

**JOURNAL OF MANUSCRIPT
STUDIES**

(Peer Reviewed Journal)

Vol. 49, 2021

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**Oriental Research Institute
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University of Kerala, Kariavattom
Thiruvananthapuram - 695 581**

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Cover Design
Orange Animation, Attingal

At Prasanth Printers
Ambalathinkara,
Kazhakuttom, Trivandrum

Annual Subscription Rs. 50/-

Articles for publication and books (Two copies each) for
review may be sent to the Professor & Head of the Institute

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**Statement about the ownership and other particulars of
Manuscript Studies**

(Form IV (See Rule 8))

Place of Publication : Kariavattom
Thiruvananthapuram

Periodicity of Publication : Yearly

Printer, Publisher and Editor : Dr. Rejani R.S.

Nationality : Indian

Address : Asst. Professor and Head
Oriental Research Institute
and Manuscripts Library
Kariavattom

Name and address of individuals
who own the newspaper and
partners or Shareholders holding : University of Kerala
more than one percent of the Thiruvananthapuram
total capital

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31.12.2021

PRAKRITI -THE WORD AND IT'S SENSE AS SEEN IN KĀLIDĀSA'S WORKS

Prof. T Mini

Key Words: Prakrti, Kālidāsa, Kavya, Concepts, Darsanas, Various meanings

Abstract: The word prakrti is used by Kālidāsa in various senses in his works. The present study tries to reveal various concepts of Prakrti used by Kālidāsa. Kālidāsa's works are the store houses of different senses of words which he uses very carefully. He is a poet who uses very apt words in apt places which generates unsurpassed beauty to his usages. This paper tries to examine the senses in which Kālidāsa uses the word Prakrti in his works selecting examples from his works.

Prakrti is a term used in Sanskrit in various senses. In darsanas, Sastras, Vyākaraṇa and common language the word is used in different senses. Sastras like Ayurveda use it as a technical word signifying one of its major concepts. In Carakasamhita's Vimānasthāna तत्र प्रकृतिरुच्यते स्वभावो यः सपुराहारौषधद्रव्याणां स्वाभाविको गुर्वादिगुणयोगः। the nature of human

body according to its constitution is also termed as Prakrti in Ayurveda. In Dharma sastra and Arthaśāstra the term is used in connection with the people, ministers, and army of the Kings. The major concept of Sāṅkhya philosophy is Prakrti it is found with difference of meaning in other philosophies. Sankhya considers Prakrti as pradhana the main cause of the universe.- प्रधानं प्रकृतिःशक्तिर्नित्याश्चाविकृतिः Vyakarana's major concern pada is a combination of prakrti and pratyaya. The text Nānārthārṇavasamkṣepa accomplishes the following meanings for the word prakrti प्रकृतिःपञ्चभूतेषु स्वभावे मूलकारणे।करणेशिशनयोन्योश्च जन्त्वमात्यादिमातृषु*¹ The term prakrti is sometimes etymologically explained as प्रकर्षेण सृष्ट्यादिकं करोति इति, and प्रजा सृष्टिं करोति विकरोतिच Panchabhutas manas buddhi and ahankara combined are known as Aṣṭaprakrti. The word is used in the following senses in Sanskrit according to the variation of context. It is also the name of a meter with twenty one letters in each line एकविंशत्यक्षरपादच्छन्दो

1. Natural condition or state of anything, nature, natural form
2. Natural disposition, temper, temperament, constitution
3. Make, form, figure
4. Extraction, descent
5. Origin source, materials
6. Nature as distinguished from Purusa [in Sāṅkhya]

7. The radical or crude form of a word to which case terminations are added [in Vyākaraṇa]
8. A model pattern standards [especially in ritualistic works]
9. A woman
10. Maya or the personified will of supreme spirit-[भगवतःमायाख्या शक्तिः]
11. The male or female organ and
12. Mother

Used in plural it signifies 1.The subjects of King
2. Ministers of King, 3.constituent elements of the state [saptangani-
स्वाम्यमात्यसुहृत्कोशराष्ट्रदुर्गबलानि- king, ministers, allies, treasury, state,
forts and army], 4. pañcabhutas and 5. Aṣṭaprakṛti.*²

Kālidāsa's works are the store houses of different senses of words which he uses vary carefully. He is a poet who uses very apt words in apt places which generates unsurpassed beauty to his usages. This paper tries to examine the senses in which Kālidāsa uses the word Prakṛti in his works selecting examples from his works.

In Abhijñānaśakuntala the first verse is praises the Aṣṭamurti of Iṣa [Śiva] The earth first among Pancabhutas is described there as sarvabhutaprakṛti, the cause or origin of all the things in the world which are born. In the first act itself while

travelling in the chariot chasing the saranga the horses are running very swiftly. The swiftness of journey is described by the king .He says 'प्रकृत्यायद्वक्रं तदपि समरेखं नयनयोः' The things which are normally in curved becomes straight in appearance. Here the word prakṛti signifies the normal form of a thing. In the sixth act kañjuki prevents the cheṭis from observing the Vasantotsava and explains the reason for prohibiting Vasantotsava by the King. Then he explains the condition of king who is much alleviated by Viraha in the verse 'रम्यं द्वेष्टि यथापुरंप्रकृतिभिर्नप्रत्यहंसेव्यते'. Here he mentions that due to the deep sorrow he is not even observing his kingly duties, not attending his prakṛtis. Here prakṛti is used for the saptaprakṛtis of the king. In sixth act itself Mātali the charioteer of Indra comes to Duṣyanta to take him to heaven. He was to fight danavas like Kālanemi. Mātali sees the king disgusted in some mental worries he takes away Viduṣaka to ignite the anger in king and becomes successful in retaining the king's natural form. Here he says विप्रकृतः पन्नगःफणंकुरुते. When irritated the snake shows its real form. In bhāratavakya of the drama poet says 'प्रवृत्ततां प्रकृतिहितायपार्थिव' may the king rule for the wellbeing of his people. In this text he uses the word prakṛti in the senses natural form, nature, origin and people.

In Raghuvamsa one comes across the word prakṛti several times. It is mostly used there in the senses the Prakṛti the people of country or the saptangas of the state. In the fourth canto of

Raghuvamsa, while describing the reign of Raghu [whom Kālidāsa portrays as the ideal of the kings] he says यथाप्रह्लादनाच्चन्द्रःप्रतापात्तपनो यथा।तथैव सो भूदन्वर्थो राजा प्रकृतिरञ्जात्॥ ‘Raja’king is known by that name due to his ranjakatva [making the people happy and comfortable]. The verb ‘raj’ has the meaning ‘dipti’ which indicates the glow .But the meaning given by Kālidāsa is ranjakatva which include both the qualities assigned by him to kings adrsyatva and abhigamyatva .In this verse prakrti indicate the people of his country .It can also indicate the saptangas of state since keeping them happy and under control is the essential duty of king.

In the journey of Aja to Vidarbha for Indumatisvayamvara he meets a gandharva Priyamvada by name. Gandharva was living in the forest in the form of wild elephant due to the curse of Matangamuni. Aja defeated this attacking wild elephant with his ‘visikha’ and the gandharva restored his original form. Gandharva depicts his story to Aja, on this occasion he says he was able to pacify the anger of Matangamuni and obtain sapamoksa for him. He says this is because the normal nature of muni is of compassion. Here he exemplifies शैत्यं हियत् सा प्रकृतिःजलस्य the normal nature of water is coolness. Here prakrti signifies normal nature. In the in the eighth canto, after the death of Indumati, a disciple of Vasistha [the Kula guru of Suryavamsa] approaches the king to pacify him in his deep grief. Vasistha is not able to come

himself due to his Yajna he sends a disciple with his message. Here Vasistha wants the king to be restored to his prakrti or his normal form from stepping out of his real nature. Here the guru indicates that the king who is ranjaka and raksaka of the whole kingdom cannot become disgusted in his personnel sorrow. That is pathacyuti [deviation from the path] and he is to be brought back to his original form ‘prakrti’. The disciple narrate the story of Harini an apsasarass who was cursed by the sage Trnabindu she was born as Indumati due to her curse and by death he restored her celestial form. He establishes that the death of Indumati was preplanned by this curse and vidhi. He tries to convince the king that मरणं प्रकृतिःशरीरिणां विकृतिर्जीवितमुच्यते here the normal nature of a being is considered as death and life is a deviation from normal. This is the high philosophical view of sage Vasistha about life. He also considers that a creature can consider itself blessed if it has the fortune to breath for a second. This is an occasion where the well thought and well placed advice of the Vasistha does not reach the mind of Aja. In the ninth canto the story of Dasaratha son of Aja is depicted. Dasaratha starts his reign with controlling and well establishing his kings council. आत्मकुलोचितंप्रकृतिमण्डलंविधिवदपालयत् he well protected his prakrtimandala his public and saptangani of kingdom.

There are many other instances also in Raghuvamsa where Kālidāsa uses the term Prakrti in the sense saptangani or praja in

seventeenth canto इत्थं जनितरागासु प्रकृतिष्वनुवासरं,. कामं प्रकृति वैराग्यं सद्यसमयितुंक्षमः. These are in the story of Atithi. Here it is used in the above mentioned sense. In the story of King Sudarsana in eighteenth canto, small boy Sudarsana is made the king due to the death of his father Dhruvasiddhi. He was coronated by his ministers who were of unanimous opinion they thought of insecure people -अनाथदीनाःप्रकृतीरवेक्ष्य. He is mentioned as attaining his knowledge as if he is remembering the knowledge he attained in some previous birth .He also gained his power over his father's prakrti [saptangani] पित्र्याःप्रकृतीःच जग्राह

In nineteenth canto the story of Agnivarna who is the most weak and incapable king of the dynasty is described गौरवाद्यदपि जातु मन्त्रिणां दर्शनं प्रकृतिकांक्षितं दधौ He is mentioned as most irresponsible to his people. He showed his legs to his people through the window who wished to see the king. That also was only done when his ministers persuaded him. He was only interested in his activities as 'nagarika' with beautiful women. During his jalakeli in the swimming pools with women the women presented their natural beauty to him. This is because their makeups are washed away by the water. अर्पितप्रकृतिकान्तिभिर्मुखैः. His demise due to rajayaksma was kept a secret by the palace and ministers .They observed his funeral inside the garden of town. Then his ministers took the Prakrtimukkhya into conspiracy and

made the wife of king the ruler on behalf of the child growing in her womb. The important persons among kings saptangas and people are indicated here as prakrti

In Meghaduta megha is considered as मघोनःकामरूपः प्रकृतिपुरुषः- the minister or ally of the divine king Indra. Here prakrti can be considered as used in the sense of saptanga. In the description of path to Alaka many rivers mountains towns villages and so on are pictured with their natural beauty. In this description river Gambhira is said to have waters which are clear like clear mind. In this waters the shadow of the naturally beautiful megha will get its entry. गंभीरायाःपयसिसरितस्चेतसीव प्रसन्ने। छायात्मापिप्रकृतिसुधगो लप्स्यतेतेप्रवेशं॥ Here prakrti is used in the sense natural.

In Kumarasambhava the second canto begins with the description of gods who were 'viprakrta'[disturbed from their natural abode]. Gods who approach Brahma for a solution to their condition praises him as त्वमामनन्तिप्रकृतिंपुरुषार्थप्रवर्तिनी. Here Brahma is considered as the supreme soul or Parabhrama and the cause or creator of whole world. In the fifth canto Parvati's penance for achieving unity with Siva is described. Here poet describes Parvatis physical condition during penance

क्लमं ययौ कन्तुकलीलया या तया मुनीनां चरितं व्यगाहत्।
ध्रुवं वपुकाञ्चनपद्मनिर्मितं मृदुप्रकृत्या च ससारमेव च ॥

Here body resembles in appearance ‘padma’ which is so tender, but it has the strength for observing the routine of sages. Hence it must be made of golden lotus – kancanapadma, which being lotus is so delicate at the same time being made up of gold. Prakrti here signifies the normal form or natural quality. In the eighth canto Siva depicts the rising moon to Parvathi

रक्तभावमपहायचन्द्रमाजात एष परिशुद्धमण्डलः।

विक्रिया न खलु कालदोषजा निर्मलप्रकृतिषु स्थिरोदया।।

The moon has left its raktabhava red colour and became clear with pure mandala. Here Kālidāsa uses the word ‘nirmala prakrti’. The faults due to bad destiny do not last for long in clear minded person. Here rupaka comparing Candra to a king who has all the saptangas which are intact and pure, who acquires wealth after his bad period is seen. Nirmala prakrti here also indicates the natural clear nature of Candra. In another verse Siva feels that the Candrika enters Parvathi’s cheeks. Parvathi’ eyes are fixed on the moon .the her cheeks are naturally clear. Hence the moon light enters her cheeks.

पाकभिन्नशरकण्डगौरयोरुल्लसत्प्रकृतिजप्रसादयोः

रोहतीव तव गण्डलेखयोचन्द्रबिंबनिहताक्षिचन्द्रिका

In Vikramorvasiya in the first act the apsaras Urvasi who has been abducted by demons was saved by the King Pururavas. King Pururavas was returning to earth from heaven. Urvasi was in

swoon due to the fear she had undergone as a result of abduction. When she recovers from this in his chariot king says to her friend Citralekha ‘प्रकृतिमापन्ना ते प्रियसखी’ “like a night which is removed from the hands of darkness by the rising moon, like a flame which is devoid of smokes, like the river ganga clearing herself after the falls of its sides in to it, Urvasi is getting restored to her normal beauty and form

In the fourth act after a long pain full separation from Pururavas Urvasi regains her natural form. She was standing in the form of a creeper in Kumaravana. Pururavas touches the creeper with Sangamaniya jewel and as a result Urvasi gets her normal form. महाराजेनालिङ्गितमात्रैवप्रकृतिस्थास्मिसंवृत्ता. Here the normal nature and form are signified by the word prakrti. While she wants the king to return to the country from forest, she says that otherwise his ministers and people will envy and find fault with her if they don’t return कदाचिदसुययिष्यति मह.यं प्रकृतयः. Here saptanga and people are indicated by Prkrti

In the Malavikagnimitra in the first act king Agnimitra says प्रकृत्यमित्रः प्रतिकूलचारी मे वैदर्भः. The king of Vidarbha is a natural enemy of him. Even though he does not discuss the reason one can understand their enmity as one which is existing between two kingdoms for a long period. This is not due to any present occurrence or the fault of the king.

Minister and king consider the king of Vidarbha easily conquerable. This is because he is a new king who has not established his hold over his council of ministers and other constituents of state. He is similar to a tree which is just planted and the roots of which are not firm now.

अचिराधिष्ठितराज्यःशत्रुःप्रकृतिष्वरूढमूलत्वात्
नवसंरोहणशिथिलस्तरुविसुकरःसमुद्धर्तुम्।

In the fourth act the Vidusaka who acts as being bitten by a snake is led to Dhruvasiddhi the healer of poisons. Then king speaks to Queen and Parivrajika that Vidusaka is a person who is coward and pitiable by nature प्रकृतिभीरुस्तपस्वी. Here the normal nature in which Vidusaka appears is mentioned by the king but by nature he is a clever and crooked person who is the brain behind the plans of king. Condition of the child Vasulakshmi who is with fear due to the attack of a monkey is depicted as प्रवातेकिसलय इव वेपमानेदानीमपिप्रकृतिं न प्रतिपद्यते. The child does not attain her normal state of mind even now. She is trembling like a leaf in heavy wind.

The word prakrti is used by Kālidāsa in these various senses in his works. All the instances of the use of the word by him are not cited here but many examples from different texts are quoted here.

Notes

1. *Nanartharnavasamksepa*, ch.3 Page5 ve.47.
2. *Sanskrit English Dictionary*, V.S.Apte

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COSMOLOGY- ANCIENT INDIAN CONCEPTS

Dr. T. Retheesh

Key words: Cosmology – Creation – Universe – Puruṣa – Hiraṇyagarbha – Brahman.

Abstract : Cosmology is the branch of Science which deals with the theories about the origin of the Universe. Almost all ancient philosophers had their own cosmological concepts. According to Ṛg-Veda the process of creation was not a fresh beginning but it was a re-arrangement or setting things in a proper order. The emphasis in a Ṛg-Vedic hymn is on transformation and not on formation. The cosmological concepts in the principal Upaniṣads are the later extensive ideas of the Brahmanic age.

The term ‘Cosmology’ can be defined as the study of the Universe¹. It is the branch of Science which deals with the theories about the origin of the Universe. Here the word ‘Universe’ contains ‘Everything’. Hence the area of understanding under this branch of Science is more bigger than that of any other branch of Science. In other words, Cosmology is closely connected with this extragalactic world. It is a study of the large scale structure of the Universe. As a developed branch of modern Science, the scientific method of investigation can also be applied with this branch of

Science. In short, Cosmology is closely related with Astronomy, Particle Physics and Astrophysics and further deals with the distance, mass and time scale characteristics of the Universe.

Almost all ancient philosophers had their own cosmological concepts. The primitive men tried to solve the cosmological problems in many ways and these problems fascinated Indian Sages also. It is noteworthy that the tools of investigation used by the ancient thinkers were their sole wisdom and mind power.

Ṛgvedic Cosmology

Like almost all other questions in Indian Philosophy, the enquiry about the origin of the Universe also begins from Ṛgveda. The hymns of Ṛgveda are in the nature of praising the gods². The sun, the moon, the dawn, the fire, the thunder and the sky are some of the Ṛgvedic gods.

Even though the gods are believed to be immortal, they are not generally considered as self-existent beings. Among the Ṛgvedic gods, the ‘Goddess Uṅas’ is described as the mother of the gods.³ Ṛgveda calls ‘Brāhmaṇāspati’ as the father of the gods.⁴ The gods are also declared to have been born after Aditi.⁵ According to NāsadHya Sūkta of Ṛgveda, the origin of the gods is subsequent to the creation of the Universe.⁶ Some of the Ṛgvedic

hymns mentioned ‘Dyuṁ’ and ‘Pṛthivi’ as the cause of all the creatures.⁷ They are described as the universal parents.

‘Indra’ is narrated in the Ṛgveda as the creator of the heaven and earth.⁸ In the different hymns of the Ṛgveda, the gods like ‘Varuṇa’, ‘Sūrya’, ‘Pūṣan’, ‘Agni’ and the God ‘Tvaṣatā’ are also mentioned as the creator of the world. All the above mentioned opinions are the premature concepts before the development of the speculation of a single Supreme Creator. It is possible to assume that there is a gradual development in the cosmological concepts in Ṛgveda. There emerged an idea of ‘One Creator’. It is further resulted in the concept of Hiraṇyagarbha.⁹

The Nāsadéya Sūkta of the Ṛgveda describes the origin of the Universe. It considers the mystery of origins and offers more questions than answers.¹⁰ This Sūkta has set a tradition of open-mindedness towards the theories about the Universe’s origin. According to Nāsadéya Sūkta, ‘water’ existed before the formation of the world.¹¹ It further states that in the beginning there was neither non-entity nor entity. It was a stage when there was neither atmosphere nor sky. The hymn also discusses that there was neither death nor deathlessness and neither day nor night. Then in the beginning stage, darkness covered up by darkness. It is the pre-creation state and then the Hiraṇyagarbha who is the Creator, Self-sustained One and the Supreme Being arose from the great waters. Then the Creator breathed calmly and

was developed by the power of ‘Tapas’. Then he germinated the egg containing the world matter, thus setting in motion, the process of creation. In short, according to Nāsadḥya Sūkta, nobody is able to say what was the origin of the world and whether it had any creator or not. The process of creation was not a fresh beginning but it was a re-arrangement or setting things in a proper order.

The Puruṣa Sūkta¹² also carries some cosmological concepts of the Ṛgvedic people. It put forth a theory of elevation of the sacrifice into a world principle. It describes how all things and beings of the Universe came from the sacrifice and none other than the Puruṣa himself. In the Sūkta, Puruṣa is depicted as having thousand heads, eyes and feet. Puruṣa is the Cosmic Being and the Universe was created from him. Here it is seen a unique relation between the creator and the created. Actually creation is the manifestation of the Puruṣa in all living and non-living things.¹³ In short, the emphasis in the hymn is on transformation and not on formation.

Cosmology in other Samhitās and Brāhmaṇās

The later Samhitās and the Brāhmaṇās are also contained more developed cosmological views. During this period some of the Ṛgvedic concepts on Cosmology have lost their importance. The views of the later Samhitās and Brāhmaṇās are the combination of their own concepts and that of the Ṛgveda.

‘Prajāpati’, ‘Brahman’ and ‘Puruṣa’ were the chief concepts of this period.

Atharva Veda mentioned ‘Prajāpati’ as the creator of the Universe.¹⁴ He is described as the creator of thirty- three worlds. In the Īatapatha Brāhmaṇa, ‘Prajāpati’ is depicted as the source for the creation of the Universe. The Kāṅhaka Samhitā also mentioned ‘Prajāpati’ as the founder of the Universe. Here it is also described that the beings were formed by the sexual union of ‘Prajāpati’ and ‘Vāk’ who was the female partner of ‘Prajāpati’. ‘Prajāpati’ is indicated as the creator of the Universe in Aitareya Brāhmaṇa and Paṇcaviṃṣa Brāhmaṇa.

In the course of time, ‘Brahman’ the supreme deity took the place of ‘Prajāpati’. Īatapatha Brāhmaṇa describes ‘Brahman’ as the creator of the gods.¹⁵ The Brāhmaṇa shows that there is nothing earlier and nothing higher than Brahman. He maintains the heaven and the earth. There is also an attempt in the Brāhmaṇa to recognize ‘Brahman’ as ‘Prajāpati’. Taittiriya Brāhmaṇa also describes ‘Brahman’ as the creator. He is considered as the material cause of the Universe. ‘Puruṣa’ is another important conception of the later Samhitās on the creator of the Universe. Atharva Veda narrates ‘Puruṣa’ as the male principle behind the creation of the Universe. Śatapatha Brāhmaṇa depicts ‘Puruṣa’ as a human being. The other Brahmanic works such as ‘Aitareya’,

‘Gopatha’ and ‘Tāndya’ are also share the same idea. The depiction of ‘Puruṣa’ as a human being justifies his consideration as the male principle and an agent of the creation of the Universe.

One of the cosmological discussions in the Īaunaka Samhitā of the Atharva Veda put forward some questions about the becoming of the Universe.¹⁶ It describes the metaphor of the origin of two calves of ‘Virāj’ arose from fluid. This metaphor has an undertone of a philosophical discussion. It points out that condition before the creation of the Universe end with the formation of two principles from the same original substratum. It is also mentioned that only one among the principles became active in the process of creation.

Another important concept on the formation of the Universe in the Brāhmaṇa literature is ‘the practice of Tapas’. Śatapatha Brāhmaṇa describes the ‘Tapas’ of Prajāpati for the manifestation of the Universe.¹⁷ Taittiriya Brāhmaṇa also share the same idea.¹⁸ It is also observed in the Brāhmaṇa that the Universe was non-existent in the beginning. Then happened the production of existent and mind was the first product. Prajāpati was manifested from mind and the formation of all other beings were done by Prajāpati. Atharva Veda and Īatapatha Brāhmaṇa are also show that in the beginning the Universe had neither existent nor non-existent. Then mind became present and it

manifested into many. Taittiriya āraṇyaka states the origin of existence from non-existence.¹⁹

Upaniṣadic Cosmology

Upaniṣads are considered as the latest form of Vedic literature and they contain the more developed speculations about the origin of the Universe. The cosmological concepts in the principal Upaniṣads are the later extensive ideas of the Brahmanical age. For example, one of the cosmological ideas of the Brāhmaṇās that the Universe was manifested from water which followed in the Upaniṣads also. In Brahadāraṇyaka Upaniṣad, there is a philosophical discussion between Gārgi and Yājñavalkya and they made debate on the said concept.²⁰ Chāndogya Upaniṣad also describes that all things in the Universe are originated by the solidification of water.²¹ Aitareya Upaniṣad is also put forth the same speculation.²²

The ‘non-existence’ before the origin of the Universe, as mentioned above, is another important concept in the Brāhmaṇās. It is also traceable in the principal Upaniṣads. Taittiriya Upaniṣad discusses that, in the beginning the Universe was in the form of non-existence. Then it originated into existent.²³ Chāndogya Upaniṣad put forth the idea of world - egg in relation to the formation of the Universe.²⁴ According to this concept, the world was a non-entity in the beginning. The form of existence took its shape from the non-existence. The existence then became an egg.

The egg broke open into two parts after an year. A part of the egg thus emerged was silver and the another was a golden one. The silver part of the egg became the earth and the golden part became the sky. The various parts of the cosmic egg became the features of the heaven and earth. It can be observed that the conscious or unconscious cause of the egg is not mentioned in this myth. However, all the elements which became the matter of the Universe are included in the egg. This concept of cosmic egg shares the similarity with the modern Big-Bang theory.

