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Half-yearly Indological Research Journal

October 2024



Vol. 26



No. 1

Editor

Dr. V. Nithyanantha Bhat



यज्ञं दधे सरस्वती

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(Research Centre recognised by the University of Kerala
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An Introduction to Padma Samhitā – The Āgamic Treatise of Vaiṣṇava School

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

Vāstuvidyā is the knowledge system concerned with the planning, creation and renovation of buildings and related artifacts for mortals and immortals. Broadly it is divided into 4 sections – Bhūvidhāna (site planning), Harmyavidhāna (building construction), Yāna Racana (crafting of vehicles) and Sayana Rachana (making of couches). In its detailed study the scope of the subject covers 8 limbs (Aṣṭāṅga) of Sthāpatyaveda (architectural engineering) namely (i) Yāgaśālā (sacrificial shed), (ii) Janapada (settlement system), (iii) Gṛhavāstu (residential buildings), (iv) Prāsādavāstu (institutional buildings), (v) Rathyādivāstu (infrastructure), (vi) Yānādi Vāstu (vehicles on land and water), (vii) Yantrādivāstu (machines and devices) and (viii) Śilpa and Citra (sculptural and graphic arts). Sthāpatyaveda, together with Āyurveda (the essence of longevity), Dhanurveda (the technology of metal craft) and Gāndharvaveda (the science of aesthetics)

are qualified as Upavedas, the special knowledge system for livelihood, next only to the four vedic compilations.

Our interest here is Prāsādavāstu, the institutional buildings which sustain the ethics, values and beliefs of the society in its social, economic and spiritual realms. Temples take prime position among these institutions. Three basic schools have evolved in Hindu sacred institutions, namely Śaivism, Vaiṣṇavism and Śākṭeyam from the early centuries of CE in India. Two other religious systems of this time have been Jainism and Buddhism. Each school has its own ritualistic treatises, often with many sub-schools. The ritualistic treatises of Śaivism are called Āgamas, those of Vaiṣṇavism are called Samhitās and the treatises of Śākṭeyam are known as Tantras. At least from 8th century of CE, 'Tantra' is a word commonly used for all religious rituals. Trantrasamuccaya of Chennas Narayanan nambudiri is a compilation of ritualistic practices for Śiva, Viṣṇu, Śaṅkaranārāyaṇa, Śāstā, Subrahmaṇya, Durga and Gaṇapati widely used all over Kerala temples. It has a companion volume entitled Śeṣasamuccaya, covering prescriptions for rituals of worship of other deities in this region.

In a pan-Indian scale Vaiṣṇavism has two major sub-schools. One is Vaikhānasa school, in which Viṣṇu is worshipped as the supreme Lord, Paravāsudeva. The ritualistic treatise in this system is the Samhitā compiled by Sage Vaikhānasa and followed verbatim in temples

such as Tirumala Tiruppati Devasthanam. The second is Pāñcarātra school, in which Viṣṇu is worshipped along with Sree, the feminine energy of Lakshmi and the two forming an inseparable entity with numerous manifestations.

There are more than 200 ritualistic treatises belonging to the Pāñcarātra school. They are broadly divided into 3 classes 1) Divya, 2) Munibhāṣita and 3) Pauruṣeya. Divya are those revealed by the supreme being, Munibhāṣita are those spoken by great sages who have heard it from supreme being and Pauruṣeya are man-made compilation.

The three ritualistic treatises, called Pāñcarātra Ratnatraya are (i) Sātwata, (ii) Pouṣkara, (iii) Jayākhyā Samhitās, belonging to the Divya class. Īśwara Samhitā explains Sāttvata, Parameśwara Samhitā details Pouṣkara and Padma Samhitā elaborates Jayākhyā Samhitā. Among these, Padma Samhitā is said to cover the entire field of Pāñcarātra doctrines and practices in great detail, clarity and unambiguity. Hence it forms the basic text for the followers of Pāñcarātra tradition. It has influenced all subsequent Samhitā texts belonging to Munibhāṣita and Pouruṣeya classes.

Padma Samhitā, true to the nature of Agamic prescription has four parts (pādās) – jñānapāda, Yogapāda, Kriyāpāda and Caryapāda. In the first chapter

of jñānapāda in Padma Samhitā, Brahmā says to sage Samvarta that this śāstra was taught by Ādideva himself to him (Brahmā) who passed it on to sage Kapila. When Samavarta approached Kapila in Nāgaloka, he deputed Padma, the Nāgarāja to narrate the great science (Mahat Śāstra) to Samvarta in ten thousand slokas. Since it was extolled by Padma it came to be called Padma Samhitā.

This chapter gives various ways of interpreting, the word Pāñcarātra. The first word 'Pañca' clearly means five, while the second word 'Rātra' offers a puzzle to philosophers. In simplistic sense it means discourses imparted in five nights by five masters – Śiva, Brahma, Indra, Ṛṣi and Bṛhaspati. Or it could be the discourses by Nārāyaṇa on five fold manifestation of God in his Para, Vyūha, Vibhava, Antaryāmin and Arca forms. According to Śāṅḍilya Samhitā, the discourses covered Sāmkhya, Yoga, Śaiva, Vedas and Āraṇyakas, equating these śāstrās with Rātrās. The five nights are also equated with perceptible objects of knowledge namely sound, light, touch, smell and taste or five gross elements earth, water, light, wind and space, causing ignorance through pleasure. The etymological meaning of the word rātra as 'ra' to mean ignorance and 'tra' to mean protect is given in Viśwāmitra samhitā. So the Pāñcarātra Śāstra is taken to mean variously as liberator of souls from the darkness or container of five types of knowledge, expeller of five types of ignorance or combining the five systems of

knowledge, Āgama, Nāṭya, Śilpa, Vaidya and Jyotiṣa which occupy important roles in Vaiṣṇava system of worship. The name Pāñcarātra can be traced to its Vedic roots in Śatapatha Brāhmaṇa where Nārāyaṇa is taken as cosmic Puruṣa, adored in Puruṣasūkta of Ṛgveda. It is also taken to mean the benefit of conducting the ultimate vedic fire sacrifice for five nights. Externally it implies the five Sacrament of Pāñcarātris namely Puṇḍra, Nāma, mantra, Japa and Pūja. The first chapter of Padma Samhitā also enumerates the names of 108 Pāñcarātra texts.

The first part (Pāda) of the Padma Samhitā is named jñānapāda. It contains 12 chapters as given below.

1. Śāstrāvātāraṇam - Introduction to this science
2. Mṛttyulpatti Bhedam - Process of death and rebirth
3. Brahmādi sṛṣṭi prakāram - The process of cosmic creation
4. Mumukṣu samsāra mochanam - The process of salvation
5. Brahma lakṣanam - The nature of cosmos
6. Brahmaṣṛṣṭyopāya kathanam - Attainment of Brahma
7. Gati viśeṣa kathanam - Path of attainment
8. Tapoviśeṣa kathanam - The process of penance

9. Jambudwīpādi - Measures of cosmos
pramāṇa varṇanam and parts like Jambudwēpa
10. Bhūloka vistāra - Description of earth
kathanam
11. Atalādi loka - Description of netherlands
parimāṇam
12. Bhuvālokādi vistāra - Description of upper worlds
kathanam

The jñānapāda thus provides the background and introduction to the theological basis of Śāstra. All enquiries starts from the basis of nature that we see around us and search for its origin and characteristics. This forms the knowledge base.

The second part is called Yogapāda. It contains five chapters as follows.

1. Āsanabheda lakṣana - The nature of postures for
penance
2. Nāḍīswarūpa - The process of breathing
kathanam
3. Pañcabhūtasthana - The rules of Prāṇāyāma
nirṇayam 1
4. Pañcabhūtasthāna - Location of 18 marmās in
Nirṇayam 2 the body
5. Yogalakṣaṇam - Meditation process up to
Samadhi

This part summarises the Yogaśāstra. So the first part cover the path of knowledge (Jñānamārga) and the second part cover the path of penance (Yogamārga) for salvation. But these paths can be followed only by a minority of the people. Broadly for the majority of the mortals the seers recommend the path of devotion. For them salvation can be achieved by devotion to God which has 9 alternatives Śravaṇa, Kīrtana, Smaraṇa, Pādasevana, Arcana, Vandana, Dāsyā, Sakhyam and Ātmanivedanam. Devālaya built in sacred locations (Devasthāna) serve as the arena for this purpose.

The third part of the Padma Samhitā covers the planning and construction of temple. 32 chapters as listed below.

1. Grāma swīkāra - Selection of land for settlement
2. Grāmādi vinyāsa - Detailed analysis of settlement
3. Karṣaṇa vidhi - process of ploughing and land modification
4. Śikhara nirṇayam - Classification of temples and their storeys
5. Prathameṣṭaka vidhi - Laying the first stone of Devalaya
6. Garbhanyāsa vidhi - Process of consecration

7. Adhiṣṭhāna vidhi - Details of plinth
8. Prāsāda bheda - Categorisation of temples
9. Mūrdheṣṭaka vidhi - The copping stone of roof
10. Parivāradevatākālpanam- Ancillary deities and their locations
11. Śilā dāru samgraha vidhānam - Process of collection for stone and timber
12. Dhruva bhera pramāṇa-- Selection of main icon, nukūlya nirṇayam posture and measures
13. Śūla sthāpana vidhi - composite icons, their making and rituals
14. Devatā varṇa vidhi - The process of making and finishing composite icons
15. Sthānādi bheda nirṇayam - The nature of icons in standing and sitting position
16. Yānarūḍha viśwarūpādi lakṣaṇam - The nature of cosmic icons and mounted deities
17. Matsyādi mūrti lakṣaṇam - The nature of incarnation like Matsya icons
18. Mūrtibheda kathaṇam - Characteristics of different iconic deities
19. Lohaja pratimā nirmāṇa talavibhāga - Tala rule applied to metallic icons

20. Pratimā māna vidhi - Measures of icons, crowns etc.
21. Bimba lakṣaṇam - Characteristics of feminine deities
22. Parivāra vidhi - Iconography of ancillary deities
23. Pūjopakaraṇa lakṣaṇam - Measures and types of artifacts for worship
24. Ācārya lakṣaṇa aṅkurārpaṇa vidhi - The qualification of Acarya and process of spouting grains before rituals
25. Pratiṣṭhopakaraṇāni - The artifacts and arrangements needed for consecration
26. Jalāddivāsa vidhi - The early process for installation of water immersion
27. Śayanādi vāsādi vidhānādaya - Putting the deity to sleep and such other processes
28. Pratiṣṭhā vidhi - The general rules for installation of deity
29. Mīnādi daśamūrti pratiṣṭha vidhi - The rules for installation of ten deities of incarnation
30. Śrīyādīnām paṅgraha vidhi - Rules for rituals like installation of deities in rituals of wedding

3. Nitya yāga vidhi - Daily fire ritual
4. Agnikārya vidhi - Fire ritual indicating its
vedic roots
5. Nityotsava samārā-
dhana kāla vibhāga - Daily rituals and its
timings
6. Nṛsūktopacāra
nīrājana vidhi - Ritual of chanting
purushasukta
7. Maṇḍalārādhanācarya
abhiṣeka vidhi - Drawing mandalas and
preparing kalasas for
ablution
8. Mahābhiṣeka - Great ablution
9. Sahasra kalaśābhiṣeka - Ablution of 1000 kalasam
10. Dhvajārohaṇa vidhi - The hoisting of flag
indicative of starting
annual festival
11. Mahotsava vidhi - Rules for annual festival
12. Puṣpa havirdānam - Puṣpa yāgam
13. Pañcakalā vidhi - The five rituals
14. Pavitrādyutsava vidhi - The purification rituals
15. Vratānuṣṭhana kramam- The seasonal rituals
16. Sammārjādi phala
devosvāpahāra -
doṣakīrtanam - Rituals connected with
penance for mistakes
17. Jīrṇodhāra
samprokṣaṇavidhi - Rituals for temple
renovation

18. Nityārādha prāyaścittavidhi - Repentance for omission in deity rituals
19. Utsava prāyascitta nārāyaṇa bali - Repentance sacrifice before annual festival
20. Hiraṇya garbhādi vidhi - Special rituals like Tulabharam
21. Saidhānta bheda pāñcarātrādhikari - vyavasthā vidhi - Rules for ensuring the worthiness of archaka
22. Mudrāvidhi - The rules for symbolic expressions of hand in worship
23. Matrukadyardhatraya varṇanam - Meaning of mula mantra and its uses
24. Dwādaśākṣara mantra kalpa - 12 lettered Bijakshara mantra
25. Aṣṭākṣara mantra vaibhavam - Significance of Mantra of 8 letters
26. Viṣṇugāyatrīyādi mantrodhāra - the details of Vishnugayatri
27. Matsyādi mūrti daśaka-mantra nirdeśa - Rules for chanting the mantra of 10 avatara
28. Yajñamūrtyādi mantrodhāra - Worship of yajnamurthi

29. Srīyādi parivāra
mantra varṇanam - The description of chanting for Sree and other related deities
30. Tithi devatā
mantrodhara - Chanting for guardian deities
31. Kirīṭadi
mantrodhāra - Chanting at the time of wearing crowns, etc.
32. Sudarśana mahāmantra - The ritual of chanting sudarśana mantra
33. Samārādhāṅga
mantrodharaṇam - chanting of mantra of group worship for different occasions

The list shows the exhaustive nature of the rituals associated with the temple worship given in Padma Samhitā. It is extremely difficult to master this extensive Tantra Sāstra in its completeness. Consequently many Samhitā texts have appeared partly as extensions of this treatise, partly as summary texts and partly to cover specific situation.

A collection of manuscripts on Padma Samhitā has become the source base for its authentic publication. It was first published with the title 'Padmatantram' by Yogi Parthasarathi Ayengar of Sreeranga Pattanam in 1891 at Mysore in Telugu script. In the year 1924 H.H. Yatirajajeer of Yadugiri Mutt, Mysore published the same work in two parts in Telugu script. Part 1 contains Jñāna,

Yoga and Kriyā Padas and part 2 – the Caryā Pāda. The Padma Samhitā was published in the same pattern in Devanāgarī script by Pāñcarātra Parishodhana Parishad, part 1 in 1974 and part 2 in 1982 with a generous grant by Dr. Henry Daniel Smith, Professor of Religion in Syracuse University USA, making it the first Pan-Indian edition on Padma Samhitā. Padma Samhitā as a ritualistic treatise is in vogue among all Arcakas in Vaiṣṇava centres, excluding four places namely Sreerangam, Tirupati, Melkote and Kumbhakoṇam, having association with Rāmānuja. In Sreerangam (Parameśwara Samhitā), in Tirupati (Vaikhānasa Samhitā), in Melkote (Īśwara Samhitā) and in Kumbhakoṇam (Prašna Samhitā) are found practiced. Padma Samhitā may be still seen as the most popular ritualistic text of Varadaraj temple in Kanchipuram and other centres of Vaiṣṇavism. The printed edition of the book had only 500 copies and may not be available now. But the pdf from is available in internet. Arcakās preserve their book in print form or manuscript form in their worship room as eternal treasure.

Conclusion

Padma Samhitā is a treatise par excellence. It offers scope for research in theology, architecture, iconography, sculpture, crafts, performing arts and tantra śāstra. In spite of all neglect and obsolescence, it has survived for hundreds of years. It is a treasure of knowledge and has remained a living tradition of Bharat. The Ācāryās,

Arcakās, Śīlpins, Craftsmen and Artists have served as the custodians of this treatise, to whom we are greatly indebted.

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Śabdaprabheda Kośa of Maheśvara Kavi

Satya Vrat Varma

Not unlike other inventions, necessity seems to have been the mother of dictionary, aptly called *Kośa*- treasure - in Sanskrit. The early need to collect the tough words along with their meanings for a ready reference, slowly graduated to compiling a full-scale compendium of all words and the phrases connected with them, accompanied not only by their meanings, but also the illustrations to facilitate their correct use, which in view of its utility, so caught the imagination of the readers that it established, over the years, as an independent discipline. Dictionary is indispensable for the correct knowledge of the language and its use. Though the first dictionary of the English language was published in 1552, the art of compiling dictionary reached the zenith of perfection with the passage of time. Prompted by its authenticity and utility, dictionaries came to be composed/compiled on that pattern in other languages as well. Sanskrit was no exception to it. *Sanskrit Wortbuch* and Monier Williams' priceless

Sanskrit-English Dictionary imparted new horizons to the study of this ancient language.

The tradition of *Koṣa*-writing in India goes back to a great antiquity, at least to the time of the *Nighaṇṭu*. Though, unlike the later *Koṣas*, the *Nighaṇṭu* is a collection of only the Vedic words, both nouns and verbs, it has the proud distinction of being the first 'dictionary' of the land. The respective *Kośas* doubtless refer to such early lexicographers as Kāṭyāyana, Vācaspati, Vikramāditya, Vyāñand others, but the earliest extant *Koṣa* is Amarasimha's (circa 7th century) *Nāmaliṅgānuśāsana*, better known by the crisp sobriquet *Amarakośa*. The *Viśvaprakāśakośa* of Maheśvara Kavi (12th century) is well-known, but his *Śabdaprabhedaparakāśa* continued to suffer for long undeserved oblivion. The commentators too have been indifferent to it. Jñānavimala Upādhyaya's commentary, written during the regime of Rāyasimha, the ruler of Bikaner, in V.S. 1654 (1597 A.D.), is perhaps the only known *Tīkā* on it. The commentator prefers to call *Śabdaprabhedaparakāśa* as *Śabdaprabheda* (*ŚP*) only. And the editors have also opted for the abridged appellation.

The *ŚP* is comparatively a slim lexicon. The mass of words included in it are classified into four segments called *Nirdeśas* by the author, the first segment named *Śabdabheda* being the largest of them. It includes in 133 Anucmup verses such words as differ only in shape or

spelling, but, apart from some exceptions, denote the same sense. Maheśvara would have us believe that this difference is due to either the syllabic instant or syllable or has been occasioned by difference in meaning or owes itself to the tradition (*rūdhitaḥ*)¹. *Nirdeśa* Two consists of only thirty-four verses. Words have been placed in it, in six such sections, in accordance with their position in the word in the beginning, middle and end, of the labial *ba* and dento-labial *va* treated identical in deference to the time-honoured practice – *bavayorabhedāḥ*. In the third *Nirdeśa* are grouped words under sixteen subsections according to the position of the sibilants in them in the beginning, middle and end. They make up in all fifty-nine verses. Some of the sub-sections

1. क्वचिन्मात्राकृतो भेदः क्वचिद्वर्णकृतोऽत्र च।
क्वचिदर्थान्तरोल्लेखवाच्छब्दानां रुढितः क्वचित्॥ *ŚP* 1/3

consist of two or three verses only. The so-called sub-section Twelve is made up of half a verse only. The fourth *Nirdeśa* is addressed to *Liṅgabhedā*, difference in gender. Herein are listed words (i) that are used in masculine and neuter genders, (ii) which have genders fixed in different meanings (*vyavasthāliṅgāḥ*), (iii) which are used in the masculine and feminine genders, and (v) that are used in the feminine and neuter genders. Like that of the third *Nirdeśa*, some of its subsections comprise only two or three verses. The words included in the *Nirdeśa* make forty-four verses. The four segments, taken together, thus consist of 270 verses.

Jñānavimalaupādhyāya (JVU) has virtually immortalized the *ŚP* by his masterly exposition. It is marked by keen perception, diaphanous lucidity and learned overtones. Jñānavimala belongs to the galaxy of the Jainistic scholars who were well-versed in a variety of disciplines, and were themselves talented writers. The commentary speaks volumes of his erudition. He seems to have embarked upon resolving the *ŚP* after having delved deep in the Pāṇinian system of grammar, besides the Aindra, Cāndra and Sārasvata schools, and noted lexicons, and after he had imbibed the genius of the poetry of stalwarts like Kālidāsa, Māgha, Srīharṣa and Amarcandra. He has pressed into service the aforesaid śāstras and poems to resolve with clarity and authority the mass of words included in the *ŚP*, and has illustrated them, whenever necessary, by appropriate excerpts from them.

Jñānavimala's style of resolving the text is pervasive and inclusive. In order to bare the genius of the respective words of the *Kośa*, he has subjected them to a through scrutiny. He, first of all, explained the formation of each word from the standpoint of grammar. More often than not, he did it in accordance with Pāṇini's system, but drew upon, if necessary, on the treatises of Indra and Hemacandra. In dealing with abstruse words, he did not hesitate to resort to the uṇādi suffixes, and the umbrella precept *Pr̥sodarādīni yathopadiṣṭam*. To be sure, the number of such words in the *ŚP* is not small. The formation of the following words, as explained by him,

would bear testimony to the efficacy and lucidity of the Prakriyā he has followed.

- (i) हनुमान (1/10, p. 4)। बाहुलकाद् दीर्घः। इन्द्रव्याकरणे तु 'क्वचित् मतौ दीर्घः' इत्यनेन सूत्रेण दीर्घः। अन्ये तु हनू इति दीर्घोकारान्तं मन्यन्ते।
- (ii) वाराणसी (1/60, p. 17)। चातुरर्थिकोऽण् ; 'वृद्धिः स्वरेष्वादौ' - इति वृद्धौ रेफाकारस्य पृषोदरादित्वाद् दीर्घत्वं णकाराकारस्यह्रस्वत्वं च। अणत्रेय- इतिडी। यद्वा वृणातेः 'ममुचान'- (उणादि) इत्याने- वराणो वीरणाभिधानम्, वरणा सन्यत्र वराणसी नदी। 'तृषादेः सल्' इति चातुरर्थिकः सल्। तस्या अदूरभवेती वा। वराणसनामा देशो वा। तत्रभवा वा। 'भव' इत्यण्। वारैरनितीति वा। गोपादेरनेरसि (उणा.) इत्यासि, ततो डी। वाराणसीशब्दस्य वृषोदरादित्वाद्। ह्रस्वत्वे वराणसी।
- (iii) सुभम् (1/129, p. 35)। 'क्वचित' इति डः। "सुंभ (सुन्भ) द्युतौ च" (मकरान्तधातुवर्गः - 250), चकाराद् 'हिंसे च' इति कविकल्पद्रुमधातुपाठोक्तेः दन्त्यादिरयम् नाम्युपान्त्य- इति के, पृषोदरादित्वाद् न लुकि च वा सुभम्। 'षुभ् शुभ्भत् शोभार्थे' (धातुसंख्या 5/73-74), षोपदेशोऽयमित्यस्य तु गुप्तः।
- (iv) सज्जः (3/46, p. 87)। षस्जगतौ, षः सो इति षस्य सत्त्वे 'सस्य शषौ इति शस्य शत्त्वे' 'तृतीयस्तृतीयचतुर्थे' इति

स्थानिप्रत्यासन्नत्वात् शस्यजले सज्जति, अचिसज्जः। सद् जायते वा। क्वचित् इति डः। Besides explaining their grammatical formation, Jñānavimala has sought to derive an array of words according to his lights. His derivations are aimed at unravelling the latent import of the respective words. Most of the derivations, as attempted by him, serve the intended purpose well, but quite a good number of them

are ridiculous, rather absurd. However, he merits esteem for they are prompted by a keenness to bring out their true drift. Some of the derivations call attention.

- अन्तरीक्षम् - द्यावापृथिव्योरन्तर्मध्ये ईक्ष्यते विलोक्यते। p. 3
 अन्तरीक्षम् - अन्तः ऋक्षाण्यत्रेति। p. 3
 धनुः - धन्यतेऽथ् यते। धनति शब्दायते ज्याधातेन वा। P. 8
 डिण्डीरः - डयते याति जलाधातैः। p. 12
 हिण्डीरः - हिण्डते इतस्ततोगच्छति हिण्डीरः। p. 12
 शरद् - शीर्यन्तेऽस्यां पाकेनौषधयः। p. 14
 निम्बः - नयति रोगान् उपशममिति। p. 43
 व्यसनम् - व्यस्यति श्रेयोमार्गदिति। p. 51

Some of the derivations seem to be untenable, a bit funny as well.

- हालहलम् - हालो हलसम्बन्धी, स इव हलति। p. 5
 कपाटम् - कं शिरः पाटयति प्रविशतामिति। p. 7
 मरिचः - म्रियते जिह्वाऽनेन। p. 30
 शिशुः - श्यति कृशयति मातरमिति। p. 65
 सीमन्तः - सिनोति केशान् बध्नात्यनेन। p. 85

In Jñānavimala's view the knowledge of the gender of the word is as indispensable as that of its grammatical formation and etymology. But for that its correct use would be anything but possible. He has, therefore, not only mentioned the gender of almost all the words compiled in the *ŚP*, but has also referred to the views

of the different lexicographers about it, and has backed up their use in different genders by excerpts from the old lexicons. The word *Bukkā*, being *ābanta*, is feminine. But in Gauḍa's view it is masculine, and Bhāguri is disposed to treat it as neuter - भागुरिस्तु 'अग्रमांसं भवेद् बुक्कम्' इति क्लीबमाह (p.22)। With respect to *Vṛntāka* JvU observes that being a fruit it should be neuter, as is *Vārḥata* or *Badara*. But Hemacandra opines that there is no hard and fast rule about the gender of a word, for it is determined by the usage. Pānini had gone to the extent of saying that gender of the word should not be prescribed/taught (*aśiṣyam*). It depends upon custom (*Loka*). It is therefore beyond reproach to use it in masculine². Maheśvara has used *Nakra* (nose) in the neuter gender, but the commentator tells us that Vācaspati took it to be masculine as well—

(p. 26). *Sva* in the sense of 'relation' and 'self' is masculine, but according to Gauḍa it is used in the neuter in these very senses. It is found used in both the genders in the sense of 'wealth', while it takes all the three genders when it means *nija* — relating to itself. *Śāri-* dice piece - is

2. ननु फलप्रत्यये नपुंसककलिंगेन भवितव्यम् 'यथा वार्हतं बदरं च' इति।

उच्यते यदाहुः श्रीहेमचन्द्रसूरिपादाः - रुद्धिवशाल्लिंगस्य न नियमः।

यदाह पाणिनिरपि 'लिंगमशिष्यम्', लोकाश्रयत्वात्तस्य इति

युक्त्या पुल्लिंगताऽस्य। (I.85, p. 24)

feminine, but the grammarians, as is evident from their illustration - परिणयेन शरीन् हन्ति - took it to be masculine.

Jñānavimala has virtually flooded his commentary on the fourth segment with excerpts from the earlier lexicographers to illustrate the genders of the words. He has striven hard to demonstrate as to who favoured the use of a particular word in masculine or neuter. Vopālita holds *Kaṇiśa* to be masculine, but it is read in the *Amarakośa* in the neuter gender (p. 95). According to Aruṇa the word *Kesara* is neuter in the sense of manes (*saṭābhāra*) and saffron (*kuṃkuma*). Gaua, however, takes it to be masculine when it means 'filament' (p. 97). In Durga's view the word *Ardha* is neuter in the sense of 'equal half' (*samabhāga*), but is used in the masculine as well when it denotes 'unequal half' - अर्धमिदं समभागेऽर्धोऽपिच । विषमभागे यथा अर्धः पटी, अर्धो नगरम्, ग्रामस्यार्धः ।

But some of the lexicographers believe that it takes the *liṅga* of the word it qualifies — अन्ये तु असर्मेऽशे आश्रयलिङ्गमेनमाहुः (p. 110).

