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Editor

Dr. V. Nithyanantha Bhat



यज्ञं दधे सरस्वती

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(Research Centre recognised by the University of Kerala
and Mahatma Gandhi University.)

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Contents

Page

Vedic Literature and the Technological Sciences	7
<i>Prof. (Dr.) Balagopalan T.S. Prabhu</i>	
Advaita Vedānta and Marathi Saints	21
<i>Prof. Gauri Mahulikar</i>	
Endowments in Favour of Śaiva Ācāryas of Vārāṇasī and Bihar by Some Buddhist Kings of the Pāla Dynasty: A Study of Some Copper Plate Inscriptions	32
<i>Dr. Birendra Nath Prasad</i>	
The Constitutive Ethics and Emergent Crises in Gurudharma	46
<i>Dr. N. Usha Devi</i>	
Indian Music - Its Origin and Evolution	60
<i>Dr. N. A. Shihab</i>	
Body and Soul in Śrī Śaṅkarācārya's Vivekacūḍāmaṇi	75
<i>Dr. Sajna S.</i>	
Ideological Beauty of Bharatārṇava in Bharatanāṭyam	86
<i>Reshma N. S.</i>	
Role of Vedāṅga to Interpret Āyurvedic Manuscripts w.s.r. Manoramā Yoga	100
<i>Dr. Pooja N.</i>	
श्रीमद्देवीभागवतमहापुराणे प्रतिपादितं धर्मस्य पादचतुष्टयम्	109
<i>डा. धनञ्जय वासुदेव द्विवेदी</i>	
दक्षिणामूर्तिस्तोत्रदिशा जगन्मिथ्यात्वविचारः आत्मस्वरूपविचारश्च	116
<i>डा. श्रीजित् टी.जी.</i>	

Vedic Literature and the Technological Sciences

Prof. (Dr.) Balagopalan T.S. Prabhu

Abstract

This paper is an overview of Vedic literature in which the genesis of technological sciences of Āyurveda, Dhanurveda, Gandharvaveda and Sthāpatyaveda, can be traced. The special interest of the paper is Sthāpatyaveda containing the seeds of building art, the settlement planning, infrastructure development and the technical arts of shaping vehicles and sculptures. They remain as archeological relics of such a cultural legacy.

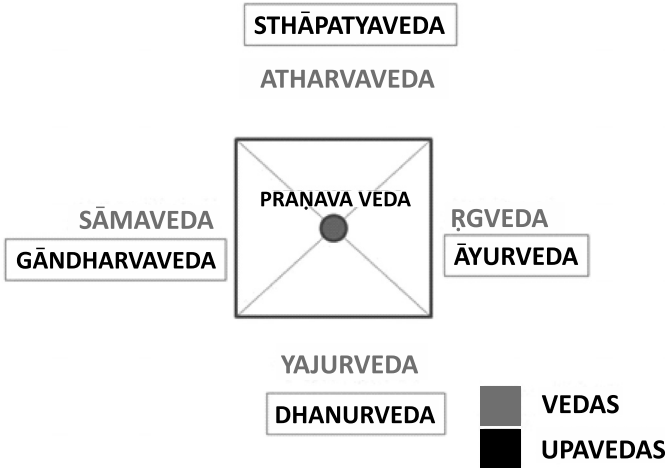
1. Introduction

Veda is considered as the earliest creative effort of man in presenting his vision at the wonder of creation of the world and the revelations of the ancient seers from time immemorial. It is called Śruti meaning what is heard. According to Śrīmad Bhāgavata Mahāpurāṇa, it got categorised into four - Ṛg, Yajur, Sāma and Adharva, some time by 6000 years ago. This knowledge system has been preserved for the prosterity through oral tradition of 'Samhitas' and Yajña rituals, to this date. It was possible to preserve it in its pristine purity through

six limbs, Ṣad Vedāngas namely Śikṣa (Phonetics), Niruktam (Etymology), Vyākaraṇa (the grammar), Chandas (Prosody), Jyotiṣa (Astronomical sciences) and Kalpa (the code of rituals). Veda forms the fountain head of all physical and metaphysical attainments of our cultural heritage. Subsequently were evolved the knowledge systems of Āyurveda, Dhanurveda, Gandharvaveda and Sthapatyaveda identified as the four Upavedas. The prefix 'Upa' in this case appears to indicate the special nature of these knowledge systems. They stand distinct from the Ṛg, Yajur, Sāma and Atharva vedas in three ways: (i) The Ṛg, Yajus, Sama and Atharva vedas are taken as divine manifestations 'Apauruṣeya' (not man-made, (ii) They are word oriented, (Vāṅgmaya) to be learned by rote. (iii) They remain eternally valid beyond time and space. The Upavedas on the other hand are practice—oriented. Further they are (i) attributed to have originated from specific seers (Ṛṣīs), (ii) are not confined to specific texts and (iii) are evolved depending on space and time (Desocita and Kālocita) Hence the four eternal Vedas were given more importance than the four applied knowledge systems.

Upavedas form the basis of all our technological sciences. Āyurveda, the knowledge of longevity finds application in agricultural practices and health care systems. Dhanurveda, the knowledge of weapons covers the material science, the tools and techniques, the utilisation of energy and all such mechanical sciences. Gandharvaveda, the knowledge of aesthetics, is the spring board of all fine arts such as music, dance, painting and sculpture. Sthāpatyaveda the knowledge

of artefacts for living is the basis of building construction, settlement planning, infrastructure construction and building of symbolic structures (Fig. 01).



Ref.: ŚRĪMAD BHĀGAVATA MAHĀPURĀṆA,
BOOK 3, DISCUSSION 12, STZ. 37-38

Fig. 1

2. Scope of Āyurveda

As a science of longevity and health care system, Āyurveda stands supreme among the four Upavedas. The Sūkta on medicinal plants appears in Ṛgveda, recited by all Brahmacharis in their Sandhyā Vandana since Vedic times.

"Tat śam yorā vṛnīmahe, Gātum yajñaya gātum yajñapataye, Daivīswastirastu naḥ, swastirmānūṣebhyaḥ, ūrdhvam jīgātu Bheṣajam, Śam naḥ Dwipade; Śam Catuspate"

Food is the basic necessity of all living organisms. For human beings the change from a nomadic life to a settled life has been made possible through agriculture. Ṛgveda has Sūktas (hymns) glorifying water, trees and vegetation, the cows, and other domestic animals. It praises Indra, the giver of rains Soma. It praises Sūrya as Puṣa the one who helps to flourish vegetation, Savita, the promoter of seasons, the Aświni Devas, the Gods of life, etc. In the Adharvaveda, there are specific passages regarding the process of preparing the land, the ploughing operations and spreading the seeds in the proper season. Both these Vedas also have hymns about treatment of ailments both physical and mental by administration of medicines, rituals and psychological counselling. The fact that health covers the physical, mental and spiritual realms has its roots in Āyurveda.

Purāṇas suggest that Āyurveda had its beginning from 'Dhanwantari', the manifestation of Viṣṇu, who brought forth the nectar while churning the milky ocean. The science of Āyurveda was documented by Caraka and Suśruta in their Samhitas (compilations). Āgamic texts also praise Lord Śiva as the Supreme healer (Vaidyanātha), who dances with his foot on Apasmāra, the symbol of mental afflictions. Historically this science of longevity came to be applied for animals and trees. Mātaṅgalīlā is a text dealing with the biometrics and treatment of elephants. Vṛkṣāyurveda was elaborated by great teachers like Sārṅgadhara.

3. Dhanurveda and Mechanical Crafts

Dhanurveda is loosely translated as the science of warfare. 'Dhanus', the bow, is a simple machine used to project an arrow to a distant target. A weapon used by holding in hand is Sastra and a weapon launched to a target is called Astra. The primary material for Sastra and Astra has been flake of stone, which later got evolved to copper, bronze and steel tools. One versatile weapon of this category is the axe (Paraśu), weapon of Paraśurāma. The Dhanus of Daśaratha Rāma is symbolic of the higher striking power of missile (astra). The Mūrti Śāstra (Iconography) of Āgamic times lists innumerable hand held weapons of deities. Various mechanical devices are described in purāṇas while elaborating battles.

The preparation of tools necessitates refining the metal from its ores, heating, quenching, beating and annealing, forging and other mechanical operations. This is an area of mechanical crafts such as smelting, casting, alloying, metal working, etc. The supreme examples of the mechanical technology of India are the forged steel beams incorporated in the walls of the great Sun Temple at Konark (Odisha) and the forged iron pillar presently located in the Kuthab Minar site at Delhi. This iron pillar was originally installed in the yard of the Viṣṇu temple at Besnagar at Madhura and it carried a metallic eagle (Garuḍa) on top. In Bhagavad Gītā Kṛṣṇa says : Amongst the birds, I am Garuḍa". The imagery of Garuḍa is seen in the Syena (Citi) of the Yāgaśala in the Ṛgvedic times.

Another important weapon for warfare of ancient times has been the mace, which serves as a Sastra as well as an Astra. The two veterans in the use of the mace in the Mahabharatha epic are Duryodhana and Bhīma. Their teacher was Balarāma of the Yādava clan. The traditional livelihood of Yādavas has been domestication of cows, but the Balarāma is known as Halāyudha, the hero whose weapon is plough share or Langala. Ploughshare by itself is the important tool for ground preparation in agricultural operations of levelling the ground as well as making the furrow for putting the seeds. This clearly is indicative of shifting of life style from a nomadic life to settled life rooted in agriculture.

The transformation resulting from the developments in the tools can be visualised even in the conduct of Vedic Yajñas. The early Yajñas in the Vedic villages were conducted in a near level ground on the south east quadrant of the settlement of the Gotra. However in later times when the Yajñas were to be conducted, the prelude to the preparation of the ground for Yajñasālas included ploughing of the land, three cycles of agricultural operation each time grazing the cattle on the field of the cultivation and levelling the ground. This procedure indicates that ploughing of land was an effective method of levelling of the ground and terracing of the mounds. The role of the plough can be seen in creating agricultural land all over India and for the spread of the Āryan culture throughout the land.

The two Seers associated with Dhanurveda are Bhṛgu and Viśwāmitra. But the Dhanurveda compilations have not been

located although strong distinct craft traditions exist in all parts of India. The early tool, for example the axe (Paraśu), shows three distinct forms in the north-west, the north-east and the south-west regions of India which are rich in iron ore and coal. The tools and vessels of Vedic Yajñas however remain without change of materials or techniques.

4. Gandharvaveda - The Science of Aesthetics

Gandharvaveda covers aesthetics sciences. This finds application in music, musical instruments, dance, graphic sciences, and sculpture. Gandharvas are mythological beings given to aesthetics in all their activities. The patron god of Gandharvaveda is Nārada. Its origin is from Gānam (music) of Sāmaveda. It got elaborated in other areas of aesthetics such as Vādyam, the use of musical instruments and Nātyam (dance, drama). Bharata's Nātyaśāstra is the basic reference in this area. Gandharvaveda includes all these disciplines putting general theories applicable to all these fine arts.

Graphic sciences include sketching and painting (Kolam, Raṅgoli and Citram). Depicting objects in 3 dimensional forms or in half relief is the domain of sculptures (Mūrthi Śāstrās). They remain as living arts all over India from clay workers in Kolkotta to metal workers in Tanjavur.

The science of aesthetics has evolved from a settled secure life pattern of the people with ample leisure and peace. Typically these conditions were created by agriculture. The interval between the different agricultural operations provided the mental state to relax and get engaged in such emotional

activities. During this time they also got engaged in making toys and inventing instruments combining the creative impulse with mechanical crafts. India is a storehouse of all such creative efforts for researchers to dwell into. The roots of this knowledge system is also from the eternal Vedas. Sāmaveda is the starting point of musical sciences. The present system of octaves followed in Indian music was fully developed in three stages, from early 3 Swaras of "Re, Sa, Ni" to "Sāma Saptaka" of Sāmaveda. Citra has its origin from pre-Vedic times in the cave dwellings of early man. Sculpture has its roots in shaping the wooden and earthen tools of the Ṛgvedic Yajñas. Nāṭya with its gestures appear Yajurveda rituals and Mudra. The content of some of the hymns of Adharvaveda often described as black magic by modern scholars, appears more as psychological imageries followed in folk worship, which continue even today.

5. Sthāpatyaveda

The Upaveda called Sthāpatyaveda is generally taken as the annexure of Atharvaveda. The genesis of Sthāpatyaveda however is from assembling the rudimentary shelter and building the facilities for the Yajñaśālas of the early Vedic people. Hence its origin has to be traced from the Ṛgveda. The Kalpa the Vedānga of Ṛgveda marks this starting point. The Gṛhyasūtra of Apasthambha talks about the selection of the ground and the method of construction of the dwellings. The Boudhāyana's Sulbasūtra defines the method of standardising the measuring scale, the layout of Yāgaśāla, the shapes and arrangement of Agnikuṇḍa, the method of

construction of Vedis for the Yajñakuṇḍas and the ancillary facilities, the vessels and tools for the Yajña and the wheel barrow for transporting the Soma plant. These two works provide the basis of physical creation of artefacts for living. Jyotiṣa, another Vedāṅga of Ṛgveda decides the directions of the Śāla (Dikparichheda) and the season (Ṛtu) and time (Muhūrta) for the starting of construction and entry to the Śāla.

Sthāpatyaveda has evolved from this Vedic construction to an elaborate science of functional construction (Prayojaka Vastu) such as residences and palaces and symbolic constructions (Prāsāda Vāstu) such as temples and public buildings of later times. Also from the simple Vedic habitat were evolved villages (Grāma) and towns (Nagara) of different sizes and types. These subjects are together called Vāstu and hence Sthāpatyaveda is popularly known as Vāstuvidya. This however is a misnomer because there are other creative artefacts, not directly connected with the place of dwelling (Vasa).

In a settled life, the extent of settlement is primarily limited by the extent of its hinterland region. Once the population of the settlement exceeds the threshold of holding capacity, people have to migrate to farther regions and form new settlements. A facility required for this process is the road construction. A road suitable for the travel by a cart is known as Rathya. It links all settlements in a network system of villages and towns (Janapada Vyūham). This transportation system is the key facility for peopling a land. This transportation network may be on land and water in ancient

times. Similar is the case with infrastructure for water resource development such as dams, irrigation canals, ports and harbours, wells and tanks. A well can be dug in any configuration starting from a simple water hole to deep well or stepped well. The technique of digging well is also the basis of tunneling described in epics like Mahābhārata. All these constructions fall within the scope of Sthāpathyaveda.

The above mentioned constructions related to the fields of architecture and engineering are all structures wedded to land (Sthira). There are also artefacts which are movable (Cara) such as structures for temporary stay as needed on special religious occasions such as 'Kumbhamelas'. There is also need for establishing temporary camps for military purposes (Śibiram) with parade ground, quarters for the officers and soldiers, sheds for horses and elephants, areas for craftsmen, etc. Temporary camps for workers of major constructions such as temple complexes, forts, tunnels, etc. are also movable artefacts. These temporary buildings are valid even today and they require technologies different from those of constructing permanent artefacts.

Another type of movable artefacts are (i) vehicles required for travel on land and water (Yānam) and (ii) seats, couches, cradles and such other furniture (Śayaṇam) for relaxation purposes. The Vehicles for land use include palaquin like facilities carried by people and vehicles drawn by animals such as carts and chariots. Of these chariots took gigantic proportions for the use of Gods as in temple processions. The bullock carts and horse carts are still used in India to carry

passengers and goods in many rural areas. The means of water transport (Jalayānam) including rafts, boats and ships were more extensively used all over India since Vedic times. India has been the leading country in ship building until steamers become popular by 17th century.

6. The Śilpi Tradition

The varied constructions starting from a simple toy to magnificent chariots, a simple shed to astounding temples, a simple path to magnificent port cities require the services of artisans. Today we classify the technical workers as craftsmen and those who do decorative works as artists. Ancient system of classification is to call all such artisans as Śilpin, meaning the creator. The word Śilpin appears first in the Ṛgveda. There are hymns such as 'the seers composed poems as the Śilpins crafted the chariots'. Kāvyaṃ the mental creation was compared to Śilpam, the physical creation. The best of the poetry was called Kāvya Śilpam and the best of the Silpa was described as Śilpa Kāvyaṃ.

The Śilpins were categorised into four hierarchies - Takṣaka, Vardhaki, Sūtragrahi and Sthapati. Takṣaka (Thachan) literally means one who shapes smaller elements from the gross material from the root. 'Taks' meaning to reduce. At the next level is the Vardhaki (Perunthachan) from the root 'Vṛdh' meaning to increase, the assembler of the elements. Sūtragrahi or Sūtradhāra is the supervisor over seeing the fit, alignment and rigidity of the structure. Literally he holds the thread for checking the alignment, level and

plumb. Sthapati is the master builder, the one who takes the responsibility of shaping, assembling, supervising and establishing the structure in its final configuration as per his creative design. Sthapati is described as Sarvaśāstra Viśārada.

7. Textual Traditions of Sthāpatyaveda

The word Sthāpatyaveda has evolved from the knowledge systems of Sthapati, the master builder. This covers the three levels of (i) Śāstra (the prescriptions), (ii) the Siddhāntha (the theory) and (iii) the Darśana (the concept). Similar to the Vedic Yajña, Sthāpatya, the creation shall be carried out under the direction of a preceptor Ācārya. According to Matsyapurāṇa, there are eighteen such preceptors - Bhṛgu, Atri, Vaśiṣṭa, Viśwakarma, Māya, Nārada, Nagnajit, Viśālakṣa, Purandara, Brahma, Kumāra, Nandīswara, Saunaka, Garga, Vāsudeva, Anirudha, Śukra and Bṛhaspati. Perhaps they are the preceptors of eighteen schools of Sthāpatyaveda existing at the time of compilation of Matsyapurāṇa, in the early centuries of the CE. This list includes the Godheads, the Asuras, Saints of Buddhism, Jainism and leaders of Āgamic thoughts. By sixth century of CE much of these compilations have been lost. Varāhamihira refers only to the names of few of them in his lexicon Bṛhatsamhita in the chapters related to Sthapathyaveda. As on today there are only a few Sanskrit texts dealing with this knowledge system at a Pan-Indian scale as surveyed by P.K. Acharya. The Pan Indian texts include Mayamata and Mānasāra. Samarāṅgaṇa Sūtradhāra defines this knowledge system as Aṣṭanga Sthāpatya (Fig. 02).

ASṬĀNGA OF STHĀPATYAVEDA

1. Yajñasāla Vibhāga
2. Gr̥ha Vibhāga
3. Janapada Vibhāga
4. Prāsāda Vibhāga
5. Radhya Vibhāga
6. Yāna/Śayaṇa
7. Prapa/Śibira
8. Śilpa

Fig. 2

8. Conclusion

Research in technological sciences offers vast area of interaction between Sanskritologists and Technologists to explore in this heritage and draw inspiration for modern times. This is true for Āyurveda, Dhanurveda, Gāndharvaveda and Sthāpatyaveda. Atharvaveda which is known to have 9 recensions is the fountainhead of all these technological sciences. This research however has to be with close interaction with the practices in these four broad areas. There has to be a multidisciplinary approach at horizontal and vertical levels of operation in this research, integrating Śāstra and Prayoga.

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Advaita Vedānta and Marathi Saints

Prof. Gauri Mahulikar

Introduction

Revisiting Vedānta and researching its principles and fundamentals has become the need of this hour. Especially when our values are declining, fraternity is replaced by inhumanity, rediscovering the wisdom of our ancient seers, finding its reflection in the works of the later thinkers and trying to co-relate their teachings to modern days would be just befitting.

The Advaita Vedānta emerging from the Upaniṣadic teachings, compiled by Bādarāyaṇa, propagated by Gaudapādācārya and systematized by Ādi Śaṅkarācārya found its preachers in all the regional languages of India. This paper aims to focus on the Marathi Saints, hailing from different professions and diverse social hierarchy, devotees of Pānduraṅga/Viṭhobā. For a clear handling, the topic is divided into two broad aspects. 1) The theoretical speculative and conceptual aspect and 2) the practical, behavioural and ethical aspect.

The Conceptual aspect

The word 'advaita' first presupposes dvaita dualism, and then negates it. The apparent multiplicity of the world and the duality between the embodied soul and the highest soul, get refuted while conceptually thinking about the ontology. The philosophical truth and the phenomenological experience don't have any common factor; on the contrary they are poles apart, diametrically opposite to each other. The Ultimate Reality is absolutely true, whereas the empirical reality is relatively true. Ācārya capsuled this in a couplet,

श्लोकार्थेन प्रवक्ष्यामि यदुक्तं ग्रन्थकोटिभिः।
ब्रह्म सत्यं जगन्मिथ्या जीवो ब्रह्मैव नापरः॥¹

Saint Jñāneśvara, who laid the foundation of saintly literature in Marathi, was a hard-core Advaitin. He says,

द्वैतदशेचे आंगण अद्वैत बोलगे आपण भेद तव तव दुण अभेदासीं।²

More diversity you see, the non-duality increases. He gives examples to prove that in the midst of duality shines oneness. Water sports with itself through waves and ripples, the essence remaining the same. Fire plays with various flames, the heat does not vary. Sun shines through innumerable rays but remains as the only source of energy. Lotus blooms with hundreds of petals, yet is known by the lone name 'lotus'. Thousands of words are ultimately called as speech. In the same way, दृश्य, दृष्टा and दर्शन, त्रिपुटी merges in one! The Ultimate Reality itself becomes the knowledge, knower and knowable.³

The abstract, incorporeal, attribute-less Brahman of the Uttara-mimāṃsā becomes concrete, corporeal Brahman with attributes in the Marathi saintly literature. It is seen in the idol of Vitthal at Pandharpur; near Solapur in Maharashtra. Nāmadeva says, the Vedas, 6 Vedāṅgas, 18 Purāṇas have proclaimed Brahman as indescribable; but Pundalika has devoutly established it on crossroads in the form of Pandhari.⁴

Tukārāma, regarded as the pinnacle of the भागवत sampradāya, is known for his unsophisticated rustic and rural Marathi language. He did his profession very dispassionately. In his popular abhanga-s various Philosophical truths and concepts are revealed very easily.

For example; Kāṭha-Up (2-20) declares that the Highest Principle is subtler than the subtlest and greater than the greatest. This is echoed in a famous abhanga. अणुरणीयां थोकडा, तुका आकाशा एवढा।⁵ तुका म्हणे बहु मोठे अणुरणीयां धाकुटे रज्जुसर्पकार भासयेलें जगडंबर।⁶ is the simplified form of the famous रज्जुसर्पदृष्टान्त, the foundation of Māyāvāda.