Some Upaniṣads mention ‘Prajāpati’ and ‘Hiraṇyagarbha’ as the creator of the Universe. Brahadāraṇyaka Upaniṣad points out ‘Prajāpati’ as the father of gods and demons.²⁵ Īvetāṣvata Upaniṣad describes ‘Hiraṇyagarbha’ as produced by the Supreme Being.²⁶ According to Praçna Upaniṣad, ‘Prajāpati’ produced two instrumental causes viz. matter and life. The intension of Prajāpati is that the matter and life would multiply in manifold ways.²⁷ Taittiriya Upaniṣad also describes the origin of the beings.²⁸

Some of the Upaniṣads hold the idea of ‘Puruṣa’ as the creator of the Universe. Brahadāraṇyaka Upaniṣad describes that the Universe was ‘ātman’ in the form of Puruṣa before the process of creation.²⁹ Kaṅha Upaniṣad also carries the concept of ‘Puruṣa’ as the creator of the world.³⁰

The foremost and basic concept of the Upaniṣads on Cosmology is that of ‘Brahman’. The concept of Brahman absorbs

almost all the above mentioned Upaniṣadic concepts. In other words, the Cosmology of Upaniṣads moves around Brahman. According to Māndūkya Upaniṣad, He is the womb of living things and the end of the living beings.³¹ Chāndogya Upaniṣad says that “Brahman willed, I shall multiply and be born”.³² Brahadāraṇyaka Upaniṣad describes ‘Brahman’ as the primal entity.³³ He is self existent and the ultimate ground of the Universe.³⁴ In short, major Upaniṣads admit the concept of creation. They also agree in the existence of non-existence before the creation of the Universe.

Conclusion

Cosmology is a branch of modern Science which deals with the doctrines behind the origin of the Universe. It is the scientific study of the Universe and its origin and development. The scope of this Science is more bigger as the term ‘Universe’ contains ‘Everything’. Cosmology is closely connected with Astronomy, Particle Physics and Astrophysics.

Indian philosophical enquiries into the origin of the Universe begin rightly with Ṛgveda. Ṛgveda contains many cosmological ideas. In the primary stage of thought various gods such as ‘Indra’, ‘Varuṇa’, ‘Sūrya’ etc. were differently believed as the creator of the world. According to Hiranyagarbha Sūkta, a Supreme God created this Universe out of pre- existing matter. Nāsadḥya Sūkta and Puruṣa Sūkta are also describe the origin of

Universe. During the period of later Samhitās and Brāhmaṇās, the concepts of ‘Prajāpati’, ‘Brahman’ and ‘Puruṣa’ got prominence. The Upaniṣadic Cosmology contains more developed speculations on the origin of the Universe. Some of the Upaniṣads put forth the idea that the Universe was manifested from water while some consider the non-existence before the origin of the Universe. ‘Prajāpati’, ‘Puruṣa’ and ‘Hiranyagarbha’ are also mentioned in the Upaniṣads as the creator. However the foremost and basic concept of the Upaniṣads on Cosmology is that of Brahman. The Cosmology of the Upaniṣads moves around the idea of Brahman. All the principal Upaniṣads admit the concept of the origin of the Universe.

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A STUDY OF THE LIFESTYLE AND CULTURE OF PEOPLE IN THE ṚGVEDIC SOCIETY

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Keywords:-Ṛgvedic society, Pastoral life, Tribal relations, Vedic Economy.

Abstract:- The Ṛgveda is an authoritative manuscript on the sociology of ancient India provides valuable information about the culture and lifestyle of the people of that time. They had a productive and distributive system. They all led pastoral lives. Major occupation of them was cattle rearing. Their pastoral life led them to farming and that forced them to build permanent shelters. For the Ṛgvedic people, agriculture was like a sacrifice. They had a tribal life style. Exchange of wealth had an important role in their economic system. There was a court law to divide shares. They also specialized in the manufacture of handicrafts.

Introduction

Ṛgveda is considered as the first literary monument of ancient culture of mankind. If we examine the recent excavations, we can understand that we are the descendants of a great civilization. It is easy to understand the life style of the people of that time based on the mantras of. This book contains elaboration on all subjects such as occupations, wars, festivals and rituals.

Remains of found pottery and other artefacts reveal their material culture. The productive and distributive systems played an important role in maintaining the social system of that time.

Pastoral life of Ṛgvedic society

The Ṛgvedic people all led pastoral life. It was through that pastoral life that they started farming and start living permanently in one place. Lambs were the most widely used animal in those days. We can see a lot of requests in the Ṛgvedic for the abundance of cattle sheds and pastoral land. When they settled permanently in one place, they needed a home. The request for this is also found in the Ṛgveda. Cattle rearing was their major source of income. Fights for cattle were also common in that age. Those fights were known as gaviṣṭhi. The cow was milked mainly by women. They also built residing places to save cattle. They tried to protect their cattle from wild animals and bandits. The search for cattle led by the village chiefs can be seen in the Ṛgveda. It also shows the wandering of people in search for a suitable place to graze their cattle. At that time, they used to travel with the cattle in small groups in the morning. Cattle were public property at that time.

Class division among the Ṛgvedic society

With the backing of historians, it can be inferred that the people of the Ṛgvedic period led a tribal life style. Their groups were known as gaṇas. The tribal relations were the basis of the

survival of their society. Evidence that they maintained such social relations can be seen throughout the Ṛgveda. The word gaṇa, which means group, have been frequently used in the Ṛgveda. This too represents the nature of their collectiveness.

इमं च नो गवेषणं सातये सीषधो गणं ।

आरात्पूषन्नसि श्रुतः ॥५॥¹ (RV 6.56.5)

This gaṇa system was the basis of the social system of that time. There were also groups based on the economic system and occupations that existed at that time. They include shepherds, hunters, and farmers. The people who led the pastoral life gradually settled in the fertile coastal areas of the rivers. Thus, slowly a new culture emerged. Handicrafts, barter system and metallurgy came up. Cattle rearing was their main occupation and cattle wealth was the common property of their society.

Distributive and administrative systems

Collective organization was the key aspect of the Ṛgvedic society. Their distributive and administrative systems all operated under the collective organization. The exchange of wealth in Ṛgvedic society was based on the idea of a common property. The only basic need for those ordinary people who depended on agriculture for their livelihood was food. There was a unity between them. They also maintained it in the collection of material wealth. Their equality and collectivity are reflected in all the

hymns. Distribution existed among the vedic people. Its reference is available from the mantras.

पुनरेना नि वर्तय पुनरेना न्या कुरु ।

इंद्र एणा नि यच्छत्वग्निरेना उपाजतु ॥२॥² (RV 10.19.2)

The word bhāgam denotes their distributive character. For them, there was no difference of opinion as to who would find the food and other supplies. On the contrary, all the people in the society worked for it with one mind. Whatever they get, they shared together. In the Ṛgvedic mantras, we can see the references of the deities who were shared their wealth. The vedic god Savita is Bhāgabhāktā, the one who shares wealth. There was practice of common meal among people at that time.

Court law to divide shares

At the Ṛgvedic period, there was a court of law to divide the materials to the people which they got. It was also known as Vidhata and Samiti. The deities were considered as the rulers of these courts. According to the concept of the Ṛgvedic people, Agni was the judge of such courts. Whether it was food or cattle, any kind of wealth was divided according to deed and merit. The mantras state that all kinds of wealth were exchanged there.

ओ श्रुष्टिर्विदथ्या समेतु प्रति स्तोमं दधीमहि तुराणां ।

यदद्य देवः सविता सुवाति स्यामास्य रत्निनो विभागे ॥१॥³ (RV 7.40.1)

That committee also provided solutions to the problems that existed in the society. All those who came to this samiti shared same rituals. After the distribution of wealth, they were engaged in various kinds of games. Liquor feast was also common there.

Handicrafts

The people of Ṛgvedic age made clothes and other useful things from the skins of animals which they killed for food. Vessels for collecting wine were also made from animal skin. The says that weaving existed at that time. They also used wood bark to make clothes. They were also skilled in making decorations on clothes. They also knew how to make beautiful jewelry. They had dug wells and lakes for the required water. They used this water for irrigation purpose in their agricultural activities. They were also experts in carpentry. They also built chariots and boats.

It is said that there were seven major crafts in the Ṛgvedic society. They are the crafts of the builder, carpenter, metal worker, leather worker, smith, basket weaver and scribe. According to the , it can be assumed that many pots, pans and ladles were in use at that time. Gharma was the pot used to heat the milk. Ukha was an important pottery item associated with sacrifice. Actually, it was a fire- pan. That was made of clay. The clay for it was specially made. Sphya was a wooden knife made for cutting kusa grass. The kapāla was a vessel for baking purodasa cake. The Ulukhala and

Musala were made to crush grains and soma. They made many vessels and ladles for the sacrifice, such as Agnihotra- havani, Vasordhara, Rauhina- havani, Sruk, Srava, Idapatra, Drōnakalaśa and Daśapavitra. Home appliances made of clay, wood and bronze were used at that time.

Structure of Ṛgvedic society

The Ṛgvedic people all lived in different tribes or gotras and different races or kulas. References to the pancajanas or the five tribes can be found in many places in the Ṛgveda. Inside each tribe there were small races. Each race had a head. The system of family came into being later. The word gōtra literally means the place where the cow is protected. They needed a gathering to protect their cattle. That is the reason for the rise of gōtras from clans. All these tribes had a head and a court. Later, with the invention of working instruments, they turned to farming and built permanent settlements. It later led to the formation of villages and nations. Each village had a chief. Many villages were joined and made one kingdom.

Administration

There was a tribal governing system at that time and the basis of the system was the tribal committees. Those committees consisted of a chairman and a few members. Women were also members of that committee. The members of the committee were selected on the basis of their eligibility criteria. Those who were

inefficient were expelled from that committee. These members beautifully preserved their beliefs and customs. Later, when the class division came, these leaders became priests. The strong members of the committee shifted to the ksatriyas who are capable of fighting.

These tribal committees were known as Vidhata, Sabha and Samiti. In some mantras, the sabha is described as a place to conduct meetings. The members of this sabha were scholars, warriors, and eloquent women. It was the members of this sabha solved all the problems that existed in the society at that time. Debates, division of wealth and tribal rivalries were the topics of discussion within this committee. Later, as the wars escalated, issues related to it were also discussed there.

Family life

References to the family system based on patriarchy can be seen in the Ṛgveda. The head of the family was the father. At the same time, the contains mantras that describe women as the center pillar of the family. The father's goal was the well-being of his children. The warmth of the family relations that existed at that time is evident from the Ṛgveda mantras. The system of relations of father, mother, children and siblings originated during the Ṛgveda period. The size of the houses built at that time suggests that there was a joint family system at that time. The larger houses were about 33 feet wide.

At that age, the woman and the man did all the work together. The states that the survival of the family depends on the husband and wife working together. Women played crucial role in sacrifices and administrations. Women were also involved in wars. The states that an unmarried daughter is entitled to her father's property. The widow was entitled to the property of her husband. All the necessary laws for this were in place at that time.

Agriculture

The most important economic activity of Ṛgvedic people was agriculture. With the advent of agriculture came a great change in the way of life of the Ṛgvedic people. They made shelter for permanent residence. They cultivated on the banks of the river as well as the cleared forests. The invention and use of metals made their work easier. The reveals the division of agricultural lands and their management. They relied not only on rain fall but also on artificial irrigation for agriculture. The contains descriptions of artificial irrigation systems such as wells, ponds and canals. Kṣetrapati was the god of the field. For the Ṛgvedic people, agriculture was like a sacrifice.

क्षेत्रस्य पतिना वयं हितेनेव जयामसि ।

गामश्वं पोषयित्त्वा स नो मृळातीदृशे ॥⁴ (RV 4.57.1)

With the development of agriculture came private ownership. People began to earn for their own needs. The use of the word urvara, which refers to fertile land appears in many

places in the Ṛgveda. The corn grain of the Ṛgvedic period is known as dhanya. References to cooking rice with ghee appear in the Ṛgveda. They built channels to prevent flooding and for irrigation. A stone wheel and a rope were used to bring the water up from the well.

Economic aspect

Gold and pearl are in great demand at that time. Wealthy people kept a lot of them. References to horses adorned with gems appear in the . Extraction of gold is mentioned in the Ṛgveda. Gold was an important element in the sacrifice. The sages in the describe the gifts they received. They used to receive gifts for adorning the priesthood of sacrifices. Cattle and horses were included in this sacrificial gift. Their concept of wealth included cornland, cattle wealth and horses. The words rayah or rayi, vasu, vitta and dhana were used to denote wealth. Storable food was also considered as an important wealth at that time.

Niska was the coin used by the Rgvedic people at that time. They were engaged in various occupations. Among them were the rower, boatman, corn-grinder, priest, poet, gold smith, welder, ploughman, head of the village, herdsman, carpenter, charioteer, barber, merchant, and physician. Undoubtedly, it can be said that agriculture was their main economic activity.

Conclusion

From this study it can be inferred that the Ṛgvedic society was part of a great culture. They were skilled in agriculture. Handicrafts, weapons and furniture were made. They had a good economy and good governance. They were not a people who lived only on spirituality, their lifestyle was mainly naturalistic and materialistic. Equality was the basis of their existence. Their ultimate goal was the fullness.

Notes

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REITERATION OF SĪTA IN UTTARARĀMACARITA

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Key words: Ramayana, Bhavabhuti, Uttararāmacarita, sita.

Abstract : The highest manifestation of domestic perfection in the Ramayana is found in the inimitable personality of Sita, the idol of Indian women hood. Unique incomparable ideal of Sita as wife as mother as one endowed with infinite purity of heart strength of character courage and confidence. In her character is this superb combination of softness and hardness. Bhavabhuti has depicted Sita's personality with skill. Sita in valmiki Ramayana is totally different from that of Bhavabhuti.

Introduction

Ramayana is one of the most significant and influential foundational narratives that have shaped Indian culture. Sita the heroine of the Ramayana is one of the charming pictures of femenine excellence. She belongs to the noble company of ladies like Savitri, Damayanti, Draupati and others. They have exalted woman hood of the height of divine perfection. They are subjected to very distressing treats in their purity courage, patients and other virtues. Among these ladies Sita presents itself prominently before

our mental eye' and evokes our heartfelt sympathy and admiration. Sita seems to have been the most unfortunate of fated lady from her childhood, like the other characters of the Ramayana, Sita is the greatest example of spotless devotion to the earth, and the husband. She is the shining example of Indian women hood at the best. The last book of Ramayana narrates the story of unprecedented suffering s and devotion of Sita.

According to Kalidasa the husband and wife are inseparable and if Rama abandons Sita, it will be only physically, whether far or near, she is always one with him. In the Reghuvamsa, Sita is Kalidasa's ideal wife. As a faithful wife she follows Rama in prosperity and adversity. She is ready to bear suffering with dignity and grace. At her rejection, she condemns the bad deeds of her former life but doesn't blame her husband, She conveys her message through Lakshmana to the King Rama and not to her husband Rama. Rama abandoned Sita on a flimsy grounds. But she doesn't prevent even an unkind word against her lord. She sends a message through Lakshmana that she would practice hard penance to have Rama as her lord even in the next birth.

सासहं तपःसूर्यनिविष्टदृष्टिरूर्ध्वं प्रसूतेश्चरितुं यतिष्ये ।

भूयो यथा मे जननान्तरेऽपि त्वमेव भर्ता न च विप्रयोगः ॥

(Reghuvamsa –xiv- 66)

The ideal of wifely devotion and chastity set by her is a living inspiration to the most of Indian women even today. In fact Sita is wifely fidelity incarnate. Sita is the name in India for everything that is good, pure and holy. Rama is great but Sita is greater than Rama. There is no example in the world history of such patient suffering.

Sita in Bhavabhuti

Bhavabhuti, the celebrated Sanskrit playwright has three dramas in his credit-Mahaviracarita, Malatimadhava and Uttarakāmarita. Bhavabhuti is a giant among Sanskrit playwrights and Uttarakāmarita is a jewel among Sanskrit dramas. Of these three plays the last mentioned Uttarakāmarita is considered as his masterpiece. Bhavabhuti seeks to dramatise in seven acts with considerable alteration with the activities of Rama and Sita's life. Uttarakāmarita is generally said to be overflowing with the sentiment of pathos (Karuna). . Bhavabhuti is most proficient in depicting tates, feelings or emotions. The play exists first of all through its evocation of emotional values, exhibited in the devotion between man and woman, parent and child, friend and friend. Bhavabhuti;s treatment of love is excellent. The love and affection between the characters is always depicted on a highly elevated plane. It is free from selfishness and hatred. Conjugal love, that reaches the culminating point in Bhavabhuti, is not found anywhere. The marital affection between

Rama and Sita is ideal. The parental affection of Rama towards Lava and Kusa, the affection of Janaka for Sita, the love of Prthvi for Sita-these all are fall in the category of magnanimous love.

Bhavabhuti selected the later life of Sita as the theme of his play. Bhavabhuti did poetic justice in his play. A chronological study of the characters of Sita reveals that the high ideal of her character set before us by Valmiki and Kalidasa followed by Bhasa and Bhavabhuti lost its influence. Bhavabhuti depicts Sita as an ideal woman. She is a abandoned woman immediately after Rama's coronation. This compulsory separation is the powerful stroke to one of her affectionate nature. She was much worshiped to and hung upon his words. Bhavabhuti most vividly shawn it in the first act of the drama. In Uttararāmacarita, Sita as a wife than mother or daughter. She did all for Rama;s good and she followed him in joy and in sorrow like shadow she was really a pativrta. Even in her banishment, she curses her luck and not Rama.

Sita appears three times in the Uttararāmacarita in first third and seventh acts respectively. The comprehensive character of Sita can be seen in the first act itself. When Sage Ashtavakra came, Sita's greeting was respectful.

“नमस्ते, अपि कुशलं मे सकलगुरुजनस्य आर्यायाश्च शान्तायाः” ।

(Uttararamacarita Act 1)

During the conversation, Raman says that he will not regret even having to renounce Sita for the sake of public. Sita is not upset at all and she tells that very proudly- “अत एव राघवदुरन्धरःआर्यपुत्रः”।

(Uttararamacarita Act 1)

The third act gives us a clear-cut picture of Sita;s deep love and great concern for her husband. After the birth of Lava and Kusa her consideration of husband was greater than that of sons. As a spotless character she feels for others grief. Rama regretted and became unconscious when he remembering Sita. At that time Sita expressed her chastity.

हा धिक् हा धिक्। मां मन्दभागिनीं व्याहृत्य अमीलनेत्रनूलोल्पलं मूर्च्छित एवार्यपुत्रः ।
हा कथं धरणीपृष्ठे निरुत्साहा निस्सहं विपर्यस्तः । भगवति तमसे , परित्रायस्व परित्रायस्व
जीवय आर्यपुत्रम् ।

(Uttararāmacarita act-3)

Sita believes that she is the only reason behind all sufferings of Rama.

एवमस्मि मन्दभागिनी पुनरप्यायासकारिणी आर्यपुत्रस्य । हा आर्यपुत्र, मां
मन्दभागिनीमुद्दिश्यसकलजीवलोकमंगलाधारस्य ते वारं वारं संशयितजीवितदारुणो
दशापरिणामः हा हतोऽस्मि ।

(Uttararāmacarita act-3)

This insight is claimed by only a chaste woman.

While Vasanthi was showing the scenes of Janasthana to Lord Rama, Sita was cursing Lord Vasanthi even when Lord Rama was weeping. This attitude of Sita becomes more apparent in many contexts.

She is visible in the seventh act after third. Her perceptual devotion, the love of domestic animals, birds and love for the sake of son etc. are seeing the character of Sita in this drama. In shortly Sita's character is not fully revealed in Uttaramacarita. According to Bhavabhuti the predominant part of Sita's character is her chastity. The speciality of Sita's love is the sacrifice for the virtue of Rama and the world. Bhavabhuti's Sita is not a dramatic character but a poetic imagination. Bhavabhuti expresses her unwavering love for Rama, who is worried about Sita. On another occasion, Sita, who is a little proud, can also be seen in the play. When in Janasthana Rama called "प्रिये जानकि" with a broken heart, Sita says that the call did not fit in this context. Sita remembers for a moment the cruelty with which she was sentenced to exile. Sita's Curiosity to find out who is Sri Rama's consort for the Ashvamedha sacrifice is in line with human nature. There are many expressions of femininity in the play. The meek and sorrowful figure of Sita evokes our heart-felt sympathy and admiration. At the end of the drama, Sita appears as the image of patience, sobriety and dignity of mother. Through the end of Uttaramacarita, Bhavabhuti voices the necessity for art to step forward and renders at least poetic justice to the wronged woman.

Critical Analysis

Bhavabhuti's Sita is not like the Sita of Valmiki. A clear-cut picture of Sita is seen in Ramayana than Uttaramacarita. The

peculiarity of Sita's love is the self sacrifice for the sake of the people and the king Rama. She chooses the wild life in her own determination not compulsion. At Lanka, during her dialogues with Ravana, she is portrayed to be a fearless woman, who can fight for her moral values and devotion to her husband, and the doubts of her being a submissive and weak woman is absolutely erased. In Ramayana Sita is a personification of earth's fertility abundance and wellbeing. Bhavabhuti deviates from Ramayana in portraying the characters of Rama and Sita completely as human being.

Comparison of Valmiki's Sita, to the simple and poetic Sita of Bhavabhuti didn't got enough chance to express Sita's excellence is a truth. But Bhavabhuti is not fully utilized the opportunity he got after the abandonment of Sita. Bhavabhuti is not delineated how Sita accept the compulsory separation punishment given by Rama. At the end of the drama Bhavabhuti rejoined Sita and Rama in a silent mood. Sita is an unrivalled embodiment of the virtues. The perfect love that existed between the pair has been put in immortal words by Valmiki. Bhavabhuti could not improve upon it. Bhavabhuti has succeeded pre-eminently in his endeavour to picture this perfect ideal of wedded life. According to Bhavabhuti Rama's reunion with Sita and his sons, Lava and Kusa take place to the end of the play to remove sins and to develop self chastity. The deviations of Uttaramacarita stated

by M.R. Kale is that: “The end of the original story is tragic, where Sita is taken to the mother world by the goddess Earth, and Rama soon finishes his earthly career. But conforming to the canons of Sanskrit dramaturgy which prohibit a tragic end, the poet changes the original and makes the play end with the happy meeting of Rama, Sita and their sons, after a period of long, sorrowful separation.” (trans. Kale 2016, Intro 28)

Conclusion

The highest manifestation of domestic perfection in the Ramayana is found in the inimitable personality of Sita, the idol of Indian womanhood. Unique incomparable ideal of Sita as wife as mother, as one endowed with infinit purity of heart strength of character courage and confidence .In her character is this excellent combination of softness and hardness. Sita in Valmiki Ramayana is totally different from that of Bhavabhuti. Bhavabhuti has depicted Sita’s personality with skill. In Uttararāmacarita, the dramatist made deviations in order to suit the dramatic purpose. Bhavabhuti does not give much importance to the unity of action and time in Uttararāmacarita The poet describes the abandon of Sita and the subsequent reunion with Rama as the central theme of the play.

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A STUDY OF THE MANUSCRIPTS ON ŚUCĪNDRASTHALAMĀHĀTMYA

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Key Words:- Skanda Purāṇa, Māhātmya, Śucīndrasthalamāhātmya, Śucīndram, Grantha Script.

Abstract:- The manuscripts on Śucīndrasthalamāhātmya are preserved in five manuscript libraries in India and abroad. This work brings out much valuable information about the unpublished work of an author of unknown origin who is believed to have lived in the 17th century A.D. The collection of twenty one manuscripts reveals that there exists two recensions of Śucīndrasthalamāhātmya. They are written in Grantha, Malayalam, Devanāgiri Scripts. The colophons of the manuscripts refer to the date of the work and the place of the origin of manuscripts. The author's claim of Śucīndrasthalamāhātmya forming part of Skandapurāṇa is found to be untrue upon close examination of facts related to it.

This paper focuses at the study of manuscripts on Śucīndrasthalamāhātmya of anonymous authorship of 17th century A.D, found on the manuscript collection at ORI & Mss library, University of Kerala, M.S. University library, Vadodara, Government Oriental Manuscripts Library, Chennai, Adyar

Library, Chennai, Kern Institute, Leiden, Netherlands and private collection of Vattappalli Madam, Śucīndram, Kanyakumari district, Tamil Nadu. There is a good possibility of critical and comparative study on this topic.

A Māhātmya is a work which generally gives an account of either a particular virtue or the merits of a particular divinity or a sacred shrine it embodies rich tradition unique to Indian mythology and folk lore.¹ Śucīndrasthalamāhātmya provides a full fledged legendary account of the origin and development of Trimurty Temple (stanumalayala) situated at Śucīndram in Tamil Nadu. The work avers that the place got its name Śucīndram, because it was here that Indra was purified of his sin of seducing Ahalya. The author of this Māhātmya modified many Purāṇic accounts and used them to glorify the Śucīndram Temple and some of the other important temples of South India. Indra's purification from the sin of seducing Ahalya, the Trimūrtis progeny as the children of Atri and Anasūya, the story of begetting the face of a monkey to Nārada, the purification of Paraśurāma from the sin of killing Kṣtriyas and Gajendramokṣa are the important Purāṇic stories described beautifully in Śucīndrasthalamāhātmya. Stories of the historical personalities like sage Ādiśaṅkara, kings like Pāṇdyas, Cholas and Cheras also form the part of the work. The work points out rare Temple customs of South India like Śucīndram Pratyayam² and Ardhayamapuja of Indra³. The work also narrates the glory of

many important Tirthas of South India and highlights the importance of Aśvatta worship. Śucīndrasthalamāhātmya gives some of the Vedic mantras and signifies the importance of performing ārdra vṛta (thiruvathira festival).

Classification of Manuscripts

There are twenty two manuscripts of Śucīndrasthalamāhātmya now available. Collation of these manuscripts revealed that there do exist two recensions of the text. They are categorised as A and B. This division is based on the omission of certain lines from a group of manuscripts. Those manuscripts which have the lines are given the name A and those which do not include these lines are named as B.

