Government of Madras

HOME DEPARTMENT (EDUCATION)

G.O. No. 1467, 27th November 1919

Government Oriental Manuscripts Library

Recording, with remarks, the report on the working of the peripatetic party of the — during the triennium 1916–17—1918–19.

UNDER

NOTES PRINTED

ORIGINAL.

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Recording, with remarks, the report on the working of the peripatetic party of the — during the triennium 1916-17—1918-19.

READ—the following papers :—

I

G.O. No. 1096, Educational, dated 18th September 1914.

ABSTRACT.—Passing orders on the question of improving the system under which Oriental Manuscripts in private hands are at present acquired for the *Government* Oriental Manuscripts Library.

II

Memorandum No. 1138/B-1, Home (Education), dated 9th June 1919.

It is observed that subsequent to the report disposed of in G.O. No. 1150, Home (Education), dated 3rd November 1916, Government have had no report on the working of the peripatetic party for the search of oriental manuscripts employed under G.O. No. 1096, Educational, dated 18th September 1914 and similar orders issued from time to time. The Director of Public Instruction is now requested to obtain and submit at an early date a report on the operations of the search party for the period beginning with 1916-17.

R. RAMACHANDRA RAO,
Secretary to Government.

To the Director of Public Instruction.

III

Letter—from the Hon'ble Mr. R. LITTLEHAILES, M.A., Director of Public Instruction.
To—the Secretary to Government, Home (Education) Department.
Dated—the 4th August 1919.
No.—R.C. 5489.

IV

Letter—from the Hon'ble Mr. R. LITTLEHAILES, M.A., Director of Public Instruction.
To—the Secretary to Government, Home (Education) Department.
Dated—the 8th September 1919.
No.—R.C. 5489.

In continuation of my letter R.C. No. 5489, dated the 4th August 1919, I have the honour to submit herewith the report (with statements A to D) called for in Government Memorandum No. 1138/B-1, dated 9th June 1919 in regard to the working of the peripatetic search party attached to the Oriental Manuscripts Library for the period from 1916-17 to 1918-19 and to state that statement E referred to on page 39 of the report will be submitted on its receipt from the Curator.

ENCLOSURES

(1)

Letter—from M.R.Ry. S. KUPPUSWAMI SASTRI Avargal, M.A., Curator, Government Oriental Manuscripts Library.
To—the Director of Public Instruction.
Dated—Madras, the 22nd August 1919.
No.—R.C. 114.

I have the honour to submit a detailed report as promised in my letter R.C. No. 114, dated 17th July 1919 on the working of the peripatetic party sanctioned in G.O. No. 1096, Educational, dated 18th September 1914 and on the progress of search for oriental manuscripts during the triennium 1916-17, 1917-18, 1918-19.

II. *Staff.*—A change in the staff of the peripatetic party was rendered necessary by the sudden demise of M.R.Ry. A. Subrahmanya Sastri, the Telugu Pandit. M.R.Ry. V. Prabhakara Sastri who was on medical leave at the time and who was at first appointed for the post but was subsequently unable to continue owing to his ill-health, was again offered the place. He accepted and joined the office in the afternoon of the 1st June 1916.

III. *An account of the operations of the search party.*—In the previous official year, i.e., in 1915-16, all the taluks in the Godavari district where manuscripts are likely to be had were completely explored. The adjoining Kistna district was then selected for further operations. As in the case of the Godavari district, the printed forms sent to all the village authorities through their respective Tahsildars for collecting information as to the existence of manuscripts in the villages were mostly returned with *nil* statements. This course was tried simultaneously in the Godavari and the Kistna districts, and its thorough failure in both the districts induced me to discontinue the method elsewhere. Thus once more the party had to depend entirely upon their own methods of local inquiry.

My special assistant with a pandit completed his preliminary inquiries between 7th May 1916 and 25th June 1916 and prepared a programme of tour. During his preliminary tour, the District Collector of Kistna was approached for the formation into a committee of the local leaders of the public, whose influence might help the party in securing easy access to the private libraries. In taluks and distant villages the chief Revenue officials procured the needed information and assistance. My special assistant visited the headquarters of the taluks of Masulipatam, Gudivada, Bezwada, Ellore, Kovur, Tanuku, Narasapur and Bhimavaram where, with the assistance of the Tahsildars and Revenue Inspectors, he got himself introduced to influential gentlemen and pandits. This enabled him to prepare a detailed programme for regular tour.

The whole party began their systematic search on the 19th July 1916. This time it was split up into two sections of two pandits, each working simultaneously in two adjoining taluks. In the Godavari district all the pandits worked together as the libraries there were larger and were all collected close to each other in the clustered villages of the delta taluks. The condition is different in Kistna. The villages to be visited are few and far between and the private libraries contained very few manuscripts. By the 20th September 1916, the taluks of Masulipatam, Divi, Gudivada, Bezwada, Gannavaram and Ellore were completely explored.

Just then under the orders of Government, the party as a whole was recalled to the headquarters and directed to proceed to Tanjore for the cataloguing and the valuation of the manuscripts, in the Palace Library. The whole party under the Special Assistant was engaged in this work at Tanjore from 30th September 1916 to 17th April 1917. During this period the whole library which contains about 22,000 manuscripts in several languages was thoroughly examined and catalogued. The party after returning to the headquarters was engaged in the valuation of the same till the end of April 1917.

The work in the Kistna district still remained unfinished. But in view of the paucity of sufficient work in the remaining taluks to engage the whole staff and of the prospect of a good outturn in Malabar and the southern districts and in consideration of the fact that the pandits were sufficiently trained in their work during the first two years to enable them to assume independent charge in a different centre, I divided the party into two sections, one to work for the time being in the Telugu districts and the other in the Malayalam districts. South Kanara will be included in the latter group owing to its proximity to British Malabar.

It was thus decided to take up one district in the south for exploration by the southern section of the party. Malabar was chosen first as it was not entirely and frequently explored by antiquarian searchers and as it was expected to yield good results. Then the Special Assistant with the Tamil Pandit and the Senior Sanskrit Pandit, who is a native of Malabar, commenced the search work at Calicut. It is found from experience that the first thing necessary to ensure success in a selected locality is that the party should make themselves widely known there. The Collector of the district was approached and I am glad to report that he was very prompt to give the needed assistance and advice. A committee of three gentlemen was formed and the then Treasury Deputy Collector who was one of the members, evinced great interest and helped the party in introducing them to several influential gentlemen in various parts of Malabar. The results of the party's work in Malabar are satisfactory. They commenced their work on 19th May 1917 and returned to Madras on 8th March 1918. They were then engaged in the examination of manuscripts brought from both the camps, which fell into arrears. On the 19th July 1918 they resumed their work in Malabar. Cochin, by far the best in point of existence of manuscripts, was completely explored by the 16th February 1919, and the party took up the taluk of Ottapalam in British Malabar and finished it by the 3rd April 1919.

Meanwhile the northern section resumed its work from 19th May 1917 and finished by 30th September 1917, the remaining taluks of Kistna district, viz., Ellore, Nandigama, Tanuku, Narasapur and Bhimavaram. A few villages in Yernagudam and Tirur taluks were not accessible owing to the rigour of the rainy season in those parts. This section was afterwards recalled to the headquarters and engaged there in clearing up the arrears of work in the examination of the manuscripts sent from both the camps. The northern districts chosen for further operations

were Ganjām and Vizagapatam as originally proposed. The Special Assistant, after a preliminary tour in both the districts for forty days from the 22nd September to the 30th November 1917, submitted a tour programme giving the names of taluks and villages in which the party had to tour, with the needed particulars The examination of manuscripts sent from Malabar was considered urgent and consequently the detention at Madras of the Sanskrit Pandit of the northern section was found necessary till 1st February 1918. Meanwhile the Telugu Pandit commenced his work in the Vizagapatam district on the 2nd November 1917 and the Sanskrit Pandit joined him on 3rd February 1918. By the end of the official year 1917-18, the northern section finished the taluks of Yeleamanchili, Anakapalle, Vizagapatam, Chodavaram and Vizayanagram.

They continued their work in the next official year and by the end of April 1919 completely explored the taluks of Golgonda, Gajapatinagaram, Salur, Bobbili, Parvatipuram and Chipurupalli in Vizagapatam district and the taluks of Chicacole, Parlakimedi, Sompeta, Aska and a portion of Berhampur in the Ganjām district. Both the parties were recalled to the headquarters to clear up the arrears in the examination of manuscripts and prepare materials for this report.

The work in Malabar and in Ganjam and Vizagapatam will continue during the current official year 1919-20. The results thus far obtained in Malabar and in Ganjam and Vizagapatam would fully justify the continuation and completion of the work in those centres. Work in both the centres may be finished by the end of the current official year. Since the organization of the peripatetic party, four of the best Telugu districts and Malabar will have been finished by the end of the current year and none of the Tamil or Kanarese districts has yet been explored. It is therefore intended to take up at an early date South Kanara and Tinnevelly and in doing so, a readjustment of the members of the party will become necessary according to their knowledge of the respective vernaculars of these districts.

IV. *Condition of manuscripts.*—Unlike in the Circars where sufficient care is not taken in the preservation of manuscripts, in Malabar manuscripts are generally well protected by teak boards on sides and the palm leaf used for writing is Śrītāla which is fibrous and lasting. In spite of so much care exercised in the preservation of manuscripts in Malabar, such of them as represent old works, scarcely used by the owners, gradually crumble to pieces and disappear; while those in daily use are restored frequently and are in good condition. Consequently many old and rare works recently obtained from Malabar are in a very injured condition; and their transcription often becomes a source of much anxiety, more especially in cases where a second copy of the same work is not available.

In the Circars manuscript collections in the libraries are small and the works in most cases belong to the mediælval period of Sanskrit or Telugu literature and in Oriya, they belong only to very recent times. In Malabar the collections are large and well preserved and they contain several rare works which, having been supplanted by later text-books, have well-nigh disappeared. Among the large manuscript collections in Malabar a few deserve special mention :—

(1) The largest of the Malabar collections yet examined is at the Nārēri Manakkal which contains 1,400 volumes on varied subjects representing very valuable works in each of them. Two hundred and fifty volumes have been got on loan for copying and many of the remaining volumes will serve for valuable collation with the printed works which are badly edited. Generally the Malabar manuscripts contain purer readings. This library has carefully preserved a large number of rare and old manuscripts.

(2) The collection of manuscripts with the Raja of Chirakkal comes next in importance and it contains 750 volumes which represent more than 1,000 works. This is said to be a remnant of a larger collection which was depleted at different times by the German and European scholars, a number of whom did not apparently return the manuscripts borrowed from it. This collection is especially valuable as preserving many old and good commentaries on most of the Kāvyas in Sanskrit and Tantric works which are supposed to have perished several centuries ago

(3) The next collection in importance belongs to the Third Raja of the Zamorin family in Calicut. This contains about 300 manuscripts.

(4) The collection with His Highness the Raja of Cochin contains about 1,100 manuscripts. The works representing various subjects are worthy productions of the classical period of Sanskrit literature and most of the good works found herein are already available in our library.

(5) The collection at Puvalli Manakkal consists of 500 volumes, most of them being standard works in the six darśanās.

(6) The collection at Kavalapara with the Hon'ble M.R.Ry. Moopil Nayar Avargal contains 520 volumes in which there are a few medical works of interest.

(7) The collections at the three famous Mathams in Trichur containi important works in Advaita philosophy and several works acquired from Tekkematham and Naduvilamatham are very rare and valuable. In Naduvilamatham there are about 600 volumes mostly relating to Advaita Vēdāntā.

(8) The collection of Ponnurkotta Manakkal consists of 600 volumes on various subjects of interest.

(9) The collection at Sennamangalam of Paliyam estate consists of 600 manuscripts in which commentaries on several Kāvyas and several Sastric works form the chief feature.

(10) The collections with the Rajas of Kottakkal which contain about 600 manuscripts are on various subjects and many of them once formed part of the well-known library of the Deśamaṅgala Variar.

(11) Another collection of about 250 manuscripts at Vādhyār Manakkal near Kottakkal deserves special mention. Most of the manuscripts in this collection once belonged to the Peyyur Patteri, the superscription of whose name on a manuscript is found by experience to be a sure indication of some rare work inside. In this collection were found many old commentaries on Vedic works and one or two rare poems.

(12) The collection at Kannur Manakkal may also be mentioned here. It contains more than 500 volumes representing good and standard works in several subjects as Poetics, Poetry and Drama besides works in Vedic literature.

In this connexion it is not out of place to mention the names of two scholars in Malabar whose labours in the collection of manuscripts in their days are astonishing. One of them, Peyyur Patteri, lived in a village near Cunnankolam about two centuries ago. He was a great Mimāmsā scholar. His collection of about 3,000 manuscripts, though now scattered among several libraries, could be easily identified by means of the superscription of his name and it might have once contained very rare works, whose very names have been forgotten by the world. Every manuscript of his, as far as identified, is more than 400 years old and in a crumbling state. And it represents in many cases a rare work unheard of before.

The second was a scholar of Variar caste who lived only a few decades ago in a hamlet attached to Desamangalam in Malabar. His collection contained about 3,000 volumes, and it became scattered after his death. Many manuscripts from this collection were acquired by several scholars while a large portion of it was washed away in the floods of the adjoining river named the Bhāratam. The volumes identified as his are copies made about 150 years ago of rare works of antiquity which were themselves in a most injured condition. The lists relating to this collection are now available for reference and mention among others the names of some very rare works that have almost been forgotten. Among such works appear the names of *Vakrōktijīvita* of *Kuntalaka* (an incomplete and erroneous copy of it has been very recently obtained, commentaries on Mahiman's Vyaktivivēka, commentaries on Nāṭyaśāstra, Bhōja's Śṛṅgāraprakāśa, the dramas of Vararuci, the Jambāvatī Vijayam of Paṇini and several tracts and scholia on the Prābhākara school of Mimāmsā.

V. *Plan of work.*—The system of inquiry and the examination of manuscripts remain the same as described in my report on the work in the Godavari district. A large number of works of recent origin and of very inferior merit, though not available in print, have been rejected after a very careful examination and deep consideration. In the case of a few important libraries in Malabar, complete catalogues of all the manuscripts including those which are rejected have been prepared.

As regards the three modes of acquisition, viz., presentation, purchase and loan, the remarks made in my previous report apply also to the manuscripts of the Malabar and Circar districts, with this difference that, in the Circars, many of the works acquired are either by presentation or by purchase.

VI. *Nature and value of manuscripts acquired.*—The subjoined statement gives a quantitative estimate of the work done in the districts of Kistna (whole of the district), Vizagapatam, Ganjām and Malabar (the last three unfinished).

(1)	Period of tour (including stay at Tanjore)	3 years.
(2)	Number of villages visited	224
(3)	Number of libraries inspected	577
(4)	Total number of manuscripts examined	42,992
(5)	Number of manuscripts selected	4,015
(6)	Number of manuscripts actually acquired	2,523

About 300 of the selected manuscripts have not been acquired; for the owners in most cases were absent from their homes when the examination of their manuscripts was finished and in a few cases the owners were not inclined to part with their manuscripts though they were prepared to send copies made at their lodgings on payment of fees. Where such a procedure was found inevitable, arrangements were made to get copies prepared at the owners' residences.

As in the last report the statements B to E hereto appended relate to the nature and value of the works acquired. Some of the noteworthy among them are mentioned below :—

Sanskrit works.—Many rare and important works have been obtained in Vēdas and Kalpasūtrās. Udgīthācārya's and Vēṅkaṭamādāva's commentaries on the Ṛg Vēda are rare. Some valuable commentaries on the Araṅyaka and the Kauṣītakabrāhmaṇa have also been acquired Two different commentaries, one by Gōvindasvāmin and another by Saḍguruśiṣya on the Aitarēyabrāhmaṇa may be considered noteworthy. Three commentaries on Yāskas Nirukta by Dēvarāja, Mahēśvara and Skandasvāmin respectively are very elaborate and of considerable importance. In the Kalpa Sūtras, the Vādhūlaśrauta-Sūtravyākhyā and commentaries on the Āśvalāyana, Kauṣītakī, Pāraskara and Bōdhāyana Sūtras are important, and among them the Vādhūla-Sūtra with its commentary is very rare. Chandō-bhāṣā is an equally rare find. It is a treatise in Vedic grammar by Māhiṣēya probably representing the pre-Pāṇiniyan stage in the history of grammatical literature.

The best of all the manuscripts obtained from Malabar relate to Darśanas or various schools of philosophy, more particularly to Vēdanta and Mīmāmsā. In Sāṅkhya, Śaṅkaracārya's commentary on Īśvarakṛṣṇa's Sāṅkhya Kārikas is interesting. Likewise is an elaborate and learned commentary by the same Ācārya on the Yōgabhāṣya. In Mīmāmsā, a very large commentary on the Ślōkavārtika of Kumārila and a gloss thereon by Nārāyaṇa and Gaṅgādhara Miśrā's commentary on the Tantravārtika of Kumārila are rare and valuable acquisitions. Śālikanātha's Ṛjuvimala, a commentary on the Bṛhatī of Prabhākara which represents a school opposed to that of Kumārila, the Nītitattvāvirbhāva of Cidānanda and a Vṛitti on Jaimini's Sūtra by an anonymous author are among the forgotten works of the Prābhākara school now redeemed from oblivion. The Sūtras of Saṅkarṣakāṇḍa and a commentary thereon have also been secured. Gōpālika, a scholium on the Sphōṭavāda is comparitively a recent production of great merit. Several glosses on Jaimīni's Sūtras and on the Śābarabhāṣya by Gōvindāmṛtamuni and others are noteworthy. Maṇḍana Miśra's Bhāvanāvivēka in Mīmāmsā and his Vibhramavivēka in Advaita and a commentary on Vācaspati's Nyāyakaṇikā are very important additions to the Library. In Vaiśēṣika and Nyāya, the Kaṇādasūtranibhandha by Śaṅkarakiṅkara, Udayana's Nyāyapariśiṣṭa with a good commentary thereon and a synopsis of Gautama Sūtras by Vāgīśvara may be mentioned as valuable acquisitions. Among the works in medieval logic two commentaries on the Nyāyasāra of Bhāsarvajña are worthy of notice, one of these two being the production of Aparāditya, the celebrated commentator on Yājñavalkya-Smṛti and a contemporary of Tailapa, Nyāyacandrikā of Vidyāsāgara a voluminous writer, and Daśaślōkī of Kulārkapaṇḍita and several commentaries on these works are interesting acquisitions representing the polemical aspect of Vēdānta. Kulārka and his commentator Vādīndra seem to have lived before 1350 A.D. and Ānandagiri mentions the latter.

It is in Vēdānta, especially in Advaita, that a number of very rare works have been obtained. Prakaṭārtha, an old and valuable commentary on Śri-Śaṅkarabhāṣya on the Brahmasūtras, hitherto known only by name, is a remarkable find of great merit. Sūrēśvara's Brahmasiddhi and commentaries thereon by great scholars like Citsukha, Śaṅkhapāni and others, and Vimuktātman's Iṣṭasiddhi with commentaries by Jñānōttama may be considered as very rare and valuable treatises. Two commentaries on Śrīharśa's Khaṇḍanakhādya by Varada and an anonymous writer may also be mentioned here. A series of scholia called 'Śambandhōkti' has been obtained on great works like Bṛhadāraṇyakavārtika, Saṅkṣēpaśārīraka, Naiṣkarmyasiddhi, etc. Certain hitherto unknown commentaries by Citsukha on Śaṅkara's Sūtrabhāṣya, Vivaraṇa, and Brahmasiddhi (mentioned above) and the same author's Adhikaraṇamañjarī are worthy of note. Attention is also drawn to some of the valuable acquisitions of the Vivaraṇa school of Advaita—such as the Nyāyasaṅgrha of Prakāśātman, a scholium on his Śabdanirṇaya and several commentaries on his Vivaraṇa. In what is termed as Kashmirian Śaivism, a number of works, perhaps now known to few even in their land of birth, have been obtained in Malabar. Śivasūtras and a few treatises bearing on them probably belong to the 9th and 10th centuries A.D. Utpaladēva's Pratyabhijñāsūtra and Stutis and Abhinavagupta's celebrated commentaries thereon are some of the worthy additions to Saivite works in the Library.

A large fragment on Pāśupata and Śaivāgamanibandha by Murārimiśra and a number of rare Tantras like Ratnāvalītantra, Pradyōta, Mṛḍānītantra, Skandasadbhāvatantra, Kriyāsāra, Tantrasāra, etc., and several portions of the Pāñcarātra are some of the valuable acquisitions in Tantric literature. A grammatical work by the name of Sarasvatīkaṇṭhābharaṇa by the great King Bhōja and commentaries thereon are noteworthy under the head of grammar. Saṅkṣiptasāra, otherwise called Dyumāravyākaraṇa, is another interesting grammatical treatise by one Krama'īśvara, in which the 8th chapter, which is not obtained, is alleged to deal with Prakrit language. Certain glosses on Pāṇini's Sūtras, on Bhāśya and Kāśikā and several minor treatises on various subjects in grammar some of which were mentioned by Mādhava and others, are also of considerable interest.

In Dharma Śāstra (Law), a complete commentary on the Yājñavalkya Smṛti by Viśvarūpa is a valuable and useful work. Acquisitions in the Kāvya literature are especially important and interesting.

A complete copy of the Jānakīharaṇa of Kumāradāsa, king of Ceylon (only a portion of which is till now available), Pārijātāpaharaṇa of Kavirāja and Subhadrāharaṇa are works of great poetic merit and frequently referred to by Bhōja and other Ālaṅkārikas. Avantisundarīkathasāra is another very interesting, though fragmentary, work written in a simple and elegant style.

Bharatacaritra appears to be on old work of merit. Dēvīcarita, Acyutalīlā, Śivōdaya and Vākyāvali are the productions of one Vāsudēva of Malabar, probably the author of Yudhiṣṭhiravijaya. Hanumadapadāna of an anonymous poet, Kādambarīsāra of Vikrama, Ṛjulaghvī of Pūrnasarasvatī and Rukminīkalyāṇa by Vidyācakravartin of the court of Hoysala Ballala king (1320 A.D.) are also noteworthy among the acquisitions in Kāvya.

Among the useful commentaries on well-known Mahākavyas special attention may be invited to those on the Kirātārjunīya by Maṅgala, Citrabhānu, Varadarāja, Dēvarāja and Vidyāmādhava, those on the Śisupālavadha by the two last mentioned and Jayasiṁha, those on the Naiṣadhīyacarita by Viśvēsvara, Maṅkibhaṭṭa, Śrīdhara and Mādhaya, those on the

Kumārasambhava by Vidyāmādhava and Dakṣiṇāvarta, and those on the Raghuvaṁśa by Aruṇagiri and on the Mēghasandēśa by Dakṣiṇāvarta. Pūrṇasarasvati's commentaries on the Uttarārāmacarita, the Mālatīmādhava and the Anargharāghava also deserve special mention in this connexion.

Abhīrāma's succinct glosses on a number of well-known dramas have also been obtained.

In Prakrit three commentaries on Vararuci's grammar have been acquired. Gōpikābhiṣēka a beautiful poem in Prakrit by Kṛṣṇalīlāśuka and two comparatively recent poems, Kaṁsavadha and Uṣāniruddha are valuable additions to the Prakrit manuscripts in the Library. Several valuable commentaries on the Sētubandha and on the Gāthāsaptaśatī are also secured—for the Library. In drama, manuscripts of the so-called Bhāsa's plays have been acquired, those recently published in the Trivandrum Sanskrit series and attributed to Bhāsa, but in fact, perhaps, the productions of an anonymous author of about 675 A.D according to Mr. T. L Barnett's recent note on this subject in the April 1919 number of the Royal Asiatic Society Journal of Great Britain and Ireland. To acquisitions of this class belong two hitherto unprinted works. Traivikrama and Vīṇāvāsavadattā. Kaumudīmahōtsava is another work of this type and it has for its theme Kālyāṇavarman's reinstatement on the throne of Magadha Bhīmaparākrama, another important drama in four acts, written by Śatānandasūnu, describes the combat between Jarāsandha and Bhīma. Kādaṁbarīkalyāṇa is a good drama in eight acts by an author who lived before 1400 A.D. Ābhirāmacitralēkha, Indumatīrāghava and Raghuvīracaritra of Sukumāra Kavi are other interesting acquisitions of this class probably belonging to the 13th or 14th centuries. A philosophical farce called Bhagavadajjuka by Bōdhāyana is an interesting old work intended to realistically elucidate the principles of Yogic practice and three commentaries thereon have also been acquired. A few Bhāṇas (amatory plays in a single act) have been acquired which are very rare and important. Padmaprābhṛta of Śūdraka is one such work and Ubhayābhisārikā of Vararuci is another. Dhūrtaviṭasaṁvāda by Īśvaradatta and Pādatāḍitaka by Arya Śyāmilaka are equally good productions of the same type.

In Alaṁkāra or Poetics, a number of rare works have been secured. Vakrōktijīvita by Kuntalaka is a very rare and valuable find. It is an original treatise in Alaṁkāra in four Unmēṣas, hitherto known only by name, and it represents what may be characterised as the deviationistic method of literary criticism in Sanskrit.

Two manuscripts of Bhāmahā's Alaṁkāra have also been obtained. Rasārṇava is a small work by Prakāsavarṣa probably of the 12th century. Śṛṅgāraprakāśa of the celebrated Bhōjadēva is the largest work among the acquisitions in this subject, and the work amply justifies the undying fame of that accomplished sovereign. Kavikāmadhēnu, a good work on Rasas, Kavyōllāsa, Kāvyakalānidhi, Maṅkha's Alaṁkārasūtras and a commentary thereon by his pupil, are among the other interesting Alaṁkāra manuscripts recently acquired. Three good commentaries on Daṇḍin's Kāvyādarśa and several commentaries on the Kāvyaprakāśa—such as those of Vidyācakravartin, Bhaṭṭagōpāla, Dēśika, Mahēśvara, and Narasiṁha's scholia on Sarasvatīkaṇṭhābharaṇa and Daśarūpa may also be mentioned as useful additions to the same class of manuscripts. Camatkāracandrikā by Viśvēśvara is an interesting work in praise of Sarvajña Śiṅgabhūpāla written after the model of Pratāparudrīya. Several commentaries have been acquired, none of them complete, on the Lōcana of Abhinavagupta, a very advanced and difficult work in Sanskrit Poetics. A good commentary on the Udbhaṭālaṁkāra, probably by Mukula Bhaṭṭa who flourished about 900 A.D, is a valuable acquisition representing the Audbhaṭīya School.

Under music and dancing, Aumāpata in forty chapters may be mentioned first as a very old work on the subject in the form of a dialogue between Śiva and Pārvatī. Saṅgītasudhākara of Haripāla, a Chalukyan King who wrote the work at Srirangam, is another good work of this class. Saṅgītasudhā by Raghunātha Naik, the greatest of the Naik kings of Tanjore is an abridgment of a bigger work on the same subject by Sadāśiva no longer extant.

Under dancing and dramaturgy, Sāhityasāra by a great scholar, Sarvēśvara, a pupil of Vāmarāśi, who flourished at Vanavāsi in 1168 A.D., is a good treatise in six chapters dealing with the main principles and conventions of dramatic construction. No less than six copies of Bharata's Nāṭyaśāstra have been obtained for purposes of collation. A commentary on the Nāṭyaśāstra by the celebrated Abhinavagupta of Kashmir (950 A.D. to 1020 A.D.) is secured and it is the best work on the subject yet discovered. Naṭāṅkuśa is a polemical work on the theory of dramatic gesticulation, written by a native of Malabar, and in conception and form, it compares favourably with similar works produced by eminent Kashmirian writers of the 10th and the 11th centuries.

In Erotics, a fragmentary Vṛtti in verse on two Pādas of the Dattaka Sūtras and an almost complete copy of Kandarpacūḍāmaṇi which is a versified rendering of the Kāma Sūtras of Vātsyāyana may be mentioned as works of considerable interest. The latter work—Kandarpacūḍāmaṇi—was written in 1577 A.D. by Vīrabhadra of Vaghēla, a prince and patron of learning. Pañcasāyaka of Jyōtirīśvara is another good acquisition in the subject.

In Artha Śāstra or polity, two commentaries on portions of Cāṇakya's Arthaśāstra and a Malayalam rendering of it are very interesting additions to the Library.

In Astronomy and Astrology, numerous works, new to the country outside Malabar, have been acquired. Among them may be mentioned as important acquisitions—Candrābharaṇahōrā by Yavanācārya, Vidyāmādhavīya called after the name of its author, the commentaries on the Mānasa by Śiṅgadēva and Mallinātha and commentaries on the Līlāvatī by Paramēśvara, Gōvindasvāmin and on Āryabhaṭa's Astronomy by several writers. The Bhujabala-Nibandha of Bhōja is another manuscript of interest in this subject. In Palmistry, Skandaśārīraka is a noteworthy acquisition.

In Kōśa (Lexicon), about twenty rare works, hitherto known only through citations in other works, have been examined by the party and arrangements are made for the acquisition of their transcripts. Among them the most interesting are Ajayakōśa, Dharaṇikōśa, Varṇadēśanā and Mukuṭa's gloss on Ajayakōśa. Śabdaratnākara by Vāmanabhaṭṭabāṇa has been acquired. Among several commentaries on the Amarakōśa now acquired, those by Śubhūti and Jātavēdas are valuable.

In medicine Jajjaṭa's good commentary on the Caraka Saṁhitā and an anonymous scholium on Suśruta's "surgery" are important works. Several useful scholia on the Aṣṭāṅgahṛdaya of Vāgbhaṭa, among which Indu's seems to be the best, have also been obtained. A large manuscript called Yōgaratnasamuccaya has been acquired; and it is a compilation based upon certain old medical works now extinct.

In *Malayalam* language, besides the translation of the Arthaśāstra and the Aṣṭāṅgahṛdaya, Līlātilaka, a work in Malayalam Grammar and Poetics, containing numerous quotations from earlier works, is interesting and valuable Kōkasandēśa is a good work written after the model of Mēghasandēśa in Sanskrit and it belongs probably to the early period of Malayalam literature.

In Oriya, whose literature is of recent growth, the following acquisitions appear to be of some interest, viz:—Sulakṣaṇā by Tuṅgāśva Champati Siṁha, Saṅgītakaumudi by Gangādhar Dās, Rādhākṛṣṇa Vilās, Citrakalā and Mahābhyāsa.

VII. Statement E gives detailed particulars about a few of the important works. That a further scrutiny of the manuscripts now acquired would bring to light many important facts, at once interesting and useful to all interested in Indian History, literature and culture, will be borne out by the following few observations drawing attention to certain useful information gathered in the course of a necessarily cursory examination of the manuscripts dealt with in this report:—

(*a*) The Śṛṅgāraprakāśa of Bhōja gives the name of a hitherto unknown work of Daṇḍin, which is called Dvisandhāna combining in each stanza the incidents of the stories of the Rāmāyaṇa and the Mahābhārata. This work is apparently different from the Dvisandhāna Kāvya of Dhanañjāya.

(*b*) Again in the Śṛṅgāraprakāśa is quoted a passage giving an interesting piece of conversation between Kālidāsa and Vikramāditya in which reference is made to the doings of the king of the Kuntalas to whom Kālidāsa is said to have been sent as an ambassador. In this connexion one would be reminded of the reference in the Aucitya Vicāracarcā of Kṣēmēndra to an unknown work of Kālidāsa, called Kuntēśvaradautya, which seems to be a scribal error for Kuntalēśvaradautya. According to the Bharatacarita, a poem recently acquired, Pravarasēna was king of Kuntala (situated in the west of the present Hyderabad).

(*c*) Bhōja in the same work quotes a verse, probably from a drama, according to which the great Vararuci was made a Caṇḍāla (an outcaste) and Prabhākara was banished from his country for holding Chandōga tenets.

(*d*) In all the old and reliable manuscripts of Mudrārākṣasa examined in Malabar, the last benedictory verse refers to Dantivarman and not to Candragupta as in the Bombay editions. This Dantivarman, one is tempted to identify with Dantivarman, son of Narasiṁhapōtavarman of the Pallava dynasty. Dantivarman's reign commences from 720 A.D., which is not far removed from the date that may be ascribed to Mudrārākṣasa on other grounds.

VIII. In conclusion, I may perhaps add that the foregoing description of the work of the peripatetic party of this Library will clearly show that there has been and there will be adequate return for the expenditure so far incurred and for any further expenditure from public funds in this direction.

(1) Statement A.—List of libraries examined in 1916–17 to 1918–19.
(2) Statement B.—Details about the number of works acquired.
(3) Statement C.—Number of important works acquired in the various subjects.
(4) Statement D.—Names of the works acquired in the various subjects.
(5) Statement E.—Short notes on some important works.

Five Statements, A, B, C, D and E dealing with the subjects noted on the margin are herewith submitted.

(2)

Statement A.—List of libraries examined in 1916–17 to 1918–19.

District.	Taluk.	Village.	Names of the owners of manuscripts collections.	Number of manuscripts examined.	Number of manuscripts selected.	Number of manuscripts received.
Kistna.	Bandar	Chintaguntapalem	Krovi Dakshinamurti Sastri	80	17	13
	Do.	Masulipatam	Eduvalli Appayya	15	..	..
	Do.	Do.	Palavaram Nagabhushanam Garu	14	13	13
	Do.	Do.	Prabala Adinarayana Garu	15	..	..
	Do.	Do.	Sistla Narasimha Sastri Garu	50	7	7
	Do.	Do.	Vempudi Ammanna Sastri Garu	1	1	1
	Do.	Do.	K. Hanumanta Rao Garu	1	1	1
	Do.	Do.	T. Venkatesvarulu	30	3	3
	Do.	Gudongapeta	Vempati Ammanna Garu	1	1	1
	Do.	Do.	Appala Achari	25	2	..
	Do.	Do	P. Veeresalingam Nayudu Garu	25	5	2
	Do.	Bhadrapet	Mallanpalli Mallikarjuna Sastri	31	4	1
	Do.	Do.	National College Library	10	1	1
	Do.	Do.	G. Lakshmana Sastri	30	..	..
	Bezwada	Bezwada	Suri Subrahmanya Sastri	8	3	1
	Do.	Do.	Mahadeva Garu	86	6	6
	Divi	Kodali	Narasavadhanulu Garu	108	..	..
	Do.	Do.	D. Cidambarayya Garu	35	1	1
	Do.	Do.	Narayana Singh	5	..	..
	Do.	Avanigadda	Dvaraka Achari	10	..	..
	Do.	Do.	Kata Venkatachellam	10	..	..
	Do.	Machavaram	Dasyam Rangayya	20	..	..
	Do.	Do.	Susarla Dakshinamurti Sastri	60	4	4
	Do.	Pedakallepalli	Sishtla Padmanabha Sastri	30	..	..
	Do.	Do.	Vijnanavardhani Library	1	1	..
	Do.	Nidumolu	Tandava Krishnayya Garu	1	1	1
	Do.	Do.	N. Venkatachellam	15	2	..
	Do.	Ainampudi	Pellanamarri Lakshmi Narasimha Siddhanti	20	4	..
	Do.	Kuchipudi	Raja's Library	300	30	..
	Do.	Challapalli	Venkatacharyulu	2	2	2
	Do.	Bhatlapenumarru	Vijayavardhani Samajam	1	1	1
	Do.	Do.	Young Men's Library	12	..	..
	Ellore	Ellore	Kondagunta Nagabhushanam Garu	20	..	..
	Do.	Do.	Desa Govinda Rao Garu	20	..	..
	Do.	Do.	Mallampalli Subrahmanyam Garu	20	4	..
	Do.	Do.	D. Subba Rao Garu	10	4	4
	Do.	Do.	M. Chalapati Rao Garu	1	1	1
	Do.	Do.	Kuppa Venkatakrishna Sastri	30	..	..
	Do.	Chataparru	G. Venkatanarasavadhanulu	80	7	2
	Do.	Do.	N. Srirama Sastri	60	6	6
	Do.	Do.	K. Sobhanachalam	40	3	..
	Do.	Do.	K. Rama Rao Garu	30	3	..
	Do.	Do	W. Ramayya Garu	20	1	..
	Do.	Kovvali	Lakshmipati Sastri	40	1	..
	Do.	Do	P. Ramanayya Garu	28	..	..
	Do.	Do.	Sekharam Garu	2	2	..
	Do.	Sanivarapupeta	S. Venkata Achari	20	2	1
	Do.	Chodimella	N. N. Venkatanarasimha Achari	10	1	1
	Do.	Vijayarayi	Sarasvati Club	80	11	..
	Do	Do.	P. Venkata Achari	160	22	22
	Do	Do.	Vedanta Achari	60	3	3
	Do.	Do.	P. Srinivasa Achari	40	..	..
	Do.	Do.	K. Govinda Achari	20	12	12
	Do.	Chintalapudi	N. Ramayya	60	6	6
	Do.	Vasantavada	V. Kumbayya Sastri	80	4	..
	Do.	Dvarakatirumala	Senapati Venkata Subbayya Garu	15	1	1
	Do.	Kamavarapukota	B. Viraraghava Achari	30	..	..
	Do.	Bhimadolu	Pullabhatlavaru	10	..	..
	Do.	Raghavapuram	T. V. Saranga Achari	180	10	10
	Do.	Sadasivadupet	D. Chalapati Rao Garu	30	15	15
	Do.	Angaluru	Balasarasvati Library	20+13	3+2	..
	Gudivada.	Gudivada	Anjaneyulu	10	3	..
	Do.	Do.	D. S. Venkatappayya Garu	27	..	..
	Do.	Do.	Sitayya Garu	36	..	..
	Do.	Do.	Ramakrishnayya Garu	1	..	..
	Do.	Do	Kamma Kodandaramayya	18	..	..
	Do.	Moturu	Chakravarti Singaraj Acharya	30+45	2+2	2+2
	Do.	Kuruvindagunta	P. Sivarama Sastri	30	..	..
	Do.	Peyyeru	M. Adduri Nagabhushanam Garu	60	10	10
	Do.	Siddhantam	Chitla Subbayya Garu	20	..	..
	Do.	Do.	Do. Nagayya Garu	40	1	1
	Do.	Betavolu	S. Venkata Sastri Garu	2	2	2
	Do.	Ramanapudi	B. Venkatesvara Rao Garu	28	12	12
	Do.	Guruza	Prativadibhayankara	18	..	..
	Do.	Do.	R. Ramabrahmam Garu	32	13	13
	Do.	Kalavapudi	Sempudi Purushottam	2	1	1
	Do.	Do.	Bezwada Purnayya Somayajulu	30	1	1
	Do.	Do.	K. Purushottama Sastri	1	1	1

Statement A.—List of libraries examined in 1916–17 to 1918–19—*cont.*

District.	Taluk.	Village.	Names of the owners of manuscripts collections.	Number of manuscripts examined.	Number of manuscripts selected.	Number of manuscripts received.
Kistna—*cont.*	Gudivada.	Elakurru	Kasinatha Allamayya Aradhyalu Garu	18	1	..
	Do.	Do.	Do. Bhairavamurti Garu	120	7	7
	Do.	Edapalli	Korada Ramavadhanulu Garu	30	..	..
	Do.	Chintapalli	Chintalapudi Venkata Sastri	50	2	2
	Do.	Rayaprolu	Ramabrahmam Garu	13	13	13
	Do.	Krishnapuram	K. Kutumba Rao Garu	1	1	1
	Nandigama.	Muktyala	M. Virabhadrayya	15	..	..
	Do.	Do.	Zamindar of Muktyala	184	21	21
	Do	Jaggayyapeta	Andhrasarasvati Library	15	4	..
	Do.	Do.	M. Srinivasa Acharya	29	9	9
	Do	Penuganchiprolu	Basava Acharlu	8	..	..
	Narasapur.	Narasapur	Sri Raja Kandukuri Sivaprasada bhusanarougaru.	80	10	..
	Do.	Do.	S. Yajnesvarasomayajulu Garu	160	24	24
	Do.	Do.	S. Nagalingam	20	1	1
	Do.	Do.	C. Ramalingayya	35	4	4
	Do.	Do.	Pentala Subba Rao Garu	18	1	..
	Do.	Do.	P. Appala Acharlu	50	2	2
	Do.	Do.	V. Ramamurti Sastri	22	5	5
	Do.	Do.	V. Ramagovinda Sastri Garu	243	39	..
	Do.	Do.	U Chintamani Sastri Garu	48	12	12
	Do.	Do.	C. Venkatarayudu Garu	142	17	..
	Do.	Mogalturru	M. Peru Sastrulu Garu	12	1	..
	Do.	Do.	Raja	30	..	..
	Do.	Vempa	K. Narasimharaju	20	1	..
	Do.	Mogalturru	G. Bapuraju	8	2	..
	Do.	Gummaluru	B. Sitarama Sastri Garu	6	..	..
	Do.	Penumarru	M. Krishna Sastri Garu	16	..	..
	Do.	Koparru	N. Sarvayya Siddhanti	5	..	..
	Do.	Do.	B. Brahmayya Garu	48	..	..
	Do.	Do.	Kandukuri Sivaprasadabhushana Garu	16	10	10
	Do.	Do.	D. Jagannadhasastri Garu	2	..	..
	Do.	Do.	Kosuri Venkata Reddi	10	..	..
	Do.	Gudimella Ramesvaramu	G. Krishmurti Sastri Garu	48	2	..
	Do.	Rustumbada	A. Trayambaka Pantulu Garu	12	..	..
	Do.	Palakollu	Loka Visvanadham	12	5	5
	Do.	Do.	K. Paidayya Garu	3	1	1
	Do.	Penumarru	Prava Surayya Sastri Garu	46	2	1
	Do.	Do.	B. Dikshitalu Garu	20	..	..
	Nuzvid	Babubalendrunigudem.	Appayya Sastri	20+4	4+1	..
	Do.	Gannavaram	Luri Narasimha Sastri	10	..	..
	Do.	Ventrapragada	M. Subbayya Garu	1	..	..
	Do.	Vuyyuru	K. Venkatappayya Garu	2	2	2
	Do	Godavarru	N. Narasayya Garu	16	1	1
	Do.	Peddavadapalli	A. Gopala Sastri	30	3	3
	Do.	Kammanolu	Sesha Achariar	1	1	1
	Do.	Nuzvidu	P. Ramanuja Acharlu	260	14	..
	Do.	Do.	Gopalakrishnayya	20	6	..
	Do.	Do.	N. Appala Acharya	28	1	..
	Do.	Do.	C. Narasimha Sastri	1	1	1
	Tanuku	Neggipudi	Somanatha Sastri	80	1	..
	Do.	Do.	T. Dakshinamurti	5	4	4
	Do.	Kakaraparru	V. Surayya Sastri	24	..	..
	Do.	Do.	V. Mahadeva Sastri	64	12	12
	Do.	Duvva	D. Satyasuryanarayana	46	7	..
	Do.	Tanuku	Chegenti Ayya Garu	8	..	..
	Do.	Mandapaka	Jyosyula V. Somayya Garu	50	2	2
	Do.	Gumpudi	T. Lakshminarayana Sastri	75	4	4
	Do.	Do.	Vellor Annappa Sastri	1	1	1
	Amalapuram.	Mukkamala	K. Ramakrishna Sastri	42	1	..
	Do.	Do.	P. Gani Somayajulu Garu	140	..	..
	Peddapur.	Elesvaram	Subrahmanyam	18	..	..
	Ramachandrapuram.	Pekeru	P. Subbayya Garu	24	6	..
	Do.	Do.	S. Subbarama Sastri	72	5	..
	Anakapalle.	Anakapalle	Bulusu Papayya Sastri	8	1	1
	Do.	Do.	Kasibhatla Rama Sastri	80	..	..
	Do.	Kasimkota	Topolli Venkataramasiddhanti Garu	20	4	1
	Do.	Tummapala	Durvasula Sankarayya	8	..	..
	Do.	Acherla	A. V. Jugga Rao Bahadur	240	8	3
	Bobbili	Bobbili	Maharaja's Library	354	35	35
	Do.	Do.	Sivaramadas Pantulu Garu	96	11	11
	Do.	Do.	S. Narasimha Sastri	40	4	4
	Do.	Do.	K. China Kodandaramayya Garu	95	8	8
	Do.	Do.	M. Sitarama Sastri Garu	85	4	4
	Do.	Do.	S. Rama Sastri Garu	115	2	2
	Do.	Do.	P. Tirumalacharlu Garu	80	..	..
	Do.	Do.	S. Abbanna Sastri Garu	180	3	3
	Do.	Do.	K. Narasimhasiddhanti	64	6	6
	Do.	Do.	S. Buchchanna Garu	46	..	..
	Do.	Do.	V. Buchchanna Garu	4	4	..
	Do.	Do.	D. R. Suryanarayanaswami	2	2	2
Godavari.	Peddapur.	Palteru				
Vizagapatam.						

Statement A.—List of libraries examined in 1916-17 to 1918-19—*cont.*

District.	Taluk.	Village.	Names of the owners of manuscripts collections.	Number of manuscripts examined.	Number of manuscripts selected.	Number of manuscripts received.
Vizagapatam—*cont.*	Bobbili ..	Palteru	D. C. B. Venkatarayanin Garu	250	5	5
	Do. ..	Do.	D. Muktilingesvaravadhani	84	9	..
	Do. ..	Do.	T. Gangaramayya Garu	10	2	2
	Do. ..	Naudabalaga	T. P. Sanyasi Sarma Garu	28	4	4
	Do. ..	Do.	T. Narayana Sastri	1	1	1
	Do. ..	Gangannapadu ..	K. C. Appala Achariyar	230	3	..
	Chipurupalle	Fazulbegpet	Sivanandayogi	48	7	7
	Palakonda.	lingalavalsa	Village Munsif	2	2	..
	Parvati-puram.	Parvatipuram ..	Bhogita Ramamurti Garu	1	1	1
	Do.	Do. ..	A. Venkata Rao Pantulu Garu	60	8	8
	Do.	Do. ..	Narayanapanigrahi Garu	40	1	1
	Do.	Gunnavapuram ..	Chitteyya Garu	28	..	..
	Do.	Mrutyunjayanagaram.	Zamindar of Kottapatnam	180	4	4
	Salûr ..	Saluru	K. Krishna Sastri	18	1	..
	Do. ..	Do.	Godha Venkata Sastri Garu	64	..	..
	Do. ..	Do.	Kavirayani Venkata Sastri Garu	122	10	1
	Do. ..	Pachipenta	J. Pakir Raja Garu	60	1	1
	Do. ..	Do.	Village karnam	20	1	1
	Sarvasiddhi.	Yellamanchili	Chencheri Annaji Rao Pantulu Garu	98	9	9
	Do.	Do.	Rayaprolu Sivarama Sastri	22	1	1
	Do.	Basavapadu	Indrakanti Ramachandravadhanulu	60	..	..
	Do.	Dharmavaram ..	Prayagavam	30	..	..
	Do.	Do. ..	Pesaramalli Sitaramayya Garu	28	..	..
	Do.	Do. ..	Panchadharulu Mallavarapu Sitaramayya Garu ..	68	8	..
	Viravilli ..	Chôdavaram	Manda Subbarao, Pantulu Garu	34	1	1
	Do. ..	Pirsahebpet	Durvasa Sitaramamurti Garu	12	..	..
	Do. ..	Do. ..	Anivellavaru	12	..	..
	Do. ..	Lakkavaram	Kasibhatla Venkateswarulu Garu	58	3	3
	Do. ..	Do.	Mukhasadar	16	..	..
	Do. ..	Gavaravaram	Garimella Annapurnayya Pantulu Garu	46	3	3
	Do. ..	Chukkapalli	Durvasulu Garu	42	..	..
	Do. ..	Patanapudi	Kota Ramamurti Sastri Garu	153	7	7
	Do. ..	Viravilli	Jyosyula Appannavadhanulu	12	1	1
	Do. ..	Madugula	Pamitipudi Chinayajnanarayana	18	2	2
	Do. ..	Do.	Vaddhati Puvvula Srirangam Garu	72	6	5
	Do. ..	Do.	Do. Jagannadha Bhupatidev	10	1	..
	Do. ..	Do.	Do. Venugopal Bhupati	39	1	1
	Do. ..	Do.	Puttabha Manna Setti	32	..	..
	Do. ..	Do.	Pamidapadi Thammayya	18	..	..
	Do. ..	Do.	Patoji Sambayya	12	1	1
	Do. ..	Do.	Vaddati Narayanaswami Garu	56	6	1
	Do. ..	Do.	Indrakunti Suryanarayana Garu	179	13	..
	Do. ..	Kondapalayam ..	Garimella Subbarayulu Garu	22	1	1
	Do. ..	Do. ..	Kondapudi Venkam Dora	26	..	..
	Do. ..	Madivela	Jiyapa Raju and Venkatakrishna Raju	38	19	19
	Do. ..	Do.	Vaddati Narayanaswamin	6	6	6
	Vizagapatam.	Vizagapatam ..	J. Jagannatha Sastri	48	..	..
	Do.	Do. ..	Gudimella Ranga Acharyulu	40	..	..
	Do.	Do. ..	Nidadavolu Sundaram Pantulu	152	124	124
	Do.	Do. ..	Paravastu Ranganadhaswami	200	121	20
	Do.	Do. ..	Mandapalli Ramachandra Sastri	22	11	11
	Do.	Do. ..	Cevatla Subrahmanya Sastri	28	1	1
	Do.	Do. ..	Khandavalli Narasimha Acharlu	48	8	6
	Do.	Do. ..	Godavar Library	164	6	..
	Do.	Do. ..	Govinda Doss, Esq.	1	1	1
	Do.	Do. ..	Mahabhasyam Samayya Garu	68	5	..
	Do.	Do. ..	Bulusuvaru	22	..	..
	Do.	Do. ..	Alagani Ramavari Garu	18	..	..
	Do.	Do. ..	Adiraju Siddhanti Garu	48	2	..
	Do.	Do. ..	Vajjhala Chinnasitharamaswami Sastri Garu ..	22	14	14
	Do.	Do. ..	Maharaja's Library	80	3	..
	Do.	Do. ..	Vinjamuri Sitharamasomayaji	180	31	31
	Do.	Do. ..	Durbha Ramalingaswami	116	6	..
	Do.	Do. ..	Vizag Andhra Library	150	..	..
	Do.	Do. ..	Ramatirtham Library	370	17	..
	Do.	Do. ..	S. K. V. Rama Acharyulu	40	2	2
	Do.	Do. ..	Mahamahopadhyaya Tata Subbaraya Sastri ..	128	9	..
	Do.	Do. ..	A. Juggavadhani Garu	112	4	..
	Do.	Do. ..	G. Appa Rao Garu	250	6	..
	Do.	Do. ..	Ramatirtham G. Krishnama Acharlu Garu ..	160	..	..
	Do.	Do. ..	T. P. S. Venkata Acharlu Garu	60	..	..
	Do.	Do. ..	P. T. Ramanujaswami	28	1	1
	Do.	Do. ..	D. S. Bhagavantulu Garu	230	16	16
	Do.	Do. ..	C. Appalanarasimham Garu	90	3	3
	Do.	Do. ..	Sivambhatta Sastri	60	..	..
	Do.	Simahchalam ..	Komandari Appala Achariyar	120	3	3
	Do.	Kottapeta	D. Sundaram Sastri Garu	30	4	4
	Do.	Do.	D. Rama Rao Garu	160	..	..
	Do.	Do.	Raja's Library	30	30	30
	Do.	Nadupur	M. Lakshminarasimham Garu	55	6	..

Statement A.— List of libraries examined in 1916-17 to 1918-19—*cont.*

District.	Taluk.	Village.	Names of the owners of manuuscripts collections.	Number of manuscripts examined.	Number of manuscripts selected.	Number of manuscripts received.
Vizagapatam—*cont.*	Vizianag-ram.	Boordupet	P. Dakshinamurti Sastri	420	9	..
		Vizianagram	J. Hanumanta Rao Garu Palace Library	48	2	2
	Do.					
	Do.	Do.	Durvasula Ramalingaswami Garu	4	4	4
	Do.	Do.	C. Sitarama Somayaji	70	7	..
	Do.	Do.	V. Pattabhirama Pantulu Garu	140	3	3
	Do.	Do.	R. Subba Rao Garu	18	..	..
	Do.	Do.	G. V. Ramadas Pantulu Garu	5	5	5
	Do.	Do.	B. Ramamurti Garu	75	7	..
	Do.	Do.	Jinamams Venkatarama Achari	50	2	2
	Do.	Do.	Duggirala Ramalingaswami Pantulu Garu ..	3	3	3
	Aska ..	Salasasanam	Ragunadha Pattajyoutisha	40	2	2
	Do. ..	Do.	Godavarikara	30	1	1
	Do. ..	Do.	Bhagirathe Tripathi	40	2	2
	Do. ..	Do.	Sivaramasatapathi	118	22	..
	Do. ..	Do.	Ramachandra Natha	64	..	..
	Do. ..	Kalasudapuram ..	Maguniraya Garu	65	3	3
	Do. ..	Khondodevuli	Maguni Misra	40	4	4
	Do. ..	Do.	Chakarapani Misra	35	4	4
	Do. ..	Rajendrapurasasanam ..	Vasudeva Tarkalankara	90	11	2
	Do. ..	Do. ..	Virabhadrasahityabhushana Ananta Misra ..	70	5	..
	Do. ..	Gangapurasasanam ..	Ramakrishnaraya Garu	190	15	15
	Do. ..	Ramachandrapurasasa-nam	Ganesa Misra	38	..	..
	Do. ..	Do.	Sundrasanadgata	100	4	2
	Do. ..	Syamaghanapur ..	Phakirhota	40	4	4
	Do. ..	Narayanapuram ..	Bhagavan Mahapatra	110	6	6
	Do. ..	Dharakôta	Raja's Palace Library	250	34	..
	Do. ..	Serugada	Brundavanratha	138	10	10
	Do. ..	Do.	Dewakara Patnayak	40	3	3
	Do. ..	Do.	Nilakantha Mahapatra	30	1	1
	Do. ..	Do.	Syamasundaracham Patnayak	60	4	4
	Do. ..	Do.	Chakrapani Vyavaharta	20	1	1
	Do. ..	Do.	Vaidyanatha Vaidyasurya	25	1	1
	Do. ..	Dengabhadra	Dengabhadra Mutt	20	..	..
	Do. ..	Maridisasanam ..	Bhukta	30	1	..
	Do. ..	Harikrishnapurasasa-mam.	Mahadeva Vedabhushana	30	2	2
	Do. ..	Pattupuram	Vaishnava Raja Guru	40	..	..
	Do. ..	Do.	Madusudana Patta Joshi	30	..	..
	Do. ..	Pudamari	Gopinadha Raja Garu	120	4	4
	Do. ..	Do.	Govindakavi Raja	40	2	2
	Do. ..	Do.	Krishnapraharaja	35	1	..
	Do. ..	Do.	Vinayakaratha	60	2	2
Ganjam.	Berhampur.	Berhampur	Govinda Acharya	40	3	3
	Do.	Do.	Gopala Acharya	38	..	..
	Do.	Do.	Andhrabhashabhivardhani	40	1	..
	Do.	Do.	Sripada Sundararama Sastri	80	3	..
	Do.	Do.	Errasanayya	22	..	..
	Do.	Do.	Srirangam Venkata Rao	18	..	..
	Do.	Do.	Narayanasadangi	8	1	..
	Do.	Do.	Sivazogi	24	1	1
	Do.	Do.	Nakasivayya Garu	34	1	..
	Do.	Do.	Nemani Narasimha Sastri Garu	40	7	..
	Do.	Do.	Sadasiva Vidyabhushana	64	7	1
	Do.	Do.	Mohini Raja	146	20	20
	Do.	Do.	Raghunadha Acharya	48	1	..
	Do.	Gosaninagam	Srivatsa Panigrahi	40	1	1
	Do	Rangipur	Jagannadha Acharya	40	2	..
	Do.	Jagadalpur	Dasarathipatti	36	1	1
	Do	Nummakhandi ..	Mutt	58	6	..
	Do.	Sati	Dhanurdharapanda	60	5	..
	Do.	Petala	Lingraju Ratha	30	..	..
	Do.	Do.	Lakshmana Misra, etc. (4 Libraries)	120	..	..
	Chicacole ..	Chicacole	Hota Suryanarayana Garu	32	..	..
	Do. ..	Do.	Suklakrishnaji	60	4	4
	Do. ..	Do.	B. Dakshinamurti Sastri	60	3	3
	Do. ..	Do.	N. Basavayya Garu	40	3	3
	Do. ..	Arasaville	Ippili Pedasanyasi Garu	150	10	..
	Do. ..	Do.	Do. Kamayya Garu	120	..	..
	Do. ..	Putasonjeacole	Kurmayya	20	..	..
	Do. ..	Vadda		12	..	..
	Do. ..	Srikurmam	Bhadram Appala Acharlu Garu	60	1	1
	Do. ..	Do.	N. K. T. Ramanuja Achariyar	40	..	..
	Do. ..	Siddhantam	T. Prasada Rao Garu	20	1	..
	Do. ..	Devadi	K. V. S. Prasada Rao Bahadur	40	..	..
	Parlakimedi	Parlakimedi	The Raja's Library	30	6	6
	Do. ..	Do.	Dinabandhuraya Guru	130	21	..
	Do. ..	Do.	Nilamani Ratha	40	9	4
	Do. ..	Do.	Gopinathananda Sarma	130	8	..
	Do. ..	Do.	Hari Krishnaraja Guru	150	34	..
	Do. ..	Do.	Jngala Kishora Panigrahi	227	40	15

Statement A.—List of libraries examined in 1916-17 to 1918-19—*cont.*

District.	Taluk.	Village.	Names of the owners of manuscripts collections.	Number of manuscripts examined.	Number of manuscripts selected.	Number of manuscripts received.
Ganjam.	Parlakimedi	Parlakimedi	Raghunadha Mahapatra	35	4	..
	Parlakimedi.	Do.	Srinivasa Bavaji	60	3	5
	Do.	Do.	Gadadharapathi	51	2	..
	Do.	Do.	Bhagavantha Bavaji	114	25	..
	Do.	Do.	Nilamanipantha	44	5	5
	Do.	Do.	Rao Bahadur G. V. Ramamurti Pantulu	80	3	3
	Do.	Do.	Krishnachandra Gantayat	5	5	..
	Do.	Do.	Gauradhandra Patra	80	1	1
	Do.	Do.	Bharatadas Bavaji	80	5	..
	Do.	Do.	Chaitanya Mutti	48	..	..
	Do.	Do.	Narasinga Jamadar	60	..	..
	Do.	Do.	Damodara Pancha	60	5	5
	Do.	Do.	Brundavana Chandra Panigrahi	60	5	5
	Do.	Do.	Raghunatha Misra	60	5	5
	Do.	Chanyudi	Ramakrishna Misra	10	..	..
	Do.	Do.	Gangadhara Khadanga	1	1	1
	Do.	Do.	Nagana Misra	16	3	3
	Do.	Do.	Vasudeva Misra	24	1	1
	Do.	Do.	Narayana Bavaji	40	1	1
	Do.	Do.	Bhimasena Panigrahi	30	2	..
	Do.	Rambha	Jagannadha Panigrahi	20	..	..
	Do.	Do.	Dasaratha Mahapatra	40	1	..
	Do.	Do.	Raghunatha Panda	60	..	..
	Do.	Do.	M. Suryanarayana Bhukta	40	..	..
	Do.	Mukhalingam	Gadadharapathi	30	1	..
	Do.	Do.	Balaji	40	..	..
	Do.	Lakshminarasapet	Nilakantha Panigrahi	60	..	..
	Do.	Do.	Narasimhadas	60	3	3
	Do.	Angarasingi	Narayanapanda	20	2	2
	Do.	Do.	Ramakrishna Misra	40	1	1
	Do.	Siriyakhandi	Jagannathadas and Balankidas	70	3	3
	Do.	Dasarathipuram	Lakshmikantapathi	110	21	21
	Do.	Devidhi	Raghunatha Panda	60	2	2
	Do.	Sitapuram	Gadadhararatha	20	2	..
	Do.	Katholokaito	Agadhapalo	48	3	3
	Do.	Pattupuram	P. Appayya Subudhi	40	3	3
	Do.	Garabanda	Jyantisharatna	30	4	..
	Do.	Do.	T. E. Tiruvenkata Acharya	48	3	3
	Somupeta	Mandasa	Narayanadas	83	4	..
	Do.	Do.	Narayana Brahma	164	16	..
	Do.	Do.	Agadha Acharya	78	4	4
	Do.	Do.	Saradhi Kavichandra	68	5	3
	Do.	Do.	T. E. Sundara Acharya	36	1	..
	Do.	Do.	Sudarsanapurohita	65	1	..
	Do.	Do.	Damodarasantra	65	2	..
	Do.	Do.	Anantadas	30	1	..
	Do.	Do.	Raja's Palace Library	400	37	..
	Do.	Do.	Symasundara Kavyatirtha	28	1	1
	Do.	Do.	Raghunatha Patra	30	2	..
	Do.	Do.	Visvanatha Siddhanti	28	2	..
	Do.	Do.	Pattajyotisha	30	..	..
	Do.	Do.	Mahanta Janakiramdas	40	1	..
	Do.	Budarsingi (Siripuram).	Gopalakrishna Karji	40	..	..
	Do.	Sunnapundi	Narasinga Mahantu	60	4	4
	Do.	Srinivasapuram	Krishnadevaraya Library	60	..	..
	Do.	Baruva	Vallabhadas	45	1	..
	Do.	Do.	Govindadas	38	3	3
	Do.	Do.	Ramachandra Panigrahi	30	1	..
	Do.	Do.	Mrutyunjaya Panigrahi	25	1	..
	Do.	Do.	Jagannadhapathikhadanga	40	1	1
	Do.	Do.	B. Mallesvaram	60	3	3
	Do.	Somepeta	Mohanaraya Guru	90	7	7
	Do.	Jalantra	Vallabha Mahanti	40	1	1
	Do.	Besiramachandrapuram.	Mutt	15	..	..
	Do.	Kanchili	Mrutyanjaya Misra	60	4	4
	Surada	Surada	Mahadevadas	30	..	..
	Do.	Do.	Ujjivaleswara Patta Jyautisha	60	2	2
	Do.	Badagada	Virabhadra Misra	40	2	2
	Do.	Do.	Bhuvanesvara Misra	60	7	7
	Do.	Do.	Visvanatharatha	88	2	..
	Do.	Do.	V. Kutumbayya Sastri	1	1	1
Madras.	Madras	Madras	P. Adinarayana Sastri	1	1	1
	Do.	Do.	M. Ramakrishnakavi, M.A.	1	1	1
	Do.	Do.	V. Prabhakara Sastri	1	1	1
	Do.	Do.	C. V. Jambulingam Pillai	7	7	7
	Do.	Mylapore	Prasanna Venkata Achari	7	7	7
	Do.	Do.	S. K. Padmanabha Sastri	1	1	1
	Do.	Do.	M. D. Ramanuja Achari	12	12	12
	Do.	Adyar				