Jñānavimala has given numerous excerpts from the earlier lexicons to illustrate the use of some words in different meanings. In exemplifying certain meanings, he has quoted complete verses in the commentary. In this respect words like *viśaya* (p. 49), *vyasana* (p. 51), *niṣpāva* (p. 53), *śuci* (p. 61), *śikhara* (p. 62), *śṛṅga* (p. 63) and others are to be noted.

To make his commentary more and more authentic and acceptable Jñānavimala has made a telling use of the views of the ancient grammarians, lexicographers, commentators and poets, and has quoted parallel excerpts to uphold his views. Those include such worthies as Pāṇini, Kātyāyana, Bharata, Dhanvantari, Hemacandra Sūri, Vopālita, Vyāi, Kālidāsa, Māgha, and Śrīharṣa.

Jñānavimala's Tīkā is notable on another count as well. He has illustrated some of the words of the *Kośa* with examples drawn from the literature. That, however, is limited to a few words only. Unhappily he has not always mentioned the sources of the verses reproduced by him. Some of the excerpts deserve notice.

हालहलम् - काममपायी मयेन्द्रियकुण्डैर्यद्यपि दुष्कृतहलहलौहः । p. 5

हालाहलम् - स्निग्धं भवत्यमृतकल्पमहोकलत्रं हालाहलं विषमिवाऽप्रगुणं ।
तदेव । p. 5

जनित्री - या जनित्री त्रिलोक्याः p. 18

जाम्बुवान् - श्रुत्वाऽभ्यद्रवत् क्रुद्धो जाम्बुवान् बलिनां वरः ।
भागवते, p. 9

वलय - अभवन्नितरां तस्य वलयकान्तिवृद्धये । p. 99

सट-सटा - सटच्छटाभिन्नघनेन सिंहकेसरसटासु । p. 116

दशा - प्रदीपः स्नेहमाद्दते दशाय ह्यन्तरस्थया । p. 116

रथी - रथीं युयोजऽविधुरां वधुमिव । माघ, 12/8, p. 118-119

The credit for bringing to light this unknown *Kośa* rests with Ācārya Śrī Vijayacandra Sūriśvara and

Mahopādhyāya Vinay Sagar Ji³. The scientific approach that they have brought to bear on editing the *Kośa*, and the meticulous care taken in its production, speak volumes of their editorial acumen. Thirty-two Appendices extending to about one hundred pages, equalling the girth of the treatise, go far to heighten the value of the *Śabdaprabheda Kośa*.

Army in Dharmaśāstra: A Survey

Dr. Tarak Jana

Bala is called *daṇḍa* in Kauṭilya and elsewhere. In the Ṛgveda, we have frequent references to armies, weapons, battles. The word *senānī* occurs in Ṛgveda X. 84. 2 where *Manyu* (martial Fury) is invoked to be the Commander.¹ Ṛgveda VI. 75 is full of references to bows, arrows, armour, bow-strings, quiver, charioteer, horses, chariots. Kam. (XIII. 34-37) states that the king possessed of a sound financial position increases his depleted army, supports his own subjects and is depended upon even by his enemies. All the following result from the possession of (powerful) army viz. increase of the wealth of one's friends and enemies and of the (king's) territories, prompt attainment of objects that seemed distant, protection of what is already secured, destruction of the armies of the enemy, the keeping together of one's army. Most authorities agree in saying that troops are of six kinds viz *maula* (hereditary), *bhṛta* or *bhṛtaka* or *bhṛtya* (hired troops), *śreṇi* (guild troops), *mitra* (troops of an ally or friendly power or feudatories), *amitra* (troops that once belonged to the enemy), *aṭavi* or *āṭavika* (wild tribes as

troops).² Vide Kauṭilya IX. 2, Kām. XVIII. 4, Agnipurāṇa 242. 1-2, Mānasollāsa (11. 6, verse 556). The first three works say that each earlier variety of troops is superior to each later one. *Maula* troops corresponded to the modern standing army, since Kauṭilya (IX. 2) prefers them on the ground that they depend on the king for maintenance and are being constantly drilled. They most probably consisted of persons who and whose ancestors got tax free lands in lieu of military service. The Sabhāparva 5.63 appears to refer to four kinds (omitting *śreṇi* and *amitra*) and Yuddhakāṇḍa 17. 24 refers to five (omitting *śreṇi*).

The Āśramavāsikaparva (7.7-8) names five kinds (except *amitra*) and states that *maula* and *mitra* armies are superior to the rest and hired troops and *śreṇi* troops are each other's equals.³ Mānasollāsa defines the *ānavika* army as consisting of *niṣādas*, *mlecchas* and similar castes dwelling in the vicinity of mountains and *amitra* troops as soldiers who once belonged to an enemy king but being defeated were taken captive and made slaves.⁴ Kām. XVIII. 7 says that the *ānavika* troops are, by nature, irreligious, greedy, *anāryas* and non-observers of truth. They correspond to the *pendharis* and freebooters of later times. The reasons why hereditary and other troops are superior to *amitra* and *ānavika* varieties are explained at great length by Kauṭilya IX. 2 and Kām. XVIII. 5-9. Kaut. (IX. 2) states that an *amitra* army led by an *ārya* is superior to wild tribe troops. Both of them are out for plunder

and in case no plunder can be had or when there is a disaster they may prove as dangerous as snakes. By *śreṇī-bala* he has in mind the organized bands of soldiers to whom he refers elsewhere as 'vārtāśastropajīvinah'. As it is not unlikely that members of trade-guilds either themselves learnt the profession of arms or engaged soldiers for the protection of their merchandise and property, these could be pressed into his service by a king in case of need and were distinguished from the hereditary army and hired troops as '*śreṇī-bala*'. Differing from the *ācāryas* that troops composed of brāhmaṇas, kṣatriyas, vaiśyas and śūdras are superior for enlistment in the order of the castes, Kauṭilya holds that an army of kṣatriyas well-trained in the wielding of arms or an army of vaiśyas and śūdras having greater numerical strength is better than an army composed of brāhmaṇa soldiers, since an may win over the latter army by prostrating himself before them.⁵ Discussion on questions whether brāhmaṇas could become soldiers. In Udyogaparva 96.7 it is said that king Dambhoadbhava every day asked in the morning whether there was any śūdra, vaiśya, kṣatriya or brāhmaṇa equal or superior to him in armed conflict. That shows that soldiers of castes other than kṣatriyas were not unheard of in the Epic age. Kām. IV. (63, 65, 67) says that the hereditary army (*pitṛ-paitāmaha*) should consist mostly of kṣatriyas. Sukra (II. 137-139) says that the soldiers may be śūdras, kṣatriyas, vaiśyas, *mlecchas* or of mixed castes, provided they are brave, restrained, well-built, devoted to

their master and their dharma, and hate the enemy. Śānti (101. 3-5) describes in what respects soldiers from Gāndhāra, Sindhu and other countries and Yavana and Deccan soldiers excel, remarks that brave and strong men are to be found everywhere and that men from the border are desperate fighters, would never run away from battle and so should be preferred for enlistment in the army. Kām. XVIII. 24 says that *bala* is six fold, viz. the four sections of infantry, cavalry, chariots and elephants together with *mantra* (line of policy) and *kośa* (treasury). In Ḍānti 103. 38 the army is said to have six *aṅgas* (the well-known four plus *kośa* and roads for traffic). According to Kauṭilya (II. 2, VII. 11) and Kām. XIX. 62 the destruction of the enemy's forces and victory depended on elephants.⁶ Śāntiparva (100. 24) says that an army in which the infantry predominates remains firm and that cavalry and chariots are all right when there is no rain. Śānti (59. 41-42) enumerates eight elements of the army viz. the well-known four, *viṣmi* (labourers or porters who gave free labour and were only fed but were paid no wages), boats, spies, and guides.⁷ Vide Śānti 121. 44. also. In the Mahābhārata elephants do not, except in rare cases, play any role in the fighting that went while chariots and the other arms of an army are described everywhere. In the Virāṭaparva (65. 6) Vikarṇa was seated on an elephant when he attacked Arjuna; Bhīṣmaparva 20. 7 refers to Duryodhana as riding an elephant and (95. 32-33) Bhagadatta is described as seated on an elephant when

he attacked Bhīma. In this respect the Epic carries on the Vedic tradition. Megasthenes notes that in ancient India elephants were trained for war and turned the scale of victory. Vast armies were kept by ancient kings and emperors.

The Nītiprakāśikā gives a table of groups from *patti* to *akṣauhiṇī* and remarks that each of these groups had in turn numerous supporting men e. g. each elephant was followed by a hundred horsemen and a thousand foot-soldiers and each horseman was supported by a thousand foot-soldiers (VII. 3-10).⁸ Manu VII. 192 refers to battles on water also. The Śukranītisāra (II. 140-148) mentions another method of grouping the army. Five or six foot-soldiers made a *patti* over which there was an officer called *pattipa*, over thirty *pattipālas* there was the *gaulmika*, over hundred *gaulmikas* was the officer called *śatānika* who had as his assistant an officer called *anuśatika*, a *senānī* and a *lekhaka* (scribe); the officer over twenty elephant's horses were called *nāyaku* (compare modern 'naik'). Each of these officers should have a distinctive badge indicative of their position. Both Nār. and Bṛ. state that among persons who work for hire the best is the soldier. The Mānasollāsa describes that the chiefs of the hereditary army should always be honoured by the king with presents of jewels, ornaments, costly clothes and sweet words and sumptuous provision for their maintenance should be made by bestowing on them a village, or two or more villages and heaps of gold, while

hired soldiers should be paid every day or every month or once in three, four or six months or once in a year according to the needs of the king. Śukra lays down certain practical rules about the army (IV. 7. 379-390). He says that the soldiers should be encamped outside the town or village but not far from it, that no money-lending should be allowed between the soldiers and the village people, that the king should open separate shops for goods required by soldiers, that no army should be encamped at one place for more than a year, that soldiers should not enter the village without the king's permission, that receipts should be taken from soldiers for payments made to them and they should be furnished with a writing about their pay. Some of these rules are very old. Udyogaparva 37.30 mentions among persons with whom no contractual transactions should be entered into, the king, the king's servants and soldiers.⁹

The Arthaśāstra contains an elaborate discussion (in IX. and X. 1-6) about the organization of the king's army, the proper time and place for starting on an invasion, internal and external troubles and calamities and measures against them, means of dealing with traitors and enemies, religious remedies (worshipping gods and falling at the feet of brāhmaṇas, magical rites based upon the Atharvaveda) against misfortunes like fire and flood, epidemics, famine, encampment (skandhāvāra) of armies, treacherous and strategic fighting, proper battle grounds, encouragement to one's own army, free labourers and their

work, different arrangements or formations (*vyūhas*) of armies. Considerations of space prevent any treatment of these matters. But a few notable points will be set out here. A king may invade his enemy's country either in Mārgaśīṣa (when the crops sown in the rains are ready) or in Caitra or when the enemy is suffering from some calamity. Śānti (100. 10-11) says the same thing. Internal trouble arises when any minister, *purohita*, *senāpati* or the crown Prince is angry or dissatisfied with the king, who should get rid of such trouble by giving up his own fault or by pointing out the danger arising from an enemy. If the crown prince causes trouble he should be kept in confinement or killed, if there is another son of good character. The trouble caused by a provincial Governor or the officer in charge of boundaries (*antapāla*), the chief of wild tribes or a conquered king is termed external. The king should meet it by setting up one against the other. The encampment of an army is to be made on a site declared to be the best according to the science of buildings and measured by the *nāyaka* (the chief of the army), carpenter and astrologer, the encampment being circular, square or rectangular and having four gates, six roads and nine divisions. Disputes, drinking, holding merry gatherings (*samāja*) and gambling should be prohibited in the camp and the system of passes should be enforced (X. 1). Physicians with surgical instruments, blunt instruments (like tweezers), medicines, curative oils and bandages in their hands and women (nurses) looking

after the food and drink of the army should stand behind the soldiers uttering encouraging words (Kaut.X.3).¹⁰ The duties of the labourers (*viṣmi*) were to examine the camp, roads, bridges, wells, and river *ghāts*, to carry machines, weapons, armour, utensils, fodder, to remove from the battle-field wounded men along with their weapons and armour.¹¹ In X. 6 Kauṭilya speaks of several formations (*vyūhas*) called *daṇḍa*, *bhoga*, *maṇḍala*, *aśanihata* and the sub-divisions such as *gomūtrikā*, *makara*. In Kām. XIII. 48-49, XIX. 40, Manu VII. 187-191, Nītiprakāśikā, chap. 6 and in the Mahābhārata many *vyūhas* are described. The Śāntiparva (95. 17-18) states that it is better to die while fighting according to the rules of dharma rather than obtain a victory by wicked actions.¹²

Āp. Dharmasūtra II. 5. 10. 12, Gaut. X 17-18, Yāj. I. 326, Manu VII. 90-93, Ḍānti 95.7-14, 96. 3, Baud. Dharmasūtra I. 10. 10-12, Vṛddha-Hārīta VII. 226, Bṛhat Parāśara X. p. 281, Śukra IV. 7. 354-362 contain rules of war dictated by noble sentiments of humanity and chivalry. Some of these (that will bear comparison with the conventions of the Geneva and Hague Conferences) are set out here. Gaut. (X. 17-18) 275 states, 'no sin is committed by injuring or slaying men in battle excepting him who has lost his horse, charioteer or weapons, him who joins his hands (in supplication for life), whose hair are dishevelled (in flying), who turns away from the field, who sits down, who climbs an eminence or a tree (in flight), except envoys or messengers, except him who

declares himself to be a Cow or a brāhmaṇa'.¹³ Vṛddha-Hārīta VII. 216 exempts spectators. Manu (VII. 90-93) declares, 'one should not fight with treacherous (or concealed) weapons, or with barbed or poisoned weapons or with weapons the points of which are blazing with fire. Let a fighter not strike one who has climbed on an eminence, nor a eunuch, nor one who joins the palms of his hand, nor one with flying hair (in flight), nor one who down or says 'I am thine', nor one who is asleep, nor one who has lost armour, nor one who is naked or disarmed, nor one who is merely looking on without taking part in the fight, nor one who is fighting with another foe, nor one whose weapons are broken, nor one who is afflicted with sorrow, nor one seriously wounded, nor one who is in fear, nor one who has turned to flee. Śāṅkha adds that a soldier should not kill another while the latter is drinking water or taking his meals or is taking off his shoes, nor should one kill a woman, a female elephant, nor a charioteer, nor a bard, nor a brāhmaṇa, nor should one who is not a king (or noble) kill one who is a king. Śānti enjoins that even an enemy soldier, when wounded, should be treated with medicine and allowed to go when his wounds are healed.¹⁴ Śānti adds that a soldier should not kill boys or old men nor from behind nor one who holds a blade of grass in his mouth (as a mark of submission). These rules, though probably ideal and not strictly followed in every case, are far more humane as compared with the practice in modern warfare when non-combatants

are killed from the air even at night without warning. Manu VII. 32 allows a king to harass his enemy's country, but Medhātithi on VII. 32 asks the invader to save his enemy's people if possible (particularly brāhmaṇas).

It has already been shown how it was the duty of a kṣatriya and of every soldier to fight and die in battle rather than run away. A fighting spirit was inculcated by holding out several rewards. One was the acquisition of booty and territory (Gaut. X. 41, Manu VII. 206, Bhagavadgītā II. 37); others were the satisfaction of having done one's duty as a kṣatriya (Gītā II. 31-33), honour and fame (Gītā II. 34-35), heaven and other-worldly rewards (Yāj. I. 324, Manu VII. 88-89), protection of brāhmaṇas (āp. Dh. S. II. 10. 26. 2-3), Viṣṇu Dh. S. III. 44-46 have already been quoted. The Śānti (98. 40-41) states that a soldier who runs away from the field falls into Hell. Yāj. (1. 324-325) declares that those who, while fighting with weapons that are not treacherous for the sake of the land (of their master or of the enemy), die in battle without turning back from it go to heaven like *yogins*, that each step of those who do not flee even when their comrades have been killed is equal to a solemn sacrifice, the king takes away all the merit of those who run away from the battlefield and are then killed. Manu VII. 95 contains the same idea. These remarks were applicable not only to kṣatriya soldiers, but to soldiers of all castes who maintained themselves by following the profession of arms. Vide Bṛhat-Parāśara remarks that a

valiant soldier who does not seek mercy though surrounded by many enemies and falls fighting, attains imperishable worlds and that when he reaches heaven divine damsels run after him to choose him as their Lord (III. 34-35).¹⁵ Parāśara III.36 is a verse which is one of the two quoted by Kau. (X. 3) when soldiers are to be urged on to fight.¹⁶ Gaut. (X. 20-23) prescribes that whatever wealth is acquired by a soldier by his individual effort should be given to him by the king, but the horse or elephant caught by a soldier goes to the king, that if many soldiers by a joint effort obtain some valuable plunder the king should choose and retain the best for himself and the rest should be divided among the soldiers according to their services in the battle. Vide Manu VII. 96-97 (which allows even a chariot, horse or elephant to be retained as booty by the soldier and everything else including female slaves, except jewels, gold and silver), Kām. XIX. 21-22,¹⁷ Śukra IV. 7. 372.

A treatise will be required to deal with the weapons of war from ancient times. Even in the Ṛgveda several weapons mentioned e. g. ṛṣṭi (Ṛg. V. 52. 6, V. 57.2 and 6 on the shoulders of the Maruts), arrows, quivers, the añkuśa, paraśu, kṛpāṇa (probably a dagger, in X. 22. 10), vajra made of *ayas*. Atharvaveda IV.6.6 refers to poisoned arrows. In the Atharvaveda I.16.2 and 4 reference is made to lead as destroying sorcerers and it is said 'if you kill our cow or horse or man, we shall pierce you with lead so that you will cease to kill our strong men'.¹⁸

The Śukranītisāra is comparatively a late work and was probably written in the 13th or 14th century when cannon came to be used in Europe for the first time. Both in the Rāmāyaṇa and the Mahābhārata, the word *śataghñī* (killing a hundred people) occurs frequently. In the Yuddhakāṇḍa, it is stated that at the gates of Lankā hundreds of irons *śataghñīs*, looking burnished, sharp and terrible, had been arranged by the demons.¹⁹

The Nītiprakāśikā (chapters 2-5) names and describes numerous weapons divided into four classes viz. *mukta* (thrown or discharged such as arrows), *amukta* (not thrown such as swords), *muktāmukta* (thrown and not thrown, such as *astras* which after discharge can be taken back) and *mantramukta* (*astras* which cannot be taken back). The Agnipurāṇa (249-252) and the Viṣṇudharmottara (II.178-182) give a summary of the Dhanurveda (both agreeing almost word for word, but the latter containing more verses than the former) and speak of five kinds of weapons viz. *yantramukta* (discharged from a machine, a sling, bow), *pāṇimukta* (thrown with the hand such as a stone or *tomara*), *muktāmukta* (like a *prāsa*), *amukta* (sword) and *niyuddha* or *bābuyuddha* (wrestling).

The Mahābhārata is careful to point out that an army constitutes the most inferior kind of *bala* (power). Udyogaparva (37.52-55) states that *bala* is of five kinds viz. brute force (*bāhubala*), that due to the acquisition of ministers (*amātyalābha*), that derived from wealth

(dhanalābha), that from noble descent (abhiḥjātabala) and the power of wisdom (prajñābala), of which the last is the best of all. In Śānti, it is said that there is nothing that the strong cannot accomplish and that whatever the strong do is pure. In another place it is said 'everything is wholesome to the powerful' (Āśramavāsi 30.24).²⁰ In Ādi 175.45 a warrior's power is scored and the power of the spiritual merit of brāhmaṇas is extolled as the real power.²¹

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1. अग्निरिव मन्यो त्विषितः सहस्व सेनानीर्नः सहुरे हूत एधि। ऋग्वेद X.84.2
2. मौलभृतकश्रेणीमित्रामित्राटवीबलानां समुद्धानकालाः।... पूर्वं पूर्वं चैषां श्रेयः संनाहयितुम्। कौटिल्य IX.2
3. आददीत बलं राजा मौलं मित्रबलं तथा। अटवीबलं भृतं चैव तथा श्रेणीबलं प्रभो। तत्र मित्रबलं राजन् मौलं चैव विशिष्यते। श्रेणीबलं भृतं चैव तुल्ये एवेति मे मतिः।। आश्रमवासिक 7.7-8
4. पर्वतोपान्तसंवासिनिषादम्लेच्छजातिकम्। अधमं तत्समाख्यातं बलमाटविकं बुधैः।। शात्रवास्तु समाक्रान्ता दासभावमुपस्थिताः। तेषां बलं तु विज्ञेयममित्रजबलं बुधैः। मानसोल्लास II.6.
5. ब्राह्मणक्षत्रियवैश्यशूद्रसैन्यानां तेजः प्राधान्यात् पूर्वं पूर्वं श्रेयः संनाहयितुमित्याचार्याः। नेति कौटिल्यः। प्रणिपातेन ब्राह्मबलं परोभिहारयेत्। प्रहरणविद्याविनीतं तु क्षत्रियबलं श्रेयो बहुलसारं वैश्यशूद्रबलमिति। कौटिल्य IX.2
6. हस्तिप्रधानो विजयो राज्ञाम्। कौटिल्य II.2; हस्तिप्रधानो हि परानीकवधः। कौटिल्य VII.11; नागेषु हि क्षितिभुजां विजयो निबद्धस्तस्माद्गजाधिकबलो नृपतिः सदा स्यात्। कामन्दक XIX.62

7. रथा नागा हयाश्चैव पादाताश्चैव पाण्डव । विष्टिर्नावश्चराश्चैव देशिका इति चाष्टकम् । अङ्गान्येतानि कौरव्य प्रकाशानि बलस्य तु । शान्ति 59.41-42
8. पत्तिः सेनामुखं गुल्मं गणो वै वाहिनी ततः । पृतना चम्बनीकिन्यौ ततश्चाक्षौहिणी स्मृता ॥ ...पत्त्यंगैस्त्रिगुणैः सर्वैः क्रमादाख्या यथोत्तरम् । अनीकिर्नी दशगुणामाहुरक्षौहिणीं बुधाः ॥ नीतिप्रकाशिका VII.3.10
9. घृणी राजा पुंश्चली राजभृत्याः पुत्रो भ्राता विधवा वालपुत्रा । सेनाजीवी चोद्धृतभूतिरेव व्यवहारेषु वर्जनीयाः स्युरेते ॥ उद्योगपर्व 37.30
10. चिकित्सकाः शस्त्रयन्त्रागदस्नेहवस्त्रहस्ताः । स्त्रियश्चान्नपानरक्षिण्यः पुरुषाणामुद्भर्षणीयाः पृष्ठतस्तिष्ठेयुः । कौटिल्य X.3
11. शिबिरमार्गसेतुकूपतीर्थशोधनकर्मयन्त्रायुधावरणोपकरणग्रासवहनमायोधनाच्च प्रहरणावरणप्रतिविद्धि । पनयनमिति विष्टिकर्माणि । कौटिल्य X.4
12. धर्मेण निधनं श्रेयो न जयः पापकर्मणा । नाधर्मश्चरितो राजन् सद्यः फलति गौरिव । मूलानि च प्रशाखाश्च दहन् समधिगच्छति ॥ शान्ति 95. 17-18
13. न दोषो हिंसायामाहवे । अन्यत्र व्यश्चसारथ्यायुधकृताञ्जलि-प्रकीर्णकेशपराङ्मुखोपविष्ट- स्थलवृक्षाधिरूढदूतगोब्राह्मणवादिभ्यः । गौतम् x. 17-18 वृद्धबालौ न हन्तव्यौ न च स्त्री नैव पृष्ठतः । तृणपूर्णमुखश्चैव तवास्मीति च यो वदेत् ॥ शान्ति 98. 48-49
14. भग्नशस्त्रो विपन्नश्च कृत्तज्यो हतवाहनः । चिकित्स्यः स्यात् स्वविषये प्राप्यो वा स्वगृहे भवेत् ॥ निर्घणश्च स मोक्तव्य एष धर्मः सनातनः । शान्तिपर्व 95. 13-14
15. शृण्वन्तु भवन्तः, पराङ्मुखीकृते सैन्ये यो युद्धान्न निवर्तते । तत्पदानीष्टिवल्यानि भूत्यर्थमेकचेतसः ॥ शिरोहतस्य ये वक्त्रे विशन्ति रक्तबिन्दवः । सोमपानेन ते तुल्या इति वसिष्ठजोऽब्रवीत् ॥ युध्यन्ते भूभृतो ये च भूम्यर्थमेकचेतसः । इष्टैस्तेर्बहुभिर्यागैरेव यान्ति त्रिविष्टपम् ॥ बृहत्पराशर X.281

16. यं यज्ञसंधैस्तपसा च विप्राः स्वर्गेषिणो वाऽत्र यथैव यान्ति । क्षणेन यान्त्येव हि तत्र वीराः प्राणान् सुयुद्धेषु परित्यजन्तः ॥ पराशर III.36
17. रूप्यं हेम च कुप्यं च यो यज्जयति तस्य तत् । दद्याद् वस्त्वनुरूपं हि हृष्टो योधान्नराधिपः ॥ काम. XIX.21-22
18. सीसायाध्याह वरुणः सीसायाग्निरुपावति । सीसां म इन्द्रः प्रायच्छतदङ्ग यातुचातनम् ॥ यदि नो गां हंसि यद्यश्वं यदि पुरुषम् । तं त्वा सीसेन विध्यामो यथा नोऽसौ अवीरहा ॥ अथर्ववेद I. 16.2 and 4
19. द्वारेषु संस्कृता भीमाः कालायसमयाः शिताः । शतशो रचिता वीरैः शतघ्न्यो रक्षसां गणैः ॥ युद्धकाण्ड 3.13
20. यद्वलानां बलं श्रेष्ठं तत्प्रज्ञाबलमुच्यते । उद्योग 37.55, नास्त्यसाध्यं बलवतां सर्वं बलवतां शुचि । शान्ति. 134.8, सर्वं बलवतां पथ्यं सर्वं बलवतां शुचि । सर्वं बलवतां धर्मः सर्वं बलवतां स्वकम् । आश्रमवासी 30.24
21. धिग्बलं क्षत्रियबलं ब्रह्मतेजोबलं बलम् । बलाबले विनिश्चित्य तप एव परं बलम् ॥ आदि. 175.45-46

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Exploring Kalpanās and Ārthāśrayas as Compositional Devices in the Śāstras: A Study of Sarvāᅅgasundara by Aruᅅadatta

Arya A. Varma & Dr. Remadevi V.