The immediate perception or आत्मसाक्षात्कार is described by Tukārāma as "I saw a divine lustre within me. It was enlightenment! My body and Mind took shelter at thy feet. My body disappeared and I became empty just like camphor in the lamp."⁷

Sant Ekanātha also had such Ātmabodha, in the form of Dattātreya, son of Atri and Anusuyā. Eknath is known for his allegorical expressions. His experience of दत्त देखिला डोळा आत्मदृष्टी, दत्त सबाह्य अंतरी दत्तात्रेय चराचरी।

The well-known praise of Dattātreyā by Ekanātha states the oneness very clearly c.f.

दत्त दत्त ऐसे लागले ध्यान हारपले मन झाले उन्मन।
मी तूप पणाची झाली बोलवण एका जनार्दनी श्रीदत्तध्यान।।⁸

This is that Awed which appears as impossible as the mixture of 'I' and 'You' or light and darkness, as is evident from the आध्यासभाष्य of Adī Śankarācārya. His divine bliss thereafter is metaphorically explained by tradition. It says, tri in the name Atri stands for three guṇas, sattva, rajas and tamas. 'A' being a negative particle, denies Triguṇatva and affirms a state beyond this, i.e. Nīstraiguṇya. Anasūyā is absence of malice and jealousy; i.e. crystal-clear, transparent mind. The offspring of Atri and Anasūyā thus stands for Advaita.⁹

Capturing and grasping the Parabrahman in saṅuṇa form is evident in the post-Śankara theistic Philosophers, Sri Rāmānujācārya, influenced by the Pāncarātra Āgamas and inspired by the Tamil Saint Poets Alwars, saw परब्रह्म in the form of नारायण, Madhvācārya too as Visnu Vāsudeva, while Vallabhācārya in the form of Śrī Kṛṣṇa. Maharashtra witnessed a renaissance in the philosophical and religious realm and chose rustic, unsophisticated and unglamorous form of Vitthala to glorify Brahma. This was sopānamārga which was followed by high caste saints like Jñāneśvara, Rāmādāsa, Ekanātha, a trader like Tukārāma, tailor like Nāmadeva, gardener like Sāvātā, Chokhā a down-trodden, Senā — a barber, Janābāi, a house-maid, Sakhubāi, a house-wife and

Kānhopātrā a courtesan. All these had their own original compositions. Words and expression varied; but the passion and devotion very genuine!

Senā, the barber expressed that he cut the nails of desire and anger with the knife of discrimination (विवेक) helped by water in the form of peace (शान्ति). Cokhā, the down-trodden appealed that though he belonged to a lower caste, his feeling was not lowly. The examples he endorsed are from practical life. Sugarcane looks crooked, but the juice is not so, river flows in wavy course, yet the water is not so. An illiterate devotee of Vitthala could distinguish between the outward, extrovert world and the inner world of equanimity and tranquillity.¹⁰

Tukārāma elucidates समुद्रतरङ्गन्याय in a simple couplet; waves rising in the ocean are not separate, but are of the nature of water; similarly, the embodied self is of the nature of the Reality

उदकावरील तरंग तरंग उदकाचे अंग
तुका म्हणे बिम्बच्छाया ठायी पावली विलया

While Rāmadāsa denies duality after enlightenment

येक मुख्य परमेश्वरु दूसरी प्रकृति जगदाकारु तिसरा आपणा
कैचा चोरु आणिला मध्ये

Nāmdeva simplifies घटाकाशन्याय as नामा म्हणे जैसे सर्व घरी
आकाश केशव परमहंस तैसा जाण.¹¹

His maid, Janabai also declares,

‘सोऽहंभावाचा मारा केला, जीव काकुलती आला’¹²

The oneness preached by the Upanisads and propagated by the Vedāntasūtras, seem to have been a very familiar concept to all these saints.

Ekanatha has described the marriage ceremony of Kṛṣṇa with Rukmini in a short poem called Haladuli (हळदुली), where he says that the difference and duality between the two merged, disappeared the knots of Ego (अहंभाव) loosened and both became one unified entity.¹³

Let us now turn to the second aspect,

2) The Practical and Ethical aspect:

Jñāneśvara, pioneer of भक्तिमार्ग in Maharashtra is considered as role model for later devotees. Niti (good conduct) Mati (intelligence/deliberation). Bhakti (devotion) and Śakti (potential) are four pillars of ideal life style. His पसायदान, prayer for Universal Peace and welfare, is a good illustration of the harmonious blending of empirical and transcendental goods and strong foundation of social ethics.¹⁴ He tried to uplift the downtrodden and ladies, who suffered degradation due to the narrow-minded ritualises and so called guardians of Vedic religion. He joined all the neglected units of society by the thread of devotion.

म्हणोनि कुळ जाति वर्ण हे आद्यवैचि गा अकारण।¹⁵

Bhagavad Gītā (Bh.G) teaches that wise men have equality in their hearts and treat a dog and a low-caste man

alike.¹⁶ Saint Ekanātha practised this in his life. Two incidents in his biography are eloquent enough; once he fed the entire meals prepared for श्राद्ध to low born people and emptied the holy water of Ganga in the mouth of a thirsty donkey. He didn't think twice about the after effects of his behaviour.

It is worth noting that many of the Maharashtrian saints were householders. Renunciation was not felt necessary by them to acquire pure knowledge. In fact प्रपञ्च and परमार्थ appear to be the key words in the compositions of saints Tukārāma, Nāmdeva, and Ekanatha. Balancing both and leading towards ज्ञानोत्तरभक्ति by their practical behaviour became an ideal life-style for their thousands of followers.

जोडोनिया धन उत्तम व्यवहारे। उदास विचारे वेच करी॥
 उत्तमची गती तो एक पावेल। उत्तम भोगील जीव खाणी॥
 पर उपकारी नेणें परनींदा। परस्त्रीया सदा बहिणी माया॥
 भूतदया गाई पशूंचे पालन। तान्हेल्या जीवन वनामाजी॥
 शांतिरूपे नव्हे कोणाचा वाईट। वाढवी महत्त्व वडिलांचे॥
 तुका म्हणे हेचि आश्रमाचे फल। परंपद बळ वैराग्याचे॥¹⁷

An ordinary trader, a professional from a small village like Dehu attained extraordinary status by his lawful moral behaviour. He admits that he studied the Darśanas, examined Puranas followed the teaching of his predecessors in all faith.¹⁸ and concluded that one should abandon passion, clinging to carnal pleasures, should imbibe detachment and inculcate contentment. Then alone he can obtain his desired goal. This is nothing but an echo of:

तेषामसौ विरजो ब्रह्मलोको न येषु जिह्वामनृतं न माया चेति.
(प्रश्नोपनिषद् 1.15) or what sage Aṣṭāvakra preached,

मुक्तिमिच्छसि चेतात विषयान विषवत्यजेः क्षमार्जवदयाशौचं सत्यं
पीयूषवत्पिबेः

For Rāmadāsa, ethics is an inevitable part of philosophy. He believed that healthy body alone can nurture healthy mind. He therefore, stressed on body-building. Upaniṣadic saying नायमात्मा बलहीनेन लभ्यः finds an echo in this. Rāmadāsa didn't preach theoretical philosophy but practical patriotism, strong spirit of self-respect and an over all social upliftment. He can be called a workaholic saint, a motivator and inspirer.

कर्ष्टेविणा फळ नाही कर्ष्टेविण राज्य नाही केल्याविण होत नाही
साध्य जनी (*Dāsabodha* 18.7.3)

He expected active participation and ceaseless efforts from people to build a better society. Famous definition of merit and demerit by Vedavyāsa, परोपकारः पुण्याय पापाय परपीडनम् is reflected in what Rāmadāsa preaches as शरीर परोपकारी लावावे बहुतांच्या कार्यास यावे || (*Dāsabodha* 12.10.5). His association with Chatrapati Shivaji Maharaj has given a different dimension to him, that of a political guru! In this form he advised tit for tat to Shivaji, in very clear words.

‘धटासी आणावा धट उध्दटासी उध्दट खटनटासी खटनट अगत्य करी।

His saying ‘मराठा तितुका मेळवावा महाराष्ट्रधर्म वाढवावा’ is seen being used by some political parties even today; but what is important is denial of passive submissiveness or meekness

and a spirit to fight out. After the terrorists attack on Mumbai on 26/11/2008, this spirit has become more noteworthy!

His another contribution is his indiscriminative approach to females. When some of his predecessors condemned women as hindrance on the path of spirituality, he advocated their importance. He says, वीट नाही कंटाळा नाही आलस्य नाही त्रास नाही इतुकी माया कोठेचि नाही मातेवेगळी (*Dasabodha* 17.2.27) He didn't just preach this, but practised also. He was the first to appoint women as in-charge of the Mathas he established. Akkabai managed his matha at Caphal for nearly 40 years. Venabai was designated as Mahanta. Some of these ladies were widows and neglected by the society. It is evident that Rāmadāsa didn't teach the dry fundamentals or tenets but himself followed all those. This should be an eye-opener to modern society. Especially when in spite of the women's liberation movement, women are harassed, abused and ill-treated. When we read history or biographies of social revolutionaries, yes, some of the saints like Ekanātha and Rāmadāsa can be called so, we should try to relate their teachings to modern days and start following their footsteps.

Revisiting Vedānta is not just to recapitulate the noble old principles and bring out its theoretical relevance, but to follow and practise it. It is hard to think of a world, free from fear, malice, hatred and jealousy, but it is possible to mould our inner world in that manner. I would like to quote Robin Sharma, the author of the *Saint the Surfer and the CEO*, "There is a place inside every single of us that knows all the answers to our biggest questions. Most of us have simply

lost the connection to this natural source of pure wisdom, our inner voice, because too much noise and clutter dominate our days" (p.4) Trying to set aside our major adversary; the ego, I-ness, and My-ness is the real solution to re-establish this lost connect as a line from Nāmadeva's abhanga reads.

अहंकाराचा वारा न लागो राजसा माझ्या विष्णुदासा भाविकांसी।

Notes & References

1. ब्रह्मज्ञानावली माला, 20
2. ज्ञानेश्वरी 9.29
3. *Ibid.* 7.35-45
 पाणी कल्लोळचे नि मिसें . आपणपे वेल्हावे जैसे .
 वस्तु वस्तुत्वे खेलों ये तैसे . सुखें लाहे ..
 गुंफिवा ज्वाळांचिया माळा . लेइलियाही अनळा .
 भेदाचिया आहाळा . काय पडणे आहे ..
 की रश्मीचेनी परिवारें . वेदूनि घेतला थोरें .
 तरी सूर्यासि दूसररें . बोलों येईल।।
4. *Nāmadevagātha* 323
 अनिर्वाच्य ब्रह्म निगम म्हणाती .
 शिणले वेवातती अठरा साही ..
 तों हें पुंडलिकें चोहांटा उभे केले .
 भावे भुलविलें पंढरीये ..
5. *Tukārāmagatha* 993 and 2054
6. *Ibid.* 1587
7. *Ibid.* 4354, 4355
8. संकलसंतगाथा 3.203, 208

9. भक्तिकोश, Ed, Abhyankar Shankar, Vol. II भारतीय संत, P. 416 Aditya Pratishtan, Pune, 1998

ऊस डोंगा परि रस नोहे डोंगा, काय भुललासी वरलिया रंगा .. (famous composition)

10. *Dasabodha* 4.9.11

11. *Nāmadevagatha* 328

सोहं गाठी सुटल्या चरणभेटी . आनंदाची सृष्टी हेलावतु .
सेव्यसेवकभावो नाठवे विवाहो . देवी आणि देवो येक झाली ..

12. Abhyankar, Shankar, *Op. Cit.* P. 55 |

13. ज्ञानेश्वरी 9.456

14. *Bh-G* शुनि चैव श्वपाके च पण्डिता समदर्शिनः |

15. *Tukārāmagatha* - 2864

16. *Ibid* 2467, 1333

17. *Ibid.* 3259

18. श्री रामदासांचे समग्र ग्रंथ, Pune, 11.424

Endowments in Favour of Śaiva Ācāryas of Vārāṇasī and Bihar by Some Buddhist Kings of the Pāla Dynasty: A Study of Some Copper Plate Inscriptions

Dr. Birendra Nath Prasad

Introduction

A significant section of available scholarship on the theme of the social history of religion in Bihar and Bengal during the Pāla period (circa 750-1200 AD) argues that Buddhism was the most popular religion in the area during this period, and rulers of this dynasty generally patronised Buddhism only.¹ This line of argument seems to have been built by relying primarily on the Buddhist textual sources. If archaeological/epigraphical sources are used, a different kind of picture may emerge. In the present research article, an attempt has been made to understand some aspects of the social history of Śaiva Ācāryas in Bihar during the Pāla period as reflected in some royal copper plate inscriptions.

Some limitations of this research article must be put on record at the very outset. Only two copper plate inscriptions record endowments in favour of Śaiva *Maṭhas* of Vārāṇasī and Bihar during the Pāla period: the Lucknow Museum copper plate inscription of the Pāla king Surapāla I (reigned: c.865-75 AD) and the Bhagalpur copper plate inscription of the Pāla king Nārāyaṇapāla (reigned: c. 875–932 AD).² Both inscriptions are datable to the 9th century. Much of the texts of these two copper plate inscriptions are concerned with specifying the administrative management of the villages granted to the congregation of Śaiva *Ācāryas*. These copper plate inscriptions do not provide much information regarding the administrative structure, the number of monastics residing therein, etc., of the *Maṭhas* where the Śaiva *Ācāryas* lived. These limitations notwithstanding, they provide some interesting information regarding the social history of Śaiva *Maṭhas*, which shall be explored in the present research article.

The Lucknow Museum copper plate inscription of Surapāla I

This copper plate inscription was discovered accidentally in a field in the district Mirzapur, Uttar Pradesh, from where it was shifted to the Lucknow Museum.³ This copper plate inscription records endowments of some villages in favour of a temple dedicated to Śiva and a Śaiva- *Ācārya-Parṣada*, which seems to have been in charge of this temple. These endowments were made by the ruling Pāla king Surapāla I, but the request for donation actually came from the mother of the ruling king. The king, who claimed to be a

paramasaugata (i.e. a great devotee of the Buddha), issued this proclamation from his *jayaskandhavāra* ('victory camp') at Mudgagiri.⁴ Mudgagiri is identifiable with modern Munger in Bihar.

This inscription begins with a praise of the Buddha, which is followed by a praise of the ancestors of Surapāla I. In the context of King Devapāla, who was the father of Surapāla I, this copper plate inscription proudly records that Devapāla conquered Nepal and his fame spread to all directions. We are also informed that the king of Suvarṇadvīpa bowed to Devapāla.⁵ We are also told that Devapāla caused to construct an *āyatana* (i.e. temple) of gold (i.e., covered with gold plating) for the *Jina* (i.e. the Buddha).⁶ This inscription, however, does not record the name of the place where this temple was located. Surapāla, like his ancestor Devapāla was a devout *paramasaugata*, and the act of construction of the *āyatana* dedicated to the Buddha by Devapāla was a matter of such a great pride for Surapāla I that this act was mentioned along with the most important achievements of Devapāla: his victory over Nepal, and his relationship with the king of distant Suvarṇadvīpa in Indonesia.⁷

In the lines 57-60 of this inscription, we are informed that the king Surapāla I received a request from his mother Mahādēvī Māhaṭādēvī through a messenger that two villages – *Aṅgāragarttikāgrāma* and *Vāsantikā* – should be granted by means of a royal charter in favour of the god *Māhaṭēśvara* installed by Mahādēvī Māhaṭādēvī at Vārāṅasī, for the purpose of increasing her religious merit and fame, and also

for facilitating *pūjā* and *sattra*.⁸ It is apparent that the mother of this Buddhist king constructed a temple at Vārāṇasī, and the deity enshrined in this temple was named after the founder of the temple (i.e. *Māhaṭṭēśvara*, named after *Māhaṭṭādēvī*). That the enshrined deity in the temple caused to be built by Mahādēvī Māhaṭṭādēvī was Śiva is indicated by the use of the suffix *īśvara* for the deity. It has been noted elsewhere that in the inscriptions of Bihar and Bengal, the names of the Śaivite deities generally ended with the title *īśvara*, and those of Vaiṣṇavite deities ended with *svāmin*.⁹

That the temple referred to in the Lucknow Museum inscription was of Śiva becomes amply clear in line number 59 of the inscription, which informs us of the request of Māhaṭṭādēvī to grant the villages of *Kulaputraka-grāma* and *Navallika-grāma* in favour of *Paṛṣada* (association) of Śaiva Ācāryas, who were probably in charge of the temple of *Māhaṭṭēśvara*.¹⁰ These donations were to be made in perpetuity, which the king donated by means of this copper plate charter.

Where were these gift villages located? *Aṅgāragarttikāgrāma* was in the *Krauñchadhānaka viṣaya* of Śrīnagara-bhukti.¹¹ In the Pāla period, Pāmaliputra was known as Śrīnagara, so *Aṅgāragarttikāgrāma* was somewhere in south Bihar. *Vāsanti-grāma* (called *Vāsantikā* in line 58) was in the *Devarāṣṭra-viṣaya*, which was apparently in *Śrīnagara – bhukti*.¹² *Kulaputraka – grāma* (called *Kulaputra* in line 59) was evidently in the same *viṣaya* and *bhukti* (i.e., *Devarāṣṭra-viṣaya, Śrīnagara – bhukti*). Interestingly, *Navallika-grāma* was located in the *Kalmaṣanāśapāra –viṣaya*.¹³ D.C.

Sircar has convincingly shown that the 'Kalmaṣanāśa' of this inscription is identical to the Karmanāśā river: a river that now forms the boundary between Uttar Pradesh and south Bihar.¹⁴ *Kalmaṣanāśapāra –viṣaya* referred to the Pāla territory lying to the west of the Karmanāśā river in eastern Uttar Pradesh.¹⁵ It is apparent that the temple of Śiva caused to be built by Māhaṭādēvī received the grant of those villages that were located in the Śrīnagara –*bhukti* in south Bihar, but the Śaiva –*Ācārya- Paṣada* received the grant of villages in both south Bihar and eastern Uttar Pradesh.

One inference stands out: even when the Śaiva–*Ācārya- Paṣada* was attached to the *Māhaṭēśvara* temple, it did not have any claim over the two villages granted to the temple. The temple and the Śaiva–*Ācārya- Paṣada* received land grants separately, and different set of villages were granted to them. The donor wanted to ensure that the villages granted to the temple remained under the administrative control of the managing authorities of the temple.

The Bhagalpur copper plate inscription of Nārāyaṇapāla

Another example of patronage to a Śaiva establishment (temple and attached maṭha of Śaiva *Ācāryas*) by the ruling Pāla king during the 9th century is indicated in the Bhagalpur copper plate inscription of the Pāla king Nārāyaṇapāla.¹⁶ This copper plate charter was issued in the 17th regnal year of the said king, from his *jayaskandhavāra* of Mudgagiri (i.e., modern Munger). Compared to the Lucknow Museum copper plate inscription referred to above, we see a slightly different pattern

in the Bhagalpur copper plate inscription of the Pāla king Nārāyaṇapāla.

This inscription records that for the religious merit of his parents and his humble self, the king himself caused to be constructed (*svayamakārita*) a *Sahṣra-Āyatana* temple of Śiva Bhaṭṭāraka at the place called Kalaśapota.¹⁷ A *Pāśūpata-Ācārya-Parṣada* was attached to this temple.¹⁸ The king, on his own initiative, granted the village of *Makutikā* in the *Kakṣa viṣaya* of Tīrabhukti in favour of the god Śiva-Bhaṭṭāraka installed in the *Sahṣra-Āyatana* temple as well as in favour of the *Pāśūpata-Ācārya-Parṣada* attached to this temple.¹⁹ As indicated by the very term '*Sahṣra-Āyatana*', the temple caused to be constructed by Nārāyaṇapāla was a big temple, big enough to do justice to his kingly grandeur.²⁰ The king did not renounce his claim to be a *paramasaugata*, but this land grant was made in the name of Śiva. This pattern is fundamentally different from all previous copper plate charters issued by different Pāla rulers in which even if the donee was a Brāhmaṇa or a Hindu temple, such charters were issued in the name of the Buddha. One may not be fully sure if this new development was the result of the influence of Nārāyaṇapāla's Brāhmaṇa advisor, Bhaṭṭa Guruva, who served as *dūtaka* in this inscription. As known from a *Garuḍastambha* inscription that was discovered from the place called Badal in the Dinajpur district of Bangladesh, three previous generations of Bhaṭṭa Guruva's family held significant administrative positions in the Pāla state since the time of the Pāla king Dharmapāla (reigned: c. 775-812 AD).²¹

As the gift village was situated in the Kakṣa *viṣaya* of Tīrabhukti, it may be inferred that the *Sahṣra-āyatana* temple and the *Pāśupata maṭha* was located in Tīrabhukti in north Bihar. It is apparent that the same gift village was shared between the deity enshrined in the temple and the *Pāśupata-Ācārya-Parṣada* attached to the temple.²² The respective shares of the deity and the *Pāśupata-Ācārya-Parṣada* were not separately earmarked. That indicates that the *Pāśupata-Ācārya-Parṣada* exercised greater control over the management of the temple than what we see in the case of the *Śaiva-Ācārya-Parṣada* attached to the Māhaṭēśvara temple caused to be built by Māhaṭādēvī at Vārāṇasī.

Some concluding observations

The lavish patronage of Śiva temples and *Śaiva Ācāryas* by Pāla rulers in the 9th century AD demands some explanation. Why did they patronise Śiva temples and *Śaiva Ācāryas*? In the case of the Lucknow Museum copper plate inscription, in which we see the patronage of a Śiva temple and a *Śaiva-Ācārya-Parṣada* in the Vārāṇasī area by Surapāla I, one may look into the local context of the area. Vārāṇasī was one of the most sacred centres of Śaivism. Besides, as some studies indicate, Buddhism was virtually absent in the area spanning from the west of the Sone river to the east of the Karmanāśā river in south Bihar.²³ The Śiva temple and the *Śaiva-Ācārya-Parṣada* received land grants in this area. Patronising the Śiva temple and the *Śaiva-Ācārya-Parṣada* in this area by a Buddhist king could have been influenced by this reality.²⁴ Besides, in many parts of India, there is a long-

recorded tradition of mothers/queens of Buddhist kings making donations in favour of Śaiva or Vaiṣṇava institutions.