Statement A.—List of libraries examined in 1916-17 to 1918-19—*cont.*

District.	Taluk.	Village.	Names of the owners of manuscripts collections.	Number of manuscripts examined.	Number of manuscripts selected.	Number of manuscripts received.
Tanjore.	Madras	Villiambakkam	V. S. Narasimha Achariyar	10	10	10
	Do.	Do.	Gopala Achariyar	1	1	1
	Do.	Do.	I. M. Srinivasavaradatata Achariyar	1	1	1
	Do.	Kalyanapuram	E. R. Srinivasaraghavachari	14	14	14
	Do.	Pattukkottai	V. R. T. Tatachari	15	15	15
	Do.	Pallakacheri	Rangaramanuja Chakravarthi	2	2	2
South Arcot. North Arcot.	Tirupattur.	Ketandipatti	N. Krishnama Achariar	9	9	9
Chittoor.	Tirupati	Tirupati	Nagapudi Kuppuswamayya, B.A.	70	70	70
	Do.	Amritsar	Bhajana Lal	14	14	14
	Calicut	Calicut	Sri Manavedan Raja	150	21	18
	Do.	Do.	Thiyan Doctor	4	..	..
	Do.	Do.	Sri Manavikrama Valiyaraja	23	15	3
	Do.	Do.	Sri Manavedan Anujan Raja	265	68	68
	Do.	Do.	Anujan Kunjunni Raja	65	11	11
	Do.	Do.	V. Kuttiyettan Raja	60	8	8
	Do.	Do.	Manavedan Anujan Raja	60	4	4
	Do.	Do.	Karunakara Menon, B.A., B.L.	120	40	40
	Do.	Do.	Narayana Sastrigal	20	4	3
	Do.	Do.	Vaghbhatanandan	10	1	..
	Do.	Do.	Makkeda Nambudiripad	25	5	..
	Do.	Do.	Calicut 4th Raja M. K. Anujan Raja	70	8	8
	Do.	Do.	Estate office	30	..	..
	Do.	Do.	Oil Monger	1	1	1
	Do.	Tali	Kunju Krishna Variar	25	3	3
	Do.	Karampalli	Karampalli Unnikuruppu	25	..	..
	Do.	Edakkandam	Gopala Eradi	20	..	..
	Do.	Do.	Pokkarathu Chattu Nayar and Mempalli Sankaran Moos.	20	..	..
	Do.	Do.	Vasudeva Nambudiripad	20	7	..
	Do.	Do.	Padijnarakovilakam	25	..	..
Malabar	Chirakkal.	Chirakkal	Raja of Chirakkal	750	180	163
	Ernad	Kottakal	K. C. Kovilakam Valiya Raja	455	38	30
	Do.	Do.	Do. Koochunni Tambaran	4	1	1
	Do.	Do.	Do. Tiruvirarayan Raja	5	5	5
	Do.	Do.	Padijnaramanai Madhavan Nambudri	38	..	..
	Do.	Do.	Muttattumanai Tippan Nambudri	50	1	1
	Do.	Do.	Vadyar Manai Parameswaran Nambudri	210	23	23
	Palghat	Sekkinipuram	S. K. Ramaswami Ayyar	154	1	..
	Ponnani	Guruvayur	Devastanam Library	1	..	..
	Do.	Trippayar	Padijnaramanai Narayana Nambudripad	130	8	8
	Do.	Do.	Kilakke Manai Govindan Nambudripad	175	5	..
	Do.	Do.	Cerumukku Manai	35	..	..
	Do.	Punnattur	Punnattur Valiya Raja	308	21	20
	Do.	Do.	Mallisvara Manai	20	..	..
	Do.	Tirur	Alvanjeri Manai Narayanan Tamburakal	150	4	4
	Do.	Do.	Koturi Mana Nilakanthan Nambudri	250	6	6
	Do.	Tirukkandiyur	Amsadhikari Mana	40	..	..
	Walavanad.	Nelambur	Nelambur Kovilakam	400	39	39
	Do.	Nareri	Kudaloor Narayana Nambudripad	1,400	346	250
	Do.	Do.	Sukapuram Manai	90	3	..
	Do.	Kavalapparu	Hon'ble Mooppil Nayar	580	55	..
	Do.	Poovalli	Poovalli Manaikkal	250	24	24
	Do.	Tiruttala	Vaidyanatham Nambudripad	226	19	14
	Do.	Kodara	Kodara Manaikkal Tippan Nambudripad	30	4	1
	Do.	Pattambi	Nilakantha Sarma	30	30	..
	Do.	Mudukurisi	Mudukurisi Mana Porumuttan Nambudri	40	1	1
	Do.	Lakkidi	Padijnara House	40	..	..
	Do.	Do.	Panavur Manai Narayanan Nambudri	60	3	3
	Do.	Do.	Palayedattu Manai Sankaran Nambudripad	180	8	5
	Do.	Do.	Kaimukku Manai Narayanan Nambudripad	20	1	1
	Do.	Do.	Ariyamballi Mana	10	..	..
	Do.	Do.	Kannur Manai	475	46	45
	Do.	Do.	Arupurathu Mana Vasudevan Nambudri	30	1	1
	Do.	Do.	Varikaseri Manai	180	3	3
	Do.	Kanniampuram	K. S. Ramakrishna Sastrigal	5	1	1
	Do.	Kalakkattu	K. Kunjan Nambiyar	80	8	..
	Do.	Palapuram	Kunjan Nambiyar	150	8	8
	Do.	Tattakara	Govindan Eluttacchan	50	3	3
	Do.	Do.	Kilakedil Sankaran Eluttacchan	128	..	..
	Do.	Do.	Parakkattu Manai	25	..	..
	Do.	Do.	Kilakedil Narayana Eluttacchan	130	5	5
Cochin.	Cochin-Kanayannur.	Tiruppanitturai	Tiruppanitturai Raja's Library	1,100	80	..
	Do.	Do.	Pallipuram Narayana Nambudripad	100	4	4
	Do.	Do.	Pallipura Mana	30	..	..
	Do.	Do.	Adhyan Nambudripad	115	3	2

Statement A.—List of libraries examined in 1916-17 to 1918-19—*cont.*

District.	Taluk.	Village.	Names of the owners of manuscripts collections.	Number of manuscripts examined.	Number of manuscripts selected.	Number of manuscripts received.
Cochin—*cont.*	Cochin Kanayannur.	Tiruppanitturai ..	Puliyanur Mana Narayana Nambudripad ..	205	18	18
	Do.	Do. ..	Vadakke Mana S. Nambudripad	210	16	..
	Do.	Do. ..	Aghora Mana	279	34	..
	Do.	Do. ..	Thekkedam T. Nambudripad	60	..	..
	Do.	Do. ..	Vadekkemana Nambudripad	40	..	..
	Do.	Do. ..	Vadakkedamana Suran Kantan Nambudripad ..	25	2	..
	Do.	Do. ..	Son of Krishna Sastri	20	..	..
	Do.	Melappadur ..	Nambudiripad	120	5	..
	Do.	Tiruvanjikulam ..	Srinivasa Sastrigal	60	4	4
	Do.	Chenamangalam ..	Palayam Valiya Acchan	650	98	85
	Do.	Pudukkudi	Damodara Elayodu	100	6	..
	Do.	Cirannampalli ..	Chirannampalli Manai	30	..	..
	Do.	Chenamangalam ..	Palayam Ayya Sastrigal	100	7	3
	Do.	Do. ..	Chiriya Devasvam Giri Vadyar	105	2	1
	Do.	Ernakulam	Ambalur Manai Edattala Manai	40	2	2
	Do.	Do.	Polivaya Manaikkal	80	4	..
	Do.	Do.	Cochin Devasvam	50	..	..
	Do.	Do.	Suba Vadyar	50	..	..
	Do.	Tirubilvamalai ..	Ukkattu Achyutan Variar	41	..	..
	Cranganoor.	Cranganoor	Kovilagam Valiya Raja	79	9	9
	Do.	Do.	Do. Jyosyam Raja	80	3	3
	Mukundapuram.	Irunjalakuda	Kedangaseri Manai	185	33	..
	Do.	Do.	Muse house	98	4	..
	Do.	Do.	Ramaswami Ayyar	80	2	..
	Do.	Do.	V. Narayanan Nambiyar	158	14	..
	Do.	Do.	Paramesvaram bhakyar	50	5	..
	Do.	Do.	Alakkattumana Manakkal	33	..	..
	Do.	Do.	Variyar	40	..	..
	Do.	Do.	Devasva Matham	20	..	..
	Do.	Do.	Tarananallur Manai Nambudripad	200	9	2
	Do.	Do.	Kuttanallur Manai	30	..	..
	Do.	Do.	Akkarakkurisi Mana	30	..	..
	Do.	Do.	Ilakkurisi Mana	25	..	..
	Do.	Do.	Ilamanseri Mana	20	..	..
	Do.	Do.	Kaimukkumanai Narayanan Nambudri	270	17	12
	Do.	Do.	Muriyathunagarini Nambudripad	20	..	..
	Do.	Do.	Kovil Marathompalli Manai	52	..	..
	Do.	Do.	Kavanattu Manai	52	..	..
	Do.	Do.	Vadayattu Mana			
	Do.	Do.	Nagareni Mana			
	Do.	Do.	Kuruppulli Mana Vishnu Nambudri	70	2	..
	Do.	Do.	Puttilmana	80	1	1
	Do.	Do.	Kilakkeyedattu Mana	50	..	..
	Do.	Chalakkudi	Kolacheri Kunjanni Kartha	20	..	..
	Do.	Do.	Kocchunni Kartha	30	..	..
	Do.	Do.	Sanskrit Pandit	10	..	..
	Do.	Do.	South Maratompalli Manai	42	..	..
	Do.	Do.	Totattu Maratompalli	70	..	..
	Do.	Parakadavu	Raghavan Nambiyar	47	1	1
	Do.	Pudukad	Padudol Mana	40	..	..
	Talapalli ..	Desamangalam ..	Desamangalam Manakkal	250	24	24
	Do. ..	Cheruthuretti	Kattil Manai Srikumaran Nambudripad	91	15	13
	Do. ..	Do.	Mahamahopadyaya Kilimangalam Narayana Nambudripad.	90	..	..
	Do. ..	Kanippayyur	Paramesvara Nambudripad	49	5	5
	Do. ..	Do.	O. Raman Nambudripad	15	..	..
	Do. ..	Ariyanur	Brahmasva Matham	40	1	..
	Do. ..	Caralayam	Raja of Charalayam	157	5	5
	Do. ..	Porkulam	Tekkedam Vasudeva Nambudripad	25	..	..
	Do. ..	Do.	Payyur Patteru	160	35	35
	Do. ..	Kannangulam	Mahamahopadyaya K. Narayanan Nambudripad, Manager of Subhamatham.	145	39	39
	Do. ..	Vadakkanjeri	Avanaparambamanai Sankaran Nambudripad ..	460	29	29
	Do. ..	Tonakarai	Gopala Eluttacchan	45	2	..
	Do. ..	Do.	Kunjunni Eluttacchan	135	4	..
	Do. ..	Vennavur	Sesha Sastrigal	30	..	..
	Do. ..	Koliseri	Raman Nambudripad	35	1	..
	Do. ..	Kilimangalam	Kunjan Variyar	140	3	..
	Trichur ..	Trichur	Tekkyathi Moosu of Tekkeyadam	25	..	..
	Do. ..	Do.	Raghavan Nambudri of Vallani Manai	20	..	..
	Do. ..	Do.	Pandal Manai Pandal Vaidekam	80	4	..
	Do. ..	Do.	Swamigal of Tekkematham	1	1	1
	Do. ..	Do.	Vadakkematham	178	19	..
	Do. ..	Do.	Tekkematham	276	36	36
	Do. ..	Do.	Sankara Puduval	30	..	..
	Do. ..	Do.	Puduval	25	..	..
	Do. ..	Do.	Madilagam Library	25	1	..
	Do. ..	Do.	Anujan Puduval	21	1	..
	Do. ..	Do.	Anath Psharam	20	..	..

Statement A.—List of libraries examined in 1916-17 to 1918-19—*cont.*

District.	Taluk.	Village.	Names of the owners of manuscripts collections.	Number of manuscripts examined.	Number of manuscripts selected.	Number of manuscripts received.
Cochin—*cont.*	Trichur ..	Trichur	Koseri Manai	60	2	..
	Do. ..	Do.	Akki Raman Nambudripad, Kuruvattavanamanai.	60	2	2
	Do. ..	Do.	Narayana Nambudripad of Villiyattumanai ..	50	8	8
	Do. ..	Do.	Narayana Bharati Kappiyur Swamigal, Muppil Sthanam, Naduvil Matham.	581	80	72
	Do. ..	Urakam	Sankaran Nambudripad of Chittoormanai	50	1	1
	Do. ..	Do.	Nilakanthan Nambudripad, Krankattumanai ..	156	9	9
	Do. ..	Do.	Sankaran Nambudripad of Palayedam	90	5	5
	Do. ..	Do.	Narayana Nambudripad, Parakkattumanai ..	119	1	1
	Do. ..	Do.	Sankaran Nambudripad, Avanurmana	21	..	..
	Do. ..	Do.	Narayana Bhatterepadu of Kunnattur	60	2	2
	Do. ..	Do.	Cherevattoormanai	33	..	..
	Do. ..	Do.	Tekkedathu Perumbadappumanai	44	2	2
	Do. ..	Do.	Hrshikesa Vaidikan of Kapplinkattumanai ..	119	..	..
	Do. ..	Do.	Narayana Nambudripad of Pallioherri Perumbadappu.	65	1	1
	Do. ..	Do.	Vadakkedam Purushottama Nambudripad ..	25	..	..
	Do. ..	Do.	Parameswara Nambudiripad, Kadalezilmanai ..	6	..	..
	Do ..	Do.	Narayana Nambudripad of Kilattukkarai Kadaliyalmanai	25	..	..
	Do. ..	Do.	Swami Sastri Nambudripad of Mullanerumanai ..	70	..	..
	Do. ..	Do.	Kappelankattumanai Vaidikan	126	3	3
	Do. .	Arur	Arurpatteri	190	27	27
	Do. ..	Ollur	Tekkettu Moos Narayana Moos	136	15	..
	Do. ..	Kainnur	Mundoli Narayanan Nambiyar	170	9	8
	Do. ..	Anjeri	Sankaran Tiruveppadu	20	2	2
	Do. ..	Do.	Tekkadu Tiruveppadu	25	..	..
	Do. ..	Do.	Pisharam	20	..	..
	Do. ..	Chalurkovil	Godavarmau Raja	410	17	17
	Do. ..	Malanjeri	Kunjunni Nambudri	107	1	..
	Do. ..	Malattambodi	Ambalakad Raja	60	1	..
Travancore.	Travancore.	Aluvayi	Ponnurkottamana Tuppan Nambudripad	600	47	47
	Do. ..	Do.	Sankaran Variyar (near Ponnurkottamana) ..	60	..	..
	Do. ..	Do.	Sankaran Variyar's uncle	50	..	..
	Do. ..	Edappalli	Edappalli third Raja	300	12	..
	Do. ..	Do.	Do. first Raja	485	24	21
	Do. ..	Angamali	Mattappallimana Nambudri	70	2	..

(3)

Statement B.—Details about the number of works acquired.

Number of volumes got into the Library	2,523
Number of works got into the Library	4,550
Number of works not found in the Library	2,003
Number of works incompletely found in the Library...	332
Number of works to be compared with the Library copies	688
Additional copies	241
Rejected works	1,336

(4)

Statement C showing the number of important works acquired in various subjects.

Sanskrit.

Vedic Literature including Kalpasūtras	56	Drama	95
Grammar	86	Rhetoric	54
Lexicography	18	Nāṭya	8
Prosody	3	Music	6
Purāṇas	52	Erotics	11
Dharmaśāstra (Law)	43	Ratnaśāstra	1
Nyāya (logic)	56	Śilpa	15
Yōga	14	Agriculture	1
Sāṅkhya	3	Medicine	60
Mimāṁisā	46	Astronomy	55
Vēdānta	151	Astrology	73
Jainism	9	Politics	12
Mantra	92	History	2
Stōtras	61	*Telugu* works	200
Tantra	29	*Malayālam* works	72
Kāvya	227	*Oriya* works	151

(5)

Statement D showing the names of important works acquired in various subjects.

Sanskrit.

Vedic Literature and Kalpasūtras.

1. Kṛṣṇayajussaṁhitābhāṣya.
2. Vēṅkaṭamādhavīya.
3. Gṛhyakārikā.
4. Āśvalāyanagṛhyamantravyākhyā.
5. Gṛhyaprayōgavṛtti.
6. Karmāntasūtra.
7. Bōdhāyanasmārtaprayōga.
8. Agnikalpa.
9. Kauṣītakyupaniṣadbhāṣya.
10. Āśvalāyanagṛhyasūtravyākhyā.
11. Saṇdhyāvandanabhāṣya.
12. Sāmagānaprayōgasāraṇi.
13. Rudrādhyāyavṛtti.
14. Niruktabhāṣyaṭīkā.
15. Ṛgvēdabhāṣya by Udgītha.
16. Do. by Mādhava.
17. Niruktabhāṣya.
18. Navaśikṣāpraśaṁsā.
19. Aitarēyabrāhmaṇavyākhyā by Ṣaḍguruśiṣya.
20. Ṛgbhāṣya.
21. Varṇakrama.
22. Śaunakaśikṣāvyākhyā.
23. Rudrabhāṣya by Haradatta.
24. Āraṇyakavyākhyā.
25. Aitarēyamahāvratavyākhyā.
26. Aitarēyabrāhmaṇabhāṣya by Gōvindasvāmin.
27. Kauṣītakabrāhmaṇavyākhyā.
28. Sarvānukramaṇīṭīkā by Nārāyaṇa.
29. Svaranirdēśa.
30. Svaraviṣaya.
31. Jyōtiṣāmayana.
32. Manōrathaśikṣā.
33. Svarāṣṭabhāṣya.
34. Dēvīsūktabhāṣya.
35. Rātrisūktabhāṣya.
36. Nāradaśikṣāvyākhyā.
37. Chandō-bhāṣā by Māhiṣēya (Vedic Grammar).
38. Āśvalāyanamantravyākhyā.
39. Āśvalāyanaśrautavyākhyā.
40. Bōdhāyanaśulbavivaraṇa.
41. Do. Śrautaprayōga.
42. Śrautaprayōgakārikā.
43. Dvaidhasūtravṛtti.
44. Śrautamantravṛtti.
45. Śrautasūtrabhāṣya.
46. Kauṣītakagṛhyakārikā.
47. Bōdhāyanīyagṛhya.
48. Phullasūtradīpa.
49. Pāraskaragṛhyasūtravṛtti.
50. Pāraskaraprayōgapaddhati.
51. Vādhūlakalpavyākhyā.
52. Āśvalāyanasandhyāvandanamantrabhāṣya.
53. Taittirīyārthakārikā.
54. Ṛgbhāṣya by Skandasvāmin.
55. Nighaṇṭusūtrabhāṣya.
56. Yājñavalkyaśikṣā.

Grammar.

1. Dēvanārāyaṇīya.
2. Pravēśaka.
3. Rūpāvatāraṭīkā.
4. Sarvapratyayamālā.
5. Padamañjarīṭīkā by Raṅganātha.
6. Dhātupradīpa by Lakṣmaṇa.
7. Kārakatattva.
8. Rūpānayanapaddhati.
9. Śābdikābharaṇa.
10. Śābdakaumudīvyākhyā by Vaidyanātha.
11. Prakrit grammar by Līlāśuka.
12. Mahābhāṣyapradīpavivaraṇa.
13. Pāṇinisūtrōdāharaṇa.
14. Gōpālikā.
15. Pāṇinisūtrōddēśavidhēyanirṇaya.
16. Vaktavyacandrikā.
17. Vākyapadīyavyākhyā by Vṛṣabha.
18. Prakriyāmṛta.
19. Mahābhāṣyavyākhyā.
20. Yaṅlukprakriyāślōka.
21. Nipātāvyayōpasargavṛtti.
22. Dhāturatnāvali.
23. Śabdasāmrājya.
24. Arthavatsūtrapatra.
25. Uṇādisūtravṛtti.
26. Kaumudīvilāsa.
27. Prakriyādīpikā.
28. Prakriyāsarvasvavyākhyā.
29. Bhāvaprakāśikā.
30. Prakriyāsāra.
31. Hēlārājīya.
32. Pāṇinisūtravṛtti.
33. Kāśikāvyākhyā by Vidyāsāgara.
34. Rūpānayanapaddhativyākhyā.
35. Dhātupratyayapañjikāvyākhyā.
36. Vṛttiratna.
37. Vyākaraṇakārikā.
38. Do. with examples.
39. Śabdanirnaya by Brahmadatta.
40. Śabdabhūṣaṇa.
41. Laghuvṛtti.
42. Liṅgānuśāsana.
43. Dhātvarthakārikā.
44. Śabdanirvacanakhaṇḍa.
45. Siddhāntakaumudīsaṅgraha.
46. Prakriyādīpikā.
47. Vakyasandhāna.
48. Kāśikāpañjikā.
49. Vṛttipradīpa.
50. Cintāmaṇi.
51. Prakriyāsarvasva.
52. Dhātukāvya.
53. Kaiyaṭavyākhyā by Pravartaka.
54. Dhātuvṛtti.
55. Paramatakhaṇḍana.
56. Kavikāmadhēnu.
57. Vyākaraṇagrantha.
58. Vāmanalingānuśāsana.
59. Śabdakaumudīvyākhyā by Śokkanātha.
60. Śabdakaustubhaṭippaṇi.
61. Sarasvatīkaṇṭhābharaṇa by Bhōjadēva.

Statement D showing the names of important works acquired in various subjects—*cont.*

Grammar—cont.

62. Vālmīkisūtravṛtti by Trivikrama.
63. Yaṅluksangrahaślōkavyākhyā.
64. Vyākaraṇakārikā.
65. Padyavṛtti.
66. Prakriyāsarvasva (Uttarabhāga).
67. Rūpāvatāravyākhyā.
68. Prakriyāsarvasvavyākhyā.
69. Uṇādivyākhyā.
70. Dhātuparibhāṣā.
71. Kaumudyarthaprakāśa.
72. Prākṛtasūtravṛtti by Rāmapāṇivāda.
73. Dhātukārikāvyākhyā.
74. Mahābhāṣyaṭīkā.
75. Prakīrṇaprakāśa.
76. Siddhāntakaumudīvilāsa by Lakshmi Narasimha.
77. Dhātukārikā.
78. Bṛhatśabdaratna.
79. Vibhaktivilāsa.
80. Śēkharacandrikā by Viśvanāthabhaṭṭa.
81. Ūṣmabhēdaprakāśikā.
82. Siddhāntacandrikāvivṛti.
83. Prabōdhacandrikā.
84. Sambandhōpadēśa.
85. Śiśubōdhinī.
86. Sārasvataṭīkā by Puñjarāja.

Lexicography (Kōśa).

1. Nānārthanighaṇṭu.
2. Śabdaratnākara.
3. Amarakōśavyākhyā by Subhūti.
4. Do. by Jātavēdas.
5. Do. : Laghubhāṣā.
6. Kēśavanighaṇṭu.
7. Amarapañjikā.
8. Paryāyapadāvali.
9. Dravyamuktāvali.
10. Amarakōśavyākhyā.
11. Nānārthaśabdakōśa.
12. Nānārtharatnamañjarī by Rāghavārya.
13. Amarakōśaghaṭana by Kṣīrasvāmin.
14. Amaravyākhyā by Appaya.
15. Do. : Bālabōdhini.
16. Naikarūpapadagraha.
17. Amarakōśavyākhyā : Sumati.
18. Nānārtharatnāvali.

Prosody.

1. Vṛttaratnākaravyākhyā : Kavicintāmaṇi.
2. Lakṣaṇadīpikā.
3. Kavikaṇṭhapāśa.

Purāṇas and Saṁhitās.

1. Amṛtataraṅgiṇī.
2. Mūlastambapurāṇa.
3. Saṅgraharāmāyaṇa.
4. Rāmayaṇadīpikā.
5. Viṣṇusaṁhitāvyākhyā.
6. Kriyāgōpanarāmāyaṇa with a commentary.
7. Kṛṣṇapadī (commentary on Bhāgavata).
8. Bhadrakālyutpatti.
9. Harilīlāvivēka.
10. Vāyusaṁhitā.
11. Rāmāyaṇavyākhyā.
12. Kāśyapasaṁhitā.
13. Purāṇasaṅgraha.
14. Dēvīmāhātmyavyākhyā.
15. Bhāratasaṅgraha.
16. Harilīlā.
17. Bhāgavatavyākhyā by Citta Jñanaratna.
18. Agastyasaṁhitā.
19. Dēvīmāhātmyavyākhyā.
20. Bhagavannāmacintāmaṇi.
21. Bhaktimuktāphala.
22. Padayōjanā (commentary on Bhāgavata).
23. Hiraṇyagarbhasaṁhitā.
24. Bhāgavatavyākhyā by Rāghavānanda.
25. Sahyāmalakakṣētramāhātmya.
26. Kṛṣṇagītāvyākhyā : Hlādinī.
27. Garuḍapurāṇaṭīkā.
28. Triṁśacchlōkīvyākhyā.
29. Kalyāṇakāṇḍa.
30. Bhāgavatārtharatnamālā by Bhavadāsa.
31. Bhāgavatārthatattvadīpikā.
32. Bhāgavatavyākhyā : Budharañjanī.
33. Kāśīkhaṇḍavyākhyā.
34. Bhāgavatavyākhyā by Vēṅkaṭakṛṣṇa.
35. Do. by Janārdana.
36. Purāṇaratnāñjana.
37. Adhyātmarāmāyaṇaṭīkā.
38. Dēvīmāhatmvadīpikā.
39. Bhāratavyākhyā : Vyākhyānaratnāvali.
40. Rāmāyaṇakataka.
41. Rāmāyaṇarahasya.
42. Sarvārthasāra.
43. Yōgavāsiṣṭhavyākhyā.
44. Bhāgavataprakāśikā.
45. Puṣkaraprādurbhāvaṭīkā.
46. Srutigītāvyākhyā.
47. Bhāratavyākhyā (Nanda).
48. Purāṇasāra.
49. Purāṇasaṅgraha.
50. Bhāratarāmāyaṇasaṅgraha.
51. Bhāgavatasandarbha.
52. Cāturmāsyamāhātmya.

Dharmaśāstra.

1. Strīdharma.
2. Āśaucacandrikā.
3. Āśaucakēralī.
4. Yājñavalkyasmṛtivyākhyā by Visvarūpa.
5. Haridinaprakāśikā.
6. Dharmaśāstraviṣaya.
7. Vyavahārapadanyāsa.
8. Āśaucāṣṭakavivaraṇa.
9. Āśaucapaddhati
10. Āśaucadīpikāvivaraṇa.
11. Āśaucacintāmaṇi.
12. Āśaucāṣṭaki with commentary.
13. Pravaranirṇaya.
14. Ācārasaṅgraha.
15. Kēralācārasaṅgraha.
16. Vacanamālā.
17. Dhanavibhāgavyavasthāsaṅgraha.
18. Gautamasmṛtivyākhyā by Maskarin.

Statement D showing the names of important works acquired in various subject—*cont.*

Dharmaśāstra—cont.

19. Agastyasaṁhitā.
20. Vratavallarī.
21. Āśaucadīpikāvyākhyā by Kōṭilinga.
22. Ekāśvāsaprāyaścitta.
23. Amalā (commentary on Bōdhāyanasmṛti) by Paramēśvara.
24. Kāṇvāyanadharma.
25. Āhnikabhāskara by Yajñanārāyaṇa.
26. Āśvalāyanasandhyāmantrabhāṣya.
27. Mayūracitra.
28. Sadācārasārasaṅgraha.
29. Mudgalasmṛti.
30. Smṛtibhāskara.
31. Dānasāgara.
32. Smṛtidarpaṇa.
33. Yātrābhāgavata
34. Kāladīpa.
35. Śrāddhadīpa.
36. Smṛtisārasaṅgraha.
37. Vaiṣṇavasmṛtisāra.
38. Smṛtisarōjakalikā.
39. Gōpālārcanavidhi.
40. Kālasāra.
41. Sūrisarvasva.
42. Nityakṛtyapaddhati.
43. Jyōtiścandrōdaya.

Nyāya.

1. Tarkasaṅgrahaprakāśikā.
2. Vṛttidīpikā.
3. Nyāyasāra by Bhāsarvajña.
4. Kārikāvalīvyākhyā by Dēvīsahāya.
5. Padārtharatnamañjūṣā.
6. Tarkadīpikā.
7. Vaiśēṣikavastunirṇaya.
8. Padārthadīpikāvyākhyā.
9. Cennubhaṭṭīyanirukti.
10. Nyāyasiddhāntamañjarīvyākhyā.
11. Maṇidarpaṇa by Rājacūḍāmaṇidīkṣita.
12. Nyāyasārapadapañjikā.
13. Tarkasaṅgrahavyākhyā.
14. Nyāyanayāmbudhisōpānōpadhāna.
15. Gōsāyipatrikāvivēcana (Jāgadīśi).
16. Evakāravādārtha.
17. Gaṅgāyāṁghōṣavādārtha.
18. Sādhyōpādhisāmānyavyāptipatra.
19. Jāgadīśīvyadhikaraṇadulāla.
20. Prāmāṇyavādakrōḍapatra.
21. Svatvavāda.
22. Anyathākhyātivāda.
23. Vyadhikaraṇavivēcana by Viśvanātha.
24. Dinakarīyavyākhyā by Śrīraṅganātha.
25. Tarkasaṅgrahadīpikāprakāśaṭippaṇa.
26. Vyutpattivādavyākhyā.
27. Tarkasaṅgrahadīpikāvivaraṇa.
28. Vyutpattivādatippaṇi.
29. Siddhāntacandrikāvyākhyā : Prasāda.
30. Līlāvatīvilāsa by Mahādēva.
31. Tamōvāda.
32. Nyāyasaṅgraha.
33. Nyāyacandrikā.
34. Tarkasaṅgrahavyākhyā by Harihara.
35. Nyāyamañjarī.
36. Nyāyasāravivṛti by Aparādityadēva.
37. Kaṇādasūtranibandha.
38. Nyāyaviṣaya.
39. Tarkasaṅgrahavṛtti by Śaṅkara.
40. Tattvārthadīpikā by Vādhūla Vēṅkaṭēśvara.
41. Upādhiprakaraṇa.
42. Daśaślōkī.
43. Mahāvidyāvidambana.
44. Upādhiprakaraṇa by Udayana.
45. Upādhikhaṇḍana.
46. Mahāvidyāvyākhyā by Purusōttamavana.
47. Tārkikaraksāvyākhyāvyākhyā by Rāmēśvara.
48. Nyāyasūtratātparyatīkā by Vāgīśvara.
49. Nyāyapariśiṣṭa.
50. Do. vyākhyā Vāmēśvarādhvaga.
51. Daśaślokīvyākhyā by Pūrṇaprajña.
52. Mahāvidyāvidambanavyākhyā by Ānandapūrṇa.
53. Vyutpattivādavyākhyā.
54. Bhāṣāratna.
55. Tarkasaṅgrahatattvārthabōdhikā.
56. Nyāyakaustubha.

Yōga.

1. Yōgasūtrārthacandrikā.
2. Yōgārṇava.
3. Yōgasūtrabhāṣyavivaraṇa by Śaṅkarācārya.
4. Vivēkamārtāṇḍa.
5. Yōgāmṛta.
6. Yōgasaṅgraha.
7. Yōgasūtrabhāṣya.
8. Yōgaviṣaya.
9. Haṭhasaṅkētacandrikā by Sundaradēva.
10. Yōgasūtravṛtti by Nārayāṇatīrtha.
11. Bhagavatīgītā.
12. Svātmayōgapradīpa.
13. Yōgārṇava.
14. Ādhāraṣaṭkavyākhyā.

Sānkhya.

1. Sāṅkhyasaptativyākhyā by Śaṅkarācārya.
2. Sāṅkhyatattvakaumudīvivaraṇa.
3. Sūtrabhāṣya by Vijnānabhikṣu.

Mimāmsā.

1. Saṅkarṣaṇakāṇḍabhāṣya by Dēvasvāmiṇ.
2. Nayavivēka.
3. Mīmāṁsānyāyasaṅgraha.
4. Nayatattvasaṅgraha.
5. Vivēkatattva by Ravi.
6. Tantraṭikānibandhana.
7. Rjuvimalapanjikā.
8. Śābarabhāṣyavivaraṇa by Gōvinda.
9. Nayavivēkavyākhyā.
10. Śābarabhāṣyavyākhyā : Granthayōjanā.
11. Sūtrārthasaṅgraha by Parameśvarōpādhyāya.
12. Tattvāvirbhāva by Cidānanda.
13. Do. by Vyākhyā.
14. Sūtravṛtti.
15. Sūtravyākhyā : Sūtrārthadīpikā.
16. Soḍaśādhyāyī.
17. Do. Vyākhyā.

Statement D showing the names of important works acquired in various subjects—*cont.*

Mimāmsā—cont.

18. Bhāvanākārikāvivaraṇa by Annambhaṭṭa.
19. Vīdhivivēka by Nārāyaṇa.
20. Tantrādhikāraniṛṇaya by Bhaṭṭōji.
21. Vijayā (Commentary on Ajitā).
22. Nyāyapārāyana (Commentary on Tantravārtika).
23. Nītitattvāvirbhāvavyākhyā by Nīlakaṇṭha.
24. Kaumārilayuktimālā.
25. Mīmāṁsākāśikā (Commentary on Ślōkavārtika).
26. Bhāvanāvivēka by Maṇḍanamiśra.
27. Vibhramavivēka by do.
28. Padārthasaṅgraha.
29. Gōpālikā.
30. Sūtrārthasaṅgraha.
31. Śāstrōpaṇyāsamālikā.
32. Siddhāntamuṣṭi by Mādhava.
33. Mīmāṁsāvicāra.
34. Mīmāṁsānyāyasaṅgraha.
35. Tatkratunyāyavicāra.
36. Svādhāyāli (Hindi)
37. Prakaraṇapañcikāvyākhyā.
38. Mimāmsāviṣaya.
39. Nyāyakaṇikāvyākhyā.
40. Prakaraṇapañcikā.
41. Tantraratna.
42. Bhāvanāvivēkavyākhyā.
43. Adhikaraṇārthaślōkadīpikā by Udaya.
44. Nānārtharatnāvali.
45. Nayatattva.
46. Vākyārthamātṛkāvṛtti.

Vēdānta.

1. Śivārkamanidīpikāvyākhyā.
2. Īśvarapratyabhijnāvyākhyā.
3. Sārīrakatattvaprakāśa
4. Vivaraṇatātparyadīpikā by Citsukha.
5. Brahmasūtravyākhyā.
6. Avadhūtagītāvyākhyā.
7. Mūlamantrārthasāra.
8. Aṣṭākṣaradīpikā.
9. Sarvasiddhāntasaṅgraha.
10. Caturvēdatātparyasaṅgrahavyākhyā.
11. Nyāyadīpāvalīvyākhyā by Ānandajñāna.
12. Bhāmatīvyākhyā by Allāḍisūri.
13. Pratyabhijñāvimarśavyākhyā.
14. Advaitaprakāśa.
15. Tattvōpadēsa.
16. Tātparyaprakāśikā by Akhaṇḍabhagavat.
17. Vēdāntasārasaṅgraha.
18. Vāsiṣṭha.
19. Bhāṣyabhāvaprakāśikā by Citsukha.
20. Vākyavṛttiṭīkā by Bōdhōttama.
21. Upasadanaprakaraṇavyākhyā by Ānandajñāna.
22. Adhikaraṇasaṅgati by Citsukha.
23. Sarvadarśanakaumudi by Mādhava Bhārati.
24. Īśvarapratyabhijñāsūtra.
25. Śrutiṣārasamuddharaṇavyākhyā.
26. Advaitamuktāsara.
27. Advaitamuktāsaravyākhyā : Kānti.
28. Svātmajñānaprakarana by Saṅkarācārya.
29. Svātmajñānaprakaraṇavyākhyā by Kṛṣna pūjyapāda.
30. Vairāgyacandrōdaya.
31. Gūḍhārthadīpikā by Akhaṇḍadhāman.
32. Upadēśasāhasrīvyākhyā.
33. Nyāyapariśuddhivyākhyā.
34. Khaṇḍanamaṇḍana
35. Mōkṣakathāsārasaṅkṣēpa.
36. Prabōdhapañcadasī with commentary.
37. Kṛṣnagitāvyākhyā : Hlādini.
38. Nyāyasaṅgraha.
39. Siddhāntapañjara.
40. Nyāyasāra.
41. Īśvarapratyabhijñāsūtravimarśinīvyākhyā.
42. Gauḍapādīyabhaṣyaṭippaṇa.
43. Vādidhvaja.
44. Drāviḍavēdasaṁskṛtapadya.
45. Rāmānandīyavyākhyā.
46. Khaṇḍanakhaṇḍanavyākhyā by Varada.
47. Prapannalakṣaṇa.
48. Nyāyasaṅgraha.
49. Drāviḍavēdādhyayanapramāṇa.
50. Brahmānanda.
51. Vāsiṣṭhasāravivṛti.
52. Upaniṣatsāra.
53. Vidvanmukhabhūṣaṇapariṣkāra.
54. Puruṣārthasudhānidhāna.
55. Pañcaprakaraṇī.
56. Vēdāntasaptaśatī.
57. Vēdāntasaptaśativyākhyā.
58. Vēdāntahṛdaya.
59. Nyāyatattvavivaraṇa by Nṛsimhaprajña.
60. Āraṇyavṛttisambandhōkti.
61. Kaivalyadīpikāmuktāphalatīkā by Hēmādri.
62. Bhāvaśuddhi (Brahmasiddhivyākhyā).
63. Pramāṇamālāvyākhyā by Citsukha.
64. Pramāṇamālāvyākhyā by Anubhūtisvarūpa.
65. Nirvēdagrantha.
66 Khyātivāda.
67. Mōkṣōdaya.
68. Tikāratna by Vidyāsāgara.
69. Vivaraṇatātparyadīpikā : Udyōtinī.
70. Bṛhadāraṇyavārtikavyākhyā.
71. Pancaprakriyāvyākhyā.
72. Mōkṣanirṇaya.
73. Padārthatattvanirṇaya.
74. Naiṣkarmyasiddhivivaraṇa.
75. Gurusiśyasaṁvāda by Abihnava Gupta.
76. Nṛsiṁhatāpanīvyākhyā.
77. Śaṅkarahṛdayagamā.
78. Śaṅkarahṛdaya.
79. Viṣṇubhaṭṭīya.
80. Ātmajñānōpadēśavidhi.
81. Saṁkṣēpaśārīrakasambandhōkti by Vēdānanda.
82. Bhāṣyaprakaṭārtha.
83. Sārasaṅgrahabhūṣikā.
84. Dīpaprakāśikā.
85. Taittīriyabhāṣyavārtikaṭīkā.
86. Śārīrakamīmāṁsāsaṅgraha.

Statement D showing the names of important works acquired in various subjects—*cont.*

Vedanta—cont.

87. Adhikaraṇaratnamālā by Sukhaprakāśa.
88. Kaivalyadīpikāsnēha.
89. Tattvabōdhinī.
90. Anirvacanīyakhyātisamarpaṇa.
91. Āpastambādhyātmapaṭalavivaraṇa.
92. Iṣṭasiddhivyākhyā by Jñānōttama.
93. Nyāyasiddhāñjanavyākhyā.
94. Tattvānusandhāna.
95. Vēdāntasiddhāntamuktavalīvyākhyā.
96. Tattvaratnākara.
97. Viśiṣṭādvaitasamarthana.
98. Siddhāntadīpikā.
99. Akhaṇḍārthanirūpaṇa.
100. Piṭhakabhāṣya.
101. Gōvindabhāṣya.
102. Siddhāntaratna with Vyākhyā.
103. Hastāmalakapañcādhyāyī.
104. Khaṇḍanakhādyaṭīkā.
105. Vēdāntasārasarvasva.
106. Tattvōpadēśa.
107. Brahmasūtrārthasaṅgraha.
108. Bhāṣyārthasaṅgraha.
109. Śabdavṛttivivēka by Sarvajñātman.
110. Pañcaprakriyā.
111. Mañjarī.
112. Chāndōgyabhāṣyaṭippaṇī.
113. Nṛsiṁhōttaratāpinīvyākhyā.
114. Naiṣkarmyasiddhicandrikā.
115. Ātmajñānavivaraṇa.
116. Brahmasiddhivyākhyā.
117. Iṣṭasiddhivyākhyā : Tattvabōdha.
118. Madhumañjarī.
119. Pramānamālā by Ānandabōdha.
120. Vēdāntapañcakavyākhyā.
121. Vēdāntāryā by Nārāyaṇa.
122. Vākyavṛttivyākhyā.
123. Do. by Ānandasvarūpa.
124. Pañcīkaraṇavivaraṇa.
125. Sampradāyatilaka.
126. Śābdanirṇayadīpikā.
127. Tōṭakaślōkasambandhōkti.
128. Vivaraṇagūḍhārthadīpikā.
129. Vivaraṇavyākhyā.
130. Bhāṣyavyākhyā.
131. Puruṣārthaprabōdha.
132. Taittirīyōpaniṣadbhāṣyāvyākhyā.
133. Tōṭakavyākhyā : Tattvadīpikā.
134. Iṣṭasiddhi.
135. Vēdāntārthasārasaṅgraha.
136. Brahmasiddhi.
137. Do. Vyākhyā.
138. Khaṇḍana Khaṇḍanakhādyaṭīkā : Madhu.
139. Nyāyaprakāśikā.
140. Vēdāntakaumudī.
141. Ślōkatrayīvyākhyā.
142. Tōṭakavyākhyā.
143. Trayyantabhāvadīpikā.
144. Naiṣkarmyasiddhivyākhyā by Vidyāsurabhi.
145. Iṣṭasiddhivivaraṇa.
146. Naiṣkarmyasiddhisambandhōkti.
147. Bṛhadāraṇyabhāṣyārthasaṅgrahakārikā.
148. Abhiprāyaprakāśikā.
149. Pañcapādikāvyākhyā.
150. Śivasūtra.
151. Brahmādvaitaprakāśa.

Jainism.

1. Patraparīkṣā.
2. Āptaparīkṣā.
3. Pramāṇavyākhyā.
4. Jainadarśana.
5. Dēvāgamastuti.
6. Dēvāgamastutivyākhyā : Āptamīmāṁsā.
7. Tattvārthādhigamasūtra.
8. Do. with commentary by Dinakara.
9. Tattvārthanirūpaṇa (Prākṛta).

Mantra.

1. Rurujitpūjāvidhānapaddhati.
2. Prayōgasāra.
3. Tantrasamuccaya.
4. Do. Vyākhyā.
5. Do. Vivaraṇa.
6. Mahārthamañjarīvyākhyā.
7. Prapañcasāravyākhyā.
8. Do. Vivaraṇa.
9. Do. Vivaraṇavyākhyā.
10. Do. Sambandhaṭīkā.
11. Do. Vivṛti.
12. Do. Sambandhadīpikā.
13. Do. Dīpa.
14. Upāsakācāra.
15. Upāsakasaṁskāra.
16. Prayōgasāravyākhyā.
17. Yantralēkhanaprakāra.
18. Prayōgasamuccaya.
19. Upadēśasārasamuccaya.
20. Kriyāsāra.
21. Mahārthamañjarī.
22. Tripurīprakaraṇavyākhyā.
23. Āryāsaptakavyākhyā.
24. Tupākimantra.
25. Cidgaganacandrikā.
26. Viśvāmitrasaṁhitā.
27. Vaśyamantraprayōga.
28. Śivakalyāṇānukramaṇikā.
29. Viṣṇukalyāṇānukramaṇikā.
30. Kautukacintāmaṇi.
31. Utsavasāra.
32. Vāsādhikāra.
33. Saṁhitāratnākara.
34. Nityōtsava.
35. Do. (Gaṇēśaprakaraṇa).
36. Laghuśyāmāvārāhīkalpa.
37. Vṛkṣakalpa.
38. Tripurāsārasamuccaya.
39. Laghubṛmhiṇi.
40. Viṣṇusahasranāmanirukti.
41. Śēṣasamuccaya.
42. Rudrādhyāyavṛtti.
43. Tantrapaddhati by Īśānadēva.
44. Śambhunirṇaya.
45. Do. Vyākhyā.
46. Śāmbhavōdayapaddhati.
47. Laghuvimarśiṇī.
48. Spandanirṇaya.
49. Śivadṛṣṭiśāstra.
50. Rasaviṣaya.

Statement D showing the names of important works acquired in various subjects—*cont.*

Mantra—cont.

51. Sāraṇāprakaraṇa.
52. Siddhaṣāmbhavatantra.
53. Kāraṇāgama.
54. Sāṅkhyāyanamantrōddhāra.
55. Mahāgamarahasya.
56. Kālaśaktivilāsa.
57. Dēvīmāhātmyaṭīkā.
58. Mantrarājārthadīpikā.
59. Dēvīkavacavyākhyā.
60. Mantramahōdadhinaukā.
61. Prayōgapaddhati.
62. Mantradarpaṇa.
63. Yajanakramadīpikā.
64. Nityāṣōḍaśikātantravyākhyā.
65. Pāśupata.
66. Kriyākāṇḍamālikā.
67. Prayōgasāravyākhyā.
68. Prapañcasāravṛtti.
69. Mantraratnākara.
70. Navagrahamantra.
71. Gaṇēśakalpa.
72. Tripurātrailōkyāmōhanakavacavyākhyā.
73. Mantrastōtrajāla.
74. Bagalāmukhīmantraprayōga.
75. Garuḍapañcākṣarīkalpa.
76. Tripurasundarīkalpa.
77. Kutakamantra.
78. Kukṣividyākalpa.
79. Śarabhasāluvapakṣirājakalpa.
80. Nṛsiṁhānuṣṭubhakalpa.
81. Traiṣṭubhakalpa.
82. Pippalādamantraprayōga.
83. Saṅkētadīpikā.
84. Upahāraprakāśikā.
85. Prauḍhākrama.
86. Śāradātilakavyākhyā.
87. Mantrakalpataru.
88. Puraścaraṇadīpikā.
89. Kādimatavyākhyā : Sētumata.
90. Ṣaḍviṁśatitattvōpanyāsa.
91. Nārāyaṇīya.
92. Tattvasāra.

Tantras.

1. Ṛjuvimarśinī by Śivānanda.
2. Kumāratantra.
3. Prapañcasāravyākhyā by Trivikrama.
4. Prapañcasārasambandhadīpikā by Uttamabōdha.
5. Skandasadbhāvatantra.
6. Śāstṛtantra.
7. Nārāyaṇātmakatantra.
8. Īśānagurudēvapaddhati.
9. Śaivāgamanibandhana.
10. Prayōgamañjarīvivaraṇa.
11. Kādimatavyākhyā Manōramā by Simharāja.
12. Pratiṣṭhāsamuccaya
13. Nārāyaṇiyātantravyākhyā.
14. Kalpanāratna.
15. Kalpanāratnavyākhyā.
16. Ratnāvalīpaddhati.
17. Pratiṣṭhātantra.
18. Kapiñjalasaṁhitā.
19. Pradyōtatantra.
20. Śēṣasamuccaya.
21. Tantrasamuccayavimarśinī.
22. Lakṣmītantra.
23. Do. Vyākhyā.
24. Kriyākairavacandrikā.
25. Mārkaṇḍēyasaṁhitā.
26. Kaulagajamardana.
27. Tāriṇīkulasudhātaraṅgiṇī.
28. Gautamīyatantra.
29. Śātvatāmṛtasāra.

Stōtras.

1. Pādasaptati.
2. Laghustutibhāṣya.
3. Pratyabhijñāstutivyākhyā.
4. Sūryaśatakavyākhyā.
5. Ślōkapañcāśikāvyākhyā.
6. Hastāmalakastōtravyākhyā.
7. Mukundamālāvyākhyā.
8. Cellūripurīdēvīstuti.
9. Brahmanāmāvali.
10. Laghustōtra.
11. Do. Vyākhyā.
12. Āryādviśatī.
13. Saundaryalahārīvyākhyā.
14. Mahimnasstutivyākhyā.
15. Mukundamuktāvalistōtra.
16. Caitanyanāmāṣṭōttaraśataka.
17. Smaraṇamaṅgalastōtra.
18. Svaniyama.
19. Prēmāmṛtarasāyana.
20. Cāṭupuṣpāñjalistōtra.
21. Kṛpāmbhōdhistōtra.
22. Bhaktiratnāvali.
23. Ānandākhyastōtra.
24. Ānandacandrikāstōtra.
25. Pañcaślōkī.
26. Kēśavāṣṭaka.
27. Līlāmṛta.
28. Caitanyāṣṭaka.
29. Yamunāṣṭaka.
30. Gaṅgāṣṭaka.
31. Śrīmadgurudēvāṣṭaka.
32. Nityānandāṣṭaka.
33. Caitanyacandrāṣṭaka.
34. Harikusumastabaka.
35. Rādhāmukundāṣṭaka.
36. Gōpijanavallabhāṣṭaka.
37. Jagannāthāṣṭaka.
38. Rasamañjarīstōtra.
39. Vilāpakusumāñjali.
40. Utkaṇṭhamālikā.
41. Śrīrāmastava.
42. Dēvīsaptati.
43. Sahasranāmalaghuvivaraṇa.
44. Do. Nirukti.
45. Caṇḍikāsaptativyākhyā.
46. Lalitasahasranāmavyākhyā : Jayamaṅgalā by Bhaṭṭanārāyaṇa.
47. Mahimnasstutiṭīkā by Śvētagirimuni.
48. Yutabhṛnnāthastava.
49. Laghustutivyākhyā by Paramēśvara.
50. Dēvīstuti.
51. Laghustutivyākhyā by Simharāja.

Statement D showing the names of important works acquired in various subjects—*cont.*

Stōtras—cont.

52. Śaṅkarastōtia.
53. Śivastutī.
54. Sāmbastutivyākhyā.
55. Mayūraśatakavyākhyā by Śrīraṅgadēva.
56. Pārvatīstuti.
57. Jagadīśaśataka by Raghurājasiṁha.
58. Cidgaganacandrikā.
59. Āryādviśati by Kālikānanda.
60. Nāthanavaratnamālā by Bhāsurānandanātha.
61. Viṣṇusahasranāmabhāṣyakārikā.

Kāvya.

1. Rāmacampū.
2. Vāsudēvavijaya.
3. Do. Vyākhyā : Padacandrikā.
4. Vināyakōdaya.
5. Tripuradahanavyākhyā : Taipuradahanī.
6. Do. Arthaprakāśikā.
7. Candraprabhacaritavyākhyā.
8. Yaśodharacaritavyākhyā.
9. Māghavyākhyā by Dēvarāja
10. Do. : Prakāśikā by Mādhava.
11. Do. : Sandēhaviṣauṣadhi.
12. Do. : Saṅgraha.
13. Do. : by Śrīkaṇṭha.
14. Do. : Padārthadīpikā.
15. Do. : Bālabōdhinī.
16. Rukmiṇīpariṇaya.
17. Kēralacaritra.
18. Kṛṣṇavilāsa.
19. Subhadrāharaṇa.
20. Do. Vyākhyā.
21. Do. Vivaraṇa.
22. Rājasūyacampū.
23. Yudhiṣṭhiravijayavyākhyā by Śrīkaṇṭha.
24. Yudhiṣṭhiravijayavyākhyā.
25. Do. by Cokkanātha.
26. Do. Vijayadarśikā.
27. Sārasaṅgraha.
28. Naiṣadhavyākhyā by Visvēśvara.
29. Kṛṣṇavilāsavyakhyā Vilāsinī.
30. Naiṣadhavyākhyā : Kāmadūghā.
31. Do. Akṣaradīpikā.
32. Do. by Śrīdhara.
33. Do. do.
34 Kirātārujunyavīyākhyā by Dēvarāja.
35. Do. by Maṅgala.
36. Do. by Citrabhānu.
37. Do. by Vidyāmādhava.
38. Mālatīmādhavakathā by Pūrṇasarasvati.
39. Pañcakathāvyākhyā.
40. Bālabhāratavyākhyā.
41. Pañcakalyāṇacampū.
42. Mudrārākṣasakathāsāra.
43. Bharatacarita.
44. Ākhyātadīpikā on Raghuvaṁśa.
45. Do. Kumārasambhava.
46. Do Mēghasandēśa.
47. Kumārasambhavavyākhyā by Dakṣiṇāvarta.
48. Do. by Nārāyaṇa.
49. Do. by Vidyāmādhava.
50. Do. by Aruṇagiri.
51. Śricihnakāvya.
52. Duṣkaramālāvyākhyā.
53. Rāsavilāsa.
54. Śivavilāsa.
55. Mānavēdacarita.
56. Rāmavijaya.
57. Mārutasandēśa.
58. Mayūrasandēśa.
59. Sētubandhavyākhyā : Rāmadṛṣti.
60. Do. by Miśramādhavayati.
61. Do. Samaviṣamaṭīkā.
62. Niranunāsikacampū
63. Raghuvīracarita.
64. Hanūmadapadāna.
65. Yamakakāvya.
66. Dhātukāvya.
67. Rāmāyaṇaprabandha.
68. Campurāmāyaṇavyākhyā.
69. Raghuvaṁśavyākhyā.
70. Do. by Aruṇagiri.
71. Subhadrāharaṇacampū.
72. Dēvīcarita.
73. Satyatapahkathā.
74. Acyutalīlā.
75. Cakōrasandēśa.
76. Sīvōdaya.
77. Gaurīkalyāṇa.
78. Do. Vyākhyā.
79. Rāvaṇārjunīya.
80. Do. Vyākhyā.
81. Vināyakōdaya.
82. Bhāratakathā
83. Karṇārjunīya.
84. Dakṣayāgacampū.
85. Padacandrikā.
86. Śukasandēśavyākhyā : Varavarṇinī.
87. Do. Cintātilaka.
88. Do.
89. Do. Vilāsinī.
90. Jānakīharaṇa.
91. Bhṛṅgasandēśa.
92. Uttararāmacaritakāvya.
93. Vairāgyacandrōdaya.
94. Kaṁsavaho (Prakrit with Chāyā).
95. Uṣāniruddha (do.)
96. Dhūrtānanda.
97. Rukmiṇīsvayaṁvara.
98. Syānandūracampū.
99. Nṛgamōkṣaprabandha
100. Campubhāratavyākhyā.
101. Rāmānujacaritra.
102. Sarvakāvyasārasaṅgraha.
103. Prasaṅgābharaṇa.
104. Rukmiṇīpariṇayacampū.
105. Vikramārkacaritra.
106. Vallavīpallavōllāsa.
107. Campurāmāyaṇavyākhyā.
108. Do. by Kāmēśvara.
109. Gaṅgālaharīvyākhyā.
110. Viṭavṛtta.
111. Gāthāsaptaśativyākhyā
112. Rājasūya.
113. Śaurikathōdayavyākhyā.
114. Saṅgītakētucarita.
115. Jaḍavṛtta.
116. Uttaranaiṣadha.

Statement D showing the names of important works acquired in various subjects—*cont.*

Kāvya—cont.

117. Svātīśataka.
118. Nalacarita by Ravivarman.
119. Raghūdayavyakhyā by Rudramiśra.
120. Damayantīpariṇaya.
121. Viṣṇuvilāsakāvya.
122. Matsyaprabandha.
123. Gōvindacarita.
124. Kōkasandēśa.
125. Bhallaṭaśatakavyākhyā.
126. Kādambarikathāsaṅgraha by Vikrama.
127. Kādambarikathāsāra by Abhinanda.
128 Taruṇabhārata.
129. Kalyāṇanaiṣadha.
130. Saṅkṣēpabhārata.
131. Saṅkṣēparāmāyaṇa.
132. Rāmakathā.
133. Rāmacarita.
134. Pārthacarita.
135. Draupadīsvayaṁvara.
136. Bhārata Campūsaṅkṣēpa.
137. Bhāratacaṅgraha.
138. Pārijātaharaṇa by Kavirāja.
139. Bhāratakathā.
140. Draupadīsvayaṁvarakathā by Cidambarakavi.
141. Subhadrāharaṇakathā by Cidambara kavi.
142. Rukminipariṇayakathā do.
143. Kṛṣṇagīti.
144. Rukmiṇīharaṇa.
145. Yudhiṣṭhiravijayavyākhyā : Padārtha cintāmaṇī.
146. Arthāntaranyāsakōśa.
147. Gītagōvindavyākhyā.
148. Kṛṣṇakarṇāmṛtavyākhyā: Bhagavadbhaktirasāyana.
149. Bhāvamañjarī.
150. Catuścitrarāmāyaṇa.
151. Śāntiśataka.
152. Kavicintāmaṇi
153. Camatkāracandrikā.
154. Caitanyacaritāmṛta.
155. Saṅkṣēpabhāgavatāmṛta.
156. Uddhavadūta with commentary.
157. Haṁsadūta with commentary.
158. Caitanyacandrāmṛta.
159. Praṇāmapaddhati.
160. Saguṇapaddhati.
161. Mukticintāmaṇi.
162. Bhagavadbhaktivilāsavyākhyā.
163. Bhagavadbhaktiratnāvali.
164. Haribhaktisudhākara.
165. Muktācarita.
166. Bhaktirasāmṛtasindhu.
167. Bhaktirasārāt.
168. Bhaktirasāmṛta.
169. Bhāratāmṛta.
170. Haribhaktisārōddhāra.
171. Hanūmaddaṇḍaka.
172. Māghavyākhyā: Sandēhaviṣauṣadhi.
173. Māghasāraṭīkā.
174. Māghavyākhyā by Jayasiṁha.
175. Kumārasambhavavyākhyā by Jayasiṁha.
176. Yudhiṣṭhiravijayavyākhyā.
177. Māghavyākhyā : Naukā.
178. Ānandabṛndāvanacampū.
179. Yudhiṣṭhiravijayavyākhyā by Acyuta.
180. Naiṣadhavyākhyā : Akhilarañjana.
181. Naiṣadhaṭīkā.
182. Do. by Prēmacandra.
183. Haṁsasandēśavyākhyā.
184. Kṛṣṇavilāsavyākhyā : Bālapāṭhya.
185. Lalitāvilāsa.
186. Surēndracarita.
187. Mēghasandēśavyākhyā by Dakṣiṇāvarta.
188. Sannītirāmāyaṇa.
189. Pāṇḍavacarita.
190. Kādambakīṭīkā.
191. Rāvaṇavadhavyākhyā.
192. Rukmiṇīkalyāṇa by Vidyācakravartin.
193. Bhattīkāvyavyākhyāvimarśa.
194. Avantisundarīkathā.
195. Vākyāvali by Vāsudēva.
196. Mēghasandēśavyākhyā : Sumanōramaṇī.
197. Cakōrasandēśa.
198. Pāṇḍavacaritrasaṅgraha.
199. Gōpikōnmāda.
200. Uttararāmāyaṇaprabandha.
201. Vṛttaratnārṇava.
202. Aṣṭamīmahōtsavacampū.
203. Yadunāthacarita.
204. Syānandūrapuraprabandha.
205. Subhāṣitāvali (called Vidagdha Janavallabha) by Vallabhadēva.
206. Raghuvīravilāsa.
207. Kirātārjunīyavyākhyā
208. Campūrāmāyaṇa by Ekāmranātha.
209. Kādambarīsaṅgraha.
210. Prākṛtasaptaśatīvyākhyā.
211. Rāghaviyavyākhyā.
212. Vāsavadattāvyākhyā by Trivikrama
213. Dhātukāvyavyākhyā : Kṛṣṇārpaṇa.
214. Bālabhāratavyākhyā : Manōharā
215. Viṣṇuvilāsavyākhyā : Viṣṇupriyā.
216. Kumārasambhavacampū.
217. Śrī Kṛṣṇavijaya.
218. Raghuvaṁśavyākhyā by Mahēśvara.
219. Subhadrāharaṇavyākhyā.
220. Rāmavijaya.
221. Raghūdaya.
222. Subhāṣitāvali.
223. Bṛhatkathāmaūjarī.
224. Dūtavākya.
225. Vidagdhamādhavaṭīkā.
226. Ratnamālā.
227. Āryāśaptaśatīvyākhyā.

Nāṭaka (*Drama*).

1. Uttararāmacaritalaghuṭīkā.
2. Do. Vyākhyā: Bhāvārthadīpikā.
3. Uttararāmacaritavyākhyā.
4. Prabōdhacandrōdayavyākhyā : Nāṭakābharaṇa.
5. Bhgavadajjukā.
6. Do. Vyākhyā.
7. Gōgrahaṇa (same as Pañcarātra).
8. Kalyāṇasaugandhika by Nilakaṇṭha.
9. Madhyamavyāyōga.
10. Karpūramañjarīvyākhyā.
11. Do. by Kṛṣṇasūnu.
12. Do. Siṁharāja.
13. Dutavākya.

Statement D showing the names of important works acquired in various subjects—*cont.*

Nataka (*Drama*).

14. Mānavēdasaṭṭaka.
15. Karṇakavacaharaṇa (Same as Karṇabhāra).
16. Bālarāmāyaṇaṭikā.
17. Dūtaghaṭōtkaca.
18. Anargharāghavavyākhyā by Pūrṇasarasvati.
19. Gadāyuddha (same as Ūrubhaṅga).
20 Śṛṅgāraśēkhara
21. Pādatāḍitaka.
22. Pratimārāma (same as Pratimā).
23. Padmaprābhṛta.
24. Bhāṇaviśēṣa.
25. Do.
26. Pratijñāyaugandharāyaṇavyākhyā.
27. Indumatīrāghava.
28. Mahānāṭakasūktisudhānidhi by Bōdhāyana.
29. Candralēkhāsaṭṭaka.
30. Mālatimādhavyākhyā by Pūrṇasarasvatī.
31. Bhīmaparākrama.
32. Vatsarājacarita or Vīṇāvāsavadaṭṭa.
33. Candrikākalāpīḍa.
34. Damayantīkalyāṇa.
35. Śākuntalavyākhyā: Bālagōvinda.
36. Śākuntalacarcana.
37. Do. Vyākhyā: Anvayabōdhinī.
38. Do. do by Sūryasūnu.
39. Abhirāmacitralēkha.
40. Kaumudīmahōtsava.
41. Kādambarīnāṭaka.
42. Bhāṇa.
43. Anaṅgajīvana.
44. Lakṣmīmānavēda.
45. Mānavēdacarita.
46. Kuṇḍapallibhāṇa.
47. Nalābhyudaya.
48. Kamalinīrājahaṁsa.
49. Vasantabhūṣaṇabhāṇa.
50. Traivikrama.
51. Abhiṣēkanāṭaka.
52. Bālacarita.
53. Avimāraka.
54. Svapnavāsavadatta.
55. Nāgānandavyākhyā.
56. Āścaryacūḍāmaṇivyākhyā.
57. Mahiṣamaṅgalabhāṇa.
58. Mantraṅkavyākhyā.
59. Kamalinīkalahaṁsa by Nīlakaṇṭha.
60. Madanamañjarī.
61. Tapatīsaṁvaraṇavyākhyā.
62. Cārudatta.
63. Mattavilāsa.
64. Viddhasālabhañjikā.
65. Śākuntalavyākhyā.
66. Raghuvīracarita.
67. Sēvantikāpariṇaya by Cokkanātha.
68. Kumārīvilasita by Sudarśana.
69. Śṛṅgāraśēkharabhāṇa.
70. Kālīkēliyātrabhāṇa.
71. Anargharāghavavyākhyā.
72. Śākuntaladivyākhyā.
73. Śākuntalavyākhyā
74. Bālarāmāyaṇaṭikā.
75. Karpūramañjarīṭippaṇa.
76. Anargharāghavavyākhyā by Kṛṣṇa.
77. Kādambarīkalyāṇa.
78. Bhāskarabhāṇa.
79. Mālavikāgnimitravyākhyā.
80. Karpūramañjārivyākhyā.
81. Subālavajratuṇḍa.
82. Madanakētucarita.
83. Anargharāghavavyākhyā by Harihara.
84. Madhurāniruddha.
85. Bhagavadajjukāvyākhyā.
86. Taruṇabhūṣaṇabhāṇa.
87. Kanakalēkhā by Vāmanabhaṭṭabāṇa.
88. Sītārāghava.
89. Mantrāṅkavyākhyā.
90. Viddhaśālabhāñjikāvyākhyā.
91. Śṛṅgāramañjari by Ratipati.
92. Ubhayābhisārikā.
93. Kuṇḍapallibhāṇa.
94. Ravivarmabhāṇa.
95. Mudrārākṣasavyākhyā.