Introduction

The Sanskrit literary tradition encompasses a vast array of compositions across academic and technical disciplines, spanning medicine, chemistry, weaponry, musicology, philosophy, grammar, linguistics, astronomy, mathematics, polity, administration, arts, and life sciences. These writings, integral to the Indian literary heritage, serve practical purposes in human life, embodying a continuous pursuit of knowledge initiated by ancient seers and scientists. Their meticulous observations and findings set benchmarks for ideal research practices and are systematically codified under the umbrella of 'Śāstra', reflecting a structured approach to scientific inquiry and documentation.

The doctrine of *Tantrayukti* illuminates the methodological paradigms of scientific inquiry and knowledge documentation within Sanskrit *Śāstric* literature. Comprising the terms '*Tantra*', synonymous with '*Śāstra*', '*Vidyā*', '*Sūtra*', '*Jñāna*'¹, among others, indicating knowledge, and '*Yukti*', meaning device, *Tantrayukti* refers to a scientific treatise containing principles and theories that offer novel interpretations and protect learners from ignorance ('*Avidyā*'). *Yukti* within *Tantrayukti* unifies scattered meanings within *Śāstravākya*s, ensuring coherence and eliminating contradictions and inconsistencies.²

Tantrayuktis elucidate the meanings of *Śāstravākya*s, enabling comprehensive understanding of all *Śāstras*. Mastery of this doctrine is essential for in-depth study across academic disciplines, as it reveals both explicit and implicit meanings of texts.³ According to *Suśruta*, *Tantrayuktis* aid in organizing sentences and meanings, logically refuting opposing views, and deciphering both stated and implied meanings.⁴ In conclusion, the doctrine of *Tantrayukti* is indispensable in the *Śāstric* literary tradition, guiding both the composition and interpretation of works to ensure their scientific integrity.

Tantrayukti and its components

The doctrine of *Tantrayukti* encompasses four main components. Primary devices, such as *Adhikaraṇa*, *Yoga*, *Padārtha*, *Uddeśa*, *Nirdeśa*, *Atideśa*, *Apadeśa*, *Pūrvapakṣa*, *Uttarapakṣa*, *Nirṇaya*, *Svasaṃjñā*, known as *Tantraguṇas*,

are essential features that an ideal *Śāstra* must possess to effectively communicate its theories and principles. These qualities ensure the text's authority, clarity, and utility for practitioners and scholars, maintaining the integrity and practical applicability of its teachings. *Tantradoṣas*, on the other hand, denote faults or defects in *Śāstric* works that deviate from prescribed methodologies and principles, critical for assessing the correctness of a work within the *Śāstra* tradition.

In this study, the focus turns to the auxiliary methodological devices within the schema of *Tantrayukti*, whose origins are only expounded in *Aruṇadatta's* commentary on the 40th chapter of *Vāgbhaṭa's Aṣṭāṅgahr̥daya*. Unlike original authors of the *Āyurvedic Br̥hatrayī* (*Carakasam̐hitā*, *Suśrutasaṃhitā*, and *Aṣṭāṅgahr̥daya*), who only enumerate these devices without elaboration, *Aruṇadatta* uniquely explains them, especially in relation to the Auxiliary Devices.

These Auxiliary Devices, discussed in *Aruṇadatta's* commentary on verses 78, 79, and 80 of the *Vājīkaraṇavidhi Adhyāya* of *Aṣṭāṅgahr̥daya*, enhance the comprehensiveness and clarity of *Śāstric* texts. They are supplementary to the primary *Tantrayukti* tools, enriching the text with additional layers of clarity, organization, and practical application. These devices ensure effective communication of the author's ideas, making the texts more accessible, engaging, and meaningful to readers.

The Auxiliary Devices can be further classified into four groups:

i. Vyākhyās ii. *Kalpanāss* iii. Ārthāśrayas iv. Tācchīlyas

However, the present study focuses on two kinds of such auxiliary devices, namely *Kalpanās* and *Arthāśrayas*.

Kalpanā

The term *Kalpanā* literally means 'formation'. *Aruṇadatta* has not however, framed a general definition. Therefore, we are required to interpret the definition of *Kalpanā* based on its etymology and connection with the context of textual methodology. Thus, *Kalpanās* may be interpreted as the set of literary devices that are essential to the composition of a scientific treatise. *Kalpanās* mainly focus on the different compositional styles in *Śāstric* literature. *Kalpanās*, according to *Aruṇadatta* are seven in number.

i. Pradhānasya Kalpanā

Pradhānasya Kalpanā emphasizes the importance of highlighting the chief characteristic or the most significant feature among a group of elements.⁵ This device is useful for ensuring clarity and focus on the most critical aspects of a study, aiding effective communication and analysis. By consistently emphasizing the main points, it ensures that central themes and findings are clearly communicated, making the research more impactful and easier for the audience to understand.

ii. Pradhānena Kalpanā

Pradhānena Kalpanā, which gives prominence to a group's chief characteristic, serves as a valuable device in academic writing and research methodology.⁶ By allowing researchers to emphasize the most important elements, this concept can significantly enhance the clarity, focus, and impact of scholarly work.

iii. Guṇa Kalpanā

Guṇa Kalpanā is a device which involves interpreting words in their general sense rather than their technical or specialized meanings.⁷ This concept is particularly relevant in the context of research methodology and academic writing, as it underscores the importance of clarity and precision in language use.

iv. Leśa Kalpanā

Certain sections in Śāstric discourses leave concepts unexplained, encouraging scientific inquiry based on pure reasoning. The device by which this method is implemented in Śāstras is known as *Leśa Kalpanā*.⁸ Understanding and applying *Leśa Kalpanā* in academic writing and research methodology can significantly enhance the depth and rigor of scholarly work.

v. Vidyā Kalpanā

The Indian Intellectual Tradition emphasizes the interconnectedness of various technical disciplines, pro-

moting a comprehensive understanding beyond individual fields. This interdisciplinary and multidisciplinary approach is encapsulated in the concept of *Vidyā Kalpanā*.⁹ In contemporary academic writing, *Vidyā Kalpanā* fosters a holistic perspective, demonstrates an author's breadth of knowledge, and educates learners on the value of interdisciplinarity.

vi. **Bhakṣya Kalpanā**

The concept of "*Bhakṣya*," traditionally meaning something eatable or consumable, is intriguing when applied to the context of academic writing and research methodology. This application can be seen as a form of "*Bhakti Kalpanā*," where consumable substances are metaphorically used to elucidate scientific concepts.¹⁰ By using consumable substances as metaphors, not only simplifies the communication of scientific concepts but also makes them more accessible and enjoyable to learn.

vii. **Ājñā Kalpanā**

Ājñā Kalpanā, translating to "the command or recommendation of a learned person", implies adherence to guidelines or instructions based on authority and expertise rather than explicit reasoning or justification.¹¹ This concept can play a vital role in maintaining scholarly rigour, ethical standards, and methodological consistency. plays a crucial role in maintaining the integrity, consistency, and credibility of scholarly work.

Arthāśrayas

"*Arthāśrayas*" or simply "*Āśrayas*," meaning props or supports, are crucial elements that underpin and stabilize scientific concepts. These devices ensure that ideas are properly positioned, articulated, and understood. According to *Aruṇadatta*, there are nineteen enumerated *Arthāśrayas*, each serving to strengthen the presentation and comprehension of scientific work.

i. Ādilopa Āśraya

Ādilopa is a linguistic feature which refers to the omission of a word or words at the beginning of a statement.¹² In *Śāstric* compositions, clear and concise communication is crucial. While *Ādilopa* can be used to create brevity or focus on specific parts of a quotation, they should be used judiciously to avoid altering the meaning of the original text. However, the employment of such a device is to be made in such a manner as to not lead to misinterpretation or a loss of essential information.

ii. Madhyalopa Āśraya

As the word suggests, *Madhyalopa* is the ellipses of words in between a statement.¹³ The usage of *Madhyalopa* as a methodological tool in *Śāstric* writings must be executed carefully since the same problem pertaining to *Ādilopa* can happen in this case also.

iii. Antalopa Āśraya

Antalopa is the omission of words in the end of a statement in Śāstric discourses.¹⁴ This device like the above ones require a clear contextual understanding, else it may lead to misinterpretation. However, by recognizing and understanding the strategic omissions at the end of statements, scholars can uncover deeper meanings and appreciate the sophisticated techniques employed in these traditional texts.

iv. Ubhayapadalopa Āśraya

From the nomenclature of this device, the ellipses of words in Śāstravākya occur at any two places, i.e., either at the beginning, midway or at the end.¹⁵ The employment of this device also is to be executed judiciously to avoid misinterpretation.

v. Ādimadhyāntalopa Āśraya

Ādimadhyāntalopa refers to the simultaneous omission of words at the beginning, middle, and end of a Śāstravākya (a statement or verse in Śāstric texts).¹⁶ This form of ellipsis is considered highly undesirable in Śāstric discourse due to the significant challenges it poses for accurate interpretation and understanding.

vi. Varṇopajanana Āśraya

This is a methodological device in Śāstravyavahāra where the missing words by the commentators in the later

stage.¹⁷ Some terms might be missing in the main text, which is supplied in the commentary to it. This device exhibits close similarity with the *Vākyaśeṣa* in the *Tantrayukti* scheme. This device ensures that any omissions in the main text do not hinder understanding, as the gaps are filled in through detailed commentaries.

vii. *Ṛṣikliṣṭa Āśraya*

This is the linguistic phenomenon by which a preceptor or a learned person owing to his inability or inattention mispronounces a word, it is received as it is by the student and that terminology becomes the part of *Śāstric* usage.¹⁸ However, it is totally not preferred to go erroneous in *Śāstric* discourses. Rather, this device is to be viewed from the perspective of the *Tantradoṣa*.

viii. *Tantraśīla Āśraya*

The two-fold method of exposition in *Śāstra* includes elaborate exposition on seemingly incomplete sections and concise exposition on self-explanatory parts. By strategically employing detailed exposition for complex topics and concise explanations for straight forward ones, authors can enhance their work's clarity, depth, and readability.¹⁹

ix. *Tantrasamjñā Āśraya*

In *Śāstric* discourses, terms with multiple meanings are often reduced to a single meaning within the specific

context of the *Śāstra*. This is known as *Tantrasaṃjñā* where a specific meaning is adopted from its manifold meanings.²⁰ In *Śāstric* discourses, this methodological approach helps ensure clarity and precision by reducing the ambiguity of terms.

x. Prākṛtākhyā Āśraya

This device exhibits close similarity in function to the *Prasaṅga* in *Tantrayukti* scheme. It is the interpretation of *Śāstravākya* keeping up with the context.²¹ It emphasizes the importance of maintaining the relevance and coherence of the interpretation with the surrounding context.

xi. Samānatantpratyaya Āśraya

This *āśraya* involves consulting and referring to other authoritative texts within the same discipline to support or elaborate on one's own arguments or interpretations.²² This is a critical tool for scholars in the Sanskrit *Śāstras*. It allows them to build on existing knowledge, address gaps in the original texts, and contribute meaningfully to the ongoing scholarly conversation.

xii. Paratantrpratyaya Āśraya

Paratantraypratyay Āśraya is the device by which the author takes references from works of other disciplines to explain a particular concept.²³ This enhances the multidisciplinary nature of *Śāstric* discourses. By incor-

porating references from various disciplines, an author's work may appeal to a broader audience, including scholars from different fields.

xiii. Hetuhetukadharmā Śrāya

The nomenclature of this device contains two terms, i.e., 'Hetu' and 'Hetuka', meaning 'an essential cause' and 'an incidental cause' respectively. This device is used to infer the nature of a concept/phenomenon from both the *Hetu* and *Hetuka*.²⁴ In the context of Sanskrit Śāstras, this dual causality framework aids in distinguishing between what is fundamentally required for a phenomenon and what merely contributes to it incidentally.

xiv. Kāryakāraṇadharmā Śrāya

As already stated, the Śāstric discourses are often characterised by the presence of secondary/metaphorical linguistic usage to provide an appeal for the learners. In the context of Śrāyas, *Kāryakāraṇadharmā* is the device by which the cause of a phenomenon is spoken as the effect and vice-versa.²⁵ By incorporating this device into Śāstric compositions, one can enrich the discourse, making it more engaging and insightful.

xv. Ādyantaviparyaya Śrāya

Ādyantaviparyaya refers to the deliberate re-arrangement of chapters or subject matter in a manner that contrasts with the previous or original order, based on

valid reasoning.²⁶ However, a re-arrangement without any basis cannot ensure the methodical coherence in *Śāstras*.

xvi. Śabdānyatva Āśraya

In *Śāstric* composition and methodology, *Śabdānyatva Āśraya* refers to the use of identical or synonymous scientific terms to enhance clarity and avoid ambiguity.²⁷ This practice ensures that the concepts are clearly understood and that the discourse is precise and accessible to learners and scholars.

xvii. Pratyayadharmāśraya

When a real cause of an effect is obscured, and a false cause is promoted as the true cause, the concept of *Pratyayadharmāśraya* is at play.²⁸ This practice undermines the integrity of the learning. As can be seen from the gleanings of *Śāstric* literature, it indeed relies on transparency, replicability, and the truthful presentation of data and findings. However, it is unclear why Aruṇadatta has considered this tool a methodical device.

xviii. Upanaya Āśraya

Upanaya Āśraya has its function to deliberate the allied subject matter while a major subject is introduced through a Sūtra.²⁹ The function of this device is much congruent with *Prasaṅga Tantrayukti*. This device ensures that the concepts expressed in the scientific treatise are thorough, well-supported, and contextually relevant.

xix. Sambhava Āśraya

Sambhava Āśraya briefly mentions the major topics the author intends to discuss within a treatise.³⁰ This device is like *Adhikaraṇa Tantrayukti* and *Vidhāna Tantrayukti*, which also focus on organising and structuring discussion topics. This device ensures that the treatises are well-organized, clear, and methodical.

Conclusion

The study of Kalpanās and Ārthāśrayas in Tantrayukti offers crucial insights into the composition and interpretation of Sanskrit Śāstric texts. Kalpanās, including seven literary devices like Pradhānasya Kalpanā and Guṇa Kalpanā, refine compositional styles and clarity by highlighting key characteristics, interpreting words broadly, and using metaphors effectively. Ārthāśrayas, comprising nineteen devices such as Ādilopa Āśraya and Varṇopajanana Āśraya, provide grounding and stability to the scientific concepts in Śāstric literature by ensuring clarity, precision, and contextual relevance. Despite some devices overlapping with those in Tantrayukti and causing hindrances, they should be viewed as highlighting faults in composition and interpretation. Embracing these devices and striving to follow these guidelines enhances the meticulous and structured approach of Tantrayukti, enriching the comprehensiveness, clarity, and practical applicability of Sanskrit Śāstric texts. Mastering these tools boosts scholarly discourse, preserving the integrity and relevance of these timeless works.

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A Congruence between Ancient Indian Myths and Modern Discovery of In Vitro Fertilization (IVF), Parthenogenesis and Cloning

Dr. Aditya Kumar Panda

Abstract

A myth or a story is an idea, it is a thought that a thinking being can conceive of. Human mind is a myth/story-creator device that collects its inputs from the culture in which it exists. Their beings and becoming don't happen in vacuum, they are from this world and for this world. Although there has been a distinction between the established scientific facts and mythical stories across cultures, some of the latter have been well-proved today. This paper is an attempt to study the congruence between some of the ancient Indian myths with some of the modern discoveries in Medical science like IVF, Parthenogenesis and Cloning.

It is the creative power and language faculty that differentiates humans from other creatures on earth.

Human mind is infinitely and dynamically potential and all discoveries have been possible because of this "thinking organ". No age and no time is more powerful or less powerful. Every age has its own share of contribution in the field of knowledge system. In the field of creation and dissemination of ideas, Ancient India is one of the forerunners. The whole Indian knowledge system has been formed, shaped and enriched by the Indian mythologies particularly the Rāmāyaṇa & the Mahābhārata. The Vedas, Upaniṣads, Rāmāyaṇa, Mahābhārata, and the eighteen Purāṇas, form the massive basement on which stands the magnificent edifice of Indian religion and thought, culture and literature (Venkateshwar 2021). What is modern discovery or invention could be ideas popping up in ancient minds and expressed in the form of myths. Ideas when tested-experimented and established with evidence fall under scientific ideas and ideas which are from stories, beliefs, legends can be called mythical ideas as these can't be tested or proved with data. Interestingly both come from the human mind. In other words, ideas originated in our minds and if they are proved with evidence they are scientific and if not they are non-scientific. In the history of ideas, there seems to be a similarity between some of the scientific discoveries and ancient ideas found in stories or mythologies. One such idea is the idea of parthenogenesis or the modern discovery of in vitro fertilization or test tube babies; there seems to be a compatibility with

some of the myths in Indian Mythology. In Indian mythologies, the story of the Rubhus brothers, the birth of Kauravas, birth of Draupadi and Dhruṣṭadyumna, Drona, Karṇa are the stories where one could decipher the ideas of cloning, parthenogenesis and test tube babies. This is not to claim that these are scientific but to relate the ideas to the modern discovery. In the field of ideas, there can't be distinction. As Segal mentions that the issue is therefore not the scientific credibility of myth but the compatibility of myth with science (Segal 2015). Myths may be unreal—may not have well-established proofs but one can't deny the fact that myths or stories may trigger a discovery which is scientific and well-proven. Myths and stories are so close to us and an integral part of our culture that set ideals or examples for us in real life. The world's great psychoanalyst, Sigmund Freud introduced a psychological concept Oedipus complex basing the Greek myth of Oedipus who killed his father and married his mother. According to Sigmund Freud, it is a male child's unconscious sexual desire for his mother. Another Psychoanalyst Carl Jung introduced Electra complex (by analyzing the Greek myth Electra) referring to a girl child's desire for her father and jealousy towards her mother. Myths or stories may not be true but they can be used to describe real human condition. They are not from outside the world but from the world where we live. Let's discuss three scientific discoveries and their corresponding similar ideas in mythology or scriptures,

they are namely In Vitro Fertilization (IVF), Parthenogenesis and Cloning. All these are scientifically proved and well-established facts today.

Collins Cobuild defines a test tube baby as an infant developed from an ovum fertilized in vitro and implanted into a woman's uterus, usually that of the biological mother. In other words, it can be defined as a baby conceived by in vitro fertilization (IVF). Research in the field of IVF dates back to the mid 20th century. The fertility specialists Patrick Steptoe and Robert Edwards became the first to successfully carry out IVF by extracting an egg, impregnating it with sperm and planting the resulting embryo back into the mother. Their research led to the birth of first test tube baby Louise Brown, on 25 July 1978 in Greater Manchester, UK (Moreton 2007). For this breakthrough in Medical science, Robert Edwards got the Nobel Prize in Medicine in 2010 (<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3017325/>). In 1978, India got its first test tube baby and world's second test tube baby named Durga (Kanupriya Agarwal) as a result of the experiment of the Indian physician Subhash Mukherjee.

Scientifically we can't say that or we can't prove that there were some practices in ancient India which could be considered as in vitro fertilization but the similar comparable ideas were found in many mythological stories. We can also find some research writings on the

same. The first instance of such an idea has been ascribed to Ṛgveda. Sage Agastya's birth is not from the mother's womb. He had been fertilized in a pot (Ṛgveda 7:33:13, quoted in *Eternally Talented India*: 31). Gāndhāri giving birth to 101 children can be reminiscent of in vitro fertilization. Gāndhāri was having a prolonged gestation after which she gave birth to a lump of immovable flesh (Kalra, Bharti; Baruah, Manash P.; Kalra, Sanjay 2016). Then Ṛṣi Ved Vyās examined it and found 101 cells in it that he separated and kept in a nutrient medium in earthen pots. Each pot was incubated and grown in vitro till full term. After the full term the first child born was Duryodhana, followed by 99 more sons and one sister Dushala (myindiamyglory.com). The birth of Drona is another story that recounts Drona's birth from a pot. Mythology narrates that Drona was not born of a womb but of a drona means clay pot. His father the great Bharadwaj kept his seed (that came out automatically when he saw an apsara) in a pot from which Drona was born. But these mythical instances can be interpreted to have resemblances with the modern IVF and can't be termed as the IVF process technically.

Not only the *Mahābhārata* gives us such myths but also the *Rāmāyaṇa* has such comparable instances of parthenogenesis. Hanuman is born of parthenogenesis to the fair maiden Añjana, whose virginity remains intact after her contact with Vāyu, the God of Wind (Kalra et.al 2016). In the *Rāmāyaṇa*, we have myths that account for

cloning. In another episode when Sītā and Rāma's son "Lava" was lost, Valmiki produced "Kusha" from dry grass, which is analogous to cloning. Apparently again, the cloning he did was far more advanced than the cloning techniques of today. "Raktabīj" is another similar citing, where every drop of his blood on earth produced his "Adult clone" (Thakur 2014).

Another citation of cloning can be from the *Ṛgveda*. In the *Ṛgveda*, Rubhus are mentioned as brothers (Rubhu, Vajra and Vibhu) who brought youthfulness to their old parents. Their father was old but they were cloned young to bring back the youth of aging parents (Mystery of India). The scientific concept of cloning that the world is familiar with now is of 20th century breakthrough. But the comparable mythical ideas can't be ignored. Although these are in mythological stories, these were written by humans and such ideas popped up in ancient Indian minds. This is not to say directly or indirectly that these were scientifically experimented those days. For academic convenience, though it has been a practice to demarcate the line between science and non-science, actually there is no such line in the universal knowledge system.

For the sake of discussion in the knowledge system with a purpose of looking at the compatibility of the mythical ideas with the advancement of medical sciences, the above narratives have been considered from the *Mahābhārata*, *Rāmāyaṇa* and *Veda*. Science is from this

world and myths are also from this world, neither can be ignored in knowledge criticism or knowledge discussion. This is a fact that there is no way to prove the earlier myths with scientific evidence, but they are the rich part of our culture, hence, a study has to be there. Generally speaking, we have two ways to get the answers of our questions, scientific and mythical. Still many questions are not answered by science, but mythical stories have answers (which may not be true). Science has not proved the existence of God yet, but mythical stories have many fictional answers. Without the answers from the mythical stories for many questions, human civilization would have been highly frustrated. Without the answers from science, human civilization would have been superstitious. We need to be scientific and also we need to have stories. Whether Rāma was real or not is not a question to be thought upon, but we need Rāma to set an example of a disciplined world, we need Rāma as a topic in our day today's discussion. Rāma is a myth but he is the cause of a social order— an ideal of a culture. If science has already proved an idea, then that should be accepted without any questions. Science has not solved many questions so far, and we have some answers for these in mythical stories. Till human mind is there, till the quotations of life-universe-God have not been answered scientifically, fictional-mythical narrative will be created in this world.

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Indian *Chandaśśāstra*: Morphology of Emotions in Form (*Rūpa*)

Dr. Gautam Kalotra

Introduction

Chandas is a term that can be used interchangeably with *Veda*.¹ *Chanda* describes a scene of a flourishing forest where the wind gently sways the attractive tree branches, melodious cuckoos sing with pleasant voices, and bees buzz in the surroundings.² Verse refers to the poetic arrangement, engagement and expansive context of letters and *Mātrās*. Language comprises of words, which in turn consist of letters and vowels. When these elements are arranged principally, they are referred to as *Chanda*. *Chandaśśāstra* is regarded as foundation of the mathematics. Rules for calculating for variations of such metres are presented in the work of *Piṅgala* (approximately 200 sc). Ideas of permutations and combinations were also employed in such disciplines as music, medicine, architecture, and astrology.³ A plethora of names for prosody can be found in ancient *Samskṛta* literature like *Chandaovicīti*, *Chandomān*, *Chandobhāṣā*, *Chandovijini*,

*Chandovijit, Chandonāma, Chandovyākhyāna, Chanda-
saṃvicī, Chandasaṃlakṣaṇa, Chandaśśāstra,
Chandonuśāsana, Chandovivṛtti, Vṛtta, Piṅgala.*

It was considered as a natural process of flowing or singing (*Samskṛta* prosody⁴ or *Chandas*). It is also named *Viṣṇustuti* or salutations to the lord performed by all the other deities or metaphysical elements. Since everything that existed before the creation was merely a cluster of atoms, all of the natural elements have taken on distinct forms as a result of their fusion into one cohesive form. It was regarded as a spontaneous singing or flowing activity (*Samskṛta* prosody or *Chandas*). Another term for it is *Viṣṇustuti*, which means salutations to the Lord offered by all other deities or metaphysical components. With the aid of an example involving lightning, thunder, rain, and their sounds, we may comprehend it.

Agnergāyatriyabhavatsa yugvoṣṇihayā savitā
saṃbabbhūva

Anuṣṭubhā soma ukthair mahasvānbṛhaspaterbṛhatī
vācamāvat⁵

The above statement illustrates how deities represent different poetic metres. Consequently, the explanation can be organised in a sequential manner. For instance, *Agni*, *Savitā*, *Soma*, and *Bṛhaspati* correspond to the poetic metres *Gāyatrī*, *Uṣṇik*, *Anuṣṭup*, and *Bṛhatī*, respectively.

Manifestation or Origination of *Chandas*

The exact date of composition for *Chandaśśāstra* remains uncertain. According to legend, *Maharṣi Vālmīki* is credited as the original poet, and his *Mahākāvya* titled *Rāmāyaṇa* is considered the original poem.

Mā Niṣāda pratiṣṭhām tvamagamaḥ śāsvatīḥ samāḥ
Yat krauñcamithunādekamavadhīḥ kāmamohitam⁶

This *Anuṣṭup* verse is the initial verse said by *Vālmīki*, emerging spontaneously in the form of a verse as a result of profound sorrow. If we are to accept this tradition, it seems that poetry was created initially, while prosody was developed subsequently. *Vālmīki*'s *Rāmāyaṇa* predominantly utilises the *Anuṣṭup* metre, with additional usage of various sub-meters.