For example :-

Chapter 2 Verse : 21,22,23

अत्रि - भगवन् पुण्डरीकाक्ष मया जन्मनि जन्मनि	1
कुतेन पुण्यलेशोन भवान् दृष्टो हि माधवः ॥	2
ममालं जन्मना नाथ संसाराहाधवारिधौ ।	3
मातुस्तन्यं पयः पीत्वा पतितोऽस्म्यलसो भुशम् ॥	4
चतुरशीति लक्षाणी शरीराणीह माधव ।	5
विविधान्यधयुक्तानी धृत्वा नित्यलासोऽस्महम् ॥	6

The lines 3,4,5 in the A version are necessary for the proper understanding of the situation. The vividhānyahayukthāni

will acquire meaning only if caturaśśīti lakṣaṇi śarīrāṇī. Here sage Athri speaks about his dislike to live in the world, as samsāra is a chain of rebirths. Omission of lines is repeated in the 24th chapter also. Verses 21,22 of the same chapter are omitted in B group.

24th chapter Verses 21,22

आनन्दवाष्पाणि विलोचनाभ्यां स्रवंस्तुवन् मस्तकबद्धपाणिः ।

धन्योऽस्मि धन्योऽस्म्यहमित्युदीर्य प्रणाममीशस्य मुनिश्चकार ॥ 21

पूर्णान्दगिरिस्तेन याज्ञवल्क्येन धीमता ।

शुचीन्द्रनगरीं प्राप तस्य मुक्त्यर्थमीश्वरः ॥ 22

These two lines are essential because here the sage Yājñavalkya's reflection on seeing lord Śiva, is indispensable for the completion of meaning.

S.M. Katre notes that : 'Omissions are the surest test of affinity, says Hall since if they are numerous they can hardly have arisen by accident, and all of these can be imported into a text by a comparison with other manuscripts. They frequently imply a far closer connection that could be inferred by the identity of reading, and often show the immediate descent of one manuscript from another.⁴

The A-group is considered more authentic than the B-group because the lines omitted are indispensable for a complete

understanding of the meaning and situation. A group manuscripts are comparatively older than the B group manuscripts. The oldest dated manuscript belongs to A group.

List of Manuscripts

The manuscripts considered for the present study of Śucīndrasthalamāhātmya are as follows.

A- Group

1. $A_1 = c.400$, Oriental Research Institute and Manuscripts Library, University of Kerala, Karyavattom, Thiruvananthapuram.
2. $A_2 = 16101$, ORI & MSS Library, University of Kerala, Thiruvananthapuram.
3. $A_3 = 19498$, ORI & MSS Library, University of Kerala, Thiruvananthapuram.
4. $A_4 = 66090$, Adyar Library, Chennai.
5. $A_5 = 6799$, Oriental Institute, M.S University, Vadodara.
6. $A_6 = 17145$, ORI & MSS Library, Thiruvananthapuram.
7. $A_7 = c. 1900$, ORI & MSS Library, Thiruvananthapuram.
8. $A_8 = c.2065.A$, ORI & MSS Library, Thiruvananthapuram.
9. $A_9 = 16004. b$, ORI & MSS Library, Thiruvananthapuram.

10 $A_{10} = V.B, 298$, Adyar Library, Chennai.

B- Group

1. $B_1 = c. 2342$, ORI & MSS Library, Thiruvananthapuram.
2. $B_2 = 16066. c$. ORI & MSS Library, Thiruvananthapuram.
3. $B_3 = 75346$, Adayar Library, Chennai.
4. $B_4 = c. 2398$ ORI & MSS Library, Thiruvananthapuram.
5. $B_5 = c.2512$ ORI & MSS Library, Thiruvananthapuram.
6. $B_6 = 22754$ ORI & MSS Library, Thiruvananthapuram.
7. $B_7 = 77569$ Adayar Library, Chennai.
8. $B_8 = 6963$ Oriental Institute, M.S. University, Vadodara.
9. $B_9 = 1.45$, Kern Institute, Leiden, Netherlands.
10. $B_{10} = No. 277$ P.A collection, Sarsvati Mahal Library Tanjavur.
11. $B_{11} = 2726$, Government Oriental Manuscripts Library, Madras.

Detailed Account of Manuscripts

Crisp details of the Manuscripts based on information gathered by the author personally and the account supplied by the relevant catalogues are given below:

1. A₁

C. 400 of Curator's office collection of the Oriental Manuscripts Library and Research centre, University of Kerala, Thiruvananthapuram. Procured from Muttu Sastrial, Kanyakumari. Total number of folios 70, with about 7 to 9 lines per page and 50 to 64 letters per line. Size 40 cm 2.5 cm. Total number of Granthas : 2500. Text is complete. Palm leaf manuscript with wooden boards; good handwriting. Date of the manuscript M.E. 1030 (AD 1855) Details of day, date and month are written in Tamil language at the end of the Manuscript 9th Monday Masi 1030. It seems that the scribe is a Śaivite Brahmin whose tutelary deity is Lord Śiva enshrined at the Cidambaram temple.

Colophon

इति स्कान्दे पुराणे स्थानवैभवखण्डे

शुचीन्द्रस्थलमाहात्म्ये चतुर्विंशोऽध्याय ॥

हरिः। ओम्। शुभमस्तु।

कृपासमुद्रं सुमुखं त्रिनेत्रम्

जटाधरं पार्वतीवामभागम्।

सदाशिवं रुद्रमनन्तरूपम्।

चिदम्बरेशं हृदि भावयामि॥

2. A₂

C.16101 of ORI & MSS Library, Thiruvananthapuram. Total number of folios 64 with about 8 line per page and 67 letters per line. Grantha script. Size 42cm x 3.5cm. Total number of Granthas : 1700. Incomplete. Total number of Granthas 1100. Palm leaf manuscripts with wooden boards. Procured from the famous Manalikkara Matham of Kanyakumari district from where the Late. T.Ganapati Sastri found out the Bhasa plays. Most of the manuscript are worm, eaten, leaves are broken. The date of Mss. ME 947 (1772 A.D). This is the oldest, dated Mss. The scribe belongs to Sucindram itself and he refers to Sthanunatha the chief deity of the temple.

The work begins with

..... रेवस्यात् सत्यं सत्यं न संशयः। (Ch. 1.38)

Colophon

इति स्कान्दे पुराणे स्थानवैभवखण्डे

शुचीन्द्रस्थलमाहात्म्ये याज्ञवल्क्ये सायूज्यप्रदं चतुर्विंशोऽध्यायः॥

उमासहितं स्थाणुनाथाय नमः।

बीजबिन्दुलिपिविसर्गवीशृङ्गचिका पञ्क्तिपदभेद
हस्तवेगमबुद्धिपूर्वकं समीक्ष्य सज्जनाः ॥

This passage clearly shows that A₂ was copied from a manuscript.
This is important for calculating the date of the work.

3. A₃

C.19498 of ORI & MSS Library, Thiruvananthapuram.
This MSS is from Travancore Palace (Granthapura) Collection.

Total number of folios 172 with about 10 to 11 lines per page and 22 letters per line. Size 9 cm x 2.8 cm. Malayalam characters palm leaf manuscript with wooden boards. Total number of Granthas 1750. The manuscript is almost damaged. The name of the Scribe is Krishna, as is revealed from the colophon.

Colophon

इति स्कान्दे पुराणे स्तानवैभवखण्डे
शुचीन्द्रस्थलाहात्म्ये याज्ञवल्क्यसायूज्यप्राप्तिकथनं
नाम चतुर्विंशोऽध्यायः । शुचीन्द्रमाहात्म्यं समाप्तम् ॥

4. A₄

66090 of Adayar Library, Chennai, Total number of folios 36, with about 9 lines per page and 88 letters per line. Size 43cm and 3.5cm. Grantha characters. Palm leaf dated, M.E.982 (A.D. 1802). This manuscript is brittle. The scribe is 'Srikavi' from

Sucindram. It is written with very sharp stylus. Letters are too small in size.

Colophon

इति स्कान्दे पुराणे शुचीन्द्रस्थलमाहात्म्ये स्थानवैभवखण्डे चतुर्विंशोऽध्यायः ।

5. A₅

C.6799 of Oriental Institute, M.S. University, Vadodara. Total number of folios 117, with about 8 lines per page size 25.5 cm x 3 cm. Grantha characters. Total number of Granthas 1400. Palm leaf manuscript with wooden boards procured from: Anatharama Sastri, Nagercoil. Incomplete. Leaves 115, 116 are missing.

Works ends inपित्रोरुज्जया.....Chapter 24.Line. 40.

6. A₆

C.17145 of ORI & MSS Library, Thiruvananthapuram. Total number of folios 57 with about 11 lines per page and 40 letters per line. Total number of Granthas 2000. Malayalam characters, procured from Munchira, matham in Kanyakumari district of Tamil Nadu. Even though the parts of this palm leaf manuscript with wooden boards are worm-eaten, the unaffected parts are very clear and legible. One side of each folio it is written that the manuscript belongs to the Sri. Ramaswami of Munchira matham. Name of the scribe is Subbaraya.

Colophon

इति श्रीस्कान्दे पुराणे स्थानवैभवखण्डे शुचीन्द्रस्थलमाहात्म्ये
याज्ञवल्क्यसायूज्यप्राप्ति कथननाम चतुर्विंशोऽध्यायः ।
शुचीन्द्रस्थलमाहात्म्यम् समाप्तः ।

7. A₇

C. 1900 of Oriental Manuscripts Library, Thiruvananthapuram. Total number of folios. 86 with about 7 to 8 lines per page and 40 letters per line. Size 3.12 cm x 4cm Malayalam characters. Total number of Grandhas 1800. Procured from Thanu Pillai, Sucindram. Palm leaf manuscript with wooden boards. The text is omplete.

Colophon

इति शुचीन्द्रस्थलमाहात्म्ये चतुर्विंशोऽध्यायः।

8. A₈

C.2065 A of ORI & MSS Library, Thiruvananthapuram procured from Narayanan Narayanan Moothathu, Talayathu paveli Mangalam Illam. Palm leaf manuscript with wooden boards. Total number of folios 71 with about 10 lines per page and 40 letters per line. Size 31cm x 5cm. Malayalam characters. Total number of Grandhas. 1775 the text is complete.

Colophon

इति श्रीमद स्कान्दे पुराणे स्थानवैभखण्डे

शुचीन्द्रस्थलमाहात्म्ये याज्ञवल्क्य सायूज्यप्राप्तिकथनं नाम

चतुर्विंशोऽध्यायः। स्थाणुनाथायनमः शुचीन्द्रस्थलमाहात्म्यम समाप्तः। गुरुभ्यो नमः।

9. A₉

C.16004 B. of Oriental Manuscripts Library, Thiruvananthapuram. Total number of folios- 50 with about 11 lines per page. Size 23.5cm x 4.5cm Malayalam characters.

Procured from Manalikkara Matham. Text is incomplete. Total number of granthas 1200.16 chapters only.

10. A₁₀

VB 298 of Adayar Library Chennai. Total number of Folios 100, with about 14 lines per page 33 ft. size 22cm x 3.5cm Grantha characters. Total number of Granthas 1920 The text is worm eaten.

II. B Group

1. B₁

C. 2342 of curator's office collection of ORI & MSS Library Thiruvananthapuram. Total number of folios 130 with about 10 lines per page and 22 letters per line. Malayalam characters. Total number of Granthas 1800 complete procured from Kesavasasthriyal Nilakantha Sastrigal, Thiruvattar. Name of the scribe is Perumal from Sucindrum.

Colophon

इति स्कान्देपुराणे उपरिभागे

शुचीन्द्रस्थलमाहात्म्ये याज्ञवल्क्यसायूज्यकथनं

नाम चतुर्विंशोऽध्यायः समाप्तः शुभमस्तु

शुचीन्द्रस्थलमाहात्म्यम् समाप्तम्।

इदं ग्रन्थं शुचीन्द्रपुरं पेरुमाल् स्वहस्तलिखितम्।।

A copy of the same manuscript and a transcript with foot notes are available with Dr.N.P. Sarma of the Vattappalli Matham. The manuscript is now in a poor condition.

2.B₂

C.16066 of Oriental Manuscripts Library Thiruvananthapuram, palm leaf manuscript with wooden boards. Procured from the famous Manalikkara Matham ; Kanyakumari district of Tamilnadu. Late Dr. T. Ganapathi Sastri, found out the Manuscripts of Bhasa plays from here.

Total number of folios of 16066 is 78. Size 17.5cm x 2.5cm. Folios 1 to 5, 63-67, 71, 72, 74-77 are missing 37 is repeated. Malayalam Characters. Total number of Grandhas 750.

This manuscript codex contains a collection of 4 works, as follows.

A. महिषमङ्गल भाणः

B. Dhruvacharitam Thullal (Malayalam)

C. Sucindrasthalamahatmya.

D. Vastuvidya Bhasa (Malayalam)

Each work of these manuscripts has a different handwriting. This shows that they are written by different scribes.

Work begins with

..... तादृशं प्रवदामि वः . (Ch:1.14a)

and

Ends with

व्यावरयत्तदा व्योम्बि.....

[Ch : 13.38a]

2. B₃

75346 of Adyar Library, Chennai Total number of folios 75 with about 8 lines per page and 47 letters per line. Size 36cm x 3cm. Clear Grantha characters. No. of Grandhas 1770. The text is complete.

Colophon

इति स्कान्देपुराणे स्थानवैभवखण्डे

शुचीन्द्रस्थलमाहात्म्ये याज्ञवल्क्यसायूज्यं नाम चतुर्विंशोऽध्यायः ॥

4. B₄

C.2398 of Curator's office collection of ORI & MSS Library, Thiruvananthapuram. Total number of folios 105 with about 6lines per page and 40 letters per line. Size 38c.m x 2.7c.m. Grantha characters. Total number of Grandhas 2000. The text is complete.

Name of the scribe is Umamaheswaram Subramaniam.

Colophon

इति स्कान्दे पुराणे स्थानवैभवखण्डे

शुचीन्द्रस्थलमाहात्म्ये याज्ञवल्क्यसायूज्यं नाम चतुर्विंशोऽध्यायः ॥

5. B₅

C. 2512 of Curator's Office Collection of ORI & MSS Library, Thiruvananthapuram. Procured from Kasi Vadhyar Avl., Mahadanapuram, near Sucindram. Total number of Granthas 2000:

The text is complete

Colophon

इति स्कान्दे पुराणे स्थानवैभवखण्डे

शुचीन्द्रस्थलमाहात्म्ये याज्ञवल्क्यसायूज्यं नाम चर्तुविंशोऽध्यायः ॥

5. B₆

22754 of ORILMSS Library, Thiruvananthapuram procured from O.M.C Narayanan Nampoothiri, Ollattumana, Ottappalam, Palakkad. Total number of folios with about 10lines per page 28 letters per line. Size 19cm x 4.5 cm.

Total number of Granthas : 2000

Clear Malayalam characters. Palm leaf manuscript with wooden boards.

Colophon

इति स्कान्दे पुराणे स्थानवैभवखण्डे

शुचीन्द्रस्थलमाहात्म्ये याज्ञवल्क्यसायूज्यं नाम चर्तुविंशोऽध्यायः ॥

7. B₇

77569 of Adayar Library, Chennai, Total number of folios 68 with about 9 lines per page 48 letters per line. Size 36.5cm x 3.5cm.

Grandha Characters. Total number of Gradhas; 1840

Colophon

इति स्कान्देपुराणे स्थानवैभवखण्डे

शुचीन्द्रस्थलमाहात्म्ये याज्ञवल्क्यसायूज्यं नाम चर्तुविंशोऽध्यायः ॥

8. B₈

6963 of Oriental Institute, Vadodara, 6963, Total number of folios 58 with about 9 lines per page. Grandha characters total number of Grandhas 2000. The text is complete. Name of scribe is written in Kannada as the post Colophon matter. Name of the scribe : Namana Vadhyan son of Thanu Vaidyan.

The letters of this manuscript are confusing र, न are written by the scribe almost similarly.

Colophon

इति स्कान्देपुराणे स्थानवैभवखण्डे

शुचीन्द्रस्थलमाहात्म्ये चर्तुविंशोऽध्यायः ॥

9. B₉

a. 1.45 of Kern Institute, Leiden, Netherlands. Total number of folios-53 with about 9 lines per page and 60 letters per line. Size 20cmx 1.25 cm. (Procured through Dr. N. P. Unni, while on his visit to the Institute in 1995). Grantha characters. Total number of Granthas : 1500. Name of Scribe is Bhupati, son of Narayanan.

Colophon

इति स्कान्देपुराणे स्थानवैभवखण्डे

शुचीन्द्रस्थलमाहात्म्ये चतुर्विंशोऽध्यायः ॥

हरि ओं स्थाणुनाथाय नमः। अब्दे पञ्च सहस्रे विक्रमनाम संवत्सरे
आषाढमासे त्रयोविंशति दिने गुरुवारे अमावास्यां पुर्नासुनक्षत्रे सत्याषाढसूत्रे
श्रीवल्सगोत्रे शुचीन्द्रस्थलवासले नारायणर् पुत्रन् भूपति लिखितम् ॥

10. B₁₀

No. 277 of P.A. collection (Patanga Avadhuta) of Saraswati Mahal Library, Tanjavur. Total number of folios 36 with about 9 to 10 lines per page and 40 letters per line. Size 20cm x 10cm.

Artistic Devanagari characters. Total number of Granthas : 800.

According to the Saraswati Mahal catalogue the work has only 4 chapters. Actually it ends with (13.42.a).

तत्तुरेकाग्रमनसो वीक्षितुं वज्रिशोधनम्।

11. B₁₁

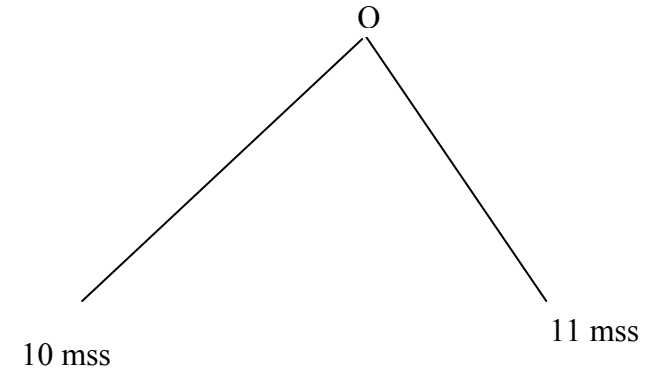
2726 Government Oriental Manuscript Library, Chennai. This is a transcript transcribed on 1928-29 from a manuscript of Nilkantan Namboothiripad, Kanjoor mana, Ottappalam, Kerala.

Reason for the Selection for A₁ as working base

There exists a practice of taking the oldest available manuscript as the working base for the collection and critical edition of any text, which must be nearer to the original.

Manuscripts of A group recension have been considered here. Among them A2, A3 and A4 are older than A1. But these manuscripts are not in good condition to be taken as a working base. A1 is of good condition and a true representative of A group. So it is used as the working base.

Manuscripts of Śucīndrasthalamāhātmya



Symbol O denotes Original or Parent Manuscript. The Manuscripts of A recension are nearer than B to O showing their inheritance of direct relation to O.

Observations and Conclusion

By analysing the manuscripts using the principles of manuscriptology the following findings are arrived at.

- Though the manuscripts of Śucīndrasthalamāhātmya is kept in in Vadodara of North India and Netherland of European Union, all of them are originated in various places of Tamilnadu and Kerala.
- The study reveals a lesser usage of Devanagari scripts in South India. Only one incomplete manuscript of the work Tangore is in this script. Grantha script was most popular script for writing Sanskrit in South India, 12 manuscripts are in this scripts. 7 manuscripts are in Malayalam script. 21 manuscript are in palm leaf which was the popular material in writing manuscripts.
- Colophon of manuscript A2 has the date 1772 AD. The colophon of the work mentions that it was copied from another manuscript. So the work is written at a hundred years back, the last quarter of 17th century.
- Colophon of Śucīndrasthalamāhātmya shows that scribes are the ardent followers of Saivism ie., they refer lines dedicated to Lord Śiva, Śucīndram and Chidambaram.
- Four manuscripts shows the Malayalam era and one manuscript shows vikrama era.
- The scribe of a manuscript B₂ committed a mistake of omitting some lines and latter followed by others scribes may be the reason for two recensions.

In short the study on the manuscript of Śucīndrasthalamāhātmya reveals various aspects of manuscriptology. There is ample scope for further researches in this aspect.

Notes and References

1. Shulmon, David Dean, *Tamil temple myths*, p.17.
2. Śucīndram pratyayam is immersing the hand of suspected victims in boiling ghee. Bhaskaranunni, P, *Pathonpathāmnūttāṇḍilekeraḷam*, pp.746-751.
3. A traditional belief that Indra performs the midnight pooja in Śucīndram temple, Pillai K.K., *Śucīndram temple*, pp.111-113.
4. S.M. Katre, *An Introduction to Indian textual Criticism*, p.38.

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5. *Alphabetical Index of Sanskrit Manuscripts* in ORI & MSS Library University of Kerala, Thiruvananthapuram, Vol. IV(Sa- La) Ed. Dr. T. Bhaskaran, 1986
6. *Alphabetical Index of Sanskrit Manuscripts* in Adayar Library, Chennai, 1944
7. *A triennial catalogues of Manuscripts* collected for the Government Oriental Manuscripts Library, Madras, Vol.IV Part I- Sanskrit- B
8. *A descriptive Catalogue of the Sanskrit Manuscripts* in Saraswati Mahal Library, Tanjavur P.P.S. Sastri, 1932.
9. *An Alphabetical list of Manuscripts* in Oriental Institute Baroda, Vol.II, 1950.
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VĀSTUŚĀSTRA REFERENCE IN SŪTRA LITERATURE

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Keywords: Vāstuśāstra, origination of the word Vāstu, Gṛhyasūtra, Śulbasūtra, Indian architectural rules during the Sūtra period.

Abstract: Vāstuśāstra is the ancient recorded scientific findings derived at after stringent observations and experimentations. In India having 3287263 sq.Km area and surrounded on three sides by sea has a wide range of different habitations, eco systems, climate, different terrains etc., and because of these differences different traditions and culture exist. Different designing techniques have evolved to suit the precise requirements so as to blend with the local milieu. Sūtra literature like Śāṅkhāyana Gṛhyasūtra, Āśvalāyana Gṛhyasūtra, Śulvasūtras etc., are considered to be the earliest available literature on Vāstuśāstra and is the treasure house of Indian architecture. The Ṛgveda and the Brāhmaṇas have no direct reference to the Vāstuśāstra. Many of the rules in Vāstuśāstra have been derived from these.

Introduction

The basic concept of ‘home’ is a place for a comfortable living that provides you peace of mind, health and happiness. For ensuring comfortable stay different designs are followed across the

globe to suit the individual environmental conditions and culture of the specific area. The condition of the land, climate, living habits, requirements etc., are the main considerations taken into account while building a house.

Vāstuśāstra, branch of Atharvaveda is also known as Sthāpatya-veda. The Niṣpatti or origination of the word Vāstu is from the dhatu or root ‘Vas – nivāse’ means ‘to live’. The word ‘Vāstu’ is seen in Ṛgveda also: Vāstu¹– nivāsasthāne. Vastuni²-nivāsyogyāni sthānāni. In Yāska-Nirukta³ there is a definition: Vāsturvasaternivāsakarmanā and in Amarakośa one can peruse: Veśmabhū⁴ -meaning the place where one can build ‘abode’. The base of the building is Vāstu (plot) and hence the science is termed as Vāstuśāstra. This either describes planning of the creation of abode or it interprets planning of the demarcation of the plots.

In Gṛhyasūtra-s

The Gṛhya sūtra-s are the first reference on several principles of Indian planning and construction of buildings which gradually developed into the elaborate science of architecture, viz., Vāstuśāstra. Thus, the Gṛhyasūtra contain many matters which are of great importance for the architectural history of India. The ceremonials, as has been shown, indicate the earliest or the pre-historic form of the houses of the Aryans. The special esteem in which the central post is held may suggest that, though at the time of the Gṛhyasūtra the houses had many posts, in earlier times the

central post was the only one in a house, or at least it was its mainstay. The symbolical meanings attached to the various parts of a house show that Indian architecture had already been clothed in a mystic garb. The different methods of examining the proper site of a building and the allocation of lands according to colour and taste, to particular castes, and the worship of various gods, the auspicious moments for erecting a house, the regulations regarding the position of the doors and the trees are principal subjects relating to architecture dealt with in the Gṛhyasūtra. These subjects were later on elaborated in the Vāstuśāstra and thus it is in these Sūtra-s that we find the earliest traditions and principles of Indian Vāstuśāstra, which represent the earliest form of the Vāstuśāstra.