Rhetoric (*Alaṅkāra*).

1. Sarasvatīkaṇṭhābharaṇavyākhyā by Naṛsiṁha.
2. Dhvanyālōkalōcanavyākhyā: Kaumudī.
3. Do. Añjana.
4. Do.
5. Do.
6. Do.
7. Alaṅkāracintāmaṇi.
8. Alaṅkārasarvasvaṭīkā: Samudrabandha.
9. Do. by Śrīvidyācakravartin.
10. Kāvyādarśavyākhyā by Vādighaṇṭala.
11. Do. by Yāmuna.
12. Do. : Śrutapālinī.
13. Do. by (anonymous).
14. Kāvyaprakāśavyākhyā by Mahēśvara.
15. Do. by Yajñēśvara.
16. Do. by Bhaṭṭagōpāla.
17. Do. by Śrīvidyācakravartin
18. Do. by Bhāskara.
19. Do. : Uttējinī.
20. Sāhityasāmrājyavyākhyā by Sudhīndra.
21. Alaṅkāramīmāṁsā by Kṛṣṇasūri.
22. Kāvyōllāsa.
23. Daśarūpakaṭīkā by Nṛsiṁha.
24. Sāhityakaumudī.
25. Camatkāracandrikā.
26. Alaṅkāraviṣaya.
27. Bhāmahālaṅkāra.
28. Śṛṅgāraprakāśa.
29. Sāhityacintāmaṇi.
30. Sāhityakalpalatikā.
31. Bhāvaprakāśa.
32. Rasakalikā.
33. Udbhaṭālaṅkāravivṛti.
34. Kāvyakāmadhēnu.
35. Rājarājīya.
36. Kāvyakalānidhi.
37. Maṅkhukasūtrasaṅgati.
38. Sāhityadarpaṇavyākhyā by Mahēśvara.
39. Dhvanyālōkalōcanakārikā.
40. Vyaktivivēka.
41. Vyaktivivēkavyākhyā.
42 Kāvyaprakāśavyākhyā by Yajñēśvara,

Statement D showing the names of important works acquired in various subjects—*cont.*

Rhetoric (*Alaṅkāra*)—cont.

43. Sāhityasāmrājya.
44. Kāvyaprakāśasambandhavāda.
45. Vakrōktijīvita.
46. Vṛttivārtikavyākhyā.
47. Sarvasvavyākhyā
48. Kāvyaprakāśavyākhyā by Gōpāla.
49. Sāhityadīpikā by Bhāskaramiśra.
50. Alaṅkāraṭīkāsaṅgraha.
51. Bhāvavivēka.
52. Rasārṇava.
53. Rasaviṣaya.
54. Rasakalpadruma.

Nātya.

1. Hastalakṣaṇadīpikā.
2. Nāṭyaśāstra by Bharata.
3. Nāṭyaśāstravyākhyā: Abhinavabhārati.
4. Sāhityasāra.
5. Arjunādimatasāra.
6. Naṭāṅkuśa.
7. Tālahṛdayalakṣaṇa.
8. Tālaprastāra.

Music (*Saṅgita*).

1. Tālavidhāna.
2. Saṅgītasudhā.
3. Saṅgītaviṣaya.
4. Aumāpata.
5. Saṅgītasudhākara.
6. Śāṅkarīsaṅgīta.

Erotics (*Kāmaśāstra*).

1. Kāmaprābhṛtaka.
2. Kāmānanda.
3. Raticandrikā.
4. Kandarpacūḍāmaṇi (Vṛtti on Vātsyāyāna's Kāmasūtra.
5. Vātsyāyanavyākhyā: Jayamaṅgalā.
6. Vātsyāyanavyākhyā: Nṛsiṁhapaṇḍitīya.
7. Anaṅgarahasyvyākhyā.
8. Dattakasūtravṛttibhāga.
9. Pañcasāyaka.
10. Smaradīpikā.
11. Śṛṅgārakautūhala.

Ratnaśāstra.

1. Buddhabhaṭa.

Śilpa (*Carpentry and Architecture*).

1. Śilpaśāstra.
2. Manuṣyālayacandrikā.
3. Do. commentary.
4. Śilparatna.
5. Vāstuvidyā.
6. Śilpaśāstrāvali.
7. Gurudēvapaddhati.
8. Sanatkumāravāstuṭīkā.
9. Mayamata.
10. Mayaśilpa with Telugu commentary.
11. Mānavavāstulakṣaṇa.
12. Vāstulakṣaṇa
13. Vāstuvidyāvyākhyā.
14. Vāstuśāstrasaṅgraha.
15. Aṁśumatkalpa.

Agriculture.

1. Kṛṣiparāśara.

Medicine (*Vaidya*).

1. Aṣṭāṅgahṛdayavyākhyā.
2. Do. : Pāṭhya.
3. Do. : Sahasrapadī.
4. Do. : Hṛdayabōdhinī.
5. Aṣṭāṅgahṛdayavyākhyā : Hṛdaya.
6. Aṣṭāṅgasaṅgrahavyākhyā : Indu.
7. Aṣṭāṅgahṛdayavyākhyā : Indu.
8. Aṣṭāṅgahṛdaya with Tamil meaning.
9. Aṣṭāṅgahṛdaya with Malayālam translation.
10. Viṣajyōtsnikā.
11. Lakṣaṇāmṛta.
12. Cikitsāgrantha.
13. Āyurvēdatantra.
14. Catuṣṣaṣṭivaracikitsā.
15. Cikitsāmañjarī.
16. Pālakāpya.
17. Mātaṅgalīlā.
18. Sannipātalakṣaṇa.
19. Vasantacandrōdaya.
20 Suśrutavyākhyā.
21. Viṣavaidya.
22. Rasamañjarī.
23. Sahasrayōga.
24. Yōgasaṅgraha.
25. Vaidyamanōramā.
26. Vaidyagrantha.
27. Yōgaratnasamuccaya.
28. Viṣanārāyaṇī.
29. Mṛdānītantra.
30. Rasāṅkuśa.
31. Rasahṛdaya.
32. Kanakamañjarī.
33. Aṣṭāṅgahṛdayavyākhyā: Hṛdayabōdhikā: Uttarasthāna.
34. Sadvaidyajīvanavyākhyā.
35. Dravyāḍiguṇākara.
36. Abhinavacintāmaṇi.
37. Śuddhidīpikā.
38. Vaidyasarvasva.
39 Vaidyasāra by Nīlakaṇṭha.
40. Aṣṭāṅgahṛdayavyākhyā: Śaśilēkhā by Indu.
41. Do. Śaśilēkhā by Plandolmoose.
42. Rasaratnākara by Nityanātha.

Statement D showing the names of important works acquired in various subjects—*cont.*

Medicine (*Vaidya*)—cont.

43. Viṣanārāyanīya with a commentary.
44. Aṣṭāṅgahṛdayavyākhyāsāra.
45. Rasāyanatantra.
46. Upadēśasārasamuccaya.
47. Rasārṇava.
48. Santānacikitsita.
49. Aśvacikitsā.
50. Rasāyanataraṅginī.
51. Vaidyarasāmṛtasindhu.
52. Abhinavacintāmaṇisāraṭīkā.
53. Pathyāpathyaviniścaya saṅgraha.
54. Sārasaṅgraha.
55. Vaidyakalpataru.
56. Āyurvēdakalpataru.
57. Vaidyasārasaṅgraha.
58. Mādhavanidānavyākhyā : Bālabōdhinī.
59. Vaidyahṛdayānanda.
60. Sāramālā.

Gaṇita (*Astronomy and Mathematics*).

1. Tantrasaṅgraha.
2. Do. vivṛti—Laghvī.
3. Do. vyākhyā.
4. Gaṇitagrantha.
5. Sūryasiddhāntavyākhyā.
6. Do. Malayālam.
7. Uparāgakriyākrama.
8. Gaṇitasārasaṅgraha.
9. Do. with Kanarese commentary.
10. Gaṇitasārasadratnamālā.
11. Mahābhāskarīyavyākhyā.
12. Grahacāranibandhana.
13. Gaṇitaviṣaya.
14. Āryabhaṭīyavyākhyā.
15. Kriyākrama.
16. Gōlasāra.
17. Gaṇitadarpaṇa.
18. Laghubhāskariyavyākhyā.
19. Mānasavyākhyā : Vāsanā.
20. Navagrahacāraviṣaya.
21. Līlāvatīvyākhyā : Kriyākramakarī.
22. Do. by Paramēśvara.
23. Gaṇita.
24. Laghumānasavyākhyā by Paramēśvara.
25. Do. by Sūryadēva.
26. Laghukālārpaṇa.
27. Candracchāyāgaṇita with Vyākhyā.
28. Bhāskarīyabhāṣya by Gōvindasvāmin.
29. Siddhāntadarpaṇa by Nīlakaṇṭha.
30. Gōladīpikā.
31. Prakīrṇasaṅgraha.
32. Siddhāntaśēkhara.
33. Do. Vyākhyā by Maṅkibhaṭṭa.
34. Siddhāntavyākhyā.
35. Yuktibhāṣā.
36. Āryabhaṭatantra.
37. Jyōtissāra.
38. Karaṇōttama.
39. Līlāvatīvyākhyā.
40. Lōkacandrikā.
41. Brahmasiddhānta.
42. Vāsiṣṭhasiddhānta.
43. Uparāgakriyākrama.
44. Bhāskarīyaṭīkā.
45. Pañcāṅgagaṇana.
46. Anilavākya.
47. Pañcāśikāṭīkā.
48. Vākyakaraṇa.
49. Bhāskarīyavyākhyā.
50. Karmadīpikā.
51. Sūryasiddhāntavivaraṇa.
52. Gargasaṁhitā.
53. Siddhāntaśēkhara.
54. Vyatīpāṭāṣṭakavyākhyā Prabōdhinī.
55. Mahābhāskarīyabhāṣya.

Jyautiṣa (*Astrology*).

1. Jyautiṣadīpamālā.
2. Bṛhajjātakavyākhyā : Naukā.
3. Do. : Viṣamākṣaravivṛti.
4. Do.
5. Muhūrtaratna.
6. Subōdha.
7. Śighrabōdha.
8. Muhūrtamañjarī.
9. Jātakapaddhativyākhyā.
10. Jātakapraśnacintā.
11. Muhūrtābharaṇa.
12. Muhūrtapadavī.
13. Do. Vyākhyā.
14. Do. do. (Malayalam).
15. Do. do. Phaladīpikā.
16. Laghusaṅgraha.
17. Candrābharaṇahōrā.
18. Praśnaviṣaya.
19. Praśnasāra.
20. Jātakādēśamārga.
21. Ṣatpañcāśikāvyākhyā.
22. Do. by Paramēśvara.
23. Vyatīpātāṣṭakavyākhyā.
24. Muhūrtadōṣakathaṇa.
25. Praśnarīti.
26. Jyautiṣaviṣaya.
27. Phalasārasamuccaya.
28. Praśnaviṣaya.
29. Muhūrtadarśana by Vidyāmādhava.
30. Jaiminisūtravyākhyā : Jātakasārasaṅgraha
31. Jyautiṣakalpadruma.
32. Kāladīpikā.
33. Kriyākrama.
34. Jyautiṣa.
35. Daivajñavilāsa.
36. Sarvasiddhi.
37. Muhūrtavidhāna.
38. Muhūrtamādhavīyavyākhyā.
39. Jātakacandrikā.
40. Camatkāracintāmaṇi.
41. Kālanirṇaya.
42. Kālavidhānapaddhativyākhyā.
43. Daivajñaratna.
44. Mahāparāśara.
45. Gautamasaṁhitā.
46. Kāladīpikā.
47. Skandaśārīraka (Palmestry).
48. Jyōtiśśāstrasāra.
49. Jyautiṣamañjarī.
50. Jyōtissāra.

Statement D showing the names of important works acquired in various subjects—*cont.*

Jyautiṣa (*Astrology*)—cont.

51. Jyōtirmuktāvali.
52. Jātakālaṅkāraṭīkā.
53. Jātakaratnākara.
54. Haladharasaṁhitā.
55. Bhujabalanibandha.
56. Adbhutāmṛta.
57. Śuddhidīpikā with commentary.
58. Jātakapaddhati.
59. Praśnamārgavyākhyā.
60. Karmadīpikā.
61. Muhūrtadarpaṇavyākhyā by Vidyāmādhava.
62. Kṛṣyādisamayanirṇaya.
63. Mṛtyuyōgaprakāśikā.
64. Kṛṣṇīya.
65. Cōliyapraśna.
66. Jyautiṣasārasaṅgraha.
67. Kāśyapasaṁhitā.
68. Pañcapakṣiśāstra.
69. Jātakakarmapaddhativyākhyā by Paramēśvara.
70. Do. by Sūryadēva.
71. Do. by Bālaprabōdhinī.
72. Sadratnamālā.
73. Kālāmṛta (Uttarabhāga).

Politics (*Arthaśāstra*).

1. Laghucāṇakyanīti.
2. Vṛddhacāṇakyanīti.
3. Rājanītisamuccaya.
4. Nītisārapañcikā.
5. Arthaśāstra by Cāṇakya.
6. Do. Vyākhyā : Nayacandrikā.
7. Do. do. by Bhaṭṭasvamin.
8. Arthaśāstra Vyākhyā (Malayalam translation).
9. Nītiśāstrasamuccaya.
10. Bṛhaspatisūtra.
11. Nītivākyāmṛta.
12. Kāmandakīya Jayamaṅgalā.

History.

1. Gaṅgavaṁśānucarita.
2. Koccirājacarita (Malayalam).

Telugu.

1. Lakṣaṇagranthamu.
2. Chandassu padyamulu.
3. Chandōniraṅkuśamu
4. Kavijanasañjīvanī.
5. Jānakīrāmaśatakamu.
6. Nṛsiṁhapurāṇamu.
7. Śrīraṅgamāhātmyamu by Varadarāja.
8. Mādhavaśatakamu.
9. Śrīśītīśatakamu.
10. Rāmaśatakamu.
11. Mārutīśatakamu.
12. Rāmaprabhuśatakamu.
13. Dēvacūdāmaṇiśatakamu.
14. Vēṇugōpālaśatakamu.
15. Bhāratīśatakamu.
16. Sētukhaṇḍamu.
17. Vēṅkaṭācalamāhātmyamu.
18. Vijayarāmacaritramu.
19. Nīlācalamāhātmyamu.
20. Hālāsyamāhātmyamu.
21. Kārtikamāhātmyamu.
22. Tārakbrahmamantramāhātmyamu.
23. Kavijanasañjīvanī.
24. Nalacaritramu by Rāmakṛṣṇakavi.
25. Śṛṅgāraśakuntalamu.
26. Jyoutiṣārṇavanavanītamu.
27. Aṇḍapiṇḍabrahmāṇḍavivaraṇamu.
28. Navarātracarītramu by Kumarēśaraya.
29. Āndhracintāmaṇi.
30. Śaṅkaravijayamu.
31. Kapilagōsaṁvādamu.
32. Laghupaṇḍitīya (Āndhracintāmaṇi Vyākhyā).
33. Daśāvatārapadyaṭīkā.
34. Dharmaguptābhyudayamu.
35. Upamanyucaritramu.
36. Airāvatacaritramu.
37. Cāṭupadyamulu.
38. Rukmavatīpariṇayamu.
39. Sakalalakṣaṇasārasaṅgrahamu.
40. Avatāracaritramu.
41. Purūravaścarītramu (printed).
42. Sāraṅgadharacaritramu.
43. Nāradapurūravassaṁvādamu.
44. Kālindīpariṇayamu.
45. Namaśśivāyaśatakamu.
46. Rāmakathāsudhālaharī.
47. Sirutoṇḍacaritramu.
48. Kalyāṇamāhātmyamu.
49. Vaidyaśāstrārthasārasaṅgrahamu.
50. Aśvaśāstramu.
51. Saṅgītasarvārthasārasaṅgrahamu.
52. Bharataviṣayamu.
53. Marribasavapurāṇamu.
54. Śivarātrimāhātmyamu.
55. Gautamīmāhātmyamu.
56. Jānakīvallabhaśatakamu.
57. Hanumadvijayamu.
58. Śārdūlaśatakamu.
59. Bhāvanārṣimāhātmyamu.
60. Haimavatīpariṇayamu.
61. Varāhapurāṇamu.
62. Kālikākhaṇḍamu.
63. Guttenadēvīrāmāyaṇamu.
64. Caturvēdasārasaṅgrahamu.
65. Śivatattvasāramu.
66. Aṣṭāvakragītalu.
67. Mantrarājadīpikā.
68. Matsyapurādhināthastōtra.
69. Antarārthavivaraṇamu.
70. Guḍugulavacanamu.
71. Dakṣiṇāmūrti vilāsa.
72. Rāmānujaśatakamu.
73. Sakālārthagurubōdhasāramu.

Statement D showing the names of important works acquired in various subjects—*cont.*

Telugu—cont.

74. Aparōkṣānubhūti.
75. Vēdāntavicāraṇamu.
76. Praṇavasāramu.
77. Ṣaṭsthaladarpaṇamu.
78. Paratattvaprakāśikā.
79. Vēdavēdāntatarpaṇamu.
80. Jñānāñjanēyamu.
81. Śrīraṅgamāhātmyamu.
82. Rudrākṣamāhātmyamu.
83. Pārijātamu.
84. Siriyālacaritramu.
85. Vēṇugōpālaśatakamu by Raṅgarāya.
86. Varāhapurāṇamu by Haribhaṭṭu.
87. Lakṣyasāramu.
88. Lakṣmīnārayaṇasaṁvādamu.
89. Śaṅkarācāryavijayamu.
90. Allamanāyakēndraśatakamu.
91. Bhallāṇadaṇḍakamu.
92. Gaurīkalyāṇamu
93. Airāvatacaritramu.
94. Citrāṅgadavilāsamu.
95. Dharmagōcaritamu.
96. Rāghavacaritramu.
97. Gaṅgāvivāhamu.
98. Rudrākṣamāhātmyamu.
99. Gōpālalilāsudhālaharī.
100. Jātakadarpaṇamu.
101. Rāmasōdarasaparyā.
102. Bhallāṇacaritramu.
103. Dīkṣābōdhamu.
104. Sōmavāravratamāhātmyamu.
105. Saṅkalpasūryōdayamu.
106. Rāmaprabhuśatakamu.
107. Magaṭapallikāmayaśatakamu.
108. Hariścandrakathā.
109. Andhrabhāṣāratnākaramu.
110. Tārakabrahmarājīyamu.
111. Murumuḷḷa Virasaṅkaraśatakamu.
112. Rāmarasāmṛtasindhu.
113. Vāstuśāstramu.
114. Bhadrācalaśatakamu.
115. Kannamanāyakaśatakamu.
116. Narasiṁhaśatakamu.
117. Rāghavaśatakamu.
118. Cīnaveṅkannaśatakamu.
119. Varāhanṛsiṁhaśatakamu.
120. Rāghavapāṇḍavayādavīyamu by A. Vīrabhadrakavi.
122. Rāmaśatakamu.
123. Viṣṇupurāṇamu by Bhāvanārayaṇakavi.
124. Viraśaivācārasaṅgrahamu.
125. Sītāvijayamu.
126. Lakṣmaṇavijayamu.
127. Brahmāṇḍavacanamu.
128. Kālindīkalyāṇamu.
129. Vacanavicitrarāmāyaṇamu.
130. Daśaratharāmaśatakamu.
131. Nagarakhaṇḍamu.
132. Bhārgavapurāṇamu.
133. Mairāvaṇacaritra (Dvipada).
134. Nāradīyapurāṇamu by Allāḍa Nṛsiṁhakavi.
135. Vaikuṇṭhamāhātmyamu.
136. Tulasīmāhātmyamu.
137. Śrīnivāsavilāsamu.
138. Tattvasaṅgraharāmāyaṇamu.
139. Bṛhannāradīyamu.
140. Śēṣadharmamulu.
141. Sukumārīparīṇayamu.
142. Cāmpēyaśatakamu.
143. Pṛthucaritramu.
144. Suratānīparīṇayamu.
145. Vīcitrarāmāyaṇamu.
146. Rāmakathāsudhārṇavamu.
147. Sahasrakaṇṭharāmāyaṇamu.
148. Mēghasandēśamu.
149. Mitravindāparīṇayamu.
150 Lalitāmbōpākhyānamu.
151. Gaurīsaṁvādamu.
152. Saṅkalpusūryōdayamu.
153. Basavakalyāṇamu.
154. Sakalalakṣaṇasārasaṅgrahacintāmaṇi.
155. Prabōdhacandrōdayamu.
156. Kalāśāstramu.
157. Rukmiṇīkalyāṇamu.
158. Vīrabhadravijayadaṇḍakamu.
159. Vīrarāghavacaritramu.
160. Gaṇacaturthyupākhyanamu.
161. Śṛṅgārarāmāyaṇamu.
162. Puruṣōttamaśatakamu.
163. Indumatīparinayamu.
164. Aparōkṣānubhūti
165. Mahāvākyavivēkamu.
166. Madanasāyakavilāsamu.
167. Sitāvaravilāsamu.
168. Caṇḍēśvaryutsavamu.
169. Śaivāgamasikhāmaṇi.
170. Brahmōttarakhaṇḍamu by Sōmanāthakavi.
171. Gaṇanāthābhyudayamu.
172. Gñānacintāmaṇi.
173. Vīrarāghavakṛtalu.
174. Tārakabrahmamu.
175. Viśvanāthaśatakamu.
176. Vyāsabhujastambhamu.
177. Puruṣōttamacaritramu.
178. Śārdūlaśatakamu.
179. Śāradarāmāyaṇamu.
180. Dharmāṅgadacaritramu.
181. Bhāvṛtasāvitri.
182. Kṛṣṇalilāvilāsamu.
183. Aṇḍapiṇḍabrahmāṇḍavivaraṇamu.
184. Varuṇātmajākumbhēśvaracaritramu.
185. Kriyāyōgasāramu.
186. Vimalāṅgīpariṇayamu.
187. Jānakīrāmasārvabhaumaśatakamu.
188. Kalpalatā.
189. Sūrvasiddhāntaṭīkā.
190. Karmavipākamu.
191. Bhūbhramaṇavādanirākaraṇamu.
192. Anantacchandassu.
193. Tulasīrāmāyaṇamu.
194. Sāmbōpākhyāṇamu.
195. Jāmbavatīpariṇayamu.
196. Basavavijayamu.
197. Śaivasiddhāntaśikhāmaṇi.
198. Marribasavapurāṇamu.
199. Viśvaguṇādarśamu.
200. Rādhāmādhavamu by Ellaya.

Statement D showing the names of important works acquired in various subjects—*cont.*

Malayalam.

1. Strīdharma.
2. Āśaucacintāmaṇi.
3. Sūryasiddhānta Vyākhyā.
4. Karaṇapaddhati Vyākhyā.
5. Sūryasiddhānta.
6. Āryabhaṭīya Vyākhyā.
7. Jātakapaddhati Vyākhyā.
8. Jātakapraśnacintā.
9. Praśnarīti.
10. Kriyākrama.
11. Praśnamārga Vyākhyāna.
12. Jātakasāra vyākhyāna.
13. Jātakakramapaddhati Vyākhyā.
14. Aṣṭakavarga.
15. Utpalaṭīkā.
16. Līlātilaka with Sanskrit commentary.
17. Bhartṛhari (Bhāsā Vyākhyānam).
18. Vairāgyacandrōdayam.
19. Candraguptakathā.
20. Vaśyamantraprayōga.
21. Mantaram.
22. Viṣajyōtsnikā.
23. Nētracikitsā.
24. Rōgacikitsā.
25. Rōganidāna.
26. Nānārōgabhēda.
27. Prayōgasāra.
28. Viṣaharaprayōgavivara.
29. Viṣamōcanaprayōga.
30. Vaidyagrantha.
31. Viṣacandrikā.
32. Kīcakavadha.
33. Śrīkṛṣṇacarita.
34. Cikitsākrama.
35. Viṣavaidya.
36. Bālacikitsā.
37. Sahasrayōga with Malayalam notes.
38. Viṣanārāyaṇīya.
39. Aṣṭāṅgahṛdaya.
40. Catuṣṣaṣṭijvaracikitsā.
41. Arthaśāstra Kauṭilīya Vyākhyā.
42. Kēralapurāṇa.
43. Bhāṣārāmāyaṇa.
44. Bhāgavata.
45. Sūryaśatakavyākhyā.
46. Taccuśāstra.
47. Śilparatna.
48. Mōkṣakathāsāra Saṅkṣēpa.
49. Manuṣyālaya Candrikā (with Tīkā).
50. Uṇṇinilisandēśa.
51. Yudhiṣṭhiravijaya Vyākhayā.
52. Bhadradīpa.
53. Rūpāvatāra.
54. Tāḷahṛidayalakṣaṇa.
55. Vaidyamalikā.
56. Kriyādīpikā.
57. Marmacikitsā.
58. Kūḍīyāṭṭakrama.
59. Koccurājacaritra.
60. Kudiracikitsā.
61. Kṛṣṇakarṇāmṛta.
62. Kṛṣṇastuti.
63. Bhāṣāvaidya.
64. Bhāṣāyōga.
65. Vāstuvidyābhāṣā.
66. Raṅkēśvaravāsa.
67. Āśaincacintāmaṇī Vyākhyā.
68. Jātakakarmapaddhati Vyākhyā.
69. Sadratnamālāvyākhyā.
70. Arthaśāstrabhāṣāvyākhyā.
71. Hōrābhāṣāvyākhyā.
72. Cakōrasandēśa.

Oriya Works.

1. Kalkipurāṇa.
2. Baiṣṇavasmṛtisāra.
3. Rāgamālā of Saṅgītadāmōdara.
4. Rāgamālikā.
5. Saṅgītaboli.
6. Saṅgītasārabali.
7. Phulamanasa.
8. Upāsanācandrōdaya.
9. Sādhanasudhākar.
10. Manasikhya.
11. Svarṇamaṅgala.
12. Bṛndāvana Bihāra.
13. Prēmabhakticintāmaṇi.
14. Baidyasyāstra.
15. Upaya and Mahanṣadhi.
16. Ṣadrasagītā.
17. Kriyājōgasāra.
18. Mahābhyāsa.
19. Prahllāda Nāṭaka.
20. Bicitrabhārata (Madhyaparva).
21. Do. (Sabhāparva).
22. Baiṣyākhamāhātmya.
23. Rādhākṛṣṇavilāsa.
24. Citrakūṭakalichanda.
25. Brajabihāra.
26. Grīṣmabarṇana of Lābaṇyabati.
27. Citanchanda.
28. Tribidhacitan of Rasapañcaka.
29. Bicchadabhaṅgacātu of Subarṇarakha.
30. Nāyikāvarṇana of Lābaṇyabati.
31. Līlābatīpuṣpavikasachanda.
32. Rasalakhabarṇana.
33. Bhicchadanucinta of Rasikaratnamālā.
34. Puruṣānucinta of Subarnalakha.
35. Citanchanda of Prēmasudhānidhi.
36. Paṇḍarapadiya.
37. Chapnapadiya.
38. Taisipadiya.
39. Bidasyanucintā.
40. Dūtipratināyak Ukti.
41. Aṣṭāpadiya.
42. Kōḍiyapadiya.
43. Barṣākālavarṇana.
44. Anucintā.
45. Cabisipadiya.
46. Śataesipadiya.
47. Śiśirabarṇana of Lābaṇyabati.
48. Mandākinīcantisa.
49. Svapnachanda of Lābaṇyabatī.
50. Lābaṇyabatī Ukti.
51. Kalibarṇana of Rasakallōla.
52. Puruṣānucintā of Prēmasudhāmdhi
53. Sahulapadiya.
54. Puruṣānucintā of Rasalēkha.

Statement D showing the names of important works acquired in various subjects—*cont.*

Oriya Works—cont.

55. Sarbāṅgasundari's Madhusyajya.
56. Citanchanda of Lābaṇyabatī
57. Nāyaka Ukti.
58. Citanchanda of Kōṭibrahmāṇḍasundari.
59. Do. of Līlābati.
60. Chitanchanda.
61. Do.
62. Nīlakaṇṭha Chantisa.
63. Cāṭu Ukti of Lābaṇyabatī.
64. Cantisa.
65. Chapanapadiya.
66. Anuṅgyacchanda of Syōbabati.
67. Chanpahāra.
68. Anucinta of the son of Rasānandanṛpati.
69. Do. of Chandrabhānu of Lābanyabati.
70. Barṣāvarṇana of Kalābatī.
71. Kalichanda.
72. Kodiapadiya.
73. Avarṇacchanda.
74. Aṣṭapadiya.
75. Do.
76. Cabarṇacchanda.
77. Avarṇacchanda.
78. Chanda of Rasikaharabali.
79. Saptarāgicantisa.
80. Anucintā.
81. Barapadiya.
82. Dēhalīdīpikā.
83. Satārapadiya.
84. Chapanapadiya.
85. Vavarṇacchanda.
86. Alaṅkāramānasa.
87. Catūkti of Rasalēkha.
88. Rājanīticchanda of Sarbāṅga Sundarī.
89. Purabihāracchanda.
90. Puruṣa Ukti.
91. Citrakalā.
92. Srījagannāthacaritra.
93. Kalāvatī.
94. Uddhavadūta.
95. Padmāvatīpariṇaya.
96. Sulakhyana.
97. Rāmacarita.
98. Citrakalā.
99. Prēmalōcana.
100. Dhagamālā.
101. Kotaetagundicabasanta.
102. Bingyapati.
103. Chanpadichantiṣa.
104. Rasakallōla.
105. Anurāgaratnākara.
106. Kṛṣṇakalitaraṅgiṇi.
107. Chantiṣpadi.
108. Kṛṣṇacarita.
109. Dvārakalīlā.
110. Rāsakrīdā.
111. Hariṇistuti.
112. Nārāyaṇajanana.
113. Bengali and Oriyagītā.
114. Harimahima.
115. Rādhākāntajanana.
116. Patrāvalī.
117. Jīvana Chantisa.
118. Rahasyamañjarī.
119. Anaṅgaraṅgiṇī.
120. Kabikalpadruma.
121. Saṅgītakaumudi.
122. Śrivīrarāmacandrabīlāsa.
123. Janāna
124. Sāramālā.
125. Amarakōśavyākhyā Śiśubōdhinī.
126. Bhāgavataviṣaya.
127. Durgāstuti.
128. Kiśōracandrānananacampū.
129. Pāraśarihōrā.
130. Karaṇapaddhati.
131. Kṛṣikaraṇapaddhati.
132. Anurāgakalpalatā.
133. Janāna and Catuṣpadī.
134. Dadhyatabhaktirasāmṛta.
135. Bētālapañcāśikā.
136. Syasisanaprabandha.
137. Ramabāṇabaṣārāmāyaṇa.
138. Bicitrabhārata.
139. Baidyagrantha.
140. Lābaṇyabatī.
141. Mārkaṇḍēyapurāṇa.
142. Baisyākhamāhātmya.
143. Rasapañcaka.
144. Bicitrabhārata.
145. Bāgabatam.
146. Nilandikanyāharaṇa.
147. Catuṣpadī, etc.
148. Subhadrāpariṇaya.
149. Icchāvatī.
150. Tīrthacintāmaṇi.
151. Guṇasāgara.

(6)

STATEMENT E.

Sanskrit.

VEDIC LITERATURE AND KALPASŪTRAS.

Niruktaṭṭhāṣyavyākhyā is a commentary on Yāskas Nirukta, and the manuscript now brought contains it from the sixth to the seventeenth chapter. The colophons at the end of certain chapters ascribe the authorship of the commentary to Skandasvāmin while other colophons intermingled with the former kind state that it was written by Mahēśvara. Whether both Mahēśvara and Skandasvāmin refer to the same or different persons and whether, in case of the latter, they are contemporaries or not cannot be determined without further evidence. In the beginning of the work Mahēśvara refers to Vyākhyāsvāmin and Durga as earlier commentators on the Nirukta.

2. *Ṛgbhāṣya* by Udgīthācārya is apparently a very old commentary on the Ṛgvēda. According to the colophon he lived in the country of Vanavāsi [probably in the Karṇāṭa. The commentary as now secured is incomplete.

3. Another commentary on the Ṛgvēda, called the *Ṛgbhāṣya* was written by Mādhavācārya, son of Vēṅkaṭācārya. The copy now obtained is incomplete; but the commentary explains the text fully and well. Mādhavācārya is quoted by Vidyāraṇya, by Dēvarāja in his Nighaṇṭubhāṣya and by Bhaṭṭabhāskara.

4. *Ṣāḍguravī* is the name of a commentary on the Aitarēyabrāhmaṇa. The commentator, ṣaḍguruśiṣya, was a pupil of six teachers, viz: Vināyaka, Triśūlapāṇi, Vyāsa, Sūrya, Gōvinda and Śivayōgin whom he identifies with gods or poets of those names and bestows praise upon them. The work is stated to have been finished on the Kaliyuga day Gurugāthācamukhyā (1567323) which works to the close of the 12th century. He mentions Gōvindasvāmin and Kṛṣṇa as commentators on the Aitarēyabrāhmaṇa, and Vātsyāyana is one of the authors referred to by him.

5. *Mahāvratavyākhyā* is a commentary by Saḍguruśiṣya on the Vedic ritual called the Mahāvrata. The commentator selects his texts from the Aitarēyāraṇyaka and the Aitarēyabrāhmaṇa and combines with them two Upaniṣads of which the Saṁhitōpaniṣad is one. In connexion with the story of Mahīdāsa, he refers to his own commentary on the Aitraēyabrāhmaṇa wherein the story is given in full. The copy obtained is imperfect.

6. *Aitarēyabrāhmaṇabhāṣya* is a brief but informing commentary on the Aitarēyabrāhmaṇa by Gōvindasvāmin. He was the son of Viṣṇu and Aravindā. His work is mentioned in the Dhātuvṛtti of Mādhava and in the Aitarēyabrāhmaṇavyākhyā of Saḍguruśiṣya mentioned above. This Brāhmaṇa deals with the story of Mahīdāsa and is full of philosophical discussions.

7. *Chandobhāṣṣā* by Māhika or Māhiṣēyaka is a work in 24 chapters on Vedic grammar. It is mentioned in the Tribhāṣyaratna and contains many of the essential principles of grammar and phonetics. The first two chapters treat of sounds and their source organs. The third and the fourth deal with sounds which coalesce together. From the fifth to the seventeenth consonantal changes are treated in full. The remaining chapters deal with the Mātrā or measure of sounds. He refers to Kāṇḍamāyana and Śaityāyana in the ninth and seventeenth chapters respectively.

8. *Śulbasūtravivaraṇam* is a commentary on the Śulbasūtra of the Bōdhāyanakalpasūtra. The name of the commentator is not found anywhere in the work, but he says that his attempt in commenting upon the Sūtras will not be altogether fruitless though Bhavasvāmin and others have already commented on them.

9. A manuscript containing a versified treatise on the procedure relating to the sacrificial rites as mentioned in the Bōdhāyanakalpasūtras has been secured; but neither the name of the work nor that of the author is given therein. However it is written in good style and gives valuable information on sacrificial affairs.

10. Again there is in the collections now secured an unnamed work on Śikṣā which is apparently a later treatise on Vēdic phonetics. The change of ळ (*ḷ*) into ल (*l*) is mentioned herein as having existed in the Sāmavēda, and examples thereof are given. Vowel and consonantal changes are also treated in full. The author refers to the following writers and works: Śaunaka, Pāṇini, Vāsiṣṭhaśikṣā, Āpiśali, Vājasanēyaprātiśākhya, Gārgya, etc.

Grammatical Literature.

11. *Paddhati* is the name of a commentary written by Vṛṣabha Paṇḍita on the Vākyapadīya of Bhartṛhari. The commentary appears to be an old work but perhaps later than the Hēlārājīya. Any new commentaries on such a valuable work as the Vākyapadīya are desirable additions to the Library.

12. *Pāninikārikā* is an explanatory commentary in verse on the Aṣṭādhyāyī of Pāṇini by an inhabitant of Śālikṣētra. It contains eight Adhyāyas as in the text and is mostly a condensed version of the commentary, Kāśikā. Bhōja is quoted in the work.

13. *Dhātvarthakārikā* is a versified work in grammar, giving the forms in the various tenses and moods of the verbal roots which come under peculiar exceptions in their conjugation according to Pāṇini. The author's name is not found in the work as the present manuscript does not contain the beginning. The opinions of the different schools in grammar and their arguments are also given in verse wherever necessary.

14. *Dhātupāthakārikā* is a similar versified list of the verbal roots and of their peculiar forms in some of the difficult tenses and moods. The author himself wrote a commentary on it which is found herein. He lived in a village called Puruvana situated near Śēndamaṅgalam (Jayantamaṅgalam) in Cochin. The commentary thoroughly enters into the details of the forms, and frequently follows Nārāyaṇa's Prakriyāsarvasva (particularly the twelfth chapter thereof).

15. *Vārtikasaṅgraha* is an epitome of the Kāśikāvṛtti by Rudradhara, pupil of Haladhara, son of Lakṣmīdhara. In the commentary on the first stanza, he refers to Mattalli (?), Bhaṭṭi, Vararuci, etc. He explains all the difficulties ordinarily met with in interpreting the Kāśikā.

16. *Cintāmaṇi* is a concise and complete commentary on Śākaṭāyana's grammar by Yakṣavarman who professes to condense a larger commentary, probably the Amōghavṛtti.

17. *Saṅkṣiptasāra* is a work on grammar by Kramadīśvarācārya who says that it was revised by Mahārāja Dyumāranandin. Durgādāsa who wrote a grammar in 1659 and Bharatasēna quote this work (vide Aufrecht's Catalogue). Kramadīśvara wrote also a treatise in Prakrit grammar.

LEXICOGRAPHY.

18. *Subhūticandra* wrote a commentary on the Nāmaliṅgānuśāsana of Amarasiṁha. He was a Jain and was quoted by Rāyamukuṭa in his commentary on the same work and by Līlāśuka in his Puruṣakāra. Subhūti quotes the Nāṭakaratnakōśa, Vōpālita, the Prākṛtasañjīvinī and the Sarasvatīkaṇṭhābharaṇa (Bhōja). Subhūti may therefore be taken to have lived between the 11th and the 13th centuries.

19. *Subōdhinī* is another commentary on the Nāmaliṅgānuśāsana, by Jātavēdas, son of Dēvaṇabhaṭṭōpādhyāya. Jātavēdas's derivation of words is mostly satisfactory, and he quotes a number of lexicographers and Śāstrakāras.

20. *Nānārthamañjurī* by Rāghavakavi is a lexicon of homonyms arranged after the model of Nānārtharatnamālā. The author mentions the following among others: Viśvakāra, Gōpāla, Śēṣakāra, Dhanañjaya, Śabdārṇava, Vaijayantī, Sūrya, Rudra, Yādava, Pratāpa, Bhāguri, Daṇḍin, Rabhasa, Halāyudha, Subhūti, Hari, Viṣṇu, Vararuci, Amara, Utpala, Ajaya and Śāśvata.

DHARMAŚĀSTRAS.

21. *Amalā* is a commentary on Bōdhāyaṇa's Smṛti by Paramēśvara Parivrājaka. This work consists of 27 Parichēdas.

NYĀYA.

22. *Nyāyasārapadapañcikā* is a commentary on the Nyāyasāra of Bhāsarvajña by Vāsudēva, son of Kāśmīra Sūryasūri. It is perhaps a later production than Aparāditya's commentary on the same work. The commentator states in the concluding stanza of the commentary that it is intended for the guidance of those who cannot understand the Nyāyabhūṣaṇa.

23. *Tamōvāda* is an able discussion on the existence as an entity of Tamas or darkness. The views of Kumārila, Maṇḍanamiśra and the Vēdāntins on the point are explained. The author is Nārāyaṇa who was a pupil of Subrahmaṇya. He finished the latter half of Mānamēyōdaya begun by Nārāyaṇa Paṭṭēri, the author of Nārāyaṇīya (Kāvya). Nārāyaṇa (the former) lived in the court of a certain Mānavēda who was a king of Malabar.

24. *Nyāyacandrikā* is a treatise in logic written by Ānandapūrṇamuni *alias* Vidyāsāgara, a pupil of Abhayānandapūjyapāda. It consists of four Pariccḥēdas and follows the Nyāyakandalī. Pramāṇas and their principles are discussed at length in this work.

25. *Nyāyaprakāśikā* is a commentary on the Nyāyacandrikā mentioned above, by Svarūpānandamuni who was a pupil of Gōvindānanda. He refers to Bhaṭṭa Kaṇṭha and Vimalāraṇya. The commentator states herein that the author of the text lived at Gōkarṇa and wrote also a commentary on Śrīharṣa's Khaṇḍanakhādya and Prakriyāmañjarī. A commentary on the Kāśikā written by Svarūpānandamuni has also been acquired.

26. *Nyāyamuktāvali* is a commentary on the Nyāyasāra of Bhāsarvajña by Mahārāja-Aparādityadēva. The original text has also been obtained. It treats of the various Pramāṇas of which only three are recognized, viz., Āgama, Pratyakṣa and Anumāna. The commentator quotes Gautama, Vātsyāyana, Nyāyakandalī, Nyāyamañjarī of Jayanta, Acārya's Nyāyabhūsaṇa and Maṇḍanamiśra. It is inferred from the words of the commentator that Nyāyabhūsaṇa was the work of Bhāsarvajña. Aparāditya lived about the 10th century as a contemporary of Tailapa of Kalyāṇi.

27. *Kaṇādasūtranibandha* is an elaborate discussion on the Pramāṇas, etc., as set forth in the Vaiśēṣika doctrines of Kaṇāda. The author is called Śaṅkarakiṅkara who is mentioned by Vidyāraṇya in the Sarvadarśanasaṅgraha in connexion with Akṣapādamata. Śaṅkarakiṅkara who seems to be the same as Vādīndra mentions Ānandagiri, and wrote a work entitled Mahāvidyāviḍambana, which has been acquired for the Library.

28. *Sārasaṅgrahavyākhyā* is a commentary on Varadarāja's Tārkikarakṣā, which is an epitome of Gautama's Nyāyasūtras. The commentator is Rāmēśvarabhaṭṭa who quotes in approbation Cennubhaṭṭa.

29. *Nyāyapariśiṣṭa* by Udayanācārya, the author of Kusumāñjali, etc., treats elaborately of the logical methods of conducting discussions and of fallacies, etc., as dealt with in the fifth Adhyāya of the Nyāyasūtras of Gautama. The author frequently refers to the Vārtika (of Uddyōtakara), the Bhāṣya and the Ṭīkā. Hall in his "Systems of Indian Philosophy" says "This work Nyāyapariśiṣṭa is said to be of extreme rarity."

30. *Nyāyasūtratātparyadīpikā* of Bhaṭṭavāgīśvara is a succinct exposition of Gautama's Nyāyasūtras in the order of the original. This work will serve as a good introduction for the study of the Nyāya especially for those who begin with the study of the Sūtras. Vāgīśvara quotes from very early authors.

31. *Pariśiṣṭapañcikā* is a commentary by Vāmēśvaradhvaja on the above work (No. 29) of Udayana. It is lucid and full.

YŌGA.

32. *Yōgārṇava* is a small treatise in eight chapters on the Rāja and the Haṭha Yōgas. The latter portion treats of the physiological structure and functions of the body and the former portion of Yōgas and their effect.

MĪMĀMSĀ.

33. *Saṅkarṣaṇakāṇḍabhāṣya* is a rare commentary on the Saṅkarṣaṇakāṇḍa which form chapters 13 to 16 of the Mīmāṁsāsūtras and which are held to have been composed by Saṅkarṣaṇa. The commentator is Dēvasvāmin.

34. *Mīmāṁsānyāyasaṅgraha* is an epitome in verse and prose of the Mīmāṁsāsūtras as expounded by Prabhākara. The author is Gōvindabhaṭṭa. It extends up to the fifth Pāda of the third Adhyāya from the beginning.

35. *Nayatattvasaṅgraha* is a concise exposition of a few topics of Mīmāṁsā as set forth by Prabhākara in his work and by Bhavanātha in the commentary thereon. The author is Bhaṭṭaviṣṇu. The first chapter deals with the definition of Dharma and the next chapter with the Cōdanāsūtra, the rest dealing with the six Pramāṇas. The opinions of opponents (Bhāṭṭas) are vigourously attacked and the writer clearly explains the position of Prabhākara in relation to other schools which deal with the Pramāṇas.

36. *Vivēkatattva* is a commentary on the Nayavivēka of Bhavanātha by Ravi. It expounds the principles of the Prabhākara school of Mīmāṁsā and the manuscript now secured extends over the first three chapters with a large lacunæ in the middle of the second chapter.

37. *Ṛjuvimalā* is a commentary on the Bṛhatī of Prabhākara. The author is Śālikanātha, a pupil of Prabhākara and he is the greatest upholder of this school as against the system of Kumārila.

38. *Mīmāṁsābhāṣyavivaraṇa* by Gōvindāmṛtamuni, who was also called Dēvēndrasvāti and who was a pupil of Nārāyaṇāmṛtapūjyapāda, is a commentary on the Śābarabhāṣya. Gōvindāmṛta follows Kumārila in his interpretations.

39. *Sūtravṛtti* is an exposition of Mīmāṁsāsūtras in verse according to the interpretations of Prabhākara. The work extends as far as Nivītādhikaraṇa. Simple as they are, the verses clearly explain Prabhākara's opinions and his differences with Kumārila. The author's name is not found in the work.

40. *Nyāyapārāyaṇa* is a commentary on the Tantravārtika of Kumārila by Gaṅgādharamiśra, son of Sōmēśvara. It extends from the second Pāda of the first chapter to the end of the third chapter, i.e., the whole of the Tantravārtika text. Sōmēśvara also is a well-known commentator on the Tantravārtika, but whether he is the same as the father of Gaṅgādhara is not known.

41. *Nītitattvāvirbhāva* by Cidānanda is a series of discussions bearing upon Mīmāṁsā. The author generally follows Kumārila's doctrines as against the Prābhākara school. A commentary on this work by Nīlakaṇṭha explains it which is rather terse. Cidānanda is mentioned in the Mānamēyōdaya by Nārāyaṇa.

42. *Kāśikā* is a very elaborate commentary on the Ślōkavārtika of Kumārila by Sucaritamiśra. Several copies of this valuable work have been obtained. The commentary is lucid and extensive. A gloss upon this Kāśikā has also been received.

43. *Bhāvanāvivēka* and *Vibhramavivēka* are two treatises by Maṇḍanamiśra in Mīmāṁsā and Vēdānta respectively. The former discusses the nature of "Bhāvanā" in Mīmāṁsā and the latter contains an epistemological disquisition on the nature of erroneous experiences. The former is accompanied by a commentary of Nārāyaṇa.

44. *Sūtrārthasaṅgraha* is a commentary on the Mīmāṁsāsūtras according to Kumārila's interpretation. The author Paramēśvara mentions Sucaritamiśra, Paritōṣamiśra and the author of Vijayā (a commentary on the Mīmāṁsākāśikā). Copies of the work of the last two authors have also been obtained but they are incomplete.

45. *Siddhāntamuṣṭi* is a summary, by Vidyāraṇya, of the principles of Mīmāṁsā as expounded in his own Nyāyamālā. This is a very authoritative exposition of the Sūtras. Only six chapters have been obtained.

46. *Adhikaraṇārthaślōkadīpikā* is a work in verse explaining the Adhikaraṇas of the Mīmāṁsāsūtras by Udayapūjyapāda. The author follows Bhavanātha and Śālikanātha, the chief upholders of the Prābhākara school.

47. *Mānaratnāvali* is a treatise on Mīmāṁsā by an anonymous writer who follows Kumārilabhaṭṭa and his school.

VĒDĀNTA.

48. *Pratyabhijñāvimarśini* is a commentary on the Pratyabhijñāsūtra by Abhinavaguptapāda of Kashmir. In one of the commentaries on this work which was also obtained, it is stated that he was the son of Narasiṁhagupta and Vimalādēvī. The work sets forth in detail the Kashmirian Śaivism as modified by the Vēdānta and Śākta tenets. Several other works upon the same subject and by the same author have also been acquired.

49. *Advaitaprakāśa* by Nārāyaṇa, a pupil of Gōvindāmṛtamuni (commentator of Mīmāṁsāsūtras) consists of nine chapters in which a Sannyāsin explains to his pupil what worldly pleasures are and then reveals to him the nature of the heaven obtained by performing Vedic sacrifices according to the tenets of the Pūrvamīmāṁsā; but on the pupil seeking a still higher goal of life, he was taught that self is one with Brahman according to Advaitavēdānta.

50. *Bhāṣyabhāvaprakāśikā* is a commentary on Śaṅkarācārya's Brahmasūtrabhāṣya by Citsukhācārya, a pupil of Jñānōttama. Citsukha's terse and powerful style renders his works difficult to be understood; but his expositions are authoritative and command respect. This work is an elaborate discussion on the Bhāṣya and its criticism. Adhikaraṇasaṅgati by the same author is also a work not generally known to the students of Advaita philosophy.

51. *Ātmajñānavivaraṇa* also called Sampradāyatilaka by Antarārāmamuni, pupil of Kṛṣṇārāmamuni is a commentary on 128 stanzas of Vedantic purport uttered by Śaṅkara when his father asked him who he was. The commentator shows full acquintance with the teachings of Śri Śaṅkara and says that Śaṅkara was born in a village called Śivanandi where there were 3,000 Brahmin houses.

52. *Khaṇḍanakhaṇḍakhādyavyākhyā* is a commentary on Śrīharṣa's celebrated work Khaṇḍanakhaṇḍakhādya which is a refutation of the Nyāya school by proving that the indefinable cannot be defined. The original is a stiff work and the commentary must therefore be very useful. Other commentaries on the same work have been obtained. One is by Varadapaṇḍita and another called Madhu by an unknown author.

53. *Prabōdhapañcadaśikā* consists of 15 stanzas explaining Prabōdha (awakening or recognition) according to the Pratyabhijñā school of Kashmir. The author of the work is the famous Abhinavagupta. There is a commentary on it called Carcā written by Avadhūtamuni who refers to Trikādarśa, a work of the Pratyabhijñā school.

54. *Nyāyasaṅgraha* is a small treatise explaining all the Nyāyas or principles occurring in Śaṅkarācārya's Brahmasūtrabhāṣya. The author is Prakāśātman, the pupil of Ananyānubhava and the author of the Pañcapādikāvivaraṇa.

55. *Vēdāntasaptaśatī* is a work in 700 stanzas by Viśvānubhavabhikṣu in Vēdānta. He enters into a discussion of the Śābdabōdha theories of various systems and defines Pramāṇas as maintained by the Advaita school. He appears to be the same as the author of a commentary on the Bṛhadāraṇyakavārtika and teacher of Anandagiri.

56. *Brahmasiddhivyākhyā* is a commentary by Citsukha, pupil of Śuddhānanda on Surēśvarācārya's Brahmasiddhi which is complete in four Kāṇḍas and is mentioned by Madhusūdanasarasvatī. Citsukha explains the text and points out the soundness of Surēśvara's arguments.

57. *Bhāvaśuddhi* is another commentary on the Brahmasiddhi of Surēśvara by Ānandapūrṇa. Ānandapūrṇa is also the auother of Nyāyacandrikā, Kāśikāṭīkā (Grammar), etc.

58. *Surēśvaravārtikāvṛtti* is a commentary on Surēśvara's Bṛhadāraṇyavārtika by Viśvānubhava, a pupil of Pratyagbōdhapūjyapāda. The work consists of six chapters. The commentary seems to be good. At the end of the Śāstraprakāśa another commentary on the Vārtika, Ānandagiri mentions Viśvānubhava as a commentator on the Vārtika.

59. *Pañcaprakriyā* is a small treatise on the principles of Advaita Vēdānta by Sarvajñātman, the author of Saṅkṣēpaśārīraka. It consists of five chapters on Śabdavṛtti, Mahāvākya, Tattvampadārtha, Ātman and Mōkṣasvarūpa. There is a commentary on it by Pūrṇavidya.

60. *Padārthatattvanirṇaya* is a small treatise on Advaita Vēdānta, chiefly devoting itself to the enumeration and discussion of categories (Padārthas), Pramāṇas and Pramēyas. The name of the author is Ānandānubhava. The work is in the form of Kārikā and Vṛtti. The principles are given in verse, and the explanation and discussion in prose. Udayana and earlier authors are referred to. It is stated at the end of the work that certain principles of the Vēdānta are well explained in the commentary on the Iṣṭasiddhi and in the Ratnadīpāvali.

61. *Naiṣkarmyasiddhivyākhyā* called Vidyāsurabhi is a commentary on the Naiṣkarmya, siddhi of Surēśvarācārya by Jñānāmṛtamuni who salutes Uttamāmṛtamuni and Ānandāraṇya-probably his teachers. This work appears to be later than Jñānōttama's commentary and more elaborate and argumentative.

62. *Saṅkṣēpaśārīrakasambandhōkti* is a scholium on Sarvajñātman's Saṁkṣēpaśārīraka by Vēdānanda. There are three other commentaries on the same, the oldest of which was written by Viśvavēda, a pupil of Ānandavēda. Whether Vēdānanda and Ānandavēda are one and the same is not known. This commentary merely gives the context of every verse pointing out the consistency and contiguity in thought and argument of the original.

63. *Śārīrakamīmāṁsāsaṅgraha* is a succinct epitome of the Brahmasūtras by Kṛṣṇānubhūti, also called Vibudhānandatīrtha. Each argument is written in three stanzas followed by prose, the stanzas giving the Saṅgati, Viṣaya and Sandēha of a statement and the prose portion containing the Pūrvapakṣa and the Siddhānta.

64. *Iṣṭasiddhivyākhyā* is a commentary on the Iṣṭasiddhi of Vimuktātman by Jñānōttama, who is probably the same as the teacher of Citsukha. Iṣṭasiddhi is a standard work in philosophy and it is mentioned in the Advaitasiddhi of Madhusūdanasarasvatī.

65. Another commentary on the *Iṣṭasiddhi* was written by Jñānōttama who was perhaps the same as the teacher of Citsukha. The same commentator wrote glosses on the Naiṣkarmyasiddhi and several other works. He says he belonged to the famous village called Maṅgala in the Cōla country and bore the name of his father and Guru. The verse in which he mentions his country is found both in the Iṣṭasiddhi and the Naiṣkarmyasiddhi. He divides the Iṣṭasiddhi into two sections, the first treating of identity or oneness of Pratyak and Brahman, and the second of getting rid of all Anarthas and the attainment of perfect bliss. The commentary is fairly elaborate and explains the mutual consistency of the several chapters.

66. *Adhikaraṇamañjarī*, of Citsukhamuni (already mentioned), gives an epitome of the substance of the various Adhikaraṇas in the Brahmasūtras of Vyāsa. The succinct treatment of the subject will be very useful to a beginner and also as a work of reference.

67. *Chāndōgyōpaniṣadbhāṣyaṭippaṇam* is a commentary on the Chāndōgyōpaniṣadbhāṣya of Śri-Śaṅkarācārya by Narēndranagarī. He is quoted by Amṛtabhāratī in his commentary on the Sārasvata grammar and seems to have commented upon the Īśabhāṣya also. Narēndranagarī was one of the pupils of Anubhūtisvarūpācārya and a contemporary of Ānandagiri who probably lived about 1320 A. D. Mādhava in the Sarvadarśanasaṅgraha refers to a Narēndragiri as the author of a commentary on the Vivaraṇa and this latter should not be confounded with the former Narēndranagarī; for in a manuscript of the Vivaraṇatattvadīpana of Akhaṇḍānanda, the last stanza says that the commentary was written by Narēndranagarī, who therefore appears to be the same as Akhaṇḍānanda.

68. *Nyāyadīpikā*, is a commentary by Ānandabōdha on Prakāśātmayati's Śābdanirṇaya which is an elementary treatise dealing with the Pramāṇa (means of knowledge) called Śabda or revelation. The commentator was a pupil of Ātmavāsa. Nyāyamakaranda is another work of this commentator and it was commented upon by Citsukha.

69. *Vivaraṇagūḍhārthadīpikā* is a commentary on the Pañcapādikāvivaraṇa of Prakāśātmayati by Vijñānātman, the pupil of Jñānōttama. Citsukha is one of the pupils of Jñānōttama and flourished before 1200 A.D. Vivaraṇa is one of the difficult works in the Advaitavēdānta and this commentary by a pupil of Jñānōttama is useful.

70. *Pañcapādikāvivaraṇavyākhyā* (Ṛjuvivaraṇa) by Viṣṇubhaṭṭōpādhyāya, son of Janārdana and pupil of Svāmīndrapūrṇa, is another commentary on Prakāśātmayati's Pañcapādikāvivaraṇa. The style of Viṣṇubhaṭṭa also is terse. He appears to have been well-versed in the Mīmāṁsā of the Kumarila school.

71. *Tōṭakaślōkavyākhyā*, called Tattvadīpikā is a commentary on Tōṭakācārya's stanzas of Vedantic import. The commentator is Cidānanda who salutes Purṇātmayōgīndra. The commentary is lucid and simple. Another commentary on the same work has also been obtained.

72. *Iṣṭasiddhi*, is a valuable work in Advaitavēdānta by Vimuktātman, a pupil of Avyayātmabhagavat. It consists of 8 chapters and treats in some detail of Anyathākhyāti (wrong cognition), Abhāva (nothingness), Avidyā (nescience) Ātman and Anātman (soul and non-soul) and finally refutation of duality (Dvaita). This work supplies a great link between the older and modern development of the Advaita doctrines as evolved since the 6th century A.D.

73. *Upādhikhaṇḍana* is a Vedantic work in which the existence of Upādhi to Brahman is denounced. The author Puruṣōttamavana salutes Prajñānagiri, Ānandagiri and Mukundavana. This work purports to be a criticism of the Dvaita Vēdānta.

74. *Svātmayōgapradīpa* with its commentary is a treatise in Vēdānta-Siddhānta Śāstra by Amarānanda, pupil of Amarānanda and Nirupamabōdha Visvēśvara. The subject-matter is dealt with in six chapters in which Sat, Cit, Ānanda and Dēvatāyōga are treated at length. The author himself comments on his work.

Jainism.

75. A manuscript containing the Tattvārthādhigamasūtra of Gṛdhrapiñchācārya with a commentary in old Kanarese by Divākaranandin has been obtained. In the same manuscript there is an unnamed Jain work written in Prākṛt verses and treating of Tattvārtha or the path of salvation in ten chapters.

Kashmirian Śaivism.

76. *Vijñānabhairavōdyōta* is a commentary on the Bhairavastōtra of Abhinavagupta which is in praise of Śiva as conceived by the Pratyabhijñā school of the Śaiva philosophy. Both the text and the commentary are written in a terse beautiful style.

77. *Śambhunirṇaya* is an original work by Śrīcaryānanda on the doctrines of Kashmirian Śaivism which was later on expounded by Abhinavagupta. A commentary thereon entitled Dīpikā by Śivānanda, pupil and son of Pratiṣṭhānanda is also acquired. The work follows the doctrines of Sōmānanda and Vasugupta the propounders of Kashmirian Śaivism. The manuscript now acquired contains the text incomplete, and according to the commentary it consists of 26 Avacchēdas.

78. *Śivadṛṣṭiśāstra* is a disputation on Kashmirian Śaivism by Bhadra Sōmānanda. The work contains 7 Āhnikas and succinctly gives the main doctrines of the sect it professes to deal with. Sōmānanda was the first propounder while Vasugupta developed it in initial stages. The work is quoted by Vidyāraṇya in his Sarvadarśanasaṅgraha.

79. *Spandanirṇaya* is a commentary on Vasuguptā's unnamed work by Kṣēmarāja, pupil of Abhinavagupta. In this work mention is made of Kallaṭa, Lollaṭa and Utpala who are among the commentators on Bharata's Nāṭyaśāstra and who are stated to be the followers of Kashmirian Saivism and the commentators on the Spanda literature.

80. *Ṣaṭtriṁśattattvōpanyāsa* by Mañjunātha is a treatise on the principles and doctrines of Kashmirian Śaivism as developed later on under Utpaladēva and Abhinavagupta. The work treats of 36 Tattvas as recognised by the Pratyabhijñā school.

81. *Śaṅkarōpanasatsāra* is an epitome of the doctrines of the Pratyabhijñā school (Kashmirian Śaivism) composed in poetry (Āryā metre) and in prose which explains and supplements the poetic text. Tattvasiddhi, Tantrālōka and Tantrasāra are referred to. Utpala, preceptor of Abhinavagupta's preceptor and Rāṇaka are mentioned. Towards the end of the work it is said that Gurūttama, an Avadhūtayōgin who lived at Madura in the Pāṇḍya country, composed a work called Pañcasrōtassamanvaya and that the work (under notice) will be a "combination of the five Śrōtas (streams)." How far Kashmirian Śaivism is indebted to South India for its origin is still an open question. This work will, therefore, throw some light on the connexion between the Kashmirian and the South Indian systems of Śaivism.

82. *Daśaślōkī* or Mahāvidyā is a small work on Mahāvidyā or the principles of logical discussion in determining the Vedantic truth. They consist of sixteen syllogistic inferences. Kulārkapaṇḍita, the author of this work, is mentioned by Citsukka. Several commentaries on this work have been obtained.

83. *Mahāvidyāvidambana* is a commentary on Kulārka's Daśaślōkī by Vādīṅdra or Śaṅkarakiṅkara, who is the same as the author of Kaṇādasūtranibandhana already noticed. He calls himself Harakiṅkara Nyāyācārya and mentions Ānandagiri.

84. *Vadivaliabhā* is a commentary on the Daśaślōkī of Kulārka by Nityaprajña *alias* Puruṣōttamavana, pupil of Pūrṇaprajña. Finding that Vādīṅdra's commentary already noticed was not sufficient to meet the opponent's objections, he proposes to comment on the text more elaborately. He refers to Prajñānagiri, Vidyāsāgara (author of the Nyāyacandrikā) and Vādīndra.

Tantric Literature.

85. Gurudēvapaddhati probably by Īśānadēva is an epitome of several Tantras consisting of 50 chapters arranged under three main divisions, dealing respectively with the worldly, religious and spiritual knowledge which a man requires. There is a chapter on medicine and treatment for poisons which appears to be useful. In the chapter on precious stones Bhōja is quoted probably from his Yuktikalpataru.