According to another tradition, Lord *Śeṣa* is credited as the first originator of prosody. *Garuḍa* apprehended him. During the explanation of the principles for composing different types of verses, *Śeṣa* concluded by discussing the regulations for the *Bhujāṅgaprayāta* verse and promptly proceeded to enter the sea. *Garuḍa* accused *Śeṣa* of betraying them, to which *Śeṣa* responded by stating that they had already notified *Garuḍa* before departing. The term *Caturbhiryakāirbhujāṅgaprayāta* refers to the *Bhujāṅgaprayāta* verse, which is derived from and utilised by four *Gaṇas*. Prosody originated in this manner. Based on this, it seems that prosody emerged as

a sacred discipline. Therefore, it can be inferred that the inventor of the device was a teacher named 'Śeṣa' about whom there is now no specific knowledge or information available. Following this, it is said that Śeṣa took on the form of *Piṅgalācārya* and authored the *Chandassūtra*, known as *Piṅgalaśāstra*. This literature is written in the *Sūtra* style and is now accessible. There have been analyses and elucidations about this matter. This book is widely regarded as the inaugural work on prosody. Subsequently, numerous writings were authored in *Samskṛta* literature regarding this doctrine.⁷

Confluence of Two Groups of the Proponents and Classification of Verses

Proponents of prosody can be classified into two groups: the *ācārya* category, which offers a traditional approach to prosody, and the poet category. Additionally, numerous texts on prosody have been authored in *Hindi*. Prosody, the rhythm, stress, and intonation of speech, was vital in ancient Indian rituals. In the sixth century, the Indian mathematician *Virhāṅka* revealed how the sequence originates in the analysis of meters with long and short syllables. Subsequently, the *Jaina* philosopher *Hemacandra* composed a treatise on them.⁸ The field of prosody primarily focuses on two primary topics: The two topics covered in this text are the technique of composing verses and the calculation involved in creating rhymes. The text describes several concepts such as *Prastāra*,

Pāmaka, *Utpādhyāya*, *Nācma* and so on. Their assistance facilitates a comprehensive comprehension of the total number of verses belonging to specific numerical categories and numbers. There are primarily two categories of verses: The Vedic Verse and The Cosmic Verse. The employment of Vedic verses is found in the *Vedas*. These four sorts of notes, namely *Hrasva*, *Dīrgha*, *Pluta*, and *Svarita*, are taken into account, such as in the case of *Anuṣṭup* and others. Vedic verses are regarded as *Apauruṣeya*. Vedic verses refer to the metrical patterns employed in the mantras of the *Vedas*. The verses in the *Vedas* are characterised by the amount of *Mātrās* they include and the patterns of *Laghu-Guru* pronunciations within these sequences. There are at least 15 different types of verses employed in the *Vedas*. *Gāyatrī* *Chandas* is the most renowned among these, and it is the inspiration for the *Gāyatrī* *Mantra*. In addition to this, there are more verses such as *Anuṣṭup* and *Triṣṭup*.⁹

Piṅgala's Chandaśśāstra is the most authoritative elucidation of Vedic verses, it is listed below:-

<i>Chandas</i>	<i>Mātrās</i>	<i>Vinyāsa</i> (Configuration)	<i>Udāharaṇa</i>
<i>Atyacmi</i>	68	12+12+8+8+8+12+8	<i>Ṛgveda</i> 9.111.3
<i>Atijagatī</i>	52	11+10+10+10+11	<i>Ṛgveda</i> 5.87.1
<i>Atiśakvarī</i>	60	16+16+12+8 8	6.15.6
<i>Anuṣṭup</i>	32	8+8+8+8	3.53.12

<i>Aṣṭi</i>	64	16+16+16+8+8	4.1.1, 2.22.1
<i>Uṣṇik</i>	28	8+8+12	3.10.3
<i>Ekapadā Virām</i>	10	10	10.20.1, It is also called <i>Daśākṣara</i> because there are 10 letters in a single line.
<i>Gāyatrī</i>	24	8+8+8	3.11.4
<i>Jagatī</i>	48	12+12+12+12	9.68.1
<i>Triṣṭup</i>	44	11+11+11+11	10.1.3
<i>Dvipadā Virām</i>	20	12+8+10+10	
<i>Dhṛti</i>	72	12+12+8+8+8+16+8	4.1.3
<i>Pañkti</i>	40	8+8+8+8+8	5.6.2
<i>Pragātha</i>	72	8+8+8+12+12+12+12	3.16.3
<i>Prastārapañkti</i>	40	12+12+8+8	6.9.75
<i>Bṛhatī</i>	36	8+8+12+8	3.9.1
<i>Mahābṛhatī</i>	44	8+8+8+8+12	6.48.21
<i>Virām</i>	40	10+10+10+10	6.20.7
<i>Śakvarī</i>	56	8+8+8+8+8+8+8+8	5.27.5

The verses have been segmented based on letters and amounts. The verses are primarily classified into two categories: *Vārṇika* and *Mātrika*.¹⁰ There are two categories of it:- quantitative and non-quantifiable. The number verses are alternatively referred to as circles. They are constructed with *Gaṇas*, which consists of three short and long *Gaṇas*. If the letters are organised based on the concept of short and long, a total of eight formations are created. Non-countable chromatic circles are characterised

by the absence of numerical representation, focusing solely on the set quantity of letters. Special metrical verses adhere strictly to the concept of amounts and are structured around a specific rhythm or speed, which governs their flow and technique of recitation. These verses possess rhythmic qualities, which is the reason for their rhythmic nature. *Gaṇa* and *Yamātārājabhānasalagā* arrange letters in chromatic verses based on their numerical values. A collection of three characters is referred to as a *Gaṇa*. The *Gaṇas* are named *Yagaṇa*, *Magāṇa*, *Tagāṇa*, *Ragaṇa*, *Jagaṇa*, *Bhagaṇa*, *Nagaṇa* and *Sagaṇa*. The term *La* refers to *Laghu* when used in isolation, while *Ga* is used to denote *Guru*.¹¹ To determine the order of *Laghu-Guru* in *Gaṇa*, the following formula is useful-

यमाताराजभानसलगाः। *Yamātārājabhānasalagāh*

They are referred to as *Ādi Laghu* or *Ādi Guru* based on a specific quantity among the quantities. The individual who possesses knowledge from all sources is referred to as '*Magāṇa*' *Sarva Guru*, while the term '*Nagaṇa*' *Sarva Laghu* is used to describe the state of being insignificant due to the presence of several individuals. *Samskṛta* mostly focuses on teaching chromatic verse, with little emphasis on metrical verses. The *Samskṛta* term for it is *Dodhaka*. The sequence consists of thirteen elements in its odd steps and eleven elements in its even steps.¹²

Analysis of Even, Odd, Semi-even, Free and Mixes Rhymes

The division of verses is determined by varying numbers of *mātrās* and *Varṇas*. The verses are structured in a pattern that alternates between even, odd, and semi-even. The verses that mostly consist of consonants and vowels are referred to as *Daṇḍaka*. Their quantity is really large. There are two types of poetry namely free verse and mixed verse. An independent stanza is a solitary stanza that adheres to a certain set of rules. There exist two categories of blended verses:

- (1) Where the sequences of two verses are intermingled. Frequently, they appear distinct, yet occasionally they do not.
- (2) Where two separate verses are stored in distinct locations and occasionally an effort is made to connect them, such as the *Kuṇḍaliyā* verse which is created by mixing one couplet and four verses of *Rolā*. That is the reason it is referred to as *bampadi* or *Chappaya*.¹³

Several verses have originated from the antithetical interpretation of another verse, such as the inverse of a couplet known as *Soramhā*. Poets frequently generate a fresh stanza by modifying an existing one, either by adding or subtracting a few syllables or words. This stanza may fall under the category of *Prastāra*.

Conclusion

Chandas, often known as verse or poetry, is not only a mathematical but also a poetic system. It has had a profound impact on both Indian text of art and literature. It includes the artful organisation of letters and syllables. It existed before prosody. Besides, Lord Śeṣa was the original creator according to tradition. Vedic verses adhere to strict rules, but cosmic verses express greater adaptability. Prosody, crucial in ancient Indian rituals, was further developed by mathematicians like *Virhāṅka* and philosophers like *Hemacandra*.

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- ⁴ Vedāṅga or Limbs of Vedic studies
- ⁵ Ṛgveda 10.130.4
- ⁶ Vālmīki Rāmāyaṇa 2.14
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The Concept of Cāturvarṇya in the *Mahābhārata*

Dr. Sarika Sasi

The divine origin of varṇavyavasthā or the social class system is established in the *Bhagavadgītā*, when Kṛṣṇa says that the four-fold social order of varṇa was created by him in accordance with the divisions of qualities and works.¹

Each varṇa is expected to follow a proper vocation (svadharma) according to the apportioning of guṇa suitable for them with a notion, to fulfil a universally valid purpose of effecting the well-being of all. The *Mahābhārata*, not only in the *Bhagavadgītā*, but in various passages outlines the duties of these four orders in a manner similar to that mentioned in the *Manusmṛti*. For example the Cāturvarṇya system is described in the *Ādiparva*, the *Āraṇya parva*, the *Udyogaparva*, the *Bhīṣmaparva*, the *Droṇaparva*, the *Śāntiparva*, the *Anuśāsanaparva*, the *Souptikaparva*, the *Aśvamedhaparva* of *Mahābhārata*. The duties of different varṇas are also described in these parvas.

The *Puruṣasūkta* does not directly refer to the four varṇas and their duties which, however, can be imputed to it by implication. It is the *Taittirīyaśaṃhitā* which ascribes to the origin of the four varṇas to the different limbs of the creator; and it adds an explanation of the gradation of the social status and says that the Brāhmaṇas are declared to be the foremost, because they were created from the mouth, the Rājanyas are vigorous, because they were created from the vigour, the Vaiśyas are meant to be eaten (referring to their liability to excessive taxation), because they were created from the thighs;² and the Śūdras are the servants of the other varṇas because they were created from the foot. The *Mahābhārata* accepts this basis of gradation at several places. The *Śāntiparva* of the *Mahābhārata* states: 'O best of kings, the Brāhmaṇa has been created from the mouth of the Brahman, the Kṣatriya from the arms, the Vaiśyas from the thighs and the Śūdras from the foot. The prominent ability of a Brāhmaṇa is self-restraint and absence of perplexity, of a Kṣatriya is the highest spirit, of a Vaiśya is skill and of a Śūdra is helpfulness towards all castes.'³ It is maintained that the functions of the four orders are ordained by the creator just at the time of birth. Thus the work, the pattern of behaviour and the hierarchy of gradation are pre-ordained by God in which the Brāhmaṇas are always at the top and the Śūdras at the bottom. This hierarchy gained unquestionable general acceptance in the *Mahābhārata*.

The *Mahābhārata*, through several Upākhyānas, tries to explain and justifies the varṇa system and its gradation on the basis of colour. In the dialogue between Bhṛgu and Bharadvāja, the former says that originally there was no differentiation of the varṇas. Being born from the same Brāhmaṇa, the whole of the world consisted of the Brāhmaṇas. Later on, however, due to differences in work, the varṇas evolved. All were originally the Brāhmaṇas, and were white in colour, but later on these Brāhmaṇas who left their own Dharma, indulged in enjoyments and became subject to anger and harshness and performed courageous deeds became 'red' and assumed Kṣatriyahood. Those who adopted agriculture became 'yellow' and were called Vaiśyas, those who resorted to untruth, violence, and impiety became black and came to be called 'Śūdra'. Thus the four divisions of mankind, the Brāhmaṇas the Kṣatriyas, the Vaiśyas and the Śūdras assumed white, red, yellow, and black complexions respectively.⁴ Thus, falling away from their duties, some of the original Brāhmaṇas acquired the three lower guṇas.

Coupled with the Abhiras the Śūdras are repeatedly mentioned in the *Māhabhārata* as a tribe, that may look back to the 10th century B.C. It makes a clear distinction between the Śūdrakula and the Kulas of the Kṣatriyas and the Vaiśyas. The Śūdra tribe, which is mentioned with the Abhiras, the Dardas, the Tukhāras, the Pahlavas⁵ find a place in the list of people conquered by Nakula in the

course of his all round victorious march (dig-vijaya), and in the list of those sending presents to him on the occasion of his great sacrifice of coronation (rājasūya). They are bracketed with the Abhiras in many references, and both of them seem to have existed in India earlier than the Śakas, the Tukhāras, the Pahlavas, the Romakas, the Chīnas and the Hūṇas,⁶ whose names were later interpolated into the list of the people mentioned in the *Sabhāparva*.⁷

Thus the *Mahābhārata* wants to show that the status of every individual in life is determined by the karma or action of his previous births, and that his salvation also depends on the due observance of his dharma, that is, the practice of virtue and the performance of duty in the station of life in which he is placed.

The *Gītā* too upholds the theory that the qualities of individuals are inherent right from the beginning based on their past deeds. Even though a man does not want to do a particular type of work he is driven to do it by the compulsive power of his nature.⁸ Thus the *Gītā* tries to justify the division of society into different varṇas on the principle of karma and svadharma even though this theory fails to explain how the individuals at the very beginning of the creation are possessed with those particular qualities and capacities.

The *Ṛgveda* as already indicated before gives an account of the origin of the varṇas as from the different

organs of the cosmic Puruṣa- the Brāhmaṇa from his mouth; the Rājanyas from his arms, the Vaiśyas from his thighs and the Śūdras from his feet. The *Mahābhārata* accepts this account and mentions it at many places.⁹ The puruṣa is also identified at some places, with Kṛṣṇa or Viṣṇu and he is considered as the creator of the varṇas.¹⁰ But this traditional theory of the origin of varṇa and its stratification was not rationally explicable, nor would it be accepted by the critical minds. Hence, the *Mahābhārata* also tries to give a metaphysical and rational justification for the principle of varṇa and the social gradation involved in it. Man is born in a particular varṇa as a result of his previous karma, and hence there is no injustice involved in it.¹¹ Moreover, it also justifies the varṇa system based on the principle of guṇa and karma.

Thus we can infer that it is with the help of the theory of karma and guṇa that the *Mahābhārata* provides an explanation for the gradation of society into four varṇas. A man is born with certain good or bad qualities by virtue of his deeds in the previous birth. These inborn qualities of man and his inherent nature form the proper criterion for determining his status in the society under the varṇa system, and functions and duties suitable to that status are assigned to him. The inherent qualities of a man are the results of the karmas of his previous birth.

Mixed Castes

The *Anuśāsanaparva* enumerates fifteen old mixed castes, and introduces four new castes of māṃsas, svādukaras, kṣaduras, saugandhas, who are represented to have been born from māgadhi mothers through wicked men of the four varṇas.¹²

The mixture of castes takes place from sexual union with women who are untouchables. The Vrātyas are born by Māgadha women. The Sairandhras who, though not servants, are experienced in dressing and in service of kings.¹³ A Māgadha gives birth, in a Sairandhra woman, to Āyogava, who lives on traps and forests. The Vaideha generates in a Māgadha woman Maireyaka, who is a distiller of wine.¹⁴ Niṣāda generates Mudgara who is fisherman living by boat. A Caṇḍāla produces Śvapāka (one who cooks dogs) who is very contemptible and guards corpses.¹⁵ A Niṣāda woman, too, by union with a Caṇḍāla, gives birth to a son of the lowest caste who lives in funeral ground and is excommunicated even by the outcastes.¹⁶ A Māgadha woman gives birth to the four who are cruel and live by stratagem and these four are one who sells meat, one who makes meat palatable, a sūda and a saugandha.¹⁷ An Āyogavī as a result of union with a Caṇḍāla gives birth to a pulkasa who eats asses, horses and elephants, wears clothes of the dead persons and takes meals out of broken vessels.¹⁸ From a Vaidehaka to the lowest-caste Āyogava women, the three are born viz,

Kṣudra (Meda) Andhara and the one living outside the village.¹⁹ Kārāvāra is born to a Niṣāda woman by a Carmakāra and a Pāṇḍusaupāka, dealing in bamboo, is born to a Caṇḍāla.²⁰ Āhiṇḍika is born to a Vaideha woman by a Niṣāda. By a Caṇḍāla is born Śvapaka, having the same livelihood as that of a Maudgalya.²¹

The son of a Brāhmaṇa by a Śūdra woman is called pāraṣva who is more loathsome than a corpse. He should become the servant of his own practice.²² A Kṣatriya begets in a Brāhmaṇa woman a sūta for whom no religious rite can be performed by the Brāhmaṇas. He who is a vrātya and who is engaged in reciting panegyrics to kings and so on. A Vaiśya begets in a Brāhmaṇa woman a vaidehaka whose duty is maudgalya and who is unworthy of sacraments.²³ Bandī or Māgadha, living by speech, is born to a Vaiśya. By a Śūdra a Niṣāda, who killing fish, is born; and to a Kṣatriya woman in the reverse order.²⁴ Āyogava is born to a rustic Śūdra by a Vaiśya woman. He is a carpenter living by forest-produce and, is one from the whom Brāhmaṇas do not accept gifts.²⁵ Low castes are born of a low caste that resorts to the reverse order of the most reprehensible types and they are estimated to be fifteen in number.²⁶

Sūta

A Sūta was a court official. In earlier times, he used to participate in horse-sacrifice, and also looked after

horses. Therefore, he was mentioned as a driver of chariots, a groom of horses and also as a bard. According to Manu, he was a groom. A Sūta was also mentioned as one of the eleven ratnas (i.e. jewels) in the court of a king and as one of eight viras, who eagerly awaited the arrival of a king and followed him.²⁷

According to Iravati Karve, the varṇa categories had neatly emerged, though the contours of a caste society with its hierarchy of jatis, i.e., endogamous units, were relatively blurred. But Sūta – the category to which Karṇa belonged – appeared to be an endogamous unit, placed below the Brāhmaṇa and the Kṣatriya but above the Vaiśya and the Śūdra in the Varṇa order. The jātis are still in a state of flux.²⁸

Others

The 'other' people are usually named as Rākṣasas, Asuras, Niṣādas, Dānavas, Gāndharvas, Nāgas and Kirātas.

According to Iravati Karve the *Mahābhārata* society consists of a number of communities, some of whom are placed within the varṇa system, others like the Nāgas and forest tribes with cian names of birds and beasts stand outside it. Karve says that the forest people remained more or less on the same terms with the peasant society around them as they do even now.²⁹

From an anthropological perspective it can be viewed that the Asuras, the Rākṣasas, the Dāsas, the Dasyus, the Paṇis etc... were indigenous people who were subdued by the mainstream Vedic culture. It may be noticed that in later Vedic culture the Dāsa, the Dasyu and the Paṇis were absorbed into the group of the Asuras and the Rākṣasas. In later literature, the concepts regarding Asuras and Rākṣasas become popular and they represent evil forces.

The names of the Nāgas that we find in the *Mahābhārata* are similar to the names of the Āryan people like Virocana, Śakuni, Suṣēna, Paraśara and Āruṇi. This indicates the long alliance with the Āryan people and their procedure of acculturation. It also raises doubt if the Nāgas were a division of the Āryans who came to India before the Vedic Āryan and developed a civilization. The Āryans who came consequently re-named themselves from them and called the earlier group as the Nāgas, may be because they were snake worshippers. The *Mahābhārata* frequently refers to the friendship between the Nāga chief Takṣaka and the Āryan God Indra. Some of the Nāgas are also mentioned as worshipping God Brahma. (Ādi Parva, Section XXXVI) This strengthens the assumption that the Nāgas of the *Mahābhārata* were a group of the Āryan people.

In the *Mahābhārata* also the head of the Niṣādas (Niṣādhipati) is said to have performed sacrifices. There

are several references to the black colour of the Niṣada people in the *Māhabhārata* and the *Viṣṇupurāṇa*.³⁰

In this way the *Mahābhārata* tactfully handles varṇa system and makes it accessible to the common people, as a result of which the society has got disintegrated and the equality of status and opportunities has been defaulted.

End Notes

1. *Bhagavadgītā* III.13
2. *Taittirīya Brāhmaṇa* I.11.12
3. *Mahābhārata*, XII.73.4
4. Ibid, XII. 285.20-21
5. Ibid, II. 32. 17
6. Ibid, II. 32.10 -12
7. Ram Sharan Sharma, *Sudras in Ancient India*, Motilal banarsidas, Delhi, 1958, p.36.
8. *Bhagavadgītā*, III.5
9. *Mahābhārata*, XII.285.5
10. *Bhagavadgītā*, III.13
11. Ibid, XIII.10.48
12. www.scribd.com, Journal of *Mahābhārata* Studies, Readings from the margins: Nagas in the *Mahābhārata*,
13. Op.cit, XIII, 48.17
14. *Mahābhārata*, Ibid, XIII. 48.16
15. Ibid, XIII.48.20
16. Ibid, XIII.48.21
17. Ibid, XIII.48.28

18. Ibid, XIII.48.22
19. Ibid, XIII.48.24
20. Ibid, XIII.48.40
21. Ibid, XIII.48.26
22. Ibid, XIII.48.27
23. Ibid, XIII.48.5
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25. Ibid, XIII.48.12
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27. Ibid, XIII.48.18
28. Prabhati Mukherjee, *Beyond the Four Varnas the Untouchables in India*, Motilal banarsidas, 1988, p.53.
29. K.S. Singh (Ed), *The Mhabharata in the Tribal and Folk Traditions of India*, Indian Institute Of Advanced Study, Simla, 1993 p.5.
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Aṣṭamīmahotsava of Melpputtūr Nārāyaṇabhaṭṭa: An Analysis

Dr. Mini T.

Melpputtūr Nārāyaṇabhaṭṭa the scholar poet of Kerala (16th and 17th C.E.) has contributed much to the Sanskrit literary tradition of Kerala. He has thorough knowledge in Mīmāṃsā philosophy, Vyākaraṇa and such knowledge streams. He wrote nearly thirty Campūs, many Stotra works, Śāstra works Praśastis, Campūs, Muktakas and the like. His important Stotra work is Nārāyaṇīya (Śrīpādasaptatī is another important work). His Śāstra works include Sūktaśloka, Āśvalāyanakriyākrama, Prakriyāsarvasva and Dhātukāvya. Apāṇinīyaprāmāṇyasādhana, Māna portion of Mānameyodaya are some Śāstra works.

The rich and varied Sanskrit Campū works of Kerala can be divided into three categories 1. Major Campū which comes under the preview of the poetic type defined by poeticians 2. Campūs related to Kerala Sanskrit theatre 3. Other minor works. The largest number of works from Kerala can be included in the second type that is connected

to Kerala stage. Tradition says that it was Melputtur who was the pioneer to compose prabandhas for the use of Cākyārkūttu out 35 prabandhas are attributed to him. Following his path poets like Aśvatitirunāl, Parīkṣit Tampurān had written such works. Smaller works sometimes not related to theatre were also composed in plenty in the flourishing period of Campū literature in Kerala [12th to 19th century of common era]. Often, they dealt with episodes connected with Kings temples, festivals and like. Aṣṭamīmahotsava belongs to this category. [Tulābhāraprabandha, Aśvathavaktrakṣetrāyājña, Tirunāl Prabandha, Ārdramahotsava, Bālarānavijaya, Keralakālidāsacarita, etc. are some such works written by Keralite poets. Based on the theme Keralite Campū works can be categorized into four major sections 1. Campūs retelling stories of Itihāsas and Purāṇas 2. Campūs based on themes of regional and social importance 3. Campūs giving importance to the descriptions of Holy places and beautiful places [Yātrācampūs], [Kāṣīyātrāprabandha, Keralābharaṇa Padmanabhacaritam] 4. Campūs used for ideological [Indrasabhā, Īśvaradarśanam] propaganda. Aṣṭamīmahotsava is an important work among the Keralite Sanskrit Prabandhas, which is written on the theme of regional importance. It is based on the theme 'Vaikkataṣṭamī' which is even now celebrated with great festivity. The ten-day festival starting on the Śukladvādaśī of Tulām ends with the Aṣṭamīmahotsava and Ārāt. The theme is different from the usual themes of Purāṇas

selected by Melpputtūr for his Prabandhas, which are mainly used for stage adaptations.

There are twenty-seven Prabandhas which are generally accepted by scholars as written by him.¹ Many of them are based on Purāṇic and epic stories. Aṣṭamāmahotsava on the other hand is based on the story of festival observed in Vaikkam Mahādeva temple. Vaikkam is mentioned in the text as Vyāghrālaya. The text begins with the salutation to Lord Śiva.

शैलेन्द्रकन्याकुचकुम्भशुम्भत् कस्तूरिकाकर्दमपिच्छिलानि ।
व्याघ्रालयस्थानि भवन्तु भूत्यै तत्त्वावबोधद्रुमपल्लवानि ॥

The temple is introduced as

अस्त्युत्तमं केरलभूमिभागे क्षेत्रं महद्व्याघ्रपुराभिधानम् ।
जुष्टं विशिष्टैरनिशं प्रशान्तैः सङ्घैरसङ्घ्यैरवनीसुराणाम् ॥

The festival is portrayed in the Prabandha as a description by young Vidyādhara Saṅgītadeśika. Saṅgītadeśika son of Śṛṅgāraketu was of the habit of travelling to different worlds for sightseeing, once reached Indrasabhā. Indra hearing his story enquired him which was the most fascinating place in the world visited by him. In reply he said that he had heard from Nārada about Vyāghrālaya and Aṣṭamāmahotsava and visited the place and it is the most fascinating sight. Then he describes it to Indra. The work contains 41 verses and 22 prose portions. The text begins with the verse describing how

the festival starts with the Dvajāroha. Pūrṇakumbha, Maṇidarpaṇa, Dīpikā and such auspicious objects are placed below the flag post and are offered worship. Then a Brahmin hoists the flag, with this the festival begins. For the next ten days there will be dipamālā [lanterns arranged in rows on the outer walls of temple are lighted, this is known as dīpamālā] at dawn and dusk. At dawn and dusk deity's procession goes around the temple three times. On the tenth day divine procession of deity over the temple elephant Chandraśekhara is described. When the procession reaches the north side of temple procession of deity Subrahmaṇya of the temple Udayanāpuram also reaches there. Both these processions go round the temple. Beauty of Dīpamālā, Vādyavṛnda, dances of Kinnaras in the sky during the procession are described in detail. On the next day with divine bath the festival ends. This celebration is as per the rituals of festivals described by the texts on this field.² This festival is celebrated at Vaikkam temple with the same rituals even now. Now two more processions from nearby Devi temples are also arranged for the festival. Rituals inside the temple are not given detailed description. But the procession outside the temple decorations and arrangements for festival are given in detail. To the right side of Śiva shrine, Bhadrakali's shrine is also there. People from distant places are described as assembled for the festival-
 आन्ध्रकलिंगतुरुष्कतुण्डीरगौड घुघैरचोलनेपालप्रमुखेषु... The descriptions in the work shed light on the society of that day.