Śāṅkhāyana Gṛhyasūtra

The Śāṅkhāyana Gṛhyasūtra describes in three chapters the ceremonies to be performed by a person who builds a new house; the different parts of the central pillar and the various parts of the building posts; the pinnacle; the door jambs; the roof and the foundation. These references provide important input for the proper understanding of Indian architectural rules.⁵

Āśvalāyana Gṛhyasūtra

The Āśvalāyana Gṛhyasūtra contains three chapters on Vāstuśāstra⁶. In which besides the ceremonials, several new customs of the period are described. The selection and

examination of the ground or site, the methods have been elaborated later in Vāstuśāstra, forms one of the most important subject discussed therein⁷. This Examination is firstly based on the outward appearance of the site – the topography, growth of trees and shrubs, availability of water, wind directions etc.. The quality of the soil is next examined in two different ways. A pit is dug and refilled with the same earth that was taken out. If the cavity, is not entirely filled up by it, the plot is to be rejected; if the cavity is exactly filled up by it the plot is of medium quality; and lastly if there is excess of earth after refilling it the plot is considered to be excellent. The next process is thus described - “After sunset the site should be wetted thoroughly with water and left all through the night. If (in the morning) there is water in it, the ground is excellent; if it is moist, it is of middle quality; and if it is dry, it is to be rejected”. The colour and taste of the soil are to be next examined. Soil of a particular colour and a particular taste was considered suitable for a particular caste. Thus, white soil with sweet taste was to be used by a Brahmin, red soil by a Kṣatriya and yellow soil by a Vaiśya and so on. The shape of the site was to be either quadrangular or square or oblong⁸. Another rule dealt with in the Āśvalāyana Gṛhyasūtra refers to the construction of the inner chambers. Then the Sutra lays down- “in the spaces between the bamboo staffs should house single rooms. In to the pits in which the posts are to be placed should have an Avaka. i.e. (a kind of water plant called Sipāla) need to be planted at the

bottom to prevent fire”⁹. This injunction proves that the earliest houses were supported on wooden posts; and to save them from fire, aquatic plants were placed at bottom to keep them moist.

Gobhila Gṛhyasūtra

The Gṛhyasūtra of Sāmaveda, the Gobhila deals with the subject in a more elaborate way and many new topics are introduced. The principles for selection of the ground are described. “The site of the house should have the form of a brick or rectangular shape, or it should have the form of a round island. In other words, it should be either quadrangular or circular. It should have natural openings all around”. These were undoubtedly intended to provide good drainage¹⁰. Regulations regarding the position of the doors of a house are mentioned here for the first time. A special importance is attached to the position of a door in the house. It is supposed that different positions affected the fortunes of the owner of the house in different ways. A particular position was considered beneficial and a different position was considered harmful. “Thus, one who is desirous of fame or strength should build the house with its doors to the east; one who is desirous of children or of cattle should place the main door to the north; one desirous of all (those things) should build with the door facing South. Let him not build with its door to the west.”¹¹ Later Śilpaśāstra elaborated the regulations relating to the position of a door, the nucleus of which may be traced to the Gṛhyasūtra. The

directions of trees to be planted around the house and its results also mentioned here. “Avoid an Aśvatha tree on the east side of the house, and a plakṣa on the south side, a Nyagrodha on the west side, and on the north side an udumbara”¹².

Pāraskara Gṛhyasūtra

It is in the Pāraskara Gṛhyasūtra of Yajurveda, that the earliest directions are found for building the house on auspicious days¹³.

Hiraṇyakeśi Gṛhyasūtra

The Hiraṇyakeśi Gṛhyasūtra contains hymns addressed to the roof which is not to be found in the other Sutras. “He fixes the beam of the roof on the posts with the formula, ‘Rightly ascend the post’”¹⁴. The auspicious times for building a house and placing of door posts etc., are mentioned here¹⁵.

Āpastamba Gṛhyasūtra

Section-17 of Paṭala 7 in Āpastamba Gṛhyasūtra contains references of house building. According to the Āpastamba Gṛhyasūtra, the ground for building a house should be inclined towards the south-west. Elevates the surface and sweeps the earth with broom of Palāsa wood or of Sami wood, in the same south-west direction¹⁶.

In Śulbasūtra-s

We should also refer to the Śulvasūtra-s. Śulbasūtra-s is a sub division in the Taitarīya Samhita. Śulba Sutra is considered as one of the earliest works of Jyāmitīya contributions. The word Śulba or Śulva means thread, string etc. technique of measuring is also known as Śulba. These works are known in the name of the authors. Though Boudhāyana, Āpastamba, Kātyāyana, Mānava, Hiraṇyakesi, Vāsula and Varāha have contributed to this. Only those of the first four are available now. The Śulba Sūtra-s of Baudhāyana, Āpastamba, Hiraṇyakesi and Vāsulan are related with Krishna Yajurveda and the ones of Kātyāyana, Mānava and Varāha with Śukla Yajurveda. Of these the oldest is Baudhāyana Śulvasūtra. Indian scholars’ opinion that the time of writing Śulbasūtra is 1200 BC. Boudhāyana Śulba Sūtra is the thirtieth section of Taitarīya Samhita.

Āpastamba Śulbasūtra

The rules for different sorts of bricks required for the construction of the ‘Agni’, on the ‘Agnikṣetra’ (altar for Vedic sacrifice), according to the Āpastamba Śulbasūtra, lay down interesting details regarding the length, breadth and blend of bricks assigned to the first class. The Āpastamba Śulbasūtra goes on with the description of several classes with detailed accounts of their use in the particular portions of the altar. The size of the bricks depended upon the use for which they were intended and their

corners were shaped according to the purpose. The layers in which they were to be placed are also mentioned.

Baudhāyana Śulbasūtra

In Baudhāyana Śulbasūtra, Paṭala -III lays down rules for the construction of the altar shaped a wheel with spokes. It makes mention of bricks of different sizes and the number required for the structures. The use of bricks in fire altars must have been there from very early times, as has already been noticed. So is the knowledge of burnt bricks. Their use, therefore, may be traced to a very early period.

Conclusion

There is no perceptible evidence to delineate where and in which period the construction of shelter for habitation started. However, one can assume that the concept of abode has gradually evolved during the transition itself. Science originate and get transformed in accordance with the necessity. This study, the reference related to Vāstuśāstra in Sutra literature help in understanding the growth and confirming the antiquity of Vāstuśāstra (construction science in India).

Notes

1. *Ṛgveda*- VIII/28/5
2. *Ṛgveda*- I/154/6
3. *Nirukta*- III/16
4. *Amarakośa*- III/632
5. *Śāṅkhāyana Gṛhyasūtra*- *Adhyāya* III, *khaṇḍa* 2 – 4
6. *Āśvalāyana Gṛhyasūtra* - *Adhyāya*.II, *khaṇḍika*.7 to 9
7. *Āśvalāyana Gṛhyasūtra* - *Adhyāya*.II, *khaṇḍika*.7/ 1-12
8. *Āśvalāyana Gṛhyasūtra* - *Adhyāya*.II, *khaṇḍika*.8/ 1-10
9. *Āśvalāyana Gṛhyasūtra* - *Adhyāya*.II, *khaṇḍika*.8/13,14
10. *Gobhila Gṛhyasūtra* - *Prapāṭhaka* IV, *kāṇḍikā* 7, vers. 12-14
11. *Gobhila Gṛhyasūtra* - *Prapāṭhaka* IV, *kāṇḍika* 7, vers.15-19
12. *Gobhila Gṛhyasūtra* - *Prapāṭhaka* IV, *kāṇḍika* 7,vers 22 -25
13. *Pāraskara Gṛhyasūtra Kāṇḍana* III. *Kāṇḍikā* 4
14. *Hirṇyakeśi Gṛhyasūtra* - *Praśna* I, *Paṭala* 8, Section28, vers. 7-8
15. *Hirṇyakeśi Gṛhyasūtra*- *Praśna* I, *Paṭala* 8, section 27-29
16. *Āpastamba Gṛhyasūtra*- *Paṭala* VII, Section 7, vers.1

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पाठकलक्षणं पाणिनीयशिक्षायाम्।

Thahira P.

Key Words – शिक्षा, पाणिनीयशिक्षा, पाठकः- पाठकगुणाः, पाठकदोषाः।

Abstract - षट्सु वेदाङ्गेषु अन्यतमा शिक्षा । सर्ववेदसाधारणीषु शिक्षासु प्रसिद्धा भवति पाणिनीयशिक्षा । प्रबन्धेऽस्मिन् पाणिनीयशिक्षानुसारं पाठकलक्षणं, पाठकभेदाः, पाठकगुणाः च के इति विचार्यते ।

उपक्रमः ।

वेदाः विश्वसाहित्यस्य प्राचीनतमा ग्रन्थाः भवन्ति । विद् ज्ञाने इति धातोः घञ् प्रत्यये निष्पन्नो भवति वेदशब्दः । आयुर्वेद-गणित- वास्तु -काव्य-नाट्यादीनां शास्त्राणां आधारभूताः भवन्ति वेदाः । वेदानां षडङ्गानि सन्ति । वेदाङ्गानां पठनं विना वेदपठनं अपूर्णमेव । तदुक्तं पतञ्जलिना ‘ब्रह्मणेन निष्कारणो धर्मः षडङ्गो वेदोऽध्येयो ज्ञेयश्च’ इति । (महाभाष्यम्-पस्पशाह्निकम्)

छन्दः पादौ तु वेदस्य हस्तौ कल्पोऽथ पठ्यते ।

ज्योतिषामयनं चक्षुः निरुक्तं श्रोत्रमुच्यते ॥

शिक्षा घ्राणं तु वेदस्य मुखं व्याकरणं स्मृतम् ।

तस्मात्साङ्गमधीत्येव ब्रह्मलोके महीयते ॥ (पा शि -४१,४२)

इति पाणिनीयशिक्षायां वेदपठने वेदाङ्गानां प्राधान्यं विवृणुते । षट्सु वेदाङ्गेषु कल्पो नाम वेदाङ्गे वेदविहितविधिमधिकृत्य प्रतिपाद्यते । प्रकृति-

प्रत्यय-सन्धि-समासादीन् निरूपयन् शब्दानां निष्पत्तिपूर्वकानुशासनं क्रियते व्याकरणम् इति वेदाङ्गे। निर्वचनं निरुक्तम्। वेदप्रयुक्तानां शब्दानाम् अर्थनिर्वचनं निरुक्तं स्पष्टयति। छन्दोवेदाङ्गं तु समग्रं वेदवचनं वर्णमात्रानुसारं संगृह्य तद्वचनानि विशिष्टे स्वरूपे सन्निवेशयन्ति। ग्रहादिगणनपरं भवति ज्योतिषम्। यागसंबद्धा कालतत्त्वगणना ज्योतिषमनुसृत्य क्रियते।

उच्चारणशास्त्रं भवति शिक्षा। स्वरवर्णाद्युच्चारणप्रकारो यत्र शिक्ष्यते उपदिश्यते सा शिक्षा। स्वरव्यञ्जनरूपाः वर्णाः, उदात्तानुदात्तस्वरितरूपाः स्वरविशेषाः, ह्रस्वदीर्घप्लुतरूपाः उच्चारणकालविशेषाः, स्थानप्रयत्नविवेकः, इत्यादयः शिक्षावेदाङ्गे वर्णिताः विषयाः।

सर्ववेदानधिकृत्य शिक्षाग्रन्थाः आविर्भूताः। ऋग्वेदसम्बद्धा शिक्षा भवन्ति स्वराङ्कशा शिक्षा, शैशरीयशिक्षा, शौनकशिक्षा च। यजुर्वेदसम्बद्धाः प्रसिद्धाः शिक्षाः भवन्ति याज्ञवल्क्यशिक्षा, पाराशरीशिक्षा, भारद्वाजशिक्षा, व्यासशिक्षा चेति। तेषु चतुर्षु ग्रन्थेषु याज्ञवल्क्यशिक्षा, पाराशरीशिक्षा इति ग्रन्थद्वयं शुक्लयजुर्वेदसम्बद्धं भवति। अन्यद्वयं कृष्णयजुर्वेदसम्बद्धं च। नारदीयशिक्षा, गौतमीशिक्षा इति महत्वपूर्णं शिक्षाद्वयं सामवेदसम्बद्धमेव। अथर्वीयेषु शिक्षाग्रन्थेषु प्रसिद्धा भवति माण्डूकीयशिक्षा।

सर्ववेदसाधारण्याः काश्चन शिक्षाः अपि सन्ति।

याज्ञवल्की तु वासिष्ठी शिक्षा कात्यायनी तथा।

पाराशरी गौतमी तु माण्डव्यामोधनन्दिनी।।

पाणिन्या सर्ववेदेषु सर्वशास्त्रेषु गीयते।

वाजसनेयशाखायां तत्र माध्यन्दिनी स्मृता।।

इति वचनेन आपिशलि - कौण्डिन्यायन - पाणिन्यादि शिक्षाणां सर्ववेदसाधारणत्वं कल्प्यते।

सर्ववेदसाधारणीषु शिक्षासु प्रधानभूता प्रशस्ता च भवति पाणिनीयशिक्षा।

पाणिनीयशिक्षा।

इयं शिक्षा साक्षात् ऋग्वेदसम्बद्धा इति केचनाचार्याः। केचन तु याजुषत्वमस्याः इति स्वीकृतम्। हरदत्तादिभिः आचार्यैः सामवेदीयत्वं च अङ्गीकृतम्। परन्तु बहुभिः आचार्यैः सर्ववेदसम्बद्धा शिक्षा पाणिनीयशिक्षा इति निरूपिता।

यथा अनेके व्याकरणसम्प्रदाये सन्नपि पाणिनीयव्याकरणस्य व्याकरणमूलत्वं कल्प्यते तथा पाणिनीयशिक्षायाः अपि शिक्षाग्रन्थेषु महत्वपूर्णं स्थानमस्ति। यद्यपि इयं शिक्षा पाणिनि इति नाम्ना सम्बद्धितत्वेन प्रथितः तथापि पाणिनिपरम्परातः कस्यचनाचार्यस्यैव कृतिरिति प्रतीयते। तदुक्तम् —

अथ शिक्षां प्रवक्ष्यामि पाणिनीयं मतं तथा।

शास्त्रानुपूर्वं तद् विद्यात् यथोक्तं लोकवेदयोः।। इति

पाणिनीयशिक्षायाः कर्तृत्वविषये पण्डितानां मतैक्यं नास्ति।

येनाक्षरसामान्यामधिगम्य महेश्वरात्।

कृत्स्नं व्याकरणं प्रोक्तं तस्मै पाणिनये नमः।

इति शिक्षावचनादेव पाणिन्यतिरिक्तः पाणिनिपरम्परानुगामी कश्चन भवति अस्याः कर्ता, न तु अष्टाध्यायीकर्ता वैयाकरणः पाणिनिः इति वक्तुं शक्यते।

शिक्षायामस्यां षष्ठिसंख्यकाः कारिकाः वर्तन्ते। तत्र च प्रथमं कारिकाद्वयेन अस्याः शिक्षायाः पाणिनिमतानुसारित्वं लोकवेदोपकारकत्वं च वर्णयते। ततः तृतीयकिरकया वर्णसंख्या प्राकृतसंस्कृतभाषाऽनुसारेण त्रिषष्टिः चतुष्षष्टिर्वा इति निरूपिता। चतुर्थ्यां पञ्चम्यां च कारिकायां वर्णानां परिगणनं क्रियते। पुनः दशसंख्यकारिकापर्यन्तं वर्णोत्पत्तिप्रक्रिया वर्णभेदगणना च वर्णिता। ततः स्वरकालकृतवर्णभेदस्वरूपं स्वरविषयः वर्णस्थानगणनविषयः ऊष्मगतिभेदविषयः च प्रदर्शिताः। तदनन्तरं वर्णानां स्थाननिरूपणं ए ओ ऐ औ इत्येतेषां स्वराणां विचारः च समुपस्थापयति। संवृतविवृतवर्णविशेषः अनुस्वारयमअयोगवाहस्थाननिरूपणञ्च कृत्वा रङ्गाख्यस्य वर्णस्योच्चारणविषयः कम्पस्वरोच्चारणवैशिष्ट्यं च वर्णितम्। तदनन्तरमेव पाठकलक्षणं पाठकगुणाः अधमपाठकलक्षणं च प्राधान्येन विहितम्। पुनः

आभ्यन्तरप्रयत्नविवेकः बाह्यप्रयत्नविवेकः च प्रदर्शितः। अथ वेदपुस्त्याङ्गपरिचयः साङ्गवेदाध्ययनमाहात्म्यञ्च वर्णितम्। हस्तकार्यस्वरनिर्देशप्रकारविषयः, उदात्तादि स्वरविशेषः मात्राविशेषः, स्वरवर्णविकलोच्चारणानि अधिकृत्य च शिक्षायामस्यां निरूपितम्। अन्तिमायां कारिकायां पाणिनीयशिक्षापठनाधिकारिमाहात्म्यं च वर्णयते।

पाठकलक्षणम् ।

न करालो न लम्बोष्ठो नाव्यक्तो नानुनासिकः।
गद्गदो बद्धजिह्वश्च न वर्णान् वक्तुमर्हति ।।
प्रकृतिर्यस्य कल्याणी दन्तोष्ठौ यस्य शोभनौ।
प्रगल्भश्च विनीतश्च स वर्णान् वक्तुमर्हति ।।

(याज्ञवल्क्यशिक्षा — २६, २७)

इति याज्ञवल्क्यशिक्षायां पाठकलक्षणमुक्तम्। पाणिनीयशिक्षायां प्राधान्येन पाठकनिरूपणं क्रियते। यद्यपि पाठकलक्षणमधिकृत्य स्पष्टतया न प्रदिपाद्यते तथापि अधमपाठकभेदाः के, उत्तमपाठकः कः इति च निरूपयन्ति अस्यां शिक्षायाम्।

पाठकभेदाः ।

उत्तमाधमभेदेन पाठकः द्विविधः इति पाणिनीयशिक्षायाम्। अत्र अधमपाठकस्य षड्विधत्वं प्रतिपादितम्।

गीती शीघ्री शिरःकम्पी तथा लिखितपाठकः।

अनर्थज्ञोऽल्पकण्ठश्च षडेते पाठकाधमाः।। (पाणिनीयशिक्षा -३२)

इति अधमपाठकस्य षट्विधत्वम्। गीती, शीघ्री, शिरः कम्पी, लिखितपाठकः, अनर्थज्ञः, अल्पकण्ठश्च इत्येते षट् पाठकेषु अधमाः।

गीती — येन गायन्निव मन्त्रवर्णादीनाम् उच्चारणं क्रियते स गीतीत्युच्यते। मन्त्रादीनां प्रयोगे विहितमात्राकालमधिक्रम्य विलम्बेनोच्चारणम् अधमपाठकः भवति। अन्यथा छन्दो विषये दोषः भवेत्।

शीघ्री - वेदमन्त्रादीनां शीघ्रत्वेन द्रुततया पाठकः शीघ्री इति अधमपाठकः भवति। शास्त्रातिरिक्तकालेऽपि यः त्वरितेन उच्चारयति स अधमपाठकः एव इत्यर्थः।

शिरःकम्पी — शिरःकम्पनेन सह यः वेदपाठः पठति स शिरःकम्पीत्युच्यते। स्वरविशेषाणां सूचनाय हस्तमुद्राप्रयोगः शिक्षाशास्त्रानुगुणं भवति, किन्तु शिरःकम्पनं कुत्रापि न वर्तते। शिरःकम्पनेन स्वरविन्यासस्य भेदः भविष्यति इत्यतः अस्य अधमपाठकः इत्युच्यते।

लिखितपाठकः — यः गुरुं विना वेदप्रतिकृतिं कृत्वा स्वयमेव पठति स लिखितपाठकः। अथवा यो लिखितवेदादि शास्त्रमेव प्रमाणीकृत्य पठति सोऽपि अधमपाठकैव। लेखनपाठनादौ स्वरविशेषाणां दोषस्य अवसरो वर्तते।

अनर्थज्ञः — अर्थं जानाति इति अर्थज्ञः, न अर्थज्ञः अनर्थज्ञः। यो वेदमन्त्रादीनाम् अर्थबोधं विना शब्दमात्रस्यैव उच्चारयति स अनर्थज्ञो नाम अधमपाठकः। अर्थज्ञानसहितशब्दोच्चारणस्य प्राधान्यं महाभाष्येऽपि उक्तं यथा-

यदधीतमविज्ञातं निगदेनैव शब्द्यते।

अनगनाविव शुष्कैधो न तज्ज्वलति कर्हिचित्।

(महाभाष्यम् — पस्पशाह्निकम्)

अल्पकण्ठः — शारीरिकाशक्तिकारणात् अनभ्यासत्वात् च वर्णोच्चारणे अशक्तः स अल्पकण्ठो नाम अधमपाठकः।

एवं षड्विधाधमपाठकलक्षणं प्रतिपाद्य पाठकगुणाः निरूपिताः।

पाठक गुणाः ।

माधुर्यमक्षरव्यक्तिः पदच्छेदस्तु सुस्वरः।

धैर्यं लयसमर्थञ्च षडेते पाठका गुणाः।। (पाणिनीयशिक्षा ३३)

श्लोकेऽस्मिन् पाठकगुणान् निरूप्यते। माधुर्यं अक्षरव्यक्तिः पदच्छेदः सुस्वरः धैर्यं लयसमर्थञ्च एते षट् पाठकगुणाः।

माधुर्यम् — मधुरस्य भावः माधुर्यम्। कर्णप्रियेन पाठः कर्तव्यम् इत्यर्थः।

अक्षरव्यक्तिः - सुस्पष्टवर्णोच्चारणम् अक्षरव्यक्तिः। स्थानप्रयत्नानुसारं वर्णानाम् उच्चारणं सुस्पष्टोच्चारणम्।

पदच्छेदः — पदानां विभागः पदच्छेदः। स्पष्टोच्चारणाय पदच्छेदं कृत्वा सम्यग्रीत्या पाठः आवश्यकः। अतः पाठकगुणेषु प्रधानं भवति पदच्छेदः।

सुस्वरः - शोभनः स्वरः सुस्वरः। अत्र स्वरशब्देन न केवलं उदात्तादि स्वरविशेषाणां, अपि तु सङ्गीतशास्त्रोपयोगितां षड्जादि स्वराणां च ग्रहणम्।

धैर्यम् — मन्दगतित्वम् इत्यर्थः। मनसः निर्विकारत्वमेव धैर्यम्। मन्त्राणां पाठे

चित्तविकारशून्यद्वारा विहितः पाठः एव सम्यक् पाठः। अत एव मन्त्रपाठे धैर्यं प्रदर्शनीयमित्यर्थः।

लयसमर्थः — लययुक्तता इत्यर्थः। लयमित्यस्य कालक्रिययोः साम्यमित्यर्थः। अनेकेषां सामगानगायकानां समानसमये अवसानमेव लयम्। अत एव मन्त्रोच्चारणे स्थानप्रयत्नादीनां ह्यस्वादीनां समकालिकप्रयोगैव लयसामर्थ्यम्। एवम् उत्तमपाठकस्य षड्गुणाः पाणिनीयशिक्षायां निरूपिताः।

पाठकदोषाः।

पाठकभेदं निरूप्य पाठकदोषानपि ग्रन्थेऽस्मिन् प्रतिपाद्यते। पाठदोषप्रदर्शनेन तद्दोषान् परिहृत्य विज्ञातुं शक्यते। पाणिनीयशिक्षानुसारं अष्टादशपाठदोषाः सन्ति।

शङ्कितं भीतिमुद्घुष्टमव्यक्तमनुनासिकम्।

काकस्वरं शिरसिगं तथा स्थानविवर्जितम्।।

उपांशु दष्टं त्वरितं निरस्तं विलम्बितं गद्गदितं प्रगीतम्।

निष्पीडितं ग्रस्तपदाक्षरं च वदेन्न दीनं न तु सानुनास्यम्।।(पाणिनीयशिक्षा ३४, ३५)

इति कारिकाद्वयेन अष्टादशपाठदोषान् विवृणुते।

शङ्कितं संशययुक्तम्।

भीतं भयसमन्वितम्। भयसहितोच्चार्यमाणो ध्वनिः इत्यर्थः।

उद्घुष्टं प्रकृष्टध्वनियुक्तम्। क्रोधादिकारणात् दन्ताघातेन वर्णोच्चारणम् उद्घुष्टं नाम दोषः।

अव्यक्तम् स्पष्टतारहितम्।

अनुनासिकम् सानुनासिकम्। निरनुनासिकवर्णमपि अनुनासिकत्वेन उच्चारणमेव अनुनासिकमिति दोषः।

काकस्वरं काकस्वरमिव कर्कशस्वरम्।

शिरसिगम् उत्तमाङ्गपीडितम्।

स्थानविवर्जितं यथास्थानहीनम्। भिन्नस्थानात् भिन्नवर्णोच्चारणं दोषैव।

उपांशुदष्टं मन्दस्वरम्। अन्तर्मुखोच्चारणमित्यर्थः।

त्वरितं शीघ्रम्। अत्यन्तत्वरितेन उच्चारणं त्वरितदोषः भवति।

निरस्तं निष्ठुरम्। निष्ठुरतया भाषितमित्यर्थः।

विलम्बितं विलम्बेन उच्चारितम्। नियतकालमात्रादीन् अतीत्य उच्चारणम्।

गद्गदितं गद्गदकण्ठेन उच्चारितम्।

प्रगीतं गानपूर्वकम्। प्रमत्तभावेन गीतमिव भाषणं।

निष्पीडितं निष्पीड्य भाषितम्।

ग्रस्तपदाक्षरं — तत्र तत्र वर्णरहितमित्यर्थः।

दीनं दैन्यपूर्वकम्।

सानुनास्यम् इत्यस्य नासिकायाः अनवसरप्रयोगपूर्वकम् इत्यर्थः।

एवं शङ्कितेन भयेन उद्घुष्टेन अव्यक्तेन सानुनासिकेन काकस्वरेण मूर्धन्यस्वराणां अधिकप्रयोगेण स्थानविवर्जितेन उपांशुना सन्दष्टेन वेगेन निष्ठुरेण सविलम्बेन गद्गदशब्देन प्रगीतेन निष्पीडितेन ग्रस्तपदाक्षरेण नासिकायाः अनवसरप्रयोगेण च वर्णान्न उच्चारयेत् इति शिक्षाकारः।

महाभाष्ये पस्पशाह्निकेऽपि स्वरदोषाः एवं विचार्यन्ते —

ग्रस्तं निरस्तमवलम्बितं निर्हतमम्बुकृतं ध्मातमथो विकम्पितम्।

सम्दष्टमेणीकृतमर्धकं द्रुतं विकीर्णमेताः स्वरदोषभावनाः।। (महाभाष्यम् — पस्पशाह्निकम्।)

उपसंहारः।

स्वरवर्णादीनाम् उच्चारणप्रकारो अनुशास्यते शिक्षानाम वेदाङ्गे। बहुषु शिक्षाग्रन्थेषु सर्ववेदसाधारणीभूता सुप्रथिता च भवति पाणिनीयशिक्षा। प्रबन्धेऽस्मिन् पाणिनीयशिक्षानुसारं अधमपाठकस्य षड्विधभेदाः विचार्यन्ते। ततः उत्तमपाठकस्य षड्विधगुणान् च प्रतिपाद्य पाठकदोषान् अधिकृत्यापि निरूपयन्ति। वेदमवलम्ब्यैव एतादृशौ अधमपाठक-उत्तमपाठकभेदौ। वेदाध्ययनाध्यापनवेलायां कथं उच्चारयेत् कथं नोच्चारयेत् इति अधमपाठकस्य पाठक गुणस्य च विष्लेषज्ञानेन अवगम्यते।

ग्रन्थसूचि।

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4. *ശിക്ഷാവേദാദാനം*, ഡോ.പി. വി. രാമൻകുട്ടി, കാണിപ്പയ്യൂർ ശങ്കരൻ നമ്പൂതിരിപ്പാട് സ്മാരകഗ്രന്ഥശാല, കാണിപ്പയ്യൂർ, കുന്നംകുളം.