86. *Manōramā* is a commentary by Siṁharāja on the Kādimatatantra which consists of 36 Paṭalas. Siṁharāja gives the date of his composition as 1595768 days of the Kaliyuga and it works to about the close of the 13th century. He may be the same as the author of the Prākṛtarūpāvatāra and of the commentry on the Karpūramañjarī. He was the son of Samudrabandhayajvan, the commentator of the Alaṁkārasarvasva of Maṁkha. Samudrabhandha flourished in the court of Ravivarman, the conqueror of Conjeeveram, etc., in 1265 A.D., and wrote the commentary at his instance. Siṁharāja's commentary extends over the first twenty Paṭalas only and the remaining portion of the text was commented upon by his pupil Prakāśānanda at the behest of his Guru, Siṁharāja. King Sundaravara, probably the Pandya King of that name, spread the work. Siṁharāja, it is said by Prakāśānanda, was initiated into Tantric Śaivism by Śrīkaṇṭha, the religious Guru of the King of Kashmir while he was on his way to Rāmeswaram, and was thereafter called Subhagānandanātha.

87. *Prapañcadarpana* is an encyclopaedic work giving the essence of several subjects dealt with in Purāṇas, Dharmaśāstra, Nīti, Kāvya works, Mantra and theological works, and of the principles of Astrology, Palmistry, etc., Erotics, etc., under separate chapters called Bimbas. The auther of the work is one Vēṁkaṭakavisārvabhauma. He gathered information from several works, mostly from anthologies and tradition; and his own verses given here and there fall below the standard of a good scholar. A number of works with the names of their authors is quoted but mostly the references are incorrect. Thus no reliance can be placed upon the following list of works with their authors :—

(1) Jānakīharaṇa of Vīrarāghava (but the stanza quoted is in the Kumārasambhava 1-43),
(2) Vāmana's Kāvyacintāmaṇi,
(3) Prasannarāghava of Murāri,
(4) Rādhāmukunda of Gōvardhana,
(5) Rādhākṛṣṇavilāsa of Jayadeva,
(6) Umāpatidhara's Kṛṣṇacarita,
(7) Dhōyi's Satyabhāmākṛṣṇasaṁvāda,
(8) Candragupta's Śṛṅgārasāgara,

(9) Allasāni Peddana's Satyāpariṇaya (which is ascribed to Kṛṣṇarāja of Vijayanagar 1509-1530),
(10) Camatkāracandrikā of Divōdāsa,
(11) Rājamārtāṇḍa by a Kashmerian king,
(12) Jānakīpariṇaya by Gōpāla,
(13) Sarvajña Nārāyaṇa,
(14) Rāmadēvīya,
(15) Śṛṅgāracandrikā by Sāhasāṅka,
(16) Candragupta's Rasasāgara (the stanza quoted is in Trivikrama's Nalacampu),
(17) Mannārubhaṭṭa's Rasaprakāśa,
(18) Bilhaṇa's Bhōjacarita,
(19) Bhōja's Śṛṅgāratilaka,
(20) Daṇḍin's Vasantakusumākara,
(21) Mayūra's Vasantanāṭaka,
(22) Samīraṇa,
(23) Vidyānātha's Ēkāvali,
(24) Pillakavi's Śṛṅgāravilāsa.
(25) Jayadēva's Kṛṣṇalīlātaraṅgiṇī,
(26) Kṛṣṇarāya's Alaṁkārasārasaṅgraha,
(27) Allasāni Peddana's Rasamañjarī,
(28) Prabōdhacandrōdaya by Vidyādharasvāmin (the stanza quoted is in Bhartṛhari's anthology),
(29) Puruṣōttama's Rasikajanamanōbhirāma,
(30) Gōṇīputra's Smaracandrikā,
(31) Dāmōdarabhaṭṭa's Smaradīpikā (which is ascribed to either Rudra or Mīnanātha).

88. *Śivajñānadīpikā* by Ādinātha is a treatise on Haṁsayōga. As a Tantric work it is divided into 4 Khaṇḍas of 25 Paṭalas each. Only the first and the second Khaṇḍas have been obtained. In the first Khaṇḍa, Paratattva, Sattvaguṇa, Sārasvatoyōga, Rasaliṅgapūjā, Haṁsayōga practices and medicines for longevity, Tārāyōga are all described. In the second Khaṇḍa, Lambikāyōga is treated at length.

It is proposed to deal in the third and the fourth Khaṇḍas with the distinction between Karmajñāna and Aṣṭaṅgayōgas and with the Kaivalya and Praṇava finally. The work appears to be old at least by a thousand years.

89. A manuscript of the *Kāśyapasaṁhitā* has been acquired, and the portion contained therein deals with animal poison. Various kinds of poisonous animals are enumerated, different kinds of serpents, their birth and the development of poison in them are given in full. The treatment of cases of poisonous bites is also given.

Stōtra.

90. *Pratyabhijñāstutivyākhyā* is a commentary written according to the doctrines of Pratyabhijnā on Utpaladēva's Śivastuti. The commentator says that Utpaladēva wrote verses in praise of Śiva in three sections called Saṅgrahastōtra, Jayastōtra and Bhaktistōtra, and each section was enlarged by others such as Śrīrāma, Ādityarāja and Śrīnartaka. Utpala was the preceptor of Abhinavagupta's preceptor and hence he might have lived about the 10th century A.D.

91. *Caṇḍīsaptativyākhyā* is a commentary on Bāṇabhaṭṭa's Caṇḍīsaptati which is a eulogy in praise of Caṇḍī by Pūrṇavidyā who was a pupil of Satyaśailayati. The printed edition contains 100 stanzas while the text and the commentary now obtained contains only 70 stanzas. Both the text and the commentary as found in this manuscript are different from and much better than those found in the printed edition.

92. *Sāmbapañcāśikāvyākhyā* is a commentary on 50 stanzas, said to have been composed by Sāmba, Śrīkṛṣṇa's son. It is much better than and different from the commentary of Kṣēmarāja, pupil of Abhinavagupta which is available in print. The text is in praise of Sūrya (the sun) but the principles of Vēdānta are embodied in them. It is stated by the commentator that Śrīkṛṣṇa himself composed ten stanzas in the work.

93. *Cidgagañacandrikā* is a tantric work in praise of Śakti as conceived by the followers of Kashmirian Śaivism. The author of the work is said to be Kālidāsa and it consists of 5 Vimarśas purporting to contain 309 stanzas in Triṣṭubh metre while the copy obtained contains only 285 stanzas. It is difficult to understand them fully without deep knowledge in Śakti mysticism.

Kāvya.

94. *Ṛjulaghvī* is a small poem narrating the story of the Mālatīmādhava by Pūrṇasarasvatī, the well-known scholiast on the Uttararāmacarita, Mālatīmādhava, Anargharāghava, Mēghasandēśa, etc., copies of which are also obtained. His style is good.

95. *Bharatacarita* is a work in 13 Sargas probably by Kṛṣṇa. The author mentions with reverence Kālidāsa, Pravarasēna, Vālmīki and three writers of prose romance viz., Guṇāḍhya,

Subandhu and Bāṇa. This reference coupled with the statement of Bhōja shows that Bṛhatkathā was written in prose in its original version. Again the author of Sētu (Sētubandha) is referred to as the King of Kuntala, which statement supported by those of Daṇḍin and Rājaśēkhara lead to the inference that Pravarasēna was the King of Kuntala and not of Kashmir.

96. *Subhadrāharaṇa* is a poem in 20 Sargas purported to have been written by Nārāyaṇa, son of Brahmadatta The work was written to illustrate the grammatical rules of Pāṇini, like Bhaṭṭikāvya and Rāvaṇārjunīya. Bhōja describes the contents of a work called Subhadrāharaṇa which description agrees with what is found in the work under note. If the two works are identical, the date of Subhadrāharaṇa may be fixed not later than that of Bhōja.

97. *Harṣacaritavyākhyā* by Raṅganātha is a lucid commentary on Bāṇa's Harṣacarita. The commentator appears to have belonged to South India.

98. *Śrīcihnakāvya* is a poem in Prakrit language written in 12 Sargas, in which Kṛṣṇa's holy deeds are praised. The first eight Sargas were composed by Kṛṣṇalīlāśuka, who is the same as Bilvamaṅgalasvāmin. They illustrate in order the Sūtras of Vararuci's Prākṛtaprakāśa. The remaining portion which was the production of his pupil and commentator, Durgāprasādayati, illustrates the Sūtras of Trivikrama's Prakrit grammar. The portion written by Līlāśuka is called Gōpikābhiṣēka and the whole work is termed Śrīcihna for the word Śrī (Siri in Prakrit) occurs in the last stanza of each Sarga. Līlāśuka is the author of several works besides Karṇāmṛta. He mentions Bilvamaṅgala also under the name of Kōdaṇḍamaṅgala, thus raising the presumption that he was a native of the Tamil or the Malayalam country wherein Kōdaṇḍa is used as synonym for Villu.

99. *Duṣkaramālā* by an unknown author is a work on artificial forms of poetry such as Prahēlikayamaka, etc. It is divided into six cantos each dealing with one kind. The name of the commentator is Durgaya *alias* Siṁhasvāmin, son of Vāsudēva of Śaṭhamarṣaṇagōtra. He also commented on Dāyadaśaślōkī, a work on the law of inheritance.

100. *Hanūmadapadāna* is a Kāvya (Campu) describing the deeds of Hanumat from his birth. The author's name is not found anywhere in the portion of the work now obtained.

101. *Jānakīharaṇa* is a well-known poem in 20 Sargas by Kumāradāsa, King of Ceylon. The work as found in the manuscripts now obtained is complete. It appears to be the original work of the poet and differs much from the text which was recently reconstructed from the Singhalese glosses of Rājasundara, etc., and which breaks off in the 15th Sarga. The poet gives a brief account of himself in four stanzas at the end of the poem. He was born of Kumāramaṇi, King of Ceylon who committed suicide in the battle field. His two uncles Mēgha and Agrabōdhin brought him up and this work was written when he was with them. As a poem the work ranks among the best of its class in Sanskrit. Rājaśēkhara in his Kāvyamīmāṁsā says that this poet was born blind.

102. *Kādambarīkathāsāra* is a poem in 13 Sargas based upon the well-known prose romance, Kādambarī, by Vikramadēva, son of Rājarājadēva, a pupil of Sakalavidyādhāracakravartin. The second stanza bears strong resemblance to the first stanza of the Śṛṅgāraprakāśa. He would belong to the 14th century if his teacher can be identified with Vidyācakravartin of the Ballala Court, the commentator on the Kāvyaprakāśa and the Sarvasva or to the 15th if he was a pupil of the author of the Ēkāvali. But the style is fine and elegant unlike that of Abhinandana's similar work.

103. *Pārijātāpaharaṇa* is fine poem in 10 Sargas by Kavirāja who may be identified with the author of the Rāghavapāṇḍavīya. It is stated here that the work was written under the auspices of Siṁhanārāyaṇa, a general under the Kadamba Kings (of Banavasi). In the Rāghavapāṇḍavīya it is said that it was written at the instance of Kāmadēva, the King of the Kadambas. One Pārijātāpaharaṇa is referred to by Bhōja (1125 A.D.) in his Śṛṅgāraprakāśa (Prak XI). The style is chaster and sweeter than his other work which out of necessity is a conventional one.

104. *Uddharadūta* with commentary is a poem written on the model of Mēghadūta of Kālidāsa. The commentary was perhaps written by the poet himself. The name of the poet seems to be Rūpa as inferred from the use of that word in the last staza. The work describes the message sent by Kṛṣṇa to Rādhā through Uddhava. Rūpa may be Rūpagōsvāmin, author of several poems bearing on Kṛṣṇa's life such as Haṁsadūta, Lalitamādhava, etc. A poet by name Rūpa is mentioned by Rājaśēkhara in his Kāvyamīmāṁsā. The style is sweet and flowing.

105. *Haṁsasandēśa* is a small poem in imitation of the Mēghasandēśa by an anonymous poet. It represents a message sent through Haṁsa (swan) presenting Ātman to Śiva who lives in Dvādaśāra and to Muktikanyā whose maidservants are Śānti (endurance) Śraddhā (perseverance) and Śruti (Vēdic and Śāstric knowledge). The path described for the guidance of Haṁsa lies through six Cakras as conceived by Yōgins. Thus the yearning of Ātman for union with Śiva and the path of salvation are allegorised. There is a commentary attached to the original probably by the author himself.

106. *Mēghasandēśavyākhyā* is a commentary on Kalidāsás Mēghasandēśa by Dakṣiṇāvartanātha, who is frequently mentioned by Mallinātha. Dakṣiṇāvarta seems to belong to a village called Tiruvalamburi near Māyavaram in South India. The importance of his commentary consists in pointing out the poet's beauty of conception, His style is easy and forcible. In commenting on the 14th stanza in which Diñnāga is mentioned Dakṣiṇāvarta says that a poet

who described the Nicula plant acquired the title Nicula and was an admirer of Kālidāsa while another Diñnāga was always attributing to him (Kālidāsa) plagiarism. The stanza composed by Nicula which got him the title is also quoted.

107. *Rukmiṇīkalyāṇa* is a poem by Śrī Vidyācakravartin, the well known author of the commentaries on the Kāvyaprakāśa and the Alaṅkārasarvasva. The whole of the first Sarga is devoted to the genealogy of his patron King, Ballala Hoysala, who ruled at Dvārasamudra. He also wrote Prśastis in celebration of the victories of his patron who is said to have been the son of Nṛsiṁha and to have conquered the Kērala, the Pāṇḍya, the Konkan and Conjeevaram. Further the author has also written eulogistic stanzas on his patron as illustrations in his commentary on the Kāvyaprakāśa. The poet's fourth ancester Vidyācakravartin adorned the court of Ballāla, the founder of the dynasty, who conquered the Cōla and the Pāṇḍya kings and defeated the Sevana king on the Gōdāvari. Vidyācakravartin, son of Vidyānātha sang the victorious deeds of Ballāla's son, Nṛsiṁha whose son Sōma married Bijjalāmbā, the daughter of the defeated Pāṇḍya king. Sōma's son Nṛsiṁha the greatest of the Hoysāla kings married Pattamāmbā the daughter of a Pāṇḍya King. Vāsudēva, the grandson of Vidyānātha was Nṛsiṁha's court-poet.

108. *Avantisundarīkathāsāra* is a poem which describes the story of the Daśakumāracarita ascribed to Daṇḍin. The work as acquired consists of six Pariccḥēdas and breaks off in the seventh. Whether the remaining work was composed by the author, whose name is not given is doubtful. The discovery of this small poem is of great importance. It may be contended that the author of this work was Daṇḍin himself and the well known Daśakumāracarita in prose was written by some inferior hand about 900 or 1000 A.D. The whole of the first Paricchēda was devoted to the circumstances under which the work was written. Owing to its importance a summary is given below. In North-western India there was a city called Ānandapura where lived the members of a family belonging to the Kāśyapagōtra. They left it and occupied another city which was in the country of Nāsikya (probably Dekkan). Nārāyaṇasvāmin, a member of the family had a son named Dāmōdara also called Bhāravi. Once he accompanied the prince Viṣṇuvardhana in a hunting expedition and was obliged to eat animal flesh for want of vegetable food. To expiate the sin he visited all the holy places and on his return settled at the court of Durvinīta. Siṁhaviṣṇu, king of Kāncī, invited him to his court. Bhāravi's son was Manōratha who had many sons of whom the last was Vīradatta. He married Gaurī and their son was called Daṇḍin. While he was yet young both the parents died. The city being in a state of seige, Daṇḍin left Kāncī, and after a long travel all over India, returned to his native place. He was invited to Mahāmallapura (Mahābalipuram) and there, from a lotus which was thrown at the feet of God Mukunda by the waves of the sea appeared a Vidyādhara. Daṇḍin, having been surprised at this miracle prayed to God the whole night and He was pleased to reveal to him the story of Avantisundarī, which Daṇḍin began to narrate to his friends (including Mātṛdatta who came from Malabar). The story as told in this work includes several stories not found in the Daśakumāracarita. A few stories like those of Vararuci, Śūdraka, Śauṇaka, etc., are important for literary history, and the following information taken from the stories may be interesting. Vararuci was born of Kātyāyani and he was called Kātyāyana in the course of the story. King Śūdraka was a Brahamn and fell out with Svātī, one of the Āndhra kings of Ujjain. His enemies sought to kill him on several occasions and failed. Śūdraka after many adventures along with his friends, of whom Brahmadatta was the chief, obtained the throne of Ujjain and ruled for a long time. Now Siṁhaviṣṇu and Durvinīta, according to the latest authority Mon. Dubreiul, the author of the "Pallavas" lived in 580 A.D. Durvinīta, was a Gaṅga prince and Pallavas had matrimonial connexions with the Gaṅgas. Durvinīta wrote a commentary on the fifteenth sarga of the Kirātārjunīya and translated Bṛhatkathā from Paiśācī into Sanskrit. Svātī seems to have flourished about 140 A.D. (*See Bhandarkar's History of Dekkan*).

109. *Vākyāvali* is a small Kāvya in four Sargas narrating the story of Kṛṣṇa. The first Sarga illustrates certain grammatical peculiarities and the second certain Alaṅkāras (figures of speech), the third illustrates Chandas (prosody) and the last Citras in poetry. The author is Vāsudēva whose style in conventional poetry resembles that found in Vāsudēva's Yudhiṣṭhiravijaya.

110. *Gōpikōnmāda* is a small poem written in imitation of Mēghasandēśa by an unknown author who says in the second stanza thereof that the amorous deeds of Kṛṣṇa and Gōpīs ecstacy will be so dessribed as to suggest the principles of the Advaita Vēdānta. The thought is expressed in easy and graceful language.

111. *Yadunāthacarita* is a small poem describing the holy deeds of Śrī Kṛṣṇa in ten Sargas by an anonymous Malayali poet. In the introduction the author says that he composed the work at the instance of a queen who was the sister of Ādityavarman and a descendant of the kings of Kūpaka family. The style and descriptions are fairly good.

112. *Padyakādaṁbarī* is a poem describing the story of Kādambarī, the well known prose work of Bāṇa. It is divided into two parts, the first part ending exactly with Bāṇá's portion and the second commencing with that of his son. It follows the original closer than either Abhinandá's or Vikrama's work. Kṣēmēndra and Vāmanabhaṭṭabāṇa seem to have written the Kādambarī in verse. No sufficient authority is, however, forthcoming to attribute the work to any of them.

113. A commentary called *Bhāvadīpikā* on the Saptaśatīsāra which consists of 100 stanzas selected from the Saptaśatī of Hāla in Prākṛt by Padakōmaṭi Vēmabhūpala who ruled Koṇḍavīḍu about 1400 A.D. He was a Telugu prince and a great patron of literature. It is in his court that Vāmanabhaṭṭabāṇa and Śrīnātha, the celebrated Telugu poet, flourished. Vēmabhūpāla's other works are a commentary on the Amarukaśataka, Saṅgītacintāmaṇi (on music), etc.

114. *Rāghavīya* is a poem based on the story of the Rāmāyaṇa in 20 sargas by Rāmapāṇivāda, a native of Malabar. He is one of the best poets of Malabar in Sanskrit and Prākṛt, and most of his works have been acquired. He is called in Malabar Kuñjunni Nambiyār, and is said to have lived about 100 years ago. But some of the manuscripts of his works bear older appearance. Rāghavīya is a good poem worthy of his scholarship. There is a commentary attached to it. His Prākṛt poems Uṣāniruddha and Kaṁsavahō and the commentary on Vararuci's Prākṛt grammar are good productions. Sītārāghava, another of his works, is based on Rāma's story.

115. *Raghūdaya* is a poem in eight Aśvāsas bearing the poetic verbal ornament called Yamaka. The author belongs to the warriar caste in Malabar and is the pupil of Śrīkaṇṭha. He says he wrote a commentary on the Aṣṭāṅgāhṛdaya. Among the writers of this form of poetry, he refers to Ravidēva and Kubēradēva, both the names being new to scholars. There is a commentary attached to the work which was written by Rudradāsa.

116. *Subhāṣitāvali* is an anthology of choice stanzas culled from various Sanskrit and Prākṛt works. The compiler's name is not given in the work. It consists of about 40 sections. The work differs from similar productions chiefly in the fact that it includes more stanzas on ethics and philosophy. The importance of the work consists in giving stanzas of hitherto unknown writers. Among the poets' names not quoted in similar anthologies, the following may be mentioned:—Viśvādhika, Purandara, Taruṇavācaspati, Sundarapāṇḍya, Sarvajña Sōmēśvara, Amṛtavardhana, Cappaladēva, Kavirākṣasa, Suvarṇavistāra (probably a title), Gōvinda and Gajēndrasiṁha. As he quotes from Sōmēśvara, he must be later than 1130 A.D. Among works on polity (Arthaśāstra) he frequently quotes from Cakṣuṣīya, which is still a new name.

Dramatic literature.

117. *Bhagavadajjuka* is an allegorical comedy in a single act written by Bōdhāyana who is mentioned as a great poet in the Raghuvīracarita of Sukumārakavi. The plot is humorous and unique. A Parivrājaka undertook to teach a student the principles of practical Yōga and renunciation. For this purpose he transferred his soul into the dead body of an actress whose fate the pupil was bewailing. By the grace of the God of Death her soul entered the abandoned body of the Parivrāṭ. The character of the soul of each of them reflected in the actions of the bodies which each then possessed. Illusion was at last dispelled when each resumed his original body. The commentary, though anonymous, ably explains the Yōgic significance and the union mystery of life and Brahman. Another anonymous commentary has also been acquired in which the commentator refers to his commentary on Bhavabhūti's works.

118. *Kalyāṇasaugandhika* is a drama in a single act by Nīlakaṇṭha. Bhīma, at the desire of Dranpadī, goes to the Gandhamādana mountain for Saugandhika flowers which he secures with the assistance of Hanūmaṭ. Both in thought and in expression, this work bears unique resemblance to the dramas alleged to have been written by Bhāsa as based on the incidents taken from the Mahābhārata.

119. *Pādatāḍitaka* is a humorous drama in a single act on the foolish exploits of one Viṣṇunāga, a pure orthodox Brahman employed under a king to register royal inscriptions. The scene of action is laid at Sārvabhaumanarēndrapura in the Saurāṣṭra country. The work points the dark side of city life and the drawbacks of civilization. The author of the drama is Śyāmalaka who refers to Dattaka, the author of the Vaiśikasūtras and to Vararuci as a writer on rhetoric. The drama is quoted by Abhinavagupta, Kṣēmēndra, Vallabhadēva and Kuntala, the author of Vakrōktijīvita. It is not known whether Śyāmalaka is the same as Śyāmala, the teacher of Mahimabhaṭṭa (author of the Vyaktivivēka).

120. *Padmaprābhṛta* is a love force in a single act, with the scene of action laid at Ujjain. The author is Śūdraka, and he refers to Dattaka, the Sūtra-writer of the Vaiśikatantra, who is stated to have begun his work with the syllable Ōm. Dattakalaśī, one of the characters introduced in the drama condemns the Kātantra school of grammarians as against the followers of Pāṇini. Another of the characters is Saṅghilaka, a Parivrājaka lover, and she appears in the story of Śūdraka, narrated in the Avantisundarīkathā, as plotting to kill him. Vāmana refers to this author as a great poet.

121. *Dhūrtavitasaṁvāda* is a Bhāṇa (an amorous play in a single act) by Īśvaradatta. Pāṭaliputra is the scene of action, and a description of the town given therein is interesting. The work may be classed among the best of the Bhāṇas, and the author shows therein his masterly knowledge of the Śāstras and general literature. The Bhāṇa is mentioned by Bhōja in his Śṛṅgāraprakāśa as Dhūrtaviṭa and quotations therefrom are found in the Kāvyōllāsa.

122. *Bhīmaparākrama* is a drama representing in four acts the contest of Bhīma with Jarāsandha. The author is Śatānandaśūnu (literally the son of Śatānanda). Abhinanda, the author of Rāmacarita, is the son of a Śatānanda, and Rudraṭa was also called Śatānanda. But

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there is no evidence available for establishing any such identity. The work is quoted in the Śaṅgadharapaddhati anonymously and Abhinavagupta mentions the name of a drama called Bhīmaparākrama. The style of the composition is chaste, simple and vigorous.

123. *Viṇāvāsavadattā* is a drama similar in plot, thought, and expression to the Pratijñāyaugandharāyaṇa already published in the Trivandrum Sanskrit series under the authorship of Bhāsa. The copy of Vīṇāvāsavadattā now obtained is incomplete and contains only three acts. Mahāsēna of Ujjain determines to give his daughter in marriage to Udayana whom he captures by means of an artificial elephant placed in a forest on the banks of the river Jumna.

124. *Śākuntalacarcā* is an elablorate commentary on the Śākuntala of Kālidāsa. It was intended to be a treatise in dramaturgy, and Śākuntala was chosen to illustrate the rules. The commentary contains quotations from the dramas of Bhāsa as recently published, as well as from Vīṇāvāsavadattā, Cūḍāmaṇi, Caṇḍālarāmāyaṇa, Traivikrama, Sītāsvayaṁvara, Sāhityasāra, Vatsarājacarita, etc. The commentary discusses many interesting topics in dramaturgy.

125. *Kaumudīmahōtsava* is a drama in five acts by an anonymous poet who flourished in the court of Kalyāṇavarman, a king of Magadha. The restoration of this king to his kingdom which had been usurped by his father's general and his marriage with Kīrtimatī, the daughter of the king of Saurāṣṭra form the main incidents of the plot. This drama resembles in diction and thought the Mālavikāgnimitra, the Ratnāvalī, etc. In the body of the work there are references to the mutual love between Avimāraka and Kuraṅgī (the hero and the heroine in the drama of Avimāraka) and to the fall of Sundarapāṭala and Kātyāyana, the horses of Udayana and his knight, both of which names occur in the Vīṇāvāsavadattā. Dattakā's and Ghōṇikāputra's Sūtras are also alluded to in the work.

126. *Nalābhyudaya* is a drama in eight acts by an unknown author. The prologue resembles the form adopted in the published Bhāsa's dramas. But the style and plot are not equal to any of them. In the Bhāvaprakāśa mention is made of a drama called Nalavikrama in eight acts.

127. *Traivikrama* is the smallest drama yet known in Sanskrit. It is of unique type as it ends with the Prastāvanā or prologue. It is no more than a dialogue between Sūtradhāra and Naṭi on the Vāmana incarnation of Viṣnu. The expressions in the work bear a strong resemblance to those found in such of the Bhāsa's published dramas as are based on the incidents in the Mahābhārata story. The work is found quoted in the Śākuntalacarcā.

128. *Sēvantikāpariṇaya* is a drama written by Cokkanāthamakhin of Tanjore. Its theme is the celebration of the marriage between Basavarāja and the daughter of Mitrāvaruṇa, a prince of Malabar. He fought with another prince named Gōdavarman (of the family of Cochin rajas) and, having suffered defeat, took shelter in the temple of Mūkāmbā, north of Udipi There Basava received them kindly. The drama, as now obtained, is incomplete. Cokkanātha went to the court of Basava, a ruler over the tract of land now called South Kanara, and obtained presents from him. The author is spoken of highly by Nīlakaṇṭhadīkṣita in his work and is also mentioned as a teacher by Rāmabhadradīkṣita, the author of Jānakīpariṇaya.

129. *Kumārīvilasita* is a play of the Prahaṣaṇa kind in a single act by Sudarśana kavi, son of Mahīsāra of the Bhāradvājagōtra. A Vidyādhara couple descend from the Heavens, visit holy places in South India, enter Malabar via Tinnevelly valley and attend the annual festival of Nārāyaṇī, the Goddess of a village somewhere near Quilon. The celebration of the festival is described at length. The poet perhaps belongs to Malabar and the style of his composition is beautiful and his expressions are full of life.

130. *Murārivyākhyā* is a commentary on the Anargharāghava by an anonymous author. He clearly explains all difficult stanzas and crucial points and makes mention of certain authors who all lived prior to 1200 A.D. This may be an old commentary on the work.

131. *Kādambarīkalyāṇa* consists of eight acts and was composed by Narasiṁha, brother of Viśvanātha, the son of Gaṅgādhara. The work is found quoted in the Sāhityacintamaṇi which is a rhetorical treatise written at the instance of Kōmaṭi Vēmabhūpāla (circa 1400 A.D.) of Koṇḍavīḍu. Viṣvanātha, the author of the Saugandhikāharaṇa and the nephew of Agastyapaṇḍita who was the author of Bālabhārata and who flourished in the court of a king of Vijayanagar appears to be the same as the author's brother. Agastya, Viśvanātha and Gaṅgādhara are mentioned with respect by Gaṅgādēvī, the wife of Kampa of Vijayanagar in her Mathurāvijaya.

132. *Mathurāniruddha* is a drama in eight acts on the secret loves of Uṣā towards Aniruddha who was kidnapped by her maiden Citralēkhā on her behalf. Kṛṣṇa, Aniruddha's grandfather and Bāṇa, Uṣā's father fight together and the latter is punished. The author is Cayani Candraśēkhara, son of Vājapēyi Gōpīnātharajaguru, who appears to have been the religious teacher of the King Vīrakēsari Rāmacandra. The peculiarity of the drama is that it does not contain any Prākṛt.

133. *Kanakalēkhā* is a drama in four acts by Vāmanabhaṭṭabāṇa, who lived in the court of Pedakōmaṭi Vema (1400 A.D.) whose military exploits he celebrated in the Vīranārāyaṇacarita. This author wrote several works which are still extant. He seems to have been the pupil of the celebrated Vidyāraṇya. He was given the titles of Ṣaḍbhāṣā vallabha and Kavisārvabhauma (Emperor of poets). The name Vāmanabhaṭṭabāṇa appears to be a title, if so the author's

real name is still unknown. The first stanza of this drama bears very strong resemblance both in thought and expression to the first stanza of the Kādambarīkalyāna noticed above. This circumstance leads to the suspicion that the real name of the author is Nṛsiṁha. The plot of the drama seems to be original. Kanakalēkhā was the daughter of Vīravarman and marries Vyāsavarman, both of whom were Vidyādharas, born as men owing to the curse of a sage, named Virūpākṣa. The manuscript is unhappily very much injured; but the style and mode are highly pleasing.

Rhetoric.

134. *Lōcanavyākhyās.*—These are commentaries on the Lōcana of Abhinavagupta which is itself a commentary on the Dhvanyālōka, a well-known work on poetics. Lōcana is a terse and erudite work and is not easily intelligible without glosses. Among the manuscripts now obtained, four different commentaries exist on the first Uddyōta (Chapter) and the remaining are on portions of the second, third and fourth Uddyōtas, one of the commentaries being called Kaumudī. Authors of none of the commentaries are known by their names. The author of the Kaumudī composed another work called Mayūradūta. This commentary gives the names of several writers whose works are now extinct and whom Abhinavagupta criticises. Kaumudī is later than the Kāvyaprakāśa which it mentions.

135. *A commentary on the Kāvyādarśa* of Daṇḍin by Vadijaṅghāla. The only copy known till now is in the Kashmir State Library. Kāvyādarśa of Daṇḍin presents many difficulties as it is among the older works in Sanskrit poetics. A few of his quotations are taken from works which are now extinct. There is reference to Kusumamañjari as an Ākhyāna work. In the introduction to the stanza नायकं प्रागुपन्यस्य and in two more places of the first chapter, he says that Daṇḍin criticises the views of Bhāmaha and in another place he says Daṇḍin refers to the works of Mēdhāvirudra, Bhāmaha, etc. The commentary is elaborate and good.

136. *Camatkāracandrikā* by Viśvēśvara is a work on rhetoric which breaks off in the eighth chapter. It professes to treat of the various topics in rhetoric, especially in Dhvani, figures of speech, Dōṣa (faults of poetry) and Guṇa (beauties of poetry), etc. It was composed to applaud the virtues and deeds of the King Siṅgabhūpa of the Recarla family who is said to have married the daughter of Gajapati, one of the Kaliṅga kings. The work quotes largely from the Rasārṇavasudhākara of Siṅgabhūpāla. The author's other works are Rasamīmāṁsā and a Kāvya called Kandarpasambhava.

137. *Śṛṅgāraprakāśa* by King Bhōjadēva is the largest work in Sanskrit yet known on Alaṅkāra, the science of poetics. The work is quoted by Śāradātanaya in his Bhāvaprakāśa, both by the names of the author and of the work (Circa 1150 A.D.), and Hēmacandra has largely borrowed from it for writing the commentary on his Kāvyānuśāsana. Bhōja quotes Ānandavardhana (Circa 850 A.D.), Rājaśēkhara (900 A.D.), and Trivikrama author of the Nalacampu, etc. These considerations may lead one to identify him with the celebrated Bhōja of Dhārā who ruled from 998 A.D. to 1050 A.D. This work consists of about 30,000 Granthas in 36 Prakāśas or chapters, the first eight of which are devoted to grammatical technicalities and peculiarities and the theory of Vṛtti. The ninth and the tenth are on faults and beauties in expression and thought. The eleventh treats of the conception of a Mahākāvya and the twelfth of the drama. The next twenty-four chapters are devoted to Rasas, of which the most primordial and fundamental Rasa is held to be Śṛṅgāra. A very large number of quotations are given to illustrate every shade of the development of Śṛṅgāra in all its ramifications. He maintains the views of Bhāmaha-Daṇḍin school and reconciles it wherever necessary with the purely Rasa school of Bharata. The work amply justifies the author's great reputation as a man of letters and patron of great poets. He quotes from many extinct works and forgotten authors and a list of the important and rare among them is given below: (1) Antarārāmacarita (a philosophical work written as a Kāvya), (2) Tāpasavatsarāja (a drama by Anaṅgaharṣa Māyurāja probably of 600 A.D.), (3) Chalitarāma, (4) Vikrāntaśūtraka, (5) Jānakīharaṇa (by Kumāradāsa), (6) Dhūrtaviṭam (by Īśvaradatta—a copy of which is acquired), (7) Kuṭṭanīmata by Dāmōdaragupta, (8) Mayūramārjālika, (9) Vedikā, (10) Anaṅgavatī, (11) Matsyahasita, (12) Līlāvatī, (13) Indumatī, (14) Citralēkhā, (15) Vāsavadattā (Campu), (16) Hayagrīvavadha (by Mentha), (17) Abdhimathana (by Caturmukha as Bhōja says), (18) Bhīmakulyā, (19) Rativilāsa, (20) Bṛndāvanakāvya, (21) Yaduvaṁśa, (22) Dilīpavaṁśa, (23) Mārīcavadha (a Prākṛt Kāvya), (24) Gōvinda (25) Caturmukha, (26) Candraśēkhara (poets), (27) Rājaśēkhara, (28) Kṛṣṇacarita, (29) Uṣāharaṇa (30) Śūdrakakathā (by Pañcaśikha as Bhōja says), (31) Haravijaya (by Sarvasēna), (32) Rāvaṇavijaya, (33) Kuvalayāśvacarita, (34) Rāvaṇayuddha (probably Sētubandha), (35) Barcu (a poet of Maukhari dynasty of kings and pupil of Bāṇa), (36) Kīcakavadha by Nītivarman, (37) Lakshmīsvayaṁvara, (38) Subhadrāharaṇa, (39) Rāsakāṅka (a lyrical drama), Mālatikā (a farce), (40) Prayōgābhyudaya (a Prakaraṇa), (41) Yayāticarita, (42) Pārthavijaya (a drama by Trilōcana), (43) Dēvīcandragupta (a drama), (44) Abhisārikāvañcitaka (a drama by Visākhadēva), (45) Kṛtyārāvaṇa (46) Svapnavāsavadattā (by Bhāsa), (47) Rāmābhyudaya (by Yaśōvarman) (48) Mudrāsuvēda, (49) Rāghavānanda, (50) Mukuṭatāḍitāka (by Bāṇa), (51) Kappāṇabhyudaya (by Śivasvāmin) (52) Kādambarīsāra (by Abhinanda), (53) Hariścandracarita, (54) Madālasōpākhyāna, (55) Dārumati (a Kāvya), (56) Śūdrakakathā, (57) Bṛhatkathā (in Sanskrit probably by Durvinīta), (58) Traiōlkyasundarī (by Rudraṭa) (59) Kundamālā (a drama in six acts by Diṅnāga), (60) Śalinīsaṁvāda, (61) Śātakarṇiharaṇā, (62) Śākhāviśākhōpākhyāna, (63) Mādhavī, (64) Avimāraka (a drama attributed to Bhāsa) and (65) Daṇḍin's Dviśandhāna Two stanzas from the Caurapañcāśikā have been quoted. From a cursory examination of the work it may be stated that the Anargharāghava of Murari is not quoted.

138. *Bhāvaprakāśa* is a work on rhetoric by Śāradātanaya in ten Adhikaraṇas. The poet was an inhabitant of the village Māṭharapūjya and studied under Divākara. He reconciles in the portion dealing with Rasa, denotation of words and dramaturgy, the opinions of various rival schools. He quotes from a number of authors such as Kōhala, Mātṛgupta, Bhōja (his Śṛṅgāraprakāśa), Subandhu (as a writer on dramaturgy), Vāsuki, Āñjanēya, Vyāsa, etc., and from the following dramas: Svapnavāsavadattā (a stanza quoted from it is found in the printed text), Rāmānanda, Rāmānuja Dēvīpariṇaya (Ānandavardhana's), Mārīcavadha, Nalavikrama, Saubhadrikā, Śāradācandrikā (Bāṇa's), Gaṅgābhagīratha, Gaṅgātaraṅgikā, Sugrīvakēlana, Turaṅgadatta, etc. He has given in easy stanzas the summary of several important chapters of the Śṛṅgāraprakāsa and of the discussions on Rasa of Abhinavagupta contained in his commentary on the Nāṭyaśāstra. Harṣa is mentioned as a writer on dramaturgy. Śāradātanaya expresses his indebtedness to Bhōja and Abhinavagupta. He might have flourished in the 12th century. He is quoted by a host of writers from the 13th century. He seems to have written a work on music by the name of Śāradīya and a commentary on the Kāvyaprakāśa, both of which are not now available.

139. *Kāvyakāmadhēnu* is a work on rhetoric closely agreeing with the Bhāvaprakāśa; but it is not known which was the prior work. The chapters on Rasa, Bhāva and the significative powers of words are elabarate and lucid. Several dramas now extinct are referred to in the work.

140. *Rājarājiya* is a work on dramaturgy. Incomplete as it is, the work shows the erudition of the author who composed it under the orders of a King Rājarāja. Neither the name of the author nor that of the work is found in it and the above name was adopted in the absence of any other and after the name of the author's patron. Manōratha, Mahima and Darpaṇa (Bhaṭṭanāyaka's work) are quoted as the rivals of Ānandavardhana and Abhinavagupta.

141. *Alaṅkārasūtrasaṅgati* was written by a pupil of Maṅkha who is the author of the Alaṅkārasūtras The author gives as illustrations his own stanzas in praise of Ravivarman of Yadu dynasty who is the author of the Pradyumnābhyudaya.

142. *Vakrōktijivita* is a work on poetics in four Unmēṣas by Kuntalaka. According to Malabar manuscript, he is called Kuntaka by Bhaṭṭagōpāla and by Mahima in the Sāhityacūḍāmaṇi and in the Vyaktivivēka respectively. He quotes Ānandavardhana (Circa 850 A.D.) and is quoted by Mahima. His date depends upon that of Mahima who lived after Abhinavagupta (Circa 980 A.D. to 1020 A.D.) and before Mammaṭa. Kuntala, the author of the Vakrōktijivita, may be said to have vindicated in his work the possibility of developing the Bhāmahīya method of literary criticism into a comprehensive method which may be characterized as the deviationistic method of literary criticism. Quotation from the following hitherto unknown works are given: Tāpasavatsarāja of Anaṅgaharṣa, Māyurāja, Abhirāmajānakī (probably his own drama), Pādatāḍitaka of Syāmilaka (a copy of which was obtained). Daṇḍin, Udbhaṭa and Rudraṭa are frequently criticized. Kālidāsa and Mātṛgupta are separately referred to and described as having written poetry of two different kinds.

143. *Sāhityacūḍāmaṇi* by Lauhitya Bhaṭṭa Gōpāla is a commentary on the Kāvyaprakāśa of which a complete copy is now acquired. This commentary is mentioned in the Sāhityacintāmaṇi, a work on poetics dedicated to Pedakōmaṭi Vēma (who lived about 1400 A.D.). Gōpāla's work is one of the few best commentaries on the Kāvyaprakāśa. He explains the text by referring to the opinions of earlier writers and by stating in regard to illustrative stanzas the context in the original. In the beginning of the commentary, Gōpāla refers to various writers on Alaṅkāra in worthy terms. He refers to his own work called Parimala. Towards the end of the work he sums up the views of various schools of Ālaṅkārikas and shows how Mammaṭa reconciled them.

144. *Bhāvavivēka* is a small work on Alaṅkāra consisting of 160 stanzas. It gives proper definitions of the various Bhāvas (shades of mental affection) and the connected terms used in Alaṅkāra literature. The author shows perfect acquaintance with philosophical terms. The style is generally terse and stiff.

145. *Rasārṇava* is a work in five Paricchēdas on poetics by Prakāśavarṣa. Vallabha in his commentary on Śiśupālavadha acknowledges his indebtedness to Prakāśavarṣa, his teacher. Mallinātha quotes him in his commentary on the Kirātārjunīya. The work in its treatment of the subject follows the Kāvyādarśa and the Rudraṭālaṅkāra. Prakāśavarṣa mixes up the definitions culled from the works of Bhāmaha, Daṇḍin, Rudraṭa, Udbhaṭa and Bhōja with his own stanzas. The first four chapters deal with Guṇa and Dōṣa and the fifth is devoted to Rasa. A chapter on Dhvani is conspicuously absent in the work. In regard to Rasa, Bhōja is followed and the matter contained in Prakāśas 12 to 36 of his Śṛṅgāraprakāśa is summarized herein in a succint form in his own words.

146. *Rasakalpadruma* is a big treatise in poetics especially on Rasas. Unlike other works on this subject which generally pay great attention to Śṛṅgāra alone, this work treats at length of all the nine Rasas. Quotations from early authors are largely given. Several Śāstras and technical treatises in art are enumerated and their division given in a few cases. Rules bearing on the composition of the drama are given and discussed with ample quotations.

Nāṭyaśāstra.

147. *Abhinavabhāratī* is a commentary on the Nāṭya Śāstra of Bharata, the most authoritative treatise on dancing and histrionics, by the celebrated Abhinavagupta of Kashmir. It extends in the manuscripts now acquired over the first thirty-two chapters with the exception of the seventh and the eighth. The commentary appears to have been written at the instance and for the instruction of his master Bhaṭṭa Tōṭa, the author of Kāvyakantuka, and with the object of removing many misconceptions about the art and its practice. A host of previous commentators are criticized in the work, among whom are Śrīharṣa, the Vārtikakāra (of Bharatasūtra), Rāhulaka, Śaṅkuka (probably the son of Mayūra), Bhaṭṭa Nāyaka (the author of the Hṛdayadarpaṇa), Lollaṭa, Ghaṇṭaka, etc. His criticism is trenchant and the language terse and precise. The value of the commentary is superior to that of an original work. Abhinavagupta refers to the following authors and works in the course of the commentary :—

I. Adhyāya	...	Bhaṭṭa Tōṭā (his preceptor). Svapnavāsavadatta (by Bhāsa).
IV. Adhyāya	...	Cūḍāmaṇi Dombikā (a lyrical play). Rāghavavijaya. Guṇamālā (a lyrical play). Mārīcavadha (a lyrical poem). Rāṇaka (a poet, probably the author of the Mārīcavadha). Rāhulaka (a commentator on Bharata's Nāṭyaśāstra). Viśākhila (a writer on music). Paramēśvaracarita (by Paramēśvara). Harṣavārtika (a Nāṭyavārtika by Śrīharṣa). Baṭṭayantra (a commentator on the Nāṭyaśāstra). Lollaṭa (another commentator on the same work). Kīrtidhara (a writer on music, probably the author of Saṅgītacūḍāmaṇi).
V. Adhyāya	...	Hejjaja (author of Rādhāvipralambha); Kāśyapa (a writer on music).
VI. Adhyāya	...	Idurāja (teacher of Abhinavagupta) Ānandavardhana. Vāmanagupta (author's uncle). Tāpasavatsarāja (Māyurāja). Draupadīsvayaṁvara (probably a drama). Bhāsa.
IX. Adhyāya	...	Udbhaṭa (as a writer on Nāṭya). Bhīma (author of Pratijñācāṇakya. He may be the same as the prince of Kalinjara and author of Svapnadaśānana).
XIII. Adhyāya	...	Māyāpuṣpaka (a drama).
XIV. Adhyāya	...	Jayadēva (as a writer on music). Bhaṭṭanāyaka (author of Darpaṇa). Pādatāḍitaka (a play by Śyāmilaka, a copy of which has been acquired). Prākṛtasūtravṛtti (by Utpala). Paddhati (a commentary on the above).
XVIII. Adhyāya	...	Kṛtyārāvaṇa. Bindusāra (a character in Dēvīcandragupta, a drama). Vāsavadattānāṭyadhāra by Subandhu. Samudradattacēṣṭita. Puṣpabhūṣitaka. Dēvīcandragupta (a drama).
XIX. Adhyāya	...	Pāṇḍavānanda (a drama). Rāmābhyudaya (a drama by Yaśōvarman). Daridracārudatta. Pratimāniruddha. Udāttārāghava (by Māyurāja). Candraka (a playwright of Kashmir).
XXI. Adhyāya	...	Abhisārikāvañcitaka (a drama by Viśākhadēva).

148. *Sāhityasāra* is a treatise in six chapters on dramaturgy by Sarvēśvara, a pupil of Vāmarāśi, who according to Belgaum inscriptions lived at Vanavāsi in 1168 A.D. The author is also called Malayajapaṇḍita. Several stanzas of this work have been quoted by later writers on rhetoric. The language is terse and vigorous.

149. *Naṭāṅkuśa* is a critical disquisition on the propriety of gestures and deportment in a drama. The work as now obtained is complete and the name of its author is not given. In the first stanza the word Mahima occurs as an epithet applied to Śiva. There is, however, nothing to verify if this is the name of the author and if he is the same as Mahimabhaṭṭa, the author of Vyaktivivēka. But it is clear that the author was a native of Malabar. He shows in the work his great learning in several Śāstras. Vatsarājacarita (probably Viṇāvāsavadatta), Āścaryacūḍāmaṇi (as ascribed to Śaṅkarācārya and not to Śaktibhadra) and the name of the heroine in the Avimāraka are quoted.

Saṅgītaśāstra.

150. *Saṅgītasudhā* is a work on music by Raghunātha, a Naik King of Tanjore. The copy now acquired, which is a large volume by itself, contains only the first Adhyāya. At the beginning of the work a historical introduction describing the conquests and the munificent gifts of the author and his ancestors is given and the work is purported to have been written at the instance of his minister, Gōvindadīkṣita. Several writers on music are quoted in the body of the work. Many poets and poetesses (as Rāmabhadrāmbā, Kṛṣṇāji, etc.,) flourished in his court. The greater portion of cadjan manuscripts in the Palace Library at Tanjore once belonged to the personal library of this king. A few of his Telugu poems are still extant.

151. *Aumāpata* is an elementary treatise on music now superseded by later and bigger works. It is said to have been revealed by Śiva to Pārvati. Incomplete as it is, it contains forty small chapters on various topics in music. It appears to be one of the oldest works till now obtained in the subject.

152. *Saṅgītasudhākara* is a work in five chapters on music and dancing by Haripāla, a Chalukyan, king of Ayōdhyā who is said to have settled, in the course of his conquest or travel, at Srirangam for some time, and taught Nāṭya to several pupils. He quotes Bhōja and Sōmēśvara (Chalukya Sōmēśvara, son Tribhuvanamalla) and states that Bhāṇḍirabhāṣā was most suitable for musical compositions. A grammar of this language is in the Palace Library at Tanjore.

Ratnaśāstra.

153. *Buddhabhaṭa* is a small work on precious stones by Buddhabhaṭa who gives the Jain mythology as regards the origin of precious stones on the earth.

Agriculture.

154. *Krsi-Parāśara-Paddhati* is a small work of 200 stanzas on agriculture, supposed to have been written by Parāśara. It apparently forms part of a Saṁhitā.

Medicine and Alchemy.

155. *Hṛdaya* is the name of a commentary on the Aṣṭāṅgahṛdaya of Vāgbhaṭa wherein the commentator proposes to condense all the best matter found in the commentaries written by Indu, Aruṇadatta, etc., and in the commentaries on the Caraka and the Suśruta Saṁhitās. The commentary extends over the first part of the work.

156. *Suśrutavyakhyā.*—This is different from the commentaries till now known, such as those written by Dalhaṇa, etc. According to the statement of the owner of the manuscript who is well-versed in Indian medical literature, the commentator is Jajjaṭa. He is a great authority on the exposition of Suśruta and has been quoted by several good commentators on the best medical works in Sanskrit.

157. *Mṛḍānītantra*, a work on medico-alchemy, has nine Paṭalas in the manuscript now acquired and appears to be incomplete. It is in the form of a conversation between Pārvatī and Śiva and treats of mercury and its various medical and alchemical transformations as given in the Rasārṇava, etc.

158. *Rasāṅkuśa* is a fragment in six Paṭalas of the Rahasyasaṁhitā, a tantric work. It treats of Indian Chemistry like the work described above and gives many new processes for the preparation of various metallic compounds. The name of the author is not known.

159. *Rasahayahṛdayatantra* by Gōvindapūjyapāda consists of 18 Paṭalas describing the processes of various metallic compounds which are used for solidifying mercury. The work is quoted in the Sarvadarśanasaṅgraha of Mādhava.

160. *Kanakamañjarī*, by Nāgārjuna is a pure science of alchemy. It has much matter in common with the Kacchapuṭītantra of Nāgārjuna. He is a great Siddha and is supposed to have lived before the Christian era.

Astrology.

161. *Skandaśārīraka* is a work in eight chapters on physiognomy and palmistry purported to have been written by Brahman. The subject is treated in a comprehensive manner and minute details are explained. There is proper presentation of matter and the style of composition is good. A valuable commentary accompanies the text.

Kāmaśāstra.

162. *Kandarpacūḍāmaṇi* is a poetical rendering of the Kāmasūtras of Vatsyāyana, who is, however, criticized in some places. The author is Vaghōla Vīrabhaḍradēva, and the date of composition, according to Aufrecht, is 1577 A.D. The work as now obtained wants a few stanzas in the beginning and in the end.

Politics.

163. *Nayacandrikā* is a commentary on Cāṇakyas Arthaśāstra by Mahōpādhyāya Mādhava Yajva Misra. The manuscript secured is incomplete and extends from the seventh chapter of the seventh book to the fourth chapter of the twelfth book.

History.

164. *Gaṅgāvaṁśānucaritu* is a unique work in prose and poetry describing the dynastic history of the Gaṅga princes who ruled over Kaliṅga. It is mostly in the form of a dialogue between a Sanskrit scholar called Vidyārṇava and his wife Līlāvatī who seem to have previously visited the Magadha and the Karṇaṭa countries. He at first goes to a miserly Āndhra King. He then visits Śrī Kūrma and thence proceeds to Puri. The car festival of the place is described and the history of Puruṣōttama, the traveller's chief patron, is described at length. Anaṅgabhīma, an early Gaṅga prince, is said to have founded Padmanābhapura as an agrahāra for South Indian Brahmins. Bhīmapura was likewise constructed and called after his name. Anaṅga's great-grandson bore his name and conquered the princes of Kaṭak in 1193 A.D. His twelfth descendant established Kapilēndra on the, throne. The Gaṅgas left the Oriya country and settled at Guḍārikaṭaka. In the eighth Paricchēda is given a detailed genealogy of the Gaṅgas down to Purusōttamadēva. His third ancestor, Padmanābha, is said to have killed one Mallik, a Muhammadan general sent by the Emperor of Delhi, at a place called Nindapurī. A more detailed examination of the work will furnish the historian with much useful material for his purpose. The author is Vāsudēvarathasōmayājin who flourished in the court of Puruṣōttama (Anaṅgabhīma) of Kaṭak about 1423 A.D.

Telugu Language.

165. *Varāhapurāṇamu* is a Telugu adaptation of the Sanskrit Varāhapurāṇa by Haribhaṭṭa. His other works are the Matsyapurāṇamu, a copy of which also has been obtained, the eleventh and the twelfth Skandhas of the Bhāgavatamu, and the Uttaranarasiṁhapurāṇamu (quoted by Jaganna in his Prabandharatnākaramu). The colophon found in the work agrees with that given in the Ratirahasya of Harihāra, which is a Sanskrit work on the Kāmaśāstra in five Paricchēdas.

166. *Śivatattvasāramu* consists of 490 stanzas written in praise of Śiva in the Kanda metre. Stanzas of this work are found quoted in the Kavilōkasañjīvanī and in an anonymous work on prosody in Telugu, wherein the authorship of these stanzas is attributed to Ārādhyadēvara who is generally identified with Mallikārjuna Paṇḍitārādhya. He was the teacher of Pālkuriki Sōmanātha and lived in the time of Vīracōḷa to whom an allusion is found in this work.

167. *Paratattvaprakāśikā* is a Telugu poem in eight Āśvāsas by Penumaca Buccirāja. It deals with the doctrines of Kapila as depicted in the Kapila-Dēvahūtisaṁvāda in the Mahābhārata. The author seems to have studied well the development of Kapila's system in Sanskrit and ably presented the whole in the Telugu language.

168. *Śrīraṅgamāhātmyamu* is a translation in Telugu poetry of the Sanskrit work of this name by Kaṭṭa Varadarājakavi. He was a cousin brother of Rāmadēvarāya of Vijayanagar, and had also written the work called Paramabhāgavatacarita, and the Rāmāyaṇa in the Dvipada metre. The style of his composition is elegant and idiomatic unlike that of the Prabandhas written by his contemporaries.

169. *Tārakabrahmarājīyamu* is a well-written translation in Telugu of Nṛsiṁhāśrama's philosophical work of the same name in Sanskrit. The author is Rādhāmādhavakavi which appears to be a pseudonym acquired on account of his fine work, called Rādhāmādhavamu. His real name appears to be Cintalapūdi Yallayakavi, some of whose descendants also were literary writers. He states that the Sanskrit author lived in Prayāga (Allahabad) and that the translation was undertaken at the instance and patronage of Nañjaya Timmarasu, the minister of Acyutadēvarāya of Vijayanagar.

170. *Lalitōpākhyānamu* is a translation of the Sanskrit work of the same name by Ātukūri Pāpaya in seven Āśvāsas. It describes the story of the marriage of Śiva with Pārvatī, and there are similarities between it and the Kumārasāmbhava of Kālidāsa. The Telugu translator has done his work with so much skill that even the fine shades of emotion contained in the original are well brought out.

Malayalam Language.

171. *Līlātilakam* is one of the oldest works in rhetoric and grammar of the Malayalam language. It is written in Sanskrit by an unknown author and contains eight Śilpas. Some time ago a Malayālam translation of the work was made probably from an imperfect copy of the original. But the copy now obtained is perfect and well-written.

S. Kuppuswami Sastri,
Curator.

10th September 1919.

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V

Letter—from the Hon'ble Mr. R. Littlehailes, Director of Public Instruction.
To—the Secretary to Government, Home (Education) Department.
Dated—Madras, the 25th September 1919.
No.—R.C. 5489/19.

Abstract.—Submitting statement E of the report called for in Government Memorandum No. 1138 B–1, dated 9th June 1918.

Order—No. 1467, Home (Education), dated 27th November 1919.

Recorded.

2. The Government are pleased to record their appreciation of the good work done by the peripatetic party during the triennium ending with 1918–19.

3. The thanks of the Government are due to the officials and non-officials who have rendered assistance to the party during its tours in the several districts of the Presidency.

(True extract)

R. Ramachandra Rao,
Secretary to Government.

To the Director of Public Instruction.
,, Assistant Archæological Superintendent for Epigraphy.
,, Publicity Officer.
Editors' Table.

NOTES CONNECTED WITH G.O. No. 1467, HOME (EDUCATION), DATED 27TH NOVEMBER 1919.

[SUBJECT—*Report on the operations of the peripatetic party for the search of oriental manuscripts.*]

Previous papers :

G.O.	323,	*Educational,*	6*th June* 1910	*G.O. Mis.*	39,	*Home (Edn.),*	15*th Jan.* 1918
,,	1096	,,	18*th Sep.* 1914	,,	1306	,,	5*th Oct.* ,,
,,	866	,,	12*th Aug.* 1916	,,	*Mis.* 120	,,	28*th Jan.* 1919
,,	1150,	*Home (Edn.),*	3*rd Nov.* ,,	,,	887	,,	16*th July* ,,
,, *Mis.*	54	,,	10*th Jan.* 1917				

From the Director of Public Instruction, R.C. No. 5489, *dated* 4*th August* 1919.

Submitted that the report promised in paragraph 2 of the Director's letter may be awaited. If it is not received by the 15th September 1919, a reminder may go.

E.A.V.—7-8-19.

C. RAMANUJA ACHARIYAR—8-8-19.

R. RAMACHANDRA RAO—9-8-19.

From the Director of Public Instruction, R.C. No. 5489, *dated* 8*th September* 1919.

This is the second report on the working of the peripatetic party constituted for the purpose of accelarating and improving the system under which oriental manuscripts are acquired for the Government Oriental Manuscripts Library—the first report was recorded in G.O. No. 1150, Home (Education), dated 3rd November 1916. The following remarks are submitted in connexion with the report :—

(1) *Operations of the search party.*—The sphere of operations of the party extended over a fairly large number of places. The Kistna district appears to have been completely explored, while the party has toured in several taluks of the Malabar, Ganjām and Vizagapatam districts. The party was also engaged for a period of about seven months in cataloguing and valuing the manuscripts in the Tanjore Palace Library under the orders issued in Memorandum No. 2745-2, dated 14th August 1916—page 1 of G.O. No. 1306, Home (Education), dated 5th October 1918. The Curator estimates that work in the districts of Gōdāvari, Kistna, Vizagapatam, Ganjām and Malabar would be finished by the end of the current official year. He also proposes to take up the Tamil and Kanarese districts at an early date.

(2) *Nature and number of manuscripts acquired.*—The amount of work turned out by the party is given in paragraph VI of the report. The total number of manuscripts examined was 42,992 which gives roughly an average of about 17,200 per year (excluding the period spent in Tanjore), as against 18,733 manuscripts for 1915-16—page 12 of G.O. No. 1150, Home (Education), dated 3rd November 1916. The number of manuscripts actually acquired was 2,523, giving an average of about 1,000 per year as against 1,324 in the year 1915-16.

In passing orders on the last report on the operations of the peripatetic party the Government directed that ' in future reports special attention should be drawn to any discoveries of Vedic or Sanskrit works of recognized importance which have hitherto not been found or exist only in incomplete or imperfect recensions '—paragraph 2 of G.O. No. 1150, Home (Education), dated 3rd November 1916. From paragraph VI of the report it would appear that many rare and important works on Vedic literature and Darsanas and also on Dharmasutras and Kavya literature have

been acquired. The party has also obtained several useful manuscripts on Sanskrit Grammar, Alankara or Poetics, Drama, Medieval logic, music and dancing, Arthasastra, medicine and surgery, astronomy, astrology, etc.

Malabar appears to have offered a wide field for the activities of the party though several manuscripts are reported to have been washed away by the floods. Some more manuscripts will probably be acquired before the close of the current year.

(3) *General remarks.*—The attempt of the peripatetic party to collect information regarding the existence of manuscripts by means of circulars to village officers appears to have proved abortive and local inquiry coupled with the assistance rendered by leading non-official gentlemen has considerably enabled the party to achieve much progress.

(4) In recommending the organization of the peripatetic party, the late Rao Bahadur M. Ranga Acharya estimated that it would have to work for a period of not less than five years--paragraph (ii) of the letter at pages 3-4 of the notes with G.O. No. 1096, Educational, dated 18th September 1914. The party has been in existence for nearly five years and its continuance till the 27th January 1920 has been sanctioned in G.O. No. 120, Home (Education), dated the 28th January 1919. Judged by the amount of work turned out by the party during the period it has been in office, its existence seems to have been amply justified. The Tamil and Kanarese districts have yet to be explored and presumably further continuance of the party will be applied for in due course.

A.R.K.—9-11-19.

2. A draft order recording the report is submitted for approval. Statement E promised by the Curator has not yet been received. It may be added to the file when received. For orders whether the report alone may be printed before submission to the Honourable Member.

G.N.—18-9-19.
T.K.—19-9-19.

C. RAMANUJA ACHARIYAR—23-9-19.

Yes please.

R. RAMACHANDRA RAO—24-9-19.

The report has been printed. The file may, it is submitted, be circulated to the Honourable Member.

T.K.—31-10-19.

C.R.—31-10-19.
R.R.—1-11-19.

Approved.

I think it would be well to let the Curator check the proof before the Government Order is printed.

A. R. K[NAPP]--9-11-19.

With reference to the Honourable Member's remarks above a draft u.o. note to the Curator, Oriental Manuscripts Library, is submitted for approval.

T.K. -11-11-19.

C.R.—12-11-19.

The proof copy has been checked by the Curator. The Government Order may now issue.

T.K.—25-11-19.

C.R.—27-11-19.

[G.O. No. 1467, Home (Education), dated 27th November 1919.]

Sectt. II—10 (a)—7-2-16. Government Oriental Mss Library Home (Edn) DEPARTMEN

Recording with remarks the report on the working of the peripatetic party of the —— during the triennium 1916-17 to 1918-19

READ AGAIN G.O. No. 1096 (Edl), dated 18 — 9 — 1914 (D)

" " " " ....., " ..... 191 .

READ ALSO:—

C. No. 1519 I From the D.P.I. Rc, No. 5489/19 dated 4-8-1919

" " ....., " " " " " 5489/19 " 8-9-1919.

" " ....., " " ....., " ....., " 191

ORDER. No. 1467, dated 27-11-1919.

P-S.

Recorded

2. The Govt are pleased to record their appreciation of the good work done by the peripatetic party during the triennium ending with 1918-19

3. The thanks of the Govt are due to the officials and non-officials who have rendered assistance to the party during its tours in the several districts of the Presidency.

Recd despd with Scs CR 9.1.20

D.P.I.

Home (Edn)

B

For the Registrar

28

A proof copy of the report on the working of the peripatetic party for the search of Oriental Mss. is placed below. It may be forwarded to the Curator, Government Oriental Manuscripts Library, U.O. for check and return at an early date.

Edn no 1519B-1
13.11.19

H.
10.11.19

TK
11/11/19

CR
12/11/19

REGISTRAR HOME DEPARTMENT
24-NOV-1919
GOVT. OF MADRAS

Checked and retransmitted.

Shupphamanu Sastri
Curator. 22/11/1919

GOVERNMENT ORIENTAL MANUSCRIPTS LIBRARY
RC 116/19
16-APR 1919
MADRAS

49

C.F.—29.

Home (Education) **DEPARTMENT.**

C. No. 1519 B

Received 6 AUG 1919 191 Registered 7. 8. 1919

Print heading only

Subject.

Reporting with reference to Government Memo. No.1138 B-1 dated 9th June 1919 that the report on the operations of search party for the period ending with 1916-17 will be submitted to Government on its receipt from the Curator, Oriental Manuscripts Library, Madras.

ENCLOSURES.
No.
Spare copies

Rent

Re No. 5489/19 2-Heading only

Station Madras, *Dated the* 4 August 1919.

From (Name) The Hon'ble Mr. R. Littlehailes, M.A.,

(Designation) Director of Public Instruction.

To The Secretary to the Government of Madras,

Home (Education) Department.