The main descriptions include 1. description of Market and merchants 2. Brahmins of Vyāghrālaya 3. Courtesans of Vyāghrālaya 4. Antarālas of Vyāghrālaya. Without going through these descriptions, one cannot assess this work, hence some important ones are quoted here. The market in connection with the festival becomes crowded by merchants, people gathered, and dice players. The commodities include precious jewels to rice. The merchants arrived there are-

अतिसूक्ष्म अतिसुरभिपाटीरविरचितोर्ध्वपुण्ड्रमण्डितफालस्थलैः
कर्णावलंबितसुवर्णकुण्डलालग्नरत्नश्रेणिकिरणच्छुरणारुणकपोलमूलैः
परिसरदङ्गुलीयकरत्नमयूखतल्लजोल्लसितकरपल्लवैः सर्वाङ्गीणप्रसृमरधन-
सारमृगमदादिबहलामोदविभवविशदाख्यातनिरतिशयसौख्यानुभूतिभिः।

The merchants mentioned here are not the usual wayside sellers but who are very rich and selling exotic commodities. At the same time there are places in the market where usual household commodities like rice, plantains, sugar, coconut are sold. Household utensils are also found in the market.³

Not only the believers of deity assembled for festival. There are people who assemble there for different entertainments. The people who criticise the brahmins and their customs also arrived in the market for playing dice and such activities scoff at brahmins by their words:

अयि तन्तुधारिन्, इतस्तावदेहि, ब्रूहि वेदवाक्यानि, कथय च
सिद्धान्तरहस्यं, कैवल्यस्य कति पदानि, रक्तो वा श्वेतो वा भवति मोक्षःक्वनु

ते तच्चक्षुः येन परं ब्रह्म पश्यसि इत्यादि निन्दाकन्दलितैः वचनैः वैदिकजनान् परिहसद्भिः विरचितद्यूतपटताटङ्कादि विविधवाणिज्यकर्मविशेषैः म्लेच्छजनैरलङ्कृतैकदेशेषु⁴

The Mlecchajana are portrayed as

क्वचिदानाभिलम्बिश्मश्रुभिर्विकटतरलोमशदोरन्तरालैः अतिविरलमांसलगात्रैः
आरक्तचिल्लीनेत्रैः मलिनतरवसनधारिभिः

The usage of Śleṣa in plenty is seen even in the description of market place and commodities exhibited there

क्वचिद्द्रुद्राक्षभद्राक्षयोगपट्टवराटिकादिभिः क्वचित्
पृथुकतण्डुलगुलकादलनालिकेरादिभिः विविधैर्द्रविणसंजयैः सञ्चितेषु.....
शशहरिणीयोगेष्विव समरतकेषु गिरिसुताङ्गेष्विवरुद्राक्षलोभनीयेषु
सुकविभणितेष्विव प्रकटितनानार्थेषु....गुरुद्रविणसञ्चितेष्वपि
अगुरुद्रविणसञ्चितेषु....वरमणिगणविराजितेष्वपि नवरमणीगणविराजितेषु...⁵

Brahmins of Vyāghrālaya: Their knowledge and qualities are well expressed through metaphors and Śleṣa निखिलनिगमपुण्डरीकषण्डचम्डभानुभिः अपारसाहित्यजलधिलङ्घनजङ्घालैः... सुभणितिरत्राकरैः.... नयशालिभिः अपि विनियशालिभिः, सङ्घ्यावद्भिरभि असङ्ख्यैः.... and so on. The description is noteworthy.⁶

Courtesans of Vyāghrālaya: The lengthy and elegant prose description start like this:

मदनमहाभाष्यसिद्धान्तसारप्रपञ्चपञ्चिकाभिः....नन्दनस्थलीभिरिव सुरतरुचिताभिः.

Their behaviour is described in this way

कमपि युवानं कटाक्षविक्षेपेण कमपि वीटिकासमादानेन,
निगूढपादाङ्गुष्ठनिपीडनेन, कमपि कपटवीक्षितेन.... कमपि
निजकृत्यनियोगानुग्रहेण...⁷

Antarāla ladies of Vyāghrālaya: They are also described in a prose. It starts like this 'करतलकलितमार्जनीभिः.... भगवदुपचारिकाभिः'.⁸ The language style of the poet is as usual elegant and befitting the Campū. Use of Śleṣa and such Alaṅkāras in abundance is seen in the work. The descriptions of the work mainly concentrate on the outside festivities of the temple festival. How people clean the temple surroundings and decorate the area, arrival of procession, the market, the people assembled, etc. give a clear picture of the society of 16th century. The commodities arranged there also show the high economic condition of the place. Not the usual commodities of the festival markets but the precious jewels and such things marketed by wealthy non-Keralite merchants indicates the fame of the festival and arrival of people from distant places to witness Vaikkattaṣṭami. Presence of merchants from distant places at Gośrī nagara [Kochi] and surroundings was prevalent due to the economic conditions of this area from an early period. The geographical condition of the place also is a reason for this.

This work is an example of the command of the poet over language and figures of speech. The work gets its

importance through the picturesque descriptions and elegant language. It stands alone in its category through the subtle and powerful prose passages as well as the elegant verses. This work is a perfect example of the Sanskrit scholarship of Kerala poets of that era. Melpputtūr the grammarian and philosopher is unsurpassed in his poetic style also.

Notes

- ¹ Included in Trivandrum Sanskrit Series, Kāvyaṃālā Series, Mantrā Eka and Prabandhamañjarī
- ² Tantra texts like Tantrasamuccaya of Kerala mention the rituals in similar way as in the text. 9th Patala of Tantrasamuccaya
- ³ 9th prose portion of the work gives the detailed description market and commodities there
- ⁴ Ibid.
- ⁵ Ibid.
- ⁶ 10th prose portion
- ⁷ Ibid.
- ⁸ 6th prose portion

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श्रीकाशीमठाधीशानां श्रीमत्सुधीन्द्रतीर्थानां स्तोत्रेषु छन्दांसि तथा सौन्दर्यम्

दिव्यश्री जगदीश पै बि., भास्कर वि भट्टः

सारः

श्रीकाशीमठसंस्थानस्य प्रतिष्ठापनाचार्यः भवति श्रीमद्यादवेन्द्रतीर्थः प्रस्तुतलेखने मठस्य विंशतितमयतिवर्थैः श्रीसुधीन्द्रतीर्थैः विरचितानि स्तोत्राणि स्वीकृत्य यथामति सविमर्शावलोकनप्रयत्नःविहितः। श्रीपादैः श्रीवेदव्यास-गङ्गा-वामन-भार्गव-नृसिंह-सरस्वती-विश्वनाथ-वेङ्कटेश-महालक्ष्मी-राम-अश्वत्थनारायण-काशिका-गुरुपरम्परा-संस्कृतविद्यालय इत्यादिविषयेषु स्तोत्राणि विरचितानि। अस्मिन् लेखने मया अत्र एतेषु स्तोत्रेषु छन्दसां सूक्ष्मता तथा सौन्दर्यता तथा कविकल्पना इत्यादिषु विचारेषु सविमर्शात्मकमवलोकनं कृतमस्ति।

कूटसंख्या -श्रीसुधीन्द्रतीर्थाः, छन्दः, गौडसारस्वतब्राह्मणाः, गुरुपरम्परा, अनुष्टुप्, बादरायण, श्रीकाशीमठसंस्थानम्।

प्रस्तावना -

छन्दो वेदस्य पञ्चमाङ्गमस्ति। वेदाः तु छन्दोबद्धाः, अत एव तेषामुच्चारणनिमित्ताय छन्दोज्ञानं नितरामपेक्षितम्। विना छन्दोज्ञानं यो वेदाध्ययनयजनयाजनादिकार्याणि करोति, तस्य तानि सर्वाणि कार्याणि न

भवन्ति फलदायकानीति स्पष्टतया कात्यायनेन एवमुक्तम् - 'यो ह वा अविदितार्षेयच्छन्दो देवतब्राह्मणेन मन्त्रेण याजयति वा अध्यापयति वा स्थाणुं वर्च्छति, गर्ते वा पात्यते, प्रमीयते वा पापीयान् भवति'।

छन्दो शब्दस्य व्युत्पत्तिः -

छन्दयति (पृणाति) इति छन्दो वा छन्दयति (आह्लादयति) वा छन्दतेऽनेनेति छन्दः । अतः 'छन्दांसि च्छदनात्' इत्येतत् यास्कस्य कथनात् वेदार्थवाचकं छन्दः शब्दः छद् इति धातोः निष्पन्नः इति स्पष्टम्।

इतिहासः -

संहिताब्राह्मणादिषु छन्दो नाम समुपलभ्यत्वात् प्रतीयते यच्छन्दोऽङ्गस्यापि उत्पत्तिः वैदिकयुग एव संवृत्ता। छन्दसः आद्यः प्रवर्तकः पिङ्गलाचार्यः। पद्यरचनायाः शास्त्रस्य छन्दः इति नाम। श्रुतिगतिनिरूपकस्य छन्दसो गमनानुकूलतदङ्गत्वमुच्यते पाणिनीयशिक्षायां 'छन्दः पादौ तु वेदस्य' इत्यनेन। अस्य वेदाङ्गस्य प्रतिनिधि-ग्रन्थः पिङ्गलाचार्यकृतं छन्दःसूत्रम् अस्ति। ग्रन्थोऽयम् अष्टाध्यायेषु विभक्तः सूत्ररूपेऽस्ति। प्रारम्भात् चतुर्थाध्यायस्य सप्तमसूत्रपर्यन्तं वैदिकच्छन्दसां लक्षणं प्रदत्तमस्ति। तदनन्तरं लौकिकच्छन्दसां वर्णनमस्ति।

छन्दोबद्धानि पद्यानि

लौकिककाव्येषु छन्दसः पादबद्धतायाश्च सम्बन्धः एतावद्घनिष्ठमस्ति यत्, पद्येष्वेव छन्दसो योजना मन्यते, तथा गद्यन्तु छन्दोविहीनरचनारूपेण सर्वत्र स्वीकृतः भवति। वैदिकच्छन्दसो विषये धारणा इयम् अमान्यास्ति। प्राचीनार्यपरम्परानुसारेण गद्यमपि छन्दोबद्धरचना एव मन्यते। दुर्गाचार्येण निरुक्तस्य स्ववृत्त्यां कस्यापि ब्राह्मणस्य वाक्यं समुद्धृतं, यस्य आशयोऽस्ति

छन्दो विना वाणी समुच्चरिता न भवति - 'नाच्छन्दसि वागुच्चरति' इति। भरतमुनिरपि छन्दोविहीनशब्दं नैव स्वीकरोतीति 'छन्दोहीनो न शब्दोऽस्ति, न छन्दः शब्दवर्जितम्' इति श्लोकात् स्पष्टम्।

प्रक्रिया -

१९२६ तमे वर्षे एर्णाकुलम्-नगरे जन्म प्राप्य श्रीसदाशिवशेणै नाम बालकः १९४४ तमे वर्षे मुल्कीनगरस्य शाम्भवीतटे श्रीसुकृतीन्द्रतीर्थेभ्यः संन्यासदीक्षां प्राप्य श्रीसुधीन्द्रतीर्थाः इति नाम प्राप्तवान् तथा च कोचिन् नगरे १९४९ तमे वर्षे स्वगुरोः समाधेः पश्चात् मठाधिपतिः अभवन् । स्वगुरोः इच्छानुसारं ते वेद-वेदाङ्गादीनाम् अध्ययनं तथा सुधाग्रन्थमपि पठित्वा धर्मगुरुत्वेन आध्यात्मिककार्याणां मार्गदर्शनं कुर्वन्तः समग्रे भारते विभिन्ननगरकेन्द्रेषु परिभ्रमन्तः अनेकेषां मन्दिराणां पुनर्निर्माणं चक्रुः। स्तोत्राणि अथवा काव्यात्मिका स्तुतिः स्वामिपादैः ६५ वर्षाणाम् अधिककालस्य कालखण्डे रचिताः आसन्। तथा संस्कृतकाव्यरूपे संस्कृतप्रेम, गुरुपरम्परां प्रति प्रीतिः च दृश्येते।

विंशतितमशतकस्य संस्कृतकविः -

श्रीसुधीन्द्रतीर्थाः विंशतितमशतकस्य श्रेष्ठसंस्कृतकविषु अन्यतमाः। श्रीपादैः विरचितेषु स्तोत्रेषु गुरुभक्तेः पराकाष्ठा विद्यते। तेषाम् असाधारणबुद्धिः, विशेषतः विज्ञानकलासङ्गीतादि विषये सर्जनात्मकप्रतिभा दरीदृश्यते। भक्तिप्रधानानि त्रिंशदधिकस्तोत्राणि उपलभ्यन्ते। तेषां नामानि इत्थं वर्तन्ते-

श्रीबादरायणसुप्रभातम्, श्रीबादरायणस्तुतिः, श्रीबादरायणप्रपत्तिः, श्रीबादरायणमङ्गलाशासनम्, श्रीव्यासब्रह्मस्तोत्रम्, श्रीनृसिंहाष्टकम्, श्रीवेदव्याससहस्रनामस्तोत्रम्, श्रीवेदव्यासअष्टोत्तरशतनामावलिः, प्रार्थनास्तोत्रम् (श्रीवेदव्यास), श्रीवामनस्तवनम्, श्रीभार्गवस्तवनम्, श्रीदिव्यशिशुव्यासस्तोत्रम्।

श्रीबालव्यासस्तोत्रम्, श्रीकालाप्रियेशस्तोत्रम्, श्रीडोलाविहारस्तोत्रम्, श्रीव्यासरघुपतिनृसिंहवन्दनम्, श्रीगङ्गाप्रार्थना, श्रीसरस्वतीप्रार्थना, श्रीश्रीनिवासस्तुतिः,

श्रीमहालक्ष्मीस्तवनम्, श्रीविश्वनाथस्तोत्रम्, श्रीगङ्गास्तोत्रम्, श्रीगोश्रीपुरीशवेङ्कटेशभुजङ्गप्रयातम्, श्रीअश्वत्थनारायणस्तोत्रम्, श्रीकाशिकास्तुतिः, श्रीगङ्गाष्टोत्तरशतनामावलिः, श्रीगुरुपरम्परास्तवनम्, प्रथमयतिवरेण्य श्रीयादवेन्द्रतीर्थस्तुतिः, श्रीमत् माधवेन्द्रतीर्थस्तुतिः, श्रीमत्सुकृतीन्द्रतीर्थस्तुतिः, श्रीसुकृतीन्द्रतीर्थस्तोत्रम्, अथ प्रार्थना, द्वादशसूत्राणि, सद्गुरुसंस्कृतविद्यालयप्रशस्तिः। अस्मिन् स्तोत्रसमूहे आहत्य सामान्यतः पञ्चशतं श्लोकाः वर्तन्ते । तेषु त्रिशतं श्लोकाः बादरायणसम्बद्धाः श्लोकाः ।

श्रीपादानां स्तोत्रेषु प्रकाराः इत्थं वर्तन्ते -

सुप्रभातम् - भगवन्तं योगनिद्राद्जागृत्य प्रभातप्रार्थना ।

सदाजागरूकं भगवते सुप्रभातं किमर्थमावश्यकम्?

सुप्रभातं प्रातःकाले भगवन्तं प्रति सुन्दरी प्रार्थना अस्ति । भगवतः अस्याः प्रार्थनायाः श्रोतृन् जपकांश्च समग्रतया स्पन्दयित्वा दिवसं यावत् दिव्यवातावरणं निर्माति ।

स्तोत्रम् - रक्षणार्थं वा याचनार्थं भगवतः प्रार्थना ।

प्रपत्तिः - भगवतः चरणकमलेषु आत्मसमर्पणस्य प्रार्थना ।

मङ्गलाशासनम्- तस्य महिमा, तस्य आशीर्वादस्य आकाङ्क्षा ।

स्तुतिः - अन्तःकरणेन मौनप्रार्थना । एषा तु आत्मनि भगवतः अनुभवाय ।

श्रीपादैः विरचितेषु स्तोत्रेषु छन्दोविचाराः -

श्रीपादैः विरचितस्तोत्रेषु छन्दोविचाराः इत्थं वर्तन्ते- स्रग्धरायां१, शार्दूलविक्रीडितं१, शकवरी छन्द वसन्ततिलका वृत्ते१७, जगतिस्त्रग्विनी१, अत्यष्टि मन्दाक्रान्ता वृत्ते१, तूणक१७, मालिनी३, भुजङ्गप्रयातवृत्ते ३०, इन्द्रवंशा१, रथोद्धता वृत्ते११, तोटकवृत्ते३, इन्द्रवज्रायां११, उपेन्द्रवज्रावृत्ते ४, उपजातिवृत्ते२३ परिशिष्टाः श्लोकाः अनुष्टुप् वृत्ते वर्तन्ते।

विषयविमर्शः -

छन्दसामवलोकनम्-

श्रीपादैः१५ छन्दस्सु स्तोत्राणि विरचितानि। तेषां विवरणमत्र दत्तमस्ति -

१) स्रग्धरा- प्रतिपादम् एकविंशत्यक्षराणि भवन्ति ।

लक्षणम्- म्रभ्नेर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम्। स्रग्धरा-

म र भ न य य य - । SSS S IS S II III ISS ISS ISS

स्रग्धरायां श्रीपादैः एकः श्लोकः रचितः अस्ति। स्रग्धरति इति स्रग्धरा वीररसस्य वर्णने स्रग्धरा छन्दः सामान्यतया उपयुज्यते। सवेगपवनादीनां वर्णने स्रग्धरा मता इति क्षेमेन्द्रः उक्तवान्। श्रीपादानां श्रीदिव्यशिशुव्यासस्तोत्रस्य प्रथमः श्लोकः स्रग्धरायां वर्तते। कल्प्यां श्रीवेदव्यासविग्रहप्रतिष्ठापनसमये श्रीपादैः इदं स्तोत्रं विरचितमस्ति - कलिमलनिवहं नाशयित्वा, भयञ्जं प्रदिशतु इत्यादि शब्दैः वीररसः वर्णितः।

उदा. - उत्सङ्गे . सर्वसन्मङ्गलानि ॥ श्रीदिव्यशिशुव्यासस्तोत्रम् १॥

२) शार्दूलविक्रीडितम् - प्रतिपादम् एकोनविंशतिः अक्षराणि भवन्ति ।

लक्षणम्- सूर्याश्वैर्मसजस्तताः सगुरवः शार्दूलविक्रीडितम् ।

उदा. - सुप्रभातस्तवं . प्रसादस्यसत्पात्रताम् ॥

५) मन्दाक्रान्ता / मन्दाक्रान्तावृत्तम् - प्रतिपादं सप्तदशाक्षराणि भवन्ति ।

लक्षणम् - मन्दाक्रान्ता जलधिषडगौर्म्भेनतौताद्गुरु चेत् । SSS S ॥
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श्रीपादैः वेदव्याससहस्रनामस्तोत्रस्य ध्यानश्लोकः मन्दाक्रान्तवृत्ते विरचितोऽस्ति ।

उदा. - वन्दे देवं . ज्ञानिगम्यम् ॥

६) तूणकम् - प्रतिपादं पञ्चदशाक्षराणि भवन्ति । S1S111 S1S1S

लक्षणम्- तूणकं समानिकापदद्वयं विनान्तिमम् ।

श्रीपादानां श्रीनृसिंहाष्टकम् (८) तथा वामनस्तवनम् (९) स्तोत्रयोः
 श्लोकाःतूणके वर्तन्ते ।

उदा-श्रीपतिं हरिम् ॥ श्री नृसिंहाष्टकम् १ ॥

७) मालिनी - प्रतिपादं पञ्चदशाक्षराणि भवन्ति ।

लक्षणम् - ननमयययुतेयंमालिनीभोगिलोकैः । 111 111 SSS1SS1SS

श्रीपादानां गङ्गास्तोत्रस्य एकः श्लोकः तथा गुरुपरम्परास्तवनम् इति
 स्तोत्रस्य द्वौ श्लोकौ मालिनीवृत्ते वर्तते ।

उदा- सुरगुरुसमबुद्धीन् .. सन्नमामि ॥ श्रीगुरुपरम्परास्तवनम् १८ ॥

८) भुजङ्गप्रयातम् - प्रतिपादं द्वादशाक्षराणि भवन्ति ।

लक्षणम् भुजङ्गप्रयातं चतुर्भिर्यकारैः । य-य-य-य । 1SS1SS1SS1SS

श्रीपादानां भार्गवस्तवनम् (११), श्रीविश्वनाथस्तोत्रम् (९), श्रीगोश्रीपुरीशवेङ्कटेशभुजङ्गप्रयातम् (१०) स्तोत्राणां श्लोकाः भुजङ्गप्रयाते वर्तन्ते।

उदा. - भृगूणां भक्तवात्सल्यपूर्णम्॥ भार्गवस्तवनम्-१॥

९) इन्द्रवंशा - प्रतिपादं द्वादशाक्षराणि भवन्ति ।

लक्षणम् - स्यादिन्द्रवंशा जतगैरसंयुतैः।

श्रीपादानां श्रीगुस्वरम्परास्तवनम् इति स्तोत्रस्य एकः श्लोकःइन्द्रवंशावृत्ते वर्तते।

उदा. - यत्प्रेक्षणं .सुकृतीन्द्रसद्गुह्ण्॥ श्रीगुरुपरम्परास्तवनम्२३॥

१०) रथोद्धता - प्रतिपादम् एकादशाक्षराणि भवन्ति ।

लक्षणम्- रात्रराविह रथोद्धता लगौ

र न र ल ग - रात्ररौ इह रथोद्धता लगौ। यतिः पादान्ते ।

श्रीपादानां श्रीबादरायणस्तुतिः (९) तथा श्रीगुरुपरम्परास्तवनम् (२) स्तोत्रयोः श्लोकाः रथोद्धतावृत्ते विरचिताः।

उदा. - यत्पदाम्बुजभवा ..मुनिपराशरात्मजम्॥ श्रीबादरायणस्तुतिः-२॥

११) तोटकम् - प्रतिपादं द्वादशाक्षराणि भवन्ति ।

लक्षणम्- वद तोटकमब्धिसकारयुतम् - स-स-स-स। ॥१॥ ॥१॥ ॥१॥ ॥१॥

श्रीपादानां श्रीसुकृतीन्द्रस्तोत्रम् (१) तथा श्रीगुस्वरम्परास्तवनम् (२) इति स्तोत्रयोः श्लोकाः तोटकवृत्ते विरचिताः।

उदा. श्रीरघुचन्द्र . प्रणमामि श्रीगुरुपरम्परास्तवनम्-२१

१२) इन्द्रवज्रा - प्रतिपादम् एकादशाक्षराणि भवन्ति ।

लक्षणम्- स्यादिन्द्रवज्रा यदि तौजगौ गः । त-त-ज-गुरु-गुरु।

श्रीपादानां श्रीबालव्यासस्तोत्रम् अस्य अष्ट श्लोकाः, श्रीबादरायणप्रपत्तिः इति स्तोत्रस्य सप्तदशश्लोकाः, श्रीगुप्तरम्परास्तवनम् इत्यस्य त्रयः श्लोकाः तथा श्रीवेदव्यास अष्टोत्तरशतनामावलेः ध्यानश्लोकः च इन्द्रवज्रावृत्ते वर्तन्ते।

उदा. -यत्पाद ..शरणं प्रपद्ये॥ श्रीबादरायणप्रपत्तिः-२॥

१३)उपेन्द्रवज्रा - प्रतिपादम् एकादशाक्षराणि भवन्ति ।

लक्षणम्- उपेन्द्रवज्रा जतजास्ततोगौ । ज-त-ज-गुरु-गुरु

श्रीपादानाम् अश्वत्थनारायणस्तोत्रम् इत्यस्य द्वौ श्लोकौ, गङ्गाप्रार्थना स्तोत्रस्य एकः श्लोकः तथा श्रीगुप्तरम्परास्तवनम् इत्यस्य एकः श्लोकः च उपेन्द्रवज्रावृत्ते वर्तन्ते।

उदा. - अनन्तशक्ते . मुनिजह्नुकन्ये॥ गङ्गाप्रार्थना-१०॥

१४) उपजातिः - प्रतिपादम् एकादशाक्षराणि भवन्ति ।

लक्षणम् - अनन्तरोदीरितलक्ष्मभाजौ पादौ यदीयावुपजातयस्ताः।

इत्थं किलान्यास्वपि मिश्रितासु वदन्ति जातिष्विदमेव नाम॥

इदानीमेव उक्ते ये द्वे लक्षणे वर्तेते ताभ्यां लक्षणाभ्यां युक्तौ यदीयौ पादौ भवतः तदा उपजातिर्ज्ञेया। तथैव अन्यासु मिश्रितास्वपि इदमेव नाम, अर्थात् उपजातिः भवति।

केदारभट्टकृतवृत्तरत्नाकरस्य भाष्यकारः भट्टनारायणः, सामान्यतया इन्द्रोपेन्द्रवज्रयोः संयोजनमस्ति, अतः इन्द्रवज्रा तथा उपेन्द्रवज्रयोः मिश्रणेन नानाविधोपजातिः भवितुमर्हतीति उक्तवान्।

एवम् उपजातिवृत्ते चतुर्दशप्रकाराः वर्तन्ते। तेषां नामानि इत्थं वर्तन्ते -

कीर्तिः - उपेन्द्रवज्रा इन्द्रवज्रा इन्द्रवज्रा इन्द्रवज्रा ।

माला - उपेन्द्रवज्रा उपेन्द्रवज्रा इन्द्रवज्रा इन्द्रवज्रा ।

हंसी - उपेन्द्रवज्रा इन्द्रवज्रा उपेन्द्रवज्रा इन्द्रवज्रा ।

जाया - उपेन्द्रवज्रा उपेन्द्रवज्रा उपेन्द्रवज्रा इन्द्रवज्रा ।

आर्द्रा - उपेन्द्रवज्रा इन्द्रवज्रा इन्द्रवज्रा उपेन्द्रवज्रा ।

प्रेमा - उपेन्द्रवज्रा उपेन्द्रवज्रा इन्द्रवज्रा उपेन्द्रवज्रा ।

ऋद्धिः - उपेन्द्रवज्रा इन्द्रवज्रा उपेन्द्रवज्रा उपेन्द्रवज्रा ।

वाणी - इन्द्रवज्रा उपेन्द्रवज्रा इन्द्रवज्रा इन्द्रवज्रा ।

शाला - इन्द्रवज्रा इन्द्रवज्रा उपेन्द्रवज्रा इन्द्रवज्रा ।

माया - इन्द्रवज्रा उपेन्द्रवज्रा उपेन्द्रवज्रा इन्द्रवज्रा ।

बाला - इन्द्रवज्रा इन्द्रवज्रा इन्द्रवज्रा उपेन्द्रवज्रा ।

भद्रा - इन्द्रवज्रा उपेन्द्रवज्रा इन्द्रवज्रा उपेन्द्रवज्रा ।

रामा - इन्द्रवज्रा इन्द्रवज्रा उपेन्द्रवज्रा उपेन्द्रवज्रा ।

बुद्धिः - इन्द्रवज्रा उपेन्द्रवज्रा उपेन्द्रवज्रा उपेन्द्रवज्रा ।

त्रिष्टुप्छन्दः विहाय कस्मिंश्चित् अन्यसमानछन्दस्यपि उपजातिः सम्भवति, उदा-
इन्द्रवंशेन सह वंशस्थ (१२ अक्षराणि), स्वागतेन सह रथोद्धता (१२ अक्षराणि)
इत्यादीनि । तदतिरिक्तं मिश्रप्रकारोपजातिः अपि उपलभ्यते - उदा.-वंशस्थ (१२
अक्षराणि), इन्द्रवज्रा (११अक्षराणि), उपेन्द्रवज्रा (११अक्षराणि),
इत्यादीनि ।