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REASON FOR THE CURSE IN THE MEGHADUTA

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Key Words: Reason, Curse, Meghaduta.

Abstract:- The Yakṣa was working under King Kubera or Kālidāsa, the court poet of Vikramāditya, being the subordinate of the king it is his privilege to exercise the duties without fail. Failing which is punishable being it is the part of the rules and regulations of a kingdom. Hence, the punishment given to Kālidāsa was justifiable. Whether Yakṣa collected the offering flowers on previous day or Airāvata damaged the flowers while Yakṣa was taking care of the garden, the mistake done by Yakṣa was unbearable for King Kubera. Being Yakṣa, immense desire to his wife is the cause of his mistake, the punishment given by King Kubera to depart his wife it justifiable as it is the part of the rules and regulations of his kingdom. The word “cursed” was used instead of “punished” only because the crime is sin and curse is punishment.

Introduction

Yakṣa, the hero of the Meghadūta was a sātṛvika and demigod. He was working under King Kubera. Kubera had the impression that Yakṣa will exercise his duties effectively without any mistake so he entrusted him with the responsibility of fetching golden louts from Mānasa Lake. Meanwhile he got married. He was supposed to fetch the flowers very early in the morning. Being

a newly wedded man he found it very difficult to get released from the embrace of his beloved. To please his wife and master, he found a way to exercise his duties. He started to fetch the offering flowers on previous day itself. It was explained by famous commentators.¹

Once King Kubera was sting by a honey bee, which was seated in a flower, while offering the flowers to his favorite god. He found that the louts were stale. That made him sure that the flowers were collected in the evening after sunset on the previous day. The honey bee which was caught in the flower might have sting him while he was detaching the flower petals. King Kubera understood the mistake done by Yakṣa.

But renounced commentators like Bharata² give different opinion about offering flowers in their commentaries. According to these commentaries Yakṣa was the warder of Kubera’s garden. During the early days of his married life Yakṣa was always thinking about his beloved and was careless in performing his duties in the garden. He always dreamed about the sweet memories of his beloved and forgot to perform his duties. Unfortunately the elephant of Indra, Airāvata, got into the golden lotus pond (Mānasa Lake). The Airāvata stamped and destroyed the lotus flowers. That day Kubera made available with damaged flowers to offer his favorite god. During his pooja Kubera understood the mistake of Yakṣa and declared him as a culprit.

Psychologically the Yakṣa's mistake due to his hyper sexual urge, he was a newly married man so his mind was full of enjoyment. He can't part her even in a moment. It made him absent minded and he failed to take due care in his duty.

Commentators like Sumathīvijaya's opinion had that there was no written evidences to observe the mistakes of Yakṣa in the Meghadūta. Hence all these opinions could be generated by guesswork. Bharatādi's opinions are stronger than others. For example:-

“Partaking of the waters of Mānasa which bring forth golden lotuses, bringing at pleasure momentary delight like a cloth upon the face of Airāvata, shaking with your winds the sprouts of wish-fulfilling trees like garments, enjoy the king of mountains with various playful actions, O cloud.”³

Whether the flowers were collected on the previous day or it was damaged by Airāvata, Kubera's pooja were interrupted. So that Kubera asked Yakṣa for an explanation. When he comes to know that, all these were happened due to deep and immense desire with his love, he punished him to depart his wife.

It is believed that the Meghadūta is Kālidāsa's soliloquy. Kālidāsa acted himself as Yakṣa and King as Kubera. Kālidāsa was a court poet of king Vikramāditya and was married to the sister of King Vikramāditya. It is said that accidentally Kālidāsa

was banished from the kingdom of Vikramāditya, anger and for his unpardonable fact and was send to the country of the King Kuntaleśa as an ambassador and it made him separated his beloved. Though the Varadācāri⁴ and Vadakkamkur Rāja Rāja Varma express the relation of Vikramāditya and poet Kālidāsa, there is no evidence for any such mentioning of that kind from any Sanskrit commentaries.

The Curse-Punishment

Whether the Yakṣa was working under King Kubera or Kālidāsa, the court poet of Vikramāditya, being the subordinate of the king it is his privilege to exercise the duties without fail. Failing which is punishable being it is the part of the rules and regulations of a kingdom. Hence the punishment given to Kālidāsa was justifiable. Whether Yakṣa collected the offering flowers on previous day or the flowers were damaged by Airāvata while Yakṣa was taking care of the garden, the mistake done by Yakṣa was unbearable for King Kubera. Being Yakṣa, immense desire to his wife is the cause of his mistake, the punishment given by King Kubera to depart his wife it justifiable as it is the part of the rules and regulations of his kingdom. The word “cursed” was used instead of “punished” only because the crime is sin and curse is punishment.

The King Kubera

King Kubera is a super being and demigod; hence his people are naturally Yakṣa, Kinnara, Gandharva etc. Maheśwarapūja was Kubera's the daily routine and any interpretation to this offering is considered to be sin. Kubera entrusted Yakṣa with the divine job of fetching flowers to this smoothly held worship. The king Kubera's servants are called as a common name is known as Yakṣa. But there is no doubt that the Kubera is the emperor of Yakṣa kingdom. In many commentaries it is mentioned that Yakṣa was punished by King Kubera. Though there is no such character in the Meghadūta, the character Kubera might have used on the basis of the character Yakṣa.

It was Yakṣa's fate to get worried about depart of his beloved as a curse for fail to exercise his duties properly. It is very much needed to analyze his mistakes of Yakṣa and curse he got. Is it a fault the newly married Yakṣa had love and passion towards his beloved? But love and passion should be analyzed separately. The passion should be treated as urge to sex. His urge to have sex with his wife is pulling him away from his duties and this irresponsible attitude is certainly a sin. Is it not known to Yakṣa that the flower collected on the previous day is improper for offering? Is it possible to get the blessing of god if damaged flower are offered? Yakṣa was educated, reputed and was belongs to an upper class family. He was deserved to serve the King even

in divine matters. The thoughts about his beloved forced him to neglect his prime duties.

The quality of the punishment is depending up on to whom the mistake was committed. Kubera is the emperor of Yakṣa Kula and Yakṣa should have treated his duty as a privilege. His irresponsible approach to his divine job, caused to increase the severity of the punishment. When we interpret the situation in this way we get an impression that the punishment given to Yakṣa is not that severe. Yakṣiṇi, the wife of Yakṣa also had played a part in his mistakes by lingering him on bed instead of going support to his responsibilities. In a way she led him to the mistakes hence she is also responsible for his mistakes, King Kubera thought of giving a punishment which will equally affect both. Kubera might have thought that the separation of newly married couple will be the apt punishment than putting him in prison.

Even before Yakṣa was getting married he was serving King Kubera. He was very prompt in performing his duties too. He never committed any mistake before his marriage. His marriage is known to King Kubera and he was allocated to live with his beloved wife. It is natural but Young Yakṣa will have an immense desire towards his young wife. Kubera should have considered, the age of the couple and the period in which he committed mistakes before declining his punishment. Yakṣa has not committed any mistake before his marriage. That also could have considered

before punishing him. This attitude of King Kubera is psychologically known as “Master’s mind.”

The master King Kubera was not compensate to his subordinate Yakṣa . That should be considered as a fault from the part of kubera. Though it is not directly, the punishment given to Yakṣa caused to affect Yakṣiṇi, a lady, who was not his subordinate. Since the punishment caused to depart, the beloved, Yakṣiṇi, the sensitive woman was affected severely than Yakṣa.

Conclusion

At this juncture punishing an innocent lady like Yakṣiṇi who never done any mistake directly is not justifiable. Through his punishment one can say that the Kubera never kept his dignity.

The culprits were under the king and were helpless. Hence considering the intensity of their mistakes he could have relaxed them from punishment instead of giving severe punishments and attitude will reflect bad impression on him. Power is not only for punishing but also to forgive. Kubera might not have exercised the later.

Notes

- 1 Nandargikar, Gopal Raghunath, *The Meghaduta of kalidasa*, p. notes.1
- 2 Nandargikar, Gopal Raghunath, *The Meghaduta of kalidasa*.p.notes.1
- 3 *The Meghaduta of kalidasa*, Kale.,M.R,p.108
- 4 *The Meghaduta of kalidasa*, Kale.,M.R,p.109

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देवप्रश्ने स्फुटानयनविधिः

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Key words: देवप्रश्नः - देवतासम्बन्धप्रश्नः भवति देवप्रश्नः।, स्फुटम् - स्फुटम् इति सुव्यक्तं गणितम्” इत्यर्थः।

Abstract: शिक्षाकल्पव्याकरणदिषु वेदाङ्गेषु ज्योतिषस्य स्थानं सर्वोत्कृष्टस्थानं सर्वविदितं भवति। प्रमाणं, फलम् इति भागद्वययुक्तस्य अस्य शास्त्रस्य शाखायां स्कन्धत्रयाः सन्ति अत्र प्रश्नशाखायां विद्यमानां देवप्रश्नविधानां सर्वेष्वपि कालेषु लोकोपकारकं भवति इति तर्करहितमेव। ज्योतिषशास्त्रे विद्यमानानि गणित- फलभाग-तन्त्र-वास्तुशास्त्रादि समन्वय रूपाणां फलप्रवचनरूपाणि, देवप्रश्नचिन्तायाः प्रयोजनानि भवन्ति। अत्र केरलीयदेवालयेषु विद्यमानः देवप्रश्नविधानमार्गः स्फुटानयनविधिः च भवति प्रतिपाद्यविषयः। साधारणप्रश्नानां तथा देवप्रश्नानां च क्रियाक्रमेषु ग्रहकारकत्वं, भावकारकत्वं, स्फुटचिन्ता च अतिरिच्य अन्ये सर्वे क्रियाक्रमाः एकरीत्यां एव भवति। तथा त्रिस्फुटादि गणितक्रिया एकवत् चेदपि तस्य फलचिन्तने भेदमस्ति।

ज्योतिषशास्त्रम्

सौरयूथे विद्यमानानां ज्योतिषचक्राणां वस्तुनिष्ठं समग्रपठनं भवति ज्योतिषशास्त्रम्। प्रपञ्चस्य उत्पत्तिः, तस्य भौतिकघटना, ग्रहाणां सञ्चारः, तेषां कान्तिकगुरुत्वाकर्षणस्वभावः इत्यादि विषयेषु ज्योतिषशास्त्रानुसारेण

पूर्वपठनमस्ति। वैदिककर्मानुष्ठानार्थं मुहूर्तं निर्णीतुं कालज्ञानम् अवश्यमेव। कालज्ञानं तु ज्योतिषशास्त्रानुसारमेव।

वेदास्तावद् यज्ञकर्मप्रवृत्ता

यज्ञाः प्रोक्तास्ते तु कालाश्रयेण।

शास्त्रादस्मात् कालबोधो यतः

स्याद्वेदाङ्गत्वं ज्योतिषस्योक्तमस्मात्।।

(सिद्धान्तशिरोमणिः, १/९/३)

अतः ज्योतिषशास्त्रं वेदाङ्गेषु चक्षुरूपेण प्राधान्यमर्हति। गणितं, संहिता, होरा इत्येवंविधेषु स्कन्धत्रयेषु जातकं, गोलः, निमित्तं, प्रश्नः, मुहूर्तः, गणितम् इति षडङ्गानि सन्ति। तेषु प्रमाणरूपेण गणितं फलरूपेण संहिता होरा च वर्तते।

“प्रमाणफलभेदेन द्विविधञ्च भवेदिदम्।

प्रमाणं गणितस्कन्धः स्कन्धावन्यौ फलात्मकौ।।

(प्रश्नमार्गः १/४/९)

प्रमाणभागेषु गोलः गणितं तथा फलभागेषु जातकं -प्रश्नः- मुहूर्तः- निमित्तम् च अङ्गरूपेण वर्तते। मनुष्य मृग जन्तुजीवै ग्रह-नक्षत्राणां ज्योतिषचक्राणां नियन्त्रणसम्बन्धानुसारेण तेषाम् आधारेण त्रिकालज्ञानं शक्यते इति फलभागरूपेण ज्योतिषमुच्यते। तेषु मुहूर्तः, जातकं, प्रश्नः च सामान्यजनानां कृते अत्यधिकं प्रयोजनकरं भवति। किं चेत् तानि जनानां जीवनसम्बन्धीनि सन्ति इति।

प्रश्नशाखायाः प्रधान्यं प्रसक्तिः च।

‘प्रश्नः’ इत्युक्ते प्रश्न (पृच्छा) समयमाधारीकृत्य तत्समयस्य लग्न-ग्रह- राशिभावानां स्थित्यनुसारेण तथा दैवज्ञस्य मानसिकावस्थायाः आधारेण, प्रष्टुः चेष्टानुसारेण तत्कालनिमित्तानामाधारेण च विद्यमानः फलप्रवचनसम्प्रदायः अस्ति। अत्र पृच्छकस्य पृच्छायाः आधारेण प्रश्नभेदाश्च विद्यन्ते। ते तु देवप्रश्नः अष्टमङ्गलप्रश्नः, सुवर्णप्रश्नः इत्यादिविधैः सम्प्रदायैः विद्यन्ते।

प्रश्न इति शाखायां इहजन्मकृतकर्मणां फलं सूचयति। जातकात् विपरीतं फलं जीवने वर्तते चेत् तत्कारणं ज्ञात्वा परिहारमपि निर्देष्टुं प्रश्नशाखा अपयुज्यते।

“कस्य पंक्तिरिति ज्ञातुमिदानीं पूर्वकर्मणाम्।

इहार्जितं च विज्ञातुं कर्मप्रश्नो विधीयते।।”

(प्रश्नमार्गः १/१४/४१)

इत्येवं प्रारब्धकर्मफलं ज्ञातुं जातकं पर्याप्तमित्यतः प्रश्नस्य प्राधान्यं किमिति समाधानमुच्यते। प्रारब्धकर्मफलं सञ्जितकर्मफलं च ज्ञातुं प्रश्नमार्गः उपयुज्यते। मन्त्रसिद्धियुक्तस्य ज्योतिशास्त्रज्ञस्यैव प्रश्नरूपेण सत्यं आरूढं लभ्यते तथा अनेन आरूढानुसारेण यथार्थवस्तुतां फलरूपेण वक्तुमपि शक्यते। एवं फलं उत्तमदैवज्ञेनैव वक्तुं शक्यते।

प्रश्नान्तरेषु देवप्रश्नस्य वैशिष्ट्यम्।

ज्योतिशास्त्रस्य मुख्यशाखायाः होरायाः उपाङ्गरूपेण-विद्यमानायां अवान्तरशाखारूपेण देवप्रश्नः वर्तते। देवालयसम्बन्धः प्रश्नः भवति

देवप्रश्नः। अतः देवालयस्य देवतां साक्षीकृत्य तस्य पुरतः एषः देवप्रश्नः क्रियते। देवप्रश्नः केरलस्य एका स्वतन्त्रविज्ञानशाखा भवति। किन्तु अद्यतनकाले अन्यत्रापि अस्य प्राधान्यं प्रचारञ्चास्ति।

सामान्यप्रश्नेषु मनुष्याणाम् अनुभववेद्यां देहेन्द्रियमनःपीडां तत्कारणरूपां ग्रहस्थितिमपि ज्ञातुं शक्यते। तद्वत् देवालयसम्बन्धेषु प्रश्नेषु ग्रहस्थितिरूपेण देवताचैतन्यहानिविषयानपि ज्ञातुं शक्यते। एवंविधेन देवालयसम्बन्धेन देवताचैतन्यविषयप्रश्नेन चैतन्यहानिकारणानि ज्ञात्वा तत्परिहारानपि कृत्वा एकस्य देशस्य देशवासिनस्य उद्धर्तुं प्रश्नक्रियया शक्यते। एवम् अन्यरूपात् प्रश्नात् देवप्रश्नः अत्यधिकं वैशिष्ट्यमावहति।

देवप्रश्नसम्प्रदायः।

“संप्रेर्यमाणस्त्वशशरीरी प्रसह्य दैवेन शुभाशुभेन।

ज्योतिर्विदः सन्निधिमिति यस्मात् प्रश्नोप्यतो जन्मसमः फलेषु।।”

(प्रश्नमार्गः १/४६/१६)

देवतायाः (भगवतः) (क्षेत्रेशस्य) इष्टानिष्टान्, तथा देवालयसम्बन्धीन् शुभाऽशुभान्, एवं देवालयनिमित्तरूपेण भक्तानां देशस्य च विषयीभूता फलचिन्ताः, च ज्ञातुं ईश्वरप्रेरणया देवालयसंबन्धः कश्चन दूतः विद्वांसं दैवज्ञं प्राप्नोति। दूतदैवज्ञसमागमसमयः प्रश्नचिन्तायाम् अत्यधिकं प्राधान्यमर्हति। स एव देवप्रश्नस्य प्रारम्भसमयः।

केरलीयज्योतिषसम्प्रदायानुसारेण देवप्रश्नचिन्तने काचित् विशिष्टा पद्धतिः अस्ति प्रयोगे ज्योतिषशास्त्रानुसारेण देवप्रश्नविधानमार्गः श्लोकद्वयेन सूच्यते। तत्र प्रथमनिवेदनरूपेण पृच्छा, तत्र पृच्छायां विद्यमानानां विषयाणां चयनसम्प्रद्वयाः वर्तन्ते। ते पृच्छाकालनिरूपणमित्युच्यन्ते।

‘दैवज्ञेन समाहितेन समयो देशः स्ववायुर्दशा
 प्रष्टुः स्पर्शनमाश्रितर्क्षहरितौ प्रश्नाक्षराणिस्थितिः।
 चेष्टाभावविलोकने च वसनाद्यन्यच्च तत्कालजं
 पृच्छायाः समये तदेतदखिलं ज्ञेयं हि वक्तुं फलम्॥’

(प्रश्नमार्गः १/२०/१२)

इत्येवं पृच्छायाः फलचिन्तनमस्ति।

अनन्तरं फलनिर्देशक्रमम् अथवा निर्गमादिनिरूपणं वर्तते
 देवप्रश्नक्रमे।

‘पृच्छानिर्गममार्गमन्दिरगतिः प्रश्नक्रियासम्भवं
 सूत्रं त्रिस्फुटजं चतुस्फुटफलं पञ्चस्फुटं च क्रमात्
 प्राणादित्रयमष्टमङ्गलफलं दीपं च कार्तस्वरं
 सान्निध्यादिविशेषभावजफलं प्रश्ने वदेद्वैविके॥’

(प्रश्नकौतुकम् ५/१/३९)

दैवज्ञः पृच्छासमयसम्बन्धान् समयादीन् यथातथं सम्यक्
 ग्राह्य, (ज्ञात्वा) गुलिकाद्यशुभसमयान् त्यक्त्वा, शुभकालहोराः स्वीकृत्य
 देवालयं प्रति गच्छति। तत्र दैवज्ञः निर्गमनसमयादारभ्य (विद्यमानानि)
 यात्रामध्ये तथा देवसन्निधिप्राप्ते समये, प्रश्नारम्भसमये अपि विद्यमानानां
 निमित्तानां शकुनानां, सम्भवानां च आधारेण फलप्रवचने गुणदोषान्
 निरूपयति।

अस्याधारेण देवप्रश्नेषु, अन्येषु प्रश्नेष्वपि विद्यमानान्
 साधर्म्यवैधर्म्यानपि ज्ञात्वा देवप्रश्नसम्प्रदायः कथमिति ज्ञातुं शक्यते। पृच्छकः,
 पृच्छाकालज्ञातव्यविषयाः पृच्छाकालप्राधान्यः, दूतकृत्यम्, पृच्छादेशं,
 श्वासपरीक्षा, अङ्गस्पर्शः, आश्रीतर्क्षः, दिग्विषयः, चेष्टा, भावः, दृष्टिः,
 तत्कालनिमित्तम्, निर्गमनचिन्ता, मार्गविषयः, प्रथमानीतिः, चक्रलेखनं,
 रेखाफलं, गणेशपूजा, महेश्वरपूजा, राशिचक्रपूजा, अष्टमङ्गलपूजा,
 सुवर्णविन्यासः, वराटिकाविभजनं, अष्टमङ्गलसंख्यानयनं, किञ्चित्
 फलकथनं, पूजासमर्पणं, राशिचक्रोद्घाटनं, निर्माल्यविन्यासः च देवप्रश्नेषु
 अष्टमङ्गलप्रश्नेष्वपि समानापि भवन्ति।

प्रश्नक्रियायां साधारणतया विद्यमानाः पृच्छा-निर्गमं - मार्ग-
 मन्दिरगति- प्रश्नक्रियासंभव सूत्र - त्रिस्फुटफल - चतुस्फुटफल -
 पञ्चस्फुटफल - प्राणा स्फुट - देहस्फुट - मृत्युस्फुट - अष्टमङ्गलफल -
 दीपलक्षण - सुवर्णलक्षण- द्वादशभावफलानि अत्रापि विद्यन्ते।

सुवर्णारूढस्फुटानयनं, लग्नस्फुटानयनं, ग्रहस्फुटानयनं, कुन्दलग्नं,
 गुलिकस्फुटं, प्राणदेहमृत्युस्फुटं, पक्षान्तरप्राणः, इनेन्दुराहुचक्राणि, मृत्युचक्रं,
 सूत्रचिन्ता, सूत्राधिपाः ग्रहाः भूताः तथा अष्टमङ्गलसंख्या इत्येतेषु विषयेषु
 विद्यमाना ग्रहगणितक्रिया च समाना एव। तथा च साधारणप्रश्नेषु स्फुटादीनां
 ग्रहस्थितीनामपि उक्तानि फलानि अत्रापि युक्त्यनुसारं वक्तव्यानि इत्यपि
 अनुशासनमस्ति। तदुच्यते -

“पृच्छायां हि नृणां फलं यदुदितं द्युम्नागमार्थक्षय
 क्षुद्राद्यं खलुयोज्यमेतदखिलं प्रश्ने त्रसंयोजयेत्।
 सूत्रादीरित पञ्चता प्रभृतिकं सक्रूरभावोदित

क्षेत्रेशादिषु चात्रवाङ्गण तटाकादौ गवादेर्मृतिम्।।” इति।

(प्रश्नमार्गः २४/२४९/३४)

ग्रहकारकत्वं, भावकारकत्वं, स्फुटचिन्ता च साधारणप्रश्नक्रियायां देवप्रश्नक्रियायां च भिन्नरूपेण वर्तते। ततिरिच्य अन्ये सर्वे सामान्यरूपेण एकरूपेण वर्तन्ते। किन्तु अयं भेदः देवप्रश्नस्य आनुकालिकप्राधान्येन वर्तते।

स्फुटानयनाविधिः।

“स्फुटम् इति सुव्यक्तं गणितम्” इत्यर्थः। देवप्रश्नेषु फलप्रवचनाय क्रियामाणेषु कार्येषु विद्यमाना एका गणितक्रिया भवति इयम्। आरूढं, प्रश्नसमयं, अष्टमङ्गलम् इत्येतैः क्रियते स्फुटनिर्णयः। कालानुसारेण गणितक्रियाया लग्नादिस्फुटाः सूक्ष्मरूपेण क्रियन्ते चेदेव प्रश्नफलचिन्तने दैवज्ञेन शोभितुं शक्यते। अत्र स्फुटान् तथा तेषां गणनामार्गानपि क्रोडीकृत्य उच्यते। स्फुटमिति राशि-भाग-कलात्मकं भवति।

त्रिस्फुटादयः	गणनामार्गः
त्रिस्फुटम्	लग्नस्फुटम् + चन्द्रस्फुटम् अगुलिकस्फुटम्
चतुःस्फुटम्	त्रिस्फुटम् + रविस्फुटम्
पञ्चस्फुटम्	चतुष्फुटम् + राहुस्फुटम्
प्राणस्फुटम्	लग्नस्फुटम् x ५ अ मान्दिस्फुटम् , अथवा लग्नस्फुटम् x ९
देहस्फुटम्	चतुष्फुटम् x ८ अ मान्दिस्फुटम् , अथवा चतुष्फुटम् x ९
मृत्युस्फुटम्	मान्दिस्फुटम् x ७ अ रविस्फुटम् , अथवा गुरुस्फुटम् x ९