Sir,

With reference to Government memorandum No.1138 B-1, dated 9-6-19, I have the honour to state that the Curator's report containing an account of the work done by the peripateic search party in the Tanjore Palace Library was submitted to Government along with my endorsement R.C. No. 6840 of 1916 dated 10-5-17 and that brief reports on the working of the party have been embodied in paras 5 and 6 of the Curator's triennial Report submitted to Government with Proceedings Dis. No. 38[illegible] dated 12-5-19 along with my letter C. No. 5548/19, dated 18-6-19.

I further beg to add that the Curator is already engaged in preparing a consolidated special report on the work done by the party for the period beginning with 1916-17 and that he expects to submit

it

3

it in the course of August 1919.

I shall on its receipt duly submit it to Government

I have the honour to be,

Sir,

Your most obedient servant,

[signature]

for Director of Public Instruction.

T.V. N. D/. 4-8-19.

CNO 1548 B/1-8-19

1-17. C.F. 88.

Re 5489/19
8-8-19

Remit

Home Department.

Education Branch.

Don't print

REMINDER.

To

The Director of Public Instruction

The undersigned ~~has the honour to invite~~ is directed to invite ~~invites~~ attention to the communication noted in the margin and to request that this reminder may be returned at once with information as to—

Memo No. 1138/B-1, dated 9.6.19

(1) the stage at which the matter now is, &

(2) the date by which a reply may be expected ~~and~~

(3) ~~the circumstances which have caused the delay.~~

~~2. It is requested that the reply to this reminder may be sent not later than —~~

[signature] 4/8/19

Office Home Sectt.
Station Cotacamund
Dated 4.8.19

Signature.
Registrar
Designation.

2.8.19

REPLY.

3

To

The Secretary to Government

Home (Education) Department

DIRECTOR OF PUBLIC INSTRUCTION 7-AUG MADRAS

Returned with the remark that a reply was submitted in my letter R.C. No. 5489/19 dated 4th Instant.

C 1519/B

Intermediate reply

[signature] 8-8-19

For Director of Public Instruction.

Home (Edn)

Lodged.

2.8.19

13/8/19

SUBJECT.

Report on the operations of the Peripatetic party for the search of Oriental Manuscripts.

Passing orders on the question of improving the system under which oriental manuscripts in private hands are at present acquired for the Govt. Oriental manuscripts Library.

G.O. No. 1467, 27th November 1919

Government Oriental Manuscripts Library

Recording, with remarks, the report on the working of the peripatetic party of the — during the triennium 1916–17—1918–19.

READ—the following papers :—

I

G.O. No. 1096, Educational, dated 18th September 1914.

ABSTRACT.—

II

Memorandum No. 1138/B-1, Home (Education), dated 9th June 1919.

It is observed that subsequent to the report disposed of in G.O. No. 1150, Home (Education), dated 3rd November 1916, Government have had no report on the working of the peripatetic party for the search of oriental manuscripts employed under G.O. No. 1096, Educational, dated 18th September 1914 and similar orders issued from time to time. The Director of Public Instruction is now requested to obtain and submit at an early date a report on the operations of the search party for the period beginning with 1916–17.

R. RAMACHANDRA RAO,
Secretary to Government.

To the Director of Public Instruction.

III

Letter—from the Hon'ble Mr. R. LITTLEHAILES, M.A., Director of Public Instruction.
To—the Secretary to Government, Home (Education) Department.
Dated—the 4th August 1919.
No.—R.C. 5489.

IV

Letter—from the Hon'ble Mr. R. LITTLEHAILES, M.A., Director of Public Instruction.
To—the Secretary to Government, Home (Education) Department.
Dated—the 8th September 1919.
No.—R.C. 5489.

In continuation of my letter R.C. No. 5489, dated the 4th August 1919, I have the honour to submit herewith the report (with statements A to D) called for in Government Memorandum No. 1138/B-1, dated 9th June 1919 in regard to the working of the peripatetic search party attached to the Oriental Manuscripts Library for the period from 1916–17 to 1918–19 and to state that statement E referred to on page 39 of the report will be submitted on its receipt from the Curator.

ENCLOSURES

(1)

Letter—from M.R.Ry. S. KUPPUSWAMI SASTRI Avargal, M.A., Curator, Government Oriental Manuscripts Library.
To—the Director of Public Instruction.
Dated—Madras, the 22nd August 1919.
No.—R.C. 114.

I have the honour to submit a detailed report as promised in my letter R.C. No. 114, dated 17th July 1919 on the working of the peripatetic party sanctioned in G.O. No. 1096, Educational, dated 18th September 1914 and on the progress of search for oriental manuscripts during the triennium 1916–17, 1917–18, 1918–19.

II. *Staff.*—A change in the staff of the peripatetic party was rendered necessary by the sudden demise of M.R.Ry. A. Subrahmanya Sastri, the Telugu Pandit. M.R.Ry. V. Prabhakara Sastri who was on medical leave at the time and who was at first appointed for the post but was subsequently unable to continue owing to his ill-health, was again offered the place. He accepted and joined the office in the afternoon of the 1st June 1916.

III. *An account of the operations of the search party.*—In the previous official year, i.e., in 1915-16, all the taluks in the Godavari district where manuscripts are likely to be had were completely explored. The adjoining Kistna district was then selected for further operations. As in the case of the Godavari district, the printed forms sent to all the village authorities through their respective Tahsildars for collecting information as to the existence of manuscripts in the villages were mostly returned with *nil* statements. This course was tried simultaneously in the Godavari and the Kistna districts, and its thorough failure in both the districts induced me to discontinue the method elsewhere. Thus once more the party had to depend entirely upon their own methods of local inquiry.

My special assistant with a pandit completed his preliminary inquiries between 7th May 1916 and 25th June 1916 and prepared a programme of tour. During his preliminary tour, the District Collector of Kistna was approached for the formation into a committee of the local leaders of the public, whose influence might help the party in securing easy access to the private libraries. In taluks and distant villages the chief Revenue officials procured the needed information and assistance. My special assistant visited the headquarters of the taluks of Masulipatam, Gudivada, Bezwada, Ellore, Kovur, Tanuku, Narasapur and Bhimavaram where, with the assistance of the Tahsildars and Revenue Inspectors, he got himself introduced to influential gentlemen and pandits. This enabled him to prepare a detailed programme for regular tour.

The whole party began their systematic search on the 19th July 1916. This time it was split up into two sections of two pandits, each working simultaneously in two adjoining taluks. In the Godavari district all the pandits worked together as the libraries there were larger and were all collected close to each other in the clustered villages of the delta taluks. The condition is different in Kistna. The villages to be visited are few and far between and the private libraries contained very few manuscripts. By the 20th September 1916, the taluks of Masulipatam, Divi, Gudivada, Bezwada, Gannavaram and Ellore were completely explored.

Just then under the orders of Government, the party as a whole was recalled to the headquarters and directed to proceed to Tanjore for the cataloguing and the valuation of the manuscripts, in the Palace Library. The whole party under the Special Assistant was engaged in this work at Tanjore from 30th September 1916 to 17th April 1917. During this period the whole library which contains about 22,000 manuscripts in several languages was thoroughly examined and catalogued. The party after returning to the headquarters was engaged in the valuation of the same till the end of April 1917.

The work in the Kistna district still remained unfinished. But in view of the paucity of sufficient work in the remaining taluks to engage the whole staff and of the prospect of a good outturn in Malabar and the southern districts and in consideration of the fact that the pandits were sufficiently trained in their work during the first two years to enable them to assume independent charge in a different centre, I divided the party into two sections, one to work for the time being in the Telugu districts and the other in the Malayalam districts. South Kanara will be included in the latter group owing to its proximity to British Malabar.

It was thus decided to take up one district in the south for exploration by the southern section of the party. Malabar was chosen first as it was not entirely and frequently explored by antiquarian searchers and as it was expected to yield good results. Then the Special Assistant with the Tamil Pandit and the Senior Sanskrit Pandit, who is a native of Malabar, commenced the search work at Calicut. It is found from experience that the first thing necessary to ensure success in a selected locality is that the party should make themselves widely known there. The Collector of the district was approached and I am glad to report that he was very prompt to give the needed assistance and advice. A committee of three gentlemen was formed and the then Treasury Deputy Collector who was one of the members, evinced great interest and helped the party in introducing them to several influential gentlemen in various parts of Malabar. The results of the party's work in Malabar are satisfactory. They commenced their work on 19th May 1917 and returned to Madras on 8th March 1918. They were then engaged in the examination of manuscripts brought from both the camps, which fell into arrears. On the 19th July 1918 they resumed their work in Malabar. Cochin, by far the best in point of existence of manuscripts, was completely explored by the 16th February 1919, and the party took up the taluk of Ottapalam in British Malabar and finished it by the 3rd April 1919.

Meanwhile the northern section resumed its work from 19th May 1917 and finished by 30th September 1917, the remaining taluks of Kistna district, viz., Ellore, Nandigama, Tanuku, Narasapur and Bhimavaram. A few villages in Yernagudam and Tirur taluks were not accessible owing to the rigour of the rainy season in those parts. This section was afterwards recalled to the headquarters and engaged there in clearing up the arrears of work in the examination of the

manuscripts sent from both the camps. The northern districts chosen for further operations were Ganjām and Vizagapatam as originally proposed. The Special Assistant, after a preliminary tour in both the districts for forty days from the 22nd September to the 30th November 1917, submitted a tour programme giving the names of taluks and villages in which the party had to tour, with the needed particulars The examination of manuscripts sent from Malabar was considered urgent and consequently the detention at Madras of the Sanskrit Pandit of the northe n section was found necessary till 1st February 1918. Meanwhile the Telugu Pandit commenced his work in the Vizagapatam district on the 2nd November 1917 and the Sanskrit Pandit joined him on 3rd February 1918. By the end of the official year 1917–18, the northern section finished the taluks of Yelcamanchili, Anakapalle, Vizagapatam, Chodavaram and Vizayanagram.

They continued their work in the next official year and by the end of April 1919 completely explored the taluks of Golgonda, Gajapatinagaram, Salur, Bobbili, Parvatipuram and Chipurupalli in Vizagapatam district and the taluks of Chicacole, Parlakimedi, Sompeta, Aska and a portion of Berhampur in the Ganjām district. Both the parties were recalled to the headquarters to clear up the arrears in the examination of manuscripts and prepare materials for this report.

The work in Malabar and in Ganjam and Vizagapatam will continue during the current official year 1919–20. The results thus far obtained in Malabar and in Ganjam and Vizagapatam would fully justify the continuation and completion of the work in those centres. Work in both the centres may be finished by the end of the current official year. Since the organization of the peripatetic party, four of the best Telugu districts and Malabar will have been finished by the end of the current year and none of the Tamil or Kanarese districts has yet been explored. It is therefore intended to take up at an early date South Kanara and Tinnevelly and in doing so, a readjustment of the members of the party will become necessary according to their knowledge of the respective vernaculars of these districts.

IV. *Condition of manuscripts.*—Unlike in the Circars where sufficient care is not taken in the preservation of manuscripts, in Malabar manuscripts are generally well protected by teak boards on sides and the palm leaf used for writing is Śrītāla which is fibrous and lasting. In spite of so much care exercised in the preservation of manuscripts in Malabar, such of them as represent old works, scarcely used by the owners, gradually crumble to pieces and disappear; while those in daily use are restored frequently and are in good condition. Consequently many old and rare works recently obtained from Malabar are in a very injured condition; and their transcription often becomes a source of much anxiety, more especially in cases where a second copy of the same work is not available.

In the Circars manuscript collections in the libraries are small and the works in most cases belong to the mediæval period of Sanskrit or. Telugu literature and in Oriya, they belong only to very recent times. In Malabar the collections are large and well preserved and they contain several rare works which, having been supplanted by later text books, have well-nigh disappeared. Among the large manuscript collections in Malabar a few deserve special mention:—

1. The largest of the Malabar collections yet examined is at the Nārēri Manakkal which contains 1,400 volumes on varied subjects representing very valuable works in each of them. Two hundred and fifty volumes have been got on loan for copying and many of the remaining volumes will serve for valuable collation with the printed works which are badly edited. Generally the Malabar manuscripts contain purer readings. This library has carefully preserved a large number of rare and old manuscripts.

2. The collection of manuscripts with the Raja of Chirakkal comes next in importance and it contains 750 volumes which represent more than 1,000 works. This is said to be a remnant of a larger collection which was depleted at different times by the German and European scholars, a number of whom did not apparently return the manuscripts borrowed from it. This collection is especially valuable as preserving many old and good commentaries on most of the Kāvyas in Sanskrit and Tantric works which are supposed to have perished several centuries ago.

3. The next collection in importance belongs to the Third Raja of the Zamorin family in Calicut. This contains about 300 manuscripts.

4. The collection with His Highness the Raja of Cochin contains about 1,100 manuscripts. The works representing various subjects are worthy productions of the classical period of Sanskrit literature and most of the good works found herein are already available in our library.

5. The collection at Puvalli Manakkal consists of 500 volumes, most of them being standard works in the six darśanās.

6. The collection at Kavalapara with the Hon'ble M.R.Ry. Moopil Nayar Avargal contains 520 volumes in which there are a few medical works of interest.

7. The collections at the three famous Mathams in Trichur contain important works in Advaita philosophy and several works acquired from Tekkematham and Naduvilamatham are very rare and valuable. In Naduvilamatham there are about 600 volumes mostly relating to Advaita Vēdānta.

8. The collection of Ponnurkotta Manakkal consists of 600 volumes on various subjects of interest.

9. The collection at Sennamangalam of Paliyam estate consists of 600 manuscripts in which commentaries on several Kāvyas and several Sastric works form the chief feature.

10. The collections with the Rajas of Kottakkal which contain about 600 manuscripts are on various subjects and many of them once formed part of the well-known library of the Deśamangala Variar.

11. Another collection of about 250 manuscripts at Vādhyār Manakkal near Kottakkal deserves special mention. Most of the manuscripts in this collection once belonged to the Peyyur Patteri, the superscription of whose name on a manuscript is found by experience to be a sure indication of some rare work inside. In this collection were found many old commentaries on Vedic works and one or two rare poems.

12. The collection at Kannur Manakkal may also be mentioned here. It contains more than 500 volumes representing good and standard works in several subjects as Poetics, Poetry and Drama besides works in Vedic literature.

In this connexion it is not out of place to mention the names of two scholars in Malabar whose labours in the collection of manuscripts in their days are astonishing. One of them, Peyyur Patteri, lived in a village near Cunnankolam about two centuries ago. He was a great Mimāmsā scholar. His collection of about 3,000 manuscripts, though now scattered among several libraries, could be easily identified by means of the superscription of his name and it might have once contained very rare works, whose very names have been forgotten by the world. Every manuscript of his, as far as identified, is more than 400 years old and in a crumbling state. And it represents in many cases a rare work unheard of before.

The second was a scholar of Variar caste who lived only a few decades ago in a hamlet attached to Desamangalam in Malabar. His collection contained about 3,000 volumes, and it became scattered after his death. Many manuscripts from this collection were acquired by several scholars while a large portion of it was washed away in the floods of the adjoining river named the Bhāratam. The volumes identified as his are copies made about 150 years ago of rare works of antiquity which were themselves in a most injured condition. The lists relating to this collection are now available for reference and mention among others the names of some very rare works that have almost been forgotten. Among such works appear the names of *Vakrōktijīvita* of *Kuntalaka* (an incomplete and erroneous copy of it has been very recently obtained), commentaries on Mahiman's Vyaktivivēka, commentaries on Nātyaśāstra, Bhōja's Śrngāraprakāśa, the dramas of Vararuci, the Jambāvatī Vijayam of Paiṇṇi and several tracts and scholia on the Prābhākara school of Mīmāmsā.

V. *Plan of work.*—The system of inquiry and the examination of manuscripts remain the same as described in my report on the work in the Godavari district. A large number of works of recent origin and of very inferior merit, though not available in print, have been rejected after a very careful examination and deep consideration. In the case of a few important libraries in Malabar, complete catalogues of all the manuscripts including those which are rejected have been prepared.

As regards the three modes of acquisition, viz., presentation, purchase and loan, the remarks made in my previous report apply also to the manuscripts of the Malabar and Circar districts, with this difference that, in the Circars, many of the works acquired are either by presentation or by purchase.

VI. *Nature and value of manuscripts acquired.*—The subjoined statement gives a quantitative estimate of the work done in the districts of Kistna (whole of the district), Vizagapatam, Ganjam and Malabar (the last three unfinished).

(1)	Period of tour (including stay at Tanjore)	3 years.
(2)	Number of villages visited	224
(3)	Number of libraries inspected	577
(4)	Total number of manuscripts examined	42,992
(5)	Number of manuscripts selected	4,015
(6)	Number of manuscripts actually acquired	2,523

About 300 of the selected manuscripts have not been acquired; for the owners in most cases were absent from their homes when the examination of their manuscripts was finished and in a few cases the owners were not inclined to part with their manuscripts though they were prepared to send copies made at their lodgings on payment of fees. Where such a procedure was found inevitable, arrangements were made to get copies prepared at the owners' residences.

As in the last report the statements B to E hereto appended relate to the nature and value of the works acquired. Some of the noteworthy among them are mentioned below:—

Sanskrit works.—Many rare and important works have been obtained in Vēdas and Kalpasūtrās. Udgīthācārya's and Vēnkaṭamādava's commentaries on the Rg Vēda are rare. Some valuable commentaries on the Āraṅyaka and the Kauṣītakabrāhmaṇa have also been acquired

Two different commentaries, one by Gōvindasvāmin and another by Saḍgurusiṣya on the Aitarēyabrāhmaṇa may be considered noteworthy. Three commentaries on Yāskas Nirukta by Dēvarāja, Mahēśvara and Skandasvāmin respectively are very elaborate and of considerable importance. In the Kalpa Sūtras, the Vādhūlaśrauta-Sūtravyākhyā and comment aries on the Āśvalāyana, Kauṣītakī, Pāraskara and Bōdhāyana Sūtras are important, and among them the Vādhūla-Sūtra with its commentary is very rare. Chandō-bhāṣā is an equally rare find. It is a treatise in Vedic grammar by Mābiṣēya probably representing the pre-Pāṇiniyan stage in the history of grammatical literature.

The best of all the manuscripts obtained from Malabar relate to Darśanas or various schools of philosophy, more particularly to Vēdanta and Mīmāmsā. In Sāṅkhya, Śaṅkaracārya's commentary on Īśvarakṛṣṇa's Sāṅkhya Kārikas is interesting. Likewise is an elaborate and learned commentary by the same Ācārya on the Yōgabhāṣya. In Mīmāmsā, a very large commentary on the Ślōkavārtika of Kumārila and a gloss thereon by Nārāyaṇa and Gaṅgādhara Miśra's commentary on the Tantravārtika of Kumārila are rare and valuable acquisitions. Śālikanātha's Ṛjuvimala, a commentary on the Bṛhatī of Prabhākara which represents a school opposed to that of Kumārila, the Nītitattvāvirbhāva of Cidānanda and a Vṛitti on Jaimini's Sūtra by an anonymous author are among the forgotten works of the Prābhākara school now redeemed from oblivion. The Sūtras of Saṅkarṣakāṇḍa and a commentary thereon have also been secured. Gōpālika, a scholium on the Sphōṭavāda is comparitively a recent production of great merit. Several glosses on Jaimīni's Sūtras and on the Śābarabhāṣya by Gōvindāmṛtamuni and others are noteworthy. Maṇḍana Miśra's Bhāvanāvivēka in Mīmāmsā and his Vibhramavivēka in Advaita and a commentary on Vācaspati's Nyāyakaṇikā are very important additions to the Library. In Vaiśēṣika and Nyāya, the Kaṇādasūtranibhandha by Śaṅkarakiṅkara, Udayana's Nyāyapariśiṣṭa with a good commentary thereon and a synopsis of Gautama Sūtras by Vāgīśvara may be mentioned as valuable acquisitions. Among the works in medieval logic two commentaries on the Nyāyasāra of Bhāsarvajña are worthy of notice, one of these two being the production of Aparāditya, the celebrated commentator on Yājñavalkya-Smṛti and a contemporary of Tailapa, Nyāyacandrikā of Vidyāsāgara a voluminous writer, and Daśaślōkī of Kulārkapaṇḍita and several commentaries on these works are interesting acquisitions representing the polemical aspect of Vēdānta. Kulārka and his commentator Vādīndra seem to have lived before 1350 A.D. and Ānandagiri mentions the latter.

It is in Vēdānta, especially in Advaita, that a number of very rare works have been obtained. Prakaṭārtha, an old and valuable commentary on Śri-Śaṅkarabhāṣya on the Brahmasūtras, hitherto known only by name, is a remarkable find of great merit. Sūrēśvara's Brahmasiddhi and commentaries thereon by great scholars like Citsukha, Śaṅkhapāṇi and others, and Vimuktātman's Iṣṭasiddhi with commentaries by Jñānōttama may be considered as very rare and valuable treatises. Two commentaries on Śrīharśa's Khaṇḍanakhādya by Varada and an anonymous writer may also be mentioned here. A series of scholia called 'Sambandhōkti' has been obtained on great works like Bṛhadāraṇyakavārtika, Saṅkṣēpaśārīraka, Naiṣkarmyasiddhi, etc. Certain hitherto unknown commentaries by Citsukha on Śaṅkara's Sūtrabhāṣya, Vivaraṇa, and Brahmasiddhi (mentioned above) and the same author's Adhikaraṇamañjarī are worthy of note. Attention is also drawn to some of the valuable acquisitions of the Vivaraṇa school of Advaita—such as the Nyāyasaṅgrha of Prakāśātman, a scholium on his Śabdanirṇaya and several commentaries on his Vivaraṇa. In what is termed as Kashmirian Śaivism, a number of works, perhaps now known to few even in their land of birth, have been obtained in Malabar. Śivasūtras and a few treatises bearing on them probably belong to the 9th and 10th centuries A.D. Utpaladēva's Pratyabhijñāsūtra and Stutis and Abhinavagupta's celebrated commentaries thereon are some of the worthy additions to Saivite works in the Library.

A large fragment on Pāśupata and Śaivāgamanibandha by Murārimiśra and a number of rare Tantras like Ratnāvalītantra, Pradyōta, Mṛḍānītantra, Skandasadbhāvatantra, Kriyāsāra, Tantrasāra, etc., and several portions of the Pāñcarātra are some of the valuable acquisitions in Tantric literature. A grammatical work by the name of Sarasvatīkaṇṭhābharaṇa by the great King Bhōja and commentaries thereon are noteworthy under the head of grammar. Saṅkṣiptasāra, otherwise called Dyumāravyākaraṇa, is another interesting grammatical treatise by one Kramadīśvara, in which the 8th chapter, which is not obtained, is alleged to deal with Prakrit language. Certain glosses on Pāṇini's Sūtras, on Bhāśya and Kāśikā and several minor treatises on various subjects in grammar some of which were mentioned by Mādhava and others, are also of considerable interest.

In Dharma Śāstra (Law), a complete commentary on the Yājñavalkya Smṛti by Viśvarūpa is a valuable and useful work. Acquisitions in the Kāvya literature are especially important and interesting.

A complete copy of the Jānakiharaṇa of Kumāradāsa, king of Ceylon (only a portion of which is till now available), Pārijātāpaharaṇa of Kavirāja and Subhadrāharaṇa are works of great poetic merit and frequently referred to by Bhōja and other Ālaṅkārikas. Avantisundarīkathasāra is another very interesting, though fragmentary, work written in a simple and elegant style.

Bharatacaritra appears to be on old work of merit. Dēvīcarita, Acyutalīlā, Śivōdaya and Vākyāvali are the productions of one Vāsudēva of Malabar, probably the author of Yudhiṣṭhiravijaya. Hanumadapadāna of an anonymous poet, Kādambarīsāra of Vikrama, Ṛjulaghvī of Pūrṇasarasvatī and Rukmiṇīkalyāṇa by Vidyācakravartin of the court of Hoysala Ballala king (1320 A.D.) are also noteworthy among the acquisitions in Kāvya.

Among the useful commentaries on well-known Mahākavyas special attention may be invited to those on the Kirātārjunīya by Maṅgala, Citrabhānu, Varadarāja, Dēvarāja and Vidyāmādhava, those on the Śisupālavadha by the two last mentioned and Jayasiṁha, those on the Naiṣadhīyacarita by Viśvēśvara, Maṅkibhaṭṭa, Śrīdhara and Mādhaya, those on the Kumārasambhava by Vidyāmādhava and Dakṣiṇāvarta, and those on the Raghuvaṁśa by Aruṇagiri and on the Mēghasandēśa by Dakṣiṇāvarta. Purṇasarasvati's commentaries on the Uttarārāmacarita, the Mālatīmādhava and the Anargharāghava also deserve special mention in this connexion.

Abhīrāma's succinct glosses on a number of well-known dramas have also been obtained.

In Prakrit three commentaries on Vararuci's grammar have been acquired. Gōpikābhiṣēka a beautiful poem in Prakrit by Kṛṣṇalīlāṣuka and two comparatively recent poems, Kaṁsavadha and Uṣāniruddha are valuable additions to the Prakrit manuscripts in the Library. Several valuable commentaries on the Sētubandha and on the Gāthāsaptaśatī are also secured—for the Library. In drama, manuscripts of the so-called Bhāsa's plays have been acquired, those recently published in the Trivandrum Sanskrit series and attributed to Bhāsa, but in fact, perhaps, the productions of an anonymous anthor of about 675 A.D. according to Mr. T. L. Barnett's recent note on this subject in the April 1919 number of the Royal Asiatic Society Journal of Great Britain and Ireland. To acquisitions of this class belong two hitherto unprinted works. Traivikrama and Viṇāvāsavadattā. Kaumudīmahōtsava is another work of this type and it has for its theme Kālyaṇavarman's reinstatement on the throne of Magadha. Bhīmaparākrama, another important drama in four acts, written by Śatānandasūnu, describes the combat between Jarāsandha and Bhīma. Kādaṁbarīkalyāṇa is a good drama in eight acts by an author who lived before 1400 A.D. Abhirāmacitralēkha, Indumatīrāghava and Raghuvīracaritra of Sukumāra Kavi are other interesting acquisitions of this class probably belonging to the 13th or 14th centuries. A philosophical farce called Bhagavadajjuka by Bōdhāyana is an interesting old work intended to realistically elucidate the principles of Yogic practice and three commentaries thereon have also been acquired. A few Bhāṇas (amatory plays in a single act) have been acquired which are very rare and important. Padmaprābhṛta of Śūdraka is one such work and Ubhayābhisārikā of Vararuci is another. Dhūrtaviṭasaṁvāda by Īśvaradatta and Pādatāḍitaka by Arya Śyāmilaka are equally good productions of the same type.

In Alaṅkāra or Poetics, a number of rare works have been secured. Vakrōktijīvita by Kuntalaka is a very rare and valuable find. It is an original treatise in Alaṅkāra in four Unmēṣas, hitherto known only by name, and it represents what may be characterised as the deviationistic method of literary criticism in Sanskrit.

Two manuscripts of Bhāmahā's Alaṅkāra have also been obtained. Rasārṇava is a small work by Prakāsavarṣa probably of the 12th century. Śṛṅgāraprakāśa of the celebrated Bhōjadēva is the largest work among the acquisitions in this subject, and the work amply justifies the undying fame of that accomplished sovereign. Kavikāmadhēnu, a good work on Rasas, Kavyōllāsa, Kāvyakalānidhi, Maṅkha's Alaṅkārasūtras and a commentary thereon by his pupil, are among the other interesting Alaṅkāra manuscripts recently acquired. Three good commentaries on Daṇḍin's Kāvyādarśa and several commentaries on the Kāvyaprakāśa—such as those of Vidyācakravartin, Bhaṭṭagōpāla, Dēśika, Mahēśvara, and Narasiṁha's scholia on Sarasvatīkaṇṭhābharaṇa and Daśarūpa may also be mentioned as useful additions to the same class of manuscripts. Camatkāracandrikā by Viśvēśvara is an interesting work in praise of Sarvajña Siṅgabhūpāla written after the model of Pratāparudrīya. Several commentaries have been acquired, none of them complete, on the Lōcana of Abhinavagupta, a very advanced and difficult work in Sanskrit Poetics. A good commentary on the Udbhaṭālaṅkāra, probably by Mukula Bhaṭṭa who flourished about 900 A.D., is a valuable acquisition representing the Auḍbhaṭīya School.

Under music and dancing, Aumāpata in forty chapters may be mentioned first as a very old work on the subject in the form of a dialogue between Śiva and Pārvatī. Saṅgītasudhākara of Haripāla, a Chalukyan King who wrote the work at Srirangam, is another good work

of this class. Saṅgītasudhā by Raghunātha Naik, the greatest of the Naik kings of Tanjore is an abridgment of a bigger work on the same subject by Sadāśiva no longer extant.

Under dancing and dramaturgy, Sāhityasāra by a great scholar, Sarvēśvara, a pupil of Vāmarāśi, who flourished at Vanavāsi in 1168 A.D., is a good treatise in six chapters dealing with the main principles and conventions of dramatic construction. No less than six copies of Bharata's Nāṭyaśāstra have been obtained for purposes of collation. A commentary on the Nāṭyaśāstra by the celebrated Abhinavagupta of Kashmir (950 A.D. to 1020 A.D.) is secured and it is the best work on the subject yet discovered. Naṭāṅkuśa is a polemical work on the theory of dramatic gesticulation, written by a native of Malabar, and in conception and form, it compares favourably with similar works produced by eminent Kashmirian writers of the 10th and the 11th centuries.

In Erotics, a fragmentary Vṛtti in verse on two Pādas of the Dattaka Sūtras and an almost complete copy of Kandarpacūḍāmaṇi which is a versified rendering of the Kāma Sūtras of Vātsyāyana may be mentioned as works of considerable interest. The latter work—Kandarpacūḍāmaṇi—was written in 1577 A.D. by Vīrabhadra of Vaghēla, a prince and patron of learning. Pañcasāyaka of Jyōtirīśvara is another good acquisition in the subject.

In Artha Śāstra or polity, two commentaries on portions of Cāṇakya's Arthaśāstra and a Malayalam rendering of it are very interesting additions to the Library.

In Astronomy and Astrology, numerous works, new to the country outside Malabar, have been acquired. Among them may be mentioned as important acquisitions—Candrābharaṇa-hōrā by Yavanācārya, Vidyāmādhavīya called after the name of its author, the commentaries on the Mānasa by Śiṅgadēva and Mallinātha and commentaries on the Līlāvati by Paramēśvara, Gōvindasvāmin and on Āryabhaṭa's Astronomy by several writers. The Bhujabala-Nibandha of Bhōja is another manuscript of interest in this subject. In Palmistry, Skandaśārīraka is a noteworthy acquisition.

In Kōśa (Lexicon), about twenty rare works, hitherto known only through citations in other works, have been examined by the party and arrangements are made for the acquisition of their transcripts. Among them the most interesting are Ajayakōśa, Dharanikōśa, Varnadēśanā and Mukuṭa's gloss on Ajayakōśa. Śabdaratnākara by Vāmanabhaṭṭabāna has been acquired. Among several commentaries on the Amarakōśa now acquired, those by Śubhūti and Jātavēdas are valuable.

In medicine Jajjaṭa's good commentary on the Caraka Saṁhitā and an anonymous scholium on Suśruta's "surgery" are important works. Several useful scholia on the Aṣṭāṅgahṛdaya of Vāgbhaṭa, among which Indu's seems to be the best, have also been obtained. A large manuscript called Yōgaratnasamuccaya has been acquired; and it is a compilation based upon certain old medical works now extinct.

In *Malayalam* language, besides the translation of the Arthaśāstra and the Aṣṭāṅgahṛdaya, Līlātilaka, a work in Malayalam Grammar and Poetics, containing numerous quotations from earlier works, is interesting and valuable. Kōkasandēśa is a good work written after the model of Mēghasandēśa in Sanskrit and it belongs probably to the early period of Malayalam literature.

In Oriya, whose literature is of recent growth, the following acquisitions appear to be of some interest, viz:—Sulakṣaṇā by Tuṅgāsya Champati Siṅha, Saṅgītakaumudi by Gangādhar Dās, Rādhākṛṣṇa Vilās, Citrakalā and Mahābhyāsa.

VII. Statement E gives detailed particulars about a few of the important works. That a further scrutiny of the manuscripts now acquired would bring to light many important facts, at once interesting and useful to all interested in Indian History, literature and culture, will be borne out by the following few observations drawing attention to certain useful information gathered in the course of a necessarily cursory examination of the manuscripts dealt with in this report:—

(*a*) The Śṛṅgāraprakāśa of Bhōja gives the name of a hitherto unknown work of Daṇḍin, which is called Dvisandhāna combining in each stanza the incidents of the stories of the Rāmāyaṇa and the Mahābhārata. This work is apparently different from the Dvisandhāna Kāvya of Dhanañjaya.

(*b*) Again in the Śṛṅgāraprakāśa is quoted a passage giving an interesting piece of conversation between Kālidāsa and Vikramāditya in which reference is made to the doings of the king of the Kuntalas to whom Kālidāsa is said to have been sent as an ambassador. In this connexion one would be reminded of the reference in the Aucitya Vicāracarcā of Kṣēmēndra to an unknown work of Kālidāsa, called Kuntēśvaradautya, which seems to be a scribal error for Kuntalēśvaradautya. According to the Bharatacarita, a poem recently acquired, Pravarasēna was king of Kuntala (situated in the west of the present Hyderabad).

(*c*) Bhōja in the same work quotes a verse, probably from a drama, according to which the great Vararuci was made a Caṇḍāla (an outcaste) and Prabhākara was banished from his country for holding Chandōga tenets.

(*d*) In all the old and reliable manuscripts of Mudrārākṣasa examined in Malabar, the last benedictory verse refers to Dantivarman and not to Candragupta as in the Bombayeditions.

This Dantivarman, one is tempted to identify with Dantivarman, son of Narasimhapōtavarman of the Pallava dynasty. Dantivarman's reign commences from 720 A.D., which is not far removed from the date that may be ascribed to Mudrārākṣasa on other grounds.

VIII. In conclusion, I may perhaps add that the foregoing description of the work of the peripatetic party of this Library will clearly show that there has been and there will be adequate return for the expenditure so far incurred and for any further expenditure from public funds in this direction.

(1) Statement A.—List of libraries examined in 1916–17 to 1918–19.
(2) Statement B.—Details about the number of works acquired.
(3) Statement C.—Number of important works acquired in the various subjects.
(4) Statement D.—Names of the works acquired in the various subjects.
(5) Statement E.—Short notes on some important works.

Five Statements, A, B, C, D and E dealing with the subjects noted on the margin are herewith submitted.

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Five Statements, A, B, C, D and E dealing with the subjects noted on the margin are herewith submitted.

(2)

Statement A.—List of libraries examined in 1916-17 to 1918-19.

District.	Taluk.	Village.	Names of the owners of manuscripts collections.	Number of manuscripts examined.	Number of manuscripts selected.	Number of manuscripts received.
Kistna.	Bandar ..	Chintaguntapalem ..	Krovi Dakshinamurti Sastri	80	17	13
	Do. ..	Masulipatam	Eduvalli Appayya	15	..	..
	Do. ..	Do.	Palavaram Nagabhushanam Garu	14	13	13
	Do. ..	Do.	Prabala Adinarayana Garu	15	..	..
	Do. ..	Do.	Sistla Narasimha Sastri Garu	50	7	7
	Do. ..	Do.	Vempudi Ammanna Sastri Garu	1	1	1
	Do. ..	Do.	K. Hanumanta Rao Garu	1	1	1
	Do. ..	Gudongapeta	T. Venkatesvarulu	30	3	3
	Do. ..	Do.	Vempati Ammanna Garu	1	1	1
	Do. ..	Do.	Appala Achari	25	2	..
	Do. ..	Bhadrapet	T. Veeresalingam Nayudu Garu	25	5	2
	Do. ..	Do.	Mallanpalli Mallikarjuna Sastri	31	4	1
	Do. ..	Do.	National College Library	10	1	1
	Bezwada ..	Bezwada	G. Lakshmana Sastri	30	..	..
	Do. ..	Do.	Suri Subrahmanya Sastri	8	3	1
	Divi ..	Kodali	Mahadeva Garu	86	6	6
	Do. ..	Do.	Narasavadhanulu Garu	108	..	..
	Do. ..	Do.	D. Cidambarayya Garu	35	1	1
	Do. ..	Avanigadda	Narayana Singh	5	..	..
	Do. ..	Do.	Dvaraka Achari	10	..	..
	Do. ..	Machavaram	Kata Venkatachellam	10	..	..
	Do. ..	Do.	Dasyam Rangayya	20	..	..
	Do. ..	Pedakallepalli	Susarla Dakshinamurti Sastri	60	4	4
	Do. ..	Do.	Sishtla Padmanabha Sastri	30	..	..
	Do. ..	Nidumolu	Vijnanavardhani Library	1	1	..
	Do. ..	Do.	Tandava Krishnayya Garu	1	1	1
	Do. ..	Ainampudi	N. Venkatachellam	15	2	..
	Do. ..	Kuchipudi	Pellanamarri Lakshmi Narasimha Siddhanti ..	20	4	..
	Do. ..	Challapalli	Raja's Library	300	30	..
	Do. ..	Bhatlapenumarru ..	Venkatacharyulu	2	2	2
	Do. ..	Do.	Vijayavardhani Samajam	1	1	1
	Ellore ..	Ellore	Young Men's Library	12	..	..
	Do. ..	Do.	Kondagunta Nagabhushanam Garu	20	..	..
	Do. ..	Do.	Desa Govinda Rao Garu	20	..	..
	Do. ..	Do.	Mallampalli Subrahmanyam Garu	20	4	..
	Do. ..	Do.	D. Subba Rao Garu	10	4	4
	Do. ..	Do.	M. Chalapati Rao Garu	1	1	1
	Do. ..	Do.	Kuppa Venkatakrishna Sastri	30	..	..
	Do. ..	Chataparru	G. Venkatanarasavadhanulu	80	7	2
	Do. ..	Do.	N. Srirama Sastri	60	6	6
	Do. ..	Do.	K. Sobhanachalam	40	3	..
	Do. ..	Do.	K. Rama Rao Garu	30	3	..
	Do. ..	Do.	W. Ramayya Garu	20	1	..
	Do. ..	Kovvali	Lakshmipati Sastri	40	1	..
	Do. ..	Do.	P. Ramanayya Garu	28	..	..
	Do. ..	Do.	Sekharam Garu	2	2	..
	Do. ..	Sanivarapupeta ..	S. Venkata Achari	20	2	1
	Do. ..	Chodimella	N. N. Venkatanarasimha Achari	10	1	1
	Do. ..	Vijayarayi	Sarasvati Club	80	11	..
	Do. ..	Do.	P. Venkata Achari	160	22	22
	Do ..	Do.	Vedanta Achari	60	3	3
	Do. ..	Do.	P. Srinivasa Achari	40	..	..
	Do. ..	Do.	K. Govinda Achari	20	12	12
	Do. ..	Chintalapudi	N. Ramayya	60	6	6
	Do. ..	Vasantavada	V. Kutumbayya Sastri	80	4	..
	Do. ..	Dvarakatirumala ..	Senapati Venkata Subbayya Garu	15	1	1
	Do. ..	Kamavarapukota ..	B. Viraraghava Achari	30	..	..
	Do. ..	Bhimadolu	Pullabhatlavaru	10	..	..
	Do. ..	Raghavapuram ..	T. V. Saranga Achari	180	10	10
	Do. ..	Sadasivadupet	D. Chalapati Rao Garu	30	15	15
	Gudivada.	Angaluru	Balasarasvati Library	20+13	3+2	..
	Do.	Gudivada	Anjaneyulu	10	3	..
	Do.	Do.	D. S. Venkatappayya Garu	27	..	..
	Do.	Do.	Sitayya Garu	36	..	..
	Do.	Do.	Ramakrishnayya Garu	1	..	..
	Do.	Do.	Kamma Kodandaramayya	18	..	..
	Do.	Moturu	Chakravarti Singara Acharya	30+41	2+2	2+2
	Do.	Kuruvindagunta ..	P. Sivarama Sastri	30	..	..
	Do.	Peyyeru	M. Adduri Nagabhushanam Garu	60	10	10
	Do.	Siddhantam	Chitla Subbayya Garu	20	..	..
	Do.	Do.	Do. Nagayya Garu	40	1	1
	Do.	Betavolu	S. Venkata Sastri Garu	2	2	2
	Do.	Ramanapudi	B. Venkatesvara Rao Garu	28	12	12
	Do.	Guruza	Prativadibhayankara	18	..	..
	Do.	Do.	R. Ramabrahmam Garu	32	13	13
	Do.	Kalavapudi	Sempudi Purushottam	2	1	1
	Do.	Do.	Bezwada Purnayya Somayajulu	30	1	1
	Do.	Do.	K. Purushottama Sastri	1	1	1

Statement A.—List of libraries examined in 1916–17 to 1918–19—*cont.*

District.	Taluk.	Village.	Names of the owners of manuscripts collections.	Number of manuscripts examined.	Number of manuscripts selected.	Number of manuscripts received.
Kistna—*cont.*	Gudivada.	Elakurru	Kasinatha Allamayya Aradhyalu Garu	18	1	..
	Do.	Do.	Do. Bhairavamurti Garu	120	7	7
	Do.	Edapalli	Korada Ramavadhanulu Garu	30	..	..
	Do.	Chintapalli	Chintalapudi Venkata Sastri	50	2	2
	Do.	Rayaprolu	Ramabrahmam Garu	13	13	13
	Do.	Krishnapuram	K. Kutumba Rao Garu	1	1	1
	Nandigāma.	Muktyala	M. Virabhadrayya	15	..	..
	Do.	Do.	Zamindar of Muktyala	184	21	21
	Do	Jaggayyapeta	Andhrasarasvati Library	15	4	..
	Do.	Do.	M. Srinivasa Acharya	29	9	9
	Do	Penuganchiprolu	Basava Acharlu	8	..	..
	Narasapur.	Narasapur	Sri Raja Kandukuri Sivaprasada bhushanarugaru.	80	10	..
	Do.	Do.	S. Yajnesvarasomayajulu Garu	160	24	24
	Do.	Do.	S. Nagulingam	20	1	1
	Do.	Do.	C. Ramalingayya	35	4	4
	Do.	Do.	Pentala Subba Rao Garu	18	1	..
	Do.	Do.	P. Appala Acharlu	50	2	2
	Do.	Do.	V. Ramamurti Sastri	22	5	5
	Do.	Do.	V. Ramagovinda Sastri Garu	243	39	..
	Do.	Do.	U. Chintamani Sastri Garu	48	12	12
	Do.	Do.	C. Venkatarayudu Garu	142	17	..
	Do.	Mogalturru	M. Peru Sastrulu Garu	12	1	..
	Do.	Do.	Raja	30	..	..
	Do.	Vempa	K. Narasimharaju	20	1	..
	Do.	Mogalturru	G. Bapuraju	8	2	..
	Do.	Gummaluru	B. Sitarama Sastri Garu	6	..	..
	Do.	Penumarru	M. Krishna Sastri Garu	16	..	..
	Do.	Koparru	N. Sarvayya Siddhanti	5	..	..
	Do.	Do.	B. Brahmayya Garu	48	..	..
	Do.	Do.	Kandukuri Sivaprasadabhushana Garu	16	10	10
	Do.	Do.	D. Jagannadhasastri Garu	2	..	..
	Do.	Do.	Kosuri Venkata Reddi	10	..	..
	Do.	Gudimella Ramesvaramu	G. Krishmurti Sastri Garu	48	2	..
	Do.	Rustumbada	A. Trayambaka Pantulu Garu	12	..	..
	Do.	Palakollu	Loka Visvanadham	12	5	5
	Do.	Do.	K. Paidayya Garu	3	1	1
	Do.	Penumarru	Prava Surayya Sastri Garu	46	2	1
	Do.	Do.	B. Dikshitalu Garu	20	..	..
	Nuzvid	Babubalendrunigudem.	Appayya Sastri	20+4	4+1	..
	Do.	Gannavaram	Luri Narasimha Sastri	10	..	..
	Do.	Ventrapragada	M. Subbayya Garu	1	..	..
	Do.	Vuyyuru	K. Venkatappayya Garu	2	2	2
	Do.	Godavarru	N. Narasayya Garu	16	1	1
	Do.	Peddavadapalli	A. Gopala Sastri	30	3	3
	Do.	Kammanolu	Sesha Achariar	1	1	1
	Do.	Nuzvidu	P. Ramanuja Acharlu	260	14	..
	Do.	Do.	Gopalakrishnayya	20	6	..
	Do.	Do.	N. Appala Acharya	28	1	..
	Do.	Do.	C. Narasimha Sastri	1	1	1
	Tanuku	Neggipudi	Somanatha Sastri	80	1	..
	Do.	Do.	T. Dakshinamurti	5	4	4
	Do.	Kakaraparru	V. Surayya Sastri	24	..	..
	Do.	Do.	V. Mahadeva Sastri	64	12	12
	Do.	Duvva	D. Satyasuryanarayana	46	7	..
	Do.	Tanuku	Chegenti Ayya Garu	8	..	..
	Do.	Mandapaka	Jyosyula V. Somayya Garu	50	2	2
	Do.	Gumpudi	T. Lakshminarayana Sastri	75	4	4
	Do.	Do.	Vellor Annappa Sastri	1	1	1
Godavari.	Amalāpuram.	Mukkamala	K. Ramakrishna Sastri	42	1	..
	Do.	Do.	P. Gani Somayajulu Garu	140	..	..
	Peddāpur.	Elesvaram	Subrahmanyam	18	..	..
	Rāmachandrapuram.	Pekeru	P. Subbayya Garu	24	6	..
	Do.	Do.	S. Subbarama Sastri	72	5	..
	Anakapalle.	Anakapalle	Bulusu Papayya Sastri	8	1	1
	Do.	Do.	Kasibhatla Rama Sastri	80	..	..
	Do.	Kasimkota	Topolli Venkataramasiddhanti Garu	20	4	1
	Do.	Tummapala	Durvasula Sankarayya	8	..	..
	Do.	Acherla	A. V. Jugga Rao Bahadur	240	8	3
	Bobbili	Bobbili	Maharaja's Library	354	35	35
	Do.	Do.	Sivaramadas Pantulu Garu	96	11	11
	Do.	Do.	S. Narasimha Sastri	40	4	4
	Do.	Do.	K. China Kodandaramayya Garu	95	8	8
	Do.	Do.	M. Sitarama Sastri Garu	85	4	4
	Do.	Do.	S. Rama Sastri Garu	115	2	2
	Do.	Do.	P. Tirumalacharlu Garu	80	..	..
	Do.	Do.	S. Abbanna Sastri Garu	180	3	3
	Do.	Do.	K. Narasimhasiddhanti	64	6	6
	Do.	Do.	S. Buchchanna Garu	46	..	..
	Do.	Do.	V. Buchchanna Garu	4	4	..
	Do.	Palteru	D. K. Suryanarayanaswami	2	2	2

Statement A.—list of libraries examined in 1916–17 to 1918–19—*cont.*

District.	Taluk.	Village.	Names of the owners of manuscripts collections.	Number of manuscripts examined.	Number of manuscripts selected.	Number of manuscripts received.
Vizagapatam—*cont.*	Bobbili ..	Palteru	D. C. B. Venkatarayanin Garu	250	5	5
	Do. ..	Do.	D. Muktilingesvaravadhani	84	9	..
	Do. ..	Do.	T. Gangaramayya Garu	10	2	2
	Do. ..	Nandabalaga	T. P. Sanyasi Sarma Garu	28	4	4
	Do. ..	Do.	T. Narayana Sastri	1	1	1
	Do. ..	Gangannapadu ..	K. C. Appala Achariyar	230	3	..
	Chipurupalle	Fazulbegpet	Sivanandayogi	48	7	7
	Palakonda.	Lingalavalsa	Village Munsif	2	2	..
	Parvatipuram.	Parvatipuram ..	Bhogita Ramamurti Garu	1	1	1
	Do.	Do. ..	A. Venkata Rao Pantulu Garu	60	8	8
	Do.	Do. ..	Narayanapanigrahi Garu	40	1	1
	Do.	Gunnavapuram ..	Chitteyya Garu	28	..	..
	Do.	Mrutyunjayanagaram.	Zamindar of Kottapatnam	180	4	4
	Salur ..	Saluru	K. Krishna Sastri	18	1	..
	Do. ..	Do.	Godha Venkata Sastri Garu	64	..	..
	Do. ..	Do.	Kavirayani Venkata Sastri Garu	122	10	1
	Do. ..	Pachipenta	J. Pakir Raja Garu	60	1	1
	Do. ..	Do.	Village karnam	20	1	1
	Sarvasiddhi.	Yellamanchili	Chencheri Annaji Rao Pantulu Garu	98	9	9
	Do.	Do.	Rayaprolu Sivarama Sastri	22	1	1
	Do.	Basavapadu	Indrakanti Ramachandravadhanulu	60	..	..
	Do.	Dharmavaram ..	Prayagavam	30	..	..
	Do.	Do. ..	Pesaramalli Sitaramayya Garu	28	..	..
	Do.	Do. ..	Panchadharulu Mallavarapu Sitaramayya Garu ..	68	8	..
	Viravilli ..	Chodavaram	Manda Subbarao, Pantulu Garu	34	1	1
	Do. ..	Pirsahebpet	Durvasa Sitaramamurti Garu	12	..	..
	Do. ..	Do. ..	Anivellavaru	12	..	..
	Do. ..	Lakkavaram	Kasibhatla Venkateswarulu Garu	58	3	3
	Do. ..	Do.	Mukhasadar	16	..	..
	Do. ..	Gavaravaram	Garimella Annapurnayya Pantulu Garu	46	3	3
	Do. ..	Chukkapalli	Durvasulu Garu	42	..	..
	Do. ..	Patanapudi	Kota Ramamurti Sastri Garu	153	7	7
	Do. ..	Viravilli	Jyosyula Appannavadhanulu	12	1	1
	Do. ..	Madugula	Pamidipudi Chinayajnanarayana	18	2	2
	Do. ..	Do.	Vaddhati Puvvula Srirangam Garu	72	6	5
	Do. ..	Do.	Do. Jagannadha Bhupatidev	10	1	..
	Do. ..	Do.	Do. Venugopal Bhupati	39	1	1
	Do. ..	Do.	Puttabha Manna Setti	32	..	..
	Do. ..	Do.	Pamidapadi Thammayya	18	..	..
	Do. ..	Do.	Patoji Sambayya	12	1	1
	Do. ..	Do.	Vaddati Narayanaswami Garu	56	6	1
	Do. ..	Do.	Indrakunti Suryanarayana Garu	179	13	..
	Do. ..	Kondapalayam ..	Garimella Subbarayulu Garu	22	1	1
	Do. ..	Do. ..	Kondapudi Venkam Dora	26	..	..
	Do. ..	Madivela	Jiyapa Raju and Venkatakrishna Raju	38	19	19
	Do. ..	Do.	Vaddati Narayanaswamin	6	6	6
	Vizagapatam.	Vizagapatam ..	J. Jagannatha Sastri	48	..	..
	Do.	Do. ..	Gudimella Ranga Acharyulu	40	..	..
	Do.	Do. ..	Nidadavolu Sunderam Pantulu	152	124	124
	Do.	Do. ..	Paravastu Ranganadhaswami	200	121	20
	Do.	Do. ..	Mandapalli Ramachandra Sastri	22	11	11
	Do.	Do. ..	Cevatla Subrahmanya Sastri	28	1	1
	Do.	Do. ..	Khandavalli Narasimha Acharlu	48	8	6
	Do.	Do. ..	Godavar Library	164	6	..
	Do.	Do. ..	Govinda Doss, Esq.	1	1	1
	Do.	Do. ..	Mahabhasyam Samayya Garu	68	5	..
	Do.	Do. ..	Bulusuvaru	22	..	..
	Do.	Do. ..	Alagani Ramavari Garu	18	..	..
	Do.	Do. ..	Adiraju Siddhanti Garu	48	2	..
	Do.	Do. ..	Vajjhala Chinnasitharamaswami Sastri Garu ..	22	14	14
	Do.	Do. ..	Maharaja's Library	80	3	..
	Do.	Do. ..	Vinjamuri Sitharamasomayaji	180	31	31
	Do.	Do. ..	Durbha Ramalingaswami	116	6	..
	Do.	Do. ..	Vizag Andhra Library	150	..	..
	Do.	Do. ..	Ramatirtham Library	370	17	..
	Do.	Do. ..	S. K. V. Rama Acharyulu	40	2	2
	Do.	Do. ..	Mahamahopadhyaya Tata Subbaraya Sastri ..	128	9	..
	Do.	Do. ..	A. Juggavadhani Garu	112	4	..
	Do.	Do. ..	G. Appa Rao Garu	250	6	..
	Do.	Do. ..	Ramatirtham G. Krishnama Acharlu Garu ..	160	..	..
	Do.	Do. ..	T. P. S. Venkata Acharlu Garu	60	..	..
	Do.	Do. ..	P. T. Ramanujaswami	28	1	1
	Do.	Do. ..	D. S. Bhagavantulu Garu	230	16	16
	Do.	Do. ..	C. Appalanarasimham Garu	90	3	3
	Do.	Do. ..	Sivambhatta Sastri	60	..	..
	Do.	Simahchalam ..	Komandari Appala Achariyar	120	3	3
	Do.	Kottapeta	D. Sundaram Sastri Garu	30	4	4
	Do.	Do.	D. Rama Rao Garu	160	..	..
	Do.	Do.	Raja's Library	30	30	30
	Do.	Nadupur	M. Lakshminarasimham Garu	85	6	..
	Do.	Boordupet	P. Dakshinamurti Sastri	420	9	..

Statement A.— List of libraries examined in 1916–17 to 1918–19—*cont.*

District.	Taluk.	Village.	Names of the owners of manuscripts collections.	Number of manuscripts examined.	Number of manuscripts selected.	Number of manuscripts received.
Vizagapatam—*cont.*	Vizianagram.	Vizianagram	J. Hanumanta Rao Garu Palace Library	48	2	2
	Do.	Do.	Durvasula Ramalingaswami Garu	4	4	4
	Do.	Do.	C. Sitarama Somayaji	70	7	..
	Do.	Do.	V. Pattabh rama Pantulu Garu	140	3	3
	Do.	Do.	R. Subba Rao Garu	18	..	..
	Do.	Do.	G. V. Ramadas Pantulu Garu	5	5	5
	Do.	Do.	B. Ramamurti Garu	75	7	..
	Do.	Do.	Jinamams Venkatarama Achari	50	2	2
	Do.	Do.	Duggirala Ramalingaswami Pantulu Garu ..	3	3	3
	Do.	Do.	Ragunadha Pattajyoutisha	40	2	2
	Aska ..	Salasasanam	Godavarikara	30	1	1
	Do. ..	Do.	Bhagirathe Tripathi	40	2	2
	Do. ..	Do.	Sivaramasatapathi	118	22	..
	Do. ..	Do.	Ramachandra Natha	64	..	..
	Do. ..	Do.	Maguniraya Garu	65	3	3
	Do. ..	Kalasudapuram ..	Maguni Misra	40	4	4
	Do. ..	Khondodevuli	Chakarapani Misra	35	4	4
	Do. ..	Do.	Vasudeva Tarkalankara	90	11	2
	Do. ..	Rajendrapurasasanam ..	Viratbhadrasahityabhushana Ananta Misra ..	70	5	..
	Do. ..	Do. ..	Ramakrishnaraya Garu	190	15	15
	Do. ..	Gangapurasasanam ..	Ganesa Misra	38	..	..
	Do. ..	Ramachandrapurasasanam Do.	Sandrasanadgata	100	4	2
	Do. ..	Syamaghanapur ..	Phakirhota	40	4	4
	Do. ..	Narayanapuram ..	Bhagavan Mahapatra	110	6	6
	Do. ..	Dharakota	Raja's Palace Library	250	34	..
	Do. ..	Serugada	Brundavanratha	138	10	10
	Do. ..	Do.	Dewakara Patnayak	40	3	3
	Do. ..	Do.	Nilakantha Mahapatra	30	1	1
	Do. ..	Do.	Syamasundaracham Patnayak	60	4	4
	Do. ..	Do.	Chakrapani Vyavaharta	20	1	1
	Do. ..	Do.	Vaidyanatha Vaidyasurya	25	1	1
	Do. ..	Do.	Dengabhadra Mutt	20	..	..
	Do. ..	Dengabhadra	Bhukta	30	1	..
	Do. ..	Maridisasanam ..	Mahadeva Vedabhushana	30	2	2
	Do. ..	Harikrishnapurasasamam.	Vaishnava Raja Guru	40	..	..
	Do. ..	Pattupuram	Madusudana Patta Joshi	30	..	..
	Do. ..	Do.	Gopinadha Raja Garu	120	4	4
	Do. ..	Pudamari	Govindakavi Raja	40	2	2
	Do. ..	Do.	Krishnapraharaja	35	1	..
	Do. ..	Do.	Vinayakaratha	60	2	2
	Do. ..	Do.	Govinda Acharya	40	3	3
Ganjam.	Berhampur.	Berhampur	Gopala Acharya	38	..	..
	Do.	Do.	Andhrabhashabhivardhani	40	1	..
	Do.	Do.	Sripada Sundararama Sastri	80	3	..
	Do.	Do.	Errasannayya	22	..	..
	Do.	Do.	Srirangam Venkata Rao	18	..	..
	Do.	Do.	Narayanasadangi	8	1	..
	Do.	Do.	Sivazogi	24	1	1
	Do.	Do.	Nakasivayya Garu	34	1	..
	Do.	Do.	Nemani Narasimha Sastri Garu	40	7	..
	Do.	Do.	Sadasiva Vidyabhushana	64	7	1
	Do.	Do.	Mohini Raja	146	20	20
	Do.	Do.	Raghunadha Acharya	48	1	..
	Do.	Do.	Srivatsa Panigrahi	40	1	1
	Do.	Gosaninagam	Jagannadha Acharya	40	2	..
	Do.	Rangipur	Dasarathipatti	36	1	1
	Do.	Jagadalpur	Mutt	58	6	..
	Do.	Nummakhandi ..	Dhanurdharapanda	60	5	..
	Do.	Sati	Lingraju Ratha	30	..	..
	Do.	Petala	Lakshmana Misra, etc. (4 Libraries)	120	..	..
	Do.	Do.	Hota Suryanarayana Garu	32	..	..
	Chicacole ..	Chicacole	Suklakrishnaji	60	1	1
	Do. ..	Do.	B. Dakshinamurti Sastri	60	3	3
	Do. ..	Do.	N. Basavayya Garu	40	3	3
	Do. ..	Do.	Ippili Pedasanyasi Garu	150	10	..
	Do. ..	Arasaville	Do. Kamayya Garu	120	..	..
	Do. ..	Do.	Kurmayya	20	..	..
	Do. ..	Patachicacole		12	..	..
	Do. ..	Vadda	Bhadram Appala Acharlu Garu	60	1	1
	Do. ..	Srikurmam	N. K. T. Ramanuja Achariyar	40	..	..
	Do. ..	Do.	T. Prasada Rao Garu	20	1	..
	Do. ..	Siddhantam	K. V. S. Prasada Rao Bahadur	40	..	..
	Do. ..	Devadi	The Raja's Library	30	6	6
	Parlakimedi	Parlakimedi	Dinabandhuraya Guru	130	21	..
	Do. ..	Do.	Nilamani Ratha	40	9	4
	Do. ..	Do.	Gopinathananda Sarma	130	8	..
	Do. ..	Do.	Hari Krishnaraja Guru	150	34	..
	Do. ..	Do.	Jugala Kishora Panigrahi	227	40	15
	Do. ..	Do.	Raghunadha Mahapatra	35	4	..