श्रीपादैस्त्र इन्द्रवज्रा उपेन्द्रवज्रयोः मिश्रणेन नानाविधोपजात्यां तथा मिश्रप्रकारोपजात्यां
च स्तोत्राणि विरचितानि -

माला (उपजातिः) स्वयम्भुवोप्युद्भवहेतु .शरणं प्रपद्ये ॥ श्रीबादरायणप्रपत्तिः-
८ ॥

हंसी (उपजातिः)- विधीशमुख्यैः वरदेन्द्रतीर्थान् ॥ श्रीगुप्तरम्परास्तवनम् -
२२ ॥

कीर्तिः (उपजातिः) -वसिष्ठवंशोद्भव नमस्ते ॥ श्रीबालव्यासस्तोत्रम् -२ ॥

बुद्धिः (उपजातिः) - नित्यस्वरूपाय .समर्चिताय ॥ श्रीअश्वत्थनारायणस्तोत्रम्
- २ ॥

जाया (उपजातिः)-अनन्तकल्याणगुणैकधाम्नः .नमोनमस्ते ॥
श्रीअश्वत्थनारायणस्तोत्रम् -३ ॥

रामा (उपजातिः)- यन्मूलभागे . तस्त्वंशनाथम् ॥ श्रीअश्वत्थनारायणस्तोत्रम्
-६ ॥

आर्द्रा (उपजातिः) - स्वधर्मनिष्ठाः शुभमंगलाय ॥ श्रीकाशिकास्तुतिः -१४ ॥

वाणी (उपजातिः)- राजेन्द्रतीर्थान् मानितसंयमीन्द्रान् ॥ श्रीगुप्तरम्परास्तवनम्
- १५ ॥

शाला (उपजातिः) - सूरीन्द्रतीर्थान् .. श्रीव्यासरामार्चनबद्धदीक्षान् ॥
श्रीगुस्वरम्परास्तवनम्१७॥

भद्रा (उपजातिः)- शीलेन ..सुमतीन्द्रतीर्थान्॥ श्रीगुस्वरम्परास्तवनम् - १९॥

माया (उपजातिः)

श्रीयादवेन्द्राः संनतकन्धराश्च॥ प्रथमयतिवरेण्यश्रीमत्यादवेन्द्रतीर्थस्तुतिः९॥

अन्यसमानछन्दसि उपजातिः -

अत्र प्रतिपादं द्वादशाक्षराणि भवन्ति -। वंशस्थ वंशस्थ१ वंशस्थइन्द्रवंशा।

उदा. - गुस्त्रसादाल्लभतेऽत्र .गुस्त्रवम्॥ श्रीगुस्वरम्परास्तवनम् -२४॥

मिश्रप्रकारोपजातिप्रकाराः -

१.इन्द्रवज्रा उपेन्द्रवज्रा वंशस्थ इन्द्रवज्रा ।

उदा. - जेजीयतां ..धर्मरूपी॥ श्रीकाशिकास्तुतिः - १॥

टिप्पण्यः

१. वंशस्थविलः / वंशस्थंवृत्तम्। - प्रतिपादंद्वादशाक्षराणि भवन्ति ।

लक्षणम् - वदन्ति वंशस्थविलं जतौजरौ ।

ज-त-ज-र । १५। ५५। १५। ५१५

२. इन्द्रवज्रा इन्द्रवंशा इन्द्रवज्रा इन्द्रवज्रा ।

उदा. - भक्तेष्टदा नमामि॥ श्रीअश्वत्थनारायणस्तोत्रम्-९॥

३. वंशस्थ इन्द्रवज्रा इन्द्रवंशा इन्द्रवज्रा ।

उदा. - प्रकाशतां ..श्रिया च॥ श्री काशिकास्तुतिः - २॥

१५) अनुष्टुप् - प्रतिपादम् अष्टाक्षराणि भवन्ति ।

लक्षणम् - पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।

गुरु षष्ठं च जानीयात् शेषेष्वनियमो मतः॥

श्रीपादाः अधिकतया अनुष्टुप्वृत्तेषु स्तोत्राणि विरचितवन्तः। तेषां नामानि तथा श्लोकानां संख्या च अत्र दत्तास्ति -

श्रीबादरायणमङ्गलाशासनम्(२२), श्रीव्यासब्रह्मस्तोत्रम्(१६), श्रीवेदव्याससहस्रनामस्तोत्रम्(१४७), श्रीवेदव्यासअष्टोत्तरशतनामावलिः (१०८नामानि), प्रार्थनास्तोत्रम्(१५), श्रीदिव्यशिशुव्यासस्तोत्रम्(८), श्रीकालाप्रियेशस्तोत्रम्(१०), श्रीडोलाविहारस्तोत्रम्(२६), श्रीव्यासरघुपतिनृसिंहवन्दनम्(४), श्रीश्रीनिवासस्तुतिः(९), श्रीमहालक्ष्मीस्तवनम्(९), श्रीविश्वनाथस्तोत्रम्(१), श्रीअश्वत्थनारायणस्तोत्रम्(१), श्रीसरस्वतीप्रार्थना(६), श्रीगङ्गाप्रार्थना(९), श्रीगङ्गास्तोत्रम्(२७), श्रीकाशिकास्तुतिः(११), श्रीगङ्गाष्टोत्तरशतनामावलिः (१०८नामानि), श्रीगुह्यरम्परास्तवनम्(५), प्रथमयतिवरेण्यश्रीयादवेन्द्रतीर्थस्तुतिः(८). श्रीमत् माधवेन्द्रतीर्थस्तुतिः(११), श्रीमत्सुकृतीन्द्रतीर्थस्तुतिः (११), सद्गुरुसंस्कृतविद्यालयप्रशस्तिः (६)

उदा.- यत्पादपद्मयोः . सुकृतीन्द्रगुरून् भजे- ॥ श्रीसुकृतीन्द्रतीर्थस्तुतिः१०॥

श्रीपादानां स्तोत्रेषु छन्दोवैशिष्ट्यं तथा स्तोत्रसौन्दर्यम् -

संस्कृतसाहित्ये स्तोत्रसाहित्यस्य अद्वितीयं स्थानमस्ति। स्तोत्राणि अत्यन्तं सरलानि दृश्यन्ते चेदपि तेषु निगूढं ज्ञानदृष्टिगहनमपारमस्ति। स्तोत्राणि

निष्कपटवाक्यानि भूत्वा भक्तदेवयोर्मध्ये भक्तेः अभिव्यक्तिः भवितुम् साहाय्यं कुर्वन्ति। श्रीपादानां स्तोत्रेषु छन्दोवैशिष्ट्यं तथा सौन्दर्यम् इत्थं वर्तते -

श्रीबादरायणसुप्रभातस्य प्रथमः श्लोकः श्रीपादैः भगवद्गीतायाः ध्यानश्लोकेभ्यः (१) तथा द्वितीयश्लोकः वेङ्कटेशसुप्रभातं स्तोत्रतः (२) स्वीकृत अस्ति। न केवलं भगवत्संबद्धश्लोकान् अपि तु रुण्यक्षेत्रविषयेऽपि तथा विद्यालयस्य विषयेऽपि स्तोत्राणि विरचितवन्तः। तथा श्रीबादरायणसुप्रभातम्, श्रीबादरायणस्तुतिः, श्रीवेदव्यासं विष्णुस्वरूपमिति मत्वा दशावतारवर्णनमपि कृतमस्ति। विद्यावतां ज्ञानपरीक्षणे महाभागवतपुराणं विरचितवन्तः इति व्यासगुणगानं श्रीबादरायणप्रपत्तिस्तोत्रस्य प्रथमश्लोके कृतास्ति तथा अस्मिन् आत्मसमर्पणा प्रार्थनापि दृश्यते। (व्यासं दयालुं शरणं प्रपद्ये, द्वैपायनं तं शरणं प्रपद्ये ।) श्रीबादरायणमङ्गलशासनम् इति स्तोत्रे वेदव्यासस्य महिमा, तस्य आशीर्वादस्य आकाङ्क्षा इत्यादिगुणाः वर्णिताः (नित्यं पठन्तं मां समुद्धर, दीनबन्धो दयांकुरु ... इत्यादयः।) श्रीव्यासब्रह्मस्तोत्रे उत्तारयत् नतान् प्रीत्या दुस्तरात् भवसागरात् तथा प्रार्थनास्तोत्रे ज्ञानाभयप्रदानेन प्रपन्नानुद्धर प्रभो इति रक्षणार्थं वा याचनार्थं भगवतः प्रार्थना कृतास्ति। सुकृतीन्द्रस्तुतिः, यादवेन्द्रस्तुतिः माधवेन्द्रस्तुतिः इत्यादिषु आत्मनि भगवतः/ गुरुणाम् अनुभूत्यर्थम् अन्तःकरणेन प्रार्थना कृतेऽव भाति (वन्दे श्रीमद् यादवेन्द्रसद्गुरून् सद्गुणाम्बुधीन्, श्रीकाशीमठसंस्थानप्रप्रथम गुरून् मुदा इत्यादयः ।) श्रीपादैः अथ प्रार्थना इति एकं गद्यरूपमपि रचितमस्ति। संस्कृतविद्यालयस्य विषयेऽपि सद्गुरूसंस्कृतविद्यालयप्रशस्तिः इति स्तोत्रं विरचितमस्ति। श्रीपादाः, काशीमठाराधितनृसिंहविषये नृसिंहाष्टकम् इति रचयित्वा श्रीकाशीमठस्य पञ्चमयतिवर्याय श्रीराघवेन्द्रतीर्थाय नृसिंहदेवःगोचरो बभूव इति सूचितवन्तः श्रीराघवेन्द्रतीर्थानां गुणगानं काशीमठं तथा गुरुपरम्परां प्रति प्रीतिं दर्शयति। व्यासस्य बालस्वरूपवर्णनं कर्तुं व्यासजयन्तीदिने दिव्यशिशुव्यासः इति स्तोत्रं

श्रीपादाः रचितवन्तः। श्रीमद्भगवद्गीतायाः विभूतियोगस्य दशमाध्यायस्य दशमे श्लोके भगवतः श्रीकृष्णस्य अश्वत्थः सर्ववृक्षाणाम् इति वाक्यैः प्रेरिताः श्रीपादाः श्रीअश्वत्थनारायणस्तोत्रं रचयामासुः तथा अस्मिन् स्तोत्रे भगवान् नारायणः एव अश्वत्थरूपं धृतवानस्तीति, महौषधीनां राजा एव अश्वत्थः इत्यपि वर्णनं कृतमस्ति। श्रीपादाः काशिकास्तुतौ षष्ठश्लोकपर्यन्तं पुरातनकालस्य काशीनगर्याः गुणगानं कृत्वा (उदा.-श्रीशवागीशगौरीश राजते।), सप्तमश्लोकतः नवमश्लोकपर्यन्तम् इदानीन्तनकाले काशीनगर्याः दुःस्थितिं श्लोकरूपेण उक्तवन्तः (उदा-अधुना कलिमालिन्यं भारतं भृशम्॥ ७॥, नानाविधेषु ..जनाः८॥) तथा दशमश्लोकतः पञ्चदशश्लोकपर्यन्तम् इमां दशाम् अपाकर्तुं किं कुर्यादित्यपि सूचितवन्तः (उदा.-तस्मात् शृण्वन्तु .. सुसज्जिताः॥१०॥, एवमाशास्महे ..तथाऽभयं॥) अत्र श्रीस्वामिपादानां सनातनधर्मं प्रति प्रीतिः, देशप्रेम च दरीदृश्यते। तथा काशीमठगुरुपरम्परां प्रति प्रीतिः गुरुपरम्परास्तवनम् इति स्तोत्रे दरीदृश्यते (उदा.- श्रीउपेन्द्रतीर्थसम्बद्धः विषये श्लोकः उपेन्द्रव्रावृत्ते वर्तते (उदा.-उपेन्द्रतीर्थान् पाराशरसक्तचित्तान्॥१४॥ यथा श्री तोटकाचार्याः स्वगुरुशङ्कराचार्याणां विषये प्रीत्या भक्त्या च तोटकवृत्ते स्तोत्रं विरचितवन्तः तथा श्रीसुधीन्द्रतीर्थाः अपि स्वगुरुश्रीसुकृतीन्द्रतीर्थानां विषये प्रेम्णा तथा भक्त्या गुणगानं कृत्वा तोटकवृत्ते श्रीसुकृतीन्द्रस्तोत्रमिति एकं श्लोकं रचितवन्तः। श्रीपादाः न केवलं समानच्छन्दस्युपजात्याम् अपि मिश्रप्रकारोपजातिष्वपि स्तोत्राणि विरचितवन्तः। अत्र तेषाम् अपारं छन्दोज्ञानं तथा संस्कृतसाहित्यं प्रति प्रीतिः च दरीदृश्यते।

उपसंहारः

केवलं शब्दशब्दसंयोगेनकाव्यं न भवितुमर्हति। जीवनानुभवेन प्रेरितं सत्यसमीपस्थं काव्यं निर्मातव्यम्। एतानि संरचनानि सामाजिकप्रधानानि स्युः तथा सत्यस्य सौन्दर्यस्य च अभिव्यक्तिं कृत्वा मनसि संस्कारस्य निर्माणे

सहायकानि भवन्ति तथा च ज्ञानज्योतिः प्रज्वलितुं मनः - सक्रियं कुर्वन्ति इतितु श्रीपादानां स्तोत्रकाव्येभ्यः स्पष्टम्। भक्तिः स्तोत्राणां मूलम्। मोक्षसाधनसामग्र्यां भक्तिरेव गरीयसी, भक्तिः मोक्षस्य महत् साधनम्। एतत्तु श्रीपादैः रचितस्तोत्रैरपि स्पष्टम्। अज्ञानां भावनार्थाय प्रतिमा सुप्रतिष्ठिता, सामान्यजनाः उपासनाद्वारा भक्तिं प्राप्नुवन्तु इति उद्देश्येन श्रीपादैः भक्तिप्रधानस्तोत्राणि विरचितानि। भारतदेशे जन्म प्राप्य परमयतिः, गौडसारस्वतब्राह्मणसमुदायस्य आत्मीयाचार्याः इति प्रसिद्धाः वैष्णवसिद्धान्तप्रतिपादकाः काशीमठाधीशाः श्रीसुधीन्द्रतीर्थस्वामिनः अनेकस्तोत्राणि विरचितवन्तः। एवं प्रतिभाशालिनः, कवयः, यतिवरेण्याः, वैष्णवसिद्धान्तप्रतिष्ठापनाचार्याः सुधीन्द्रतीर्थाः, भगवति निष्कामभक्तिर्भवेदिति भक्तिप्रधानस्तोत्रैः प्रतिपादितवन्तः।

अद्वैतवेदान्तशास्त्रपरम्परायां शिवरामपण्डितस्यावदानम्

शुभदीपदासः

भूमिका

श्रुतिस्मृतिसूत्रभाष्यव्याख्योपव्याख्यास्वतन्त्रग्रन्थाद्युपेतं सर्वाङ्गसम्पूर्णम् अद्वैतवेदान्तदर्शनम्। काले काले ये खलु शास्त्रधुरन्धराः उदितोदिताः विविधशास्त्रग्रन्थान् विरचय्य दर्शनमिदं पुष्पफलसमृद्धवृक्षरूपं प्रादुः तेष्वन्यतमतां भजते शिवरामाभिधौ विद्वान्। सप्तदशशतकीयः दक्षिणात्यः अयं पण्डितः स्ववैदुष्यवारिवर्धितग्रन्थकुसुमैः सारस्वतलोकं महिमान्वितम् अकरोदिति अवश्यं स्तुतिपदमर्हति। अस्मिन् प्रकृतशोधप्रबन्धे अस्य विदुषः तत्कृतीनां च अद्वैतवेदान्तदर्शने माहात्म्यं समुपवर्ण्यते।

शिवरामपण्डितस्य परिचयः

विद्वान् शिवरामः कविः दार्शनिकश्च आसीत्। अद्वैतवेदान्तदर्शनाचार्यः स निखिलेष्वपि शास्त्रेषु अगाधगतिरासीदिति तस्य ग्रन्थपरिशीलनेन अवबोद्धुं शक्यते। स्वस्य पितुः गुस्त्रणां च परिचयः ग्रन्थस्याद्यश्लोकेष्वेव तेन प्रदत्तः। तथाहि श्लोकाः -

श्रीकृष्णशास्त्रिणं नत्वा पितरं वेदपारगम्।

सर्वशास्त्रार्थवेत्तारं साक्षात्कृतमहेश्वरम्॥

कश्चिच्छ्रीरङ्गनाथाख्यो विद्यते च जगद्गुरुः।

अनेकतन्त्रव्याख्याता बहुविद्याप्रदायकः॥

एतैः पदैः इदमवगम्यते यत् अस्य विदुषः पिता आसीत् कृष्णशास्त्री। तस्य च अद्वैतविद्याविजयः इति कश्चिदुपाधिः आसीदिति तदीयश्लोकादेव ज्ञायते। जगद्गुरुः अनेकतन्त्रव्याख्याता बहुविद्याप्रदायकः श्रीरङ्गनाथः तस्य विद्यागुरुः यत्सकाशात् तेन शास्त्राणि अधीतानि। तस्यैव कश्चन अन्यः श्लोको विद्यते -

श्रीनृसिंहाश्रमं नत्वा सृष्टिस्थित्यन्तकारिणम्।

तार्किकादीन्निराकर्तुं लीलामानुषधारिणम्॥

अनेन श्लोकेन श्रीनृसिंहाश्रमः तस्य परमगुरुरासीत् इत्यनुमातुं शक्यते। किन्तु अद्वैतवेदान्तेतिहासे द्वौ नृसिंहाश्रमौ सुप्रसिद्धौ - भेदधिककारादिग्रन्थानां कर्ता एकः, अपरश्च धर्मराजाध्वरीन्द्रस्य परमगुरुः।१ इदानीमनयोः कतरः शिवरामस्य परमगुरुरिति शङ्का सुतरामुदेति। तत्र मद्रासराजकीयपुस्तकालये अद्वैतमुक्तासराख्या काचित् ग्रन्थमातृका समुपलभ्यते। अस्य ग्रन्थस्य प्रणेता लोकनाथः। ग्रन्थस्याद्यपद्येषु ग्रन्थकृता लोकनाथेन उक्तं यत् स सर्वज्ञनारायणस्य पुत्रः श्रीनृसिंहाश्रमस्य प्रपौत्रश्च।२ अस्यैव ग्रन्थस्य कान्त्याख्या काचित् स्वोपज्ञटीका समुपलभ्यते। अस्या अपि आद्यश्लोकेषु पुष्पिकायां च अयं विषयः समुपलभ्यते।३ इदानीं यः नृसिंहाश्रमः लोकनाथस्य प्रपितामहः स एव धर्मराजाध्वरीन्द्रस्य शिवरामस्य च परमगुरुत्वेन समुल्लिखितः। तेन द्वितीयो नृसिंहाश्रम एव शिवरामस्य परमगुरुरिति निश्चेतुं शक्यते। अस्याः प्रकृतमातृकायाः पुष्पिकायाः परं केचन श्लोका विद्यन्ते। तेभ्यः श्लोकेभ्यो ज्ञायते यत् अद्वैतमकरन्दकर्ता लोकनाथः श्रीरङ्गस्य श्रीरङ्गनाथस्य रङ्गनाथस्वामिनो वा गुरुः। अस्य श्रीरङ्गनाथस्य शिष्यः वेङ्कटेशाख्यः मूलमातृकास्वामी। अयं च प्रकृतग्रन्थकर्तुः शिवरामस्य गुरुरिति तेनैव उल्लिखितम्।४ तेन वेङ्कटेशशिवरामौ एकस्मिन्नेव गुरुकुले अधीतवन्तौ इति चिन्तयितुं शक्यते।

शिवरामपण्डितः स्वग्रन्थे कुत्रापि स्वकीयदेशकालादिविषये स्पष्टतया किमपि नोक्तवान्। अतः अन्येषामिव अस्यापि देशकालादिनिर्णयः विविधप्रमाणोपयोगेन विविधपङ्क्ति-समुल्लेखेन च कर्तव्य आपतति इति तन्निर्णयाय प्रयत्नो विधीयते-

देशः - अद्वैतमुक्तासरकर्ता लोकनाथः स्वग्रन्थपुष्पिकायाः परं यान् श्लोकान् प्रणिनाय तत्र लोकनाथस्य आलङ्गुडिग्रामनिवासित्वं प्रोक्तम्। तथाहि श्लोकः-

आलङ्गुडिग्रामनिवासिलोकनाथाध्वरीन्द्रेण कृतं प्रबन्धम्।

अद्वैतमुक्तासरमेतदीयव्याख्यां च कान्तिं लिखति स्म रामः॥

श्लोकोक्तोऽयं ग्रामः भारतवर्षे तमिलनाडुनगरे पुडुक्कोट्टाईमण्डले वर्तते। अयं च प्रदेशः चोलभूमिरिति इतिहासेषु प्रसिद्धः। तत्र यदि लोकनाथः आलङ्गुडिग्रामे निवसति तर्हि तस्य शिष्यः श्रीरङ्गनाथः तथा तस्यापि शिष्यः शिवरामः तस्मिन् तत्समीपस्थे ग्रामे वा निवसतीति अनुमातुं शक्यते। तस्मात् शिवरामपण्डितस्य देशः तमिलनाडुप्रदेशे आलङ्गुडिग्रामे तत्समीपस्थे वान्यस्मिन् ग्रामे इति कल्पयितुं शक्यते।

कालः- नेपालसंख्ये कोलम्बे कान्त्याख्या टीका विलिखितेति उक्तम्।^५ नेपालसंख्ये कोलम्बे इत्यत्र कटपयादिनियमः प्रयुक्तः। तन्नियमानुसारेण नकारस्य मानं शून्यं (०), पकारस्य मानम् एकं (१), लकारस्य मानं त्रीणि (३)। ततः अङ्कानां वामतो गतिः इति नियमेन ३१० कोलम्बवर्षम् इति प्राप्यते। किन्तु तदसम्भवम्। तत्र केरले नेपालशब्दः नेपाळ इति लिख्यते। तत्र ळकारस्य मानं नव (९)। तेन ९१० कोलम्बवर्षं लभ्यते। अनेन सह ८२५ (शरज) इति योज्यते चेत् १७३५ लभ्यते। तेन श्रीरङ्गनाथस्य कालः प्रायेण १७०० ईशापूर्वमिति अनुमातुं शक्यते। तस्यैव गुरुकुले अधीयानः प्रकृतग्रन्थकर्तापि १७०० ईशापूर्वस्य प्रथमार्धे आसीदिति कल्पयितुं शक्यते।

कृतिः - अस्य शिवरामपण्डितस्य भावाज्ञानप्रकाशनम् इत्येका कृतिः समुपलभ्यते। अयमेकः स्वतन्त्रो ग्रन्थः। आत्मबोधामृताख्यटीकोपेतः वेदान्तसारसङ्ग्रहाभिधः कश्चित् ग्रन्थः मद्रासराजकीयपुस्तकालये समुपलभ्यते। अस्य ग्रन्थस्य प्रणेतापि अयमेव शिवराम इति केचिन्मन्यन्ते। सम्प्रति भावाज्ञानप्रकाशनम् इति ग्रन्थस्य विहङ्गवीक्षणं समुपन्यस्यते -

भावाज्ञानप्रकाशनम्

भावाज्ञानप्रकाशनम् इत्ययं ग्रन्थः ग्रन्थकर्तुः स्वतन्त्रा कृतिः। अन्यस्य कस्यचित् ग्रन्थस्य व्याख्याभूतो नास्त्ययं ग्रन्थः। जगत्सृष्टिस्थितिलयकर्तारं श्रीनृसिंहरूपिणं परमेश्वरं प्रणम्य ग्रन्थकर्ता स्वग्रन्थमारभते। अस्य ग्रन्थस्य मातृकाद्वयमुपलभ्यते। तत्रैका मातृका भावाज्ञानप्रकाशनम् इति नाम्ना, अन्या च भावाज्ञानप्रकाशिका इति नाम्ना। तत्र ग्रन्थस्य आद्यश्लोकेषु साक्षात् ग्रन्थकारेण भावाज्ञानप्रकाशनमिति नामोल्लेखात् तदेव ग्रन्थनाम इति निश्चीयते। अस्मिन् ग्रन्थे प्राधान्येन अज्ञानस्य लक्षणं प्रमाणं च वर्णयित्वा अज्ञानस्य भावरूपत्वं साधितम्। त्रिगुणात्मकमज्ञानं आत्मनः यथार्थं स्वरूपम् आवृणोति इत्यत एव दृश्यमानमिदं जगत् सत्यत्वेन प्रतीयते इति शङ्कराचार्याणामभिमतम्। इदं च अज्ञानस्य आत्मतत्त्वावरणसामर्थ्यं तस्य भावरूपत्वे सत्येव सम्भवति। अपि च, नैयायिकादयोऽन्ये दार्शनिकाः ज्ञानस्य अभावः अज्ञानमिति प्रतिपादयन्ति। किन्तु अज्ञानस्य अभावत्वाङ्गीकारे काश्चन शङ्काः अद्वैतसिद्धान्ते आपतन्ति। तस्मात्तस्य भावरूपत्वं साधनीयमेव इति ग्रन्थकारेण स एव प्रयासो विहितः। अयं ग्रन्थः प्रकरणकोटौ अन्तर्भवति। प्रकरणस्य लक्षणं तावत् -

शास्त्रैकदेशसम्बद्धं शास्त्रकार्यान्तरे स्थितम्।

आहुः प्रकरणं नाम ग्रन्थभेदं विपश्चितः।। ६

अस्मिन् ग्रन्थे अद्वैतवेदान्तदर्शनस्य सर्वे विषया न विचारिताश्चेदपि तस्य

शास्त्रस्यैव एकदेशः विस्तरेण प्रतिपादितः। तस्मादस्य प्रकरणत्वं साम्प्रतम्। ग्रन्थकारः चित्सुखाचार्यप्रणीतां तत्त्वप्रदीपिकां नृसिंहाश्रमीणाम् उक्तीश्च प्रमाणत्वेन स्वीकृत्य प्रकृतमिमं ग्रन्थं प्रणिनाय इति ग्रन्थाध्ययनेन स्फुटं बुध्यते। तत्र ग्रन्थकर्तुः कश्चित् श्लोकः -