In the context of the Bhagalpur inscription of Nārāyaṇapāla, we may argue along a similar line. Śaivism had a diffused presence in north Bihar during the Pāla period.²⁵ In this kind of situation, even a Buddhist king had to show reverence for the strong religious tradition of the area. In this aspect too, neither Surapāla I nor Nārāyaṇapāla appear to be exceptional cases in the evolution of Pāla dynastic policy towards Śaivism. As noted in some recent reconstructions of the archaeology of religion in the Pāla period Bihar and Bengal, Śaivism had a great spatial expansion throughout Bihar and Bengal, which was propelled mostly by non-aristocratic patronage.²⁶ The Buddhist kings of the Pāla dynasty could not have ignored this development in their territory. While retaining their pride of being *paramasaugatas*, they frequently granted land to Brāhmaṇas, and *Brāhmaṇas* held important positions in Pāla administration. To retain the goodwill of their subject population, many Pāla rulers patronised Śaivism in a variety of ways: building temples dedicated to Śiva or his consort, appointing some Śaiva *Ācāryas* as their Rājaguru, building *maṭhas* for Śaiva ascetics, etc. Such instances are epigraphically recorded in the Pāla period inscriptions from the 9th century to the 12th century AD.²⁷

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Endnotes

- ¹ See, for example, J. Bagchi, *The History and Culture of the Palas of Bengal and Bihar: Cir. 750 A.D.- 1200 A. D.*, New Delhi, 1993;

Gayatri Sen Majumdar, *Buddhism in Ancient Bengal*, Calcutta, 1983; Pushpa Niyogi, *Buddhism in Ancient Bengal*, Jijnasa, Calcutta, 1967; Anusua Sengupta, *Buddhist Art of Bengal (From the 3rd Century BC to the 13th Century AD)*, New Delhi, 1993; Malaysankar Bhattacharya, *Glimpses of Buddhist Bengal*, Kolkata, 2008; idem, *Art and Life: Bengal Art Through the Ages*, Kolkata, 2013.

² The regnal years of these two kings are based on the recent revision of the Pāla dynastic history by Ronald M. Davidson, *Indian Esoteric Buddhism: Social History of the Tantric Movement*, New York, 2002, p. 52.

³ D.C. Sircar, 'Lucknow Museum Copper Plate Inscription of Surapala I, Regnal Year 3', *Epigraphia Indica*, Vol. XXXX, 1973-74, p. 4.

⁴ Ibid., p.8.

⁵ Ibid., p.7.

This reference to the king of Suvarṇadvīpa 'bowing' to the Pāla king Devapāla in this inscription may be correlated with the episode mentioned in the Nālandā copper plate Inscription of Devapāla. The Nālandā copper plate inscription mentions that Bālaputradeva, the king of Suvarṇadvīpa (i.e. Sumatra in Indonesia), got a Buddhist monastery constructed at Nālandā for the use of Buddhist monks of Suvarṇadvīpa residing in Nālandā Mahāvihāra. Bālaputradeva, then, made a request to Devapāla through a messenger to grant some villages to the Buddhist monastery caused to be built by Bālaputradeva. Devapāla accepted the request of Bālaputradeva and some villages were donated to this monastery. Clearly, the memory of this event was alive even during the regime of Surapāla I, which found mention in his Lucknow Museum copper plate inscription. For an analysis of the Buddhist networks between eastern India and Suvarṇadvīpa as inferred from the Nālandā Copper Plate Inscription of Devapāla, see H. Kulke, 'Śrīvijaya Revisited: Reflections on State Formation of a Southeast Asian Thalassocracy', in Birendra Nath Prasad (ed.), *Maritime*

Southeast Asia: History, Culture and Religion, c. First Century CE–Fifteenth Century CE, Delhi, 2023, pp. 88-95.

- ⁶ D.C. Sircar, 'Lucknow Museum Copper Plate Inscription of Surapala I, Regnal Year 3', *Epigraphia Indica*, Vol. XXXX (1973-74), p.7.
- ⁷ Birendra Nath Prasad, 'Royal Endowments in Favour of Brahmanical Temples in Early Medieval Bihar: A Study in Some Inscriptions', *The Journal of the Bihar History Congress*, Vol.2, 2009, pp.111-112.
- ⁸ D.C. Sircar, 'Lucknow Museum Copper Plate Inscription of Surapala I, Regnal Year 3', *Epigraphia Indica*, Vol. XXXX (1973-74), p. 9.
- ⁹ D.C. Sircar, 'Inscriptions from Mandar Hill', *Epigraphia Indica*, Vol. XXXVI, 1965-66, p. 305; Birendra Nath Prasad, "Brahmanical Temples, *Mamhas*, *Agrahāras* and a Buddhist Establishment in a Marshy and Forested Periphery of Two 'Frontier' States: Early Medieval Surma Valley (Sylhet and Cachar), c.600 CE -1100 CE", *Religions of South Asia*, London, Vol. 6, no.1, 2012, p.50.
- ¹⁰ D.C. Sircar, 'Lucknow Museum Copper Plate Inscription of Surapala I, Regnal Year 3', *Epigraphia Indica*, Vol. XXXX, 1973-74, p. 9.
- ¹¹ *Ibid.*, p. 9.
- ¹² *Ibid.*, p. 9.
- ¹³ *Ibid.*, pp.9-10.
- ¹⁴ *Ibid.*, pp.9-10.
- ¹⁵ *Ibid.*, pp.9-10.
- ¹⁶ For a general analysis of this inscription, see Ronald Davidson, *Indian Esoteric Buddhism: A Social History of the Tantric Movement*, New York, 2002, p. 85; G. Verardi, *The Gods and the Heretics: Crisis and Ruin of Indian Buddhism*, Delhi, 2018, p. 354. They, however, do not offer much analysis of the factors behind the patronage to Pāśupata Ācāryas by Nārāyaṇapāla.

- ¹⁷ D.C. Sircar, 'Bhagalpur Copper -plate Inscription of Nārāyaṇapāla (c.855-910 AD), Regnal Year 17' in *Select Inscriptions Bearing on Indian History and Civilisation*, Vol.II, Motilal Banarsidass Publishers Pvt. Ltd., Delhi, 1983, p. 80, 84.
- ¹⁸ Ibid., p.84.
- ¹⁹ Ibid., p.84; Birendra Nath Prasad, *Archaeology of Religion in South Asia: Buddhist, Brahmanical and Jaina Religious Centres in Bihar and Bengal, c.AD 600-1200*, London and New York, 2021, p. 440.
- ²⁰ A scholar has argued that this temple had one thousand rooms or cells, hence it was called *Sahasra-Āyatana* (B. Sahai, 'The Pāśupatas in Bihar', *The Journal of the Bihar Purāvid Pariṣad*, Vol. IV-V, 1980-81, p. 327).
- ²¹ D.C. Sircar, 'Badal Stone Pillar Inscription of the Time of Nārāyaṇapāla (c. 855-910 AD), in *Select Inscriptions Bearing on Indian History and Civilisation*, Vol.II, Delhi, 1983, pp. 87-91.
- ²² Birendra Nath Prasad, op.cit., p.440.
- ²³ Kumar Anand, *History and Archaeology of Buxar, Bhojpur and Rohtas Regions*, Delhi, 1995, p. 6; Birendra Nath Prasad, *Archaeology of Religion in South Asia: Buddhist, Brahmanical and Jaina Religious Centres in Bihar and Bengal, c.AD 600-1200*, London and New York, 2021, pp. 90-95.
- ²⁴ In the inscription (datable to c. 1026 AD) on the pedestal of a broken sculpture that was discovered at Sārnāth, we are informed that two Pala princes— Sthirapāla and Vasantapāla—were instructed by the ruling Pāla king Mahipāla to build 'hundreds of temples' of Śiva, Chitraghaṇṭā (a form of Durgā) and other deities at Vārāṇasī, which they did after paying respect to Guru Vāmarāśi (Hultzsch, 'The Sārnāth Inscription of Mahipāla', *The Indian Antiquary*, Vol. 14, 1885, pp. 139-140). As J.N. Banerjea has noted, names of Ācāryas of *Atimārgika* branches of Pāśupata sect ended in such suffixes as *rāśi*, *śakti* or *jīya* (J.N. Banerjea, *Purāṇic and Tāntric Religion, Early Phase*,

Calcutta, 1966, p.105), so we may infer that Guru Vāmarāśi was an *Ācārya* of an *Atimārgika* branch of Pāśupata sect of Śaivism at Vārāṇasī. It is apparent that Pāśupata *Ācāryas* were successful in commanding patronage from a Pāla king even in the 11th century.

²⁵ Birendra Nath Prasad, 'Evolution of the Patterns of Cultic Encounters between Buddhism and Brahmanism in the Religious Space of Some Excavated Buddhist Religious Centres of Early Medieval Bihar and Bengal: A Study Based on an Analysis of the Published Archaeological Data', *Religions of South Asia*, Sheffield/London, vol. 12, no.3, 2018, pp. 314-350.

²⁶ *Ibid.*, pp. 314-350.

²⁷ For a summary of such examples, see Alexis Sanderson, 'The Śaiva Age—the Rise and Dominance of Śaivism During the Early Medieval Period,' in Shingo Einoo (ed.), *Genesis and Development of Tantrism*, Tokyo, 2009, pp. 108-115.

The Constitutive Ethics and Emergent Crises in Gurudharma

Dr. N. Usha Devi

Ajñānatimirāndhasya jñānāñjanaśalākayā
Cakṣurunmīlitam yena tasmai śrīgurave namaḥ

'Knowledge' to be knowledge and as it claims to be so, should have an utter conviction that has its true direction and purpose. The goal of 'knowledge' is to provide the best possible answers to the human and humane concerns that vest with the quest of man on his fields of interest. This necessitates the development of the widest range of capacities that are entrenched in the inner being. To understand the broadest implications of 'knowledge' it has the necessary requirement of getting into the truth of matters that involves the privileged premise of knowing, valuing and judging. To realise the realm of knowledge the two aspects of introspection - 'What is this knowledge' and 'What is it about' deserves attention as it reveals the entire notion on knowledge. To reflect upon this knowledge 'What is it about', there are two dimensions- the physical and the philosophical. The former is concerned with what is directly visualized and the latter involves a deeper

invigorative attempt turning to the inside of one's own being. This latter one reveals a situation that undermines the commonly understood domain of knowledge and hence it does not recognize knowledge on any direct visualization. Those apprehensive of the physical universe feel reluctance to accept the need and necessity of the perspective related with that invigorative knowledge, though they cannot deny it completely. However, the visual knowledge creates problems of its own as it can occur within the process of 'limitation' in adjuncts like space and time and without these that knowledge is 'invisible'.

Thee deceptiveness of the visualized knowledge or the knowledge obtained from sensual experience becomes evident when its internal structure is analysed. To deal with the idea of 'knowledge' of object in front it is obvious that it is true as far as it is not inquired in its true form. Even though an object is visualized as of the true form, its deceptive nature will be distinguished with the finding of its atomic or subatomic nature. In the intelligible sense of the term, it can be said that whatever knowledge that is visualized by senses is illusory, for, it is true knowledge till the moment its content is not analysed. To focus in the realm of our inner being or mental domain, what one visualizes is the invariant knowledge, or strictly speaking from the philosophical premise, it is the 'consciousness' that involves no constraints or limitations. The constituting principle of this consciousness is the central question that has to be reflected upon and pondered over. The question that can be asked here is, whether this idea of

'knowledge as consciousness' will be accepted as genuine or true knowledge. Here, the experience of the 'seer' in knowledge is significant. It is here that a 'preceptor' or 'Guru' who having vast experience and as a seer can create and make the seeker of the true knowledge unearth this constitution of Consciousness. The fact that the theory of Consciousness portrayed in the works in ancient India is unique in that it strongly renders the Consciousness, not the objective knowledge, as the Absolute Being, the invariant, non-dual, infinite, transcendental Being. A teacher can be the link between this objective knowledge and the invariant Consciousness. As such, the fundamental point of argument here is that a teacher has the ultimate objective of imbibing a proper method in the learner who is focussed on the search for the roots of the 'premise of knowledge' and bring out the real implications of the subject rather than eliciting misconception or misjudgements. His method comprises substantiating the three decisive states of inception of knowledge: śravaṇa (hearing), Manana (Understanding) and nididhyāsana (concentrating on the right interpretation of the subject) so as to bring out the right dimension of knowledge. These three steps need fine tuning otherwise the knowledge that is seemingly submerged beneath the manifold currents of ignorance will prevail.

The Reflective Mirroring of the Constitutive crises & the Relevance of a Guru

The pertinent question raising here is what is the purpose, meaning and necessity of learning guided by a teacher when knowledge is already available. The fact that the human

dimension of cosmotheandric intelligence is expected to expand faster than expected for, it is the will to acquire more and more of wealth, enjoyment and fame without limits that drives beings to seductive selfish goals. This emphasizes the fact that such selfish goals in expansion of knowledge will focus on the radical alterations of it having the influence of ignorance. A clear study of the premise of 'knowledge', 'what is it about' is generally a reflection on the experience of life. This experience mirrors the different activities of life. Mirroring helps in two ways— it provides the ground for conceptual understanding of the premise of 'knowledge' and secondly, it acts upon the very nature of activities and this later one is a reflection on experience '*per se*'. To make the reflection meaningful and comprehend the true nature of 'knowledge' it is essential to understand the modes of its relation with the validating grounds of the seeker, the seen and the knowledge itself. Experience here allows factual understanding of the 'ground' of 'knowledge' concerned since it provides adequate explanation of the experienced data. Philosophical reflection is valued more as far as scientific and rational understanding of knowledge is concerned. For, 'it substantiates the fact that philosophical reflection develops a comprehensive viewpoint that helps to overcome the limitation of science and any subjective interpretation of knowledge'.¹ But the concern here is to demonstrate the role of a teacher applicable to all times and the philosophical domain is not included.

To examine knowledge from the comprehensive viewpoint it indeed needs a radical reflection so as to unfold its

meaning and implications. It essentially emphasizes the undeniable testimony of experience in establishing the truth of 'knowledge'. This involves a careful method of evaluating the experience so as to remove the naive interpretations and prejudices. Certainly, it has to account for the broad range of capacities of human mind. A faulty understanding or misinterpretation on knowledge will result in a catastrophe of errors and misleading formulations. The human mind with a desire to grasp the essential nature of Truth becomes capable of overcoming the concerns related with it only by the proper guidance from a Guru (teacher). For a Guru who is well-versed in the field of knowledge and remains uncompromising in his affirmative knowledge helps remove impositions or misconstructions on knowledge and thereby the resultant dogmatic prejudices. Truly speaking, his experiential dimension is centred not on approving facts that are actually visualized but in their deepest realm of truth. He is concerned with the reflective mirroring on the actuality of truth functions taking something out of the consciousness, the fundamental reality behind all experiences. Here mirroring causes a description of things as they appear in the Consciousness.

Gurudharma - A Constitutive Ethical Prerogative

The impact of the ignorance that is indiscernible is the root cause of declining sense of humaneness or the ethical and moral disciplines in human beings. It is to be noted that this will though bring in enjoyment for some others fall into miseries and utter helplessness. Herein comes the necessity of understanding the constitutive dynamics of the teacher. The

dynamics involves producing, developing or fabricating the content of knowledge of a learner. It enables the learner to adopt an attitude for acceptance of the facticity of the prerogative and bring in necessary attitudes towards the world as well as other beings. It is truly the wakeful regard to the content of knowledge proper. This is the essentiality underlying the dharma of a Teacher.

One of the principal tasks here is to account for the nature of 'Gurudharma'. Dharma in general is the beholder of the universe. It describes the character of objects also. It aims at 'abhyudaya' or material prosperity of the person concerned. It also implies 'to encourage or to move'.² There is a significant elaboration of dharma as the action which can be accomplished through body, mind and words found in. Chāndogyopaniṣad reveals that dharma is not the way to liberation, but it is the path to the attainment of the meritorious worlds. Here the meritorious world also implies the world of right understanding on knowledge. From the above contexts it can be reiterated that Gurudharma aims at the overall progress of the disciple. The Guru has the primary function to orient his disciple to a 'knowledgeable person'. It requires a proper co-ordination of the activities of the mind, word and sense organs leading to the Consciousness. However, it is to be remembered that in this mind-body-word co-ordination conception, these three are endowed with different and opposed orientations. For, the essence of mind is thinking and the essence of body is perishability. Words stand in between these two. It is a gruesome act to accomplish without the services of a Guru

or guide. The right guide is one who clearly distinguishes the psychological and physical dimensions of knowledge. Actually speaking, a Guru is he who is equipped with the efficacy of blessing disciples in visible as well as invisible terms. His touch itself brings in incredible changes in the domain of knowledge within the disciple. Therefore a Guru is concerned with reverence among the people of wisdom.

In the analytic or synthetic background, a transformative ethics of humankind admittedly involves the right understanding and awareness of the facts of experience including one's knowledge, behaviour and moral life process. On the basis of these considerations, it remains absolutely necessary to identify the possible changes of experience. For, development of human beings is centred on their transformation into the real world in two ways: '**doing right things**' and 'doing things right'. The first category is already designed and defined whereas the second one is a principle that necessitates proper guidance from a knowledgeable person who is the true 'Guru' or knower. Not always such an agenda can be set with a critical time frame but it is possible to accomplish the target with self-determination guided by a good teacher. The teacher should be capable of establishing any conception of the disciple leading him to 'doing things right' which finds expression in the disciple as a genuine one that forms the principle of existential ethical life on the one hand and understanding the true nature of objectivity on the other. The fact that one looks beautiful as a sensational component could become different when he looks into a mirror. To approve the

rightness of beauty, a guide (mirror) is required. Absence of a good teacher inevitably brings in the distortion of the truthfulness of knowledge. One cannot genuinely admit that the primacy of knowledge for individuals is an independent endeavour one could conceive of himself. To reflect on the traditional knowledge-premise of India, it is indeed the uniqueness of teaching that has brought out the storehouse of knowledge and wisdom. The teacher in modern times has made it a profession to accumulate wealth. Among these teachers, only a meagre number get involved in the activities of transforming the students. Others without proper knowledge or guided by misunderstandings and misinterpretations deny their disciples the act of 'doing things right' sticking invariably to the act of doing right things that are subjugated to misrepresentations.

The concept of an inquisitive individual standing in no relation with the teacher is a concept of the nature of self-appraisal generated by common sense experience. In other words, when the self-appraisal does not recognize the inevitability of the right forms of thinking, judging and evaluating the content of sense-experience, it becomes a descriptive idea of state of nature of its existential implication. The consequence of this knowledge points out to the immature development of the individual based on speculative interferences. If such a concept does not work towards the idea of 'doing things right', the validity of this knowledge is questionable. The fact that the purity of thought is affected by external interventions must be attended and it is to be

admitted that the very presupposition on knowledge requires proper guidance to realize its ultimate goal of wisdom. A teacher because of his varied acts of experience, can bring in a radical beginning to the thinking process of his disciple that helps the later to find compatibility with the act of 'doing things right'. The disciple then keeps his aim of presentation or demonstration of his capabilities that is independent of any instantiations. The 'Guru' transforms his disciple through the removal of the ignorance associated with true knowledge and thereby helps generalize or simplify something that is concrete wherein the possibility of misconception of or the misinterpretation of the subject does not occur. Further the monitoring of the progress of the activities of the disciple by the teacher significantly expands his capacity that imbibes in the later an interest in the action, an action not done for the sake of duty but only with the interest in action itself. The Guru also has no difficulty in appreciating the efforts of the disciple and he believes that the disciple has genuine choices and he can prefer a certain course of action over others on his own through his teachings. This is more of an assertion of the genuineness of both teacher and disciple. This remains a very benevolent factor in knowledge-dissemination.

Gurudharma- Rationale and Contingencies

It is important to appreciate the rationale of Gurudharma as it recasts the knowledge-basis of a learner. This recast is done based on two facts- the first is that the teacher being the exclusive preserver of knowledge in its right perspective, and the second one being that because of his experience in life

he is capable of producing contingent discourses regarding knowledge and with a tolerate patience. It is significant that human beings who realize life as a sphere of enjoyment are generally inclined to change the perspectives of knowledge thinking that things will improve in compatibility with their wishes. Here it is to be noted that in this latter perspective, the values which need attendance in life will be under the threat of dangers resulting in loss of values- moral as well as ethical. One must further remember that here rationality or the essence of man will be subject to degradation. The preservation of ethical and moral values in defence of doing what is good and right ensuring the persistence of these human values is the contingent rationale of Gurudharma.

In order to assert the development of a non-discriminative tendency in human beings towards knowledge, the Gurudharma provides a strong basis in the form of its contingencies suited for contextual expressions leading to contingent reflections on the knowledge-premise. To examine these contingencies on Gurudharma, one should understand that a true Guru works in accordance with the states and directions of the three conjugative elements of the body- the mind, the words and the senses. The mind thinks and analyses, the words demonstrate and the senses are oriented with objective knowledge and various actions. The Guru attempts on the highest and most proper co-ordination of these three that give the right enduring knowledge about the objects. The knowledge thus obtained is freed of any misconception or misinterpretation. Hence it can be stated that the ultimate aim

of a Guru is to assert that knowledge is the ground (praticthā) of existence of life and he should deliver this to the learners. The teacher should ascertain that the words, the texts or the thoughts (ideas) need to be interpreted consistently in the manner of doing right things and the outcome of teaching is one identical truth and not as contradicting it. There should not be different and counterfactual doctrines concerning the one problem. Variety may be allowed only in the methods of presentation. Otherwise there will be loss of confidence in the idea itself. It is the very essence of human reason to refute any argument, to supersede it and to make it unfounded. Such a tendency will be genuinely counterfeited by a teacher who is well-versed in the relevant branch of knowledge. Though the three major acts involved in the acquisition of knowledge—hearing, understanding and proper analysis through concentrating in the subject, the Guru can transform the disciple to a person of true wisdom which the latter can demonstrate in his reflections. The different acts of experience like willing, feeling and imagining are properly directed by the teacher. The dictum of a Guru is: **'wake up; there is something I want to deliberate and be learnt by you'**. He considers life as the best and foremost teacher of all. If one learns the lessons from life one will do well. If not, life will just continue to push you around. Only a few are capable of learning this principle and they move towards higher echelons of knowledge. Such a person will become wise, wealthy and happy. The true teacher imbibes the necessity of energy, passion and a burning desire in learning process. Anger is a major affluent in this. The teacher makes to understand the

nature of emotions in such a way that one should use his 'emotions to think' and not to 'think with emotions'. He advocates the emotions of fear and greed that rule one's life are the constraints on knowledge and one should not lose himself in the comprehensive unity of these entities.

A careful study of the dharma of a Guru substantiates three powers that are to be attended by a disciple and can be expressed symbolically under three heads—i). The power of the sound as the power of weapons: the authority and authenticity of delivering knowledge. It enables to rectify the tendencies of others to criticize through misconceptions or misinterpretations of the domain of knowledge demonstrated which leads to conflicting and counterfactual arguments apprehended by ignorance. ii). The power of jewel or money—the golden rule here is: one who has the gold makes the rules. The implication here is that the correctness of the demonstrated depends on the acceptance by the majority though it is not a correct perspective. iii). The power of Mirror: or the power of true knowledge. This is the most treasured of the wisdom perspective. It is the tendency of people to follow the crowd instead of belief in their own inner capabilities. They accept in accordance with the majority and follow their path though no ingenuity exists in this. They conform rather than question the ingenuity of knowledge. This power of mirror also involves the fear of criticism by others, fear of ridicule. Hence this is treated as the most valuable affluent in the domain of knowledge. These three contingencies are to be attended by the teacher and be rectified.