Statement A.—List of libraries examined in 1916–17 to 1918–19—*cont.*

District.	Taluk.	Village.	Names of the owners of manuscripts collections.	Number of manuscripts examined.	Number of manuscripts selected.	Number of manuscripts received.
Ganjam.	Parlakimedi.	Parlakimedi	Sridharadas Bavaji	60	8	5
	Do.	Do.	Gadadharapathi	51	2	..
	Do.	Do.	Bhagavandas Bavaji	114	25	..
	Do.	Do.	Nilamaniparicha	44	5	5
	Do.	Do.	Rao Bahadur G. V. Ramamurti Pantulu	80	3	3
	Do.	Do.	Krishnachandra Gantayat	5	5	..
	Do.	Do.	Gaurachandra Patra	80	1	1
	Do.	Do.	Bharatadas Bavaji	80	5	..
	Do.	Do.	Chaitanya Mutt	48	..	..
	Do.	Do.	Narasinga Jamadar	60	..	..
	Do.	Do.	Damodara Paricha	60	5	5
	Do.	Do.	Brundavana Chandra Panigrahi	60	5	5
	Do.	Changudi	Raghunatha Misra	60	5	5
	Do.	Do.	Ramakrishna Misra	10	..	..
	Do.	Do.	Gangadhara Khadanga	1	1	1
	Do.	Do.	Moguni Misra	16	3	3
	Do.	Do.	Vasudeva Misra	24	1	1
	Do.	Do.	Narayana Bavaji	40	1	1
	Do.	Rattini	Bhimasena Panigrahi	30	2	..
	Do.	Do.	Jagannadha Panigrahi	20	..	..
	Do.	Do.	Dasaratha Mahapatra	40	1	..
	Do.	Do.	Raghunatha Panda	60	..	..
	Do.	Mukhalingam	M. Suryanarayana Bhukta	40	..	..
	Do.	Do.	Gadadharapathi	30	1	..
	Do.	Lakshminarasapet ..	Balaji	40	..	..
	Do.	Do. ..	Nilakantha Panigrahi	60	..	..
	Do.	Angarasingi	Narasimhadas	60	3	3
	Do.	Do.	Narayanapanda	20	2	2
	Do.	Siriyakhandi	Ramakrishna Misra	40	1	1
	Do.	Dasarathipuram ..	Jagannathadas and Balankidas	70	3	3
	Do.	Devidhi	Lakshmikantapathi	110	21	21
	Do.	Sitapuram	Raghunatha Panda	60	2	2
	Do.	Katholokaito	Gadadhararatha	20	2	..
	Do.	Pattupuram	Agadhapalo	48	3	3
	Do.	Garabanda	P. Appayya Subudhi	40	3	3
	Do.	Do.	Jyantisharatna	30	4	..
	Somupeta ..	Mandasa	T. E. Tiruvenkata Acharya	48	3	3
	Do. ..	Do.	Narayanadas	83	4	..
	Do. ..	Do.	Narayana Brahma	164	16	..
	Do. ..	Do.	Agadha Acharya	78	4	4
	Do. ..	Do.	Saradhi Kavichandra	68	5	3
	Do. ..	Do.	T. E. Sundara Acharya	36	1	..
	Do. ..	Do.	Sudarsanapurohita	65	1	..
	Do. ..	Do.	Damodarasantra	65	2	..
	Do. ..	Do.	Anantadas	30	1	..
	Do. ..	Do.	Raja's Palace Library	400	37	..
	Do. ..	Do.	Symasundara Kavyatirtha	28	1	1
	Do. ..	Do.	Raghunatha Patra	30	2	..
	Do. ..	Do.	Visvanatha Siddhanti	28	2	..
	Do. ..	Do.	Pattajyotisha	30	..	..
	Do. ..	Budarsingi (Siripuram).	Mahanta Janakiramdas	40	1	..
	Do. ..	Sunnapundi	Gopalakrishna Karji	40	..	..
	Do. ..	Srinivasapuram ..	Narasinga Mahantu	60	4	4
	Do. ..	Baruva	Krishnadevaraya Library	60	..	..
	Do. ..	Do.	Vallabhadas	45	1	..
	Do. ..	Do.	Govindadas	38	3	3
	Do. ..	Do.	Ramachandra Panigrahi	30	1	..
	Do. ..	Do.	Mrutyunjaya Panigrahi	25	1	..
	Do. ..	Do.	Jagannadhapathikhadanga	40	1	1
	Do. ..	Somepeta	B. Mallesvaram	60	3	3
	Do. ..	Jalantra	Mohanaraya Guru	90	7	7
	Do. ..	Besiramachandrapuram.	Vallabha Mahanti	40	1	1
	Do. ..	Kanchili	Mutt	15	..	..
	Surada ..	Surada	Mrutyanjaya Misra	66	4	4
	Do. ..	Do.	Mahadevadas	30	..	..
	Do. ..	Badagada	Ujjivaleswara Patta Jyautisha	60	2	2
	Do. ..	Do.	Virabhadra Misra	40	2	2
	Do. ..	Do.	Bhuvanesvara Misra	60	7	7
	Do. ..	Do.	Visvanatharatha	88	2	..
Madras.	Madras ..	Madras	V. Kutumbayya Sastri	1	1	1
	Do. ..	Do.	P. Adinarayana Sastri	1	1	1
	Do. ..	Do.	M. Ramakrishnakavi, M.A.	1	1	1
	Do. ..	Do.	V. Prabhakara Sastri	1	1	1
	Do. ..	Mylapore	C. V. Jambulingam Pillai	7	7	7
	Do. ..	Do.	Prasanna Venkata Achari	7	7	7
	Do. ..	Do.	S. K. Padmanabha Sastri	1	1	1
	Do. ..	Adyar	M. D. Ramanuja Achari	12	12	12

Statement A.—List of libraries examined in 1916–17 to 1918–19—*cont.*

District.	Taluk.	Village.	Names of the owners of manuscripts collections.	Number of manuscripts examined.	Number of manuscripts selected.	Number of manuscripts received.
Chingleput.	Madras ..	Villiambakkam ..	V. S. Narasimha Achariyar	10	10	10
	..	Do. ..	Gopala Achariyar	1	1	1
	..	Do. ..	I. M. Srinivasavaradatata Achariyar	1	1	1
Tanjore.	..	Kalyanapuram ..	E. R. Srinivasaraghavachari			
	..	Pattukkōttai	V. R. T. Tatachari	14	14	14
South Arcot.	..	Pallakacheri	Rangaramanuja Chakravarthi	15	15	15
North Arcot.	Tirupattur.	Ketandipatti	N. Krishnama Achariar	2	2	2
Chittoor.	Tirupati ..	Tirupati	Nagapudi Kuppuswamayya, B.A.	9	9	9
	Do. ..	Amritsar	Bhajana Lal	70	70	70
Malabar.	Calicut ..	Calicut	Sri Manavedan Raja	14	14	14
	Do. ..	Do.	Thiyan Doctor	150	21	18
	Do. ..	Do.	Sri Manavikrama Valiyaraja	4	..	..
	Do. ..	Do.	Sri Manavedan Anujan Raja	23	15	8
	Do. ..	Do.	Anujan Kunjunni Raja	265	68	68
	Do. ..	Do.	V. Kuttiyettan Raja	85	11	11
	Do. ..	Do.	Manavedan Anujan Raja	60	8	8
	Do. ..	Do.	Karunakara Menon, B.A., B.L.	60	4	4
	Do. ..	Do.	Narayana Sastrigal	120	40	40
	Do. ..	Do.	Vagbhatanandan	20	4	3
	Do. ..	Do.	Makkeda Nambudiripad	10	1	..
	Do. ..	Do.	Calicut 4th Raja M. K. Anujan Raja	25	5	..
	Do. ..	Do.	Estate office	70	8	8
	Do. ..	Do.	Oil Monger	30	..	..
	Do. ..	Tali	Kunju Krishna Variar	1	1	1
	Do. ..	Karampalli	Karampalli Unnikuruppu	25	3	3
	Do. ..	Edakkandam	Gopala Eradi	25	..	..
	Do. ..	Do.	Pokkarathu Chattu Nayar and Mempalli Sankaran Moos.	20	..	..
	Do. ..	Do.	Vasudeva Nambudiripad	20	..	..
	Do. ..	Do.	Padijnarakovilakam	20	7	..
	Chirakkal.	Chirakkal	Raja of Chirakkal	25	..	..
	Ernad ..	Kottakal	K. C. Kovilakam Valiya Raja	750	180	163
	Do. ..	Do.	Do. Koochunni Tamburan	455	38	30
	Do. ..	Do.	Do. Tiruvirarayan Raja	4	1	1
	Do. ..	Do.	Padijnaramanai Madhavan Nambudri	5	5	5
	Do. ..	Do.	Muttattumanai Tippan Nambudri	38	..	..
	Do. ..	Do.	Vadyar Manai Parameevaran Nambudri	50	1	1
	Palghat ..	Sekkinipuram	S. K. Ramaswami Ayyar	210	23	23
	Ponnani ..	Guruvayur	Devastanam Library	154	1	..
	Do. ..	Trippayar	Padijnaramanai Narayana Nambudripad	1	..	..
	Do. ..	Do.	Kilakke Manai Govindan Nambudripad	130	8	8
	Do. ..	Do.	Cerumukku Manai	175	5	..
	Do. ..	Punnattur	Punnattur Valiya Raja	35	..	..
	Do. ..	Do.	Mallisvara Manai	308	21	20
	Do. ..	Tirur	Alvanjeri Manai Narayanan Tamburakal	20	..	..
	Do. ..	Do.	Koturi Mana Nilakanthan Nambudri	150	4	4
	Do. ..	Tirukkandiyur ..	Amsadhikari Mana	250	6	6
	Walavanad.	Nelambur	Nelambur Kovilakam	40	..	..
	Do.	Nareri	Kudaloor Narayana Nambudripad	400	39	39
	Do.	Do.	Sukapuram Manai	1,400	346	250
	Do.	Kavalapparu	Hon'ble Mooppil Nayar	90	3	..
	Do.	Poovalli	Poovalli Manaikkal	580	55	..
	Do.	Tiruttala	Vaidyanatham Nambudripad	250	24	24
	Do.	Kodara	Kodara Manaikkal Tippan Nambudripad	226	19	14
	Do.	Pattambi	Nilakantha Sarma	30	4	1
	Do.	Mudukurisi	Mudukurisi Mana Porumuttan Nambudri	30	30	..
	Do.	Lakkidi	Padijnara House	40	1	1
	Do.	Do.	Panavur Manai Narayanan Nambudri	40	..	..
	Do.	Do.	Palayedattu Manai Sankaran Nambudripad ..	60	3	3
	Do.	Do.	Kaimukku Manai Narayanan Nambudripad ..	180	8	5
	Do.	Do.	Ariyamballi Mana	20	1	1
	Do.	Do.	Kannur Manai	10	..	..
	Do.	Do.	Arupurathu Mana Vasudevan Nambudri	475	46	45
	Do.	Do.	Varikaseri Manai	30	1	1
	Do.	Kanniampuram ..	K. S. Ramakrishna Sastrigal	180	3	3
	Do.	Kalakkattu	K. Kunjan Nambiyar	5	1	1
	Do.	Palapuram	Kunjan Nambiyar	80	8	..
	Do.	Tattakara	Govindan Eluttacchan	150	8	8
	Do.	Do.	Kilakedil Sankaran Eluttacchan	50	3	3
	Do.	Do.	Parakkattu Manai	128	..	..
	Do.	Do.	Kilakedil Narayana Eluttacchan	25	..	..
Cochin.	Cochin-Kanayannur.	Tiruppanitturai ..	Tiruppanitturai Raja's Library	130	5	5
	Do.	Do. ..	Pallipuram Narayana Nambudripad	1,100	80	..
	Do.	Do. ..	Pallipura Mana	100	4	4
	Do.	Do. ..	Adhyan Nambudripad	30	..	..
				115	3	2

Statement A.—List of libraries examined in 1916-17 to 1918-19—*cont.*

District.	Taluk.	Village.	Names of the owners of manuscripts collections.	Number of manuscripts examined.	Number of manuscripts selected.	Number of manuscripts received.
Cochin—*cont.*	Cochin Kanayannur.	Tiruppanitturai ..	Puliyanur Mana Narayana Nambudripad ..	205	18	18
	Do.	Do. ..	Vadakke Mana S. Nambudripad	240	16	..
	Do.	Do. ..	Aghora Mana	279	34	..
	Do.	Do. ..	Thekkedam T. Nambudripad	60	..	..
	Do.	Do. ..	Vadekkemana Nambudripad	40	..	..
	Do.	Do. ..	Vadakkedamana Suran Kantan Nambudripad ..	25	2	..
	Do.	Do. ..	Son of Krishna Sastri	20	..	..
	Do.	Melappadur	Nambudiripad	120	5	..
	Do.	Tiruvanjikulam ..	Srinivasa Sastrigal	60	4	4
	Do.	Chenamangalam ..	Palayam Valiya Achan	650	98	85
	Do.	Pudukkudi	Damodara Elayodu	100	6	..
	Do.	Cirannampalli ..	Chirannampalli Manai	30	..	..
	Do.	Chenamangalam ..	Palayam Ayya Sastrigal	100	7	3
	Do.	Do. ..	Chiriya Devasvam Giri Vadyar	105	2	1
	Do.	Ernakulam	Ambalur Manai Edattala Manai	40	2	2
	Do.	Do.	Polivaya Manaikkal	80	4	..
	Do.	Do.	Cochin Devasvam	50	..	..
	Do.	Do.	Suba Vadyar	50	..	..
	Do.	Tirubilvamalai ..	Ukkattu Achyutan Variar	41	..	..
	Cranganoor.	Cranganoor	Kovilagam Valiya Raja	79	9	9
	Do.	Do.	Do. Jyosyam Raja	80	3	3
	Mukundapuram.	Irunjalakuda	Kedangaseri Manai	185	33	..
	Do.	Do.	Muse house	98	4	..
	Do.	Do.	Ramaswami Ayyar	80	2	..
	Do.	Do.	V. Narayanan Nambiyar	158	14	..
	Do.	Do.	Parameswaram bhakyar	50	5	..
	Do.	Do.	Alakkattumana Manakkal	33	..	..
	Do.	Do.	Variyar	40	..	..
	Do.	Do.	Devasva Matham	20	..	..
	Do.	Do.	Tarananallur Manai Nambudripad	200	9	2
	Do.	Do.	Kuttanallur Manai	30	..	..
	Do.	Do.	Akkarakkurisi Mana	30	..	..
	Do.	Do.	Ilakkurisi Mana	25	..	..
	Do.	Do.	Ilamanseri Mana	20	..	..
	Do.	Do.	Kaimukkumanai Narayanan Nambudri	270	17	12
	Do.	Do.	Muriyathunagarini Nambudripad	20	..	..
	Do.	Do.	Kovil Marathompalli Manai	52	..	..
	Do.	Do.	Kavanattu Manai	52	..	..
	Do.	Do.	Vadayattu Mana			
	Do.	Do.	Nagareni Mana			
	Do.	Do.	Kuruppulli Mana Viehnu Nambudri	70	2	..
	Do.	Do.	Puttilmana	80	1	1
	Do.	Do.	Kilakkeyedattu Mana	50	..	..
	Do.	Chalakkudi	Kolacheri Kunjanni Kartha	20	..	..
	Do.	Do.	Kocchunni Kartha	30	..	..
	Do.	Do.	Sanskrit Pandit	10	..	..
	Do.	Do.	South Maratompalli Manai	42	..	..
	Do.	Do.	Tutattu Maratompalli	70	..	..
	Do.	Parakadavu	Raghavan Nambiyar	47	1	1
	Do.	Pudukad	Paudol Mana	40	..	..
	Talapalli ..	Desamangalam ..	Desamangalam Manakkal	250	24	24
	Do. ..	Cheruthuretti	Kattil Manai Srikumaran Nambudripad	91	15	13
	Do. ..	Do.	Mahamahopadyaya Kilimangalam Narayana Nambudripad.	90	..	..
	Do. ..	Kanippayyur	Parameswara Nambudripad	49	5	5
	Do. ..	Do.	O. Raman Nambudripad	15	..	..
	Do. ..	Ariyanur	Brahmasva Matham	40	1	..
	Do. ..	Caralayam	Raja of Charalayam	157	5	5
	Do. ..	Porkulam	Tekkedam Vasudeva Nambudripad	25	..	..
	Do. ..	Do.	Payyur Patteru	160	35	35
	Do. ..	Kannangulam	Mahamahopadyaya K. Narayanan Nambudripad, Manager of Subhamatham.	145	39	39
	Do. ..	Vadakkanjeri	Avanaparambamanai Sankaran Nambudripad ..	460	29	29
	Do. ..	Tonakarai	Gopala Eluttacchan	45	2	..
	Do. ..	Do.	Kunjunni Eluttacchan	135	4	..
	Do. ..	Vennavur	Sesha Sastrigal	30	..	..
	Do. ..	Koliseri	Raman Nambudripad	35	1	..
	Do. ..	Kilimangalam	Kunjan Variyar	140	3	..
	Trichur ..	Trichur	Tekkyathi Moosu of Tekkeyadam	25	..	..
	Do. ..	Do.	Raghavan Nambudri of Vallani Manai	20	..	..
	Do. ..	Do.	Pandal Manai Pandal Vaidekam	80	4	..
	Do. ..	Do.	Swamigal of Tekkematham	1	1	1
	Do. ..	Do.	Vadakkematham	178	19	..
	Do. ..	Do.	Tekkematham	276	36	36
	Do. ..	Do.	Sankara Puduval	30	..	..
	Do. ..	Do.	Puduval	25	..	..
	Do. ..	Do.	Madilagam Library	25	1	..
	Do. ..	Do.	Anujan Puduval	21	1	..
	Do. ..	Do.	Anath Pharam	20	..	..

Statement A.—List of libraries examined in 1916–17 to 1918–19—*cont.*

District.	Taluk.	Village.	Names of the owners of manuscripts collections.	Number of manuscripts examined.	Number of manuscripts selected.	Number of manuscripts received.
Cochin—*cont.*	Trichur ..	Trichur	Koseri Manai	60	2	..
	Do. ..	Do.	Akki Raman Nambudripad, Kuruvattavanamanai.	60	2	2
	Do. ..	Do.	Narayana Nambudripad of Villiyattomanai ..	50	8	8
	Do. ..	Do.	Narayana Bharati Kappiyur Swamigal, Muppil Sthanam, Naduvil Matham.	581	80	72
	Do. ..	Urakam..	Sankaran Nambudripad of Chittoormanai	50	1	1
	Do. ..	Do.	Nilakanthan Nambudripad, Krankattumanai ..	156	9	9
	Do. ..	Do.	Sankaran Nambudripad of Palayedam	90	5	5
	Do. ..	Do.	Narayana Nambudripad, Parakkattumanai ..	119	1	1
	Do. ..	Do.	Sankaran Nambudripad, Avanurmana	21	..	..
	Do. ..	Do.	Narayana Bhatterepadu of Kunnattur	60	2	2
	Do. ..	Do.	Cherevattoormanai	33	..	..
	Do. ..	Do.	Tekkedathu Perumbadappumanai	44	2	2
	Do. ..	Do.	Hrishikesa Vaidikan of Kapplinkattumanai ..	119	..	..
	Do. ..	Do.	Narayana Nambudripad of Pallioherri Perumbadappu.	65	1	1
	Do. ..	Do.	Vadakkedam Purushottama Nambudripad ..	25	..	..
	Do. ..	Do.	Parameswara Nambudripad, Kadalezilmanai ..	6	..	..
	Do. ..	Do.	Narayana Nambudripad of Kilattukkarai Kadaliyalmanai	25	..	..
	Do. ..	Do.	Swami Sastri Nambudripad of Mullanerumanai ..	70	..	..
	Do. ..	Do.	Kappelankattumanai Vaidikan	126	3	3
	Do. ..	Do.	Arurpatteri	190	27	27
	Do. .	Arur	Tekkettu Moos Narayana Moos	136	15	..
	Do. ..	Ollur	Mundoli Narayanan Nambiyar	170	9	3
	Do. ..	Kainnur	Sankaran Tiruveppadu	20	2	2
	Do. ..	Anjeri	Tekkadu Tiruveppadu	25	..	..
	Do. ..	Do.	Pisharam	20	..	..
	Do. ..	Do.	Godavarman Raja	410	17	17
	Do. ..	Chalurkovil	Kunjunni Nambudri	107	1	..
	Do. ..	Malanjeri	Ambalakad Raja	60	1	..
	Do. ..	Malattambodi	Ponnurkottamana Tuppan Nambudripad	600	47	47
Travancore.	Travancore.	Aluvayi..	Sankaran Variyar (near Ponnurkottamana) ..	60	..	..
	Do. ..	Do.	Sankaran Variyar's uncle	50	..	..
	Do. ..	Do.	Edappalli third Raja	300	12	..
	Do. ..	Edappalli	Do. first Raja	485	24	21
	Do. ..	Do.	Mattappallimana Nambudri	70	2	..
	Do. ..	Angamali				

(3)

Statement B.—Details about the number of works acquired.

Number of volumes got into the Library	2,523
Number of works got into the Library	4,550
Number of works not found in the Library	2,003
Number of works incompletely found in the Library...	332
Number of works to be compared with the Library copies	688
Additional copies	241
Rejected works	1,336

(4)

Statement C showing the number of important works acquired in various subjects.

Sanskrit.

Vedic Literature including Kalpasūtras	56	Drama	95
Grammar	86	Rhetoric	54
Lexicography	18	Nātya	8
Prosody	3	Music	6
Purāṇas	52	Erotics	11
Dharmaśāstra (Law)	43	Ratnaśāstra	1
Nyāya (logic)	56	Silpa	15
Yōga	14	Agriculture	1
Sāṅkhya	3	Medicine	60
Mimāṁisā	46	Astronomy	55
Vēdānta	151	Astrology	73
Jainism	9	Politics	12
Mantra	92	History	2
Stōtras	61	*Telugu* works	200
Tantra	29	*Malayālam* works	72
Kāvya	227	*Oriya* works	151

(5)

Statement D showing the names of important works acquired in various subjects.

Sanskrit.

Vedic Literature and Kalpasūtras.

1. Kṛṇayajussaṁhitābhāṣya.
2. Vēṅkaṭamādhavīya.
3. Gṛhyakārikā.
4. Āśvalāyanagṛhyamantravyākhyā.
5. Gṛhyaprayōgavṛtti.
6. Karmāntasūtra.
7. Bōdhāyanasmārtaprayōga.
8. Agnikalpa.
9. Kauṣītakyupaniṣadbhāṣya.
10. Āśvalāyanagṛhyasūtravyākhyā.
11. Sandhyāvandanabhāṣya.
12. Sāmagānaprayōgasāraṇi.
13. Rudrādhyāyavṛtti.
14. Niruktabhāṣyaṭīkā.
15. Ṛgvēdabhāṣya by Udgītha.
16. Do. by Mādhava.
17. Niruktabhāṣya.
18. Navaśikṣāpraśaṁsā.
19. Aitarēyabrāhmaṇavyākhyā by Ṣaḍguruśiṣya.
20. Ṛgbhāṣya.
21. Varṇakrama.
22. Śaunakaśikṣāvyākhyā.
23. Rudrabhāṣya by Haradatta.
24. Āraṇyakavyākhyā.
25. Aitarēyamahāvratavyākhyā.
26. Aitarēyabrāhmaṇabhāṣya by Gōvindasvāmin.
27. Kauṣītakabrāhmaṇavyākhyā.
28. Sarvānukramaṇīṭīkā by Nārāyaṇa.
29. Svaranirdēśa.
30. Svaraviṣaya.
31. Jyōtiṣāmayana.
32. Manōrathaśikṣā.
33. Svarāṣṭabhāṣya.
34. Dēvīsūktabhāṣya.
35. Rātrisūktabhāṣya.
36. Nāradaśikṣāvyākhyā.
37. Chandō-bhāṣā by Māhiṣēya (Vedic Grammar).
38. Āśvalāyanamantravyākhyā.
39. Āśvalāyanaśrautavyākhyā.
40. Bōdhāyanaśulbavivaraṇa.
41. Do. Śrautaprayōga.
42. Śrautaprayōgakārikā.
43. Dvaidhasūtravṛtti.
44. Śrautamantravṛtti.
45. Śrautasūtrabhāṣya.
46. Kauṣītakagṛhyakārikā.
47. Bōdhāyanīyagṛhya.
48. Phullasūtradīpa.
49. Pāraskaragṛhyasūtravṛtti.
50. Pāraskaraprayōgapaddhati.
51. Vādhūlakalpavyākhyā.
52. Āśvalāyanasandhyāvandanamantrabhāṣya.
53. Taittirīyārthakārikā.
54. Ṛgbhāṣya by Skandasvāmin.
55. Nighaṇṭusūtrabhāṣya.
56. Yājñavalkyaśikṣā.

Grammar.

1. Dēvanārāyaṇīya.
2. Pravēśaka.
3. Rūpāvatāraṭīkā.
4. Sarvapratyayamālā.
5. Padamañjarīṭīkā by Raṅganātha.
6. Dhātupradīpa by Lakṣmaṇa.
7. Kārakatattva.
8. Rūpānayanapaddhati.
9. Śābdikābharaṇa.
10. Śābdakaumudīvyākhyā by Vaidyanātha.
11. Prakrit grammar by Līlāśuka.
12. Mahābhāṣyapradīpavivaraṇa.
13. Pāṇinisūtrōdāharaṇa.
14. Gōpālikā.
15. Pāṇinisūtrōddēśavidhēyanirṇaya.
16. Vaktavyacandrikā.
17. Vākyapadīyavyākhyā by Vṛṣabha.
18. Prakriyāmṛta.
19. Mahābhāṣyavyākhyā.
20. Yaṅlukprakriyāślōka.
21. Nipātāvyayōpasargavṛtti.
22. Dhāturatnāvali.
23. Śabdasāmrājya.
24. Arthavatsūtrapatra.
25. Uṇādisūtravṛtti.
26. Kaumudīvilāsa.
27. Prakriyādīpikā.
28. Prakriyāsarvasvavyākhyā.
29. Bhāvaprakāśikā.
30. Prakriyāsāra.
31. Hēlārājīya.
32. Pāṇinisūtravṛtti.
33. Kāśikāvyākhyā by Vidyāsāgara.
34. Rūpānayanapaddhativyākhyā.
35. Dhātupratyayapañjikāvyākhyā.
36. Vṛttiratna.
37. Vyākaraṇakārikā.
38. Do. with examples.
39. Śābdanirṇaya by Brahmadatta.
40. Śabdabhūṣaṇa.
41. Laghuvṛtti.
42. Liṅgānuśāsana.
43. Dhātvarthakārikā.
44. Śabdanirvacanakhaṇḍa.
45. Siddhāntakaumudīsaṅgraha.
46. Prakriyādīpikā.
47. Vakyasandhāna.
48. Kāśikāpañjikā.
49. Vṛttipradīpa.
50. Cintāmaṇi.
51. Prakriyāsarvasva.

Statement D showing the names of important works acquired in various subjects—*cont.*

Grammar—cont.

52. Dhātukāvya.
53. Kaiyaṭavyākhyā by Pravartaka.
54. Dhātuvṛtti.
55. Paramatakhaṇḍana.
56. Kavikāmadhēnu.
57. Vyākaraṇagrantha.
58. Vāmanalingānuśāsana.
59. Śabdakaumudīvyākhyā by Śokkanātha.
60. Śabdakaustubhaṭippaṇi.
61. Sarasvatīkaṇṭhābharaṇa by Bhōjadēva.
62. Vālmīkisūtravṛtti by Trivikrama.
63. Yaṅluksangrahaślōkavyākhyā.
64. Vyākaraṇakārikā.
65. Padyavṛtti.
66. Prakriyāsarvasva (Uttarabhāga).
67. Rūpāvatāravyākhyā.
68. Prakriyāsarvasvavyākhyā.
69. Uṇādivyākhyā.
70. Dhātuparibhāṣā.
71. Kaumudyarthaprakāśa.
72. Prākṛtasūtravṛtti by Rāmapāṇivāda.
73. Dhātukārikāvyākhyā.
74. Mahābhāṣyaṭīkā.
75. Prakīrṇaprakāśa.
76. Siddhāntakaumudīvilāsa by Lakshmi Narasimha.
77. Dhātukārikā.
78. Bṛhatśabdaratna.
79. Vibhaktivilāsa.
80. Sēkharacandrikā by Viśvanāthabhaṭṭa.
81. Ūṣmabhēdaprakāśikā.
82. Siddhāntacandrikāvivṛti.
83. Prabōdhacandrikā.
84. Sambandhōpadēśa.
85. Śiśubōdhinī.
86. Sārasvataṭīkā by Puñjarāja.

Lexicography (*Kōśa*).

1. Nānārthanighaṇṭu.
2. Śabdaratnākara.
3. Amarakōśavyākhyā by Subhūti.
4. Do. by Jātavēdas.
5. Do. : Laghubhāṣā.
6. Kēśavanighaṇṭu.
7. Amarapañjikā.
8. Paryāyapadāvali.
9. Dravyamuktāvali.
10. Amarakōśavyākhyā.
11. Nānārthaśabdakōśa.
12. Nānārtharatnamañjarī by Rāghavārya.
13. Amarakōśaghaṭana by Kṣīrasvāmin.
14. Amaravyākhyā by Appaya.
15. Do. : Bālabōdhini.
16. Naikarūpapadagraha.
17. Amarakōśavyākhyā : Sumati.
18. Nānārtharatnāvali.

Prosody.

1. Vṛttaratnākaravyākhyā : Kavicintāmaṇi.
2. Lakṣaṇadīpikā.
3. Kavikaṇṭhapāśa.

Purāṇas and Saṁhitās.

1. Amṛtataraṅginī.
2. Mūlastambapurāṇa.
3. Saṅgraharāmāyaṇa.
4. Rāmayaṇadīpikā.
5. Viṣṇusaṁhitāvyākhyā.
6. Kriyāgōpanarāmāyaṇa with a commentary.
7. Kṛṣṇapadī (commentary on Bhāgavata).
8. Bhadrakālyutpatti.
9. Harilīlāvivēka.
10. Vāyusaṁhitā.
11. Rāmāyaṇavyākhyā.
12. Kāśyapasaṁhitā.
13. Purāṇasaṅgraha.
14. Dēvīmāhātmyavyākhyā.
15. Bhāratasaṅgraha.
16. Harilīlā.
17. Bhāgavatavyākhyā by Citta Jñanaratna.
18. Agastyasaṁhitā.
19. Dēvīmāhātmyavyākhyā.
20. Bhagavannāmacintāmaṇi.
21. Bhaktimuktāphala.
22. Padayōjaṇā (commentary on Bhāgavata).
23. Hiraṇyagarbhasaṁhitā.
24. Bhāgavatavyākhyā by Rāghavānanda.
25. Sahyāmalakakṣētramāhātmya.
26. Kṛṣṇagītāvyākhyā : Hlādinī.
27. Garuḍapurāṇaṭīkā.
28. Triṁsacchlōkīvyākhyā.
29. Kalyāṇakāṇḍa.
30. Bhāgavatārtharatnamālā by Bhavadāsa.
31. Bhāgavatārthatattvadīpikā.
32. Bhāgavatavyākhyā : Budharañjanī.
33. Kāśīkhaṇḍavyākhyā.
34. Bhāgavatavyākhyā by Vēṅkaṭakṛṣṇa.
35. Do. by Janārdana.
36. Purāṇaratnāñjana.
37. Adhyātmarāmāyaṇaṭīkā.
38. Dēvīmāhatmyadīpikā.
39. Bhāratavyākhyā : Vyākhyānaratnāvali.
40. Rāmāyaṇakataka.
41. Rāmāyaṇarahasya.
42. Sarvārthasāra.
43. Yōgavāsiṣṭhavyākhyā.
44. Bhāgavataprakāśikā.
45. Puṣkaraprādurbhāvaṭīkā.
46. Srutigītāvyākhyā.
47. Bhāratavyākhyā (Nanda).
48. Purāṇasāra.
49. Purāṇasaṅgraha.
50. Bhāratarāmāyaṇasaṅgraha.
51. Bhāgavatasandarbha.
52. Cāturmāsyamāhātmya.

Statement showing the names of important works acquired in various subject—*cont.*

Dharmaśāstra.

1. Strīdharma.
2. Āśaucacandrikā.
3. Āśaucakēralī.
4. Yājñavalkyasmṛtivyākhyā by *Viśvarūpa*.
5. Haridīnaprakāśikā.
6. Dharma*śāstraviṣaya*.
7. *Vyavahārapadanyāsa*.
8. Āśaucāṣṭakavivaraṇa.
9. Āśaucapaddhati.
10. Āśaucadīpikāvivaraṇa.
11. Āśaucacintāmaṇi.
12. Āśaucāṣṭaki with commentary.
13. Pravaranirṇaya.
14. Ācārasaṅgraha.
15. Kēralācārasaṅgraha.
16. Vacanamālā.
17. Dhanavibhāgavyavasthāsaṅgraha.
18. Gautamasmṛtivyākhyā by Maskarin.
19. Agastyasaṁhitā.
20. Vratavallarī.
21. Āśaucadīpikāvyākhyā by Kōṭilinga.
22. Ekāśvāsaprāyaśoitta.
23. Amalā (commentary on Bōdhāyanasmṛti) by Paramēśvara.
24. Kāṇvāyanadharma.
25. Āhnikabhāskara by Yajñanārāyaṇa.
26. Āśvalāyanasandhyāmantrabhāṣya.
27. Mayūracitra.
28. Sadācārasārasaṅgraha.
29. Mudgalasmṛti.
30. Smṛtibhāskara.
31. Dānasāgara.
32. Smṛtidarpaṇa.
33. Yātrābhāgavata
34. Kāladīpa.
35. Śrāddhadīpa.
36. Smṛtisārasaṅgraha.
37. Vaiṣṇavasmṛtisāra.
38. Smṛtisarōjakalikā.
39. Gōpālārcanavidhi.
40. Kālasāra.
41. Śūrisarvasva.
42. Nityakṛtyapaddhati.
43. Jyōtiścandrōdaya.

Nyāya.

1. Tarkasaṅgrahaprakāśikā.
2. Vṛttidīpikā.
3. Nyāyasāra by Bhāsarvajña.
4. Kārikāvalīvyākhyā by Dēvīsahāya.
5. Padārtharatnamañjūṣā.
6. Tarkadīpikā.
7. Vaiśēṣikavastunirṇaya
8. Padārthadīpikāvyākhyā.
9. Cennubhaṭṭīyanirukti.
10. Nyāyasiddhāntamañjarīvyākhyā.
11. Maṇidarpaṇa by Rājacūḍāmaṇidīkṣita.
12. Nyāyasārapadapañjikā.
13. Tarkasaṅgrahavyākhyā.
14. Nyāyanayāmbudhisōpānōpadhāna.
15. Gōsāyipatrikāvivēcana (Jāgadīśi).
16. Evakāravādārtha.
17. Gaṅgāyāṁghōṣavādārtha.
18. Sādhyōpādhisāmānyavyāptipatra.
19. Jāgadīśīvyadhikaraṇadulāla.
20. Prāmāṇyavādakrōḍapatra.
21. Svatvavāda.
22. Anyathākhyātivāda.
23. Vyadhikaraṇavivēcana by Viśvanātha.
24. Dinakarīyavyākhyā by Śrīraṅganātha.
25. Tarkasaṅgrahadīpikāprakāśatippaṇa.
26. Vyutpattivādavyākhyā.
27. Tarkasaṅgrahadīpikāvivaraṇa.
28. Vyutpattivādatippaṇi.
29. Siddhāntacandrikāvyākhyā : Prasāda.
30. Līlāvatīvilāsa by Mahādēva.
31. Tamōvāda.
32. Nyāyasaṅgraha.
33. Nyāyacandrikā.
34. Tarkasaṅgrahavyākhyā by Harihara.
35. Nyāyamañjarī.
36. Nyāyasāravivṛti by Aparādityadēva.
37. Kaṇādasūtranibandha.
38. Nyāyaviṣaya.
39. Tarkasaṅgrahavṛtti by Śaṅkara.
40. Tattvārthadīpikā by Vādhūla Vēṅkaṭēśvara.
41. Upādhiprakaraṇa.
42. Daśaślōkī.
43. Mahāvidyāviḍambana.
44. Upādhiprakaraṇa by Udayana.
45. Upādhikhaṇḍana.
46. Mahāvidyāvyākhyā by Purusōttamavana.
47. Tārkikaraksāvyākhyāvyākhyā by Rāmēśvara.
48. Nyāyasūtratātparyatīkā by Vāgīśvara.
49. Nyāyaparišiṣṭa.
50. Do. vyākhyā Vāmēśvarādhvaga.
51. Daśaślokīvyākhyā by Pūrṇaprajña.
52. Mahāvidyāviḍambanavyākhyā by Ānandapūrṇa.
53. Vyutpattivādavyākhyā.
54. Bhāṣāratna.
55. Tarkasaṅgrahatattvārthabōdhikā.
56. Nyāyakaustubha.

Yōga.

1. Yōgasūtrārthacandrikā.
2. Yōgārṇava.
3. Yōgasūtrabhāṣyavivaraṇa by Śaṅkarācārya.
4. Vivēkamārtāṇḍa.
5. Yōgāmṛta.
6. Yōgasaṅgraha.
7. Yōgasūtrabhāṣya.
8. Yōgaviṣaya.
9. Haṭhasaṅkētacandrikā by Sundaradēva.
10. Yōgasūtravṛtti by Nārayāṇatīrtha.
11. Bhagavatīgītā.
12. Svātmayōgapradīpa.
13. Yōgārṇava.
14. Ādhāraṣaṭkavyākhyā.

Sāṅkhya.

1. Sāṅkhyasaptativyākhyā by Śaṅkarācārya.
2. Sāṅkhyatattvakaumudīvivaraṇa.
3. Sūtrabhāṣya by Vijñanabhikṣu.

Statement D.—showing the names of important works acquired in various subjects—*cont.*

Mīmāṁsā.

1. Saṅkarṣaṇakāṇḍabhāṣya by Dēvasvāmin.
2. Nayavivēka.
3. Mīmāṁsānyāyasaṅgraha.
4. Nayatattvasaṅgraha.
5. Vivēkatattva by Ravi.
6. Tantraṭikānibandhana.
7. Ṛjuvimalapanjikā.
8. Śābarabhāṣyavivaraṇa by Gōvinda.
9. Nayavivēkavyākhyā.
10. Śābarabhāṣyavyākhyā : Granthayōjanā.
11. Sūtrārthasaṅgraha by Parameśvarōpādhyāya.
12. Tattvāvirbhāva by Cidānanda.
13. Do. by Vyākhyā.
14. Sūtravṛtti.
15. Sūtravyākhyā : Sūtrārthadīpikā.
16. Soḍaśādhyāyī.
17. Do Vyākhyā.
18. Bhāvanākārikāvivaraṇa by Annambhaṭṭa.
19. Vidhivivēka by Nārāyaṇa.
20. Tantrādhikāraniṛṇaya by Bhaṭṭōji.
21. Vijayā (Commentary on Ajitā).
22. Nyāyapārāyana (Commentary on Tantravārtika).
23. Nītitattvāvirbhāvavyākhyā by Nīlakaṇṭha.
24. Kaumārilayuktimālā.
25. Mīmāṁsākāśikā (Commentary on Ślōkavārtika).
26. Bhāvanāvivēka by Maṇḍanamiśra.
27. Vibhramavivēka by do.
28. Padārthasaṅgraha.
29. Gōpālikā.
30. Sūtrārthasaṅgraha.
31. Sāstrōpanyāsamālikā.
32. Siddhāntamuṣṭi by Mādhava.
33. Mīmāṁsāvicāra.
34. Mīmāṁsānyāyasaṅgraha.
35. Tatkratunyāyavicāra.
36. Svādhāyāli (Hiṁdi)
37. Prakaraṇapañcikāvyākhyā.
38. Mimāṁsāviṣaya.
39. Nyāyakaṇikāvyākhyā.
40. Prakaraṇapañcikā.
41. Tantraratna.
42. Bhāvanāvivēkavyākhyā.
43. Adhikaraṇārthaślōkadīpikā by Udaya.
44. Nānārtharatnāvali.
45. Nayatattva.
46. Vākyārthamātṛkāvṛtti.

Vēdānta.

1. Śivārkamaṇidīpikāvyākhyā.
2. Īśvarapratyabhijñāvyākhyā.
3. Sārīrakatattvaprakāśa
4. Vivaraṇatātparyadīpikā by Citsukha.
5. Brahmasūtravyākhyā.
6. Avadhūtagītāvyākhyā.
7. Mūlamantrārthasāra.
8. Aṣṭākṣaradīpikā.
9. Sarvasiddhāntasaṅgraha.
10. Caturvēdatātparyasangrahavyākhyā.
11. Nyāyadīpāvalīvyākhyā by Ānandajñāna.
12. Bhāmatīvyākhyā by Allādisūri.
13. Pratyabhijñāvimarśavyākhyā.
14. Advaitaprakāśa.
15. Tattvōpadēsa.
16. Tātparyaprakāśikā by Akhaṇḍabhagavat.
17. Vēdāntasārasaṅgraha.
18. Vāsiṣṭha.
19. Bhāṣyabhāvaprakāśikā by Citsukha.
20. Vākyavṛttiṭīkā by Bōdhōttama.
21. Upasadanaprakaraṇavyākhyā by Ānandajñāna.
22. Adhikaraṇasaṅgati by Citsukha.
23. Sarvadarśanakaumudi by Mādhava Bhārati.
24. Īśvarapratyabhijñāsūtra.
25. Śrutiśārasamuddharaṇavyākhyā.
26. Advaitamuktāsara.
27. Advaitamuktāsaravyākhyā : Kānti.
28. Svātmajñānaprakarana by Saṅkarācārya.
29. Svātmajñānaprakaraṇavyākhyā by Kṛṣṇa pūjyapāda.
30. Vairāgyacandrōdaya.
31. Gūḍhārthadīpikā by Akhaṇḍadhāman.
32. Upadēśasāhasrīvyākhyā.
33. Nyāyapariśuddhivyākhyā.
34. Khaṇḍanamaṇḍana.
35. Mōkṣakathāsārasaṅkṣēpa.
36. Prabōdhapañcadasī with commentary.
37. Kṛṣṇagitāvyākhyā : Hlādini.
38. Nyāyasaṅgraha.
39. Siddhāntapañjara.
40. Nyāyasāra.
41. Īśvarapratyabhijñāsūtravimarśinīvyākhyā.
42. Gauḍapādīyabhaṣyaṭippaṇa.
43. Vādidhvaja.
44. Drāviḍavēdasaṁsktṛapadya.
45. Rāmānandīyavyākhyā.
46. Khaṇḍanakhaṇḍanavyākhyā by Varada.
47. Prapannalakṣaṇa.
48. Nyāyasaṅgraha.
49. Drāviḍavēdādhyayanapramāṇa.
50. Brahmānanda.
51. Vāsiṣṭhasāravivṛti.
52. Upaniṣatsāra.
53. Vidvaumukhabhūṣaṇaparikāra.
54. Puruṣārthasudhānidhāna.
55. Pañcaprakaraṇī.
56. Vēdāntasaptaśatī.
57. Vēdāntasaptaśativyākhyā.
58. Vēdāntahṛdaya.
59. Nyāyatattvavivaraṇa by Nṛsimhaprajña.
60. Āraṇyavṛttisambandhōkti.
61. Kaivalyadīpikāmukṭāphalatīkā by Hēmādri.
62. Bhāvaśuddhi (Brahmasiddhivyākhyā).
63. Pramāṇamālāvyākhyā by Citsukha.
64. Pramāṇamālāvyākhyā by Anubhūtisvarūpa.
65. Nirvēdagrantha.
66. Khyātivāda.
67. Mōkṣōdaya.

Statement D showing the names of important work acquired in various subjects—*cont.*

Vedanta—cont.

68. Tikāratna by Vidyāsāgara.
69. Vivaraṇatātparyadīpikā : Udyōtinī.
70. Bṛhadāraṇyavārtikavyākhyā.
71. Pañcaprakriyāvyākhyā.
72. Mōkṣanirṇaya.
73. Padārthatattvanirṇaya.
74. Naiṣkarmyasiddhivivaraṇa.
75. Gurusiśyasaṁvāda by Abihnava Gupta.
76. Nṛsiṁhatāpanīvyākhyā.
77. Śaṅkarahṛdayagamā.
78. Śaṅkarahṛdaya.
79. Viṣṇubhaṭṭīya.
80. Ātmajñānōpadēśavidhi.
81. Saṁkṣēpaśārīrakasambandhōkti by Vēdānanda.
82. Bhāṣyaprakaṭārtha.
83. Sārasaṅgrahabhūṣikā.
84. Dīpaprakāśikā.
85. Taittīriyabhāṣyavārtikaṭīkā.
86. Śārīrakamīmāṁsāsaṅgraha.
87. Adhikaraṇaratnamālā by Sukhaprakāśa.
88. Kaivalyadīpikāsnēha.
89. Tattvabōdhinī.
90. Anirvacanīyakhyātisamarpaṇa.
91. Āpastambādhyātmapaṭalavivaraṇa.
92. Iṣṭasiddhivyākhyā by Jñānōttama.
93. Nyāyasiddhāñjanavyākhyā.
94. Tattvānusandhāna.
95. Vēdāntasiddhāntamuktavalīvyākhyā.
96. Tattvaratnākara.
97. Viśiṣṭādvaitasamarthana.
98. Siddhāntadīpikā.
99. Akhaṇḍārthanirūpaṇa.
100. Piṭhakabhāṣya.
101. Gōvindabhāṣya.
102. Siddhāntaratna with Vyākhyā.
103. Hastāmalakapañcādhyāyī.
104. Khaṇḍanakhādyaṭīkā.
105. Vēdāntasārasarvasva.
106. Tattvōpadēśa.
107. Brahmasūtrārthasaṅgraha.
108. Bhāṣyārthasaṅgraha.
109. Śabdavṛttivivēka by Sarvajñātman.
110. Pañcaprakriyā.
111. Mañjarī.
112. Chāndōgyabhāṣyaṭippanī.
113. Nrsiṁhōttaratāpinīvyākhyā.
114. Naiṣkarmyasiddhicandrikā.
115. Ātmajñānavivaraṇa.
116. Brahmasiddhivyākhyā
117. Iṣṭasiddhivyākhyā : Tattvabōdha.
118. Madhumañjarī.
119. Pramānamālā by Ānandabōdha.
120. Vēdāntapañcakavyākhyā.
121. Vēdāntāryā by Nārāyaṇa.
122. Vākyavṛttivyākhyā.
123. Do. by Ānandasvarūpa.
124. Pañcīkaraṇavivaraṇa.
125. Sampradāyatilaka.
126. Śābdanirṇayadīpikā.
127. Tōṭakaślōkasambandhōkti.
128. Vivaraṇagūḍhārthadīpikā.
129. Vivaraṇavyākhyā.
130. Bhāṣyavyākhyā.
131. Puruṣārthaprabōdha.
132. Taittirīyōpaniṣadbhāṣyāvyākhyā.
133. Tōṭakavyākhyā : Tattvadīpikā.
134. Iṣṭasiddhi.
135. Vēdāntārthasārasaṅgraha.
136. Brahmasiddhi.
137. Do. Vyākhyā.
138. Khaṇḍana Khaṇḍanakhādyaṭīkā : Madhu.
139. Nyāyaprakāśikā.
140. Vēdāntakaumudī.
141. Ślōkatrayīvyākhyā.
142. Tōṭakavyākhyā.
143. Trayyantabhāvadīpikā.
144. Naiṣkarmyasiddhivyākhyā by Vidyāsurabhi.
145. Iṣṭasiddhivivaraṇa.
146. Naiṣkarmyasiddhisambandhōkti.
147. Bṛhadāraṇyabhāṣyārthasaṅgrahakārikā.
148. Abhiprāyaprakāśikā.
149. Pañcapādikāvyākhyā.
150. Śivasūtra.
151. Brahmādvaitaprakāśa.

1. Patraparīkṣā.
2. Āptaparīkṣā.
3. Pramāṇavyākhyā.
4. Jainadarśana.
5. Dēvāgamastuti.

Jainism.

6. Dēvāgamastutivyākhyā : Āptamīmāṁsā.
7. Tattvārthādhigamasūtra.
8. Do. with commentary by Dinakara.
9. Tattvārthanirūpaṇa (Prākṛta).

1. Rurujitpūjāvidhānapaddhati.
2. Prayōgasāra.
3. Tantrasamuccaya.
4. Do. Vyākhyā.
5. Do. Vivaraṇa.
6. Mahārthamañjarīvyākhyā.
7. Prapañcasāravyākhyā.
8. Do. Vivaraṇa.
9. Do. Vivaraṇavyākhyā.
10. Do. Sambandhaṭīkā.
11. Do. Vivṛti.
12. Do. Sambandhadīpikā.
13 Do. Dīpa.

Mantra.

14. Upāsakācāra.
15. Upāsakasaṁskāra.
16. Prayōgasāravyākhyā.
17. Yantralēkhanaprakāra.
18 Prayōgasamuccaya.
19. Upadēśasārasamuccaya.
20. Kriyāsāra.
21. Mahārthamañjarī.
22. Tripurīprakaraṇavyākhyā.
23. Aryāsaptakavyākhyā.
24. Tupākimantra.
25. Cidgaganacandrikā.

Statement D showing the names of important works acquired in various subjects—*cont.*

Mantra—cont.

26. Viśvāmitrasaṁhitā.
27. Vaśyamantraprayōga.
28. Śivakalyāṇānukramaṇikā.
29. Viṣṇukalyāṇānukramaṇikā.
30. Kautukacintāmaṇi.
31. Utsavasāra.
32. Vāsādhikāra.
33. Saṁhitāratnākara.
34. Nityōtsava.
35. Do. (Gaṇēśaprakaraṇa).
36. Laghuśyāmāvārāhīkalpa.
37. Vṛkṣakalpa.
38. Tripurāsārasamuccaya.
39. Laghubṛmhiṇi.
40. Viṣṇusahasranāmanirukti.
41. Śēṣasamuccaya.
42. Rudrādhyāyavṛtti.
43. Tantrapaddhati by Īśānadēva.
44. Śambhunirṇaya.
45. Do. Vyākhyā.
46. Śāmbhavōdayapaddhati.
47. Laghuvimarsiṇī.
48. Spandanirṇaya.
49. Śivadṛṣṭiśāstra.
50. Rasaviṣaya.
51. Sāraṇāprakaraṇa.
52. Siddhaāśmbhavatantra.
53. Kāraṇāgama.
54. Sāṅkhyāyanamantrōddhāra.
55. Mahāgamarahasya.
56. Kālaśaktivilāsa.
57. Dēvīmāhātmyaṭīkā.
58. Mantrarājārthadīpikā.
59. Dēvīkavacavyākhyā.
60. Mantramahōdadhinaukā.
61. Prayōgapaddhati.
62. Mantradarpaṇa.
63. Yajanakramadīpikā.
64. Nityāṣōḍaśikātantravyākhyā.
65. Pāśupata.
66. Kriyākāṇḍamālikā.
67. Prayōgasāravyākhyā.
68. Prapañcasāravṛtti.
69. Mantraratnākara.
70. Navagrahamantra.
71. Gaṇēśakalpa.
72. Tripurātrailōkyāmōhanakavacavyākhyā.
73. Mantrastōtrajāla.
74. Bagalāmukhīmantraprayōga.
75. Garuḍapañcākṣarīkalpa.
76. Tripurasundarīkalpa.
77. Kutakamantra.
78. Kukṣividyākalpa.
79. Śarabhasāluvapakṣirājakalpa.
80. Nṛsiṁhānuṣṭubhakalpa.
81. Traiṣṭubhakalpa.
82. Pippalādamantraprayōga.
83. Saṅkētadīpikā.
84. Upahāraprakāśikā.
85. Prauḍhākrama.
86. Śāradātilakavyākhyā.
87. Mantrakalpataru.
88. Puraścaraṇadīpikā.
89. Kādimatavyākhyā: Sōtumata.
90. Ṣaḍviṁśatitattvōpanyāsa.
91. Nārāyaṇīya.
92. Tattvasāra.

Tantras.

1. Ṛjuvimarśinī by Śivānanda.
2. Kumāratantra.
3. Prapañcasāravyākhyā by Trivikrama.
4. Prapañcasārasambandhadīpikā by Uttamabōdha.
5. Śkandasadbhāvatantra.
6. Śāstṛtantra.
7. Nārāyaṇātmakatantra.
8. Īśānagurudēvapaddhati.
9. Śaivāgamanibandhana.
10. Prayōgamañjarīvivaraṇa.
11. Kādimatavyākhyā Manōramā by Siṁharāja.
12. Pratiṣṭhāsamuccaya
13. Nārāyaniyātantravyākhyā.
14. Kalpanāratna.
15. Kalpanāratnavyākhyā.
16. Ratnāvalīpaddhati.
17. Pratiṣṭhātantra.
18. Kapiñjalasaṁhitā.
19. Pradyōtatantra.
20. Śēṣasamuccaya.
21. Tantrasamuccayavimarśinī.
22. Lakṣmītantra.
23. Do. Vyākhyā.
24. Kriyākairavacandrikā.
25. Mārkaṇḍēyasaṁhitā.
26. Kaulagajamardana.
27. Tāriṇīkulasudhātaraṅgiṇī.
28. Gautamīyatantra.
29. Śātvatāmṛtasāra.

Ślōtras.

1. Pādasaptati.
2. Laghustutibhāṣya.
3. Pratyabhijñāstutivyākhyā.
4. Sūryaśatakavyākhyā.
5. Ślōkapañcāśikāvyākhyā.
6. Hastāmalakastōtravyākhyā.
7. Mukundamālāvyākhyā.
8. Cellūripurīdēvīstuti.
9. Brahmanāmāvali.
10. Laghustōtra.
11. Do. Vyākhyā.
12. Āryādviśatī.
13. Saundaryalahārīvyākhyā.
14. Mahimnasstutivyākhyā.
15. Mukundamuktāvalistōtra.
16. Caitanyanāmāṣṭōttaraśataka.
17. Smaraṇamaṅgalastōtra.
18. Svaniyama.
19. Prēmāmṛtarasāyana.
20. Cāṭupuṣpāñjalistōtra.
21. Kṛpāmbhōdhistōtra.
22. Bhaktiratnāvali.
23. Ānandākhyastōtra.
24. Ānandacandrikāstōtra.

Statement D showing the names of important works acquired in various subjects—*cont.*

Stōtras—cont.

25. Pañcaślōkī.
26. Kēśavāṣṭaka.
27. Līlāmṛta.
28. Caitanyāṣṭaka.
29. Yamunāṣṭaka.
30. Gaṅgāṣṭaka.
31. Śrīmadgurudēvāṣṭaka.
32. Nityānandāṣṭaka.
33. Caitanyacandrāṣṭaka.
34. Harikusumastabaka.
35. Rādhāmukundāṣṭaka.
36. Gōpijanavellabhāṣṭaka.
37. Jagannāthāṣṭaka.
38. Rasamañjarīstōtra.
39. Vilāpakusumāñjali.
40. Utkaṇṭhamālikā.
41. Śrīrāmastava.
42. Dēvīsaptati.
43. Sahasranāmalaghuvivaraṇa.
44. Do. Nirukti.
45. Caṇḍikāsaptativyākhyā.
46. Lalitasahasranāmavyākhyā : Jayamaṅgalā by Bhaṭṭanārāyaṇa.
47. Mahimnasstutiṭīkā by Śvētagirimuni.
48. Yutabhṛnnāthastava.
49. Laghustutivyākhyā by Paramēśvara.
50. Dēvīstuti.
51. Laghustutivyākhyā by Simharāja.
52. Śaṅkarastōtia.
53. Śivastutī.
54. Sāmbastutivyākhyā.
55. Mayūraśatakavyākhyā by Śrīraṅgadēva.
56. Pārvatīstuti.
57. Jagadīśaśataka by Raghurājasiṁha.
58. Cidgaganacandrikā.
59. Āryādviśati by Kālikānanda.
60. Nāthanavaratnamālā by Bhāsurānandanātha.
61. Viṣṇusahasranāmabhāṣyakārikā.

Kāvya.

1. Rāmacampū.
2. Vāsudēvavijaya.
3. Do. Vyākhyā : Padacandrikā.
4. Vināyakōdaya.
5. Tripuradahanavyākhyā : Taipuradahanī.
6. Do. Arthaprakāśikā.
7. Candraprabhacaritavyākhyā.
8. Yaśodharacaritavyākhyā.
9. Māghavyākhyā by Dēvarāja.
10. Do. : Prakāśikā by Mādhava.
11. Do. : Sandēhavṣiauṣadhi.
12. Do. : Saṅgraha.
13. Do. : by Śrīkaṇṭha.
14. Do. : Padārthadīpikā.
15. Do. : Bālabōdhinī.
16. Rukminīpariṇaya.
17. Kēralacaritra.
18. Kṛṣṇavilāsa.
19. Subhadrāharaṇa.
20. Do. Vyākhyā.
21. Do. Vivaraṇa.
22. Rājasūyacampū.
23. Yudhiṣṭhiravijayavyākhyā by Srīkaṇṭha.
24. Yudhiṣṭhiravijayavyākhyā.
25. Do. by Cokkanātha.
26. Do. Vijayadarśikā.
27. Sārasaṅgraha.
28. Naiṣadhavyākhyā by Visvēśvara.
29. Kṛṣṇavilāsavyakhyā Vilāsinī
30. Naiṣadhavyākhyā : Kāmadūghā.
31. Do. Akṣaradīpikā.
32. Do. by Śrīdhara.
33. Do. do.
34. Kirātārujunyavīyākhyā by Dēvarāja.
35. Do. by Maṅgala.
36. Do. by Citrabhānu.
37. Do. by Vidyāmādhava.
38. Mālatīmādhavakathā by Pūrṇasarasvati.
39. Pañcakathāvyākhyā.
40. Bālabhāratavyākhyā.
41. Pañcakalyāṇacampū.
42. Mudrārākṣasakathāsāra.
43. Bharatacarita.
44. Ākhyātadīpikā on Raghuvaṁśa.
45. Do. Kumārasambhava.
46. Do. Mēghasandēśa.
47. Kumārasambhavavyākhyā by Dakṣiṇāvarta.
48. Do. by Nārāyaṇa.
49. Do. by Vidyāmādhava.
50. Do. by Aruṇagiri.
51. Śricihnakāvya.
52. Duṣkaramālāvyākhyā.
53. Rāsavilāsa.
54. Śivavilāsa.
55. Mānavēdacarita.
56. Rāmavijaya.
57. Mārutasandēśa.
58. Mayūrasandēśa.
59. Sētubandhavyākhyā : Rāmadṛṣṭi.
60. Do. by Miśramādhavayati.
61. Do. Samaviṣamaṭīkā.
62. Niranunāsikacampū
63. Raghuvīracarita.
64. Hanūmadapadāna.
65. Yamakakāvya.
66. Dhātukāvya.
67. Rāmāyaṇaprabandha.
68. Campurāmāyaṇavyākhyā.
69. Raghuvaṁśavyākhyā.
70. Do. by Aruṇagiri.
71. Subhadrāharaṇacampū.
72. Dēvīcariṭa.
73. Satyatapahkathā.
74. Acyutalīlā.
75. Cakōrasandēśa.
76. Sīvōdaya.
77. Gaurīkalyāṇa.
78. Do. Vyākhyā.

Statement D showing the names of important work acquired in various subjects—*cont.*

Kavya—cont.

79. Rāvanārjunīya.
80. Do. Vyākhyā.
81. Vināyakōdaya.
82. Bhāratakathā.
83. Karṇārjunīya.
84. Dakṣayāgacampū.
85. Padacandrikā.
86. Śukasandēśavyākhyā : Varavarṇinī.
87. Do. Cintātilaka.
88. Do.
89. Do. Vilāsinī.
90. Jānakīharaṇa.
91. Bhṛṅgasandēśa.
92. Uttararāmacaritakāvya.
93. Vairāgyacandrōdaya.
94. Kaṁsavaho (Prakrit with Chāyā).
95. Uṣāniruddha (do.)
96. Dhūrtānanda.
97. Rukmiṇīsvayaṁvara.
98. Syānandūracampū.
99. Nṛgamōkṣaprabandha.
100. Campubhāratavyākhyā.
101. Rāmānujacaritra.
102. Sarvakāvyasārasaṅgraha.
103. Prasaṅgābharaṇa.
104. Rukmiṇīpariṇayacampū.
105. Vikramārkacaritra.
106. Vallavīpallavōllāsa.
107. Campurāmāyaṇavyākhyā.
108. Do. by Kāmēśvara.
109. Gaṅgālaharīvyākhyā.
110. Viṭavṛtta.
111. Gāthāsaptaśativyākhyā
112. Rājasūya.
113. Śaurikathōdayavyākhyā.
114. Saṅgītakētucarita.
115. Jaḍavṛtta.
116. Uttaranaiṣadha.
117. Svātīśataka.
118. Nalacarita by Ravivarman.
119. Raghūdayavyakhyā by Rudramiśra.
120. Damayantīpariṇaya.
121. Viṣṇuvilāsakāvya.
122. Matsyaprabandha.
123. Gōvindacarita.
124. Kōkasandēśa.
125. Bhallaṭaśatakavyākhyā.
126. Kādambarikathāsaṅgraha by Vikrama.
127. Kādambarīkathāsāra by Abhinanda.
128 Taruṇabhārata.
129. Kalyāṇanaiṣadha.
130. Saṅkṣēpabhārata.
131. Saṅkṣēparāmāyaṇa.
132. Rāmakathā.
133. Rāmacarita.
134. Pārthacarita.
135. Draupadīsvayaṁvara.
136. Bhārata Campūsaṅkṣēpa.
137. Bhāratacaṅgraha.
138. Pārijātaharaṇa by Kavirāja.
139. Bhāratakathā.
140. Draupadīsvayaṁvarakathā by Cidambara-kavi.
141. Subhadrāharaṇakathā by Cidambara kavi.
142. Rukmiṇipariṇayakathā do.
143. Kṛṣṇagīti.
144. Rukmiṇīharaṇa.
145. Yudhiṣṭhiravijayavyākhyā : Padārtha cintāmaṇī.
146. Arthāntaranyāsakōśa.
147. Gītagōvindavyākhyā.
148. Kṛṣṇakarṇāmṛtavyākhyā: Bhagavad-bhaktirasāyana.
149. Bhāvamañjarī.
150. Caturścitrarāmāyaṇa.
151. Śāntiśataka.
152. Kavicintāmaṇi.
153. Camatkāracandrikā.
154. Caitanyacaritāmṛta.
155. Saṅkṣēpabhāgavatāmṛta.
156. Uddhavadūta with commentary.
157. Haṁsadūta with commentary.
158. Caitanyacandrāmṛta.
159. Praṇāmapaddhati.
160. Saguṇapaddhati.
161. Muktacintāmaṇi.
162. Bhagavadbhaktivilāsavyākhyā.
163. Bhagavadbhaktiratnāvali.
164. Haribhaktisudhākara.
165. Muktācarita.
166. Bhaktirasāmṛtasindhu.
167. Bhaktirasarāt.
168. Bhaktirasāmṛta.
169. Bhāratāmṛta.
170. Haribhaktisārōddhāra.
171. Hanūmaddaṇḍaka.
172. Māghavyākhyā: Sandēhaviṣauṣadhi.
173. Māghasāraṭīkā.
174. Māghavyākhyā by Jayasiṁha.
175. Kumārasambhavavyākhyā by Jayasimha.
176. Yudhiṣṭhiravijayavyākhyā.
177. Māghavyākhyā : Naukā.
178. Ānandabṛndāvanacampū.
179. Yudhiṣṭhiravijayavyākhyā by Acyuta.
180. Naiṣadhavyākhyā : Akhilarañjana.
181. Naiṣadhaṭīkā.
182. Do. by Prēmacandra.
183. Haṁsasandēśavyākhyā.
184. Kṛṣṇavilāsavyākhyā : Bālapāṭhya.
185. Lalitāvilāsa.
186. Surēndracarita.
187. Mēghasandēśavyākhyā by Dakṣiṇāvarta.
188. Sannītirāmāyaṇa.
189. Pāṇḍavacarita.
190. Kādambakīṭīkā.
191. Rāvaṇavadhavyākhyā.
192. Rukmīṇīkalyāṇa by Vidyācakravartin.
193. Bhattīkāvyavyākhyāvimarśa.
194. Avantisundarīkathā.
195. Vākyāvali by Vāsudēva.
196. Mēghasandēśavyākhyā : Sumanōramaṇī.
197. Cakōrasandēśa.
198. Pāṇḍavacaritrasaṅgraha.
199. Gōpikōnmāda.
200. Uttararāmāyaṇaprabandha.
201. Vṛttaratnārṇava.

Statement D showing the names of important works acquired in various subjects—*cont.*

Kavya—cont.

202. Aṣṭamīmahōtsavacampū.
203. Yadunāthacarita.
204. Syānandūrapuraprabandha.
205. Subhāṣitāvali (called Vidagdha Jānavallabha) by Vallabhadēva.
206. Raghuvīravilāsa.
207. Kirātārjunīyavyākhyā
208. Campūrāmāyaṇa by Ekāmranātha.
209. Kādambarīsaṅgraha.
210. Prākṛtasaptaśatīvyākhyā.
211. Rāghaviyavyākhyā.
212. Vāsavadattāvyākhyā by Trivikrama.
213. Dhātukāvyavyākhyā : Kṛṣṇārpaṇa.
214. Bālabhāratavyākhyā : Manōharā
215. Viṣṇuvilāsavyākhyā : Viṣṇupriyā.
216. Kumārasambhavacampū.
217. Śrī Kṛṣṇavijaya.
218. Raghuvaṁśavyākhyā by Mahēśvara.
219. Subhadrāharaṇavyākhyā.
220. Rāmavijaya.
221. Raghūdaya.
222. Subhāṣitāvali.
223. Bṛhatkathāmaūjarī.
224. Dūtavākya.
225. Vidagdhamādhavaṭīkā.
226. Ratnamālā.
227. Āryāśaptaśatīvyākhyā.

Nāṭaka (*Drama*).