एवमन्यान् गुरुन्नत्वा वेदवेदान्तपारगान्।

विचार्य सर्वशास्त्राणि विमृश्य च पुनः पुनः॥

सर्वशास्त्रवेत्ता अयं पण्डितः सर्वाणि शास्त्राणि विचार्यैव ग्रन्थप्रणयने प्रवृत्तः इत्यनेन गम्यते। तेन ग्रन्थप्रतिपाद्यार्थस्य स्वकपोलकल्पितत्वाभावः गाम्भीर्यं च सूच्येते। अस्मिन् ग्रन्थे प्रथमं भावारूपाज्ञानवादे लक्षणविचारः कृतः। ततः भावरूपाज्ञानवादे प्रत्यक्षप्रमाणस्य अनुमानप्रमाणस्य च माहात्म्यं वर्णितम्। एतदुत्तरवर्ती ग्रन्थभागः ग्रन्थकारेण लिखितश्चेदपि मातृकाया नष्टत्वात् स नोपलभ्यते इति दुःखास्पदमिदम्। अथापि यावदुपलब्धं तावदपि सारस्वतलोकस्य महदुपकारकमिति निःसङ्कोचं वक्तुं शक्यते। तस्मात् अद्वैतवेदान्तदर्शनप्रपञ्चेऽयं शिवरामाभिधो विद्वान् अवश्यं श्लाघनीय इति शिवम्।

सन्दर्भाः

१. यदन्तेवासिपञ्चास्यैर्निरस्ता भेदवारणाः। तं प्रणौमि नृसिंहाख्यं यतीन्द्रं परमं गुरुम्॥- वेदान्तपरिभाषामङ्गलश्लोकः
२. श्रीमन्नृसिंहाश्रमिपुत्रपौत्रः सर्वज्ञनारायणसूरिसूनुः। सौत्राद्वयब्रह्मविचारयुक्तीः श्रीलोकनाथो विवृणोति पद्यैः॥
सर्वज्ञनारायणसूरिजेन श्रीलोकनाथेन कृते प्रबन्धे। अद्वैतमुक्तासरनामधेये वृत्तः परिच्छेद इतस्तृतीयः॥
३. तं नृसिंहाश्रमं वन्दे पितुर्मम पितामहम्। यद्गर्जितानुकरणैः जयन्त्यद्वैतिनः परान्॥

षट्शास्त्रीपरिकर्मिणो भुजगराड्भाष्याशयवेदिनः । श्रीनारायणशास्त्रिणः प्रियसुतः
श्रीलोकनाथाध्वरी ॥

क्षुद्रद्वैतदुस्त्वशावर्भदा कान्त्याख्यया व्याख्यया । स्वीयं श्लोकगुणाश्रयं
विशदयत्यद्वैतमुक्तासरम् ॥

इति श्रीमन्मृसिंहाश्रमयोगीन्द्रनन्ना पदवाक्यप्रमाणपारावीणस्य नारायणशास्त्रिणः
सूनुना श्रीलोकनाथाध्वरिणा विरचिते अद्वैतमुक्तासर व्याख्याने कान्त्याख्ये
तृतीयः परिच्छेदः ॥

४. जयवर्षे पौषमासे वेङ्कटेशेन धीमता । श्रीरङ्गनाथशिष्येण कान्त्याख्या लिखिता
कृतिः ॥

नृसिंहाश्रमनप्तश्रीलोकनाथाख्ययज्वनः । कृतिर्विलिखिता सेयं संशोध्या
सद्भिर्जसा ॥

लोकनाथमखिच्छत्ररङ्गनाथाख्यशास्त्रिणः । शिष्यस्य वेङ्कटेशस्य ग्रन्थोऽस्य
खलु मातृका ॥

५. सुब्रह्मण्यसमानीतः चोलेभ्यः केरलानयम् । नेपालसंख्ये कोलम्बे लिखितः
केरलाक्षरैः ॥

६. पराशरोपपुराणम्

सहायकग्रन्थाः

१. अद्वैतवेदान्तसाहित्येतिहासकोशः, र. तड्गस्वामिशर्मा, मद्रासविश्वविद्यालयः, १९८०
२. The Adyar Library Bulletin (Vol. 1- Part 3), 1937
३. The Descriptive Catalogue of Sanskrit Manuscript (Vol. 9), The Adyar Library, 1952

सृष्टिधराचार्यदिशा सर्वादीनि सर्वनामानि इति सूत्रपरिशीलनम्

शंखशुभ्र-गच्छितः

सर्वादीनि सर्वनामानि इति पदच्छेदः। सर्वनामसंज्ञाविधायकं सूत्रमिदम्। सूत्रस्यार्थं वर्णयन्ति पुरुषोत्तमदेवाः- सर्वप्रभृतीनि सर्वनामानि इत्युच्यन्ते१इति। एवं सर्वविश्वेत्यादीनां सर्वादिगणपठितानां सर्वनामसंज्ञा विधीयते अनेन सूत्रेण। तत्र सर्वादीनि इत्यत्र कथं विग्रहः इति प्रादर्शयत् व्याख्याकृत्- सर्व आदिः येषां तानि सर्वादीनि।२ एवमेव सर्वादीनि इत्यत्र बहुव्रीहिसमासस्वीकारे, बहुव्रीहेः अन्यपदार्थप्रधानत्वात् सर्वशब्दस्य च समासवर्तिपदार्थत्वात् अन्यपदार्थत्वाभावात् विश्वादीनामेव सर्वनामसंज्ञा स्यात्, नतु सर्वशब्दस्य। तत्रोच्यते- अत्र आदिशब्दः अवयववाची।३ एवमेव सर्वः आदिरवयवो यस्य समुदायस्य इति विग्रहे तद्गुणसंविज्ञान-बहुव्रीहिसमासे सर्वशब्दस्यापि सर्वनामसंज्ञा सिद्ध्यति। तत्र च अदः सर्वेषाम् (७.३.१००) इति निर्देश एव प्रमाणम् इति सृष्टिधराचार्यः।४ सर्वशब्दस्य सर्वनामसंज्ञाभावे सर्वेषाम् इत्यादौ सर्वनामकार्याणि सुडादीनि न स्युः। तथापि महर्षिणा पाणिनिना तथैव निरदेशि। तेन सर्वशब्दस्यापि सर्वनामसंज्ञा अस्ति इति ज्ञायते। तेन सर्वस्मै सर्वस्मात् इत्यादीनि सर्वनामसंज्ञाघटितानि रूपाणि निष्पद्यन्ते। एवं बहुव्रीहिः द्विधा। तद्गुणसंविज्ञानः, अतद्गुणसंविज्ञानः चेति। अन्यपदार्थस्य विशेषणानि वर्तिपदार्थरूपाणि तेषां क्रियान्वयितया ज्ञानं यत्र स तद्गुणसंविज्ञानः। न

तद्गुणसंविज्ञानः इति अतद्गुणसंविज्ञानः। शुक्लवाससम् आनय, लम्बकर्ण भोजय इत्यादौ तद्गुणसंविज्ञानः, तत्र शुक्लवासो विशिष्टस्यैव पुरुषस्य आनयनम्, लम्बकर्णवतः एव पुरुषस्य भोजनक्रियायाम् अन्वयः। चित्रगुः आनीयताम् इत्यादौ तु द्वितीयः। तत्र चित्रगोस्वामिनः एव आनयनम्, नतु चित्राणां गवाम्। यत्र च संयोगसमवायान्यतरसम्बन्धेन सम्बन्धी अन्यपदार्थः, तत्र तद्गुणसंविज्ञानः। यथा- शुक्लवाससमानय इत्यत्र शुक्लवस्त्रस्य अन्यपदार्थपुरुषस्य च संयोगसम्बन्धः। लम्बकर्ण भोजय इत्यत्र लम्बकर्णयोः अन्यपदार्थभूतपुरुषस्य च समवायसम्बन्धः, अवयवावयविनोः समवायस्यैव स्वीकारात्। यत्र तु तदुभय-सम्बन्धातिरिक्तसम्बन्धेन सम्बन्धी अन्यपदार्थः, तत्र अतद्गुणसंविज्ञानः। यथा- चित्रगुः इत्यादौ गवां पुरुषेण अन्यपदार्थेन सह स्वस्वामिभावः संयोग-समवायेतर-सम्बन्धः, अतः अत्र वर्तिपदार्थानां न भवति क्रियया सह अन्वयः।¹⁵ सम्प्रति उभशब्दविषये उच्यते। उभशब्दो नित्यद्विवचनान्तः टाब्बिषयश्चेति। तत्र विग्रहवाक्यं प्रोक्तम्- नित्यं द्विवचनं यस्य इति नित्यद्विवचनः।¹⁶ केवलं द्विवचनेन कार्यसिद्ध्यभावात् तदन्तग्रहणमपि कर्तव्यम्, तेन नित्यद्विवचनान्तम् इति फलितार्थः। टापा च विशेषेण स्त्रीत्वविवक्षायां सिनोति आत्मानं सम्बन्धाति इत्यर्थे पचाद्यचि कृते टाब्बिषयः¹⁷ इति सिद्ध्यति। एवं नित्यद्विवचनान्तं चासौ टाब्बिषयश्च इति नित्यद्विवचनान्तटाब्बिषयः इति। सर्वादिगणे उभशब्दपाठो व्यर्थः, द्विवचने सर्वनामप्रयुक्तकार्याणामभावात्। सर्वादिपाठात् सर्वनामत्वे अज्ञाताद्यर्थकं बाधित्वा अकच् स्यात्, तदभावे तुके सति प्रयोग भेदइति तु वक्तुमशक्यम्, के अकचि वा रूपभेदाभावात् उभयथा उभ कौ इत्येव सिद्धेः। स्वरभेदोऽपि नास्ति, के सति प्रत्ययस्वरेण अकचि च चित्स्वरेण अन्तोदात्तत्वस्यैव सिद्धेः। नास्ति काकचो विशेषः। इति चेन्न; अत्र पदमञ्जरीकारः काशिकाकारेण साकमाह- सर्वनाम्नस्तृतीया च (२.३.२७) इति षष्ठीतृतीययोः सिद्ध्यर्थं

पाठस्यावश्यकत्वात्, उभाभ्यां हेतुभ्याम्, उभयोर्हेत्वोः इत्युदाहरणम्। ८ दीक्षितप्रभृतयो नव्यवैयाकरणास्तु मन्यन्ते- 'निमित्तकारणहेतुषु सर्वासां प्रायदर्शनम्' इति वार्तिकेनैव तत्र अन्याभिर्विभक्तिभिः सहैव षष्ठीतृतीययोरपि सिद्धिर्भविष्यत्येव। यद्यपि इदं वार्तिकं वृत्तिकृद्भिः सर्वनाम्नस्तृतीया च (२.३.२७) इति सूत्रे व्याख्यातम्, तथापि एतत्सूत्रप्रयोगविषये सर्वनाम्न एव प्रयोगे इदं वार्तिकं प्रवर्तते इति नैव भ्रमितव्यम्, भाष्यकृता हेतौ (२.३.२३) इति सूत्रे अस्य व्याख्यानात् हेतुवाचकशब्दमात्रप्रयोगे हेतौ (२.३.२३) इति सूत्रविषये एव वार्तिकप्रवृत्तेः स्वीकारात्। एवञ्च नेदम् उभशब्दस्य सर्वादिगणे पाठस्य प्रयोजनम्। एवमग्रे प्रतिपाद्यते अकजर्थः उभशब्दस्य इह पाठः इति। उभौ साभ्यासस्य (८.४.२१) इति सूत्रे उभशब्दः द्विवचनान्तत्वेन प्रयुक्तः। तत्र साभ्यासस्य इति प्रयोगसाहचर्यात् उभशब्दस्य एकवचने प्रयोगः शक्यः खलु। किमर्थं न कृतम् इति प्रश्ने उच्यते- उभौ साभ्यासस्य (८.४.२१) इति निर्देशात् ज्ञायते यत्नित्यद्विवचनान्तत्वेन एव उभशब्दः व्यवहियते। तत्रापि स्त्रीत्वे एकवचनत्वशङ्कापि न कर्तव्या। अनेन ज्ञापकेन सिद्ध्यति यत् स्त्रीत्वे टाबन्तादपि द्विवचनमेव भवति इति। तत्र नित्यपदस्य किं फलम् इत्युक्तौ सर्वनामसंज्ञया सर्वनाम्नस्तृतीया च (२.३.२७) इत्यनेन सूत्रेण तृतीया षष्ठी च विभक्तिः भवति इत्येकं फलम्। द्वितीयन्तु अव्ययसर्वनाम्नामकचप्राक्टेः (५.३.७१) इत्यनेन सूत्रेण अकचप्रत्ययसिद्धिः। उभादुदात्तो नित्यम् (५.२.४४) इति सूत्रे उभात् इति एकवचनप्रयोगः कथं संगच्छते। उभशब्दस्य नित्यद्विवचनान्तत्वेन सर्वत्र पाठात्। तदोच्यते- अत्र उभशब्दः न सर्वनामसंज्ञकः, अपितु स्वरूपपरः। शास्त्रे शब्दस्तु वाचकः इत्याभिधानात् उभशब्दः अत्र शब्दपरः, न तु सर्वनामसंज्ञापरः। अतः अत्र एकवचनप्रयोगः सुशकः। उभयोऽन्यत्रेति। अन्यत्र इत्यनेन द्विवचनात् अन्यस्मिन् परे इत्यर्थो विवक्षितः। अर्थात्, द्विवचनपरत्वाभावे अयच्चप्रत्ययो भवति इत्यर्थः। अस्य उभयशब्दस्य द्विवचनं

नास्ति इति महाभाष्यप्रदीपकर्तुः कैयटस्य मतं वर्तते। परन्तु पदमञ्जरीकारः हरदत्तस्तु उभयशब्दस्य द्विवचनम् अस्ति इत्यनुमन्यते। भाषावृत्तिपञ्जिकायां विश्वरूपोपाध्यायैरपि एकवचने बहुवचने च उभयशब्दस्यैव प्रयोगः इत्यगादि। १९ अत्र सृष्टिधराचार्येणापि उभयशब्दस्य द्विवचनमस्तीति अङ्गीकृत्य स्वव्याख्याने उभयशब्दस्य रूपप्रदर्शनवेलायां द्विवचनान्तानि रूपाण्यपि प्रादर्शिषत। तद्यथा- उभयः उभयौ उभये उभयाः, उभयम् उभयौ उभयान्, उभयेन उभाभ्याम् उभयैः इत्येवं रूपाणि प्रचलिष्यन्ति। डतरडतमौ अत्र प्रत्ययौ। किञ्चतदोनिर्धारणे द्वयोरेकस्य डतरच् (५.३.९२) इत्यनेन डतरच् इति प्रत्ययः विधीयते। वा बहूनां जातिपरिप्रश्ने डतमच् (५.३.९३) इत्यनेन च सूत्रेण डतमच् इति प्रत्ययो विधीयते। अनयोः प्रत्ययसंज्ञकत्वात् प्रत्ययग्रहणे यस्मात्स विहितस्तदादेस्तदन्तस्य च ग्रहणम् इत्यनेन प्रत्ययबोधके पदे सति यस्मात्स विहितः तदादिः इत्युपतिष्ठते इति तदादिरित्यस्य विशेष्यतया डतरडतमयोः विशेषणतया येन विधिस्तदन्तस्य (१.१.७२) इत्यनेन डतरडतमौ डतरान्तडतमान्ततदाद्योः संज्ञे स्तः। संज्ञाविधौ प्रत्ययग्रहणे तदन्तविध्यभावे अपि न केवला प्रकृतिः प्रयोक्तव्या नापि केवलः प्रत्ययः इति न्यायेन केवलप्रत्यययोः डतरडतमयोः संज्ञाविधानसामर्थ्यात् तदन्तग्रहणेन कतरकतमादीनां डतरडतमान्तानां ग्रहणं स्यात्। एवमेव कतरस्मै कतमस्मै इत्यादि रूपाणि निष्पद्यन्ते। त्वत्-त्वौ इति अन्यपर्यायौ एकस्त्वोऽन्येतरावपि इत्यमरात्। तादन्तस्य सर्वनाम्नस्तृतीया च (२.३.२७) इत्यनेन तृतीया षष्ठी, किञ्च अव्ययसर्वनाम्नामकचक्राक्टेः (५.३.७१) इत्यनेन सूत्रेण अकच् इत्यादिफलम्। नेम इति अर्द्धार्थकः। अत्र मानं वर्तते प्रनेमस्मिन् ददृशे सोमो अन्तः इत्यृचि तदर्थकलक्ष्यदर्शनम्। नेमशब्दस्य अवधिः, कालः, अर्द्धम्, प्राकारः, कैतवम्, गर्तः, नाट्यम्, अन्यः चेत्यादयः अर्थाः इति शब्दस्तोममहानिधिः। समसिमौ सर्वपर्यायौ, अन्योन्यसाहचर्यात्। तत्र समेदेशे यजते इत्यादौ न

संज्ञा। अत्र समानाम् इति तुल्यानां समे निम्नोन्नतत्वादि दोषरहिते इत्यर्थो वर्तते, नतु सर्वार्थकत्वम्। अतः तुल्यपर्यायशब्दस्य तु नेयं संज्ञा यथासंख्यमनुदेशः समानाम् (१.३.१०) इति ज्ञापकात्। क्वचित् भाषावृत्तौ पूर्वादीनि निर्विशेषणानि पठितानि इति दृश्यन्ते। अर्थात्, सर्वादिगणे एव पूर्वादीनां व्यवस्थायाम् असंज्ञायाम् इत्यादि विशेषणरहिततया पाठः दृश्यते। परन्तु व्याख्याकारस्य सृष्टिधराचार्यस्य मते तत्तु हेयमेव। सर्वनामगणे एव एतेषां निर्विशेषणानां पाठे सति एतेभ्यः नित्यं सर्वनामसंज्ञा सिद्धयेत्, तेन दक्षिणाछात्राः इत्यादिरूपं न निष्पद्येत। तत्र पूर्वपरेत्यादिसूत्रे (१.१.३४) व्यवस्थायाम् इति किम् इत्युक्त्वा दक्षिणाछात्राः इति प्रत्युदाहरणं प्रदत्तम्। अत्र व्यवस्था नाम स्वाभिधेयापेक्षावधिनियमः। १०स्वस्य पूर्वादिशब्दस्य अभिधेयः दिग्देशकालरूपः अर्थः, तेन अपेक्षस्य अपेक्षमाणस्य यः अवधिः तस्य नियमो व्यवस्था इति। व्यवस्थायाम् इति पदाभावे सति व्यवस्थायाम् अव्यवस्थायां वा अविशेषेण सर्वनामसंज्ञा सिद्धयति। तेन दक्षिणाः दक्षिणे इत्युभयं रूपं स्यात्। किन्तु दक्षिणे इति अनिष्टं रूपं वर्तते। अतः व्यवस्थायाम् इति पदं देयम्। दक्षिणाछात्राः इत्यत्र दक्षिणशब्दः न व्यवस्थार्थकः, अपि तु कुशलार्थकः। तेन अत्र न विकल्पेन सर्वनामसंज्ञा। अतः सर्वादिगणे विशेषणरहितानां पूर्वादीनां पाठः अयुक्तः, पूर्वपरेत्यादि सूत्ररूपेण एतेषां प्रस्तावः स्यादित्याशयः। महावृत्तौ अर्थात् अष्टाध्याय्याम् अपि एवमेव उपन्यासो दृश्यते इति सर्वं सुस्थम्। सर्वादिगणपठितः भवत् इति शब्दः उगित् वर्तते। सम्प्रति आक्षेपः क्रियते- सर्वनामानि इत्यत्र पूर्वपदात्संज्ञायामगः (८.४.३) इत्यनेन सूत्रेण नकारस्य णत्वं प्राप्नोति, तेन सर्वणामेति रूपेण भाव्यं खलु। कथं तथा न निर्देशः कृतः। अस्य समाधानं भाष्ये उच्यते- सर्वनामसंज्ञायां निपातनाण्णत्वाभावः इति। अर्थात्, सर्वनामेति संज्ञायां निपातनात् णत्वं न भविष्यति। किन्तु भाषावृत्त्यर्थविवृतौ

व्याख्याकृता मार्गान्तरं समश्रायि। तस्य मते तु क्षुभ्नाऽऽदिषु च (८.४.३९)इत्यत्र क्षुभ्नादेः आकृतिगणत्वात् सर्वनामशब्दस्य च तत्र पाठात् प्रकृतसूत्रेण सर्वनामशब्दस्य नकारस्य णत्वं निषिध्यते इति।११ अत एव वा सर्वनाम इति निर्देशात् ज्ञायते यत् पूर्वपदात्संज्ञायामगः (८.४.३)इति सूत्रम् अनित्यमिति। तेन अनित्यत्वात्श्रीनाथ-रघुनाथ-रघुनन्दनादयः प्रयोगाः णत्वरहिताः सिद्धाः। अत्र सर्वेषां नाम इत्यन्वर्थसंज्ञाश्रयणात् सर्वो नाम कश्चित्, तस्मै सर्वाय इत्यत्र सर्वनामसंज्ञा न भवति। किन्तु सर्वादिगणपठितात् सर्वशब्दात् तदन्तविधेः आश्रयणात् सर्वाद्यन्ते परमसर्वस्मै इत्यत्र तु सर्वनामसंज्ञा भवति इति तृतीयासमासे (१.१.३०)इति निषेधात् ज्ञापकात् सिद्ध्यति।१२ मासपूर्वाय इत्यत्र तृतीयासमासे (१.१.३०) इत्यनेन सर्वनामसंज्ञायाः निषेधः उच्यते। पूर्वशब्दः सर्वादिगणपठितः। किन्तु मासपूर्व इति शब्दसमुदायस्य तु सर्वादिगणे नास्ति पाठः। तेन अस्य शब्दसमुदायस्य स्वत एव सर्वनामसंज्ञा न प्राप्नोति। एवमेव मासपूर्वेत्यादौ तदन्तस्य सर्वनामसंज्ञाभावे सिद्धे पुनःतृतीयासमासे (१.१.३०)इत्यनेन सर्वनामसंज्ञानिषेधस्तु व्यर्थ एव। व्यर्थीभूय ज्ञापयति यत् तदन्तस्यापि सर्वनामसंज्ञा स्यात्। एवं सर्वाद्यन्तानामपि सर्वनामसंज्ञा भवति इत्यर्थः। एवं सर्वाद्यन्तानां तदन्तविधिस्वीकारे मासपूर्वात् अपि सर्वनामसंज्ञा प्राप्नोति, तस्याश्च अनेन बाधः इति सूत्रसार्थक्यम्। एवं सर्वम् अतिक्रान्तः इति अतिसर्वः, तस्मै इति अतिसर्वाय इति रूपं भवति। सर्वनामसंज्ञाप्रयुक्तकार्याणि अत्र न भवन्ति। अत्र सर्वशब्दस्य उपसर्जनत्वात् गौणत्वात् वा संज्ञोपसर्जनीभूतास्तु न सर्वादयः इत्यनेन अतिसर्व इत्यस्मात् चतुर्थ्यां न स्मै प्रत्ययः, तेनडेर्यः (७.१.१३)इत्यनेन अतिसर्वाय इति रूपं सिद्ध्यति। अत्र तु प्रधानाप्रधानयोः प्रधाने कार्यसम्प्रत्ययः इत्यनेन परिभाषावचनेन प्रधाने मुख्ये एव कार्यविज्ञानं भवति। अतिसर्वाय इत्यादौ तु अप्रधानत्वात् नैव प्राप्यते। एवं सर्वाद्यन्तस्य

सर्वनामसंज्ञायां किंप्रयोजनम्। सर्वनामप्रयुक्तानि यानि कार्याणि स्मायादीनि, तानि अङ्गाधिकारविहितानि, अतश्च सर्वादेरेव सर्वनामत्वे अपि पदाङ्गाधिकारे तस्य च तदन्तस्य च इति परिभाषया एव परमसर्वस्मै इत्यादौ अदन्तसर्वनामान्तात् अङ्गात् विहितस्यापि डेः स्मायादेशो भविष्यति इति वाच्यम्। अनाङ्गं यत् कार्यं त्रतसिलादिकप्रत्ययविधिः, तत् सर्वादेरेव सर्वाद्यन्तादपि स्यात् इत्येदर्थतदन्तविधिना सर्वाद्यन्तस्य सर्वनामसंज्ञाया आवश्यकत्वात्। तेन परमसर्वत्र परमसर्वतः इत्यादि सिद्ध्यति। तत्र तदन्तविधौ प्रमाणं तु पूर्वं दर्शितमेव इति दिक्।

सन्दर्भाः

१. भाषावृत्तिः (भाषावृत्त्यर्थविवृतिसहिता), पत्रम्- ४९
२. भाषावृत्तिः (भाषावृत्त्यर्थविवृतिसहिता), पत्रम्- ४९
३. अष्टाध्यायी (स्वामिरामभद्राचार्यकृतवृत्तित्रयसमन्विता), पत्रम्- ९३
४. भाषावृत्तिः (भाषावृत्त्यर्थविवृतिसहिता), पत्रम्- ४९
५. भाषावृत्तेः समीक्षात्मकमध्ययनम्, पत्रम्- १५८-१५९
६. भाषावृत्तिः (भाषावृत्त्यर्थविवृतिसहिता), पत्रम्- ४९
७. भाषावृत्तिः (भाषावृत्त्यर्थविवृतिसहिता), पत्रम्- ५०
८. भाषावृत्तेः समीक्षात्मकमध्ययनम्, पत्रम्- १६१
९. भाषावृत्तिपञ्जिका, पत्रम्- ६१
१०. वैयाकरणसिद्धान्तकौमुदी (श्रीधरमुखोल्लासिनीव्याख्योपेता), पत्रम्- ४७८
११. भाषावृत्तिः (भाषावृत्त्यर्थविवृतिसहिता), पत्रम्- ५१
१२. भाषावृत्तिः (भाषावृत्त्यर्थविवृतिसहिता), पत्रम्- ५१

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१. पुरुषोत्तमदेवः। भाषावृत्तिः। सृष्टिधराचार्य-कृत-भाषावृत्त्यर्थविवृतिसहिता। गिरीशचन्द्रः (सम्पादकः)। कलिकाता : एशियाटिक्-सोसाइटी-अफ्-वेङ्गल। १९१२।
२. पुरुषोत्तमदेवः। भाषावृत्तिः। श्रीचन्द्रचक्रवर्ती (संस्कर्ता, सम्पादकः)। राजशाही (बांलादेशः) : वरेन्द्र-रिसर्च-सोसाइटी। १९१८।
३. पतञ्जलिः। व्याकरणमहाभाष्यम्। प्रथमखण्डः। प्रदीपोद्घोतछायासहितम्। भार्गवशास्त्रीजोशी (संशोधकः सम्पादकः)। दिल्ली : चौखम्बा-संस्कृत-प्रतिष्ठान। २०२१।
४. पतञ्जलिः। महाभाष्यम्। प्रथमो भागः। युधिष्ठिरमीमांसककृतं हिन्दीव्याख्यया सहितम्। प्रदीपकुमारशास्त्री (सम्पादकः)। हरियाणा : रामलाल-कपूर-ट्रस्ट। २०१८।
५. उपाध्यायः, विश्वेश्वरः। भाषावृत्तिपञ्जिका। पूर्वार्धम्। शानाथ-झाः (सम्पादकः)। दरभंगा : मिथिलाविद्यापीठः। २००१।
६. पाणिनिः। अष्टाध्यायी। प्रथमो भागः। स्वामिरामभद्राचार्यकृत-वृत्तित्रयसमन्विता। गोविन्दाचार्यः (सम्पादकः)। नवदेहली : केन्द्रीयसंस्कृतविश्वविद्यालयः। २०२१।
७. झाः, भोला। भाषावृत्तेः समीक्षात्मकमध्ययनम्। जयपुरम् : हंसा-प्रकाशन। २००७।
८. भट्टोजिदीक्षितः। वैयाकरणसिद्धान्तकौमुदी। प्रथमो भागः। श्रीधरमुखोल्लासिनी व्याख्योपेता। गोविन्दाचार्यः (व्याख्याकारः)। लक्ष्मीशर्मा (सम्पादिका)। वाराणसीः चौखम्बा-सुरभारती-प्रकाशन। २०१८।