The ethical functions that create benevolence in the learners through the Gurudharma find their real expression in the form of invoking the concept of 'goodness' in the disciple. This goodness has to encounter two major counter-factual elements- the ignorance and the tendencies of love and hatred. What is pervaded by delusion and has the character of undesirable knowledge and cannot be fathomed by reasoning and difficult to understand is what is implied in the element of ignorance. It is against the development of true knowledge. When the disciple having done in the past, is doing in the present or being alert to do in the manner of the power of mirror, the teacher should identify this trait and understand that the acts of the disciple are the marks of ignorance and he can give appropriate corrections in this regard in due times. When a disciple lacks interest in learning and desires to gain by any act and spread his fame in the world and feels no sorrow in his failures it is the power of jewel. The teacher requires much effort in the rectification of these two affluents. The goodness is expressed in the form of calmness, restraint, austerity, purity of thoughts, patience, righteous knowledge, that are the heart of dharma to be developed by a true disciple. Here, to quote from the Bṛhadāraṇyakopaniṣad,⁴ I.iv.11-14, a man who speaks the truth, he speaks justice; a man who speaks justice in the sense that the words he speak involves justice verily these are the same. It is the goal or dharma of a teacher. Therefore, it is to be accepted that a true Guru is the light, is the benevolent guide and the remover of ignorance or false tendencies in a disciple. Such a disciple with wisdom and

goodness will have good moral and ethical orientations as well as the aim for the welfare of the whole world.

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Indian Music - Its Origin and Evolution

Dr. N. A. Shihab

Music in India had its origin in the Vedic period. Music in India may be classified into three distinct periods – ancient, medieval and modern. Music of the Vedic period may be said to have lasted till the time of Sangīta Ratnākara.¹ The medieval music developed by then and during this phase Indian music parted into two branches known as Hindustani and Karnāṭic music. This is assumed to have taken place around the 14th century AD. Rāga, Tāla, etc of the two systems of music were perfected and many more were added during this period by eminent experts in the field.

Ancient Indian literature, mostly written in Sanskrit language, including the Vedas, Āgamas, Upaniṣads, Vāyu Purāṇa, Bṛhaddharma Purāṇa, Rāmāyaṇa, Mahābhārata, Śrīmad Bhāgavata, Śikṣā texts, etc explain in them invaluable references to the fundamental principles of classical music including seven swaras, three grāmas (a scale of seven notes starting on a particular note), twenty one murccanas (shifting of the tone from one note to another), three layas (the process

where sounds are separated by time), nine rasas, three sthāyis (known as octaves in Karnāṭic music), śrutis (lyrics and "what is heard" in general), etc. It is seen that saptaswaras were mentioned first in Nārada Parivrājaka Upaniṣad. In the Vedic period, the concept of Ādhāra shadja was non-existent. In those days, for the purpose of chanting Veda mantras, musical scales consisting of Swaras were used. The term Veda means knowledge. Vedas truly are considered to be the source of all branches of Indian knowledge and also culture. There are four Vedas - Ṛgveda, Yajur Veda, Sāma Veda and Atharva Veda. Out of these, Sāma Veda is the one which is regarded as the Veda which originated music.² Singing of the Veda sūktas began with just one note. Searching for a style of singing of the sūktas which is more captivating and of higher quality, the singing developed into two notes and, over a period of time, into three notes. Later on, the scales were finally fixed to be of seven notes. This development which came into being over a period of centuries made the recitals of Vedasūktas the true fine art of music. The vocal music as well as the orchestral music of today may be said to have evolved from these initial efforts. The tradition in the ancient period was to circumambulate the ritual fire singing and dancing the Veda sūktas at the time of conducting yāgas and yajñas. This was done accompanied with string instruments and percussion instruments. As time elapsed, the name 'Kuṭapa' came to be in use to mean group performance of musical instruments. Rāga, the concept of which was yet to evolve. The musical instruments were tuned to the saptaswaras. They were played on open strings. Manodharma sangīta and musical notation,

as they are understood in the present days were unheard of. The tradition those days was to put symbols in the Vedic texts where tunes rise and fall. Rhythm was marked by the movement of fingers.

Sculptures and paintings in our temples and caves are also seen to have made significant contributions towards preservation of valuable evidences to the contemporary Karnātic music, which is popular in South India.

Śilappadikāram, the famous Tamil text, authored by Iṅgovadigal, a famous scholar and a genius musician, in the 5th century AD, adorned the court of Cera kings in south India. This text also asserts that the Tamilian people developed the basic musical ideas as early as first century A.D. Kudumiyamalai inscriptions assigned to Mahendra Varman who lived in the 7th century A.D is seen to have made great services to the Karnātic music by depicting all the contemporary musical facts in it. It was what is known as 'Pans' which the ancient Tamil music used which correspond to the Rāgas. The Tamilians were familiar with Sthāyi (octave) even in that distant past. They were aware of śrutis and the 12 swarasthānas. Karuṇāmritasāgara is another great Tamil text, which refers to innumerable interesting factors about music.

From a very early period onwards, Indian music and Musicology (Lakṣya and Lakṣaṇa) manifest a continuous steady development. The Lakṣaṇas were repeatedly altered or rewritten to suit the changing trends in music. There was

continuous assimilation and adoption of new features, within the framework of tradition. The written compositions display a clear description of the music and musicology which was in existence prior to their time and the changes which made. The compositions of the above period were those which concentrated attention mainly on aspects which were theoretical. When it came to the practical aspects, oral tradition had to be gone through. The changes made in these practical aspects were explained in the form of sutras in the compositions. Because of this reason, the form of music which existed in those times are still not understood with clarity even in this modern age. Bharata, Mātaṅga, Nārada, etc, who were great sages of the ancient times, have authored famous written compositions on music. References about Indian music and musical instruments can be seen in Nāṭyaśāstra (chapters 28 to 34), the great contribution made by Sage Bharata around the 2nd century AD.³ The system of classification of musical instruments into Taṭa, Suṣira, Avanaddha and Ghana varieties are given elaborately in this text. This classification continues to be regarded and accepted to this day. Bharata is said to have experimented with his Dhruva Vīṇa and Cala Vīṇa⁴ and enumerated the twenty two micro tones. The seven musical notes, sa, ri, ga, ma, pa, dha and ni, can be seen mentioned in Nārada Parivrājaka Upaniṣad considered as one of the earliest upaniṣads. Development of musical scales, the Sapta Swaras and twenty two śrutis, distributed in an octave were astounding breakthroughs in the concepts of music. These formed the base from which Rāgas got developed. Around the 10 century, as a result of continuous hard work put in

by musicologists over centuries, musicology and music succeeded in bringing together all the fundamental essentials and were ready to move forward with their quest to bring about perfection in the field. Sa, ri, ga, ma, pa, dha, ni, the seven Indian musical notes, known in the west as solfa notes, reached the European countries through Arab and Persian countries. Music in the European countries was still in a fledgling state at that time. These fresh concepts influenced their music which started developing. The West adopted the "CDEFGAB" as the 7 solfa syllables, for their church music. Indian music continued its development along the melody style. The western music evolved the harmony style.

Initially, India had only one system of music throughout the country till about 13th century. It is found that the fundamentals including saptaswaras, octave, śruti, etc, which formed the basic principles, were the same. The signs of branching out started manifesting around the 13th century AD. Haripāla, for the first time, mentioned terms Hindustāni and Karnātic music. North India was conquered by muslim invaders. The North came under the muslim rule. As a result, the art of Indian music had close interactions with the Arabian and Persian systems of music. The muslim rulers patronized these interactions. This resulted in the branching out of Indian music with the intention of developing in a new dimension. The case was entirely different in South India. There were no muslim invasions or major upheavals in South India. The situation was more or less calm. Indian classical music was patronized in the South by Hindu temples and Hindu kings.

Indian classical music continued its growth here along the traditional way. This is how Hindustani and Kamātic music separated into two parallel and independent systems of music emerging from the same, single source - Vedas.

Bhakti movement started in India from about the 7th century AD. This movement witnessed the emergence of innumerable saint singers and gurus. These saint singers and gurus, who were mainly Śaivites and Vaiṣṇavites authored Tevārams and Divya Prabhandas in Tamil. Saint singers including Purandara Dasa, Bhadrācala Rāmadasa, Annamācārya, Mīra Bai, Surdas, Kabir Das, Tulasīdās, Gurunānak, etc composed thousands of simple devotional songs. These devotional songs contained greatness of having bhakti, call to the people to lead a virtuous living and to have love towards every living being in the world. Every living being in the world was hailed to be the creation of God. These devotional songs were set to simple rhythms and appealing tunes. These songs were all set in regional languages so that they would appeal to the general public and they could understand the meaning. In south, when one considers these songs in South India, it can be seen that they contain the features of the ancient compositions in a simple format of Pallavi, Anupallavi / Carana.

Saint Purandara Dāsa, known as 'Karnāṭaka Sangīta Pitāmaha' is one of the most respected personalities in the field. He was the most prominent composer among the composers of devotional songs, popularly known as Haridāsas. Purandaradāsa simplified the 108 ancient Tālas into a system

of thirty five Tāḷas, consisting of seven Suladi Tāḷas and their five Jātis. He formulated Saraḷi Variṣa, Sapta tāḷa Alankāras, Gītas in Malahāri Rāga and systematized the Abhyāsagāna for the beginners. The new system of tāḷas enumerated by Purandaradāsa made use of mainly laghu, Druta and Anudruta in the place of cadangas of ancient tāḷa system. The chāpu tāḷas were also profusely used for the innumerable devotional songs called 'Kīrtanas' or 'Dasara Padagalu'. During this period Rāga classifications became clearer, though not specific. Rāga is the soul of Indian music and it is Indian contribution to International music. Vidyāraṇya of the 14th century mentioned fifteen meḷas and their Janya Rāgas in his treatise "Sangīta sāra". Rāmamatya of the 16th century mentioned twenty meḷas in his treatise "Swara meḷa Kalānidhi". This treatise covers nearly two thousand years of history of development in Indian Music and is like a preface to the modern Karnātic Music. These treatises along with others, specified the Rāga lakṣaṇas with specific Gamakas for each Rāga. Rāgas in Karnātic music come alive only through specific gamaka alaṅkāras, embellishing the particular note.

Modern era may be said to have dawned in the development of music in India in the 17th century AD with the advent of Chaturdaṇḍi Prakāśika by Venkamamakhi.⁵ This composition is considered as a new dawn as far as music is concerned. This composition depicted seventy two Asampūrṇa meḷa kartā formula. This formula was founded on the 16 Swara sthānas. Until then there were only nineteen meḷas in there in use. All the seventy two meḷas and their Janya Rāgas, the

vivadi meḷas, etc were whimsically considered by musical experts as mere musical possibilities. The system came to be known as Kanakāmbari-Ratnāmbari Scheme. Later on in time, the system was revised and revamped by Govindācārya as seventy two Sampūrṇa Meḷa Paddhati, known as Kanakāṅgi - Ratnāṅgi scheme, where the Meḷas had Krama Sampūrṇa Ārohana and Avarohana. With the advent of seventy two meḷa kartā scheme, Janya Rāgas in plenty began to be created with specific Lakṣaṇas.

Muthuswami Dīkṣitar, Tyāgarāja and Śyāma Śāstri are known as the musical trinity of Karnāmic music. It is to be noted that out of these three stalwarts of music Muthuswami Dīkṣitar followed the Asampūrṇa Meḷa Paddhati of Venkatamakhi and Tyāgarāja and Śyāma Śāstri followed Sampūrṇa Meḷa Paddhati of Govindācārya. In the present times it is Sampūrṇa Meḷa Paddhati which is being followed.

During the 18th century is considered to be the golden age of Indian music. This is so called because quite a lot of innovations were introduced during this period in the various facets of music. The quality and quantity of musical activities were enhanced during this period. This included the musical forms, Rāgas, Tāḷas, Musical instruments, musical notation system and many more. Musical forms of a very high erudition like the well embellished Kṛtis, Swarajātis, Varṇa, Pada, Tillāna, Jawali, Rāgamālikas, etc. were composed in plenty without deviating from the basics which were founded on the ancient compositions. The transformations were applied only on the sections; the musical and lyrical

aspects. These compositions shifted into a refined and transformed shape in the fresh versions.

In fact, starting from the 12 century itself, great composers like Jayadeva (Aṣṭapadi - Gītā Govinda), Nārāyaṇa Tīrtha (Taraṅga – Kṛṣṇa Līla Tarangini), Arunagiri Nāthar (Tiruppugazh) Annamācārya (Saṅkīrtanas), Kṣetrajña (Padas), the simple Kṛitis of Girirāja Kavi, Mārgadarśi Śeṣa Iyeṅgār, Melāttūr Vāra Bhadrāyā, Pallavi Gopa Aiyar, Rāmaswāmy Dīkṣitar, Ādi Appayya (Viriboni-Bhairavi - Atta tāḷa), Sonti Venkatarāmanayya (Tyāgarāja's Guru) and many others composed different varieties of compositions during the period known as the pre-trinity period. Hence, it may be stated that the foundation was already laid by these great musical geniuses. Varṇa, Kṛiti, etc which are part of the musical forms of today were actually defined and refined through these compositions. By this time, the total number of rāgas which are used on a regular basis also saw a tremendous rise. The Tāḷa system which got simplified gave it the much required extra motivation.

Śyāma Śāstri, Thyāgarāja and Muttu Swāmi Dīkṣitar are praised to be the musical Trinity of Karnāmic music. They were scholars in the field of music and composed many reputed Kṛitis in new and rare ragas which were unheard of and unused. The Kṛitis they composed were perfect viewed from the angle of music. They were later regarded as models for those Rāgas. These three scholars lived at the same period of time and were born in Tiruvarur of Tanjore district in Tamil Nadu. A large number of young men and women approached

them to learn music. These śiṣyas themselves grew to be famous musicians in future.

Śyāma Śāstri, whose period was between 1763 and 1827 AD was eldest among the Trinity. Majority of his compositions eulogize Goddess Kāmākṣi of Kānchi. All his compositions are in Telugu and Sanskrit. It can be found that all his compositions are rich in Rāga bhāva and Sāhitya bhāva. His three scholarly Swarajātis are well known as three gems. Goddess Mīnākṣi of Madurai was also eulogized by him with nine compositions, which are known as Navaratnamālika. Chāputā7as are seen to be used in plenty for his compositions. He was the one who came up with viloma chāpu (4+3) for the first time. His compositions are popularly famous particularly because of their rhythmic excellence. Swarasāhitya and swarākcaras embellish his compositions. He is seen to have utilized quite a few rare rāgas like Manji, Ahiri, Kalgada, Chintāmaṇi, etc. Śyāma Śāstri is believed to have composed nearly three hundred compositions. But only around fifty compositions have been found out so far.

Tyāgarāja, whose period was between 1767 and 1847, is known to have composed about one thousand compositions. Nearly seven hundred and fifty of his kritis are seen to have been published. His compositions are both simple and scholarly. A large number of Rāgas were ushered by him in to popularly use ones. He was a devotee of Lord Rama. His compositions are in Telugu and Sanskrit, most of them in Telugu. He composed many Samudāyakritis (group music) such as Ghana Rāga Pañcaratna, kritis and many Pañcaratna

group musics like, Kovur, Lālgudi, Tiruvaṭṭiyūr and Srīraṅgam Pañcaratna. He has also composed the groups of Utsava Sampradāya compositions, Divyanāma Saṅkīrtanas, Upacāra compositions, which suits well for congregational singing. He used Deśādi and Madhyādi Tāḷas for a few of his compositions. Saṅgatis, Multiple Caraṇas and Atīta-Anāgata Eduppus, are considered as his contributions to the form of composition. He is credited with the composition of three beautiful musical operas - Prahlāda Bhakti Vijayam, Nowka Caritram and Srī Sīta Rāma Vijayam.

Muthuswāmi Dīkṣitar, who lived during period between 1775 and 1835 AD, was the youngest of Trinity. He was a Srī Vidyāupāsaka. Because of this reason most of his compositions were those eulogizing Mother Goddess. He is seen to have many composition on Śaivite and Vaiṣṇavite deities, whom he visited during his pilgrimages. His scholarly compositions speak volumes about his in-depth knowledge of Indian philosophy, Jyotiṣa, Tantrāśāstra and Hindu Culture and traditions. All his compositions are in Sanskrit language and the literary content of his compositions are of a lofty level which prove to be a little tough for a layman to grasp. The compositions can be said to be excellent. They are seen to contain musical and literary gems similar to swarākcaras, different types of Mudras, Samaṣṭi Caraṇa, Madhyama Kāla Sāhityas, Yati-Prāsas, etc. Ragas of Asampūrṇa Meḷa Paddhati composed by Venkaṭa Makhi exist to this day because of the Dīkṣitar compositions, where Rāga mudras are well built in by the great Dīkṣitar. Dīkṣitar was an expert in composing

group Kritis of a very high standard. It is seen that Dīkṣitar composed thirteen such group compositions in total. A few excellent ones among them as illustration, which also manifest the depth and width of his knowledge, are Navagraha Kritis (Astrology), Kamalāmba Navāvaraṇa (Tantra Śāstra), Pancabhūta liṅga kritis (Hindu Philosophy) and Tyāgarāja Vibhakti Kritis (yoga). He is also seen to have composed Maṇipravālas and exquisite Rāgamālikas.

Swāti Tirunāl Mahārāja, who lived during the period between 1813 and 1847 AD was a highly gifted musician and composer and was the king of the erstwhile Travancore kingdom. He patronized music actively. In his royal assembly talented scholars, musicians and artists were seen in abundance. Various types of compositions like Varṇa, Kriti, Jāwali, Tillāna, Bhajans in a variety of languages came out of his expertise. North Indian musical forms like Dhruvad, Khyāl, etc. also formed a part of his compositions. He was an erudite and a highly gifted personality who composed musical operas like Kucelopākhyāna and Ajāmilopākhyāna. His Navarātri Kriti, Navavidha Bhakti Kriti are highly popular.

Subbarāma Dīkṣitar, grandson of Bālu Swāmi Dīkṣitar, was highly gifted and scholarly. He excelled as a composer and an expert in music. Saṅgīta Sampradāya Pradarśini was a book of authoritative nature published by him in the year 1903. Though this invaluable work he is seen to have carried out invaluable service to Karṇāṭic music by preserving the Dīkṣitar tradition including Asampūrṇa Meḷa Paddhati of Venkaṭāmakhi. Sampradāya Pradarśini is a collection of

Rāgalakṣaṇas, Lakṣaṇagītas, Varṇas, Kritis and Rāgamālikas. This text also inclusive of a few compositions of the other pre-trinity legendary composers. All of Muthuswāmi Dīkṣitar's Kritis with their original notation have been provided in a systematic way, starting from the 1st meḷa and its Janya Rāgas until the seventy second meḷa. It is a voluminous work having 1700 pages. This text also depicts the life history of seventy six musicians / composers. Subbarama Dīkṣitar was a also a great musician and composer. He has composed scholarly compositions in Ragas like Ānanda Bhairavi, Surati and many more. He is also seen to have composed many Varṇas and Rāgamālikas. He is accredited with the authorship of the text named Prathamābhyāsam on music. He also composed a Tamil Drama named Vaḷḷi Bhāratam.

In the present days efforts are on to search and find out old musical compositions, treatises, texts on musicology, etc which are published which will surely be of a great help to teachers and students alike. A number of innovations can be seen in Karṇāṭic music. It is noteworthy that concert singing has become popular. Manodharmasaṅgīta, Rāgam Tānam, Pallavi, etc came to be the prime point of attraction in a concert. Of great importance is the fact that music started assuming significance as a Pure Art form. Violin has emerged as an inevitable accompaniment in Karṇāṭic music concerts. Vīṇa and the other musical instruments have taken up novel techniques of tuning, fingering etc. to improve their tonal quality and Gamaka embellishments. Consequent to the new innovations and advancements in the field of science and

technology, electronic media revamped the entire field of music so that all aspects of music can be stored in audio or visual medium.

To conclude, the evolution of Indian music can be said to be a smooth and continuous record of contributions by the stalwarts in the field of music. It remains a fact that music in the chanting of Vedic hymns is truly the fundamental principle which proved to be the prime cause and motivation behind the evolution of music into a fine art as seen today. All these present-day technical advancements aside, Karṇāṭic music is seen to flourish profusely valuing and respecting the traditional framework in which it evolved with a touch of spirituality in it.

Notes and References

1. "The musical octave is said to have evolved from the elaborate and elongated chants of the Sāmaveda, based on these basic swaras. Siksha is the subject that deals with phonetics and pronunciation. Nārādīya śikṣa elaborates the nature of swaras, both Vedic chants and the octave." Naradiya Siksha 1.2.1, interpreted by Sohanlal Verma, Motilal Banarsidass, Delhi, 1980.
2. Maurice Winternitz (2008). *History of Indian Literature Vol 3* (Original in German published in 1922, translated into English by VS Sarma, 1981). New Delhi: Motilal Banarsidass.
3. Dhruva Vīṇa and Cala Vīṇa are two types of thirty six different types of Vīṇas in the evolution of music in India. In these, "the settings and tuning may be fixed or adjusted by loosening the pegs. To perform Dhruva from fixed and Cala with loosened pegs such that the second string and first string coincide".

Chaudhuri, Vimalakānta Roy, *The Dictionary of Hindustani Classical Music*. Motilal Banarsidass, Delhi, 2000.

4. "Saṅgīta Ratnākara was authored by Śārṅgadeva. Sections 3 to 8 of the first chapter gives a detailed description of nāda (sound), svara (tone), śruti (microinterval), gramas (primary scales), murcchanas (derivative scales), varṇa (color), jāti (mode), alaṅkara (embellishment), giti (singing styles), meters and other basic musical concepts." C. Kunhan Raja (1945), *Saṅgītaratnākara of Śārṅgadeva*, Vol 1 – Chapter 1, Adyar Library, pages 6-9, 45-175.
5. "*Caturdaṇḍīprakāśikā*, is a treatise written in Sanskrit language, authored by Venkatamakhia famous musicologist, in the 17th century AD. It introduced a theoretical meḷakarta system to classify and organize ragas in the Karnātic music tradition of India." Mela System, *The Oxford Encyclopedia of the Music of India*, Retrieved 7 September 2018.

Body and Soul in Śrī Śaṅkarācārya's Vivekacūḍāmaṇi

Dr. Sajna S.

Abstract

Advaitavedānta is truly the Science of Life. Advaita philosophy was founded by the great philosopher and scholar Śrī Śaṅkarācārya. The study of Śaṅkarācārya explains a different opinion on whether the soul and the body are two, that the body is perishable and the soul is imperishable. In Śaṅkarācārya's view, the body means something that does not exist in the world eternally. The truth is that liberation is not just knowing with the intellect. This study is based on the topic of Śaṅkarācārya's Advaita work Vivekacūḍāmaṇi and the textual method is used for the article. Advaitavedānta is truly the Science of Life. This study, trying to find out the external existence of soul. This study is based on Śaṅkarācārya's Advaita book Vivekacūḍāmaṇi and hence it can be said that this is mostly a textual article.