1. Uttararāmacaritalaghuṭīkā.
2. Do. Vyākhyā : Bhāvārthadīpikā.
3. Uttararāmacaritavyākhyā.
4. Prabōdhacandrōdayavyākhyā : Nāṭakābharaṇa.
5. Bhgavadajjukā.
6. Do. Vyākhyā.
7. Gōgrahaṇa (same as Pañcarātra).
8. Kalyāṇasaugandhika by Nilakaṇṭha.
9. Madhyamavyāyōga.
10. Karpūramañjarīvyākhyā.
11. Do. by Kṛṣṇasūnu.
12. Do. Siṁharāja.
13. Dūtavākya.
14. Mānavēdasaṭṭaka.
15. Karṇakavacaharaṇa (Same as Karṇabhāra).
16. Bālarāmāyaṇaṭikā.
17. Dūtaghaṭōtkaca.
18. Anargharāghavavyākhyā by Pūrṇasarasvati.
19. Gadāyuddha (same as Ūrubhaṅga).
20. Śṛṅgāraśēkhara.
21. Pādatāḍitaka.
22. Pratimārāma (same as Pratimā).
23. Padmaprābhṛta.
24. Bhāṇaviśēṣa.
25. Do.
26. Pratijñāyaugandharāyaṇavyākhyā.
27. Indumatīrāghava.
28. Mahānāṭakasūktisudhānidhi by Bōdhāyana.
29. Candralēkhāsaṭṭaka.
30. Mālatimādhavyākhyā by Pūrṇasarasvatī.
31. Bhīmaparākrama.
32. Vatsarājacarita or Vīṇāvāsavadaṭṭa.
33. Candrikākalāpīḍa.
34. Damayantīkalyāṇa.
35. Śākuntalavyākhyā : Bālagōvinda.
36. Śākuntalacarcana.
37. Do. Vyākhyā : Anvayabōdhinī.
38. Do. do. by Sūryasūnu.
39. Abhirāmacitralēkha.
40. Kaumudīmahōtsava.
41. Kādambarīnāṭaka.
42. Bhāṇa.
43. Anaṅgajīvana.
44. Lakṣmīmānavēda.
45. Mānavēdacarita.
46. Kuṇḍapallibhāṇa.
47. Nalābhyudaya.
48. Kamalinīrājahaṁsa.
49. Vasantabhūṣaṇabhāṇa.
50. Traivikrama.
51. Abhiṣēkanāṭaka.
52. Bālacarita.
53. Avimāraka.
54. Svapnavāsavadatta.
55. Nāgānandavyākhyā.
56. Āścaryacūḍāmaṇivyākhyā.
57. Mahiṣamaṅgalabhāṇa.
58. Mantraṅkavyākhyā.
59. Kamalinīkalahaṁsa by Nīlakaṇṭha.
60. Madanamañjarī.
61. Tapatīsaṁvaraṇavyākhyā.
62. Cārudatta.
63. Mattavilāsa.
64. Viddhasālabhañjikā.
65. Sākuntalavyākhyā.
66. Raghuvīracarita.
67. Sēvantikāpariṇaya by Cokkanātha.
68. Kumārīvilasita by Sudarśana.
69. Śṛṅgāraśēkharabhāṇa.
70. Kālīkéliyātrabhāṇa.
71. Anargharāghavavyākhyā.
72. Śākuntaladivyākhyā.
73. Śākuntalavyākhyā.
74. Bālarāmāyaṇaṭikā.
75. Karpūramañjarīṭippaṇa.
76. Anargharāghavavyākhyā by Kṛṣṇa.
77. Kādambarīkalyāṇa.
78. Bhāskarabhāṇa.
79. Mālavikāgnimitravyākhyā.
80. Karpūramañjārivyākhyā.
81. Subālavajratuṇḍa.
82. Madanakētucarita.
83. Anargharāghavavyākhyā by Harihara.
84. Madhurāniruddha.
85. Bhagavadajjukāvyākhyā.
86. Taruṇabhūṣaṇabhāṇa.
87. Kanakalēkhā by Vāmanabhaṭṭabāṇa.
88. Sītārāghava.
89. Mantraṅkavyākhyā.
90. Viddhasālabhāñjikāvyākhyā.
91. Śṛṅgāramañjari by Ratipati.
92. Ūbhayābhisārikā.
93. Kuṇḍapallibhāṇa.
94. Ravivarmabhāṇa.
95. Mudrārākṣasavyākhyā.

Statement D showing the names of important works acquired in various subjects—*cont.*

Rhetoric (*Alankāra*).

1. Sarasvatīkaṇṭhābharaṇavyākhyā by Narsiṁha.
2. Dhvanyālōkalōcanavyākhyā : Kaumudī.
3. Do. Añjana.
4. Do.
5. Do.
6. Do.
7. Alaṅkāracintāmaṇi.
8. Alaṅkārasarvasvaṭīkā : Samudrabandha.
9. Do. by Śrīvidyācakravartin.
10. Kāvyādarśavyākhyā by Vādighaṇṭala.
11. Do. by Yāmuna.
12. Do. : Śrutapālinī.
13. Do. by (anonymous).
14. Kāvyaprakāśavyākhyā by Mahēśvara.
15. Do. by Yajñēśvara.
16. Do. by Bhaṭṭagōpāla.
17. Do. by Śrīvidyācakravartin.
18. Do. by Bhāskara.
19. Do. : Uttējinī.
20. Sāhityasāmrājyavyākhyā by Sudhīndra.
21. Alaṅkāramīmāṁsā by Kṛṣṇasūri.
22. Kāvyōllāsa.
23. Daśarūpakaṭīkā by Nṛsiṁha.
24. Sāhityakaumudī.
25. Camatkāracandrikā.
26. Alaṅkāraviṣaya.
27. Bhāmahālaṅkāra.
28. Śṛṅgāraprakāśa.
29. Sāhityacintāmaṇi.
30. Sāhityakalpalatikā.
31. Bhāvaprakāśa.
32. Rasakalikā.
33. Udbhaṭālaṅkāravivṛti.
34. Kāvyakāmadhēnu.
35. Rājarājīya.
36. Kāvyakalānidhi.
37. Maṅkhukasūtrasaṅgati.
38. Sāhityadarpaṇavyākhyā by Mahēśvara.
39. Dhvanyālōkalōcanakārikā.
40. Vyaktivivēka.
41. Vyaktivivēkavyākhyā.
42. Kāvyaprakāśavyākhyā by Yajñēśvara.
43. Sāhityasāmrājya.
44. Kāvyaprakāśasambandhavāda.
45. Vakrōktijīvita.
46. Vṛttivārtikavyākhyā.
47. Sarvasvavyākhyā.
48. Kāvyaprakāśavyākhyā by Gōpala.
49. Sāhityadīpikā by Bhāskaramiśra.
50. Alaṅkāraṭīkāsaṅgraha.
51. Bhāvavivēka.
52. Rasārṇava.
53. Rasaviṣaya.
54. Rasakalpadruma.

Nātya.

1. Hastalakṣaṇadīpikā.
2. Nāṭyaśāstra by Bharata.
3. Nāṭyaśāstravyākhyā : Abhinavabhārati.
4. Sāhityasāra.
5. Arjunādimatasāra.
6. Naṭāṅkuśa.
7. Tālahṛdayalakṣaṇa.
8. Tālaprastāra.

Music (*Sangita*),

1. Tālavidhāna.
2. Saṅgītasudhā.
3. Saṅgītaviṣaya.
4. Aumāpata.
5. Saṅgītasudhākara.
6. Śaṅkarīsaṅgīta.

Erotics (*Kāmaśāstra*).

1. Kāmaprābhṛtaka.
2. Kāmānanda.
3. Raticandrikā.
4. Kandarpacūḍāmaṇi (Vṛtti on Vātsyāyāna's Kāmasūtra.
5. Vātsyāyanavyākhyā : Jayamaṅgalā.
6. Vātsyāyanavyākhyā : Nṛsiṁhapaṇḍitīya.
7. Anaṅgarahasyvyākhyā.
8. Dattakasūtravṛttibhāga.
9. Pañcasāyaka.
10. Smaradīpikā.
11. Śṛṅgārakautūhala.

Ratnaśāstra.

1. Buddhabhaṭa.

Śilpa (*Carpentry and Architecture*).

1. Śilpaśāstra.
2. Manuṣyālayacandrikā.
3. Do. commentary.
4. Śilparatna.
5. Vāstuvidyā.
6. Śilpaśāstrāvali.
7. Gurudēvapaddhati.
8. Sanatkumāravāstuṭīkā.
9. Mayamata.
10. Mayaśilpa with Telugu commentary.
11. Mānavavāstulakṣaṇa.
12. Vāstulakṣaṇa
13. Vāstuvidyāvyākhyā.
14. Vāstuśāstrasaṅgraha.
15. Aṁśumatkalpa.

Agriculture.

1. Kṛṣiparāśara.

Medicine (*Vaidya*).

1. Aṣṭāṅgahṛdayavyākhyā.
2. Do. : Pāṭhya.
3. Do. : Sahasrapadī.
4. Do. : Hṛdayabōdhinī.
5. Aṣṭāṅgahṛdayavyākhyā : Hṛdaya.
6. Aṣṭāṅgasaṅgrahavyākhyā : Indu.
7. Aṣṭāṅgahṛdayavyākhyā : Indu.
8. Aṣṭāṅgahṛdaya with Tamil meaning.

Statement D showing the names of important works acquired in various subjects—*cont.*

Medicine (*Vaidya*)—cont.

9. Aṣṭāṅgahṛdaya with Malayālam translation.
10. Viṣajyōtsnikā.
11. Lakṣaṇāmṛta.
12. Cikitsāgrantha.
13. Āyurvēdatantra.
14. Catussaṣṭijvaracikitsā.
15. Cikitsāmañjarī.
16. Pālakāpya.
17. Mātaṅgalīlā.
18. Sannipātalakṣaṇa.
19. Vasantacandrōdaya.
20. Suśrutavyākhyā.
21. Viṣavaidya.
22. Rasamañjarī.
23. Sahasrayōga.
24. Yōgasaṅgraha.
25. Vaidyamanōramā.
26. Vaidyagrantha.
27. Yōgaratnasamuccaya.
28. Viṣanārāyaṇī.
29. Mṛḍānītantra.
30. Rasāṅkuśa.
31. Rasahṛdaya.
32. Kanakamañjarī.
33. Aṣṭāṅgahṛdayavyākhyā: Hṛdayabōdhikā: Uttar sthāna.
34. Sadvaidyajīvanavyākhyā.
35. Dravyādiguṇākara.
36. Abhinavacintāmaṇi.
37. Śuddhidīpikā.
38. Vaidyasarvasva.
39. Vaidyasāra by Nīlakaṇṭha.
40. Aṣṭāṅgahṛdayavyākhyā: Śaśilēkhā by Indu.
41. Do. Śaśilēkhā by Plandolmoose.
42. Rasaratnākara by Nityanātha.
43. Viṣanārāyanīya with a commentary.
44. Aṣṭāṅgahṛdayavyākhyāsāra.
45. Rasāyanatantra.
46. Upadēśasārasamuccaya.
47. Rasārṇava.
48. Santānacikitsita.
49. Aśvacikitsā.
50. Rasāyanataraṅgiṇī.
51. Vaidyarasāmṛtasindhu.
52. Abhinavacintāmaṇisāraṭīkā.
53. Pathyāpathyaviniścaya saṅgraha.
54. Sārasaṅgraha.
55. Vaidyakalpataru.
56. Āyurvēdakalpataru.
57. Vaidyasārasaṅgraha.
58. Mādhavanidānavyākhyā: Bālabōdhinī.
59. Vaidyahṛdayānanda.
60. Sāramālā.

Gaṇita (*Astronomy and Mathematics*).

1. Tantrasaṅgraha.
2. Do. vivṛti—Laghvī.
3. Do. vyākhyā.
4. Gaṇitagrantha.
5. Sūryasiddhāntavyākhyā.
6. Do. Malayālam.
7. Uparāgakriyākrama.
8. Gaṇitasārasaṅgraha.
9. Do. with Kanarese commentary.
10. Gaṇitasārasadratnamālā.
11. Mahābhāskarīyavyākhyā.
12. Grahacāranibandhana.
13. Gaṇitaviṣaya.
14. Āryabhaṭiyavyākhyā.
15. Kriyākrama.
16. Gōlasāra.
17. Gaṇitadarpaṇa.
18. Laghubhāskariyavyākhyā.
19. Mānasavyākhyā: Vāsanā.
20. Navagrahacāraviṣaya.
21. Līlāvatīvyākhyā: Kriyākramakarī.
22. Do. by Paramēśvara.
23. Gaṇita.
24. Laghumānasavyākhyā by Paramēśvara.
25. Do. by Sūryadēva.
26. Laghukālārpaṇa.
27. Candracchāyāgaṇita with Vyākhyā.
28. Bhāskarīyabhāṣya by Gōvindasvāmin.
29. Siddhāntadarpaṇa by Nīlakaṇṭha.
30. Gōladīpikā.
31. Prakīrṇasaṅgraha.
32. Siddhāntaśēkhara.
33. Do. Vyākhyā by Maṅkibhaṭṭa.
34. Siddhāntavyākhyā.
35. Yuktibhāṣā.
36. Āryabhaṭatantra.
37. Jyōtissāra.
38. Karaṇōttama.
39. Līlāvatīvyākhyā.
40. Lōkacandrikā.
41. Brahmasiddhānta.
42. Vāsiṣṭhasiddhānta.
43. Uparāgakriyākrama.
44. Bhāskarīyaṭīkā.
45. Pañcāṅgagaṇana.
46. Anilavākya.
47. Pañcāśikāṭīkā.
48. Vākyakaraṇa.
49. Bhāskarīyavyākhyā.
50. Karmadīpikā.
51. Sūryasiddhāntavivaraṇa.
52. Gargasaṁhitā.
53. Siddhāntaśēkhara
54. Vyatīpāṭāṣṭakavyākhyā Prabōdhinī.
55. Mahābhāskarīyabhāṣya.

Jyautiṣa (*Astrology*).

1. Jyautiṣadīpamālā.
2. Bṛhajjātakavyākhyā: Naukā.
3. Do. : Viṣamākṣaravivṛti.
4. Do.
5. Muhūrtaratna.
6. Subōdha.
7. Śīghrabōdha.
8. Muhūrtamañjarī.
9. Jātakapaddhativyākhyā.
10. Jātakapraśnacintā.

Statement D showing the names of important works acquired in various subjects—*cont.*

Jyantisa (*Astrology*)—cont.

11. Muhūrtābharaṇa.
12. Muhūrtapadavī.
13. Do. Vyākhyā.
14. Do. do. (Malayalam).
15. Do. do. Phaladīpikā.
16. Laghusaṅgraha.
17. Candrābharaṇahōrā.
18. Praśnaviṣaya.
19. Praśnasāra.
20. Jātakādēśamārga.
21. Ṣatpañcāśikāvyākhyā.
22. Do. by Paramēśvara.
23. Vyatīpātāṣṭakavyākhyā.
24. Muhūrtadōṣakathaṇa.
25. Praśnarīti.
26. Jyautiṣaviṣaya.
27. Phalasārasamuccaya.
28. Praśnaviṣaya.
29. Muhūrtadarśana by Vidyāmādhava.
30. Jaiminisūtravyākhyā : Jātakasārasaṅgraha
31. Jyautiṣakalpadruma.
32. Kāladīpikā.
33. Kriyākrama.
34. Jyautiṣa.
35. Daivajñavilāsa.
36. Sarvasiddhi.
37. Muhūrtavidhāna.
38. Muhūrtamādhavīyavyākhyā.
39. Jātakacandrikā.
40. Camatkāracintāmaṇi.
41. Kālanirṇaya.
42. Kālavidhānapaddhativyākhyā.
43. Daivajñaratna.
44. Mahāparāśara.
45. Gautamasaṁhitā.
46. Kāladīpikā.
47. Skandaśārīraka (Palmestry).
48. Jyōtiśśāstrasāra.
49. Jyautiṣamañjarī.
50. Jyōtissāra.
51. Jyōtirmuktāvali.
52. Jātakālaṅkāraṭīkā.
53. Jātakaratnākara.
54. Haladharasaṁhitā.
55. Bhujabalanibandha.
56. Adbhutāmṛta.
57. Śuddhidīpikā with commentary.
58. Jātakapaddhati.
59. Praśnamārgavyākhyā.
60. Karmadīpikā.
61. Muhūrtadarpaṇavyākhyā by Vidyāmādhava.
62. Kṛṣyādisamayanirṇaya.
63. Mṛtyuyōgaprakāśikā.
64. Kṛṣnīya.
65. Cōliyapraśna.
66. Jyautiṣasārasaṅgraha.
67. Kāśyapasaṁhitā.
68. Pañcapakṣiśāstra.
69. Jātakakarmapaddhativyākhyā by Paramēśvara.
70. Do. by Sūryadēva.
71. Do. by Bālaprabōdhinī.
72. Sadratnamālā.
73. Kālāmṛta (Uttarabhāga).

Politics (*Arthaśāstra*).

1. Laghucāṇakyanīti.
2. Vṛddhacāṇakyanīti.
3. Rājanītisamuccaya.
4. Nītisārapañcikā.
5. Arthaśāstra by Cāṇakya.
6. Do. Vyākhyā : Nayacandrikā.
7. Do. do. by Bhaṭṭasvamin.
8. Arthaśāstra Vyākhyā (Malayalam translation).
9. Nītiśāstrasamuccaya.
10. Bṛhaspatisūtra.
11. Nītivākyāmṛta.
12. Kāmandakīya Jayamaṅgalā.

History.

1. Gaṅgavaṁśānucarita.
2. Koccirājacarita (Malayalam).

Telugu.

1. Lakṣaṇagranthamu.
2. Chaudassu padyamulu.
3. Chandōniraṅkuśamu
4. Kavijanasañjīvanī.
5. Jānakīrāmaśatakamu.
6. Nrsiṁhapurāṇamu.
7. Śrīraṅgamāhātmyamu by Varadarāja.
8. Mādhavaśatakamu.
9. Śrīśītiśatakamu.
10. Rāmaśatakamu.
11. Mārutīśatakamu.
12. Rāmaprabhuśatakamu.
13. Dēvacūdāmaṇiśatakamu.
14. Vēṇugōpālaśatakamu.
15. Bhāratīśatakamu.
16. Sētukhaṇḍamu.
17. Vēṅkaṭācalamāhātmyamu.
18. Vijayarāmacaritramu.
19. Nīlācalamāhātmyamu.
20. Hālāsyamāhātmyamu.
21. Kārtikamāhātmyamu.
22. Tārakbrahmamantramāhātmyamu.
23. Kavijanasañjīvanī.
24. Nalacaritramu by Rāmakṛṣnakavi.
25. Śṛṅgāraśakuntalamu.
26. Jyoutiṣārṇavanavanītamu.
27. Aṇḍapiṇḍabrahmāṇḍavivaraṇamu.
28. Navarātracarītramu by Kumarēśarāya.
29. Āndhracintāmaṇi.
30. Śaṅkaravijayamu.
31. Kapilagōsaṁvādamu.
32. Laghupaṇḍitīya (Āndhracintāmaṇi Vyākhyā).
33. Daśāvatārapadyaṭīkā.
34. Dharmagupābhyudayamu.
35. Upamanyucaritramu.

Statement D showing the names of important works acquired in various subjects—*cont.*

Telugu—cont.

36. Airāvatacaritramu.
37. Cāṭupadyamulu.
38. Rukmavatīpariṇayamu.
39. Sakalalakṣaṇasārasaṅgrahamu.
40. Avatāracaritramu.
41. Purūravaścarītramu (printed).
42. Sāraṅgadharacaritramu.
43. Nāradapurūravassaṁvādamu.
44. Kālindīpariṇayamu.
45. Namaśśivāyaśatakamu.
46. Rāmakathāsudhālaharī.
47. Sirutoṇḍacaritramu.
48. Kalyāṇamāhātmyamu.
49. Vaidyaśāstrārthasārasaṅgrahamu.
50. Aśvaśāstramu.
51. Saṅgītasarvārthasārasaṅgrahamu.
52. Bharataviṣayamu.
53. Marṛibasavapurāṇamu.
54. Śivarātrimāhātmyamu.
55. Gautamīmāhātmyamu.
56. Jānakīvallabhaśatakamu.
57. Hanumadvijayamu.
58. Śārdūlaśatakamu.
59. Bhāvanārṣimāhātmyamu.
60. Haimavatīpariṇayamu.
61. Varāhapurāṇamu.
62. Kālikākhaṇḍamu.
63. Guttenadēvīrāmāyaṇamu.
64. Caturvēdasārasaṅgrahamu.
65. Śivatattvasāramu.
66. Aṣṭāvakragītalu.
67. Mantrarājadīpikā.
68. Matsyapurādhināthastōtra.
69. Antarārthavivaraṇamu.
70. Guḍugulavacanamu.
71. Dakṣiṇāmūrti vilāsa.
72. Rāmānujaśatakamu.
73. Sakālārthagurubōdhasāramu.
74. Aparōkṣānubhūti.
75. Vēdāntavicāraṇamu.
76. Praṇavasāramu.
77. Ṣaṭsthaladarpaṇamu.
78. Paratattvaprakāśikā.
79. Vēdavēdāntatarpaṇamu.
80. Jñānāñjanēyamu.
81. Śrīraṅgamāhātmyamu.
82. Rudrākṣamāhātmyamu.
83. Pārijātamu.
84. Siriyālacaritramu.
85. Vēṇugōpālaśatakamu by Raṅgarāya.
86. Varāhapurāṇamu by Haribhaṭṭu.
87. Lakṣyasāramu.
88. Lakṣmīnārayaṇasaṁvādamu.
89. Śaṅkarācāryavijayamu.
90. Allamanāyakēndraśatakamu.
91. Bhallāṇadaṇḍakamu.
92. Gaurīkalyāṇamu.
93. Airāvatacaritramu.
94. Citrāṅgadavilāsamu.
95. Dharmagōcaritamu.
96. Rāghavacaritramu.
97. Gaṅgāvivāhamu.
98. Rudrākṣamāhātmyamu.
99. Gōpālalīlāsudhālaharī.
100. Jātakadarpaṇamu.
101. Rāmasōdarasaparyā.
102. Bhallāṇacaritramu.
103. Dīkṣābōdhamu.
104. Sōmavāravratamāhātmyamu.
105. Saṅkalpasūryōdayamu.
106. Rāmaprabhuśatakamu.
107. Magaṭapallikāmayaśatakamu.
108. Hariścandrakathā.
109. Andhrabhāṣāratnākaramu.
110. Tārakabrahmarājīyamu.
111. Murumuḷḷa Virasaṅkaraśatakamu.
112. Rāmarasāmṛtasindhu.
113. Vāstuśāstramu.
114. Bhadrācalaśatakamu.
115. Kannamanāyakaśatakamu.
116. Narasiṁhaśatakamu.
117. Rāghavaśatakamu.
118. Cīnaveṅkannaśatakamu.
119. Varāhanṛsiṁhaśatakamu.
120. Rāghavapāṇḍavayādavīyamu by A. Vīrabhadrakavi.
122. Rāmaśatakamu.
123. Vīṣṇupurāṇamu by Bhāvanārayaṇakavi.
124. Viraśaivācārasaṅgrahamu.
125. Sītāvijayamu.
126. Lakṣmaṇavijayamu.
127. Brahmāṇḍavacanamu.
128. Kālīndīkalyāṇamu.
129. Vacanavicitrarāmāyaṇamu.
130. Daśaratharāmaśatakamu.
131. Nagarakhaṇḍamu.
132. Bhārgavapurāṇamu.
133. Mairāvaṇacaritra (Dvipada).
134. Nāradīyapurāṇamu by Allāḍa Nṛsiṁhakavi.
135. Vaikuṇṭhamāhātmyamu.
136. Tulasīmāhātmyamu.
137. Śrīnivāsavilāsamu.
138. Tattvasaṅgraharāmāyaṇamu.
139. Bṛhannāradīyamu.
140. Śēṣadharmamulu.
141. Sukumārīpariṇayamu.
142. Cāmpēyaśatakamu.
143. Pṛthucaritramu.
144. Suratānīpariṇayamu.
145. Vīcitrarāmāyaṇamu.
146. Rāmakathāsudhārṇavamu.
147. Sahasrakaṇṭharāmāyaṇamu.
148. Mēghasandēśamu.
149. Mitravindāparīnayamu.
150. Lalitāmbōpākhyānamu.
151. Gaurīsaṁvādamu.
152. Saṅkalpusūryōdayamu.
153. Basavakalyāṇamu.
154. Sakalalakṣaṇasārasaṅgrahacintāmaṇi.
155. Prabōdhacandrōdayamu.
156. Kalāśāstramu.
157. Rukmiṇīkalyāṇamu.
158. Vīrabhadravijayadaṇḍakamu.
159. Vīrarāghavacaritramu.
160. Gaṇacaturthyupākhyanamu.
161. Śṛṅgārarāmāyaṇamu.

Statement D showing the names of important works acquired in various subjects—*cont.*

Telugu—cont.

162. Puruṣōttamaśatakamu.
163. Indumatīpariṇayamu.
164. Aparōkṣānubhūti.
165. Mahāvākyavivēkamu.
166. Madanasāyakavilāsamu.
167. Sītāvaravilāsamu.
168. Caṇḍēśvaryutsavamu.
169. Śaivāgamasikhāmaṇi.
170. Brahmōttarakhaṇḍamu by Sōmanāthakavi.
171. Gaṇanāthābhyudayamu.
172. Gñānacintāmaṇi.
173. Vīrarāghavakṛtalu.
174. Tārakabrahmamu.
175. Viśvanāthaśatakamu.
176. Vyāsabhujastambhamu
177. Puruṣōttamacaritramu.
178. Śārdūlaśatakamu.
179. Śāradarāmāyaṇamu.
180. Dharmāṅgadacaritramu.
181. Bhāratasāvitri.
182. Kṛṣṇalilāvilāsamu.
183. Aṇḍapiṇḍabrahmāṇḍavivaraṇamu.
184. Varuṇātmajākumbhēśvaracaritramu.
185. Kriyāyōgasāramu.
186. Vimalāṅgīpariṇayamu.
187. Jānakīrāmasārvabhaumaśatakamu.
188. Kalpalatā.
189. Sūryasiddhāntaṭīkā.
190. Karmavipākamu.
191. Bhūbhramaṇavādanirākaraṇamu.
192. Anantacchandassu.
193. Tulasīrāmāyaṇamu.
194. Sāmbōpākhyāṇamu.
195. Jāmbavatīpariṇayamu.
196. Basavavijayamu.
197. Śaivasiddhāntaśikhāmaṇi.
198. Marribasavapurāṇamu.
199. Vīśvagunādarśamu.
200. Rādhāmādhavamu by Ellaya.

Malayalam.

1. Strīdharma.
2. Āśaucacintāmaṇi.
3. Sūryasiddhānta Vyākhyā.
4. Karaṇapaddhati Vyākhyā.
5. Sūryasiddhānta.
6. Āryabhatīya Vyākhyā.
7. Jātakapaddhati Vyākhyā.
8. Jātakapraśnacintā.
9. Praśnarīti.
10. Kriyākrama.
11. Praśnamārga Vyākhyāna.
12. Jātakasāra vyākhyāna.
13. Jātakakramapaddhati Vyākhyā.
14. Aṣṭakavarga.
15. Utpalaṭīkā.
16. Līlātilaka with Sanskrit commentary.
17. Bhartṛhari (Bhāsā Vyākhyānam).
18. Vairāgyacandrōdayam.
19. Candraguptakathā.
20. Vaśyamantraprayōga.
21. Mantaram.
22. Viṣajyōtsnikā.
23. Nētracikitsā.
24. Rōgacikitsā.
25. Rōganidāna.
26. Nānārōgabhēda.
27. Prayōgasāra.
28. Viṣaharaprayōgavivara.
29. Viṣamōcanaprayōga.
30. Vaidyagrantha.
31. Viṣacandrikā.
32. Kīcakavadha.
33. Śrīkṛṣṇacarita.
34. Cikitsākrama.
35. Viṣavaidya.
36. Bālacikitsā.
37. Sahasrayōga with Malayalam notes.
38. Viṣanārāyaṇīya.
39. Aṣṭāṅgahṛdaya.
40. Catuṣṣaṣṭijvaracikitsā.
41. Arthaśāstra Kauṭilīya Vyākhyā.
42. Kēralapurāṇa.
43. Bhāṣārāmāyaṇa.
44. Bhāgavata.
45. Sūryaśatakavyākhyā
46. Taccuśāstra.
47. Śilparatna.
48. Mōkṣakathāsāra Saṅkṣēpa.
49. Manuṣyālaya Candrikā (with Tīkā).
50. Uṇṇunīlisandēśa.
51. Yudhiṣṭhiravijaya Vyākhayā.
52. Bhadradīpa.
53. Rūpāvatāra.
54. Tālahṛidayalakṣaṇa.
55. Vaīdyamalikā.
56. Kriyādīpikā.
57. Marmacikitsā.
58. Kūḍiyāṭṭakrama.
59. Koccurājacaritra.
60. Kudiracikitsā.
61. Kṛṣṇakarṇāmṛta.
62. Kṛṣṇastuti.
63. Bhāṣāvaidya.
64. Bhāṣāyōga
65. Vāstuvidyābhāṣā.
66. Raṅkēśvaravāsa.
67. Āśaincacintāmaṇī Vyākhyā.
68. Jātakakarmapaddhati Vyākhyā.
69. Sadratnamālāvyākhyā.
70. Arthaśāstrabhāṣāvyākhyā.
71. Hōrābhāṣāvyākhyā.
72. Cakōrasandēśa.

Oriya Works.

1. Kalkipurāṇa.
2. Baiṣṇavasmṛtisāra.
3. Rāgamālā of Saṅgītadāmōdara.
4. Rāgamālikā.
5. Saṅgītaboli.
6. Saṅgītasārabali.
7. Phulamanasa.
8. Upāsanācandrōdaya.
9. Sādhanasudhākar.
10. Manasikhya.
11. Svarṇamaṅgala.
12. Bṛndāvana Bihāra.
13. Prēmabhakticintāmaṇi.
14 Baidyasyāstra.
15. Upaya and Mahanṣadhi.
16. Ṣadrasagītā.
17. Kriyājōgasāra.
18. Mahābhyāsa.

Statement D showing the names of important works acquired in various subjects—*cont.*

Oriya Works—cont.

19. Prahlāda Nāṭaka.
20. Bicitrabhārata (Madhyaparva).
21. Do. (Sabhāparva).
22. Baiṣyākhamāhātmya.
23. Kādhākṛṣṇavilāsa.
24. Citrakūṭakalichanda.
25. Brajabihāra.
26. Grīṣmabarṇana of Lābaṇyabatī.
27. Citanchanda.
28. Tribidhacitan of Rasapañcuka.
29. Bicchadabhaṅgacāṭu of Subarṇarakha.
30. Nāyikāvarṇana of Lābaṇyabati.
31. Līlābatīpuṣpavikasachanda.
32. Rasalakhabarṇana.
33. Bhicchadanucinta of Rasikaratnamālā.
34. Puruṣānucinta of Subarṇalakha.
35. Citanchanda of Prēmasudhānidhi.
36. Paṇḍarapadiya.
37. Chapnapadiya.
38. Taisipadiya.
39. Bidasyanucinṭā.
40. Dūtipratināyak Ukti.
41. Aṣṭāpadiya.
42. Kōḍiyapadiya.
43. Barṣākālavarṇana.
44. Anucintā.
45. Cabisipadiya.
46. Sataesipadiya.
47. Śiśirabarṇana of Lābaṇyabati.
48. Mandākinīcantisa.
49. Svapnachanda of Lābaṇyabatī.
50. Lābaṇyabatī Ukti.
51. Kalibarṇana of Rasakallōla.
52. Puruṣānucintā of Prēmasudhāmdhi.
53. Sahulapadiya.
54. Puruṣānucintā of Rasalēkha.
55. Sarbāṅgasundari's Madhusyajya.
56. Citanchanda of Lābaṇyabat.ī
57. Nāyaka Ukti.
58. Citanchanda of Kōṭibrahmāṇḍasundari.
59. Do. of Līlābati.
60. Chitanchanda.
61. Do.
62. Nīlakaṇṭha Chantisa.
63. Cāṭu Ukti of Lābaṇyabatī.
64. Cantisa.
65. Chapanapadiya.
66. Anuṅgyacchanda of Syōbabati.
67. Chanpahāra.
68. Anucinta of the son of Rasānandanrpati.
69. Do. of Chandrabhānu of Lābaṇyabati.
70. Barṣāvarṇana of Kalābatī.
71. Kalichanda.
72. Kodiapadiya.
73. Avarṇacchanda.
74. Aṣṭapadiya.
75. Do.
76. Cabarṇacchanda.
77. Avarṇacchanda.
78. Chanda of Rasikaharabali.
79. Saptarāgicantisa.
80. Anucintā.
81. Barapadiya.
82. Dēhalīdīpikā.
83. Satārapadiya.
84. Chapanapadiya.
85. Vavarṇacchanda.
86. Alaṅkāramānasa.
87. Catūkti of Rasalēkha.
88. Rājanīticchanda of Sarbāṅga Sundarī.
89. Purabihāracchanda.
90. Puruṣa Ukti.
91. Citrakalā.
92. Srījagannāthacaritra.
93. Kalāvatī.
94. Uddhavadūta.
95. Padmāvatīpariṇaya.
96 Sulakhyana.
97. Rāmacarita.
98. Citrakalā.
99. Prēmalōcana.
100. Dhagamālā.
101. Kotaetagunḍicabasanta.
102. Bingyapati.
103. Chanpadichantiṣa.
104. Rasakallōla.
105. Anurāgaratnākara.
106. Kṛṣṇakalitaraṅginī.
107. Chantiṣpadi.
108. Kṛṣṇacarita.
109. Dvārakalīlā.
110. Rāsakrīdā.
111. Hariṇistuti.
112. Nārāyaṇajanana.
113. Bengali and Oriyagītā.
114. Harimahima.
115. Rādhākāntajanana.
116. Patrāvalī.
117. Jīvana Chantisa.
118. Rahasyamañjarī.
119. Anaṅgaraṅginī.
120. Kabikalpadruma.
121. Saṅgītakaumudi.
122. Śrivīrarāmacandrabīlāsa.
123. Jaṇāṇa.
124. Sāramālā.
125. Amarakōśavyākhyā Śiśubōdhinī.
126. Bhāgavataviṣaya.
127. Durgāstuti.
128. Kiśōracandrānanacampū.
129. Pāraśarīhōrā.
130 Karaṇapaddhati.
131. Kṛṣikaraṇapaddhati.
132. Anurāgakalpalatā.
133. Jaṇāṇa and Catuṣpadī.
134. Dadhyatabhaktirasāmṛta.
135. Bētālapañcāśikā.
136. Syasisanaprabandha.
137. Ramabāṇabaṣārāmāyaṇa.
138. Bicitrabhārata.
139. Baidyagrantha.
140. Lābaṇyabatī.
141. Mārkaṇḍēyapurāṇa.
142. Baisyākhamāhātmya.
143. Rasapañcaka.
144. Bicitrabhārata.
145. Bāgabatam.
146. Nilandikanyāharaṇa.
147. Catuṣpadī, etc.
148. Subhadrāpariṇaya.
149. Icchāvatī.
150. Tīrthacintāmaṇi.
151. Guṇasāgara.

STATEMENT E.

Sanskrit.

VEDIC LITERATURE AND KALPASŪTRAS.

Niruktabhāṣyavyākhyā is a commentary on Yāskas, Nirukta and the manuscript now brought contains it from the sixth to the seventeenth chapter. The colophons at the end of certain chapters ascribe the authorship of the commentary to Skandasvāmin while other colophons intermingled with the former kind state that it was written by Mahēśvara. Whether both Mahēśvara and Skandasvāmin refer to the same or different persons and whether, in case of the latter, they are contemporaries or not cannot be determined without further evidence. In the beginning of the work Mahēśvara refers to Vyākhyāsvāmin and Durga as earlier commentators on the Nirukta.

2. *Ṛgbhāṣya* by Udgīthācārya is apparently a very old commentary on the Ṛgvēda. According to the colophon he lived in the country of Vanavāsi probably in the Karṇāṭa. The commentary as now secured is incomplete.

3. Another commentary on the Ṛgvēda, called the *Ṛgbhāṣya* was written by Mādhavācārya, son of Vēṅkaṭācārya. The copy now obtained is incomplete; but the commentary explains the text fully and well. Mādhavācārya is quoted by Vidyāranya, by Dēvarāja in his Nighaṇṭubhāsya and by Bhaṭṭabhāskara.

4. *Ṣāḍguravī* is the name of a commentary on the Aitarēyabrāhmaṇa. The commentator, saḍgurusiṣya, was a pupil of six teachers, viz: Vināyaka, Triśūlapāṇi, Vyāsa, Sūrya, Gōvinda and Śivayōgin whom he identifies with gods or poets of those names and bestows praise upon them. The work is stated to have been finished on the Kaliyuga day Gurugāthācamukhyā (1567323) which works to the close of the 12th century. He mentions Gōvindasvāmin and Kṛṣṇa as commentators on the Aitarēyabrāhmaṇa, and Vātsyāyana is one of the authors referred to by him.

5. *Mahāvratavyākhā* is a commentary by Saḍgurusiṣya on the Vedic ritual called the Mahāvrata. The commentator selects his texts from the Aitarēyāraṇyaka and the Aitarēyabrāhmaṇa and combines with them two Upaniṣads of which the Saṁhitōpaniṣad is one. In connexion with the story of Mahīdāsa, he refers to his own commentary on the Aitraēyabrāhmaṇa wherein the story is given in full. The copy obtained is imperfect.

6. *Aitarēyabrāhmaṇabhāṣya* is a brief but informing commentary on the Aitarēyabrāhmaṇa by Gōvindasvāmin. He was the son of Viṣṇu and Aravindā. His work is mentioned in the Dhātuvṛtti of Mādhava and in the Aitarēyabrāhmaṇavyākhyā of Saḍgurusiṣya mentioned above. This Brāhmaṇa deals with the story of Mahīdāsa and is full of philosophical discussions.

7. *Chandobhāṣṣā* by Māhika or Māhiṣēyaka is a work in 24 chapters on Vedic grammar. It is mentioned in the Tribhāṣyaratna and contains many of the essential principles of grammar and phonetics. The first two chapters treat of sounds and their source organs. The third and the fourth deal with sounds which coalesce together. From the fifth to the seventeenth consonantal changes are treated in full. The remaining chapters deal with the Mātrā or measure of sounds. He refers to Kāṇḍamāyana and Śaityāyana in the ninth and seventeenth chapters respectively.

8. *Śulbasūtravivaraṇam* is a commentary on the Śulbasūtra of the Bōdhāyanakalpasūtra. The name of the commentator is not found anywhere in the work, but he says that his attempt in commenting upon the Sūtras will not be altogether fruitless though Bhavasvāmin and others have already commented on them.

9. A manuscript containing a versified treatise on the procedure relating to the sacrificial rites as mentioned in the Bōdhāyanakalpasūtras has been secured; but neither the name of the work nor that of the author is given therein. However it is written in good style and gives valuable information on sacrificial affairs.

10. Again there is in the collections now secured an unnamed work on Śikṣā which is apparently a later treatise on Vēdic phonetics. The change of ळ (*ḷ*) into ल (*l*) is mentioned herein as having existed in the Sāmavēda, and examples thereof are given. Vowel and consonantal changes are also treated in full. The author refers to the following writers and works: Śaunaka, Pāṇini, Vāsiṣṭhaśikṣā, Āpiśali, Vājasanēyaprātiśākhya, Gārgya, etc.

Grammatical Literature.

11. *Paddhati* is the name of a commentary written by Vṛṣabha Paṇḍita on the Vākyapadīya of Bhartṛhari. The commentary appears to be an old work but perhaps later than the Hēlārājīya. Any new commentaries on such a valuable work as the Vākyapadīya are desirable additions to the Library.

12. *Pāṇinikārikā* is an explanatory commentary in verse on the Aṣṭādhyāyī of Pānini by an inhabitant of Śālikṣētra. It contains eight Adhyāyas as in the text and is mostly a condensed version of the commentary, Kāśikā. Bhōja is quoted in the work.

13. *Dhātvarthakārikā* is a versified work in grammar, giving the forms in the various tenses and moods of the verbal roots which come under peculiar exceptions in their conjugation according to Pāṇini. The author's name is not found in the work as the present manuscript does not contain the beginning. The opinions of the different schools in grammar and their arguments are also given in verse wherever necessary.

14. *Dhātupāṭhakārikā* is a similar versified list of the verbal roots and of their peculiar forms in some of the difficult tenses and moods. The author himself wrote a commentary on it which is found herein. He lived in a village called Puruvana situated near Śēndamaṅgalam (Jayantamaṅgalam) in Cochin. The commentary thoroughly enters into the details of the forms, and frequently follows Nārāyaṇa's Prakriyāsarvasva (particularly the twelfth chapter thereof).

15. *Vārtikasaṅgraha* is an epitome of the Kāśikāvṛtti by Rudradhara, pupil of Haladhara, son of Lakṣmīdhara. In the commentary on the first stanza, he refers to Mattalli (?), Bhaṭṭi, Vararuci etc. He explains all the difficulties ordinarily met with in interpreting the Kāśikā.

16. *Cintāmaṇi* is a concise and complete commentary on Śākaṭāyana's grammar by Yakṣavarman who professes to condense a larger commentary, probably the Amōghavṛtti.

17. *Saṅkṣiptasāra* is a work on grammar by Kramadīśvarācārya who says that it was revised by Mahārāja Dyumāranandin. Durgādāsa who wrote a grammar in 1659 and Bharatasēna quote this work (vide Aufrecht's Catalogue). Kramadīśvara wrote also a treatise in Prakrit grammar.

Lexicography.

18. *Subhūticandra* wrote a commentary on the Nāmaliṅgānuśāsana of Amarasiṁha. He was a Jain and was quoted by Rāyamukuṭa in his commentary on the same work and by Līlāśuka in his Puruṣakāra. Subhūti quotes the Nāṭakaratnakōśa, Vōpālita, the Prākṛtasañjīvinī and the Sarasvatīkaṇṭhābharaṇa (Bhōja). Subhūti may therefore be taken to have lived between the 11th and the 13th centuries.

19. *Subōdhinī* is another commentary on the Nāmaliṅgānuśāsana, by Jātavēdas, son of Dēvanabhaṭṭōpādhyāya. Jātavēdas's derivation of words is mostly satisfactory, and he quotes a number of lexicographers and Śāstrakāras.

20. *Nānārthamañju ī* by Rāghavakavi is a lexicon of homonyms arranged after the model of Nānārtharatnamālā. The author mentions the following among others: Viśvakāra, Gōpāla, Śēṣakāra, Dhanañjaya, Śabdārṇava, Vaijayantī, Sūrya, Rudra, Yādava, Pratāpa, Bhāguri, Daṇḍin, Rabhasa, Halāyudha, Subhūti, Hari, Viṣṇu, Vararuci, Amara, Utpala, Ajaya and Śāśvata.

Dharmaśāstras.

21. *Amalā* is a commentary on Bōdhāyana's Smṛti by Paramēśvara Parivrājaka. This work consists of 27 Paricchēdas.

Nyāya.

22. *Nyāyasārapadapañcikā* is a commentary on the Nyāyasāra of Bhāsarvajña by Vāsudēva, son of Kāśmīra Sūryasūri. It is perhaps a later production than Aparāditya's commentary on the same work. The commentator states in the concluding stanza of the commentary that it is intended for the guidance of those who cannot understand the Nyāyabhūṣaṇa.

23. *Tamōvāda* is an able discussion on the existence as an entity of Tamas or darkness. The views of Kumārila, Maṇḍanamiśra and the Vēdāntins on the point are explained. The author is Nārāyaṇa who was a pupil of Subrahmaṇya. He finished the latter half of Mānamēyōdaya begun by Nārāyaṇa Paṭṭēri, the author of Nārāyaṇīya (Kāvya). Nārāyaṇa (the former) lived in the court of a certain Mānavēda who was a king of Malabar.

24. *Nyāyacandrikā* is a treatise in logic written by Ānandapūrṇamuni *alias* Vidyāsāgara, a pupil of Abhayānandapūjyapāda. It consists of four Paricchēdas and follows the Nyāyakandalī. Pramāṇas and their principles are discussed at length in this work.

25. *Nyāyaprakāśikā* is a commentary on the Nyāyacandrikā mentioned above, by Svarūpānandamuni who was a pupil of Gōvindānanda. He refers to Bhaṭṭa Kaṇṭha and Vimalāraṇya. The commentator states herein that the author of the text lived at Gōkarṇa and wrote also a commentary on Śrīharṣa's Khaṇḍanakhādya and Prakriyāmañjarī. A commentary on the Kāśikā written by Svarūpānandamuni has also been acquired.

26. *Nyāyamuktāvali* is a commentary on the Nyāyasāra of Bhāsarvajña by Mahārāja-Aparādityadēva. The original text has also been obtained. It treats of the various Pramāṇas of which only three are recognized, viz., Āgama, Pratyakṣa and Anumāna. The commentator quotes Gautama, Vātsyāyana, Nyāyakandalī, Nyāyamañjarī of Jayanta, Ācārya's Nyāyabhūṣaṇa and Maṇḍanamiśra. It is inferred from the words of the commentator that Nyāyabhūṣaṇa was the work of Bhāsarvajña. Aparāditya lived about the 10th century as a contemporary of Tailapa of Kalyāṇi.

27. *Kaṇādasūtranibandha* is an elaborate discussion on the Pramāṇas, etc., as set forth in the Vaiśēṣika doctrines of Kaṇāda. The author is called Śaṅkarakiṅkara who is mentioned by

Vidyāraṇya in the Sarvadarśanasaṅgraha in connexion with Akṣapādamata. Śaṅkarakiṅkara who seems to be the same as Vādīndra mentions Ānandagiri, and wrote a work entitled Mahāvidyāvidambana, which has been acquired for the Library.

28. *Sārasaṅgrahavyākhyā* is a commentary on Varadarāja's Tārkikarakṣā, which is an epitome of Gautama's Nyāyasūtras. The commentator is Rāmēśvarabhaṭṭa who quotes in approbation Cennubhaṭṭa.

29. *Nyāyapariśiṣṭa* by Udayanācārya, the author of Kusumāñjali, etc., treats elaborately of the logical methods of conducting discussions and of fallacies, etc., as dealt with in the fifth Adhyāya of the Nyāyasūtras of Gautama. The author frequently refers to the Vārtika (of Uddyōtakara), the Bhāṣya and the Ṭīkā. Hall in his "Systems of Indian Philosophy" says "This work Nyāyapariśiṣta is said to be of extreme rarity."

30. *Nyāyasūtrataṭātparyadīpikā* of Bhaṭṭavāgīśvara is a succinct exposition of Gautama's Nyāyasūtras in the order of the original. This work will serve as a good introduction for the study of the Nyāya especially for those who begin with the study of the Sūtras. Vāgīśvara quotes from very early authors.

31. *Pariśiṣṭapañcikā* is a commentary by Vāmēśvaradhvaja on the above work (No. 29) of Udayana. It is lucid and full.

Yōga.

32. *Yōgārṇava* is a small treatise in eight chapters on the Rāja and the Haṭha Yōgas. The latter portion treats of the physiological structure and functions of the body and the former portion of Yōgas and their effect.

Mīmāṁsā.

33. *Saṅkarṣaṇakāṇḍabhāṣya* is a rare commentary on the Saṅkarṣaṇakāṇḍa which form chapters 13 to 16 of the Mīmāṁsāsūtras and which are held to have been composed by Saṅkarṣaṇa. The commentator is Dēvasvāmin.

34. *Mīmāṁsānyāyasaṅgraha* is an epitome in verse and prose of the Mīmāṁsāsūtras as expounded by Prabhākara. The author is Gōvindabhaṭṭa. It extends up to the fifth Pāda of the third Adhyāya from the beginning.

35. *Nayatattvasaṅgraha* is a concise exposition of a few topics of Mīmāṁsā as set forth by Prabhākara in his work and by Bhavanātha in the commentary thereon. The author is Bhaṭṭaviṣṇu. The first chapter deals with the definition of Dharma and the next chapter with the Cōdanāsūtra, the rest dealing with the six Pramāṇas. The opinions of opponents (Bhāṭṭas) are vigourously attacked and the writer clearly explains the position of Prabhākara in relation to other schools which deal with the Pramāṇas.

36. *Vivēkatattva* is a commentary on the Nayavivēka of Bhavanātha by Ravi. It expounds the principles of the Prabhākara school of Mīmāṁsā and the manuscript now secured extends over the first three chapters with a large lacunæ in the middle of the second chapter.

37. *Ṛjuvimalā* is a commentary on the Bṛhatī of Prabhākara. The author is Śālikanātha, a pupil of Prabhākara and he is the greatest upholder of this school as against the system of

38. *Mīmāṁsābhāṣyavivaraṇa* by Gōvindāmṛtamuni, who was also called Dēvēndrasvāti and who was a pupil of Nārāyaṇāmṛtapūjyapāda, is a commentary on the Śābarabhāṣya. Gōvindāmṛta follows Kumārila in his interpretations.

39. *Sūtravṛtti* is an exposition of Mīmāṁsāsūtras in verse according to the interpretations of Prabhākara. The work extends as far as Nivītādhikaraṇa. Simple as they are, the verses clearly explain Prabhākara's opinions and his differences with Kumārila. The author's name is not found in the work.

40. *Nyāyapārāyaṇa* is a commentary on the Tantravārtika of Kumārila by Gaṅgādharamiśra, son of Sōmēśvara. It extends from the second Pāda of the first chapter to the end of the third chapter, i.e., the whole of the Tantravārtika text. Sōmēśvara also is a well-known commentator on the Tantravārtika, but whether he is the same as the father of Gaṅgādhara is not known.

41. *Nītitattvāvirbhāva* by Cidānanda is a series of discussions bearing upon Mīmāṁsā. The author generally follows Kumārila's doctrines as against the Prābhākara school. A commentary on this work by Nīlakaṇṭha explains it which is rather terse. Cidānanda is mentioned in the Mānamēyōdaya by Nārāyaṇa.

42. *Kāśikā* is a very elaborate commentary on the Ślōkavārtika of Kumārila by Sucaritamiśra. Several copies of this valuable work have been obtained. The commentary is lucid and extensive. A gloss upon this Kāśikā has also been received.

43. *Bhāvanāvivēka* and *Vibhramavivēka* are two treatises by Maṇḍanamiśra in Mīmāṁsā and Vēdānta respectively. The former discusses the nature of "Bhāvanā" in Mīmāṁsā and the latter contains an epistemological disquisition on the nature of erroneous experiences. The former is accompanied by a commentary of Nārāyaṇa.

44. *Sūtrārthasaṅgraha* is a commentary on the Mīmāṁsāsūtras according to Kumārila's interpretation. The author Paramēśvara mentions Sucaritamiśra, Paritōṣamiśra and the author of Vijayā (a commentary on the Mīmāṁsākāśikā). Copies of the work of the last two authors have also been obtained but they are incomplete.

45. *Siddhāntamuṣṭi* is a summary, by Vidyāraṇya, of the principles of Mīmāṁsā as expounded in his own Nyāyamālā. This is a very authoritative exposition of the Sūtras. Only six chapters have been obtained.

46. *Adhikaraṇārthaślōkadīpikā* is a work in verse explaining the Adhikaraṇas of the Mīmāṁsāsūtras by Udayapūjyapāda. The author follows Bhavanātha and Śālikanātha, the chief upholders of the Prābhākara school.

47. *Mānaratnāvali* is a treatise on Mīmāṁsā by an anonymous writer who follows Kumārilabhaṭṭa and his school.

VĒDĀNTA.

48. *Pratyabhijñāvimarśini* is a commentary on the Pratyabhijñāsūtra by Abhinavaguptapāda of Kashmir. In one of the commentaries on this work which was also obtained, it is stated that he was the son of Narasiṁhagupta and Vimalādēvī. The work sets forth in detail the Kashmirian Śaivism as modified by the Vēdānta and Śākta tenets. Several other works upon the same subject and by the same author have also been acquired.

49. *Advaitaprakāśa* by Nārāyaṇa, a pupil of Gōvindāmṛtamuni (commentator of Mīmāṁsāsūtras) consists of nine chapters in which a Sannyāsin explains to his pupil what worldly pleasures are and then reveals to him the nature of the heaven obtained by performing Vedic sacrifices according to the tenets of the Pūrvamīmāṁsā; but on the pupil seeking a still higher goal of life, he was taught that self is one with Brahman according to Advaitavēdānta.

50. *Bhāṣyabhāvaprakāśikā* is a commentary on Śaṅkarācārya's Brahmasūtrabhāṣya by Citsukhācārya, a pupil of Jñānōttama. Citsukha's terse and powerful style renders his works difficult to be understood; but his expositions are authoritative and command respect. This work is an elaborate discussion on the Bhāṣya and its criticism. Adhikaraṇasaṅgati by the same author is also a work not generally known to the students of Advaita philosophy.

51. *Ātmajñānavivaraṇa* also called Sampradāyatilaka by Antarārāmamuni, pupil of Kṛṣṇārāmamuni is a commentary on 128 stanzas of Vedantic purport uttered by Śaṅkara when his father asked him who he was. The commentator shows full acquintance with the teachings of Śri Śaṅkara and says that Śaṅkara was born in a village called Śivanandi where there were 3,000 Brahmin houses.

52. *Khaṇḍanakhaṇḍakhādyavyākhyā* is a commentary on Śriharṣa's celebrated work Khaṇḍanakhaṇḍakhādya which is a refutation of the Nyāya school by proving that the indefinable cannot be defined. The original is a stiff work and the commentary must therefore be very useful. Other commentaries on the same work have been obtained. One is by Varadapaṇḍita and another called Madhu by an unknown author.

53 *Prabōdhapañcadaśikā* consists of 15 stanzas explaining Prabōdha (awakening or recognition) according to the Pratyabhijñā school of Kashmir. The author of the work is the famous Abhinavagupta. There is a commentary on it called Carcā written by Avadhūtamuni who refers to Trikādarśa, a work of the Pratyabhijñā school.

54. *Nyāyasaṅgraha* is a small treatise explaining all the Nyāyas or principles occurring in Śaṅkarācārya's Brahmasūtrabhāsya. The author is Prakāśātman, the pupil of Ananyānubhava and the author of the Pañcapādikāvivaraṇa.

55. *Vēdāntasaptaśatī* is a work in 700 stanzas by Viśvānubhavabhikṣu in Vēdānta. He enters into a discussion of the Śābdabōdha theories of various systems and defines Pramāṇas as maintained by the Advaita school. He appears to be the same as the author of a commentary on the Bṛhadāraṇyakavārtika and teacher of Ānandagiri.

56. *Brahmasiddhivyākhyā* is a commentary by Citsukha, pupil of Śuddhānanda on Surēśvarācārya's Brahmasiddhi which is complete in four Kāṇḍas and is mentioned by Madhusūdanasarasvatī. Citsukha explains the text and points out the soundness of Surēśvara's arguments.

57. *Bhāvaśuddhi* is another commentary on the Brahmasiddhi of Surēśvara by Ānandapūrṇa. Ānandapūrṇa is also the auother of Nyāyacandrikā, Kāśikāṭīkā (Grammar), etc.

58. *Surēśvaravārtikāvṛtti* is a commentary on Surēśvara's Bṛhadāraṇyavārtika by Viśvānubhava, a pupil of Pratyagbōdhapūjyapāda. The work consists of six chapters The commentary seems to be good. At the end of the Śāstraprakāśa another commentary on the Vārtika, Ānandagiri mentions Viśvānubhava as a commentator on the Vārtika.

59. *Pañcaprakriyā* is a small treatise on the principles of Advaita Vēdānta by Sarvajñātman, the author of Saṅkṣēpaśārīraka. It consists of five chapters on Śabdavṛtti, Mahāvākya, Tattvampadārtha, Ātman and Mōkṣasvarūpa. There is a commentary on it by Pūrṇavidya.

60. *Padārthatattvanirṇaya* is a small treatise on Advaita Vēdānta, chiefly devoting itself to the enumeration and discussion of categories (Padārthas), Pramāṇas and Pramēyas. The name of the author is Ānandānubhava. The work is in the form of Kārikā and Vṛtti. The principles are given in verse, and the explanation and discussion in prose. Udayana and earlier authors are referred to. It is stated at the end of the work that certain principles of the Vēdānta are well explained in the commentary on the Iṣṭasiddhi and in the Ratnadīpāvali.

61. *Naiṣkarmyasiddhivyākhyā* called Vidyāsurabhi is a commentary on the Naiṣkarmyasiddhi of Surēśvarācārya by Jñānāmṛtamuni who salutes Uttamāmṛtamuni and Ānandāraṇya, probably his teachers. This work appears to be later than Jñānōttama's commentary and more elaborate and argumentative.

62. *Saṁkṣēpaśārīrakasambandhōkti* is a scholium on Sarvajñātman's Saṁkṣēpaśārīraka by Vēdānanda. There are three other commentaries on the same, the oldest of which was written by Viśvavēda, a pupil of Ānandavēda. Whether Vēdānanda and Ānandavēda are one and the same is not known. This commentary merely gives the context of every verse pointing out the consistency and contiguity in thought and argument of the original.

63. *Śārīrakamīmāṁsāsaṅgraha* is a succinct epitome of the Brahmasūtras by Kṛṣṇānubhūti, also called Vibudhānandatīrtha. Each argument is written in three stanzas followed by prose, the stanzas giving the Saṅgati, Viṣaya and Sandēha of a statement and the prose portion containing the Pūrvapakṣa and the Siddhānta.

64. *Iṣṭasiddhivyākhyā* is a commentary on the Iṣṭasiddhi of Vimuktātman by Jñānōttama, who is probably the same as the teacher of Citsukha. Iṣṭasiddhi is a standard work in philosophy and it is mentioned in the Advaitasiddhi of Madhusūdanasarasvatī.

65. Another commentary on the *Iṣṭasiddhi* was written by Jñānōttama who was perhaps the same as the teacher of Citsukha. The same commentator wrote glosses on the Naiṣkarmyasiddhi and several other works. He says he belonged to the famous village called Maṅgala in the Cōla country and bore the name of his father and Guru. The verse in which he mentions his country is found both in the Iṣṭasiddhi and the Naiṣkarmyasiddhi. He divides the Iṣṭasiddhi into two sections, the first treating of identity or oneness of Pratyak and Brahman, and the second of getting rid of all Anarthas and the attainment of perfect bliss. The commentary is fairly elaborate and explains the mutual consistency of the several chapters.

66. *Adhikaraṇamañjarī*, of Citsukhamuni (already mentioned), gives an epitome of the substance of the various Adhikaraṇas in the Brahmasūtras of Vyāsa. The succinct treatment of the subject will be very useful to a beginner and also as a work of reference.

67. *Chāndōgyōpaniṣadbhāṣyaṭippaṇam* is a commentary on the Chāndōgyōpaniṣadbhāṣya of Śri-Śaṅkarācārya by Narēndranagarī. He is quoted by Amṛtabhāratī in his commentary on the Sārasvata grammar and seems to have commented upon the Īśabhāṣya also. Narēndranagarī was one of the pupils of Anubhūtisvarūpācārya and a contemporary of Ānandagiri who probably lived about 1320. A. D. Mādhava in the Sarvadarśanasaṅgraha refers to a Narēndragiri as the author of a commentary on the Vivaraṇa and this latter should not be confounded with the former Narēndranagarī; for in a manuscript of the Vivaraṇatattvadīpana of Akhaṇḍānanda, the last stanza says that the commentary was written by Narēndranagarī, who therefore appears to be the same as Akhaṇḍānanda.

68. *Nyāyadīpikā*, is a commentary by Ānandabōdha on Prakāśātmayati's Śābdanirṇaya which is an elementary treatise dealing with the Pramāṇa (means of knowledge) called Śabda or revelation. The commentator was a pupil of Ātmavāsa. Nyāyamakaranda is another work of this commentator and it was commented upon by Citsukha.

69. *Vivaraṇagūḍhārthadīpikā* is a commentary on the Pañcapādikāvivaraṇa of Prakāśātmayati by Vijñānātman, the pupil of Jñānōttama. Citsukha is one of the pupils of Jñānōttama and flourished before 1200 A.D. Vivaraṇa is one of the difficult works in the Advaitavēdānta and this commentary by a pupil of Jñānōttama is useful.

70. *Pañcapādikāvivaraṇavyākhyā* (Ṛjuvivaraṇa) by Viṣṇubhaṭṭōpādhyāya, son of Janārdana and pupil of Svāmīndrapūrṇa, is another commentary on Prakāśātmayati's Pañcapādikāvivaraṇa. The style of Viṣṇubhaṭṭa also is terse. He appears to have been well-versed in the Mīmāṁsā of the Kumarila school.

71. *Tōṭakaślōkavyākhyā*, called Tattvadīpikā is a commentary on Tōṭakācārya's stanzas of Vedantic import. The commentator is Cidānanda who salutes Pūrṇātmayōgīndra. The commentary is lucid and simple. Another commentary on the same work has also been obtained.

72. *Iṣṭasiddhi*, is a valuable work in Advaitavēdānta by Vimuktātman, a pupil of Avyayātmabhagavat. It consists of 8 chapters and treats in some detail of Anyathākhyāti (wrong cognition), Abhāva (nothingness), Avidyā (nescience) Ātman and Anātman (soul and non-soul) and finally refutation of duality (Dvaita). This work supplies a great link between the older and modern development of the Advaita doctrines as evolved since the 6th century A.D.

73. *Upādhikhaṇḍana* is a Vedantic work in which the existence of Upādhi to Brahman is denounced. The author Puruṣōttamavana salutes Prajñānagiri, Ānandagiri and Mukundavana. This work purports to be a criticism of the Dvaita Vēdānta.

74. *Svātmayōgapradīpa* with its commentary is a treatise in Vēdānta-Siddhānta Śāstra by Amarānanda, pupil of Amarānanda and Nirupamabōdha Visvēśvara. The subject-matter is dealt with in six chapters in which Sat, Cit, Ānanda and Dēvatāyōga are treated at length. The author himself comments on his work.

Jainism.

75. A manuscript containing the Tattvārthādhigamasūtra of Gṛdhrapiñchācārya with a commentary in old Kanarese by Divākaranandin has been obtained. In the same manuscript there is an unnamed Jain work written in Prākṛt verses and treating of Tattvārtha or the path of salvation in ten chapters.

Kashmirian Śaivism.

76. *Vijnānabhairavōdyōta* is a commentary on the Bhairavastōtra of Abhinavagupta which is in praise of Śiva as conceived by the Pratyabhijñā school of the Śaiva philosophy. Both the text and the commentary are written in a terse beautiful style.

77. *Śambhunirṇaya* is an original work by Śrīcaryānanda on the doctrines of Kashmirian Śaivism which was later on expounded by Abhinavagupta. A commentary thereon entitled Dīpikā by Śivānanda, pupil and son of Pratiṣṭhānanda is also acquired. The work follows the doctrines of Sōmānanda and Vasugupta the propounders of Kashmirian Śaivism. The manuscript now acquired contains the text incomplete, and according to the commentary it consists of 26 Avacchēdas.

78. *Śivadṛṣṭiśāstra* is a disputation on Kashmirian Śaivism by Bhadra Sōmānanda. The work contains 7 Āhnikas and succinctly gives the main doctrines of the sect it professes to deal with. Sōmānanda was the first propounder while Vasugupta developed it in initial stages. The work is quoted by Vidyāraṇya in his Sarvadarśanasaṅgraha.

79. *Spandanirṇaya* is a commentary on Vasuguptā's unnamed work by Kṣēmarāja, pupil of Abhinavagupta. In this work mention is made of Kallaṭa, Lollaṭa and Utpala who are among the commentators on Bharata's Nāṭyaśāstra and who are stated to be the followers of Kashmirian Saivism and the commentators on the Spanda literature.

80. *Śattriṁśattattvōpanyāsa* by Mañjunātha is a treatise on the principles and doctrines of Kashmirian Śaivism as developed later on under Utpaladēva and Abhinavagupta. The work treats of 36 Tattvas as recognised by the Pratyabhijñā school.