सूक्ष्मत्रिस्फुटम्	प्राणस्फुटम् + देहस्फुटम् + मृत्युस्फुटम्
नवांशस्फुटम्	त्रिस्फुटम् + ९
चैतन्यस्फुटम्	त्रिस्फुटम् x ९
चलनस्फुटम्	चैतन्यस्फुटम् + द्वादशतमं भावाधिपस्फुटम्
कारणस्फुटम्	लग्नस्फुटम् + ८ + ५ + एकादशभावाधिपानां स्फुटानि
वेदस्फुटम्	देवतासूचकं ग्रहनवांशकराश्याधिपस्फुटम् x १२
प्रासादस्फुटम्	त्रिस्फुटद्रेक्काणाधिपस्फुटम् x दिनगतिनाटिका + चतुर्थभावाधिपस्फुटम्
अङ्कणस्फुटम्	त्रिस्फुटयोगम् x ९ x दिननाडिका
दीपस्फुटम्	सप्तमाधिपः + रविस्फुटम् x लग्नाधिपांशकसंख्या
बिम्बस्फुटम्	द्वादशराशयः - गुरुस्फुटम् x गतनाडिका + लग्नस्फुटम् = बिम्बसाधनम्। पञ्चमाधिपस्फुटम् + लग्नाधिपस्फुटम् + अष्टमाधिपस्फुटम् = पञ्चमलग्नरन्ध्रस्फुटम् बिम्बसाधनम् + पञ्चमलग्नरन्ध्रस्फुटम् = बिम्बस्फुटम्
सान्निध्यस्फुटम्	द्वादशराशयः - (लग्नाधिपस्फुटम् + पञ्चमाधिपस्फुटम् + अष्टमाधिपस्फुटम् + लग्नस्फुटम्) + गुरुस्फुटम् + पञ्चमभावस्फुटम्
आचार्यस्फुटम्	द्वादशभावस्फुटम् + द्वादशभावाधिपस्फुटम् + लग्नाधिपस्फुटम्
देवलकस्फुटम्	दशमभावस्फुटम् + दशमभावाधिपस्फुटम् + लग्नाधिपस्फुटम्

लग्नसूर्यस्फुटम्	लग्नस्फुटम् + सूर्यस्फुटम्
ध्वजस्फुटम्	(चतुर्थभावाधिपस्फुटम् x ९) + चतुर्थभावाधिपस्फुटम् + लग्नाधिपस्फुटम् अथवा १२ - (देवकारकग्रहस्य चतुर्थभावाधिपस्फुटम् + केतुस्फुटम्) + देवभावनाथस्फुटम्
आरूढस्फुटम्	लग्नस्फुटभागकलाः + आरूढराशिभागकलाः
इच्छास्फुटम्	द्वादशराशयः - कारणस्फुटम्
छत्रस्फुटम्	वीथी स्फुटराशिस्थाने छत्रराशियोजनम्
वीथीस्फुटम्	(दक्षिणायने) तत्कालसूर्यस्फुटम् - ३ राशयः ÷ २ (उत्तरायने) तत्कालसूर्यस्फुटम् - ९ राशयः ÷ २

लग्नं, लग्नगतम्, उदयात्परम्, उदयात्पूर्वं इत्यादयः, तथा, लग्नस्फुटं, सूर्यस्फुटं, चन्द्रस्फुटम्, इत्यादिगुलिकस्फुटम् इतिपर्यन्तं स्फुटञ्च देवप्रश्नदिवसस्य पञ्चाङ्गात् गणनीयाः इत्यतः तन्नोच्यते अत्र।

फलचिन्तनसम्प्रदायः।

“तन्त्रे सुपरिज्ञाते लग्नं छायाम्बुयन्त्रसंविदिते

होरार्थं च सुरूढे नादेष्टुर्भारती वन्ध्या।”

(बृहत्संहिता २/८/१९)

सम्यक् रीत्या ज्योतिःशास्त्रादिग्रन्थानां पठनं कृत्वा, छायाम्बु - यन्त्रैः सूक्ष्मरूपेण लग्नं ज्ञात्वा होराशास्त्रार्थं दृढतया ग्राह्यते चेत् तस्य दैवज्ञस्य प्रवचनं कदापि मिथ्या न भवेत्।

तत्कालसूक्ष्मगणितपद्धत्यनुसारेण लग्नस्फुटं सूर्यादिग्रहस्फुटं तस्य बलं योगं, लग्नादिभावसन्धिकेन्द्रस्फुटं च गणितेन कृत्वा, तदनुसारेण शुभाऽशुभनिमित्तानुसारेण च कालदेशभेदानुसारेण विद्वान् दैवज्ञः शुभाऽशुभफलं वदति चेत् तत् सत्यमेव भवेत्। अर्थात् प्रश्नचिन्तायां फलचिन्तने निमित्तं, मुहूर्तः, जातकं, च स्वीकर्तव्यानि इति। अतः होरा, संहिता च स्कन्धद्वयमपि स्वीकृत्य निर्मिता फलनिर्णयपद्धतिः भवति प्रश्नविद्या इति वक्तुं शक्यते। प्रश्नमार्गप्रतिपाद्यविषयः अपि एवं भवति। सामान्येन प्रश्नफलनिर्णयसम्प्रदायः त्रिधा विद्यन्ते। ते -१. दूतम् आश्रित्य। २. दैवज्ञमाश्रित्य। ३. प्रश्नक्रियामाश्रित्य च वर्तन्ते।

एतेषां त्रयाणामाधारेण दैवज्ञः पृच्छायाः शुभाऽशुभफलानि दूतं निर्दिशति। तत् दूतस्य भूत- वर्तमान- भाविष्यकालयुक्तं भवेत्। एवं विधस्य कालत्रयदोषान् निवारयितुं आयुर्वेद - तन्त्र - मन्त्र - वास्तु - शास्त्राणां साहाय्येन प्रायश्चित्तपरिहारानपि निर्दिशति। विश्वासबुद्ध्या तं स्वीकृत्य शास्त्रीयरीत्या निर्दिष्टं परिहारप्रायश्चित्तादयश्च अनुष्ठीयमानस्य पृच्छकस्य ज्योतिःशास्त्रस्य फलं पूर्णरूपेण प्राप्तुं शक्यते इति अस्य शास्त्रस्य सिद्धान्तमस्ति।

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**LIFESTYLE MANAGEMENT IN HAṬHAYOGA
WITH SPECIAL REFERENCE TO
GHERAṆḌASAMHITA**

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Key Words: Haṭhayoga, Gherandasamhita, Dhouti, Shadkarma, *Neti*, *Prāṇāyāma*,

Abstract: Modern man is falling prey to a number of life style diseases contracted as part of the kind of life style he/she pursues. Although many remedies suggested in traditional as well as modern medicine for curing life style diseases are in use today, the yoga exercises and practices recommended by *Haṭhayoga* for maintaining a relaxed body and a balanced equation between the mind and body are especially noteworthy. In this essay the *Haṭhayoga* practices laid out in the *Gherandasamhita* of Gheranda Maharshi (C. 16th-18th century CE) are examined with a view to bringing out their relevance for improving the style of living of modern man and their efficacy in eradicating life style diseases

Lifestyle management has acquired added importance in the context of the style of living being followed by modern men. By blindly following an arbitrary style of living modern man is already on the path of lifestyle diseases. According to World Health Organisation (WHO) the reasons why man falls prey to

lifestyle diseases are four: drinking, smoking, irregular and unhealthy food habits and lack of exercises. Obesity naturally comes with these unhealthy practices and habits. Obesity itself is a disease; not only that it is the mother of many big and small diseases as well, some of them can even be fatal. WHO has published statistics of the umpteen numbers of diseases people contract owing to their irregular food habits and wired style of living. Some such diseases worth mentioning here are – hypertension, stress, heart ailments, type II diabetes and various types of cancer etc. It goes without saying diseases such as these will weaken the physical as well as the mental lives of human beings, let alone the sorry state of an unhealthy society consisting of people suffering from such diseases. The most effective antidote for keeping these life style diseases at bay is to do without liquor and tobacco. A controlled food intake, limiting it to the bare minimum quantity require for the upkeep of health is then recommended. The WHO has put out clear guidelines regarding this as well. The remaining slots in the schedule must be utilized for doing physical exercises and entertainments for easing tension and stress. In fact, in today’s world there are many ways open for realizing these goals. Apart from following a daily routine where a considerable amount of physical exertion is also counted, morning walks, *Haṭhayoga* practice, swimming, aerobic exercises, sports and games and the like can also be relied on for this.

In this age when industrialization and the resultant mechanization have made life easy and lethargic, practising *Haṭhayoga* is a comprehensive and surefire means to keep the health of the body and mind equally well. *Haṭhayoga*'s wider possibilities and all the exercises recommended by it may not be necessary for ordinary people. However, there are a number of methods and practices in *Haṭhayoga* which are capable of healing and remedying life style diseases fully if they are practised right at the start of these conditions as also there are sound suggestions for maintaining mental as well as physical health of the people at large. *Karmas*, *Āsanās*, *Prāṇāyāma*, *Prathyahāra*, *Dhāraṇa*, *Dhyāna*, and *Samādhi* enjoy a pride of place among the scheme of things and recommendations suggested by *Haṭhayoga* for the well being of all. There are quite a few works on *Haṭhayoga* composed and circulated between the 10th century CE and 18th century CE. *Matsyendrasamhita* of Matsyendranath, *Gorakshasamhita* of Gorakshanath, *Sivasmahita* of anonymous authorship, Svātman's *Hathayoga Pradīpika*, and Gheranda Maharshi's *Gherandasamhita* are some of the works in these series worth mentioning here. It is not necessary that a health-conscious individual should practise all the exercises detailed in these books. All the same, it would be worthwhile to give a summarized account of a few exercises given in *Gherandasamhita* (CE16-18) which are supposed to be of use to the common man.

Gherandasamhita suggests a seven-fold *Yoga* regime for the mental as well as physical well being of the people:

षट्कर्मणां शोधनञ्च आसनेन भवेद् दृढम्।
मुद्रया स्थिरता चैव प्रत्याहारेण धीरता॥
प्राणायामाल्लाघवञ्च ध्यानात्प्रत्यक्षमात्मनि।
समाधिना निर्लिप्तञ्च मुक्तिरेव न संशयः॥¹

It recommends *Sadkarmās* for the purification of the body, *Āsanās* for strengthening the physique, mudras for firmness, *Pratyahāra* (moderate food) for courage, *Prāṇāyāma* (breathing exercise) for a relaxed constitution and easiness, and *Dhyāna* (meditation) for the vision of the object meditated upon (*dhyeya*). The *Sadkarmās*² mentioned in *Gherandasamhita* are *Dhauti Vasti*, *Neti*, *Trāḍaka*, *Lauliki*, and *Kapala Bhāti*.

Although the author of *Gherandasamhita* recommends quite a number of exercises, an attempt has been made here to introduce only those yoga practices which are found to be beneficial to the common people.

The word 'Dhauti' means 'to wash.' According to *Gherandasamhita*, of all the *Dhautis*, it is the *Agnisaranthar Dhauti* that is capable of increasing the production of gastric juices or enzymes. Then, while detailing the method for performing *Danthamūla Dhauti*, *Gherandasamhita* mentions about the

importance of cleaning teeth using the juice obtained from a tree called *Khādira*. This is nothing but what we call ‘brushing the teeth.’ The *Jihvamūla Dhauti* mentioned in this yoga text details a method to be adopted for cleaning one’s tongue and throat. This exercise is done by employing the index, middle and ring fingers of the right palm for wiping clean the tongue and the middle of the throat. The author recommends daily practice of this exercise for getting rid of phlegm accumulated in the body. Talking about *Karnarandhra Dhauti*, the author stresses the importance of performing this on a daily basis and the many benefits to had from cleaning the ear canals (*Karnarandhra*) as per recommendations given under this Dhauti. The author has also described about cleaning the cheek canals (*Kapalarandhra*) by employing the method suggested for it called *Kapālarandhra Dhauti*. This exercise is also recommended for relieving the body of phlegmatic conditions. It is also suggested that this exercise helps in reducing the severity of sinusitis, provided it is practised on a daily basis. If properly performed, *Vamana Dhauti*, a variant of *Hrdhauti*, will help in purifying the body of the ill effects of the excess fat and masala (spicy food) accumulated in the body through wrong dietary practices.

भोजनान्ते पिबद्वारि चाकण्ठपूरितं सुधीः।

उर्ध्वा दुष्टिं क्षणं कृत्वा तज्जलं वमयेत्पुनः।

नित्यमभ्यासयोगेन कफपित्तं निवारयेत्।²

This exercise is all about filling the stomach with water at the end of a meal and then vomiting the water sitting in a posture with the eyes resting in a lowered position for a second. A yogi who does *Vamanadhauti* on a daily basis can ward off the ill effects of phlegm and bile. Constipation and indigestion also top the list of life style diseases these days. These unhealthy conditions can be rooted out if *Mūlaśodhana Dhauti* is performed properly; the exercise helps in the increased production of gastric juices also. The method for performing this is described below:

पत्तमूलस्य दण्डेन मध्यमाङ्गुलिनापि वा।

यत्नेन क्षालयेद्गुह्यं वारिणा च पुनः पुनः।³

It is by using a tender piece of turmeric or by inserting the middle finger of the left palm that the rectum has to be cleaned. A large quantity of water too has to be used for this act of purgation.

Next comes what is called *Vastikarma*. *Vastikarma* or *Jalavasti* is partial bathing the body in water. The practitioner should stand first in navel deep water doing *Utkatasana*, after that he should consciously perform *Aśvani Mudra*, which is contracting and expanding the parts around anus. This is how *Jalavasti* is performed. By doing this the practitioner can remedy diabetes and indigestion to a great extent. It is also stated in *Gherandasamhita* that this exercise will ease the passing of flatulence through the other end of the alimentary canal.

In modern medicine also one comes across therapeutic practices similar to the one described here. Persons suffering from acute constipation are made to sit in *Utkatasana* posture in warm salt water with instructions being given to them for performing exercises similar to the ones done in *Asvani mudra*. This therapy called ‘SITZ BATH’ is found to have mitigating effect on severe constipation and other such ailments.

It is *Śuśka Vasti*, another variant of *Vasti*, which is described next. This is about doing *Asvani mudra* even as one breathes in. *Gherandasamhita* says that exercising this will eliminate *Kośta* diseases and help in the production of gastric juices and enzymes and lessen the severity of gastric disorders.

Next, it is *Neti karma*. Of the *Neti karmas*, it is the sutra *Neti* that finds mention in the book. However, it is only after performing *Jala Neti* that sutra *Neti* is ordinarily done. It is slightly salted warm water taken either in a spouted vessel or a *Neti* pot that is used for practicing this karma. The practitioner sits with his head stretched out and then passes water through one of the nostrils to let it out late through the other. This is how this exercise, *Jala Neti*, is performed. Doing *Jala Neti* helps in wiping the nostrils clean of dirt and filth accumulate in them. It is after performing this that sutra *Neti* is practised.

वितस्तिमानं सूक्ष्मसूत्रं नासानाले प्रवेशयेत् ।

मुखाग्निर्गमयेत्पश्चात् प्रोच्यते नेतिकर्मकम् ।।⁴

Neti Karma is performed by passing a nine inch long soft thread through one of the nostrils and taking it out through the mouth. The author of *Gherandasamhita* makes clear that this exercise can get rid of phlegm.

The author then describes *Lauliki karma*, which all about moving the stomach toward right and left. As is clear from the practice, this makes the abdomen more flexible and lax. This exercise can be performed easily also.

Tradaka exercise is something related to eyes.

निमेषोन्मेषकं त्यक्त्वा सूक्ष्मलक्ष्यं निरीक्षयेत् ।

यावदश्रुन पतति त्राटकं प्रोच्यते बुधैः ।।⁵

The performer of *Trādaka* exercise is expected to sit steadily looking at an object without winking until tears trickle down from his eyes. This is effective in healing all kinds of eye diseases. About this *Gherandasamhitha* says नेत्ररोगा विनश्यन्ति दिव्यदृष्टिः प्रजायते ।⁶ The Ayurvedic Department of Ophthalmology at Government Ayurveda College, Thiruvananthapuram has conducted studies about *Trādaka karma* and found that *Tradaka* is quite effective for enhancing concentration and improving the health of the eyes. Another karma dealt with in the book is *Kapala Bhāti*. This exercise is recommended for purifying the nostrils and thereby improving the overall health parameters of the human

body. This exercise can be done through the agency of water or breath/air. Ordinarily, it is before performing *Prāṇāyāma* (breathing exercise) that *Kapalabhāti* is done. *Gherandasamhita* states that regular practice of this exercise will keep bodily health improved at all levels without fail.

It is asana *abhyāsa* that is described next in the work. Physical exertion or exercise is quite essential for maintaining and nurturing health. As per WHO recommendations, walking daily for thirty minutes or jogging for thirty minutes for five days a week is indispensable for healthy living. There is no denying that helps one properly exercise his or her body. But the asana *abhyāsa* suggested in *Gherandasamhitha* guarantees flexibility and elasticity for joints.

Sūryanamaskara, which was formulated and incorporated in the book as instructed by the King of Oundh Bhawanrao Shrinivasrao Pant Pratinidhi during 1868-1951 is quite beneficial and helpful for common men. The reason why it is beneficial for the common man is that if *Sūryanamaskara* is performed twenty five or thirty times, extra calories can be burnt out. Apart from that, *Sūryanamaskara* can also make the movement of body joints smooth and effortless. This is certainly quite useful an exercise. It was *Haṭhayogis* who realized the therapeutic values of *Yoga* and introduced them as such before everybody else did it. *Āsana* has been defined thus in *Yoga Sutra* सुख स्थिरमासनम्।⁷ However, it is

not as a comfortable and steady sitting posture that asanas are used nowadays. *Āsanās* can be dynamic and mobile or stationary and static e.g. *Bhujangāsana*. *Āsanās* in *Dhyana* position are generally static or stationary for instance, *Vajrāsana*, *Padmāsana* etc.

आसनानि समस्तानि यावन्तो जीवजन्तवः।

चतुरशीतिलक्षाणि शिवेन कथितानि च।।⁸

Gherandasamhita indicates on the authority of Lord Siva that there are eighty four lakhs of *Yogsānās* in all and at the same time it also states that the number of *Āsanās* are as many as the number living creatures in the whole world and of them thirty two have been found to be beneficial for man.

Dynamic *Āsanās* (*Gatyaṭmakāsanās*) are mostly used to remove cholesterol and to give exertion and flexibility to the whole body in general. It was when *Gherandasamhita* was widely in circulation that number of *Āsanās* was fixed to be thirty two. But nowadays the trend of discovering newer and newer *Āsanās* have caught on and some of them are even patented for exclusive rights. However, it is advisable to practise the new *Āsanās* after properly training them under a recognized yoga system. Because, it is not for everyone to exercise all kinds of asanas at one's will. In case persons suffering from osteo arthritis and pain, take to practising *Padmāsānās* and *Sidhāsānās* or the like, their condition will get worse in all likelihood. Therefore, one has to take into

situations like this also while planning to practise *Yoga*. Nonetheless, practising *Yoga* systematically is certainly beneficial to the body. Exercising *Āsanās* are useful for giving flexibility to body joints, strengthening muscles, increasing confidence, and for regaining the natural beauty, health and vitality of the body. A treatment regimen consisting of different kinds of *Āsanās* are recommended and used by Naturopathic & Yogic Research Centres and Ayurveda hospitals. *Yoga* exercises done in standing, sitting, lying and moving positions/postures enliven and energize the body even as they stimulate the production of happy hormones enhancing their function as neuro transmitters.

The Yogic discussion in *Gherandasamhita* now moves on to mudras. Talking about mudras, it may be noted that the physical mudras are more or less akin to *Āsanās*. But it is only when the practitioner establishes a harmonious rapport with his mental state that the *mudras* become mudras in the real sense and provide the practitioner with their true effect. *Gherandasamhita* has catalogued different kinds of mudras under sections called mudra bandhas (bonds) and *Dhāranī* mudras. Whereas mudras like *Asvini mudra* ensures sound body function, mental mudras (*Mano mudras*) like *Śāmbhavī mudra* help to maintain mental equilibrium and general health.

The author of *Gherandasamhita* then proceeds to list *Prāṇāyāma*, *Pratyāhāra*, *Dhāranā*, and *Dhyāna*. *Prāṇāyāma* is

defined as controlled breathing तस्मिन् सति श्वासपश्वासयोगति विच्छेदः प्राणायामः।⁹ Mental stress and external pressure have been found to be deleterious to modern man's health. A person undergoing such constricting experiences can certainly relieve him of stress and pressure provided he practises *Prāṇāyāma* regularly as it should be practised. A healthy body requires balanced functioning of sympathetic and para-sympathetic nerve system. If there is imbalance in their functioning, it will lead to hormones behaving strangely, thereby jeopardizing the mental as well as physical health of the person concerned. However, by practising *Prāṇāyāma*, the practitioner will be able to keep a balanced state between these two nerve systems. The author of *Gherandasamhita* introduces seven variants of *Prāṇāyāmas* such as *Sūryabhedana kumbhakam*, *Ujjai kumbhakam*, *Śītalī kumbhakam*, *Bhastriya kumbhakam*, *Mūrchā kumbhakam*, *Kevali kumbhakam*¹⁰. Although each of these exercises is performed differently, the chief benefits to be had from it are none other than what has been stated at the outset of this discussion on *Prāṇāyāma*.

Pratyāhāra, *Dhāraṇa*, *Dhyāna*, and *Samadhi* register continuity in *Yoga* practice. It is by observing this regimen that an ordinary yoga practitioner attains *Samādhi*. *Pratyāhāra* is observed with the aim of retracting our five senses and the mind from external businesses and diversions. *Dhāraṇa* refers to focusing one's attention on an object, a subject or a concept. And

Dhyāna is a prolongation of this condition. While in the meditative mood (*Dhyāna*), no extra effort is made to focus attention on anything particular. It is a free flowing upward movement, so to say, like a flow of water or a planned and effortless journey. *Dhyana* is quite useful for character building, achieving mental equanimity and a stress free life. If a person in *Dhyana* is subject to PET scan, an improved level of production of neuro transmitters can be seen in his brain. There is no denying the fact that this will further stimulate the happy hormones thereby improving the quality of a delightfully beautiful life and its enjoyment.

As far as humans are concerned, mental as well as physical health is equally important. It is an unhealthy imbalance between the two that leads to all kinds of diseases and unrest. But practising *Haṭhayoga* helps man maintain equilibrium between the two thereby assisting him further in bringing about a comprehensive change with regard to his life style. Therefore, in this modern changing world let us try to ensure a completely healthy style of living for all by flinging open the doors of the immense possibilities of the hoary tradition of a renewed *Haṭhayoga* for improving the standard of living, culture of life style, physical, mental and familial health parameters with aim of eradicating life style diseases from our society once and for all.

Note and Reference

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3. Ibid I.43.
4. Ibid I.50.
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6. Ibid I.54.
7. *Yogasūtra* II.46.
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10. *Gherandasamhita* V.46.

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A REVIVAL OF THE VEṆVĀROHA OF SAṄGAMAGRĀMA MĀDHAVA BY PROF. K. V. SARMA

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Keywords: Niḷā School of Mathematics, Mādhava of Saṅgamagrāma, *Veṇvāroha*, Prof. K. V. Sarma's critical edition.

Abstract: Veṇvāroha is ascribed to Saṅgamagrāma Mādhava, who is one among the prominent kerala astronomers and mathematicians of medieval period. The Veṇvāroha have been critically edited by Prof. K. V. Sarma under the title *Veṇvāroha of Mādhava of Saṅgamagrāma with the commentary of Acyutapiṣāraṭī of Trikkāṅṭiyūr* and published by Govt. Sanskrit College Trippunithura in 1956. This edition includes an affluent introduction, notes and appendix.

This paper tries to analyse the peculiarities of K. V Sarma's edition of Veṇvāroha with respect to Niḷā school of mathematics especially under the background of medieval Kerala and also tries to look into the content of Veṇvāroha of great mathematician Mādhava of Saṅgamagrāma.

Introduction

The word 'Niḷā' point out a culture more than just a river. Niḷā has a great cultural and scientific tradition. The great mathematicians and astronomers such as Saṅgamagrāma Mādhava, Vaṭaśṣeri Parameśvara, Nīlakaṅṭha Somayāji, Jyeṣṭhadeva and the like who lived in and around the Niḷā valley. More precisely it can be said that the mathematical tradition of Kerala flourished in and around Niḷā basin. In 'Mathematics of India: Concepts, Methods, Connections', P. P. Divakaran prefers

to call this the Niḷā School. Several noteworthy efforts have been done by eminent scholars like K.V. Sarma, T.A. Saraswathi Amma, R. C. Gupa and the like to spread out a light in the mathematical arena of India especially those of Kerala. Prof. Krishna Venkateswara Sarma (1919-2005), was one of India's leading historians of Astronomy and Mathematics. Combining a flair for mathematics with a strong grasp of Sanskrit, Prof. K. V. Sarma made immense contributions to advancing our understanding of the history and development of mathematics and astronomy in Kerala. Sarma's restless effort led to the publication of 26 important critical editions of Kerala's astronomy and mathematics. His translation and notes with a detailed study on the works and their authors included in his editions are inestimable and outstanding.