Key Words

Viveka, Ātmā, Kośa, Annamaya, Prāṇamaya, Manomaya, Vijñānamaya.

Introduction

Śankara the great scholar of Vedānta was born at Kaladi in Kerala. He was the son of Śivaguru and Aryamba. There are various opinions about his actual birth date. The generally accepted date is 788 A.D. and he is supposed to have departed his life in 820 A.D. He travelled all over India and propagated Advaita and Śāstras. His contributions to Sanskrit language is immense. Śāṅkarācārya is known as Adi Śāṅkara. He was a man who had a deep knowledge of Vedānta. He established four maths. Badrinath, Dwaraka, Puri, and Sriṅgeri are those four maths. One of the greatest texts he has written as an introduction to Advaita philosophy is "Vivekacūḍāmaṇi". It reveals the entire theory of Vedānta. He was very literate and at a very young age, he had acquired profound knowledge of the Vedas, Vedāṅgas, and Śāstras. Although he lived for only 32 years, his contribution to Indian philosophy during this time is inestimable. The truth is that he transcended caste and religion and developed Advaita as a vision to find the Supreme Soul. Dvaitam, Viṣiṣṭadvaitam, and Advaitam are discussed under the name of Vedānta, but Advaita is accepted by all as the ultimate Vedānta. Sree Śāṅkarācārya wrote commentaries on the Bhāgavad Gītā, Upaniṣads, and Brahma Sūtras. He travelled to different parts of India, and spread Advaita Vedānta among the people. He attained samādhi in Kedarnath.

The Vivekacūḍāmaṇi is one of best teachings of Advaita philosophy. It consists of 580 verses in Sanskrit. It teaches self – realisation methods and the power of soul in a detailed

manner. Vivekacūḍāmaṇi vividly explains the qualities of an enlightened human being. The paths of self-knowledge — Annamayakośa, Prāṇamayakośa, Manomayakośa, Vijñānamayakośa.

Annamayakośa

देहोऽयमन्नभवनोऽन्नमयस्तु कोश-
 श्चान्नेन जीवति विनश्यति तद्विहीनः।
 त्वक्चर्ममांसरुधिरास्थिपुरीषराशि-
 नायं स्वयं भवितुमर्हति नित्यशुद्धः॥

The body is something that originates from food and survives with food and perishes without food. That is, the body is created by food. It is not possible to define the body as the soul, because this body is made up of bones, flesh, feces, blood, and skin. This body is called Annamayakośa. It is said that the origin of this body is the food eaten by the parents. If that body is to survive, we keep feeding it again. It means that birth and survival are all dependent on food. The body is full of impurities that sustain these. Thus, we cannot consider the eternal and impure Annamayakośa as the eternal and pure soul. The body is something that does not exist before birth and after death. Moreover, it is also characterized by moment-to-moment changes. Vivekacūḍāmaṇi indicates the decaying state of the body. In other words, this shows the unnecessary attention of considering the body and the soul as the same. It does not exist before birth and after death. But Śaṅkarācārya spoke of it only as a mere impermanent phenomenon born of food and perishing when it ceases to be fed.

Śāṅkarācārya has clearly given the reasons in Vivekacūḍāmaṇi for what reason the body cannot be transformed into the soul. Even if a hand or a leg is lost, the body remains. Human life also exists, and the strength of the organs is not lost. Looking at it that way, the body is something that can be controlled by others. If so, how can it be soul, he asks. We find many examples in Vivekacūḍāmaṇi that he cannot be considered body as a soul. Man can live with artificial organs. That means we can artificially implant any other organs to replace the lost organs and live as before. He makes it clear through various verses that the body is a bony nest filled with excrement and flesh and it is not possible for the body to be completely separate from all of it. The body is impure and the soul is pure. A fool thinks that I am in this body composed of skin, flesh, bones, excrement, waste, and water, but no one realizes that 'I am a soul' completely different from this finite body. Thus, we can say that only one who has experienced the bliss of this disembodied soul has attained liberation. It is clear that if you want to experience peace, you can know it only through the soul, but not through the body. Even those who are scholars who know science well, the more they are attached to the body's senses, the more their intellect, the ego, expands. Thus, they do not have any kind of knowledge about the liberation of the soul. That is, no one can get salvation just by knowing the science.

In the mirror we see as a reflection, we have the sense that it is not us. Because our subconscious and conscious minds both agree that we see only a reflection of the real us.

Here we feel that 'I am the body'. In other words, it is not me who sees in the mirror, but he teaches us that the ego consciousness that 'I am the one standing in front of the mirror' should be changed first. One has to recognize this body with the soul as one's own reflection like the reflection seen in a mirror, which means that there should be no interest or desire in this body. Man's attachment and love for the body make him sad. A person who realizes that he is not the body, but the soul, can eliminate the root cause of sadness. Those who think that they are the body are not freed from the sorrows of birth and death. Therefore, destroy this inner feeling with scientific awareness such as listening, thinking, and determination. Just as the ignorant person has self-awareness of the body, a scholar has proper awareness of the soul without the body. Having clarified what Annamayakośa is and how it is related to the soul, now comes the understanding of Prāṇamayakośa after Annamaya.

Prāṇamayakośa

Describing Annamayakośa, Prāṇa is explained. It is Prāṇamayakośam that sustains Prāṇa. But we cannot call it soul. Earlier, the soul is not Prāṇa. Prāṇa exists because the reflection of the soul is in us. That is why the part without Prāṇa movement is unconscious even though it is natural. It is completely wrong to say that the soul is a living cell because it breathes. Śrī Śaṅkara establishes that soul and Prāṇamayakośam are different. The air passing through is the same as the air outside.

It is not possible to say that the air that sustains our soul moves within us as a soul; moreover, that air never has the capacity to experience pleasure or pain. Like air, Prāṇa is active as it moves in during inhalation and out during exhalation. That is, the karma of Prāṇa begins at the time of birth. Similarly, that journey ends with death. While we are breathing while we are sleeping, Prāṇa is not aware of anything going on around us. Manomayakośa is the combination of the senses and the mind. These are the reasons for the difference between 'I' and 'mine'. Similarly, as long as Prāṇamayakośa exists within us, we are able to do all this. The Manomayakośa is actually the imaginative mind and the sense organs that enable us to perceive and experience things like hearing, sight, taste, touch, and smell.

Manomayakośa

ज्ञानेन्द्रियाणि च मनश्च मनोमयः स्यात्
 कोशो ममाहमिति वस्तुविकल्पहेतुः।
 संज्ञादिभेदकलनाकलितो बलीयां-
 स्तत्पूर्वकोशमनुपूर्य विजृम्भते यः॥

The mind and the sense organs with a notion of 'I and Mine, is the mind sheath and it is known by different modification. It is very powerful and permeates the other two kośas and exists beyond them.

Manomayakośa is a combination of the senses and our mind. Śaṅkarācārya describes the power of Manomayakośa as follows: There is plenty of wood and ghee and there is a person

to burn it, so the fire will always burn without being extinguished. Similarly, when our mind and senses come together, they cannot sit idle even for a time, because the mind is imaginative, through which many things can be imagined and seen through imagination. That is, the mind jumps like a monkey from one place to another and cannot stay firmly in any place because the mind is always accompanied by these senses. Śaṅkarācārya says that there is no ignorance separate from the mind. Because the mind is the cause of all the relationships in this world, and ignorance is caused by the mind. Śaṅkarācārya explains that if the mind is destroyed, then everything can be understood as destroyed. That is, the mind gives us many living memories during sleep.

It is because the mind is there that it can be experienced. In this dream state without external subjects, the mind imagines and experiences it with its own power. In the waking state, the mind creates everything. While sleeping, the mind creates in dream form and in the waking state in the real form. That is why this world or this world itself is a form or a creation of the mind. This entire world is the creation of the mind. The mind creates a universe with its inherent natural inquiry and genius. Life exists but it seems as if there is no consumer to experience it. The same is true when awake and asleep. It is the experience of all human beings that the world is not felt when the mind is absorbed in the imagination during sleep. He knows everything both in dreams and in awakening stage. Therefore, it can be said that the world of the bound man is only a conception of the mind, that is, if we look at

it in the ultimate sense, then it must be said that there is no origin or end in this world. Śrī Śaṅkara asserts that the universe is merely a conception of the mind. During deep sleep, when the mind thinks about each image in turn, various kinds of imagination and creation take place. He clarifies that whether the mind wanders in dreams or in the waking world, there are activities in the world. But when the mind is completely devoid of imagination, there is no world in it. Therefore, he says that the mind is something that creates this world, that is, the world is only a creation of the mind.

The cloud is moved by the influence of the wind and the wind keeps the cloud free from the rain. That is, it is the mind that gives connection or freedom from it. He clarifies that just as the wind brings the cloud and the wind dispels the cloud, the mind gives connection and gives mokṣa. It is clear that the mind is the reason for the human being to have bandha or mokṣa. That is to say, mokṣa can be achieved only when there is a pure mind. A mind tainted by the Rajo tamo qualities like lust, anger, greed, and sorrow will always be totally polluted. If a pure mind is formed by strong wisdom and intense self-restraint, it becomes the cause of mokṣa. Therefore, for one who is intelligent and wants mokṣa, the first thing to do is to strengthen the mind with aversion and wisdom. Naturally, lust, anger, and greed bind the mind more tightly and hinder salvation. When various qualities are mixed in the mind, it is not possible for the mind to be pure with wisdom and firmness at any time. In other words, salvation is never possible until the mind is pure. There are many

subjects around us that we know through our senses, but whoever is brave and wants salvation, he should withdraw his mind without getting involved in those subjects.

Vijñānamayakośa

बुद्धिबुद्धीन्द्रियैः सार्धं सवृत्तिः कर्तृलक्षणः।

विज्ञानमयकोशः स्यात्पुंसः संसारकारणम्॥

The intellect with thoughts and organs on knowledge, with a notion of doership is Vijñānamayakośa which is the cause for the transmigration for the Jīva.

Vijñānamayakośa is made up of the five senses and the intellect. Manomayakośa looks almost the same but the functions of both are different i.e., the intellect thinks more things and decides with clarity, whereas the mind creates more things by imagining. It is the intellect that determines a thing, and when we look at it in this way, the light of life, which is the reflection of the Supreme Soul, is reflected in the intellect. So, Manomayakośa and Vijñānamayakośa carry two different karmic paths. When we say life, we have pride in the body and without intelligence it is not possible to understand or think about it. I am human, I feel, I see, and each of these activities is understood as the soul experiencing the body. Thus, Vijñānamayakośa is the creator of all activities, worldly, material, and spiritual, with the pride that I am. Buddhi may seem to have a beginning, but it is eternal. That is, it is for this reason that the sign of the Supreme Soul is established in Buddhi. The experiences of happiness and sorrow are the karmas of the knowledge body. The waking

state, dream state, and sleep state are all the dharma of Vijñānamayakośa. This is to say that the most creative things belong to Vijñānamaya.

Conclusion

It is clear that the mind is the cause of all ties and bindings; therefore, it is indeed the mind that hinders men from knowing the all-knowing pure soul well. Because this mind has the thought of body and senses and fills us with the thought of I and mine and binds us and prevents us from knowing true wisdom. The Supreme Soul is eternally uniform, in fact, Satchidānanda Swarūpa and eternally pure. The self is omnipresent but also the intellect, by comparison, we see the soul as separate from itself as we see the pots as separate from the soil. Whether we call it by many names, whether it is a pot or any other material made from soil, it is actually soil. In the same way, all the time we attribute diversity to the Ātman without knowing the Ātman. All the world and all the living beings are living in this world under the delusion of this mind. Therefore, those who want salvation must keep their mind as pure as possible. Mukti is something that only those who have a pure mind can get. Whoever wants mokṣa, must first do the deed of removing the impurities of the mind. Thus, the so-called Mukti is easily attained when the mind becomes pure. In Vivekacūḍmaṇi, Śaṅkarācārya makes it clear that one should advance by constantly practising Sravaṇa- Manana - Nidhinyāśana with a great focus on Brahman, eliminating all interest in the subject and abandoning all karmas. He who is extremely attached to the body can't

be liberated. He who doesn't have the notion of 'I' in the body or in other objects, he is a Jīvanmukta. he who has found his self to be the Brahman and understanding.

Bondage and liberation are created by māya. Perception of presence or absence on a thing is the attribute on the intellect, not the eternally present self.

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Ideological Beauty of Bharatārṇava in Bharatanāṭyam

Reshma N. S.

यतो हस्तस्ततो दृष्टिः यतो दृष्टिस्ततो मनः।
यतो मनस्ततो भावः यतो भावस्ततो रसः॥¹

This particular sloka by Nandikeshwara expresses the entire spectrum of Nāṭya - āṅgika - vācika - āhārya - Sātvika -

Śuddhanṛtta (or dance in its purest form) involves Āṅgikābhinaya (gestural acting) following a set of fixed rules. The essence of the term "Nṛtta", (formed from the root word "Nṛtta") is extricated in the following statement made by Dhanañjaya, author of *Daśarūpaka*: “ताललयाश्रितं नृत्यम्”².

“तालः कालक्रियामानम्” - इत्यमरः³ ॥

Tālaṃ is the unit of chronologies of Saṃjñā expressed as Laghu dhruṭaṃ anudruṭaṃ and so on. Action is the result of the transaction of tāla. For instance, there are actions such as clapping the hands together or counting on our fingers, which illustrates this.

“गीतं वाद्यं तथा नृत्तं यतस्ताले प्रतिष्ठितम्”⁴, claims Sarṅgharadeva, illustrating the significance of tāla. Amarasimhan in *Amarakośa* defines laya thus: “लयो विनाशे संश्लेषे साम्ये तौर्यत्रिके मतं.”⁵

The word laya means "to hold together." Laya is a state where postures, steps and actions are in an equilibrium state.

Hence "dance", which is dependent on tāla and laya is ordered based on well-defined yardsticks and both continue to exist in a state of equilibrium. Their synchronization is similar to the way a word and its meaning are entangled together.

Bharatanāṭyam: Evolution⁶

Kapila Vatsyayan traced four stages in the evolution/history of dance:

1. Evidence concerning the earliest forms of dance can be obtained from the pictures and engravings found in the proto-historic caves of India.
2. From 2 BC to 9 AD, many Buddhist stūpas were built like in Bharhut, Sanchi, Bhaja, Amaravat, Nagarjunkonda, Ajantha, Ellora, Bhaja, Bhubaneshwar, Kashmir and Orissa. These stūpas were storehouses of information regarding dance forms practised during this era.
3. The third stage spans from 11 AD to 18 AD. This was a period when mural paintings and stūpas could be amply found. Many early and late medieval monuments were also built during this time.

4. The final stage begins from the eighteenth or nineteenth century and extends upto the contemporary age.

Bharatanāṭyam is among the most ancient dance forms of India, that is practised even today. Popularly referred to as "poetry in motion", Bharatanāṭyam that has its origin in the Southern part of India in the dance forms "dāsiyāṭṭam or sadīrṭṭam". These later got evolved into its present form.

The word "Bharata" means "actor."

“धुर्यवदेको यस्मादुद्धरेदनेकभूमिकायुक्तः
भाण्डगृहोपकरणैर्नाट्यं भरतो भवेत्तस्मात्”⁷ ॥ N.S. 35.91

Like a person in charge, Bharata performs every role, employing vādyas (musical instruments). Eminent dancer Sharadathanayan asserts that Bharata presents the nature of characters belonging to different stature, age, period and gestures by making use of bhāṣā (language), Varṇa (costumes) and Upakaraṇa (properties). Another prominent dancer Dhanañjaya expresses four meanings to the word 'Bharata':

1. It is called so because it was rendered by Bharata
2. Based on expansion of the word "bharata"; "bha" stands for 'bhāva' (emotions), "ra" stands for "rāga" (melody), and "ta" stands for "tāla" (rhythm). Bharata is thus defined as the harmonious blend of "bhāva-rāga- tāla."
3. भारं त्रायति भरतः, which means "he who banishes distress is called Bharata".
4. Because he originated from the land of Bharata.

Bharatanāṭyam is widely recognized as a dance form that is a blend of bhāva- rāga- tāla. Though dance as an art form flourished in the fourteenth century, it was seriously threatened in the fifteenth century. It got revived towards the end of the fifteenth century and the beginning of the sixteenth century. Over the ages, its practitioners and other scholars brought many modifications to this art form. As more and more women from the upper strata of society began learning dance, it expanded into mainstream society.

Bharatanāṭyam reached its present state of glory due to the efforts of famous musicians called 'Thanjavur Brothers', namely – Chinnayya, Ponnayya, Sivanandam and Vadivelu. Later, Bharatanāṭyam evolved many different Pāṇi-s (traditions) under various gurus. Thanjavur Pāṇi, Panthanelloor Pāṇi, Melattoor Pāṇi, Uzhavoor Pāṇi, Mysore Pāṇi and Kanjeeपुरam Pāṇi are some of the noteworthy traditions of Bharatanāṭyam.

Notable Sangam literature, like *Cilappatikāram* and *Maṇimegalai* has references to dance forms. In *Cilappatikāram*, dance is referred to as "Kūtt." *Bharatarnava*, *Abhinayadarpaṇa* and *Nāṭyaśāstra* are other texts that have laid great influences on Bharatanāṭyam.

Dancers such as Rukmani Devi Arundale, Balasaraswathy, K.N. Dandhayudhapani, Thanjavur Rao, Kamala Lakshman, Vijayanthimala, Leela Samson, E V Chandrashekhara, Padma Subrahmanian, Chithra Vishweshwaran, Mrinalini and Dhananjayan contributed a lot to the growth of Bharatanāṭyam. Other talents such as Nattuvam Paramasivan, Guru

Chandrasekhar, Indirabhai Thankachi, Velukutty Bhagavathar and Shucheendram M M Pillai also helped in expanding this art form in Kerala.

Texts on the Scientific Study of Dance

Cilappatikāram by Ilango Adikal, *Nāṭyaśāstra* by Bharatamuni, *Abhinavabhāratī* by Abhinavagupta, *Abhinaya Darpaṇa* and *Bharatārṇava* by Nandikeśa, *Saṅgītaratnākaram* by Śarṅgadeva, *Nṛttaratnāvalī* by Jayasenapati, *Saṅgītamrinavali* by Devendra, *Abhinaya Candrika* by Maheshwara Mahapatra, *Balaramabhāratam* and *Hastalakṣaṇadīpikā* by Karthikathirunnal, are prominent texts on the art of dance. Among this, *Nāṭyaśāstra*, *Abhinaya Darpaṇa* and *Bharatārṇava* together form the foundation of almost all Indian classical dances.

Based on the daśarūpakas, Bharata composed *Nāṭyaśāstra* focusing his attention more on abhinaya (acting). It contains discourses on all art forms including dance, music, sculpture, musical instruments and painting. Every aspect of dance is explained in the work in thirty-six chapters.

अस्य शाखा च नृत्तं च तथैवाङ्कुर एव च ।

वस्तन्व्याभिनयस्येह विज्ञेयानि प्रयोक्तृभिः⁸ ॥ N.S.8.13

In *Nāṭyaśāstra*, dance is included as an accompaniment to Nāṭya. From this, it is made clear that nritta cannot be isolated from Nāṭya. The basic gestures and other practices are clearly stated in *Nāṭyaśāstra*.

Bharatārṇavam by Nandikeśa exists solely as a treatise on Śuddhanṛtta. This work, comprising of fifteen chapters, discusses in vivid detail, all the scientific aspects of dance. *Abhinaya Darpaṇa* is another work by Nandikeśa where the focus is on Āṅgikābhinaya. This work is dedicated entirely to dance.

Nandikeśwara

Nandikeśwara was not merely an exponent of dance and music, he was also a prominent scholar of Śaivadarśanaṃ, Mīmāṃdarśanaṃ Kāmashāstra, and Rasaśāstra. He was known by many names such as Nandikeśwara, Nandikeśa, Nandeeśa, Nandi, Nandibharata, Nandikeśana, Shailadi and Thandu.

Even today, there are mere speculations about his life and times. However, the works were supposedly written by him are available to the modern public. According to Dr Manmohana Ghosh, Nandikeśa was a North Indian who lived sometime in the first or third century. Poet Ramakrishna believes that Nandikeśa's lifetime was before the composition of *Nāṭyaśāstra*. Anandakumāraswāmikal speculates that Nandikeśa might have been a Kashmiri pundit well-versed in Mīmāṃsa and Śaivadarśanaṃ.

Bharatārṇava

Bharatārṇava, composed by Nandikeśa is a phenomenal work that exists as a foundation for dance or Śuddhanṛtta. This particular work comprising of around 800 slokas in 15 chapters has a special significance as a scientific treatise on dance. The

text explores in detail various elements of dance such as Hastamudra-s (gestures), Dṛṣṭibheda-s (eye-glances), Śirobheda-s (movements of the head), Pāda-bhedhās (movements of the feet), Sthānakas (postures), Karaṇa-s and Aṅgahara-s, Since tāla is the basis of Tauryatrīka, by extension tāla is considered the foundation of dance, and hence this work goes on to explore 108 different types of tāla-s in a detailed manner.

Another peculiarity of this work lies the way it associates each tāla with specific rasa-s. *Bharatārṇava* was able to combine the agility of Tāṇḍava and the transience of lāsya in a feasible way. As a result, the dancer can standardize a precise movement of hands and feet, induce more beauty to their body parts, induce discipline by using Tālaprakaraṇa-s.

आस्येनालम्बयेद्गीतं हस्तेनार्थप्रदर्शनम्
 चक्षुर्भ्यां भावयेद्भावं पादाभ्यां तालनिर्णयः ।
 यतो हस्तस्ततो दृष्टिः यतो दृष्टिस्ततो मनः
 यतो मनस्ततो भावः यतो भावस्ततो रसः^१ ॥

To recite songs with their facial expressions, meanings with their hands, express emotion with their eyes and determine tāla with their feet. The śloka stating how this can be achieved explains that the eye must accompany the hands, the bhāva must accompany the eye and the rasa must accompany the bhāva, is an oft-quoted śloka of *Bharatārṇava*.

All Saṅketa-s (Techniques) that are essential for maintaining elegant body language and visual beauty and

progression of these sublime emotions resulting from these are discussed in detail in the *Bharatārṇava*, which ends with the four primary sounds of dance, namely "Thathai-tom-nam". This work explains all scientific aspects essential for the perfection of dance. The author of *Bharatārṇava* was able to portray the allure of dance— which in itself is a fusion of music and tāla – successfully, confining it to the exact frameworks of scientific discourse.