81. *Śaṅkarōpanasatsāra* is an epitome of the doctrines of the Pratyabhijñā school (Kashmerian Śaivism) composed in poetry (Āryā metre) and in prose which explains and supplements the poetic text. Tattvasiddhi, Tantrālōka and Tantrasāra are referred to. Utpala, preceptor of Abhinavagupta's preceptor and Rānaka are mentioned. Towards the end of the work it is said that Gurūttama, an Avadhūtayōgin who lived at Madura in the Pāṇḍya country, composed a work called Pañcasrōtassamanvaya and that the work (under notice) will be a "combination of the five Śrōtas (streams)." How far Kashmirian Śaivism is indebted to South India for its origin is still an open question. This work will, therefore, throw some light on the connexion between the Kashmerian and the South Indian systems of Śaivism.

82. *Daśaślōkī* or Mahāvidyā is a small work on Mahāvidyā or the principles of logical discussion in determining the Vedantic truth. They consist of sixteen syllogistic inferences. Kulārkapaṇḍita, the author of this work, is mentioned by Citsukka. Several commentaries on this work have been obtained.

83. *Mahāvidyāvidambana* is a commentary on Kulārka's Daśaślōkī by Vādīndra or Śaṅkarakiṅkara, who is the same as the author of Kaṇādasūtranibandhana already noticed. He calls himself Harakiṅkara Nyāyācārya and mentions Ānandagiri.

84. *Vadivaliabhā* is a commentary on the Daśaślōkī of Kulārka by Nityaprajña *alias* Puruṣōttamavana, pupil of Pūrṇaprajña. Finding that Vādīndra's commentary already noticed was not sufficient to meet the opponent's objections, he proposes to comment on the text more elaborately. He refers to Prajñānagiri, Vidyāsāgara (author of the Nyāyacandrikā) and Vādīndra.

Tantric Literature.

85. Gurudēvapaddhati probably by Īśānadēva is an epitome of several Tantras consisting of 50 chapters arranged under three main divisions, dealing respectively with the worldly, religious and spiritual knowledge which a man requires. There is a chapter on medicine and treatment for poisons which appears to be useful. In the chapter on precious stones Bhōja is quoted probably from his Yuktikalpataru.

86. *Manōramā* is a commentary by Simharāja on the Kādimatatantra which consists of 36 Paṭalas. Simharāja gives the date of his composition as 1595768 days of the Kaliyuga and it works to about the close of the 13th century. He may be the same as the author of the Prākṛtarūpāvatāra and of the commentry on the Karpūramañjarī. He was the son of Samudrabandhayajvan, the commentator of the Alaṅkārasarvasva of Maṅkha. Samudrabhandha flourished in the court of Ravivarman, the conqueror of Conjeeveram, etc., in 1265 A.D., and wrote the commentary at his instance. Simharāja's commentary extends over the first twenty Paṭalas only and the remaining portion of the text was commented upon by his pupil Prakāśānanda at the behest of his Guru, Simharāja. King Sundaravara, probably the Pandya King of that name, spread the work. Simharāja, it is said by Prakāśānanda, was initiated into Tantric Śivism by Śrīkaṇṭha, the religious Guru of the King of Kashmir while he was on his way to Rāmeswaram, and was thereafter called Subhagānandanātha.

87. *Prapancadarpana* is an encyclopaedic work giving the essence of several subjects dealt with in Purāṇas, Dharmaśāstra, Nīti, Kāvya works, Mantra and theological works, and of the principles of Astrology, Palmistry, etc., Erotics, etc., under separate chapters called Bimbas. The auther of the work is one Vēṅkaṭakavisārvabhauma. He gathered information from several works, mostly from anthologies and tradition; and his own verses given here and there fall below the standard of a good scholar. A number of works with the names of their authors is quoted but mostly the references are incorrect. Thus no reliance can be placed upon the following list of works with their authors :—

(1) Jānakīharaṇa of Vīrarāghava (but the stanza quoted is in the Kumārasambhava 1-43),
(2) Vāmana's Kāvyacintāmaṇi,
(3) Prasannarāghava of Murāri,
(4) Rādhāmukunda of Gōvardhana,
(5) Rādhākṛṣṇavilāsa of Jayadeva,
(6) Umāpatidhara's Kṛṣṇacarita,
(7) Dhōyi's Satyabhāmākṛṣṇasaṁvāda,
(8) Candragupta's Śṛṅgārasāgara,
(9) Allasāni Peddana's Satyāpariṇaya (which is ascribed to Kṛṣṇarāja of Vijayanagar 1509-1530),
(10) Camatkāracandrikā of Divōdāsa,
(11) Rājamārtāṇḍa by a Kashmerian king,
(12) Jānakīpariṇaya by Gōpāla,
(13) Sarvajña Nārāyaṇa,
(14) Rāmadēvīya,
(15) Śṛṅgāracandrikā by Sāhasāṅka,
(16) Candragupta's Rasasāgara (the stanza quoted is in Trivikrama's Nalacampu),
(17) Mannārubhaṭṭa's Rasaprakāśa,
(18) Bilhaṇa's Bhōjacarita,
(19) Bhōja's Śṛṅgāratilaka,
(20) Daṇḍin's Vasantakusumākara,
(21) Mayūra's Vasantanāṭaka,
(22) Samīraṇa,
(23) Vidyānātha's Ēkāvali,
(24) Pillakavi's Śṛṅgāravilāsa.
(25) Jayadēva's Kṛṣṇalīlātaraṅgiṇī,
(26) Kṛṣṇarāya's Alaṅkārasārasaṅgraha,
(27) Allasāni Peddana's Rasamañjarī,
(28) Prabōdhacandrōdaya by Vidyādharasvāmin (the stanza quoted is in Bhartṛhari's anthology),
(29) Puruṣōttama's Rasikajanamanōbhirāma,
(30) Gōṇiputra's Smaracandrikā,
(31) Dāmōdarabhaṭṭa's Smaradīpikā (which is ascribed to either Rudra or Mīnanātha).

88. *Śivajñānādīpikā* by Ādinātha is a treatise on Haṁsayōga. As a Tantric work it is divided into 4 Khaṇḍas of 25 Paṭalas each. Only the first and the second Khaṇḍas have been obtained. In the first Khaṇḍa, Paratattva, Sattvaguṇa, Sārasvatoyōga, Rasaliṅgapūjā, Haṁsayōga practices and medicines for longevity, Tārāyōga are all described. In the second Khaṇḍa, Lambikāyōga is treated at length.

It is proposed to deal in the third and the fourth Khandas with the distinction between Karmajñāna and Aṣṭaṅgayōgas and with the Kaivalya and Praṇava finally. The work appears to be old at least by a thousand years.

89. A manuscript of the *Kāśyapasaṁhitā* has been acquired, and the portion contained therein deals with animal poison. Various kinds of poisonous animals are enumerated, different kinds of serpents, their birth and the development of poison in them are given in full. The treatment of cases of poisonous bites is also given.

Stōtra.

90. *Pratyabhijñāstutivyākhyā* is a commentary written according to the doctrines of Pratyabhijñā on Utpaladēva's Śivastuti. The commentators ays that Utpaladēva wrote verses in praise of Śiva in three sections called Saṅgrahastōtra, Jayastōtra and Bhaktistōtra, and each section was enlarged by others such as Śrīrāma, Ādityarāja and Śrīnartaka. Utpala was the preceptor of Abhinavagupta's preceptor and hence he might have lived about the 10th century A.D.

91. *Caṇḍīsaptativyākhyā* is a commentary on Bāṇabhaṭṭa's Caṇḍīsaptati which is a eulogy in praise of Caṇḍī by Pūrṇavidyā who was a pupil of Satyaśailayati. The printed edition contains 100 stanzas while the text and the commentary now obtained contains only 70 stanzas. Both the text and the commentary as found in this manuscript are different from and much better than those found in the printed edition

92. *Sāmbapañcāśikāvyākhyā* is a commentary on 50 stanzas, said to have been composed by Sāmba, Śrīkṛṣṇa's son. It is much better than and different from the commentary of Kṣēmarāja, pupil of Abhinavagupta which is available in print. The text is in praise of Sūrya (the sun) but the principles of Vēdānta are embodied in them. It is stated by the commentator that Śrīkṛṣṇa himself composed ten stanzas in the work.

93. *Cidgaganacandrikā* is a tantric work in praise of Śakti as conceived by the followers of Kashmirian Śaivism The author of the work is said to be Kālidāsa and it consists of 5 Vimarśas purporting to contain 309 stanzas in Triṣṭubh metre while the copy obtained contains only 285 stanzas. It is difficult to understand them fully without deep knowledge in Śākti mysticism.

Kāvya.

94. *Ṛjulaghvī* is a small poem narrating the story of the Mālatīmādhava by Pūrṇasarasvatī, the well-known scholiast on the Uttararāmacarita, Mālatīmādhava, Anargharāghava, Mēghasandēśa, etc., copies of which are also obtained. His style is good.

95. *Bharatacarita* is a work in 13 Sargas probably by Kṛṣṇa. The author mentions with reverence Kālidāsa, Pravarasēna, Vālmīki and three writers of prose romance viz., Guṇāḍhya, Subandhu and Bāṇa. This reference coupled with the statement of Bhōja shows that Bṛhatkathā was written in prose in its original version. Again the author of Sētu (Sētubandha) is referred to as the King of Kuntala, which statement supported by those of Daṇḍin and Rājaśēkhara lead to the inference that Pravarasēna was the King of Kuntala and not of Kashmir.

96. *Subhadrāharaṇa* is a poem in 20 Sargas purported to have been written by Nārāyaṇa, son of Brahmadatta. The work was written to illustrate the grammatical rules of Pāṇini, like Bhaṭṭikāvya and Rāvaṇārjunīya. Bhōja describes the contents of a work called Subhadrāharaṇa which description agrees with what is found in the work under note. If the two works are identical, the date of Subhadrāharaṇa may be fixed not later than that of Bhōja.

97. *Harṣacaritavyākhyā* by Raṅganātha is a lucid commentary on Bāṇa's Harṣacarita. The commentator appears to have belonged to South India.

98. *Śrīcihnakāvya* is a poem in Prakrit language written in 12 Sargas, in which Kṛṣṇa's holy deeds are praised. The first eight Sargas were composed by Kṛṣṇalīlāśuka, who is the same as Bilvamaṅgalasvāmin. They illustrate in order the Sūtras of Vararuci's Prākṛtaprakāśa. The remaiuing portion which was the production of his pupil and commentator, Durgāprasādayati, illustrates the Sūtras of Trivikrama's Prakrit grammar. The portion written by Līlāśuka is called Gōpikābhiṣēka and the whole work is termed Śrīcihna for the word Śrī (Siri in Prakrit) occurs in the last stanza of each Sarga. Līlāśuka is the author of several works besides Karṇāmṛta. He mentions Bilvamaṅgala also under the name of Kōḍaṇḍamaṅgala, thus raising the presumption that he was a native of the Tamil or the Malayalam country wherein Kōḍaṇḍa is used as synonym for Villu.

99. *Duṣkaramālā* by an unknown author is a work on artificial forms of poetry such as Prahēlikāyāmaka, etc. It is divided into six cantos each dealing with one kind. The name of the commentator is Durgaya *alias* Siṁhasvāmin, son of Vāsudēva of Śaṭhamarṣaṇagōtra. He also commented on Dāyadaśaślōkī, a work on the law of inheritance.

100. *Hanūmadapadāna* is a Kāvya (Campu) describing the deeds of Hanumat from his birth. The author's name is not found anywhere in the portion of the work now obtained.

101. *Jānakīharaṇa* is a well-known poem in 20 Sargas by Kumāradāsa, King of Ceylon. The work as found in the manuscripts now obtained is complete. It appears to be the original work of the poet and differs much from the text which was recently reconstructed from the Singhalese glosses of Rājasundara, etc., and which breaks off in the 15th Sarga. The poet gives a brief account of himself in four stanzas at the end of the poem. He was born of Kumāramaṇi, King of Ceylon who committed suicide in the battle field. His two uncles Mēgha and Agrabōdhin brought him up and this work was written when he was with them. As a poem the work ranks among the best of its class in Sanskrit. Rājaśēkhara in his Kāvyamīmāṁsā says that this poet was born blind.

102. *Kādambarīkathāsāra* is a poem in 13 Sargas based upon the well-known prose romance, Kādambarī, by Vikramadēva, son of Rājarājadēva, a pupil of Sakalavidyādharacakravartin. The second stanza bears strong resemblance to the first stanza of the Śṛṅgāraprakāśa. He would belong to the 14th century if his teacher can be identified with Vidyācakravartin of the Ballala Court, the commentator on the Kāvyaprakāśa and the Sarvasva or to the 15th if he was a pupil of the author of the Ēkāvali. But the style is fine and elegant unlike that of Abhinandana's similar work.

103. *Pārijātāpaharaṇa* is fine poem in 10 Sargas by Kavirāja who may be identified with the author of the Rāghavapāṇḍavīya. It is stated here that the work was written under the auspices of Siṁhanārāyaṇa, a general under the Kadamba Kings (of Banavasi). In the Rāghavapāṇḍavīya it is said that it was written at the instance of Kāmadēva, the King of the Kadambas. One Pārijātāpaharaṇa is referred to by Bhōja (1125 A.D.) in his Śṛṅgāraprakāśa (Prak XI). The style is chaster and sweeter than his other work which out of necessity is a conventional one.

104. *Uddhavadūta* with commentary is a poem written on the model of Mēghadūta of Kālidāsa. The commentary was perhaps written by the poet himself. The name of the poet seems to be Rūpa as inferred from the use of that word in the last staza. The work describes the message sent by Kṛṣṇa to Rādhā through Uddhava. Rūpa may be Rūpagōsvāmin, author of several poems bearing on Kṛṣṇa's life such as Haṁsadūta, Lalitamādhava, etc. A poet by name Rūpa is mentioned by Rājaśēkhara in his Kāvyamīmāṁsā. The style is sweet and flowing.

105. *Haṁsasandēśa* is a small poem in imitation of the Mēghasandēśa by an anonymous poet. It represents a message sent through Haṁsa (swan) presenting Ātman to Śiva who lives in Dvādasāra and to Muktikanyā whose maidservants are Śānti (endurance) Śraddhā (perseverance) and Śruti (Vēdic and Śāstric knowledge). The path described for the guidance of Haṁsa lies through six Cakras as conceived by Yōgins. Thus the yearning of Ātman for union with Śiva and the path of salvation are allegorised. There is a commentary attached to the original probably by the author himself.

106. *Mēghasandēśavyākhyā* is a commentary on Kalidāsás Mēghasandēśa by Dakṣiṇāvartanātha, who is frequently mentioned by Mallinātha. Dakṣiṇāvarta seems to belong to a village called Tiruvalamburi near Māyavaram in South India. The importance of his commentary consists in pointing out the poet's beauty of conception, His style is easy and forcible. In commenting on the 14th stanza in which Diñnāga is mentioned Dakṣiṇāvarta says that a poet who described the Nicula plant acquired the title Nicula and was an admirer of Kālidāsa while another Diñnāga was always attributing to him (Kālidāsa) plagiarism. The stanza composed by Nicula which got him the title is also quoted.

107. *Rukmiṇīkalyāṇa* is a poem by Śrī Vidyācakravartin, the well known author of the commentaries on the Kāvyaprakāśa and the Alaṁkārasarvasva. The whole of the first Sarga is devoted to the genealogy of his patron King, Ballala Hoysala, who ruled at Dvārasamudra. He also wrote Prśastis in celebration of the victories of his patron who is said to have been the son of Nṛsiṁha and to have conquered the Kērala, the Pāṇḍya, the Konkan and Conjeevaram. Further the author has also written eulogistic stanzas on his patron as illustrations in his commentary on the Kāvyaprakāśa. The poet's fourth ancester Vidyācakravartin adorned the court of Ballāla, the founder of the dynasty, who conquered the Cōla and the Pāṇḍya kings and defeated the Sevana king on the Gōdāvari. Vidyācakravartin, son of Vidyānātha sang the victorious deeds of Ballāla's son, Nṛsiṁha whose son Sōma married Bijjalāmbā, the daughter of the defeated Pāṇḍya king. Sōma's son Nṛsiṁha the greatest of the Hoysāla kings married Pattamāmbā the daughter of a Pāṇḍya King. Vāsudēva, the grandson of Vidyānātha was Nṛsiṁha's court-poet.

108. *Avantisundarīkathāsāra* is a poem which describes the story of the Daśakumāracarita ascribed to Daṇḍin. The work as acquired consists of six Paricchēdas and breaks off in the seventh. Whether the remaining work was composed by the author, whose name is not given is doubtful. The discovery of this small poem is of great importance. It may be contended that the author of this work was Daṇḍin himself and the well known Daśakumāracarita in prose was written by some inferior hand about 900 or 1000 A.D. The whole of the first Paricchēda

was devoted to the circumstances under which the work was written. Owing to its importance a summary is given below. In North-western India there was a city called Ānandapura where lived the members of a family belonging to the Kāśyapagōtra. They left it and occupied another city which was in the country of Nāsikya (probably Dekkan). Nārāyaṇasvāmin, a member of the family had a son named Dāmōdara also called Bhāravi. Once he accompanied the prince Viṣṇuvardhana in a hunting expedition and was obliged to eat animal flesh for want of vegetable food. To expiate the sin he visited all the holy places and on his return settled at the court of Durvinīta. Siṁhaviṣṇu, king of Kāncī, invited him to his court. Bhāravi's son was Manōratha who had many sons of whom the last was Vīradatta. He married Gaurī and their son was called Daṇḍin. While he was yet young both the parents died. The city being in a state of seige, Daṇḍin left Kāncī, and after a long travel all over India, returned to his native place. He was invited to Mahāmallapura (Mahābalipuram) and there, from a lotus which was thrown at the feet of God Mukunda by the waves of the sea appeared a Vidyādhara. Daṇḍin, having been surprised at this miracle prayed to God the whole night and He was pleased to reveal to him the story of Avantisundarī, which Daṇḍin began to narrate to his friends (including Mātṛdatta who came from Malabar). The story as told in this work includes several stories not found in the Daśakumāracarita. A few stories like those of Vararuci, Śūdraka, Śauṇaka, etc., are important for literary history, and the following information taken from the stories may be interesting. Vararuci was born of Kātyāyani and he was called Kātyāyana in the course of the story. King Śūdraka was a Brahamn and fell out with Svātī, one of the Āndhra kings of Ujjain. His enemies sought to kill him on several occasions and failed. Śūdraka after many adventures along with his friends, of whom Brahmadatta was the chief, obtained the throne of Ujjain and ruled for a long time. Now Siṁhaviṣṇu and Durvinīta, according to the latest authority Mon. Dubreuil, the author of the "Pallavas" lived in 580 A.D. Durvinīta, was a Gaṅga prince and Pallavas had matrimonial connexions with the Gaṅgas. Durvinīta wrote a commentary on the fifteenth sarga of the Kirātārjunīya and translated Bṛhatkathā from Paiśācī into Sanskrit. Svātī seems to have flourished about 140 A.D. (*See Bhandarkar's History of Dekkan*).

109. *Vākyāvali* is a small Kāvya in four Sargas narrating the story of Kṛṣṇa. The first Sarga illustrates certain grammatical peculiarities and the second certain Alaṅkāras (figures of speech), the third illustrates Chandas (prosody) and the last Citras in poetry. The author is Vāsudēva whose style in conventional poetry resembles that found in Vāsudēva's Yudhiṣṭhira-vijaya.

110. *Gōpikōnmāda* is a small poem written in imitation of Mēghasandēśa by an unknown author who says in the second stanza thereof that the amorous deeds of Kṛṣṇa and Gōpīs ecstacy will be so dessribed as to suggest the principles of the Advaita Vēdānta. The thought is expressed in easy and graceful language.

111. *Yadunāthacarita* is a small poem describing the holy deeds of Śrī Kṛṣṇa in ten Sargas by an anonymous Malayali poet. In the introduction the author says that he composed the work at the instance of a queen who was the sister of Ādityavarman and a descendant of the kings of Kūpaka family. The style and descriptions are fairly good.

112. *Padyakādambarī* is a poem describing the story of Kādambarī, the well known prose work of Bāṇa. It is divided into two parts, the first part ending exactly with Bāṇa's portion and the second commencing with that of his son. It follows the original closer than either Abhinanda's or Vikrama's work. Kṣēmēndra and Vāmanabhaṭṭabāṇa seem to have written the Kādambarī in verse. No sufficient authority is, however, forthcoming to attribute the work to any of them.

113. A commentary called *Bhāvadīpikā* on the Saptaśatīsāra which consists of 100 stanzas selected from the Saptaśatī of Hāla in Prākṛt by Padakōmaṭi Vēmabhūpala who ruled Koṇḍavīḍu about 1400 A.D. He was a Telugu prince and a great patron of literature. It is in his court that Vāmanabhaṭṭabāṇa and Śrīnātha, the celebrated Telugu poet, flourished. Vēmabhūpāla's other works are a commentary on the Amarukaśataka, Saṅgītacintāmaṇi (on music), etc.

114. *Rāghavīya* is a poem based on the story of the Rāmāyaṇa in 20 sargas by Rāmapāṇivāda, a native of Malabar. He is one of the best poets of Malabar in Sanskrit and Prākṛt, and most of his works have been acquired. He is called in Malabar Kuñjunni Nambiyar, and is said to have lived about 100 years ago. But some of the manuscripts of his works bear older appearance. Rāghavīya is a good poem worthy of his scholarship. There is a commentary attached to it. His Prākṛt poems Uṣāniruddha and Kaṁsavahō and the commentary on Vararuci's Prākṛt grammar are good productions. Sītārāghava, another of his works, is based on Rāma's story.

115. *Raghūdaya* is a poem in eight Aśvāsas bearing the poetic verbal ornament called Yamaka. The author belongs to the warriar caste in Malabar and is the pupil of Śrīkaṇṭha. He says he

wrote a commentary on the Aṣṭāṅgahṛdaya. Among the writers of this form of poetry, he refers to Ravidēva and Kubēradēva, both the names being new to scholars. There is a commentary attached to the work which was written by Rudradāsa.

116. *Subhāṣitāvali* is an anthology of choice stanzas culled from various Sanskrit and Prākrt works. The compiler's name is not given in the work. It consists of about 40 sections. The work differs from similar productions chiefly in the fact that it includes more stanzas on ethics and philosophy. The importance of the work consists in giving stanzas of hitherto unknown writers. Among the poets' names not quoted in similar anthologies, the following may be mentioned:—Viśvādhika, Purandara, Tarunavācaspati, Sundarapāndya, Sarvajña Sōmēśvara, Amṛtavardhana, Cappaladēva, Kavirākṣasa, Suvarnavistāra (probably a title), Gōvinda and Gajēndrasimha. As he quotes from Sōmēśvara, he must be later than 1130 A.D. Among works on polity (Arthaśāstra) he frequently quotes from Cakṣuṣīya, which is still a new name.

Dramatic literature.

117. *Bhagavadajjuka* is an allegorical comedy in a single act written by Bōdhāyana who is mentioned as a great poet in the Raghuvīracarita of Sukumārakavi. The plot is humorous and unique. A Parivrājaka undertook to teach a student the principles of practical Yōga and renunciation. For this purpose he transferred his soul into the dead body of an actress whose fate the pupil was bewailing. By the grace of the God of Death her soul entered the abandoned body of the Parivrāṭ. The character of the soul of each of them reflected in the actions of the bodies which each then possessed. Illusion was at last dispelled when each resumed his original body. The commentary, though anonymous, ably explains the Yōgic significance and the union mystery of life and Brahman. Another anonymous commentary has also been acquired in which the commentator refers to his commentary on Bhavabhūti's works.

118. *Kalyāṇasaugandhika* is a drama in a single act by Nīlakaṇṭha. Bhīma, at the desire of Dranpadī, goes to the Gandhamādana mountain for Saugandhika flowers which he secures with the assistance of Hanūmaṭ. Both in thought and in expresssion, this work bears unique resemblance to the dramas alleged to have been written by Bhāsa as based on the incidents taken from the Mahābhārata.

119. *Pādatāḍitaka* is a humorous drama in a single act on the foolish exploits of one Viṣṇunāga, a pure orthodox Brahman employed under a king to register royal inscriptions. The scene of action is laid at Sārvabhaumanarēndrapura in the Saurāṣṭra country. The work points the dark side of city life and the drawbacks of civilization. The author of the drama is Śyāmalaka who refers to Dattaka, the author of the Vaiśikasūtras and to Vararuci as a writer on rhetoric. The drama is quoted by Abhinavagupta, Kṣēmēndra, Vallabhadēva and Kuntala, the author of Vakrōktijīvita. It is not known whether Śyāmalaka is the same as Śyāmala, the teacher of Mahimabhaṭṭa (author of the Vyaktivivēka).

120. *Padmaprābhṛta* is a love farce in a single act, with the scene of action laid at Ujjain. The author is Śūdraka, and he refers to Dattaka, the Sūtra-writer of the Vaiśikatantra, who is stated to have begun his work with the syllable Ōm. Dattakalasī, one of the characters introduced in the drama condemns the Kātantra school of grammarians as against the followers of Pāṇini. Another of the characters is Sanghilaka, a Parivrājaka lover, and she appears in the story of Śūdraka, narrated in the Avantisundarīkathā, as plotting to kill him. Vāmana refers to this author as a great poet.

121. *Dhūrtavitasaṁvāda* is a Bhāṇa (an amorous play in a single act) by Īśvaradatta. Pāṭaliputra is the scene of action, and a description of the town given therein is interesting. The work may be classed among the best of the Bhāṇas, and the author shows therein his masterly knowledge of the Śāstras and general literature. The Bhāṇa is mentioned by Bhōja in his Śṛṅgāraprakāśa as Dhūrtaviṭa and quotations therefrom are found in the Kāvyōllāsa.

122. *Bhīmaparākrama* is a drama representing in four acts the contest of Bhīma with Jarāsandha. The author is Śatānandasūnu (literally the son of Śatānanda). Abhinanda, the author of Rāmacarita, is the son of a Śatānanda, and Rudraṭa was also called Śatānanda. But there is no evidence available for establishing any such identity. The work is quoted in the Śarṅgadharapaddhati anonymously and Abhinavagupta mentions the name of a drama called Bhīmaparākrama. The style of the composition is chaste, simple and vigorous.

123. *Vīṇāvāsavadattā* is a drama similar in plot, thought, and expression to the Pratijñāyaugandharāyaṇa already published in the Trivandrum Sanskrit series under the authorship of Bhāsa. The copy of Vīṇāvāsavadattā now obtained is incomplete and contains only three acts. Mahāsēna of Ujjain determines to give his daughter in marriage to Udayana whom he captures by means of an artificial elephant placed in a forest on the banks of the river Jumna.

124. *Śākuntalacarcā* is an elablorate commentary on the Śākuntala of Kālidāsa. It was intended to be a treatise in dramaturgy, and Śākuntala was chosen to illustrate the rules. The commentary contains quotations from the dramas of Bhāsa as recently published, as well as from Vīṇāvāsavadattā, Cūḍāmaṇī, Caṇḍālarāmāyaṇa, Traivikrama, Sītāsvayaṁvara, Sāhityasāra, Vatsarājacarita, etc. The commentary discusses many interesting topics in dramaturgy.

125. *Kaumudīmahōtsava* is a drama in five acts by an anonymous poet who flourished in the court of Kalyāṇavarman, a king of Magadha. The restoration of this king to his kingdom which had been usurped by his father's general and his marriage with Kīrtimatī, the daughter of the king of Saurāṣṭra form the main incidents of the plot. This drama resembles in diction and thought the Mālavikāgnimitra, the Ratnāvalī, etc In the body of the work there are references to the mutual love between Avimāraka and Kuraṅgī (the hero and the heroine in the drama of Avimāraka) and to the fall of Sundarapāṭala and Kātyāyana, the horses of Udayana and his knight, both of which names occur in the Vīṇāvāsavadattā. Dattakā's and Ghōṇikāputra's Sūtras are also alluded to in the work.

126. *Nalābhyudaya* is a drama in eight acts by an unknown author. The prologue resembles the form adopted in the published Bhāsa's dramas. But the style and plot are not equal to any of them. In the Bhāvaprakāśa mention is made of a drama called Nalavikrama in eight acts.

127. *Traivikrama* is the smallest drama yet known in Sanskrit. It is of unique type as it ends with the Prastāvanā or prologue. It is no more than a dialogue between Sūtradhāra and Naṭi on the Vāmana incarnation of of Viṣṇu. The expressions in the work bear a strong resemblance to those found in such of the Bhāsa's published dramas as are based on the incidents in the Mahābhārata story. The work is found quoted in the Śākuntalacarcā.

128. *Sēvantikāpariṇaya* is a drama written by Cokkanāthamakhin of Tanjore. Its theme is the celebration of the marriage between Basavarāja and the daughter of Mitrāvaruṇa, a prince of Malabar. He fought with another prince named Gōdavarman (of the family of Cochin rajas) and, having suffered defeat, took shelter in the temple of Mūkāmbā, north of Udipi. There Basava received them kindly. The drama, as now obtained, is incomplete. Cokkanātha went to the court of Basava, a ruler over the tract of land now called South Kanara, and obtained presents from him. The author is spoken of highly by Nīlakaṇṭhadīkṣita in his work and is also mentioned as a teacher by Rāmabhadradīkṣita, the author of Jānakīpariṇaya.

129. *Kumārīvilasita* is a play of the Prahasana kind in a single act by Sudarśana kavi, son of Mahīsāra of the Bhāradvājagōtra. A Vidyādhara couple descend from the Heavens, visit holy places in South India, enter Malabar via Tinnevelly valley and attend the annual festival of Nārāyaṇī, the Goddess of a village somewhere near Quilon. The celebration of the festival is described at length. The poet perhaps belongs to Malabar and the style of his composition is beautiful and his expressions are full of life.

130. *Murārivyākhyā* is a commentary on the Anargharāghava by an anonymous author. He clearly explains all difficult stanzas and crucial points and makes mention of certain authors who all lived prior to 1200 A.D. This may be an old commentary on the work.

131. *Kādambarīkalyāṇa* consists of eight acts and was composed by Narasiṁha, brother of Viśvanātha, the son of Gaṅgādhara. The work is found quoted in the Sāhityacintamaṇi which is a rhetorical treatise written at the instance of Kōmaṭi Vēmabhūpāla (circa 1400 A.D.) of Koṇḍavīḍu. Viśvanātha, the author of the Saugandhikāharaṇa and the nephew of Agastyapaṇḍita who was the author of Bālabhārata and who flourished in the court of a king of Vijayanagar appears to be the same as the author's brother. Agastya, Viśvanātha and Gaṅgādhara are mentioned with respect by Gaṅgādēvī, the wife of Kampa of Vijayanagar in her Mathurāvijaya.

132. *Mathurāniruddha* is a drama in eight acts on the secret loves of Uṣā towards Aniruddha who was kidnapped by her maiden Citralēkhā on her behalf. Kṛṣṇa, Aniruddha's grandfather and Bāṇa, Uṣā's father fight together and the latter is punished. The author is Cayani Candraśēkhara, son of Vājapēyi Gōpīnātharajaguru, who appears to have been the religious teacher of the King Vīrakēsari Rāmacandra. The peculiarity of the drama is that it does not contain any Prākrt.

133. *Kanakalēkhā* is a drama in four acts by Vāmanabhaṭṭabāṇa, who lived in the court of Pedakōmaṭi Vema (1400 A.D.) whose military exploits he celebrated in the Vīranārāyaṇacarita. This author wrote several works which are still extant. He seems to have been the pupil of the celebrated Vidyāraṇya. He was given the titles of Ṣaḍbhāṣā vallabha and Kavisārvabhauma (Emperor of poets). The name Vāmanabhaṭṭabāṇa appears to be a title, if so the author's real name is still unknown. The first stanza of this drama bears very strong resemblance both in thought and expression to the first stanza of the Kādambarīkalyāṇa noticed above. This circumstance leads to the suspicion that the real name of the author is Nṛsiṁha. The plot of the drama seems to be original. Kanakalēkhā was the daughter of Vīravarman and marries Vyāsavarman, both of whom were Vidyādharas, born as men owing to the curse of a sage, named Virūpākṣa. The manuscript is unhappily very much injured; but the style and mode are highly pleasing.

Rhetoric.

184. *Lōcanavyākhyās.*—These are commentaries on the Lōcana of Abhinavagupta which is itself a commentary on the Dhvanyālōka, a well-known work on poetics. Lōcana is a terse and erudite work and is not easily intelligible without glosses. Among the manscripts now obtained, four different commentaries exist on the first Uddyōta (Chapter) and the remaining are on portions of the second, third and fourth Uddyōtas, one of the commentaries being called Kaumudī. Authors of none of the commentaries are known by their names. The author of the Kaumudī composed another work called Mayūradūta. This commentary gives the names of several writers whose works are now extinct and whom Abhinavagupta criticises. Kaumudī is later than the Kāvyaprakāśa which it mentions.

135. *A commentary on the Kāvayādarśa* of Daṇḍin by Vadijaṅghāla. The only copy known till now is in the Kashmir State Library. Kāvyādarśa of Daṇḍin presents many difficulties as it is among the older works in Sanskrit poetics. A few of his quotations are taken from works which are now extinct. There is reference to Kusumamañjari as an Ākhyāna work. In the introduction to the stanza नायकं प्रागुपन्यस्य and in two more places of the first chapter, he says that Daṇḍin criticises the views of Bhāmaha and in another place he says Daṇḍin refers to the works of Mēdhāvirudra, Bhāmaha, etc. The commentary is elaborate and good.

136. *Camatkāracandrikā* by Viśvēśvara is a work on rhetoric which breaks off in the eighth chapter. It professes to treat of the various topics in rhetoric, especially in Dhvani, figures of speech, Dōṣa (faults of poetry) and Guṇa (beauties of poetry), etc. It was composed to applaud the virtues and deeds of the King Śingabhūpa of the Recarla family who is said to have married the daughter of Gajapati, one of the Kaliṅga kings. The work quotes largely from the Rasārṇavasudhākara of Śingabhūpāla. The author's other works are Rasamīmāṁsā and a Kāvya called Kandarpasambhava.

137. *Śṛṇgāraprakāśa* by King Bhōjadēva is the largest work in Sanskrit yet known on Alaṅkāra, the science of poetics. The work is quoted by Śāradātanaya in his Bhāvaprakāśa, both by the names of the author and of the work (Circa 1150 A.D.), and Hēmacandra has largely borrowed from it for writing the commentary on his Kāvyānuśāsana. Bhōja quotes Ānandavardhana (Circa 850 A.D.), Rājaśēkhara (900 A.D.), and Trivikrama, author of the Nalacampu, etc. These considerations may lead one to identify him with the celebrated Bhōja of Dhārā who ruled from 998 A.D. to 1050 A.D. This work consists of about 30,000 Granthas in 36 Prakāśas or chapters, the first eight of which are devoted to grammatical technicalities and peculiarities and the theory of Vṛtti. The ninth and the tenth are on faults and beauties in expression and thought. The eleventh treats of the conception of a Mahākāvya and the twelfth of the drama. The next twenty-four chapters are devoted to Rasas, of which the most primordial and fundamental Rasa is held to be Śṛṇgāra. A very large number of quotations are given to illustrate every shade of the development of Śṛṇgāra in all its ramifications. He maintains the views of Bhāmaha-Daṇḍin school and reconciles it wherever necessary with the purely Rasa school of Bharata. The work amply justifies the author's great reputation as a man of letters and patron of great poets. He quotes from many extinct works and forgotten authors and a list of the important and rare among them is given below: (1) Antarārāmacarita (a philosophical work written as a Kāvya), (2) Tāpasavatsarāja (a drama by Anaṅgaharṣa Māyurāja probably of 600 A.D.), (3) Chalitarāma, (4) Vikrāntaśūtraka, (5) Jānakīharaṇa (by Kumāradāsa), (6) Dhūrtaviṭam (by Īśvaradatta—a copy of which is acquired), (7) Kuṭṭanīmata by Dāmōdaragupta, (8) Mayūramārjālika, (9) Vedikā, (10) Anaṅgavatī, (11) Matsyahasita, (12) Lilāvatī, (13) Indumatī, (14) Citralēkhā, (15) Vāsavadattā (Campu), (16) Hayagrīvavadha (by Mentha), (17) Abdhimathana (by Caturmukha as Bhōja says), (18) Bhīmakulvā, (19) Rativilāsa, (20) Bṛndāvanakāvya, (21) Yaduvaṁśa, (22) Dilīpavaṁśa, (23) Mārīcavadha (a Prākṛt Kāvya), (24) Gōvinda, (25) Caturmukha, (26) Candraśēkhara (poets), (27) Rājaśēkhara, (28) Kṛṣṇacarita, (29) Uṣāharaṇa. (30) Śūdrakakathā (by Pañcaśikha as Bhōja says), (31) Haravijaya (by Sarvasēna), (32) Rāvaṇavijaya, (33) Kuvalayāśvacarita, (34) Rāvaṇayuddha (probably Sētubandha), (35) Barcu (a poet of Maukhari dynasty of kings and pupil of Bāṇa), (36) Kīcakavadha by Nītivarman, (37) Lakshmīsvayaṁvara, (38) Subhadrāharaṇa, (39) Rāsakāṅka (a lyrical drama), Mālatikā (a farce), (40) Prayōgābhyudaya (a Prakaraṇa), (41) Yayāticarita, (42) Pārthavijaya (a drama by Trilōcana), (43) Dēvīcandragupta (a drama), (44) Abhisārikāvañcitaka (a drama by Visākhadēva), (45) Kṛtyārāvaṇa (46) Svapnavāsavadattā (by Bhāsa), (47) Rāmābhyudaya (by Yaśōvarman) (48) Mudrāsuvēda, (49) Rāghavānanda, (50) Mukuṭatāditāka (by Bāṇa), (51) Kappāṇabhyudaya (by Śivasvāmin) (52) Kādambarīsāra (by Abhinanda), (53) Hariścandracarita, (54) Madālasōpākhyāna, (55) Dārumati (a Kāvya), (56) Śūdrakakathā, (57) Bṛhatkathā (in Sanskrit probably by Durvinīta), (58) Traiōlkyasundarī (by Rudraṭa) (59) Kundamālā (a drama in six acts by Diṅnāga), (60) Śalinīsaṁvāda, (61) Śātakarṇiharaṇa, (62) Śākhāviśākhōpākhyāna, (63) Mādhavī, (64) Avimāraka (a drama attributed to Bhāsa) and (65) Daṇḍin's Dviśandhāna. Two stanzas from the Caurapañcāśikā have been quoted. From a cursory examination of the work it may be stated that the Anargharāghava of Murari is not quoted.

138. *Bhāvaprakāśa* is a work on rhetoric by Śāradātanaya in ten Adhikaraṇas. The poet was an inhabitant of the village Māṭharapūjya and studied under Divākara. He reconciles in the portion dealing with Rasa, denotation of words and dramaturgy, the opinions of various rival schools. He quotes from a number of authors such as Kōhala, Mātṛgupta, Bhōja (his Śṛṅgāraprakāśa), Subandhu (as a writer on dramaturgy), Vāsuki, Āñjanēya, Vyāsa, etc., and from the following dramas: Svapnavāsavadattā (a stanza quoted from it is found in the printed text), Rāmānanda, Rāmānuja Dēvīpariṇaya (Ānandavardhana's ?), Mārīcavadha, Nalavikrama, Saubhadrikā, Śāradācandrikā (Bāṇa's ?), Gaṅgābhagīratha, Gaṅgātaraṅgikā, Sugrīvakēlana, Turaṅgadatta, etc. He has given in easy stanzas the summary of several important chapters of the Śṛṅgāraprakāsa and of the discussions on Rasa of Abhinavagupta contained in his commentary on the Nāṭyaśāstra. Harṣa is mentioned as a writer on dramaturgy. Śāradātanaya expresses his indebtedness to Bhōja and Abhinavagupta. He might have flourished in the 12th century. He is quoted by a host of writers from the 13th century. He seems to have written a work on music by the name of Śāradīya and a commentary on the Kāvyaprakāśa, both of which are not now available.

139. *Kāvyakāmadhēnu* is a work on rhetoric closely agreeing with the Bhāvaprakāśa; but it is not known which was the prior work. The chapters on Rasa, Bhāva and the significative powers of words are elabarate and lucid. Several dramas now extinct are referred to in the work.

140. *Rājārajiya* is a work on dramaturgy. Incomplete as it is, the work shows the erudition of the author who composed it under the orders of a King Rājarāja. Neither the name of the author nor that of the work is found in it and the above name was adopted in the absence of any other and after the name of the author's patron. Manōratha, Mahima and Darpaṇa (Bhaṭṭanāyaka's work) are quoted as the rivals of Ānandavardhana and Abhinavagupta.

141. *Alaṅkārasūtrasaṅgati* was written by a pupil of Maṅkha who is the author of the Alaṅkārasūtras. The author gives as illustrations his own stanzas in praise of Ravivarman of Yadu dynasty who is the author of the Pradyumnābhyudaya.

142. *Vakrōktijivita* is a work on poeties in four Unmēṣas by Kuntalaka. According to Malabar manuscript, he is called Kuntaka by Bhaṭṭagōpāla and by Mahima in the Sāhityacūḍāmani and in the Vyaktivivēka respectively. He quotes Ānandavardhana (Circa 850 A.D.) and is quoted by Mahima. His date depends upon that of Mahima who lived after Abhinavagupta (Circa 980 A.D. to 1020 A.D.) and before Mammaṭa. Kuntala, the author of the Vakrōktijīvita, may be said to have vindicated in his work the possibility of developing the Bhāmahīya method of literary criticism into a comprehensive method which may be characterized as the deviationistic method of literary criticism. Quotation from the following hitherto unknown works are given: Tāpasavatsarāja of Anaṅgaharṣa, Māyurāja, Abhirāmajānakī (probably his own drama), Pādatāḍitaka of Syāmilaka (a copy of which was obtained). Daṇḍin, Udbhaṭa and Rudraṭa are frequently criticized. Kālidāsa and Mātṛgupta are separately referred to and described as having written poetry of two different kinds.

143. *Sāhityacūḍāmaṇi* by Lauhitya Bhaṭṭa Gōpāla is a commentary on the Kāvyaprakāśa of which a complete copy is now acquired. This commentary is mentioned in the Sāhityacintāmaṇi, a work on poetics dedicated to Pedakōmaṭi Vēma (who lived about 1400 A.D.). Gōpāla's work is one of the few best commentaries on the Kāvyaprakāśa. He explains the text by referring to the opinions of earlier writers and by stating in regard to illustrative stanzas the context in the original. In the beginning of the commentary, Gōpāla refers to various writers on Alaṅkāra in worthy terms. He refers to his own work called Parimala. Towards the end of the work he sums up the views of various schools of Ālaṅkārikas and shows how Mammaṭa reconciled them.

144. *Bhāvavivēka* is a small work on Alaṅkāra consisting of 160 stanzas. It gives proper definitions of the various Bhāvas (shades of mental affection) and the connected terms used in Alaṅkāra literature. The author shows perfect acquaintance with philosophical terms. The style is generally terse and stiff.

145. *Rasārṇava* is a work in five Paricchēdas on poetics by Prakāśavarṣa. Vallabha in his commentary on Śiśupālavadha acknowledges his indebtedness to Prakāśavarṣa, his teacher. Mallinātha quotes him in his commentary on the Kirātārjunīya. The work in its treatment of the subject follows the Kāvyādarśa and the Rudraṭālaṅkāra. Prakāśavarṣa mixes up the definitions culled from the works of Bhāmaha, Daṇḍin, Rudraṭa, Udbhaṭa and Bhōja with his own stanzas. The first four chapters deal with Guṇa and Dōṣa and the fifth is devoted to Rasa. A chapter on Dhvani is conspicuously absent in the work. In regard to Rasa, Bhōja is followed and the matter contained in Prakāśas 12 to 36 of his Śṛṅgāraprakśāa is summarized herein in a succint form in his own words.

146. *Rasakalpadruma* is a big treatise in poetics especially on Rasas. Unlike other works on this subject which generally pay great attention to Śṛṅgāra alone, this work treats at length of all the nine Rasas. Quotations from early authors are largely given. Several Śāstras and technical treatises in art are enumerated and their division given in a few cases. Rules bearing on the composition of the drama are given and discussed with ample quotations.

Nāṭyaśāstra.

147. *Abhinavabhāratī* is a commentary on the Nāṭyaśāstra of Bharata, the most authoritative treatise on dancing and histrionics, by the celebrated Abhinavagupta of Kashmir. It extends in the manuscripts now acquired over the first thirty-two chapters with the exception of the seventh and the eighth. The commentary appears to have been written at the instance and for the instruction of his master Bhaṭṭa Tōṭa, the author of Kāvyakantuka, and with the object of removing many misconceptions about the art and its practice. A host of previous commentators are criticized in the work, among whom are Śrīharṣa, the Vārtikakāra (of Bharatasūtra), Rāhulaka, Śaṅkuka (probably the son of Mayūra), Bhaṭṭa Nāyaka (the author of the Hṛdayadarpaṇa), Lollaṭa, Ghaṇṭaka, etc. His criticism is trenchant and the language terse and precise. The value of the commentary is superior to that of an original work. Abhinavagupta refers to the following authors and works in the course of the commentary :—

I. Adhyāya	...	Bhaṭṭa Tōṭā (his preceptor).
		Svapnavāsavadatta (by Bhāsa).
IV. Adhyāya	...	Cūḍāmaṇi Dombikā (a lyrical play).
		Rāghavavijaya.
		Guṇamālā (a lyrical play).
		Mārīcavadha (a lyrical poem).
		Rāṇaka (a poet, probably the author of the Mārīcavadha).
		Rāhulaka (a commentator on Bharataś Nāṭyaśāstra).
		Viśākhila (a writer on music).
		Paramēśvaracarita (by Paramēśvara).
		Harṣavārtika (a Nāṭyavārtika by Śrīharṣa).
		Baṭṭayantra (a commentator on the Nāṭyaśāstra).
		Lollaṭa (another commentator on the same work).
		Kīrtidhara (a writer on music, probably the author of Saṅgītacūḍāmaṇi).
V. Adhyāya	...	Hejjala (author of Rādhāvipralambha) ; Kāśyapa (a writer on music).
VI. Adhyāya	...	Idurāja (teacher of Abhinavagupta) Ānandavardhana.
		Vāmanagupta (author's uncle).
		Tāpasavatsarāja (Māyurāja).
		Draupadīsvayaṁvara (probably a drama).
		Bhāsa.
IX. Adhyāya	...	Udbhaṭa (as a writer on Nāṭya).
		Bhīma (author of Pratijñācāṇakya. He may be the same as the prince of Kalinjara and author of Svapnadaśānana).
XIII. Adhyāya	...	Māyāpuṣpaka (a drama).
XIV. Adhyāya	...	Jayadēva (as a writer on music).
		Bhaṭṭanāyaka (author of Darpaṇa).
		Pādaṭāditaka (a play by Śyāmilaka, a copy of which has been acquired).
		Prākṛtaśūtravṛtti (by Utpala).
		Paddhati (a commentary on the above).
XVIII. Adhyāya	...	Kṛtyārāvaṇa.
		Bindusāra (a character in Dēvīcandragupta, a drama).
		Vāsavadattānāṭyadhāra by Subandhu.
		Samudradattacēṣṭita.
		Puṣpabhūṣitaka.
		Dēvīcandragupta (a drama).
XIX. Adhyāya	...	Pāṇḍavānanda (a drama).
		Rāmābhyudaya (a drama by Yaśōvarman).
		Daridracārudatta.
		Pratimāniruddha.
		Udāttarāghava (by Māyurāja).
		Candraka (a playwright of Kashmir).
XXI. Adhyāya	...	Abhisārikāvañcitaka (a drama by Viśākhadēva).

148. *Sāhityasāra* is a treatise in six chapters on dramaturgy by Sarvēśvara, a pupil of Vāmarāśi, who according to Belgaum inscriptions lived at Vanavāsi in 1168 A.D. The author is also called Malayajapaṇḍita. Several stanzas of this work have been quoted by later writers on rhetoric The language is terse and vigorous.

149. *Naṭāṅkuśa* is a critical disquisition on the propriety of gestures and deportment in a drama. The work as now obtained is complete and the name of its author is not given. In the first stanza the word Mahima occurs as an epithet applied to Śiva. There is, however, nothing to verify if this is the name of the author and if he is the same as Mahimabhaṭṭa, the author of Vyaktivivēka. But it is clear that the author was a native of Malabar. He shows in the work his great learning in several Śāstras. Vatsarājacarita (probably Vināvāsavadatta), Āścaryacūḍāmaṇi (as ascribed to Śaṅkarācārya and not to Śaktibhadra) and the name of the heroine in the Avimāraka are quoted.

Sangitasastra.

150. *Saṅgītasudhā* is a work on music by Raghunātha, a Naik King of Tanjore. The copy now acquired, which is a large volume by itself, contains only the first Adhyāya. At the beginning of the work a historical introduction describing the conquests and the munificent gifts of the author and his ancestors is given and the work is purported to have been written at the instance of his minister, Gōvindadīkṣita. Several writers on music are quoted in the body of the work. Many poets and poetesses (as Rāmabhadrāmbā, Kṛṣṇāji etc.,) flourished in his court. The greater portion of cadjan manuscripts in the Palace Library at Tanjore once belonged to the personal library of this king. A few of his Telugu poems are still extant.

151. *Aumāpata* is an elementary treatise on music now superseded by later and bigger works. It is said to have been revealed by Śiva to Pārvati. Incomplete as it is, it contains forty small chapters on various topics in music. It appears to be one of the oldest works till now obtained in the subject.

152. *Saṅgītasudhākara* is a work in five chapters on music and dancing by Haripāla, a Chalukyan, king of Ayōdhyā who is said to have settled, in the course of his conquest or travel, at Srirangam for some time, and taught Nāṭya to several pupils. He quotes Bhōja and Sōmēśvara (Chalukya Sōmēśvara, son Tribhuvanamalla) and states that Bhāṇḍirabhāṣā was most suitable for musical compositions. A grammar of this language is in the Palace Library at Tanjore.

Ratnasastra.

153. *Buddhabhaṭa* is a small work on precious stones by Buddhabhaṭa who gives the Jain mythology as regards the origin of precious stones on the earth.

Agriculture.

154. *Krsi-Parāśara-Paddhati* is a small work of 200 stanzas on agriculture, supposed to have been written by Parāśara. It apparently forms part of a Saṁhitā.

Medicine and Alchemy.

155. *Hṛdaya* is the name of a commentary on the Aṣṭāṅgahṛdaya of Vāgbhaṭa wherein the commentator proposes to condense all the best matter found in the commentaries written by Indu, Aruṇadatta, etc., and in the commentaries on the Caraka and the Suśruta Saṁhitās. The commentary extends over the first part of the work.

156. *Suśrutavyakhyā*.—This is different from the commentaries till now known, such as those written by Ḍalhaṇa, etc. According to the statement of the owner of the manuscript who is well-versed in Indian medical literature, the commentator is Jajjaṭa. He is a great authority on the exposition of Suśruta and has been quoted by several good commentators on the best medical works in Sanskrit.

157. *Mṛḍānītantra*, a work on medico-alchemy, has nine Paṭalas in the manuscript now acquired and appears to be incomplete. It is in the form of a conversation between Pārvatī and Śiva and treats of mercury and its various medical and alchemical transformations as given in the Rasārnava, etc.

158. *Rasāṇkuśa* is a fragment in six Paṭalas of the Rahasyasaṁhitā, a tantric work. It treats of Indian Chemistry like the work described above and gives many new processes for the preparation of various metallic compounds. The name of the author is not known.

159. *Rasahayahṛdayatantra* by Gōvindapūjyapāda consists of 18 Paṭalas describing the processes of various metallic compounds which are used for solidifying mercury. The work is quoted in the Sarvadarśanasaṅgraha of Mādhava.

160. *Kanakamañjari*, by Nāgārjuna is a pure science of alchemy. It has much matter in common with the Kacchaputitantra of Nāgārjuna. He is a great Siddha and is supposed to have lived before the Christian era.

Astrology.

161. *Skandaśārīraka* is a work in eight chapters on physiognomy and palmistry purported to have been written by Brahman. The subject is treated in a comprehensive manner and minute details are explained. There is proper presentation of matter and the style of composition is good. A valuable commentary accompanies the text.

Kāmaśāstra.

162. *Kandarpacūḍāmaṇi* is a poetical rendering of the Kāmasūtras of Vatsyāyana, who is, however, criticized in some places. The author is Vaghēla Vīrabhadradēva, and the date of composition, according to Aufrecht, is 1577 A.D. The work as now obtained wants a few stanzas in the beginning and in the end.

Politics.

163. *Nayacandrikā* is a commentary on Cāṇakyaś Arthaśāstra by Mahōpādhyāya Mādhava Yajva Misra. The manuscript secured is incomplete and extends from the seventh chapter of the seventh book to the fourth chapter of the twelfth book.

History.

164. *Gaṅgāvaṁśānucarita* is a unique work in prose and poetry describing the dynastic history of the Gaṅga princes who ruled over Kaliṅga. It is mostly in the form of a dialogue between a Sanskrit scholar called Vidyārṇava and his wife Līlāvati who seem to have previously visited the Magadha and the Karṇaṭa countries. He at first goes to a miserly Āndhra King. He then visits Śrī Kūrma and thence proceeds to Puri. The car festival of the place is described and the history of Puruṣōttama, the traveller's chief patron, is described at length. Anaṅgabhīma, an early Gaṅga prince, is said to have founded Padmanābhapura as an agrahāra for South Indian Brahmins. Bhīmapura was likewise constructed and called after his name. Anaṅga's great-grandson bore his name and conquered the princes of Kaṭak in 1193 A.D. His twelfth descendant established Kapilēndra on the, throne. The Gaṅgas left the Oriya country and settled at Guḍārikaṭaka. In the eighth Pariechēda is given a detailed genealogy of the Gaṅgas down to Purusōttamadēva. His third ancestor, Padmanābha, is said to have killed one Mallik, a Muhammadan general sent by the Emperor of Delhi, at a place called Nindapurī. A more detailed examination of the work will furnish the historian with much useful material for his purpose. The author is Vāsudēvarathasōmayājin who flourished in the court of Puruṣōttama (Anaṅgabhīma) of Kaṭak about 1423 A.D.

Telugu Language.

165. *Varāhapurāṇamu* is a Telugu adaptation of the Sanskrit Varāhapurāṇa by Haribhaṭṭa. His other works are the Matsyapurāṇamu, a copy of which also has been obtained, the eleventh and the twelfth Skandhas of the Bhāgavatamu, and the Uttaranarasiṁhapurāṇamu (quoted by Jaganna in his Prabandharatnākaramu). The colophon found in the work agrees with that given in the Ratirahasya of Harihāra, which is a Sanskrit work on the Kāmaśāstra in five Pariccḥēdas.

166. *Śivatattvasāramu* consists of 490 stanzas written in praise of Śiva in the Kanda metre. Stanzas of this work are found quoted in the Kavilōkasañjīvanī and in an anonymous work on prosody in Telugu, wherein the authorship of these stanzas is attributed to Ārādhyadēvara who is generally identified with Mallikārjuna Paṇḍitārādhya. He was the teacher of Pālkuriki Sōmanātha and lived in the time of Vīracōḷa to whom an allusion is found in this work.

167. *Paratattvaprakāśikā* is a Telugu poem in eight Āśvāsas by Penumaca Buccirāja. It deals with the doctrines of Kapila as depicted in the Kapila-Dēvahūtisaṁvāda in the Mahābhārata. The author seems to have studied well the development of Kapila's system in Sanskrit and ably presented the whole in the Telugu language.

168. *Śrīraṅgamāhātmyamu* is a translation in Telugu poetry of the Sanskrit work of this name by Kaṭṭa Varadarājakavi. He was a cousin brother of Rāmadēvarāya of Vijayanagar, and had also written the work called Paramabhāgavatacarita, and the Rāmāyaṇa in the Dvipada metre. The style of his composition is elegant and idiomatic unlike that of the Prabandhas written by his contemporaries.

169. *Tārakabrahmarāyīyamu* is a well-written translation in Telugu of Nṛsiṁhāśrama's philosophical work of the same name in Sanskrit. The author is Rādhāmādhavakavi which appears to be a pseudonym acquired on account of his fine work, called Rādhāmādhavamu. His real name appears to be Cintalapūḍi Yallayakavi, some of whose descendants also were literary writers. He states that the Sanskrit author lived in Prayāga (Allahabad) and that the translation was undertaken at the instance and patronage of Nañjaya Timmarasu, the minister of Acyutadēvarāya of Vijayanagar.

170. *Lalitōpākhyānamu* is a translation of the Sanskrit work of the same name by Ātukūri Pāpaya in seven Āśvāsas. It describes the story of the marriage of Śiva with Pārvatī, and there are similarities between it and the Kumārasāmbhava of Kālidāsa. The Telugu translator has done his work with so much skill that even the fine shades of emotion contained in the original are well brought out.

Malayalam Language.

171. *Līlātilakam* is one of the oldest works in rhetoric and grammar of the Malayalam language. It is written in Sanskrit by an unknown author and contains eight Śilpas. Some time ago a Malayalam translation of the work was made probably from an imperfect copy of the original. But the copy now obtained is perfect and well-written.

S. Kuppuswami Sastri,
Curator.

10*th September* 1919.

V

Letter—from the Hon'ble Mr. R. Littlehailes, Director of Public Instruction.
To—the Secretary to Government, Home (Education) Department.
Dated—Madras the 25th September 1919.
No.—R.C. 5489/19.

Abstract.—Submitting statement E of the report called for in Government Memorandum No. 1138 B-1, dated 9th June 1918.

Order—No. 1467, Home (Education), dated 27th November 1919.

Recorded.

2. The Government are pleased to record their appreciation of the good work done by the peripatetic party during the triennium ending with 1918–19.

3. The thanks of the Government are due to the officials and non-officials who have rendered assistance to the party during its tours in the several districts of the Presidency.

(True extract)

R. Ramachandra Rao,
Secretary to Government.

To the Director of Public Instruction.
,, Assistant Archæological Superintendent for Epigraphy.
,, Publicity Officer.
Editors' Table.

HOME (EDUCATION) DEPARTMENT.

NOTES CONNECTED WITH G.O. No. 1467, HOME (EDUCATION), DATED 27TH NOVEMBER 1919.

[SUBJECT—*Report on the operations of the peripatetic party for the search of oriental manuscripts.*]

Previous papers :

G.O.	323, *Educational*,	6*th June* 1910	G.O. *Mis.*	39, *Home (Edn.)*,	15*th Jan.* 1918
,,	1096 ,,	18*th Sep.* 1914	,,	1306 ,,	5*th Oct.* ,,
,,	866 ,,	12*th Aug.* 1916	,, *Mis.*	120 ,,	28*th Jan.* 1919
,,	1150, *Home (Edn.)*,	3*rd Nov.* ,,	,,	887 ,,	16*th July* ,,
,, *Mis.*	54 ,,	10*th Jan.* 1917			

From the Director of Public Instruction, R.C. No. 5489, *dated* 4*th August* 1919.

Submitted that the report promised in paragraph 2 of the Director's letter ~~(page 2, current file)~~ may be awaited. If it is not received by the 15th September 1919, a reminder may go.

E.A.V.—7–8–19.

C. RAMANUJA ACHARIYAR—8–8–19.
R. RAMACHANDRA RAO—9–8–19.

From the Director of Public Instruction, R.C. No. 5489, *dated* 8*th September* 1919.

This is the second report on the working of the peripatetic party constituted for the purpose of accelarating and improving the system under which oriental manuscripts are acquired for the Government Oriental Manuscripts Library—the first report was recorded in G.O. No. 1150, Home (Education), dated 3rd November 1916. The following remarks are submitted in connexion with the report :—

(1.) *Operations of the search party.*—The sphere of operations of the party extended over a fairly large number of places. The Kistna district appears to have been completely explored, while the party has toured in several taluks of the Malabar, Ganjām and Vizagapatam districts. The party was also engaged for a period of about seven months in cataloguing and valuing the manuscripts in the Tanjore Palace Library under the orders issued in Memorandum No. 2745–2, dated 14th August 1916—page 1 of G.O. No. 1306, Home (Education), dated 5th October 1918. The Curator estimates that work in the districts of Gōdāvari, Kistna, Vizagapatam, Ganjām and Malabar would be finished by the end of the current official year. He also proposes to take up the Tamil and Kanarese districts at an early date.

(2) *Nature and number of manuscripts acquired.*—The amount of work turned out by the party is given in paragraph VI of the report. The total number of manuscripts examined was 42,992 which gives roughly an average of about 17,200 per year (excluding the period spent in Tanjore), as against 18,733 manuscripts for 1915–16—page 12 of G.O. No. 1150, Home (Education), dated 3rd November 1916). The number of manuscripts actually acquired was 2,523, giving an average of about 1,000 per year as against 1,324 in the year 1915–16.

NOTES TO G.O. No. 1467, HOME (EDUCATION), 27TH NOVEMBER 1919

In passing orders on the last report on the operations of the peripatetic party, the Government directed that 'in future reports special attention should be drawn to any discoveries of Vedic or Sanskrit works of recognized importance which have hitherto not been found or exist only in incomplete or imperfect recensions'—paragraph 2 of G.O. No. 1150, Home (Education), dated 3rd November 1916. From paragraph VI of the report it would appear that many rare and important works on Vedic literature and Darsanas and also on Dharmasutras and Kavya literature have been acquired. The party has also obtained several useful manuscripts on Sanskrit grammar, Alankara or poetics, drama, medieval logic, music and dancing, Arthasastra, medicine and surgery, astronomy, astrology, etc.

Malabar appears to have offered a wide field for the activities of the party though several manuscripts are reported to have been washed away by the floods. Some more manuscripts will probably be acquired before the close of the current year.

(3) *General remarks.*—The attempt of the peripatetic party to collect information regarding the existence of manuscripts by means of circulars to village officers appears to have proved abortive and local inquiry coupled with the assistance rendered by leading non-official gentlemen has considerably enabled the party to achieve much progress.

(4) In recommending the organization of the peripatetic party, the late Rao Bahadur M. Ranga Acharya estimated that it would have to work for a period of not less than five years—paragraph (ii) of the letter at pages 3–4 of the notes with G.O. No. 1096, Educational, dated 18th September 1914. The party has been in existence for nearly five years and its continuance till the 27th January 1920 has been sanctioned in G.O. No. 120, Home (Education), dated the 28th January 1919. Judged by the amount of work turned out by the party during the period it has been in office, *its existence seems to have been amply justified.* The Tamil and Kanarese districts have yet to be explored and ~~permanently~~ presumably further continuance of the party will be applied for in due course.

A.R.K.—9-11-191.

3. A draft order recording the report is submitted for approval. Statement E promised by the Curator has not yet been received. It may be added to the file when received. For orders whether the report alone may be printed before submission to the Honourable Member.

G.N.—18-9-19.

T.K.—19-9-19.

C. RAMANUJA ACHARIYAR—23-9-19.

Yes please.

R. RAMACHANDRA RAO—24-9-19.

The report has been printed. The file may, it is submitted, be circulated to the Honourable Member.

T.K.—31-10-19.

C.R.—31-10-19.

R.R.—1-11-19.

Approved.

I think it would be well to let the Curator check the proof before the Government Order is printed.

A. R. K[NAPP]—9-11-19.

With reference to the Honourable Member's remarks abovea draft u.o. note to the Curator, Oriental Manuscripts Library, is submitted for approval.

T.K.—11-11-19.

C.R.—12-11-19.

The proof copy has been checked by the Curator. The Government Order may now issue.

T.K.—25-11-19.

C.R.—27-11-19.

[G.O. No. 1467, Home (Education), dated 27th November 1919.]

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[P.T.O.

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