Mādhava of Saṅgamagrāma

The Mathematical tradition of Niḷā School origins with Mādhava of Saṅgamagrāma, who is considered to be the greatest mathematician-astronomer of medieval India. Kim Plofker, in her work '*Mathematics in India*' names this as 'School of Mādhava'. The date of Mādhava is given as 1340-1425 CE by K V Sarma in the introduction of his critical edition of the works '*Veṇvāroha*' and '*Sphuṭacandrāpti*' and most of the scholars have accepted this date. Later astronomers called him "Goḷaviḍ" (or Master of Spherics).

The most famous mathematical contribution of Mādhava to the world of Mathematics are Mādhava-Newton's power series for sine and cosine trigonometric functions, Mādhava-Gregory and Leibnitz's series for the inverse tangent, Taylor's series for $\frac{\pi}{4}$ sine and cosine functions, Mādhava-Leibnitz's power series for $\frac{\pi}{4}$ and the like. But all these mathematical treasure survive only through a few verses recorded by his pupils. i.e., Today, all information regarding to Mādhava comes from the works of later scholars, primarily Nīlakaṇṭha and Jyeṣṭhadeva; a lot of references to his original theories on mathematics appear in later works, including the *Tantrasaṅgraha* of Nīlakaṇṭha Somayājī's and the *Yuktibhāṣa* of Jyeṣṭhadeva, and *Kriyākramakarī* commentary on *Līlāvātī* by Saṅkara and Nārāyaṇa.

The *Tantrasaṅgraha* of Nīlakaṇṭha, the *Yuktibhāṣā* of Jyeṣṭhadeva, *Kriyākramakarī* of Saṅkaravāriyar and Nārāyaṇa, *Karaṇapaddhati* of Putumana Somayājīn, *Sadratnamālā* of Saṅkaravarman are the important works in the field of astronomy in Kerala. The important feature of the last four authors is that they all are descendants from Mādhava and Nīlakaṇṭha who are referred to as *Ācāryas* by them. This continuity of tradition is one of the main features of the Kerala School of Astronomy. The transmission of knowledge from teacher to disciple or father to son was very popular.

K.V. Sarma has identified him to be the author of the following works. *Golavāda*, *Madhyamānayanaprakāra*, *Lagnaprakaraṇa*, *Veṅvāroha*, *Sphuṭacandrāpti*, and *Agaṇita-grahacāra*. Among these *Golavāda* and *Madhyamānayanaprakāra* are known only through references in other works and only *Veṅvāroha* and *Sphuṭacandrāpti* are available in print, both are critically edited and published by K.V. Sarma. The rest is available in manuscript form.

Sphuṭacandrāpti

The *Sphuṭacandrāpti*ⁱⁱ of Mādhava of Saṅgamagrāma, states an innovative method for the computation of the True Moon. That is the *Sphuṭacandrāpti* of Mādhava deals with the same subject as the *Veṅvāroha*. But in the case of *Veṅvāroha*, it can be seen that a better-organized manner than *Sphuṭacandrāpti*. It can be seen that in *Veṅvāroha*, the incorporation of the verses of the *Sphuṭacandrāpti*, in an improved form. It seems very likely that the author wrote the *Sphuṭacandrāpti* first and modified it later as *Veṅvāroha*. That is *Veṅvāroha* in 75 verses is an improvised version of the *Sphuṭacandrāpti* in 51 verses.

*Sphuṭacandrāpti*ⁱⁱⁱ of Mādhava of Saṅgamagrāma in the name of Computation of True Moon has been critically edited by K.V. Sharma and published by Hoshiarpur Vishveshvaranand Institute in 1973. This edition of *Sphuṭacandrāpti* is based on its one available manuscript which is now deposited in the Kerla

University Oriental Research Institute and Manuscript Library, Trivandrum as its Manuscript number 1055 A^{iv}.

The work contains 51 verses, all these verses are in Anuṣṭup metre. *Sphuṭacandrāpti* starts with Maṅgaḷaśloka

शिरश्शरणशीतांशुशिखानिष्यन्दिचन्द्रिकम् ।

अप्रनकारहरं दिव्यं सिन्धुभूषं भजे महः ॥^v

(*Sphuṭacandrāpti* 1)

Veṅvāroha

Veṅvāroha, the title, literally means ‘Ascending the Bamboo’ and this title is reflective of the moon’s computation in 9 steps over a day. This treatise makes use of the anomalistic revolutions for computing the true moon using the successive true daily velocity of moon framed in vākyas for easy memorization and use.

Both *Veṅvāroha* and *Sphuṭacandrāpti* attempt the computation of the true longitude of the moon. As such these texts offer us limited scope only to understand the ingenuity that a great mathematicians like Mādhava's capability as an astronomer as well as a mathematician. The present study makes use of *Veṅvāroha* (along with the Malayalam commentary of Acyuta Piṣāraṭi) critically edited Introduction and appendix by K.V. Sarma.

Manuscript Material

Veṅvāroha of Mādhava of Saṅgamagrāma with the commentary of Acyutapiṣāraṭi of Trikaṅṭiyūr has been critically edited by K.V Sarma and published by Govt. Sanskrit College, Thrissur in 1956. This edition of *Veṅvāroha* is based on its available three manuscripts which are now deposited in the Govt. Sanskrit College Thrissur as its Manuscript Number Ms.No.1054-O,^{vi} The Kerala University Oriental Research Institute and Manuscript Library, Trivandrum, as its Ms.No.10629-O^{vii} and the third one which is given by Brahmasri Tathan Namboothirippadu of Eravoor Elambrakkottu Mana.

Content of the Veṅvāroha

The work has not been divided into chapters. It contains 74 verses, all these verses are in Anuṣṭup metre. *Veṅvāroha* starts with Maṅgaḷaśloka

श्रियै भवतु मे देवः शिवशीतांशुशेखरः ।

तथैव तत्सुतोप्यस्तु विघ्नो विघ्नोपशान्तये ॥

(*Veṅvāroha* 1)

Like this, through the first three verses, he offers his tribute to Lord Śiva, Viḅneśvara, Goddess Sarasvatī and the terrestrial bodies such as The Sun, The Moon, etc.^{viii} in the next

seven verses explains the connection and purpose ‘anubandhacatuṣṭaya’.

Without knowing kaṭapayādi system one could not follow the text.^{ix} After the mention of numerical notation, the author reveals his identity.^x Mādhava was born at Saṅgamagrāma^{xi}, the village of Saṅgameśvara, a deity of Kūdalmāṅṅikyaṁ Temple. The name of his house being ‘Iraññi ninna palli’ to be identified with one of the two existing houses still in the village, named Iriññanavaḷḷi and Iriññārappaḷḷi; K. V. Sarma gives a detailed explanation about this in the introduction.

In the 14th and 15th verses, the author mention the viṣaya^{xii} and adhikāri^{xiii}

In the 19th verses onwards, Mādhava started to describe the Method for computing the true moon ‘candrasphuṭa’ by Veṅvārohakriya. Without knowing kaṭapayādi system one could not follow the text. The following verse may be quoted as an instance.

“दीननम्रानुशास्यो” नं दिनराशिं कलेर्गतम् ।

शिवदूता हतं हत्वा पर्याप्तहृदये न यत् ॥

(*Veṅvāroha 19*)

This verse says that the product that obtained should be divided by ‘पर्याप्तहृदयम्’. Here पर्याप्तहृदयम् denotes the digits 188611 by means of kaṭapayādi system (प =1, य =1,

त= 6, ह =8, द =8, य =1). To find out the product, To multiply the ‘शिवदूता’ with the difference between ‘~~कलेर्गतम्~~’ and ‘दीननम्रानुशास्यम्’. Here शिवदूता also denotes the digits 6845 by kaṭapayādi notation system. This is the style of composition.

At the very beginning, Mādhava describes the method for computing the Dhruva sādhana for calculating candrasphuṭa. Dhruva sādhana is explained in two verses which are 19 and 20. After that, there are explanations for finding Vākyasaṁkhyās, Dhruvakālas, Dhruvas, etc. and also explains the need and method for calculating the corrections for the equation of time (Bhujāntara saṁskāra), the terrestrial Longitude(Deśāntara saṁskāra), Declensional Ascensional difference (Caradalaṁ). The author completed his work by stating that he is going to explain the set of Moon sentences ‘Candravākyas’, beginning with शीलं राज्ञः श्रिये (0° 12' 2' 35'') which are composed by the same author himself. He states these by the following verses.

शीलं राज्ञः श्रिये कृत्वा प्राक् पुनर्येन निर्मितम् ।

विलिप्तिकादिकं वाक्यजातं तेनेयमीरिता ॥

(*Veṅvāroha 73*)

श्लोकैरेकोनषष्टयेत्थमभिधाय क्रियाक्रमम् ।
क्रमशस्तानि सूक्ष्माणि वक्तुं वाक्यान्युपक्रमे ॥

(*Veṅvāroha* 74)

Conclusion

Kerala School of astronomy and mathematics is now regarded as one of the major areas to be explored. Kerala's contributions to the field of astronomy are unique compared to other regions in India.

Mādhava of Saṅgamagrāma is one of the major figures in the Kerala school of mathematics. Among his works, *Veṅvāroha* and *Sphuṭacandrāpti* are available in print. Both *Veṅvāroha* and *Sphuṭacandrāpti* attempt the computation of the true longitude of the Moon.

Veṅvāroha, the title, literally means 'ascending the bamboo' and this title is reflective of the Moon's computation in nine steps over a day. Sarma has referred to Mādhava's appellation as 'Goḷavid' and in the light of the above analysis it appears very appropriate. Mādhava's genius reflected in *Veṅvāroha* is an indirect pointer towards the sound astronomical tradition of Kerala. From the analysis on the computation of true Moon (Candrasphuṭa), it can be seen that Mādhava's method is simple and the accurate one. Even under comparison with the modern computer derived longitudes Mādhava's accuracy is

amazing. Of course, Mādhava was one of the greatest mathematicians of his times and such this achievement is not surprising.

It can be said that Kerala has a great heritage of scientific literature, especially in mathematics and astronomy. Many of the scholars and their texts have to know where some others still exist untouched. It is our duty to find out them and make them available to the world.

Notes

¹ Mādhava was the teacher of Parameśvara, (A.D.1360-1455), the promulgator of the Dṛggaṇita school of Kerala astronomy and is frequently quoted in the medieval astronomical literature of Kerala with the appellation of Goḷavid ('Adept in Spherics'). Thus Nīlakaṇṭha Somayāji (1444-1545 A.D.), while referring to Parameśvara in his Āryabhaṭīyabhāṣya says: Parameśvaras tu ... Mādhavādibhyo 'Goḷavidbhyo' Gaṇita-goḷa-yuktir api bālya eva samyag gṛhītvāAcyuta Piṣāraṭī uses the same appellation for Mādhava in the introductory verse in his Sphuṭanirṇaya : vande 'goḷavidaś' ca Mādhavamukhān etc. (K. V. Sarma, Introduction to his edn. of *Sphuṭacandrāpti*.p.12)

¹ The *Sphuṭacandrāpti*, titled by 'Computation of True Moon by Mādhava of Saṅgamagrāma' which is critically edited with Introduction, Translation and Notes, by K.V. Sarma in 1973.

¹ The *Sphuṭacandrāpti*, titled by 'Computation of True Moon by Mādhava of Saṅgamagrāma' which is critically edited with Introduction, Translation and Notes, by K.V. Sarma in 1973.

¹ *Computation of True Moon*, p.8

¹ 'I adore that divine effulgence (God Śiva), which removes the root cause of worldly existence (ana), is adorned by the river (viz., Ganges), and is shedding cool moonlight on account of the rays emanating from the moon ensconced in its crown.' (*Computation of True Moon*, p.27.)

¹ K.V. Sarma (Ed.). *Veṅvāroha of Mādhava of Saṅgamagrāma with the commentary of Acyutaṣāraṭī of Trikaṅṭiyūr*. p.2

¹ Ibid, p. 3

¹ अविचारकृतं वाचामचातुर्यमपोहतुः।

जाग्रती रसनाग्रे मे गिरामप्यधिदेवता।।

प्रभाकरादयस्सर्वे प्रणतान्तप्रभाकराः।

दिवि ग्रहाःप्रसीदन्तु त्रिलोकानन्दि विग्रहाः।।(Veṅvāroha 3)

¹ वक्तुं सङ्ख्याविशेषांस्तु वर्णैस्तन्मात्रसूचकैः।

पद्यानि रचये भूयांस्यद्य जिह्मेमि नो इह।। (Veṅvāroha 11)

(see page no:27)

¹ बकुलाधिष्ठितत्वेन विहारो यो विशेष्यते ।

गृहनामनि सोयं स्यान्नजनामनि माधवः ।। (Veṅvāroha 13)

(see page no:41)

¹ The village Saṅgamagrāma, the modern Iriñjālakkuṭa, near Cochin, in cenral Kerala.

¹ अधोधः क्रमशोतीतचन्द्रतत्तुङ्गसङ्गमात् ।

प्रत्यहं वाक्यनवकात् स्फुटचन्द्राप्तिरुच्यते ।। (Veṅvāroha 14)

¹ श्रुतमात्रे प्रकारेस्मिन्नस्याद्यस्यातिविस्मयः ।

स्वस्यैवानधिकारेण स न गृह्णात्विमां गतिम् ।।

(Veṅvāroha 15)

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CONTRIBUTION OF SANSKRIT SCHOLARS UNDER MUGHAL EMPIRE

Dr. Shamseer. P.C

Keywords: Mughal, Medieval, Translation, Sanskrit works, Paṇḍitarāja Jagannātha, Brāhmaṇa, *Rāmāyaṇa*, *Mahābhārata*, Sufism.

Abstract: Sanskrit has a wide and vast literature and history. In Indian context, there are so many kings and rulers gave contributions for its growth and development. Now this paper mentions the study based on approaches of Mughal Empire and rulers to Sanskrit and the contributions into Sanskrit language and literature. In the origin of Sanskrit, rulers motivated to Sanskrit poets and writers for the composition of works in the medium of Sanskrit.

Introduction

Sanskrit language did a major role in the history of Indian culture and tradition. Mughal power played a crucial role in the evolution of Sanskrit and also significantly altered dynamics within Indian literary and religious communities. The history begins with the Invitation of Brāhmaṇa and Jain intellectuals to King Akbar's court in the 1560's and then the numerous Mughal-

backed texts are produced under Emperors Akbar, Jahangir (1605-1627) and Shahjahan (1628-1658).

The Mughal rule under Akbar not only established peace and sense of security in the mind of the Hindus, but also gave chances for an unprecedented growth of Sanskrit learning. Although Sanskrit books continued to be written, Sanskrit literature did not develop virtually after 1200 A.D. Due to depressing political and cultural conditions arisen out of the establishment of the sultanate of Delhi, Hindu mind could not make any significant contribution in the field of Sanskrit. But from the sixteenth century circumstances changed and proper atmosphere for artistic creation in the field of literature and art was created. So suddenly there was an outburst of Sanskrit learning and side by side with Sanskrit. Hindi poetry also made a sudden development. This was possible only because many Mughal emperors were great patrons of learning and fine arts, and they patronized Sanskrit culture and learning. Their courts were adorned with Sanskrit scholars and poets of high magnitude. They got all sorts of patronage from the royal court. The emperors not only extended monetary help to the Sanskrit scholars but also took personal interest in translating Sanskrit works into Persian or Arabic. This had a healthy influence in the mind of the Hindu nobles and chiefs and they also followed the same set of examples. Consequently, Sanskrit flourished and Muslim scholars were also drawn to the fountain head of Sanskrit culture. Among the Muslim

rulers, Akbar was a great lover of Hindu culture. During his reign, there was a great revival of ancient learning. His liberal religious policy coupled with his zeal for the propagation of education and culture, urged him to give encouragement for writing books on various subjects. Inspired by noble ideals, he established a Translation Department and got many books in Sanskrit rendered into Persian so that Hindus and Muslims came to know each other's religion and culture. So many Hindu classics were translated under his patronage. The *Mahābhārata* was translated into Persian by the joint effort of Naqub Khan, Abdul Qadir Badayuni and Shaikh Sultan under the title Razmnamah. The same batches of scholars also translated the *Rāmāyaṇa* into Persian. Other outstanding works translated under the patronage of the emperor were the *Līlāvati*, *Harivamśa* and *Pañcatantra*. He a lover of poetry, Akbar listened to the poems of his court poets. He also joined in the discussions on theology with the learned scholars.

Jahangir and Shahjahan also extended liberal help to the Sanskrit scholars. The latter was the patron of Paṇḍitarāja who was his poet-laureate. Another reputed Sanskrit scholar of his time Kavīndra Ācārya Sarasvati was also patronized by him. Darashikoh's love for Sanskrit and Hindu philosophy is well known in history. He translated many books from Sanskrit into Persian. The *Rāmāyaṇa*, the *Gītā*, the *Upaniṣads* and the *Yogavāsiṣṭha* were translated by him. Darasikoh was not only a Sanskrit scholar; he was also a great patron of scholars. He

patronized a large number of Brahmin scholars of Benares. In the prefaces 50 of his monumental work, *Sirrul-Akbar*, he says that by reading the Vedas and the Upaniṣads he got solace which he could not get by studying Sufism under the sufi saints. Another book written by him which is worth-mentioning is *Majma-ul-Bahrain*. It is a valuable work on technical terms of Hindu pantheon and their equivalents in Sufism. Thus during the Mughul rule, great impetus was given to Sanskrit learning. During this period many books from Sanskrit were translated into Persian and original books were also written under royal patronage. The scholars getting patronage from the royal court made tremendous contribution in Sanskrit poetry, philosophy, theology and astronomy. But during the days of Aurangzeb, the policy changed and there was a great set-back to Sanskrit studies.

The Medieval Contribution to Sanskrit

In the medieval period arts and literature flourished under the patronage of rulers. Royal or official patronage had not been available to Sanskrit it would not have flourished to the extent it many of the rulers of the period, especially the Mughals and some of the high officials working under them extended the patronage to it of the Sanskrit writers patronized by them could be mentioned Bhānukṛṣṇa, Rudrakavi, Jagannātha Paṇḍita, Vedāṅgarāya, Amṛtadatta, Harinārāyaṇa Mīśra, Vamśīdhara Mīśra and so on.

Sheyesta Khan, Aurangzeb's maternal uncle and general had in Caturbhujā, a poet and rhetorician like Paṇḍitarāja Jagannātha. He composed the poem *Rāsakalpadruma* in glorification of his patron. It may in passing be pointed out here that there is a basic difference between the condition of Sanskrit and that of Persian or Urdu. The latter have been after the introduction of Islam in India for almost a thousand years the language of Muslim rulers enjoying the privilege of being the language of state. If the Hindus took to them they did so in all probability for gaining an access to the ruling class with all its attendants' advantages. Again these two languages, Persian and Urdu, were spoken at least by any important section. There was no such outward advantage with Sanskrit.

If in spite of this, Non Hindus, the Muslim in particular, patronized Sanskrit studied it and impressed with its charm, its sweetness its rhythm, and its richness that they thought to drink deep its fountain-head, either directly or through translations. It has been the special characteristic of the country that two parallel planes have continued to exist in it side by side. While on the actual plane it has accepted distinction of caste and creed on the intellectual plane it has accepted distinction of caste and creed on the intellectual plane it has discarded them, resulting in its development, in spite of a multiplicity of caste of creeds in it, as a heaven of peaceful co-existence. There has as a consequence been a good deal of give and take between castes and castes

communities and communities. The Quest knowledge for the realization of the Supreme has been common to all the inhabitants of this ancient land. Any pious person or a spiritual leader would find adherents in it from all communities Hindus Muslims and Christians. The religious leader who influenced large sections of society in their times like Caitanya of Bengal Śaṅkara deva of Assam, Tukaram of Maharashtra Nanak of Punjab to mention only a few did not believe in the distinction of caste and community and had among their adherents both Hindus and Muslims.

As a more telling instance of this could be mentioned Rāmānanda who had Ravidāsa a shoe maker Kabir a Muhammadan weaver and sena, a barber among his disciples communal harmony was therefore ingrained in the very thinking of the country which had evolved itself along higher paths over the countries. That is why the two principal communities in it, though maintaining their separate identity and following their separate religious practices, have achieved a kind of fusion that defies all description. Hindus visit Muslim Dargahs and their Dargahs offer prayers. The Muslim saint Sayid Ali Al Hujairi is as much honored by the Hindus as the Muslims. The same can be said of the disciples of Muinuddin Chishti and many others. It is again because of this that the Hussaini Brahmins of Rajasthan are found following Muhammadan practices, through adhering at the same time to Hindu rituals and customs. It is again due to this that Imam shahi set of Muslim is seen following the authority of *Atharvaveda*

and Niṣkalaṅka. And it is due to this again that most of the sufi saints like Nizamuddin Auliya Fariduddin Shakarganj Shah Inayat shah Kalandar were initiated by Hindu spiritual leaders. With such gives and take among the Hindus and Muslims it was but natural for them to feel attracted towards the language and the literature of each other.

Lakṣmīpati, a poet of the 17th C.A.D. flourished during the reign of Aurangzeb's son Muhammad shah the life story of whose minister Abdulla he poetizes in his work, the *Abdullacarita*. Aurangzeb according to popular perception was opposed to music but it was during his reign that excellent Persian translated of two scholarly works on music was prepared. Faqirlullah translated the *Rāgadarpaṇa* while Mizra Rawshein Zamir translated the *Saṅgīta Parikathā*. Mizra Farkhnlim compiled a book on the Hindu literature and science titled Tuhfatul- Hindu (The Gift of India). In the period of Mughal rulers especially Akbar, Jahangir, Shahjahan, and Darasikoh who were many Sanskrit works were produced and translated in to Persian and Arabic.

Sanskrit Literati and Literature at the Mughal Court

Sanskrit intellectuals frequented the courts of Akbar, Jahangir, and Shahjahan in substantial numbers. Moreover, they produced a variety of texts as the result of their imperial affiliations and developed cross-cultural practices that interweave Sanskrit and Persian traditions. However, scholars of Mughal

India have often misunderstood both the extent and nature of relationships between Indian intellectuals and the royal court, largely because they have failed to investigate the evidence for such connections within Sanskrit texts. Sanskrit scholars have made some serious attempts to chronicle Mughal support of Sanskrit literati. But they have too often invoked an overly strict notion of literary patronage that precludes deeper inquiry into other types of possible relationships formed by members of Sanskrit and Mughal circles. Sanskrit literati served the Mughal court in a wide diversity of capacities and addressed their royal, Persianate context at length in written texts. Together, Sanskrit leaders and the Mughal emperors also developed multilingual practices, such as awarding titles. Taken as a whole, Sanskrit author, their texts, and relations with the imperial elite constitute vibrant aspects of Mughal court culture that revolves around the meetings of two cosmopolitan traditions. It outlines the different roles that Sanskrit literati from both Brāhmaṇical and Jain communities filled in the royal milieu. These ties illustrate the depth and diversity of Sanskrit intellectuals' participation in court life and also explicate the social structures that facilitated various sorts of literary interactions. The Mughal kings gave Sanskrit intellectuals a range of informal titles in numerous languages and also involved themselves in managing the clerical hierarchies of one religious tradition, that of the Jains. Along with other social and literary innovations, these largely unprecedented titling

practices unfolded on a truly multicultural stage that significantly impacts how we conceptualize the dynamics of the Mughal court.

A Social History of Sanskrit Intellectuals at the Mughal Court

Numerous Sanskrit intellectuals, primarily Brāhmaṇas and Jains, attended the Mughal court. These individuals all shared a cultural affiliation in that they either composed texts in Sanskrit or otherwise evinced familiarity with that language and tradition. But beyond their mutual literary credentials, Mughal-affiliated Sanskrit intellectuals formed a diverse group. Geographically, they hailed from across India, from Gujarat to Bengal, and from as far south as the Deccan, but generally from areas within the Mughal polity or threatened by imperial military action. Those from Gujarat were overwhelmingly Jains of two Śvetāmbara sects, the Tapa and Kharatara Gacchas, which thrived particularly in western India during the 16th and 17th centuries. Jains visited the royal court in disproportionately large numbers primarily because the Mughal takeover of Gujarat in 1572-73 resulted in direct imperial administration of much of the region. Those who came from elsewhere tended to be Brāhmaṇas and pursued royal affiliations for more varied reasons than their Jain counterparts. Rajputs and other Indians were also present at court, but they generally involved themselves more directly in Persianate culture by entering formal Mughal service. The Rajput commonly sponsored

Sanskrit (and Hindi) textual production in their own courts, but left Sanskrit in the Mughal court largely in the hands of Jains and Brāhmaṇas.

While Jains and Brāhmaṇas both brought Sanskrit literary culture into Mughal contexts, they would hardly have viewed their actions as a joint project. On the contrary, Jain texts that discuss events in Mughal circles often sneer at Brahmans and record conflicts between the two groups. There were also major differences in how each community conducted itself at court. Jahangir's reign witnessed a steep decline in the number of Jains at court, largely due to his troubled relations with monastic members of this tradition. In contrast, as best we can tell, Brāhmaṇas remained a relatively constant presence through Jahangir's tenure and waned in Mughal circles only during Shahjahan's rule due to shifts in language patronage whereby increasing imperial resources were devoted to Hindi at the expense of Sanskrit. Despite not acting cooperatively and following different trajectories, Jains and Brāhmaṇas nonetheless both developed an unprecedented diversity of roles for Sanskrit literati at a Persianate court. They served the Mughals in a variety of often overlapping capacities as authors, religious guides, intellectual informants, translators, and political negotiators.