Techniques

1. Aṭavukal:

They are the basic units of dance. From fixing one's foot firmly on the ground in a posture like Aramaṇḍala to Aṅgahārā-s (basic dance-sequences), Aṭavukal are categorized. It is these Aṭavukal that determine the nature of basic movements in Śuddhanṛtta of Bharatanāṭyam. In Bharatanāṭyam, there are thirteen types of Aṭav, like Taṭṭaṭav and Nāṭṭaṭav. The first adavu of Bharatanāṭyam is Taṭṭaṭav (which means "to strike"). They are eight in number. The collus are recited as "thai-thai" is called collukemm. Each aṭav is arranged in the increasing order of karacaraṇas. The use of appropriate body parts is a significant aspect of Bharatanāṭyam. Śarīraprakaṭana-s (performances with the body) using aṭav plays an important role in expanding the beauty of āṅgikābhinaya. The proper use of Aṅgopāṅgapratyaṅga (precise movements of the body parts) is learnt from Kaḷari. Therefore, the proper study of scientific treatises like *Bharatārṇava* that gives importance to Āṅgikābhinaya is extremely paramount to a dancer.

Bharatanāṭyam. Spinning is lolanam. In Bharatanāṭyam, the act of rotating around the stage with "dhithay-dhithay" jati, as well as rotation from a fixed point on the stage comes under lolanam movement. Pādabhedas play a major role in arranging dance based on tāla. Apart from these, there are other padabhedas like añcitam - kuñcitam, which are mentioned in *Bharatārṇava*. Among these, a particular pādabheda called Saman is widely used in Bharatanāṭyam. Samanila is used when dance begins when it ends and acting out Jāti-s. In the beginning of nāṭya, Sthānaka-s, Puṣpāñjali nṛtta and Samanila has great significance.

यथास्थानस्थितः पादः समाभिध इतीरितः ।
नाट्यारम्भे स्थानके च पुष्पाञ्जल्यादिनर्तने¹⁰ ॥

3. Hand:

Mudra-s are quite important in dance. They play a great role in communicating ideas in nāṭya. According to *Bharatārṇava* hasta-s can be divided into two groups: Saṃyukta – Asaṃyukta. Those mudras expressed using both hands are called Saṃyukta-s and those expressed with a single hand are called Asaṃyukta-s. There are 27 Asaṃyukta mudras like Patāka and tripataka, These are detailed in the first chapter of *Bharatārṇava*. In the second chapter, 16 asaṃyuktha mudras are mentioned. Apart from these, the text mentions other hasta-s like nrittahasta and devatahasta. The same mudras appear in *Nāṭyaśāstra* and *Abhinaya Darpaṇa*. All the mudras mentioned in *Bharatārṇava* are used in Bharatanāṭyam.

Alapallavaṃ, which is referred to as alapadmam in Nāṭyaśāstra is a mudra that is used aplenty in Śuddhanṛtta of Bharatanāṭyam. Nṛttahasta is mentioned in the third chapter of *Bharatārṇava*. Mayooram, Patāka and dholam are generously used in Śuddhanṛtta of Bharatanāṭyam. Nāṭyārambha nilā is the basic posture. Apart from Nāṭyārambha nilā Lokadharmi Nāṭyadharmi gramya mudras are also used in Bharatanāṭyam.

4. Eye:

In the sloka चक्षुर्भ्यां भावयेद्भावं ।, Nandikeśa proclaims that the bhāvas must accompany the eye leading to the generation of rasa. Eyes are pivotal elements in dance. In the fourth chapter of *Bharatārṇavam*, dṛṣṭiḥ (vision is divided into three: rasadrṣṭiḥ (of eight types), Sthāyībhāvadrṣṭiḥ (also of eight types) and vyabhicārabhāvadrṣṭiḥ (of 20 types). All these variations of dṛṣṭiḥ are used in Bharatanāṭyam. For instance, the dṛṣṭiḥ pralohitam is used to express fear. Pralohitam involves looking at both corners of the eye rapidly.

5. Head:

There are 19 types of Śirobheda-s like धुतम्, विधुतम् and अवधुतम् as mentioned in *Bharatārṇava*. All of these are used in Bharatanāṭyam. The most frequently used Śirobheda-s to generate elegance in Bharatanāṭyam is jerking the neck towards both sides. In the eighth chapter of *Bharatārṇava*, this is referred to as parivāhitam. This is used in alarippu, a type of Śuddhanṛtta in Bharatanāṭyam.

6. Aṅgahārā:

Aṅgahārā-s are embellishments to the performer. There are around 32 Aṅgahārā-s mentioned in the ninth chapter of *Bharatārṇava* like ललित and विक्रमश्चैव. Aṭav is the smallest units of dance. The still postures in dance are called Sthānaka-s. Aṭav and Sthānaka-s are together called karana-s. There are 108 karana-s according to *Nāṭyaśāstra* (there are stone inscriptions of these in Naṭarājakṣetra of Thanjavur). Eight to nine karana-s combine to form one Aṅgahārā. There are 32 Aṅgahārā-s mentioned in *Bharatārṇava*. The work is notable for associating each Aṅgahārā to one particular rasa. Jati-s of Tāṇḍava are contained in the thirteenth chapter of *Bharatārṇava*, which is "Saptalāsyaprakaraṇa." Main jatis are mayūrajati, Krishna jati, sāra (deer) jati, gajajati, simhajati and śukajati. The same jati-s are used in Bharatanāṭyam. We can find these in dances Mayūra alaripp and Gajendramokṣa. Similarly, almost all scientific aspects of Bharatanāṭyam can be found in this particular work.

Rasānubhūti-s the essence of appreciation experienced in different ways. This acts as the core of every act of appreciation. Whenever bhāvas are expressed through motion in accompaniment to musical tāla, dance is created. Dance thus becomes an act of savouring based on bhāva rāga tāla.

Only a dancer who has in-depth knowledge on the organization of tāla and can relish it will be able to indulge in an organic presentation of dance. Rules of Śuddhanṛtta that are contained in most classical dances are to be separated and

presented with the help of Āṅgikābhinaya to obtain a resonance between the body and the embodiment. This is how dance can be appreciated by both the dancer as well as the Sahṛdaya (audience).

Tāla is a power that transcends the human senses. Music can be understood as its auditory source of power and dance its source of meaning. Hence, to understand and appreciate dance completely, tālabodha, a basic knowledge of Śuddhanṛtta and bhāvarāga-s are essential.

While scientific treatises such as this are useful to the dance student as a theoretical text, it also acts as a handbook that can help Sahṛdaya to appreciate the art form completely. Bharatanāṭyam holds together the dance, dancer and the Sahṛdaya and paves way for the appreciation of rasa. Each scientific treatise on dance should thus function as an entity that holds together these three elements and guides posterity towards a better appreciation of art.

Reference and Notes

1. यतो हस्तस्ततो दृष्टिः अनुबन्ध - page 491
2. ताललयाश्रितं नृत्तम् - दशरूपकम्, धनञ्जयः chapt.1, page 10
3. तालः कालक्रियामानम् - अमरकोशः, अमरकसिंहः page 172
4. गीतं वाद्यं तथा नृत्तं यतस्ताले प्रतिष्ठितम् - सङ्गीतरत्नाकरम्, शार्ङ्गदेवः
5. लयो विनाशे संश्लेषे साम्ये तौर्यत्रिके मतं - अमरकोशम्, अमरकसिंहः page 173
6. Classical Indian Dance in literature and Arts by Kapila Vatsyayan page 5,6

7. धुर्यवदेको यस्मादुद्धरेदनेकभूमिकायुक्तः।
भाण्डगृहोपकरणैर्नाट्यं भरतो भवेत्तस्मात्।। नाट्यशास्त्रम् - Chap.35 भरतमुनिः
8. अस्य शाखा च नृत्तं - नाट्यशास्त्रम् - भरतमुनिः chapt 8 sloka 13
9. आस्येनालम्बयेद्गीतं हस्तेनार्थप्रदर्शनम्
चक्षुर्भ्यां भावयेद्भावं पादाभ्यां तालनिर्णयः।
यतो हस्तस्ततो दृष्टिर्यतो दृष्टिस्ततो मनः
यतो मनस्ततो भावः यतो भावस्ततो रसः।। - भरतार्णवम् - नन्दिकेश्वरः page 491
10. यथास्थानस्थितः पादः समाभिध इतीरितः
नाट्यारंभे स्थानके च पुष्पाञ्जल्यादिनर्तने।। - भरतार्णवम् - नन्दिकेश्वरः Chapt.4,
page 14

Role of Vedāᅅga to Interpret Āyurvedic Manuscripts w.s.r. *Manoramā Yoga*

Dr. Pooja N

Abstract

Medical Manuscriptology has gained attention in the current era. The primary step of conservation is successful; however, the edition and translation of such manuscripts are the need of the hour. In this process the application of knowledge of Vedāᅅgas goes hand in hand. Its significance has been highlighted by citing examples from Manoramā Yoga – 17th century paper manuscript dealing with formulations for various diseases. Thus, this work establishes the importance of *Vedāᅅgas* in Medical Manuscriptology and the need to work towards integrating them to preserve, yield optimum results and make the manuscripts available to the community at large.

Introduction

Manuscripts are the treasure house and pride of a country but these treasure houses of knowledge are getting destroyed

and neglected with change of time. Hence it becomes our prime responsibility to save and pass on the knowledge hidden in these manuscripts to the present and upcoming generation. This can be done by study of the medical manuscripts. All the Indian sciences have branched out from Vedas and find their root in them. To connect these links and understand all the aspects of works related to Ayurveda, we need to use the right tools. Thus, to overcome this hurdle, knowledge and application of the *Vedāṅga* in the study of medical manuscripts is the need of the hour. To elicit the same example of *Manoramā Yoga* – a 17th century unique ayurvedic paper manuscript is taken.

Methodology

The editing of *Manoramā Yoga* was carried out. The knowledge of Vedāṅgas was applied to interpret and edit the manuscript. The same is elicited through examples.

Background and Discussion

Paniniya Śikṣā narrates two verses on the importance of *Vedāṅga* which describe Veda as a *Puruṣa* having six limbs representing six *Vedāṅgas*. *Śikṣā* (phonetics or pronunciation) as his nose, *Kalpa* (rituals/instructions) are his two arms, *Vyākaraṇa* (Grammar) is his mouth, *Nirukta* (etymology) are his ears, *Chandas* (meter) are his two feet and *Jyotiṣa* (Astronomy & Astrology) are his eyes. Just as the body cannot function without its motor and sense organs, *Āyurveda* learning is futile without the application of *Vedāṅga*. These six tools made available to us are relevant even today but are

not prioritised. They are viewed only as a branch and thus its application is limited. Therefore, the society needs to realise the importance of all the *Vedāṅga* and work towards integrating them to yield results.

Manoramā Yoga manuscript is procured from the manuscript conservation centre— Acharya Shri Kailasa Sagar Suri Gyanmandir, Koba, Gujarat. It is a paper manuscript with 12 folios, 346 verses written horizontally from left to right with black ink in old Devanagari script and Sanskrit language. It is not divided into chapters. Only formulations for various diseases are mentioned, but does not include all the eight branches. During the process of its editing the need to apply knowledge of Vedāṅgas became essential.

Vyākaraṇa and Nirukta

While *Vyākaraṇa* teaches us how words are formed, *Nirukta* complements *Vyākaraṇa* and explains the meaning of the word based on its root. Without this, the proper and exact scientific exploration of Āyurvedic knowledge is impossible. These two components play a vital role in the translation phase of manuscript. The following verses from *Manoramā Yoga* highlights their importance. For example: "*khadirāmalakānisakuñajalaṃ, ajamāiṇi khaṃḍacayaṃ ca yugaṃ, hara ānana locana vedacatuḥ, kṛtacūrṇamidaṃ rudhirāmaharaṃ (123)*" – here the phrase '*hara ānana locana vedacatuḥ*' needs to be interpreted as *hara ānana, hara locana, vedacatuḥ* which are indicating the quantity of drugs to be taken respectively in the formulation. Here if knowledge of

samāsa is not applied, meaning cannot be derived (Varadaraja). Another verse "*viśvoṣadhisamādeyā, sarvajvaraharo rasah, pathyaṃ dadyāt mukuṣṭasya, kṛsarāṃ taṃdulaisah (143)*"— here the term '*sama*' can mean equal or along with (Kantadev). Here it is apt to consider the meaning as along with. Another verse "*taruṇyasu mātula pūrvamukhaṃ, karabadhnaḥjaṭā jvaranāśakaraṃ, girikarṇikamūlakare grahaṇaṃ, karabaddha ikāhika dvāditijaṃ (341)*"- In this verse the terms '*taruṇi*' and '*kara*' are peculiar. Both are in *saptamī vibhakti* (Varadaraja). '*taruṇi*' can mean young, tender, sun etc (Kantadev). Here it is apt to consider it as the synonym of sun and interpret it as the *Nakṣatra* related to the planet sun, which may be *Kṛttikā*, *Uttarāṣāḍha* or *Uttaraphālguni*. Based on context and order of the verse the apt interpretation of the term is 'in *Uttaraphālguni Nakṣatra*'. Next the term '*kara*' can be understood as profit, loan, offering, hand, etc (Kāntadev). Here its synonym '*hasta*' is considered and interpreted as 'in *Hasta Nakṣatra*'. These meanings can be understood only by the application of *Vyākaraṇa*, *Nirukta* and also *Jyotiṣa*.

Śikṣā

Śikṣā describes the rules to fix the parameters of pronunciation. This also contributes to identify the languages used by the author in a manuscript based on the pattern of letters placed. This pattern on applying the place of articulation throws light on the region and time period of the author and manuscripts. In *Manoramā Yoga* the influence of Prākṛta is inferred by the following examples - *naśya* - *nasya* (6), *sira* - *śira* (5), *cikiśā* - *cikitsā* (8)-(Varadaraja). Also influence of

regional language is understood by usage of local names for the drugs. For example, words like *lasaṇam*, *lhasaṇa* for *laśunaṃ* (10, 11) and *maṇasalla* for *manaśilāḥ* (22). The local name usage maybe similar to Rajasthani.

Chandas

Chandas sets the appropriate rhythm thus helping to memorise the text and promote the oral learning tradition. In the field of Medical Manuscriptology they contribute at various phases. They can help to understand the expertise of the author. In the phase of editing, the knowledge of *Chandas* helps to delete or add letters to get the most appropriate edition with minimum copies. It also helps to interpret the unclear or missing letters in the verses thus contributing extensively to editing and translation of the manuscripts. In *Manoramā Yoga* the component *Chandas* helped to interpret the letter and identify discrepancies in the writing by the scribe. For example: '*lehośnigdhamayatām kṣapayārkadugdhai, _mūtrachāgalaghṛtamapi saptavārān, cūrṇakṛtam rucikamaṣṭaśatācaścamaṣṇam, sarvesamānamiraca kṣaya nāśayaṃti* (174)'. The following verse is identified to be written in '*Vasanta tilakāchandas*', due to the features like presence of 14 letters in one pāda, pause after 8th and last letter in each pāda and the 1st, 2nd, 4th, 8th, 11th, 13th and 14th syllables are long while other are short (Mishra). The missing letter in the verse should abide the following criteria – it is single syllable; 1st syllable thus should be long syllable but *laghu* letter. Also, among the various types of *mutra* mentioned in Āyurveda classics the most appropriate letter would be 'go'.

It satisfies the criteria of chandas and the Āyurveda concept of types of milk, which will contribute to the practical application of the same.

Kalpa

Kalpasutras mention rules for sacrifices and other ceremonies. From the perspective of Manuscriptology can be applied based on the subject matter with an intent to contribute in the translation or complete understanding of the verses. The term '*Kalpa*' means '*vidhi*' which expresses the meanings instructions/ rules or sequence/order. It may also be understood as a measure of time, has 14 varieties and may also mean '*vikalpa*' implying the variety of medicine preparations. (Kantadev). *Manoramā Yoga* deals with various formulations for diseases. In this context '*Kalpa*' will include the knowledge of standard rules for preparing *kaṣāya*, *cūrṇa* etc. detailed in texts like Śāraṅgadhara Saṃhitā. '*Kalpa*' also helps to understand the relevance of order of mention of drugs which may signify its part used, quantity or order in which they need to be added while preparing the medicine. For example: "*viṣaṭaṃkaṇanepālā, hiṃgalo krama marditaṃ, niṃburasena guṭikā*", in this verse the term '*krama*' signifies the order of taking the drugs for trituration. Also, few contexts in manuscript highlight the role of *Daivavyapāśraya*. For example, "*pitārabha sitārkajamā grahaṇaṃ, pratimākṛta tasya vināyakayaṃ*" Here to understand the practical application the instructions to prepare a *pratimā* (statue) and method of doing *arcanā* should be known.

Jyotiṣa

Jyotiṣa is the science that explains the movement of planets and their influence on human body activities. It supports both to diagnose and control diseases. Both the sciences acknowledge and explicate the role of *karma* as a root cause for the disease. This manuscript includes two sections titled '*Vandākalpa*' and '*Nakṣatralpa*' dealing with various formulations in which collection of drugs or its indication depends on the *Nakṣatra* in which it is collected. Few instances to interpret the constellation names are: '*antaka dṛṣya kuśāmapī vandā*' – Here the term '*antaka*' is understood as the synonym for Lord Yama, who is the lord of *bharaṇī nakṣatra* (Rāman) ; '*saumyabha valkaka vanda grhītam*' – here *saumyabha* denotes one which belongs to group of *Saumya*. It can either mean planet ie the moon or the lord Soma. There are three *nakṣatras* under the planet moon ie - *Rohiṇī*, *Hasta*, *Śrāvaṇa*. The lord Soma rules the star *Mṛgaśīrśa* (Rāman). Based on order of stars and context, the meaning of *saumyabha Mṛgaśīrśa Nakṣatra*. In the verse '*maitre vandaka nimba vṛkṣa balakṛta pītaṃ payam sarkarā*' - '*maitra*' refers to star ruled by Lord *Mitra* which is *Anurādhā nakṣatra* (Rāman). Thus, the knowledge of basic elements of astrological science like the zodiac, planets, constellations and presiding deity proved essential to analyse and decode the terminologies used in these sections.

Conclusion

To interpret the word meanings according to context in the manuscript *Vyākaraṇa* and *Nirukta* play a vital role. *Śikṣā*

helped to identify the influence of *Prākᅇᅇta* and other regional languages. With the aid of *Chandas*, efforts were put to interpret missing letters, unclear letters or omission of letters. *Jyotiᅇa* helped to infer the details and relevance of '*Vandākalpa*' and '*Nakᅇatrakalpa*' sections in the manuscript. The relation between the planets, constellations and presiding deity was analysed to infer this section. *Kalpa* guided to interpret instructions to prepare formulations, follow the sequence and apply them practically.

This highlights the importance of *Vedāᅅgas* and the need to work towards integrating them to preserve, yield optimum results and make the manuscripts available to the community at large.

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श्रीमद्देवीभागवतमहापुराणे प्रतिपादितं धर्मस्य पादचतुष्टयम्

डा. धनञ्जय वासुदेव द्विवेदी

धारणार्थकात् 'धृ' धातोः 'मन्' प्रत्यये कृते सति धर्मशब्दः सिद्ध्यति । महाभारतानुसारं जगद्धारकतत्त्वानि एव धर्माः । वस्तुतो यानि तत्त्वानि अथवा ये सार्वभौमसिद्धान्ताः जगत् धारयन्ति त एव धर्माः । धर्मैर्गैव मानवो मानवतामुपैति । यदि मानवे मानवतैव नास्ति तदा नास्ति स मानवः । धर्महीनो हि मानवः पशुर्मन्यते । आहारनिद्राभयमैथुनादिकं तु मनुष्येषु पशुषु चोभयोरपि सामान्यमेव । अस्ति खलु कश्चिद् विशिष्टो भावः यो हि मानवं पशोर्विशिनष्टि सोऽयं धर्म एव ।

श्रुतिप्रतिपादितधर्मस्य व्याख्यां कुर्वन् श्रीमद्देवीभागवतं कथयति यद् धर्मस्य चत्वारः पादाः भवन्ति-सत्यं शौचं दया दानञ्चेति । एतैर्विना धर्मस्य स्थितिरसम्भवास्ति-

धर्मस्य प्रथमः पादः सत्यमेतच्छ्रुतेर्वचः ।

द्वितीयस्तु तथा शौचं दया पादस्तृतीयकः ॥

दानं पादश्चतुर्थश्च पुराणज्ञा वदन्ति वै ।

तैर्विहीनः कथं धर्मस्तिष्ठेदिह सुसम्मतः ॥^१

सत्यं तु धर्मस्य मूलमेवास्ति ।^२ सत्यं च तदस्ति येन प्राणिनां पीडा हानिश्च

न स्यात्। तत्सत्यं सत्यं नास्ति यद् हिंसान्वितमस्ति। दयायुक्तमनृतमपि सत्यमेव। येन नराणां हितं भवति तदेव सत्यम्।^३

जगति सत्यमेवेश्वरोऽस्ति सत्यमेव धर्मस्याधारोऽस्ति। इदमेव सर्वस्य मूलमस्ति। सत्यात् किमपि उत्कृष्टं पदं नास्ति। तपसो दानस्य यज्ञादीनाञ्चाश्रयः सत्यमेव। तस्मात् सदा सत्यस्यावलम्बनं कर्तव्यम्-

सत्यमेवेश्वरो लोके सत्ये धर्मः सदाश्रितः।

सत्यमूलानि सर्वाणि सत्यान्नास्ति परं पदम्॥

दत्तमिष्टं हुतं चैव तप्तानि च तपांसि च।

वेदाः सत्यप्रतिष्ठानास्तस्मात्सत्यपरो भवेत्॥^४

धर्मस्य द्वितीयः पादः शौचम्। कस्यापि धार्मिककृत्यसम्पादनार्थं सर्वविधपवित्रता प्रथमा आवश्यकता वर्तते। शुभकर्मसम्पादने मनसः शुद्धिर्नितरामावश्यकी। अत एव धार्मिककर्मप्रारम्भात् प्रागेवोच्यते- ॐ अपवित्रः पवित्रो वा सर्वावस्थाङ्गतोऽपि वा यः स्मरेत् पुण्डरीकाक्षं स बाह्याभ्यन्तरः शुचिः। शुभकर्मसम्पादने मनसः शुद्धिः नितरामावश्यकी। अत्र श्रुतिः कथयति-

यत्प्रज्ञानमुत चेतो धृतिश्च यज्ज्योतिरन्तरमृतं प्रजासु।

यस्मात्र ऋते किञ्चन्कर्म क्रियते तन्मे मनः शिवसङ्कल्पमस्तु॥

यस्य मनो सर्वथा विमलं भवति स एव शुभकर्मानुष्ठास्य सम्यक्फलमाप्नोति। कलुषितमनसा यत्कर्मसम्पाद्यते तस्य यथार्थफलं नैवावाप्यते-

मनोऽतिनिर्मलं यस्य स सम्यक्फलभाग्भवेत्॥

तस्मिन् विकारयुक्ते तु न यथार्थफलं लभेत्॥^५

कस्मिन्नपि कर्मणि अर्थस्यावश्यकता भवति। द्रव्यं विना किमपि कर्तुं न शक्यते। अतो द्रव्यशुद्धिरपि परमावश्यकती अस्ति। शुभकर्मसम्पादनस्य तदैव वाञ्छितफलमवाप्यते यदा तत्कर्म न्यायार्जितेन अद्रोहेणार्जितेन च द्रव्येण सम्पाद्यते। द्रोहेणार्जितेन द्रव्येण यत् शुभकर्म सम्पाद्यते तेन विपरीतमेव फलम्-

प्रथमं द्रव्यशुद्धिश्च द्रष्टव्या विबुधैः किल॥

अद्रोहेणार्जितं द्रव्यं प्रशस्तं धर्मकर्मणि।

द्रोहार्जितेन द्रव्येण यत्करोति शुभं नरः॥

विपरीतं भवेत्तत्तु फलकाले नृपोत्तम।^६

शुभकर्मसम्पादने आचार्याणाम् ऋत्विजादीनामपि शुद्धिः परमावश्यकती अस्ति। यदि तेऽपि अपिवत्रा भवेयुः तत्कर्मणः यथाफलं नैवावाप्यते। अतस्तेऽपि विमलमनसः स्युः। एवमेव देशकालक्रियादीनामपि शुद्धिरावश्यकती। स्वाभिवृद्ध्यै शत्रूणां नाशमुद्दिश्य यत्कर्मसम्पाद्यते तत्कर्मणोऽपि अन्तिमपरिणामो विपरीत एव विलोक्यते-

कर्तारः कर्मणां सर्वे आचार्यऋत्विजादयः॥

स्युः विशुद्धमनसस्तदा पूर्णं भवेत्फलम्।

देशकालक्रियाद्रव्यकर्तृणां शुद्धता यदि॥

मन्त्राणां च तदा पूर्णं कर्मणां फलमश्नुते।

शत्रुनाशमुद्दिश्य स्ववृद्धिं परमां तथा॥

करोति सुकृतं तद्विपरीतं भवेत्किल।^७

अस्माकं संस्कृतौ सदाचारस्य सर्वाधिकमहत्त्वपूर्णस्थानमस्ति। सदाचारी सर्वत्र समाद्रियते सदाचारविमुखश्च विद्वानपि निन्द्यते। षड्भ्रङ्गैरधीता अपि वेदा आचारहीनं न पुनन्ति। एतादृशमाचारभ्रष्टं जनं मृत्युकाले अधीनानि छन्दांसि तथैव परित्यजन्ति यथा समुपजातपक्षाः पक्षिणो नीडमुत्सृजन्ति-

**आचारहीनं न पुनन्ति वेदा यदप्यधीताः सह षड्भ्रङ्गैः।
छन्दांस्येनं मृत्युकाले त्यजन्ति नीडं शकुन्ता इव जातपक्षाः॥^{१८}**

ब्राह्मे मुहूर्ते उत्थाय सर्वैः सदाचारस्य पालनं कर्तव्यं रात्रेरन्तिमयामे वेदाभ्यासः करणीयः। पुनः किञ्चित्कालमिष्टदेवतायाश्चिन्तनं करणीयम्। एतेन मनुष्यो जीवन्मुक्तः सञ्जायते।^{१९} परन्तु अत्रापि स्मरणीयमिदमस्ति यद् बाह्याभ्यन्तरशुद्धिः सदाचारस्य प्रधानमङ्गमस्ति। तद्विना सदाचारस्य किमपि महत्त्वं नास्ति। अत एवास्माकं श्रीमद्भागवतं सदाचारस्य विशदनिरूपणेन सहैव बाह्याभ्यन्तरशुद्धेरपि विस्तृतविधिं विवृणोति। मलमूत्रस्य कुत्र कथं च त्यागः करणीयः पात्रादीनां मार्जनं कथं करणीयं पदप्रक्षालनस्य दन्तधावनस्य स्नानस्य च किं महत्त्वमस्तीति सर्वं विशदं निरूपितमस्त्यस्माकं पुराणे।^{२०} अस्नातस्य पुरुषस्य सर्वाः शुभा अपि क्रियाः विफलाः सञ्जायन्ते। तस्मात् प्रतिदिनं प्रातःकाले स्नानं करणीयम्-

अस्नातस्य क्रियाः सर्वा भवन्ति विफला यतः।

तस्मात्प्रातश्चरेत्स्नानं नित्यमेव दिने दिने॥^{२१}

श्रीमद्देवीभागवते निरूपितः शौचस्य विधिः वैज्ञानिकः। वस्तुतो यावत्कालं शास्त्रोक्तविधिना शरीरस्य शुद्धिर्न क्रियते तावत्कालं मनः स्वस्थं भवितुं नार्हति। मलिनमनसि कुत्सितवासनानामसद्विचारणामाविर्भावो भवति।

धर्मस्य तृतीयः पादो दया। इह खल्वव्याहतपरिवृत्तिशालिनि जगति कस्यापि सर्वदैकावस्थायामेवावस्थितिर्नितरामसम्भवा। रात्रिविषयोरिव सुखदुःखयोः समुपस्थितिः कस्याविदिता। महाशक्तिसम्पन्ना लोकोत्तरप्रभावसंयुक्ता अपि सुखदुःखपर्यायनियमतिक्रमिमुमशक्ताः। अतः संकटापन्नेषु जनेषु आर्तानामार्तिनाशने यत्पुण्यं भवति तद् यज्ञादीनामनुष्ठानेनापि भवितुं नार्हति। भयभीतानां दीनानामुपकारेण यत्पुण्यमवाप्यते तत्केनाप्यन्यकर्मणा नहि-

आर्तस्य रक्षणे पुण्यं यज्ञाधिकमुदाहृतम् ।

भयत्रस्तस्य दीनस्य विशेषफलदं स्मृतम् ॥^{१२}

अतः सन्तः सततं दयालवो भवन्ति । महान्तो हि दयालवः ।^{१३} महान्तो जनाः कस्त्र्णावस्त्र्णालयाः भवन्ति । कस्त्र्णागारत्वेनैव ते पारयन्तोऽन्यदुःखसन्ततिं दृग्गोचरतामानेतुं दयापराः सञ्जायन्ते । उक्तञ्च कस्त्र्णाद्री हि सर्वस्य सन्तोऽकारणबान्धवाः इति । सुस्वभावसम्पन्ना हि ते आत्मनः प्रतिकूलानि परेषां न समाचरोदिति लक्ष्यमनुवर्तमाना अनुभवति हि मूर्ध्ना पादपस्तीव्रमुष्णं शमयति परितापं छायया संश्रितानाम् इत्युक्तेरादर्शीभूता नानाविधयातना आत्मनानुभूयापि सततं कस्त्र्णापराः परहितानुष्ठानतत्पराश्च भवन्ति । दया धर्मस्यात्यन्तबलिष्ठभावोऽस्ति । दययैव प्रेरिताः तपःस्वाध्यायपरायणाः निरीहा अपि ऋषयो विश्वकल्याणार्थं बहुविधशास्त्राणि प्रणीतवन्तः । यदि दया न भवेत् तर्हि अद्य अस्मत्समक्षं सन्मार्गप्रवर्तकानां परमकल्याणविधायकानां ज्ञानस्वरूपाणां विविधशास्त्राणां दर्शनमपि न स्यात् । वस्तुतो दयायामेव मानवजीवनस्य साफल्यं निहितमस्ति । यो हि आत्मजे गुरौ भृत्यवर्गे दीने बन्धुवर्गे च दयां न करोति तस्य जीवनं व्यर्थम् । अत एवोक्तं श्रीमद्देवीभागवते-

दया सर्वत्र कर्तव्या दैवाधीनमिदं जगत् ।

ईर्ष्यया किं नृपश्रेष्ठ यद्भाव्यं तद्भविष्यति ॥^{१४}

महात्मनः स्वभावतः परमदयालवो भवन्ति । ते स्वारीनपि क्षमन्ते । वस्तुतः क्षमा दयायाः प्रमुखमङ्गमस्ति । महर्षिः वाल्मीकिः क्षमायाः महत्त्वं प्रतिष्ठापयन् कथयति-

क्षमा दानं क्षमा यज्ञः क्षमा सत्यं हि पुत्रिकाः ॥

क्षमा यशः क्षमा धर्मः क्षमया निष्ठितं जगत् ॥^{१५}

धर्मस्य चतुर्थः पादः दानम् । दानमात्मकल्याणस्य सुदृढसाधनमस्ति । दानेन हृदि अवर्णनीयानन्दस्य परमसन्तोषस्य चानुभवो भवति । अनेन शत्रुताया विपक्षताया विद्वेषस्य द्वैतभावस्य ईर्ष्यायाः मात्सर्यस्यासहिष्णुतायाः लोभस्य क्रोधमोहकामादिसकलदुर्गुणानाञ्च विनाशो भूत्वा प्रेम्णः विश्वबन्धुत्वस्य सर्वजनकल्याणादिसकलसदाचाराणां च प्रादुर्भावो भवति । श्रुतिः प्रतिपादयति यद् दानशीला जना अनायासेनैव परमपदस्याधिकारिणः सञ्जायन्ते । श्रीमद्देवीभागवते प्रतिपादितमस्ति यद् यो ब्राह्मणाय भक्तिपूर्वकं गृहं ददाति स गृहरेणुप्रमाणाब्दं यावद् विष्णुलोके महीयते । यो भारतवर्षे सर्वभूताय तडागस्य दानं करोति स जनलोके गत्वा बहुकालपर्यन्तं सुखपूर्वकं निवासं करोति । वापीदानेन ततः शतगुणं फलमवाप्यते । तडागस्य वाप्या वा प्रदानेन यत्पुण्यं प्राप्यते तत्पुण्यं तयोर्जीर्णोद्दारेणाप्यवाप्यते । यः सर्वभूतये पुष्पोद्यानं ददाति स ध्रुवलोको महीयते । यो विमानं दोलमन्दिरं च हरये समर्पयति स मन्वन्तरं यावत् विष्णुलोके गत्वा मोदते । शिबिकादानेन तदर्धं फलं प्राप्यते । पूर्वस्मिन् जन्मनि यद् दत्तमस्ति तदेवास्मिन् जन्मनि उपलभ्यते ।^{१६}

ब्राह्मणेभ्योऽन्नप्रदाता अन्नप्रमाणवर्षाणि यावत् शिवलोके महीयते । अन्नदानं परमदानमस्ति । अस्य तुलनायां न तु किमपि दानमासीत् न वर्तते न वा भविष्यति । अन्येषां वस्तूनां दाने कालस्य पात्रस्य च परीक्षाया आवश्यकता भवति । परन्तु अन्नदाने न पात्रस्य परीक्षा भवति न वा कालनियमस्य पालनस्यावश्यकता भवति । यस्मै कस्मै यत्र कुत्रापि यस्मिन् कस्मिन् वा समयेऽन्नदानं परमकल्याणाय कल्पते-

अन्नदानं च विप्राय यः करोति च भारते ।

अन्नप्रमाणवर्षं च शिवलोके महीयते ।।

अन्नदानं महादानमन्येभ्योऽपि करोति यः ।

अन्नदानप्रमाणं च शिवलोके महीयते ।।

अन्नदानात्परं दानं न भूतं न भविष्यति ।

नात्र पात्रपरीक्षा स्यान्न कालनियमः क्वचित् ॥^{१७}

निष्कर्षतः कथयितुं शक्यते यद् धर्मस्य चत्वारः पादाः वैयक्तिकस्य सामाजिकस्य लौकिकस्य पारलौकिकस्य कल्याणस्य साधकाः सन्ति । धर्मपादेभ्यः अन्तःकरणस्य शुद्धिर्भवति सात्त्विकगुणानाञ्च विकासः भवति । सर्वे भवन्तु सुखिनः सर्वे सन्तु निरामयाः-इति धर्मस्याधारः ।

सन्दर्भसङ्केताः

१. श्रीमद्देवीभागवते-४/४/१४-१५
२. तत्रैव-४/४/२३
३. तत्रैव-३/११/३६ ।
४. श्रीमद्वाल्मीकिरामायणे-२/१०९/१३-१४
५. श्रीमद्देवीभागवते-४/४/४३-४४
६. तत्रैव-४/४/४१-४३
७. तत्रैव-४/४/४४-४७
८. तत्रैव-११/२/१
९. तत्रैव-११/२/२-४
१०. तत्रैव-११/२/६-३३
११. तत्रैव-११/३/७
१२. तत्रैव-३/१५/५७
१३. तत्रैव-३/२२/४२
१४. तत्रैव-३/१७/२८
१५. श्रीमद्वाल्मीकीयरामायणे-१/३३/८
१६. श्रीमद्देवीभागवते-९/२९/५०-६५
१७. तत्रैव-९/३०/२-४

दक्षिणामूर्तिस्तोत्रदिशा जगन्मिथ्यात्वविचारः आत्मस्वरूपविचारश्च

डा. श्रीजित् टी.जी.

श्रीदक्षिणामूर्तिनामकमिदं प्रसिद्धं स्तोत्रं शङ्कराचार्येण कृतमस्ति। इयञ्च रचना स्तोत्रग्रन्थसरण्यामायाति। शङ्कराचार्यस्य ग्रन्थरचनापद्धतिस्तावत् मुख्यतया चतुर्विधा उपलभ्यते। तथा हि भाष्यग्रन्थः, प्रकरणग्रन्थः, तन्त्रग्रन्थः, स्तोत्रग्रन्थश्च। ब्रह्मसूत्रभाष्यादीनां भाष्येऽन्तर्भावः विवेकचूडामण्यादीनां प्रकरणे च। एवं सौन्दर्यलहरी तन्त्रग्रन्थेऽन्तर्भवति।

दक्षिणामूर्त्यष्टकमित्यपरनामधेयं स्तोत्रमिदं दशश्लोकघटितमस्ति। यद्यपि श्लोकसङ्ख्याविषये दशाऽष्टादशभेदेन विप्रतिपत्तरस्ति तथाऽपि दशश्लोका इत्यत्र सर्वसम्मतिरस्ति। अपि च दक्षिणामूर्तिस्तोत्रोपर्युपलब्धं प्रसिद्धं वार्तिकं यदस्ति मानसोल्लासनामधेयं शङ्कराचार्यशिष्येणैव सुरेश्वराचार्येण कृतं तदपि दशश्लोकानाश्रित्यैवेति दशश्लोका एव इत्यत्र प्रामाणं भवति। दक्षिणामूर्तिरित्यत्र दक्षिणाशब्दः दिग्विषयः तथा सामर्थ्यविषयश्च। स्तोत्रलक्षितः मूर्तिः दक्षिणादिगभिमुखा भवतीति दिग्विषये। सृष्ट्यादिषु दक्षिणा मूर्तिरिति सामर्थ्यविषये च। प्रबन्धोऽयं स्तोत्रस्यास्य तात्पर्यं प्रकाशयन्तं सुरेश्वराचार्यकृतमानसोल्लासवार्तिकमाश्रित्य विचार्यते।

स्तोत्रव्याजेन वेदान्तस्य मर्मभूताः विषयाः उल्लिखिता अत्र। स्तोत्रगतेन प्रथमेन श्लोकेन विश्वस्य ब्रह्मणि अध्यस्तत्वमुक्तम्। द्वितीयेन श्लोकेन ब्रह्मणः जगत्कारणत्वं प्रतिपाद्यते। तृतीयेन अपुनरावृत्तिरूपं मोक्षं परमेश्वरसाक्षात्करेणैव लभतेति वर्णितम्। चतुर्थेन श्लोकेन आत्मचैतन्येनैव प्रपञ्चोऽयं प्रकाशयतेत्युक्तम्। मायाविलासव्यामोहः तत्त्वबोधेनैव निवृत्तिमेतीति तदुत्तरत्र पञ्चमे श्लोके निरूपितम्। अवस्थात्रयेऽपि आत्मचैतन्यं अव्ययेन वर्ततेति षष्ठे श्लोके वर्णितम्। आत्मचैतन्यमेवाऽहमित्यन्तः स्फुरतीति सप्तमे उक्तम्। अवस्थात्रयसाक्षिणः चैतन्यस्यैव मायया जीवत्वमित्यष्टमे। जगतः ब्रह्मणोऽनन्यत्वस्य प्रतिपादनमस्ति नवमे। दशमे अस्य स्तवस्य सर्वात्मत्वं फलमिति कथ्यते।

विश्वस्य ब्रह्मणि अध्यस्तत्वम्

विश्वं दर्पणदृश्यमाननगरीतुल्यं निजान्तर्गतम्
 पश्यन्नात्मनि मायया बहिरिवोद्भूतं यथा निद्रया।
 यस्साक्षात्कुरुते प्रबोधसमये स्वात्मानमेवाद्वयम्
 तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये।।१।।

विश्वमिदं सत्येन भासमानं दर्पणदृश्यमाननगरीतुल्यमस्ति। यथा बहिरनुभूयमानं मनोहरं नगरं कस्मिंश्चित् आदर्शं प्रतिबिम्बते तथा बहिरनुभूयमानं जगदिदं वस्तुतः अन्तरेव वर्तते। मनोदर्पणे प्रतिबिम्बतेति। निजान्तर्गतं जगदेव सर्वैरनुभूयते, नतु स्वस्मिन्नन्तर्गतम्। अन्तर्विद्यमानं जगत् कथं वा बहिर्दृश्यते इति आशङ्कयामुच्यते यथा निद्रया इति। स्वप्नकाले अनुभूयमानं जगत् स्वस्मिन् साक्षिणि अध्यस्ततया भातीति वेदान्तसिद्धान्तः। स्वाप्नमिदं आन्तरं जगत् स्वस्माद्बहिरिव अनुभूयते। एवं स्वस्मिन्नध्यस्तं जाग्रत्प्रपञ्चोऽपि बहिः दृश्यते। स्वप्नदर्शनं अन्तरेव जातमिति प्रबोधकाले अवगन्तुं शक्यते। एवञ्च निजान्तर्गतमेव विश्वं निद्रया बहिर्विषयत्वेन

उद्भूतमिव पश्यन् जाग्रदवस्थायां स्वप्नोपलब्धप्रपञ्चरहितं स्वात्मानमेवाद्वयं साक्षात्कुरुते। स्वप्नकाले यः आत्मा स्वाध्यस्तविश्वदर्शनेन सद्भयः संसारीव लक्षितः स एव प्रबोधकाले विद्यया बाधितविश्वः स्वात्मानमेवाद्वयं साक्षात्कुरुतेति आशयः।

स्वप्नोपलब्धानां गजादिपदार्थानां चैतन्यातिरिक्ता स्वतन्त्रा काचित्सत्ता नास्ति, अध्यस्तपदार्थानां अधिष्ठानसत्तातिरिक्तसत्तायाः अभावात्। रज्जुसर्पस्थले आरोपितसर्पसत्ता न तदधिष्ठानरज्जुसत्तातो भिन्ना, किन्तु अभिन्ना एव। रज्ज्वभावे सर्पस्याप्यभावः इति। रज्जौ विद्यमाना सत्ता एव सर्पेऽपि भासते। स्वप्नप्रपञ्चे बाह्यविषयाणां प्राप्तिः नास्ति, तदुपलम्भकारणानामिन्द्रियाणाम् उपरतत्वात्। स यत्र प्रस्वपित्यस्य लोकस्य सर्वावतो मात्रामपादाय इति ^१श्रुतेः। अतः आरोपितानां स्वाप्नपदार्थानां सत्ता अधिष्ठानसत्तातो न पृथगिति कारणात् सर्वाधिष्ठानभूतात्मसत्तैव स्वप्ने सर्वस्यापि सत्ता।

एवं जाग्रदवस्थायां सर्वैरपि अनुभूयमानस्य प्रपञ्चस्य पृथक् स्वतन्त्रा काचित् सत्ता नास्ति। सर्वे पदार्थाः तदधिष्ठानात्मसत्तया एव सत्तावन्तः भवन्ति। स्वप्नस्थपदार्थानां ज्ञानं आत्मप्रकाशेनैव भवति। स्वस्यैव प्रकाशेन इतरेषां प्रकाशः नतु तेषां स्वयमेव प्रकाशत्वं जडत्वात्। ^२आत्मनैवायं ज्योतिषास्ते, ^३तमेव भान्तमनुभाति सर्वं तस्य भासा सर्वमिदं विभाति इति तत्र प्रमाणम्। स्वप्नपदार्थानां स्वतस्सत्ता एव नास्तीति तेषां स्वप्रकाशत्वं दूरनिरस्तमेव। निद्रायां येषां पदार्थानामनुभव आसीत् ते प्रबोधसमये नोपलभ्यन्ते। तथैव जाग्रत्काले यस्य प्रपञ्चस्य अनुभवोऽस्ति, उदिते ज्ञाने स चानुभवः नैव भविष्यति।

**बीजस्यान्तरिवाङ्कुरो जगदिदं प्राङ्निर्विकल्पं पुन-
र्मायाकल्पितदेशकालकलना वैचित्र्यचित्रीकृतम्।**

**मायावीव विजृम्भयत्यपि महायोगीव यः स्वेच्छया
तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ॥२॥**

सर्वैरपि अनुभूयमानं जगत् तदुत्पत्तेः पूर्वं निर्विकल्पमासीत्। इदानीं जगत् भोक्तृभोग्यादिरूपेण यद्यद्विकल्पसहितं दृश्यते तद्रहितं केवलमात्ममात्रमासीत्। तथा च श्रुतिः “सदेव सोम्येदमग्र आसीत्, आत्मा वा इदमेक एवाग्र आसीत्” इति।

बीजाङ्कुरदृष्टान्तः

जगत् सृष्टेः प्राक् कथमासीदिति बीजाङ्कुरदृष्टान्तेन प्रतिपाद्यते। लोके वृक्षः पल्लवपत्रपुष्पफलशाखादिभिः अत्यन्तं महान् सविकल्पको दृश्यते। किन्तु उत्पत्तेः प्राक् अयं वृक्षः बीजमात्रमासीत्। बीजावस्थायां पत्रपुष्पादिविकल्पाः न सन्ति, निर्विकल्पेन आसीत्। उत्पत्तेः पूर्वं बीजावस्था उत्पत्त्यनन्तरं वृक्षावस्था च। बीजमेव वृक्षरूपेण अभवत्। एवमेव इदं जगदपि सृष्टेः पूर्वं आत्ममात्रमासीत्। सृष्टेः पूर्वं यत् आत्मरूपेण आसीत् स आत्मैव इदानीं जगद्रूपेण वर्तते।

बाह्यसाधनं किञ्चिदाश्रित्यैव लोके कुलालादयः घटादिकमुत्पादयन्ति। सृष्टिपूर्वकाले आत्मा एव आसीदित्युक्तं, सृष्ट्यर्थं बाह्यं किञ्चित् साधनं नैव श्रूयते। अतः कथं जगतः उत्पत्तिरभवदित्याशङ्कायामुच्यते मायाकल्पितमिदं जगदिति। ईश्वरस्यानाद्यनिर्वचनीयमायाशक्त्युपहितस्य स्वेच्छामात्रेण जगदुत्पादकत्वम्।