Valuable Sanskrit works under Mughal period

The Mughal rule in India was established in 1526. Babur defeats Mughal rulers Ibrahim Lodhi in the Battle of Panipat and establishes Mughal rule in India. Most of the subsequent Mughal rulers favoured the Sanskrit language and other intellectual advances. The contribution of Mughal rulers and court poet to Sanskrit especially Akbar, Jahangheer, Shajahan, and also Darasikoh. This period also notable because of the presence of many scholars and court poets like Jagannātha Paṇḍita, Rudra kavi, Vedānkarāja, Amṛtadatta, Harinārāyaṇa Mīśra all of whom contributed many valuable works to Sanskrit. Therefore, this period is considered as the valuable period of Sanskrit language.

Babur (1526-1530 CE)

Babur won the victory of Panipat. It 1526 and proclaimed himself as emperor of India. He was the first among the Mughal in warders to make a permanent settlement in India. None else had been sufficiently attracted by Hindustan to do so. They would appear in India from time to time, conquer collect beauty return to their country. There are no significant Sanskrit works available during Babur's time. His approach to the arts and literature was somewhat different from that of other rulers. He does not seem to have much in the arts either.

Akbar (1556-1605 CE)

An intrepid soldier, a benevolent and wise ruler a man of enlightened ideas and sound judge of character, Akbar occupies a

unique position in the history of India. Though Akbar did not learn how to read and write, he was not uncultured possessed of a fine literary taste a profound intellectual curiosity and a marvellous memory, he took interest in the different branches of learning such as philosophy, theology, history and politics. He maintained a library full of books on various subjects and was found of the society of scholar's poets and Philosophers who read books to him aloud and thus enabled him to be conversant with Sufi, Christian, Zoroastrian, Hindu and Jain literature. He possessed also a fair taste for art, architecture and mechanical works, and is credited with many inventions and improvements in the manufacture of matchlocks. Gifted with indomitable energy and indefatigable industry. He erected vast administrative machinery on comprehensive plan, which will be described in a subsequent chapter. He looked as we know from the Aini-I-Akbari up on the smallest details as mirrors capable of reflecting a comprehensive outline; Though ambitious of territorial conquests, through which the limits of Mughal empire were extended almost to the furthest limits of Northern India, Akbar was not a selfish and unbridled autocrat. He did not ignore the feelings of the conquered and temple on their rights and privileges. With an eye only to self-interest hid ideal of kingship was high.

One of the greatest poets of the Akbariya Kālidāsa which had probably prompted him to go in for this peculiar name which was his pseudonym, his original name being Govinda Bhaṭṭa. In

quite few of his verses, preserved in the Anthologies he speaks of a number of kings of his time such as Rāmacandra of Rava, whose send Pansen to Akbar's court, a king of Gurjara, Gurjarendran king Jallala a Vāgbhaṭa king and one Dalapati. Emperor Akbar was a great lover of literature and a number of Sanskrit poets, scholars and men of letters enjoyed his patronage Bhānucandra and his disciple a Siddhacandra wrote a commentary on *Kādambarī*. Bhānucandra has himself says in the prefatory verses, was Akbar's favourite Akbharasmapaditatta manaḥ. Rāmacandra wrote *Rāmavinoda* an astronomical work in Sanskrit for Rāmadāsabhūpāla a minister of Akbar which gives his (Akbar) full genealogy. His brother Nīlakaṇṭha wrote to Dhārānanda a work on civil law astronomical and medicinal for thermal one of Akbar's ministers. Behari Kṛṣṇadāsa wrote a work *Paris-pira* which has the author himself was composed for the pleasure of Akbar Akbaranṛparucyartham, so were composed the work *Nītisāra* and *Narttana Nirṇaya* on music, dancing and so on by Gaṅgādhara and Puṇḍarīka Vittala respectively. Among his close friends with whom he had long discussion were two brothers Abdul Fasal and Faisy Abdul Fasal wrote a book Akbar name (*The life of Akbar*) which a section is the famous Ain Akbari.

The official language of the Mughal emperors was Persian, there for the most of the educated people, especially those who were working in the Government new Persian. Akbar and his friends encourage the translation in to Persian of important works

in Sanskrit. The entire texts of the *Rāmāyaṇa* and *Mahābhārata* were translated at this time and Abdul Faisy wrote biographies of the various Sulthans and kings in Sanskrit and received large donation from these rulers. The active interest shown by Akbar in the ancient Sanskrit literature of India, to which allusion has been made chiefly manifested by his orders for the preparation translations and adaptation of the epics and other famous works. The Sanskrit books translated or paraphrased comprise the *Atharvaveda*, both of the great epics namely The *Mahābhārata* and The *Rāmāyaṇa*, The *Līlāvati* a treatise on Mathematics.

A more important Muslim composer in Sanskrit however, is Abdul Rahim Khan-I-khan, a noted literature and the occupant of the highest post of Vakil under Akbar. He wrote nine works apart from preparing the Persian translation of the *Tuzki-I-Babari*, the autobiography of Babar in Turkish.

The Dohavali

The Nagara-sobhaacollection of 172 Dohas

The Berve Nāyikābheda

The Berve

The *Madanāṣṭaka*

The *Phuṅṭākar Pāda*

The *Śṛṅgārasodara*

The *Rāhima kāvya* and

The *Kheḍakautuka*, an astrological work

An interesting fact that bears reproduction here is that a condensed version of the *Mahābhārata* under the title Razmanmah, Book of war, was prepared under order of Akbar. It was richly decorated with pictures. For its manuscript alone Akbar spent an amount equal to some 40,00 dollars. And also the court poet of Akbar shekh bhavan wrote *Allopaniṣad* a the content of which was the eulogy was Akbar who has occupied the place of Brahman. During the Mughal period Akbar marks the beginning of a new era in the history of medieval education. This period records immense progress in education Fine arts, literature, philosophy and history. He framed rules and curricula of mass education with the trade of his councillors. Akbar introduced improvement in the traditional system of education through state order he got many Sanskrit volumes translated in to Persian and he used to listen to the recitation of the *Mahābhārata*, *Rāmāyaṇa*, *Atharvaveda*. The active interest shown by Akbar in the ancient Sanskrit literature of India, to which allusion has been made, was chiefly manifested by his orders for the preparation of Persian translations and adaptation of the epics and other famous works. The versions which completed with magnificent bindings and illustrations were consigned to the immense imperial library at Agra. The Sanskrit books translated or paraphrased comprise the *Atharvaveda* both of

the great epics namely the *Mahābhārata* and *Rāmāyaṇa* of Vālmīki, the *Līlāvati* a treatise on arithmetic and many others. The work of translations was not confined to Sanskrit authors. Greek and Arabic books were also dealt with. The khan khanan rendered in to Persian the celebrated memories of Babur, which had been written in Turki, Faizi made the version of treatise on arithmetic and Badaoni to in his intense disgust was compelled to labour on the infidel *Mahābhārata* and *Rāmāyaṇa*. He could find only faint comfort in the thought that he was a blameless victim of destiny. The nobles were required to take copies of the illustrated adaptation of the *Mahābhārata* which was entitled the Razmnamah.

Jahangir (1605-1627 CE)

Emperor Jahangir strengthened the Mughal Empire in India after his father Akbar. He was born on 31st August 1569 and was named Nurudheen salam Jahangir succeeded to the throne in 1605, the affairs of the state were administered during his reign by his queen, the beautiful and accomplished Noorjahan. In the time of Jahangir a scholar Śrīkṛṣṇa whom he placed great confidence wrote *Viñjāna Vāṅgura* a commentary on Bhāskarācārya's *Algebra* and a poet Rudra kavi wrote three works the *Kīrtisamullāsa* and *Dānasacarita* on emperor Jahangir, the emperor's son prince Khuram and Akbar's son prince Danyal. The conditions of literary patronage during the reign of Jahangir under

the influence of Asif khan were more encouraging. Those during the regime of Shahjahan under the influence of Mumtaz Mahal. Asif khan was the brother of Noorjahan and the father-in-law of Shahjahan. Jahangir also was a pioneer of in the field of Sanskrit but no more evidences are there to substantiate the thought that Jahangir also tried to his best like Akbar. There also we can come to a conclusion he also successfully proceeded with the development process laid by King Akbar.

Shahjahan (1627-1658 CE)

Emperor Shahjahan was the fifth Mughal ruler of India. He was born on 5th January 1529, and it is said that during the regime of Shahjahan, the Mughal Empire prospered greatly like never before. The name Shahjahan has been derived from Persian and it means emperor of the world. He ruled during 1627-1658 CE. His period was the best known for the construction of monuments like Taj Mahal. During his benevolent period many Sanskrit works were produced and the brilliant scholars Jagannātha paṇḍita contributed any works under the patronage of Shahjahan. Paṇḍitarāja's almost all works were written under the patronage of Shahjahan. Jagannātha says in his *Asafavilāsa* that he received the title of Paṇḍitarāja from Shahjahan. He was a promoter and supporter of Paṇḍitarāja and his works.

Darasikoh

The most celebrated orator prince the eldest son of Shahjahan and the heir apparent, Darasikoh had immense interest in religious matter from an early age, and was an admirer of the famous Khādiri mystic. (khādiri means a way of Islamic spirituality) mean mir, and a disciple mean mir spiritual successor khaleefa Mullasha Bathakshi Maenmir was known for his extreme friendliness with his son Muslim colligates and an expanded from Muslim mysticism to Vedāntic philosophy. Akbar's great grandson, the learned prince Darasikoh, went on to attempt a moral ambitious enterprise a translation in to Persian of the *Upaniṣads*. This was completed in 1657 under the title *Yogavāsiṣṭa* in to Persian. Among his original compositions may be also mentioned the samudrasāṅgana on the technical terms of Hindu pantheism and Sufi phraseology and Mukulab-i- das, a dialogue between himself and Baba Laldas in the course of which he dealt with the ideals of Hinduism. An interesting fact that bears reproduction here is that a condensed version of the *Mahābhārata* under the fizzle Razmnamah, Book of war, was prepared under orders of Akbar. It was richly decorated with pictures.

Conclusion

The co-operation and encouragement of the government is essential for the survival and growth of any language and literature in the world. Such a necessity has also occurred in the case of the Sanskrit language. The contribution of the kings of that period in cultivating them to the upper echelons of society is no to be

underestimated. Many such venues and contexts have been created for Sanskrit poets and scholars, from the great poet Kālidāsa to the world-renowned 17th century scholar, Jagannātha paṇḍita. History has shown to humanity the true power of language and poetry. In a sense, the Mughal period was a golden age for Sanskrit. Because their interest shown in recognizing and considering Sanskrit scholars due to multiple narratives deserves special discussion. Scholar Sheldon Pollock writes in his article '*The Death of Sanskrit*', and "*The last Sanskrit poet*". He then goes on to say that Jagannātha Paṇḍitarāja marks is a point of his break in the history of Sanskrit literary culture. It is questionable whether the stagnation of the language was due to the interest of the rulers and the upper echelons is promoting the Sanskrit language, as there was no such scholar for the Sanskrit language after Jagannātha paṇḍita and the language growth slowed down and the excellent literary works became impatient. Jagannātha paṇḍita marks a point of historic break in the history of Sanskrit literary culture, though it is straight forward matter to grasp precisely what its historical importance. His literary criticism is usually and rightly regarded as the last significant contribution to the long conversation finally, in the stories that have gathered representative of the profound historical change that marked the new social realities of India and made the late medieval period late. Something very old died when Jagannātha died and also something very new. After even the establishment of the

Islamicate political order, the mastery of tradition had become an end in itself for Sanskrit literary culture.

Sanskrit received considerable prominence during the period the Mughal period, but after the 17th century Sanskrit literary culture did not find a continuum of significant innovations. On a more public level the statement that Sanskrit is a dead language is misleading, for Sanskrit is quite obviously not as dead as other languages and fact that it is spoken, written and read will probably convince most people that it cannot be a dead language in the most common usage of the term. Pollock investigates different areas and periods in Indian history where he diagnoses a decrease of the vitality of Sanskrit, or an arresting of its capacity to make history.

During the period in which Pollock would call Sanskrit still alive Sanskrit was never the mother language of any writer and, being primarily a language of literature, religion and politics, could with similar nebulous justification be called an artificial language. But in the article “*The Death of Sanskrit*” Pollock utilizes the lines of argumentation prove the death of Sanskrit: sometimes its decay is proved through the dwindling activity of writers. Sanskrit intellectuals on the whole were declining during this period, and so their shrinking prominence in the Mughal court was symptomatic of more comprehensive changes. The aesthetic in the Mughal Empire the Mughals interacted with Sanskrit literati and texts primarily in order to cultivate their imperial ambitions.

Too often scholars have explained such political actions through the uncritical language of legitimating theory. We could propose that the Mughals incorporated Sanskrit intellectuals into court life, became involved with the Sanskrit. Perhaps the single greatest surprise to me and other scholars has been the depth and diversity of Mughal interest in Sanskrit ideas and texts. But the Mughals themselves played an important role in the decimation of Sanskrit. Hindi was on the ascent as a literary language in the 17th century. The Mughal increasingly looked to Hindi texts for classical Indian knowledge as opposed to seeking out Sanskrit works.

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SCULPTURAL LEGACY OF TRAVANCORE- A RE-READING

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Keywords:- Dravidian style, Travancore Sculpture, Sculptural representation.

Abstract:-*Travancore was one of the southernmost princely states of Indian peninsula, enriched with rich cultural heritage and artistic Excellency. From early times onwards this region possessed indigenous style in the architectural and sculptural sphere and it's highly influenced by the other contemporary traditions too. Travancore temples which are the religious institutions and place of worship and it preserve the rich artistic legacy and sculptural representation. This paper is intends to analyse the cultural and aesthetic legacy of Travancore sculpture from eighth century to eighteenth century. In Travancore the sculptures were clearly related with the Dravidian temples and most of the sculptures from Travancore show the Dravidian influence. Within the boundaries of Travancore there has been conscious in artistic striving for creative expression in plastic art in which are reflected on the religious enthusiasm of the people and their tas and embellishment. Religious*

factors and folk traditions were influenced the sculptures of Travancore.

Introduction

Art, Architecture and sculpture are considered as integral parts of cultural and aesthetic sense from the evolution of mankind. These are evolved by the human beings as in a visual forms blended with communication and aesthetic so as to, express ideas, emotions and talents in general. They are the most noteworthy milestones in the evolution of human cognitive expressions. They promote and strengthening the creative faculties and also act as a great source of inspiration. It brings to light the fact that they are precursors to cultured objects, activities and intangible aspects. Sculptural art is the vehicle, which provides immense pleasure as well as aesthetic fulfillment of all art forms and it often to reflects the social, cultural, and religious circumstances of the different phases of the viable style of the society. In the case of Travancore, the sculptures also valuable artistic materials and they had obtained great historical, iconographic, archaeological and cultural importance.

The sculptural tradition of Travancore was highly influenced by the Pallava, Pandya, Chola and Vijayanagara sculptural patterns, because the ancient Kerala region was partially ruled by those rulers in frequent times. Accordingly the early sculptural tradition of Kerala was an assimilation of all these

sculptural patterns. The Chera contribution in the field of sculpture in South India is very valuable. Ettumatnur Temple, Kaviyur Shiva temple, Padmanbha Swami temple were the typical examples of Dravidian sculptural legacy. Padmanbha Swami temple is adorned with innumerable sculptures of male and female figures especially Dwarapalaka, Dwarapalikas, Apsaras, Saptamatrikas and dancing girls carved in the temple walls with aesthetic perfection. The interesting factor is that the female sculptures had the influence of other regions but it had strong historical and cultural connection with the earliest Travancore cultural traditions. The Travancore sculpture in the early period was closely connected with the *Dravida* style, the composure and amplitude distinguished the *Dravida* styles of sculptural patterns. These qualities were particularly belonging to the stone carvings of Travancore; although they are but few in number.^{xiv} In this Palaces also these types of iconographical and aesthetically significant sculptures are very visible.

In earlier periods, different parts of Kerala possess different approaches in sculptural creation. It is evident that in Malabar temples sculptures, they are not highly decorated or ornamented but they are expressed its simple style of aesthetic beauty. In the case of Travancore sculptural pattern they are more influenced by the Pandya and Chola traditions, that is why

elaborated carvings and decorations are visible in the Travancore sculptures.

Early Stone Sculptures

The earliest specimens of Travancore sculptures found in the cave temple at Kaviyur, which belonged to the early eighteenth century C.E. The first is that of a Dwarapala (guardian) at the entrance of the cave. His head dress is tall and conical. The next figure is a male figure. His hair falls in picturesque curls on his shoulder. He leans on a formidable club around which a cobra has entwined itself and it also ornamented figure^{xv}. Both the figures are well known creation. The third figure one is standing life size figure of a bearded man. He wears his hair in the top-not fashion peculiar to Kerala. Dr. Stella Kramrisch opined that, the rock-cut figure of a donor or chieftain, in Kaviyur is closely related to Pallava Dwarapalas and other figures of the Dravida country. Its pose in particular has its equal in the figure of a Pallava chieftain in the rock cut Shiva Temple of Kunnandarkoyil in Pudukkottai.

Belonging almost to the same period are the rock-cut relief at Vizhinjam, bearing a close resemblance to later Pallava work. They are tentatively identified as the *Durga* or *Mahishasura* on the left side, a male and female figure on the right. Their pose is calm and meditative. The rock cut sculptures of Kaviyur and

Vizhinjam in the eighth century represent a neighboring branch of tradition made by the Pallava School.

Buddha and Jain Figures

During the ninth century witnessed the mounting Buddhist stone sculptures in Travancore region. All of these sculptures are in seated images of Buddha in a Yogasana posture. Among them the most important figure was *KarumadiKuttan* from Ambalapuzha. The Buddha images also found from Mavelikara, Pallikkal and Maruthukulangara. Jain images also found from the same period, carved on the overhanging rock of the Bhagavathy temple on the Thiruchanattumalai at Chitral. These are the figures of Jainathirthankaras and Padma Devi. These images generalized in homogeneous type and having a conventional shape are iconographical models illustrating established traditions. They have lively and expressive faces though they are shown in a tranquil pose. The images of Padma Devi, moreover, which is shown but little, have all the ripeness and leisure of images of the Goddess carved throughout India in the ninth century.^{xvi}

Temple Sculptures

Guhanathaswami Temple, situated at Cape Camorin constructed during the time of the Chola king RajaRaja 1st

possessed elaborated specimens of sculptures. More clearly than in the carving reproduce here, this is seen around the images of Virabhadra on another Ghanadwara of the Guhanathaswami temple, where waves of plants and birds appear as if tossed by an inner storm; it throbs wood carvings, preserved from a later age and represent a component of the stone sculptures, as much in the eleventh as in the sixteenth century.^{xvii}

Later, far from making a falling off in the course of centuries from the attainment of Pallava type sculptures, the power of sculptures of Travancore is seen at its highest level in images of subsequent centuries. The Trivikramamangalam temple in Thiruvananthapuram belong to twelfth century possessed good number of sculptural representations. The Yali depiction attains special attention here. The Yali panels shaped in the form of an arch and fixed to a flight of steps leading to the central shrine. The two Yali panels of this temple are fine examples of wealth of intricate ornament generally found on the balustrades of the ancient temples.^{xviii} Besides these two panels of this temple, depicting dancing figures and Dwarapalaks carved with realism and vigor in black granite. The Thrikodithanam temple at Changanaserry also possess this type of dancing women's, depicting two distant type of ancient dances Kudaikoothu(umbrella dance) and Kudakoothu(pot dance). These panels are good piece of craftsmanship and represent the aesthetic sense of sculptors of those periods.

The Parasurama Temple, Thiruvallam in Thiruvananthapuram district is another notable temple which had rich sculptural tradition. The sculptures of this temple exhibit certain distant and unique features. The figures of Surasundari and Devanganas were the rare sculptures depicted with high aesthetic perfection.^{xix} Besides this another important feature of this temple sculpture was the depictions of animal figures like elephant, lions, etc. and the Parasurama figure is also made with the iconographic perfection.

Besides this many other temples in Travancore possessed rich sculptural tradition. The Vishnu temple at Neeramankara, in Trivandrum may regard as the fourteenth century sculptures. The stone image of Yokeshanamurthi, is the typical figure and iconographically it is the relevant one and its Spiritual majesty is the fundamental characteristic of this Sculpture. Keralapuram temple is another important temple which had great historical and sculptural importance. The Sculptures of Kulasekhara Perumal, Sundaramurthi and Cheraman Perumal Carved on the pillars of the Nandi Mandapa. The figures of Cheraman Perumal and Kulasekhara Alwar are embellished with ornaments and among those clearly delineated are the diadem or crown, earring, bracelet (Kankana), armlet and the Nupura^{xx}. In the both figures holds a sword in their right hand.

The most prominent temple in Travancore the Sri Padmanabhaswami temple has preserved the latest relics and great tradition of sculptures in Travancore and is the receptacle of some of the finest examples of sculptural art in the eighteenth century. Both the KulasekharaMandapa and SiveliMandapa are embellished with finest figures. Each of the pillars has in front the figure of a woman, holding a lamp in the palms of her hands carved out of single block of stone. The KulasekaharaMandapa, in particular, is the storehouse of the best pieces of sculpture and it contains representation of various deities, especially of Vishnu and Shiva. Besides this the figures of Lakshmi, Vigneswara, Markandeya, kaliyamardana, the depiction of Brahmin priest and various Puranic themes were depicted. The sculptures of Padmanabha Swami Temple have vitality and they are the latest examples of archaic conventions half naturalized and bear testimony not only to native traditions but also to outside influence.^{xxi}.

Metal Images

Besides this, stone images and metal images were the notable feature of Travancore Sculptural legacy. The period between the tenth and sixteenth centuries, was a period of such aesthetic quality and creative abundance that it is regarded as the art at its best.¹ The free standing bronze sculptures of Devi,

Lekshmi, Parvathy, Saraswathy, Durga, Dwarapalikas, and dancing girls were enormous in Travancore. The Bronze images were the supreme achievement of the Dravidian school of art.

The conception of Shiva, Vishnu, Parvathi, Lakshmi, and Devi in several forms has been given shape in beautiful images in bronze and sometimes in copper. Whose iconographical details are modeled by the rules of Silpasastra.^{xxii} Some images are still worshipped in the temples and few have become preserving in the museums.

A group of images depicting Shiva, Parvathi and Three Shaivate saints are the good specimen of mental sculpture of twelfth century. The Shiva and Parvathi bronze sculpture of thirteenth century preserving in the Trivandrum Museum is the excellent metal images. Iconographically these are significant. Besides this number of bronze figures from different parts of Travancore were founded. These figures are not only relevant in Iconographical point of view but also important in historical point of view.

Wood Sculptures

The peculiar feature of the Travancore sculpture is the wood carvings. From the forest hinterland, which covers many square miles and yields a large variety of trees, influence of timber gravitated to the more populous coastal region and permeated all phases of the life of numerically expanding, energetic and

culturally creative people producing all manner of objects for use and decoration and for the exaltation of edifices and figures under the inspiration of religion^{xxiii}.

The Nadaraja image in wood at the Ranga Vilasom Palace in Trivandrum is very striking example of Travancore wood sculptures. Besides this the Dwarapalaka figures, Durga, Devi, Vishnu, Brahma, Naga Raja and dancing figures etc. in wood were abundantly produced by the realistic and creative sculptors of Travancore. The Travancore temple and palaces are also enriched with the rich heritage of wood carvings.

Sculptures were considered as the visual representation tool for analyzing the socio-cultural and religious development of a region in different periods. Every art form had been deeply influenced or inspired by contemporary social situations. In the realm of sculptural art religious and social factors also played as a manipulating force.

In order to analyzing sculptural tradition of Travancore disclose some important facts and help us to re-reading of the socio-religious cultural past of Travancore. It was evident that religion played an influential role in the sculptural tradition of Travancore. The influence of various religious sects like Buddhist, Jain, Brahmanic, Vaishnavite and Shaivite cults over Travancore was clearly visible. Besides this another notable aspects revealed while analyzing the sculptures of Travancore is that, the gender

aspects visible in the Travancore sculptures. The sculptures of Travancore possessed valuable collection of female sculptures ranging from Eighth century to eighteenth century and these gender figures are enriched with great aesthetic perfection and also with iconographic significance. The sculptures are the historical documents, but they are not only mere icons but also it has the strong power to communicate aesthetically, socially and culturally to the present generations.

Notes:

- ^{xiv} Stella Karmrisch, *Arts and Crafts of Travancore*, Department of Cultural Publications Government of Kerala, Thiruvananthapuram, 1970, p.83.
- ^{xv} Vasudeva.Poduval, *Sculptures in Kerala ,Art and Craft of Kerala*, Paico publishing House,Thiruvanathapuram,1970, p.74
- ^{xvi} Stella Karmrisch,*op.cit* p.84.
- ^{xvii} VasudevaPoduval, *op.cit*, p.72.
- ^{xviii} James .H. Cousins, *The Plastic Arts of Travancore*, Travancore Information and Listener, November 1947, p.18.
- ^{xix} B.T.Chandrika, *DravidaShilpakala (Mal)*, State Institute of Languages, Trivandrum,1974, p.69.
- ^{xx} Poduval R.V, *op.cit*
- ^{xxi} SreedharaMenon,*KeralaSamskaram (mal)*, National book stall,Kottayam,1978, p.145

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- ^{xxii} PratapadityaPal,Intresting*South Indian Bronze*, Archives of Asian Art,Vol.23, Duke University Press,1970, p.26.
- ^{xxiii} James.H. Cousin, *Wood – Carving in Travancore*, Travancore information and listener, October, 1948, p.26.

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