योगिदृष्टान्तः

बीजात् वृक्षस्योत्पत्तिर्भवति, पुनः वृक्षात् बीजस्योत्पत्तिर्भवति। एवं परस्परकारणत्वेन परम्परा दृश्यते। एवं बीजानां वृक्षाणाञ्चानेकत्वं कल्पनीयं

भवति। तथैव दृष्टान्तोक्तरीत्या जगतः तत्कारणस्य परस्परकारणत्वं अनवस्था च स्यादिति शङ्का भवेत्। एतादृशशङ्कानिराकरणार्थमेव योगिदृष्टान्तस्य वर्णनम्। तदुक्तं मानसोल्लासवार्तिके विश्वामित्रादियोगिनः पूर्वं प्रयोजनमनुद्दिश्यैव स्वेच्छया सर्वभोगोपबृंहितं स्वर्गं निर्मितवन्तः। बाह्यं किञ्चित् साधनमनपेक्ष्यैव एतत्सर्वं ते कृतवन्तः। एवं सर्वस्वतन्त्रः अनन्तशक्तिमानीश्वरः स्वेच्छामात्रेण सकलं सृजत्यवति हन्ति च।

यस्यैव स्फुरणं सदात्मकमसत्कल्पार्थगं भासते
साक्षात्त्वमसीति वेदवचसा यो बोधयत्याश्रितान् ।
यत्साक्षात्करणाद्भवेन्न पुनरावृत्तिर्भवाम्भोनिधौ
तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ॥३॥

असत्कल्पार्थगं भासते

प्रत्यगभिन्नस्य परमेश्वरस्य स्वरूपभूतं स्फुरणमेव असत्तुल्यविविदादिपदार्थरूपेण प्रकाशते। असच्छब्देनानिर्वचनीयत्वरूपं मिथ्यात्वमिह विवक्षितं प्रपञ्चस्य शुक्तिरजतवत् दृष्टनष्टस्वरूपत्वात्। प्रत्यगभिन्नस्य परमेश्वरस्य स्फुरणेनैव जगत् प्रकाशते, नतु तस्य स्वतःप्रकाशत्वं जडत्वात्। जगति अनुभूयमानयोः सत्ताप्रकाशयोः अधिष्ठानं जगदिति सर्वे अज्ञानिनः चिन्तयन्ति। वस्तुतः जगतः अधिष्ठानभूतं यत् ब्रह्म अस्ति तन्निष्ठावेव। यथा रज्जौ आरोपितस्य सर्पस्य भानं सत्ता च तदधिष्ठानस्य रज्जुपदार्थस्य भवति नतु आरोपितस्य सर्पस्य। समारोपितस्य अधिष्ठानव्यतिरेकेण स्थितिर्नास्ति। आत्मनि तादात्म्याध्यासात् एव विषयगतसत्तास्फुरणम्। अतः दृश्यप्रपञ्चस्य आत्माधीनसत्तास्फूर्तिकत्वात् तत्र कल्पितत्वमवगम्यते। दर्पणं बिम्बव्यतिरिक्ततया उपलभ्यते किन्तु आत्मव्यतिरिक्ततया न घटाद्युपलब्धिरिति घटादेः पृथक्सत्ताराहित्यमवगम्यते। एवं स्वतस्सत्त्वप्रकाशरहितं जगत् तदधिष्ठानभूतात्मसत्ताप्रकाशाभ्यामेव

सत्ताप्रकाशवद्भवतीति तात्पर्यम्। जडत्वात् अस्य प्रपञ्चस्य मिथ्यात्वमपि बोध्यम्। एवञ्च विमतं मिथ्या जडत्वात् शुक्तिरूप्यवत् इत्यनुमानं सम्भवति। जडत्वञ्चात्र अस्वप्रकाशत्वं ज्ञेयम्। यो पुरुषः प्रपञ्चमिथ्यात्वमवगम्य परमेश्वरमवलम्बते सः तत्त्वमस्यादिवाक्यजन्याखण्डधीद्वारा अपुनावृत्तिरूपं^६ मोक्षमवाप्नोति।

**नानाच्छिद्रघटोदरस्थितमहादीपप्रभाभास्वरम्
ज्ञानं यस्य तु चक्षुरादिकरणद्वारा बहिस्स्पन्दते।
जानामीति तमेव भान्तमनुभात्येतत्समस्तं जगत्
तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ॥४॥**

अनेकरन्ध्रयुक्तस्य घटस्य अन्तः वर्तमानः महादीपः यथा रन्ध्रद्वारा बहिस्स्थितान् पदार्थान् प्रकाशयति। तथैव घटवदनेकच्छिद्रयुक्ते देहे अन्तःकरणे प्रतिबिम्बितं चैतन्यं चक्षुरादिकरणद्वारा बहिर्विषयदेशमागत्य तान् भासयति। तदा एव घटपटादिविषयान् अहं जानामीति व्यवहारः सम्पद्यते। घटमहं जानामीत्यत्र ज्ञानस्य विषयो भवति घटः। घटज्ञानस्य कारणं भवति आत्मप्रकाशः। अहमिदं जानामीति स्वीयप्रकाशेन घटादिसर्वमपि विषयं प्रकाशयन् यः स्वयं प्रकाशते तमनुसृत्य कृस्नोऽपि प्रपञ्चः^६ प्रकाशते। अतः प्रपञ्चः परप्रकाशयत्वादेव मिथ्या भवति। एवमेव विषयस्य सत्त्वमपि पराधीनमेव। यद्यत् सर्वदा नोपलभ्यते तत्सर्वं शुक्तिरजतादिवत्^७ स्वतन्त्रसत्ताहीनं भवति। स्वमते आरोपितस्य पदार्थस्य स्वतन्त्रा काचित् सत्ता नास्ति। अधिष्ठानगता सत्ता एव आरोपितपदार्थेऽपि आरोप्यते अथवा भासते। अधिष्ठानसत्तातिरिक्तायाः आरोपितसत्ताया अनङ्गीकारात्। तथापि घटः सन्निति प्रत्यक्षसिद्धः लौकिको व्यवहारः ब्रह्मैक्याध्यासादेव, ब्रह्मणः जगदध्यासाधिष्ठानत्वात्। ब्रह्मणः जगदुपादानत्वे^८ श्रुतिर्हि मानम्।

देहं प्राणमपीन्द्रियाण्यपि चलां बुद्धिं च शून्यं विदुः
 स्त्रीबालान्धजडोपमास्त्वहमिति भ्रान्ता भृशं वादिनः।
 मायाशक्तिविलासकल्पितमहाव्यामोहसंहारिणे
 तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ॥५॥

आत्मनोऽन्यत्र आत्मदृष्टिः

अल्पज्ञाः देहादिषु आत्मत्वबुद्धिं परिकल्पयन्ति। तत्र केचन प्राणस्य आत्मत्वं वदन्ति अन्ये तु चक्षुरादीन्द्रियाणामात्मत्वं वदन्ति, अपरे तु शून्यस्य च वदन्त्यात्मत्वम्। मायाशक्तिविलासात् आत्मनोऽन्यत्र सर्वत्रैव आत्मत्वं पश्यन्ति अविवेकिनः। एवञ्च अहम्पदवाच्याः देहप्राणादय इति एते चिन्तयन्ति। भ्रान्तिरियं परमेश्वरानुग्रहेणैव निवर्तते।

देहादीनामात्मत्वं कथञ्चिदपि नोपपद्यते पाषाणवदचेतनत्वात्। देहादयः परप्रकाश्याः जडाः सन्ति यथा पाषाणः। अतः जडत्वसामान्यात् देहादयः अनात्मान एव। मूर्च्छासुषुप्तिमरणावस्थासु देहः चैतन्यविहीनतया उपलभ्यतेति स आत्मव्यतिरिक्त इत्यवगम्यते। एवमिन्द्रियाण्यपि नात्मा करणत्वात्। चक्षुरादीन्द्रियाणि रूपादिग्रहणसाधनानि सन्तीति करणत्वात् तेषामनात्मत्वम्। इन्द्रियाणामात्मत्वाङ्गीकारे मूकोहं बधिरोहमित्यादिवाक्यं ये वदन्ति ते निरात्मका इति वक्तव्यमापतति, तन्नोपपद्यते। सुषुप्तौ ज्ञानाभावात् प्राणोऽपि नात्मा। बुद्ध्यादीनां संघात आत्मा इत्यप्यसङ्गतम्। विनष्टे कस्मिंश्चिदवयवे संघातनाशात् आत्मापि विनष्ट इत्यापातात्।

राहुग्रस्तदिवाकरेन्दुसदृशो मायासमाच्छादनात्
 सन्मात्रः करणोपसंहरणतो योऽभूत्सुषुप्तः पुमान्।
 प्रागस्वाप्समिति प्रबोधसमये यः प्रत्यभिज्ञायते
 तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ॥६॥

जीवस्य सन्ति खलु तिस्रः अवस्थाः। तथा च जाग्रत्स्वप्नसुषुप्तिनामधेयाः। सुषुप्तिकाले आत्मा सन्मात्रेणावतिष्ठते। तदा च विज्ञानहेतुभूतानि इन्द्रियाणि उपसंहृता इति कारणात् निर्विशेषेण भासते। सुषुप्तिकालेऽपि तस्य स्पष्टप्रकाशः नास्ति, मायायाः आवरणात्। यथा राहुग्रस्तौ सूर्यचन्द्रौ स्पष्टं न प्रकाशते। मायोपाधिकः सन्नेव सुषुप्तौ वर्तते। अयमेव मुक्तात्मनः सुषुप्तात्मनश्च भेदः। यद्यपि उभयत्राऽपि लयः ज्ञायते तथाऽपि सुषुप्तिलयः अविद्योपाधिसहितस्य आत्मनः मुक्तिलयस्तावत् अविद्योपाधिरहितस्य चेति विशेषः।

सूर्यचन्द्रयोः राहुणा ग्रस्तत्वेऽपि सत्त्वमस्ति। तच्च सर्वैरपि अनुभूयते। एवं सुषुप्तिकाले मायाग्रस्तस्य आत्मनः सत्त्वं केनाऽपि नोपलभ्यतेति तत्कालीनसत्त्वं कथमवगन्तुं शक्यतेति शङ्का जायेत। तन्निराकरणार्थमुक्तं सुप्तोत्थितस्य प्रागस्वाप्समिति स्मरणम्। सुषुप्त्यनन्तरं उत्थितः पुरुषः आत्मनः सुखस्वरूपत्वं स्मरति सुखमहमस्वाप्समिति। योऽहं अस्वाप्सं स इदानीं जागर्मीति प्रत्यभिज्ञा च भवति। नहि तदाननुभूतस्य प्रत्यभिज्ञानं सम्भवति।

बाल्यादिष्वपि जाग्रदादिषु तथा सर्वास्ववस्थास्वपि

व्यावृत्तास्वनुवर्त्तमानमहमित्यन्तःस्फुरन्तं सदा।

स्वात्मानं प्रकटीकरोति भजतां यो भद्रया मुद्रया

तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये।।७।।

बाल्यकौमारयौवनाद्यवस्थासु व्यावृत्तासु व्यक्तिः नैव भिद्यते। योऽहं पूर्वं बालः आसम् सोऽहमिदानीं बृद्धोऽस्मीति सर्वास्ववस्थासु अनुवर्त्तमानोऽनुभूयते। यथा कुसुमेषु सूत्रानुगतिः। एवमेव जाग्रदाद्यवस्थात्रये व्यावृत्तमानेऽपि सर्वत्र अवस्थात्रयसाक्षी आत्मा नैव भिद्यते। योऽहं सुषुप्तौ आसं स्वप्नज्वाद्राक्षं सोऽहमिदानीं जागर्मीति अनुभूयते। अयमनुभवः 'प्रत्यभिज्ञेति कथ्यते।

अनेकजन्मस्वपि प्राप्तदेहेषु आत्मा नैव भिद्यते। अत एव पूर्वजन्मस्मृत्या शिशोः ^{१०}स्तन्यपानम् उपपद्यते। मृगबालकः सद्यो जातः तस्मिन्नेव समये पूर्वजन्मानुभूतार्थस्मरणात् स्वमातुः स्तन्यपानाय स्वयमेव प्रवर्तते। ^{११}पूर्वानुभूतविषयसंस्कारवशात् तत्सजातीयदर्शने पूर्वानुभूतं स्मृत्वा तथा व्यवहरति।

विश्वं पश्यति कार्यकारणतया स्वस्वामिसम्बन्धतः
शिष्याचार्यतया तथैव पितृपुत्राद्यात्मना भेदतः।
स्वप्ने जाग्रति वा य एष पुरुषो मायापरिभ्रामितः
तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ॥८॥

इह श्लोके पूर्वोक्तस्य कृत्स्नस्य शास्त्रार्थस्योपसंहारः क्रियते। पारमार्थिकदृष्ट्या कालत्रयेपि ब्रह्मव्यतिरेकेण भूतभौतिकपदार्थानामभावे बन्धमोक्षादिव्यवस्था तदुपदेशादिकञ्च कथमित्याशङ्कां वारयत्यत्र। परमार्थतो आत्मव्यतिरेकेण भौतिकपदार्था न सन्ति तथापि ईश्वरः स्वमायाशक्त्या सर्वमभवत्। तस्यैव शक्तिः विविधरूपेण दृश्यते। उपास्योपासकरूपेण, गुरुशिष्यरूपेण, स्वामिभृत्यभेदेन च वास्तविकभेदाभावेपि ईश्वरः स्वेच्छया ^{१२}क्रीडति। यथा स्वप्नप्रपञ्चः कालत्रयेपि वस्तुतः नास्ति तथैव शिष्याचार्यरूपो भेदप्रपञ्चोपि कालत्रयेपि नास्ति। किन्तु मायया सर्वं प्रतीयते। मायाप्रयुक्तभेदमादाय बन्धमोक्षादिव्यवहारः सम्भवति च। भेदप्रतीतिः मायया आत्मनि कल्पिता एव। ^{१३}आत्मानमनुपद्भृत्यैव समस्तमपि जगत् मायया करोति, यथा अणुमात्रेणापि गुणो दोषो वा सर्पत्वकल्पनया रज्जौ न भवति। मायाधीनः सन् परमेश्वर एव शिष्याचार्यभेदेन पितृपुत्रभेदेन च अनुभूयते। यद्यपि ब्रह्मभिन्नं परमार्थतो किमपि नास्ति, तथापि अनाद्यविद्याविलासेन भ्रान्तः जीवः प्रपञ्चं बहुभेदभिन्नं पश्यति। ब्रह्मविद्याप्राप्तौ ध्वस्ताविद्यः सन् स्वीये रूपे चैतन्ये अवतिष्ठते।

तत्र शङ्कान्तरमुदेति मायाप्रयुक्तभेदस्य मिथ्यात्वात्, मिथ्याभूतशास्त्राद् सत्यत्वावगतिः कथमिति। यथा अदेवतायां प्रतिमायां आरोपिता देवता पूजकस्य सत्यरूपं फलं प्रयच्छति, एवं चित्रव्याघ्रादिः बालस्य सत्यभयादिहेतुः भवति, तथैव मिथ्याभूतं शास्त्रमपि सत्यं ब्रह्म बोधयेत्। ^{१४}तदुक्तमुल्लासे मिथ्याभूतोपि वेदान्तस्सत्यमर्थं प्रबोधयेत् इति।

**भूरम्भाम्भ्यनलोऽनिलाम्बरमहर्नाथो हिमांशुः पुमा-
नित्याभाति चराचरात्मकमिदं यस्यैव मूर्त्यष्टकं ।
नान्यत् किञ्चन विद्यते विमृशतां यस्मात् परस्मात् विभो
तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ॥९॥**

प्रतीयमानः समस्तोऽपि भेदः ईश्वरशक्तिमायाकल्पित इति निरूपितं पूर्वं। सा च माया कथं वा निवर्त्यतेति उपायान्वेषणे तदुत्तरमुच्यते। तत्रोपोयो उच्यते ईश्वरोपासना इति। मन्दाधिकारिणां कृते क्रममुक्तिदायकं अष्टमूर्त्युपासनमुच्यते। परमेश्वर एव सर्वपदार्थरूपेणावतिष्ठते। अष्टमूर्तिरीश्वर इति ख्यातिरस्ति। तथा च पञ्चभूतानि सूर्यचन्द्रौ तथा जीवश्चेति। एतत्सर्वं ब्रह्मणोऽभिन्नतया वर्तते। यदेव ब्रह्म प्रागुत्पत्तौ आसीत् तदेव चराचरात्मकजगद्रूपेण भासते। यथा शुक्तिरेव रजतरूपेण भासते। अत्र परमेश्वरस्य सर्वात्मत्वमुच्यते।

**सर्वात्मत्वमिति स्फुटीकृतमिदं यस्मादमुष्मिन् स्तवे
तेनास्य श्रवणात् तदर्थमननाद्धानाच्च सङ्कीर्तनात्।
सर्वात्मत्वमहाविभूतिसहितं स्यादीश्वरत्वं स्वत-
स्सिध्येत्तत्पुनरष्टधा परिणतं चैश्वर्यमव्याहृतम् ॥१०॥**

पूर्वत्र श्लोके आत्मतत्त्वप्राप्त्यर्थानि साधनानि निरूपितानि। सम्प्रति यथोक्तसाधनसम्पन्नस्य तत्त्वज्ञानेन कीदृशः लाभः लभ्यतेति फलकथनात्मको भवत्ययं श्लोकः। अस्य स्तवस्य सर्वात्मत्वं फलमिति। देहाभिमाननिमित्तं

उत्पन्नो यो अहंभावः परिच्छिन्नः तन्निराकृत्य पूर्णाहंभावलाभप्राप्तिरिति तात्पर्यम्। निर्विकल्पापरिच्छिन्नात्मभाव एव पूर्णाहन्ता। इदमेव मुख्यं फलं भवति। उपासनेन पुत्रपौत्राद्यवान्तरं फलमपि भवति। पाके प्रवर्तमानस्य शैत्यपरिहार इव फलमिदं ^१“प्रासङ्गिकं भवति। उपासनया यदा ईश्वरत्वप्राप्तिर्भवति तदा ईश्वराभिन्नतया वर्तमानस्य ऐश्वर्यस्यापि प्राप्तिर्भवति। ईश्वरत्वप्राप्तौ तदंशभूताणिमाद्यष्टसिद्धयः”^{२६}

“अणिमा महिमा चैव गरिमा लघिमा तथा। प्राप्तिः प्राकाम्यमीशित्वं वशित्वं चाष्टसिद्धयः”।।

टिप्पणीः

- १ बृहदारण्यकोपनिषत्-६.३.९
- २ बृहदारण्यकोपनिषत्-६.३.६
- ३ मुण्डकोपनिषत्- २.२.११
- ४ छान्दोग्योपनिषत्-६.२.१
- ५ न स पुनरावर्तते (छान्दोग्योपनिषत्-८.१५.१)
- ६ तस्य भासा सर्वमिदं विभाति (मुण्डकोपनिषत्- २.२.१०)
- ७ विमता भावा न स्वतस्सत्तावन्तः कदाचिदेवोपलभ्यमानत्वात् शुक्तिरजतादिवत् (मानसोल्लासवृत्तान्तः ४.३.)
- ८ बहु स्यां प्रजायेय, सच्च त्यच्चाभवत् (तैत्तिरीयोपनिषत्-२.६)
- ९ पूर्वं भातस्य साम्प्रतं भासमानस्य कस्यचित् सोऽयमित्यनुसन्धानं प्रत्यभिज्ञानम् (मानसोल्लासवृत्तान्तः-७.३)
- १० पूर्वजन्मानुभूतार्थस्मरणान्मृगशाप्रकः जननीस्तन्यपानाय स्वयमेव प्रवर्तते(मानसोल्लासः- ७.६)
- ११ पूर्वानुभूतविषयसंस्कारवशादनुभूतसजातीयदर्शने पूर्वानुभूतविषयस्वभावं स्मरन् परिदृश्यमानविषयेपि तज्जातीयत्वेन लिङ्गेनास्यापि तादृक्स्वभावतां कल्पयन्

उभयवस्त्वनुभवकालानपायिनमेकमात्मानं प्रत्यभिजानाति पुमानिति (मानसोल्लासवृत्तान्तः-
७.७)

- १२ लोकवत्तु लीलाकैवल्यम् (ब्रह्मसूत्रम्-२.२.३३)
- १३ कूटस्थमनुपद्रुत्य करोति जगदादिकं, दुर्घटैकविधायिन्यां मायायां का चमत्कृतिः
(पञ्चदशी-६.१३४)
- १४ मानसोल्लासः-८.११
- १५ पाके प्रवर्तमानस्य शीतादिपरिहारवत्। प्रासङ्गिकाश्च सिद्ध्यन्ति स्तोत्रेणानेन सर्वदा।
(मानसोल्लासः-१०.३)
- १६ अणिमा महिमा चैव गरिमा लघिमा तथा। प्राप्तिः प्राकाम्यमीशित्वं वशित्वं
चाष्टसिद्धयः॥ (मानसोल्लासः-१०.८)

अनुशीलितग्रन्थसूची

संस्कृतग्रन्थाः

१. दक्षिणामूर्तिस्तोत्रम् (स्वयंप्रकाशयतिविरचितया तत्त्वसुधाख्यया व्याख्यया सहितम्, मानसोल्लासापरनामधेयेन सुरेश्वराचार्यनिर्मितेन वार्तिकेन तद्व्याख्यानेन च मानसोल्लासवृत्तान्ताभिधेन रामतीर्थपरिकलितेन समुल्लसितम्) -श्रीशङ्कराचार्यः-
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२. ब्रह्मसूत्रशाङ्करभाष्यम्-श्रीशङ्कराचार्यः-चौखम्बा संस्कृतभवन-वाराणसी-२००४
३. छान्दोग्योपनिषत्-गीताप्रेस-गोरखपुर-१९९५
४. तैत्तिरीयोपनिषत्-गीताप्रेस-गोरखपुर-१९९०
५. वेदान्तपरिभाषा-धर्मराजाध्वरीन्द्रः-परिमल् पब्लिकेशन्स-दिल्ली-२०१३
६. मुण्डकोपनिषत्-गीताप्रेस-गोरखपुर-२०००
७. पञ्चदशी-विद्यारण्यस्वामी-चौखम्बा विद्याभवन-वाराणसी-२००८
८. बृहदारण्यकोपनिषत्-गीताप्रेस-गोरखपुर-१९९२

मलयालग्रन्थः

१. दक्षिणामूर्तिस्तोत्रम्-मृडानन्दस्वामिनः-श्रीरामकृष्णमठम्-तृशशूर-२०००



यज्ञं दधे सरस्वती

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