अद्वैतशास्त्रगतदृष्टान्तानां वेदमूलत्वम्

बुद्धदेवदासः

अखिलशास्त्राणां निधिर्वेद इत्यत्र नास्ति कस्यापि संशय इत्यहं मन्ये। प्रत्यक्षं हि मीमांसादि शास्त्राणां वेदप्रभवत्वम्। अत्र प्रभवत्वं विषयापेक्षं बोध्यम्। अर्थाद् वेदविषयत्वाद्धि शास्त्राणां वेदप्रभवत्वम्। विषयाणां व्यतिरेकेण यथेन्द्रियाणां प्रवृत्तेः प्रभवत्वं नास्ति तथा शास्त्राणां प्रभवत्वम् अपि न सम्भवम्। ते च सर्वशास्त्रगतविषया वेदगता भवन्ति। अद्वैतशास्त्रगतविषयेषु दृष्टान्तानां वेदमूलत्वं प्रकृतपत्रे मया प्रदर्शयते। अद्वैतशास्त्रस्यापि मुख्यतया ब्रह्मसूत्रशाङ्करभाष्ये प्रयुक्तानाम् एव दृष्टान्तानां वेदप्रभवत्वम् आलोच्यते।

अद्वैतशास्त्रगतदृष्टान्तां वेदमूलत्वम् इति शीर्षकम् आदौ व्याख्यास्यामि। न द्वैतं विद्यते यस्मिन् तद् अद्वैतं तच्च शास्त्रम् इत्यद्वैतशास्त्रम्। तत्राद्वैतशास्त्रे विद्यमानानां दृष्टान्तानां वेदमूलत्वम्। को नाम दृष्टान्त इत्यस्यापि विवरणं दीयते-

दृष्टान्तो नाम सादृश्यकथनेन सिद्धान्तोपस्थापनम्। स च लौकिकशास्त्रीयसिद्धान्तोपस्थापकत्वालौकिकशास्त्रीयभेदाद् द्विधा विभक्तः। साहित्यशास्त्रे दृष्टान्तः कश्चिदलङ्कारोऽपि। दृष्टान्ते सादृश्यं भवति, सादृश्यञ्च उपमा भवति, सादृश्यं न्याये भवति, सादृश्यमुदाहरणेऽपि भवति।

यदा सादृश्यकथनेन पदार्थस्य शोभा वर्धते तदा तत्सादृश्यम् उपमोच्यते । उपमैव यदा काव्यस्यालङ्कारो भवति तदोपमालङ्कार इत्युच्यते । सादृश्येन यदा सिद्धान्तस्य विवरणं स्थापनं वा क्रियते तदा दृष्टान्त इत्युच्यते । यदा च लौकिकघटनायां सादृश्यमुपलक्ष्य परत्र घटनायां तस्योल्लेखेन स्पष्टं विवरणं क्रियते तदा न्याय इत्युच्यते । अनुमाने दृष्टान्तकथनाय यद्वाक्यं प्रयुज्यते तदुदाहरणवाक्यमुच्यते । लोकसम्बद्धो लोकज्ञानाधारितो लोके विदितो वा दृष्टान्तो लौकिकदृष्टान्तः । लोके दृष्टान्तो नाम लौकिकं कञ्चिद्विषयं प्रतिपादयितुं ज्ञापयितुं वा लौकिकस्य शास्त्रीयस्य वान्यवस्तुनः सादृश्यकथनम् । अथवा यो दृष्टान्तो व्यवहारतः शास्त्रतो वा स्वीकृतो यदा व्यवहारे प्रयुक्तो भवति तदा स लौकिक उच्यते । यथाद्य वृष्टिरभवद् आकष्मिकोक्त्यानुभूतेः, ह्यस्तनदिवसवत् । इत्यत्र ह्यस्तनदिवस इति दृष्टान्तः । तेनाद्यतनवृष्टेः सद्भावः प्रतिपादितः । यथा वा पर्वतो वह्निमान् धूमात्, महानसवद् इत्यत्रापि महानस इति लौकिकदृष्टान्त एव, यतो हि पर्वते वह्निरस्ति नास्ति वेति व्यवहारविषय एव । अथवा महानस इत्यस्य व्यवहारसिद्धत्वात् स लौकिकदृष्टान्त उच्यते ।

प्रकृते ब्रह्मसूत्रशाङ्करभाष्यस्य प्रथमाध्यायगतेषु दृष्टान्तेषु वैदिकत्वं प्रतिपाद्यते । अर्थाद् ये वैदिकदृष्टान्ताः शङ्कराचार्यैः प्रयुक्तास्तेषाम् अर्थपार्थक्यं समानता वेत्यालोच्यते-

१. तमःप्रकाशदृष्टान्तः

१.१. शाङ्करभाष्यतात्पर्यम्

आत्मा तावत् सच्चिदानन्दस्वरूपो विषयी तथा प्रत्यग्रूपः । अनात्माचात्मभिन्नं व्यक्तं कार्यजातं जगद्, विषयो, जडरूपः, पराग्रूपश्च । विरुद्धस्वभावत्वादनयो-
रात्मानात्मनोस्तादाम्यं न सम्भवति ।

ब्रह्मसूत्रशाङ्करभाष्येऽयम् आदिमो दृष्टान्तः। तमःप्रकाशयोः सामानाधिकरण्यं न सम्भवति तयोः परस्परविरोधसत्त्वात्। यत्र हि प्रकाशो न तत्र तमः। प्रकाशाभाव एव तम इति व्यवहारः।

प्रकृते आत्मानात्मनोर्विरोधप्रदर्शनाय प्रयुक्तोऽयं दृष्टान्तः। सादृश्यसत्त्वे दृष्टान्तत्वमुपपद्यते। यत्र नास्ति किमपि सादृश्यं तत्र दृष्टान्तोऽनुपपन्नः। अत्र तावद्विरोधे सादृश्यमुपलभ्यते। यथा आत्मानात्मनोर्विरोधस्तथा तमः-प्रकाशयोर्विरुद्धस्वभावः। तमःप्रकाशयोर्विरोधे लौकिकपरीक्षकाणां मतसाम्यात्तस्य दृष्टान्तत्वं न्यायसूत्रप्राप्तदृष्टान्तलक्षणानुसारमपि।

१.२. वेदमूलत्वम्

अत्र तमःप्रकाशदृष्टान्त एव किमर्थं प्रयुक्त इति चेत्तस्य विरोधप्रतिपादकत्वाद् इति वक्तव्यम्। कठोपनिषदि छायातपयोर्दृष्टान्तोऽपि विरुद्धस्वभावप्रतिपादकः प्राप्यते। तत्र संसारित्वासंसारित्वयोर्विरोधः प्रदर्शितः।

प्रश्नो भवति- कदाचिच्छायायामपि तपोऽनुभूयते मन्दान्धकारे च तमःप्रकाशयोर्साहित्यं दृश्यते तर्हि कथं सामानाधिकरण्येन विरोध इति। तदुत्तरमेवं वक्तव्यं- तादात्म्येन विरोध उच्यते इति। अर्थात् सामानाधिकरण्यस्य सम्भवेऽपि तयोस्तादात्म्यं न सम्भवति। तमो न कदापि प्रकाशात्मा भवति। एवमात्मापि नानात्मा भवितुमर्हति।

वेदे तथा शाङ्करभाष्ये समानोऽर्थः प्रतिपादितः। यद्यपि शब्दगतपार्थक्यं विद्यते तथाप्यर्थपार्थक्यं नास्ति। वेदे छायातपदृष्टान्तेन संसार्यसंसारिणोर्विरुद्धस्वभावः प्रतिपादितः। शाङ्करभाष्येऽपि तमःप्रकाशदृष्टान्तेनात्मानात्मनोर्विरुद्धस्वभावः प्रतिपादितः।

२. पश्चाद्यविशेषदृष्टान्तः-

२.१. शाङ्करभाष्यतात्पर्यम्

पुरुषाणां व्यवहारस्याविद्यावद्विषयत्वं प्रतिपाद्यते। व्युत्पत्तिमताम् अपि पुरुषाणां प्रमाणप्रमेयव्यवहारो देहाधिष्ठानम् अधिकृत्यैव प्रवर्तते। यतोहि देहाधिष्ठानम् अन्तरेणेन्द्रियाणाम् अधिष्ठानाभावाद् व्यवहारानुपपत्तिः। अहं ममाभिमानरहितस्य प्रमातृत्वाभावात् प्रमाणप्रवृत्तिरपि न सम्पद्यते। अतः सर्वः प्रमाणप्रमेयप्रमातृरूपो व्यवहारोऽविद्यावद्विषयः।

पश्वादीनां व्यवहारः पुरुषव्यवहारसदृशः। अतः सादृश्यसत्त्वाद् दृष्टान्तसम्भावना जायते। पश्चादयः कञ्चित्पुरुषं हरिततृणपूर्णहस्तम् उपलभ्य तम् अभिमुखीभवन्ति, दण्डहस्तम् उपलभ्य तु ततो निवर्तन्तेऽस्मात् अयं हनिष्यतीति मत्वा। आत्माविनश्वरो नित्यो व्ययरहितश्च। तस्मान्न कश्चिच्छक्नोति हन्तुं तथापि पश्चादयोऽविवेकिनः सन्तो दण्डोद्यतकरं पुरुषम् उपलभ्य पलायन्ते। अत आत्मन्यविद्ययानात्माध्यासः।

यद्यपि सामान्येनात्मानात्मविषयकं ज्ञानं विद्यते पुरुषाणां तथापि प्रमाणप्रमेयव्यवहारकाले तु परमात्मविषयकाज्ञानिन एव भवन्ति। तेन प्रत्यक्षादिप्रमाणव्यवहार उपपद्यते, अन्यथा व्यवहारानुपपत्तिः स्यात्। तस्मात्सर्वेषाम् एव प्रत्यक्षादिप्रमाणव्यवहारोऽविद्यावद्विषयः। यतो ह्यविद्यया विना नाभिमानः अस्ति, अभिमानेन रहितस्य न प्रमातृत्वम् अस्ति, प्रमातृत्वस्याभावेनेन्द्रियप्रवृत्तिः, न चेन्द्रियप्रवृत्त्यभावे प्रत्यक्षादि प्रमाणानि। अतोऽविद्यामूलो व्यवहारः। पश्वादीनाम् अविवेकित्वे न कस्यापि द्विमतम् अस्तीत्यतो दृष्टान्तत्वम्।

२.२. वेदमूलत्वम्

वृहदारण्यकोपनिषदि विद्यते- पशुरेव स देवानाम् इति। क इति चेद् यः पुरुषो न जानाति सः। किं न जानातीति चेद् ब्रह्माहमस्मीति न जानाति। तस्मात् स्वसिद्धयर्थं स स्वभिन्नानां देवानाम् उपासनां करोति। तस्य विवेको न भवत्यात्मानात्मविषये। सः कल्पितानां देवानां पशुरेव।

एवं यथा वेदेऽविवेकिनां पुरुषाणां पशुत्वं कथितं तथैव शाङ्करभाष्येऽविवेकिनां कृते पश्चाद्यविशेषदृष्टान्तः प्रयुक्तः।

३. तप्तपरशुदृष्टान्तः-

३.१. शाङ्करभाष्यतात्पर्यम्

ब्रह्मणि यः सत्याभिसंधः स एव मोक्षं लभते। अर्थाद्यस्तत्त्वतो ब्रह्माहमस्मीति जानाति तस्यैव मोक्षोपपत्तिः।

आरोपितं चौरत्वं यस्मिन् स तप्तपरशुं गृहित्वापि दग्धो न भवति यतोहि सः चौरोऽहं नास्मीति सत्याभिसंधो भवति।

३.२. वेदमूलत्वम्

दृष्टान्तोऽयं श्रुतितः प्राप्तः। यदि चौरः स्यात्तर्हि तप्तपरशुग्रहणेन दग्धो भवति, यदि चौरो न स्यात्तदा तस्य दहनमपि न भवति। एवं यस्तत्त्वतो ब्रह्म जानाति तस्य मोक्षः, अन्यस्य संसारानलेन दाहः। तथाहि छान्दोग्योपनिषदि प्राप्यते- अथ यदि तस्याकर्ता भवति तत एव सत्यमात्मानं कुरुते स सत्याभिसन्धः सत्येनात्मानमन्तर्धाय परशुं तप्तं प्रतिगृह्णाति स न दहत्येऽथ मुच्यते इति। अर्थाद्यस्तप्तपरशुदृष्टान्तो वेदप्रतिपादितः स एव ब्रह्मसूत्राशाङ्करभाष्ये प्रतिपादितः।

४. रज्जुसर्पदृष्टान्तः-

४.१. शाङ्करभाष्यतात्पर्यम्

वस्तुमात्रकथनेऽप्यर्थवत्त्वं प्रदर्शयितुं शाङ्कराचार्यः प्रकृतदृष्टान्तस्योपयोगं कृतवान् रज्जुरियं नायं सर्पः इत्यादि वाक्ये। पूर्वमीमांसायां विधिवाक्यानामेवार्थवत्त्वमङ्गीक्रियते। वस्तुमात्रकथनस्य किमपि प्रयोजनं नास्तीति चोच्यते। किन्तु दृष्टान्तेन तस्य निराकरणं क्रियते। यथा भ्रमस्थले वस्तुमात्रकथनेनाज्ञानस्य नाशः, तेन भीत्यादीनामपि निवृत्तिः, अपि च सत्यज्ञानोदयः।

अविद्याकाले तदपगतकाले च वस्तुनो विशेषो नास्ति। वस्तुत्वेकरूपमेव भवति। इत्येतदेव रज्जुसर्पदृष्टान्तेन प्रस्तौति भाष्ये। यथा रज्जुं सर्पं मत्वा भीतिः पलायनमित्यादीनां सम्भवे, पुनश्च भ्रान्तिनशोपजाते तेषामपगमः सम्भवति किन्तु रज्जोर्न काचिद् विशेषता गच्छति वागच्छति वा। रज्जुः सर्पप्रतीतिकाले ततः परं च रज्जुप्रतीतिकाले एकरूपा तिष्ठति। द्रष्टुस्तत्र विशेषता भवति। कदाचिद्रज्जुस्वरूपज्ञानी द्रष्टा भवति कदाचिच्च अज्ञानी द्रष्टा। विवेकिनः रज्जुप्रतीतिरविवेकिनश्च सर्पप्रतीतिः।

ब्रह्मस्वरूपे ज्ञाते सत्यविद्या स्वयमेव निवर्तते, तदर्थं पृथग्प्रयत्नो न कर्तव्यो भवतीति रज्जुसर्पदृष्टान्तसहायकेन भाष्ये प्रोक्तम्। अर्थाद्यथा रज्जुस्वरूपविज्ञाने जाते सर्पभ्रान्तिः रज्ज्विज्ञानञ्च स्वयमेव दूरीभवतस्तथा- ब्रह्मस्वरूपविज्ञाते सत्यविद्यातत्कार्यसंसारयोः स्वयमेवदूरीभावः सम्भवति। ज्ञानेनाज्ञानस्य नाशः स्वयमेव। यथा वा प्रकाशेन अन्धकारस्य नाशः स्वयमेव।

४.२. वेदमूलत्वम्

यद्यपि साक्षाद्वेदे प्रकृतदृष्टान्तस्य प्रयोगो न दृष्टस्तथापि माण्डूक्यकारिकायामात्माद्वैतनिरूपणे रज्जुसर्पदृष्टान्तस्य प्रयोगो दृश्यते। अनिश्चिता यथा रज्जुरित्यादिकारिकायां रज्जुसर्पदृष्टान्तेनात्मनो जीवप्राणादिविकल्पभावा अवबोधिताः। ततःपूर्वं जीवकल्पना समेषां कल्पनानां मूलमिति प्रतिपाद्यात्मनो विकल्पाः परं प्रतिपादिताः। अन्धकारे यदि रज्जुः पतिता स्यात्तदा तस्याः स्वरूपावबोधाभावात्तस्यां सर्पदण्डोदकधारादिविकल्पाः सज्जायन्ते। एवमेवात्मनः स्वरूपावबोधाभावात्तस्मिन् जीवप्राणादिविकल्पाः सम्भाव्यन्ते। पूर्वं स्वरूपनिश्चये सति स्वयमात्मैव प्रकाशितस्तिष्ठति रज्जुमात्रमिव। तत्रैव च कारिकायां प्रोक्तं निश्चितायां यथा रज्ज्वाम् इत्यादि। अर्थात् पूर्वं यदि रज्जुस्वरूपनिश्चयः स्यात्तर्हि रज्ज्वद्वैतं प्रतिपन्नं भवति, तत्र विकल्पा नैव प्रतिपद्यन्ते, दण्डो वा सर्पो वोदकधारा वेत्येवंरूपा विकल्पा निवर्तन्ते। तथैव नेति नेति कृत्वा वस्तुनिराकरणेनात्मस्वरूपनिश्चये जाते आत्मैवेत्यद्वैतं प्रतिपद्यते तदा जीवो वा प्राणा वेत्यादिविकल्पाः समूलमुच्छिन्ना भवन्ति। मुक्तिर्नामाद्वैतब्रह्मनिश्चयः। एवं परम्परया रज्जुसर्पदृष्टान्तस्यापि वेदमूलत्वम्।

५. वामदेवदृष्टान्तः-

५.१. शाङ्करभाष्यतात्पर्यम्

‘मामेव विजानीहि’ इत्यत्र देवतात्मेन्द्रः स्वात्मानं ब्रह्मत्वेन प्रतिपादयति। वामदेववत्। ऋषिर्वाग्मदेवो ब्रह्मभावेनाभिभूतः सन् कथितवान् स एव मनुरभवत् स एव सूर्य इति।

५.२. वेदमूलत्वम्

यथा ऋषिर्वाग्देवस्तथा देवतात्मेन्द्रः। यथाशास्त्रं परमात्मानं दृष्ट्वा ज्ञात्वा स्वात्मरूपेणोपदिशति देवतात्मेन्द्रो यथा ऋषिर्वाग्देवः शास्त्रानुसारम् अहमेव ब्रह्मेति विज्ञायोपदिष्टवान् स्वात्मानं परमात्मत्वेन। अत्रोभयोपदेशः श्रुतौ विद्यते इत्यतः परीक्षकाणामेव बुद्धिसाम्यमस्मिन् विषये, तेनापि न्यायशास्त्रगतदृष्टान्तलक्षणमुपपद्यते, वेदमूलत्वम् अपि दृष्टान्तस्य।

६. ऊर्णनाभिदृष्टान्तः-

६.१. शाङ्करभाष्यतात्पर्यम्

अनेन दृष्टान्तेन ब्रह्मणः प्रकृतित्वं ज्ञायते।

६.२. वेदमूलत्वम्

ऊर्णनाभिदृष्टान्तः श्रुतौ प्रोक्तः- 'यथोर्णनाभिः सृजते गृह्णते' चेति। स एवात्र ब्रह्मसूत्रभाष्ये भगवद्भिः शङ्कराचार्यैरुद्धृतो ब्रह्मणः प्रकृतित्वं ज्ञापयितुम्। अतोऽस्य दृष्टान्तस्य वेदमूलत्वं स्फुटमेव। ऊर्णनाभिः स्वमात्मानमुपादाय स्वगृहं यथा निर्माति तथा ब्रह्म स्वयमेव जगद्रूपेण विवर्तते। तस्माद्ब्रह्म स्वयम् उपादानम्। लौकिकपरीक्षकाणां बुद्धिसाम्याद् अत्रापि न्यायोक्तदृष्टान्तलक्षणस्य समन्वयः प्रतिपन्नः।

७. उपसंहारः-

उपरि मया षण्णां दृष्टान्तानाम् उदाहरणपुरःसरं वेदमूलत्वं प्रकटितम्। अन्येऽपि दृष्टान्ता विद्यन्ते येषां वेदप्रभवत्वं प्रदर्शयितुं शक्यम्। यथा मृत्तिकादृष्टान्तः। अत्र केवलं ब्रह्मसूत्रशाङ्करभाष्यस्य प्रथमाध्यायगतेषु दृष्टान्तेषु केषाञ्चिद् दृष्टान्तानां वेदप्रभवत्वं प्रदर्शितम्। अन्येष्वध्यायेषु चापि वेदप्रयुक्तदृष्टान्ता भवन्त्येव। यच्छास्त्रमेव वेदमनुसृत्य प्रवृत्तं तत्र

तच्छास्त्रप्रयुक्तदृष्टान्तानां वेदप्रभवत्वमेकः संशयः। अत एतेन यथा वेदमाश्रयीकृतस्य वेदान्तस्य महत्ता तथा वेदान्तसदृशानेकशास्त्रजनकत्वाद् वेदस्य महत्ता इति शिवम्।

उपयुक्तग्रन्थसूची

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डा. श्रीजित् टी.जी.

शोधपत्रसारः

सर्वास्वप्युपनिषत्सु परमपुरुषार्थस्य मोक्षस्य साधनीभूतब्रह्मविद्यायाः विचारः क्रियते। तत्र बृहत्तमा भवतीदं बृहदारण्यकम्। बृहत्त्वाद् ग्रन्थतोऽर्थाच्च बृहदारण्यकं स्मृतम्। ब्रह्मविद्याप्रतिपादने आख्यानसंवादादिविभिन्नाः रीतयः स्वीक्रियन्ते। तत्र बृहदारण्यकान्तर्गतसंवादानाश्रित्येह विचारः क्रियते। षडध्याययुतः ग्रन्थः ब्राह्मणैर्विभक्तो वर्तते। द्वितीयाध्यायस्य चतुर्थब्राह्मणादारभ्यैव मुख्यः संवाद आरभ्यते।

याज्ञवल्क्यमैत्रेयी संवादः प्रसिद्धो वर्तते। मैत्रेयी, गार्गी च पत्नीद्वयं तस्य। याज्ञवल्क्यः आर्तभागभुजुषस्तकहोलारुणीशाकल्यादिभिः बहुभिः सह संवदमानः विषयो प्रतिपादितो वर्तते ग्रन्थे। अत्र शाङ्करभाष्यमाश्रित्यैव प्रबन्धविषयः विचार्यते।

याज्ञवल्क्यमैत्रेयीसम्भाषणम्

सम्भाषणमिदं द्वितीयाध्यायस्य चतुर्थे ब्राह्मणे भवति। तत्र याज्ञवल्क्यस्य वचनमस्ति मैत्रेयी अहं अस्माद् गृहस्थाश्रमादूर्ध्वं गच्छामीति। अतः स्वकीयं धनं द्विधा विभज्य युवाभ्यां मैत्रेयीकात्यायनीभ्यां प्रदास्य गमिष्यामीति। तत्र

मैत्रेयी पृच्छति भूमेः महदायतनप्राप्त्या वित्तेन च किमहं अमृता भविष्यामीति । नेत्युवाच । न वित्तेन वित्तसाध्यकर्मणा वा अमृतत्वप्राप्तिर्भवति ।

‘सा होवाच मैत्रेयी येनाहं न अमृता स्यां किमहं तेन कुर्याम्’ ।

तत्र मैत्रेयीं प्रति स याज्ञवल्क्यः प्रीत्या तत्त्वं ब्रवीति । तथा च

‘नवा अरे पत्युः कामाय पतिः प्रियो भवति

आत्मनस्तु कामाय पतिः प्रियो भवतीति ।

आत्मा वा अरे द्रष्टव्यः श्रोतव्यो मन्तव्यो निदिध्यासितव्यो’ । इति ॥

अस्मिन् लोके न पत्युः प्रयोजनाय जायायाः पतिः प्रियो भवति अपि तु आत्मनस्तु कामायैव । एवं सर्वत्र द्रष्टव्यम् । अनेन प्रीत्यतिशयः आत्मैवेति गम्यते । तदेतत् प्रेयः पुत्रात् इति ज्ञायते । लोके आत्मनि अनात्मनि च सर्वेषां प्रीतिरस्ति । किन्तु मुख्या प्रीतिस्त्वात्मन्येव अन्यत्र तु गौण्येवेति आचार्यमतम् । अत एव कारणात् आत्मैव द्रष्टव्यो भवति । केवलात् शास्त्राचार्योपदेशात् नोपलभ्यते ह्यात्मा अपि तु श्रवणानन्तरं मनननिधिध्यासने कर्तव्ये स्तः । लोका इमे ब्राह्मणजातिः क्षत्रमित्यादि सर्वमपि ब्रह्मैव भवति । एतत्सर्वं दृष्टान्तपुरस्सरं याज्ञवल्क्यो उपदिशति । स कथयति

यत्र हि द्वैतमिव भवति तदितर इतरं पश्यतीति ।

यत्र वा अस्य सर्वमात्मैवाभूत् केन कं पश्येत् इति च ।

यत्रेत्यनेन अविद्यावस्था उच्यते । एवञ्च अविद्यावस्थायामेव द्वैतस्य भानमस्ति । उत्तरत्र यत्रशब्दः ब्रह्मविद्यापरः । एवञ्च ब्रह्मप्राप्तौ द्वितीयोत्पादकाविद्यानाशात् कारणाभिन्नत्वेन किमपि नावशिष्यतेति तात्पर्यम् । अविद्यामूलमेवानात्मत्वं कल्पितमस्ति । परमार्थतः आत्मव्यतिरिक्तं न किञ्चिदस्ति ।

याज्ञवल्क्यगार्गीसंवादः

तृतीयाध्यायस्य षष्ठे ब्राह्मणे दृश्यतेऽयं विचारः। अथ वाचग्नवी गार्गी अपृच्छत् यदिदं सर्वमप्स्वोतञ्च प्रोतञ्च कस्मिन्नु खल्वाप ओतच प्रोतचेति? ओतं नाम दीर्घपटतन्तुवत् प्रोतं तिर्यक्तन्तुवत् विपरीतं वा भवति। अन्तर्बहिश्च सर्वतो जलेन व्याप्तमिति तात्पर्यम्। तस्य समाधानमुक्तं याज्ञवल्क्येन आपः वायौ ओतञ्च प्रोतञ्च भवतीति। वायुश्च अन्तरीक्षलोके, सच गान्धर्वलोके, स पुनः आदित्यलोके, सः चन्द्रलोके, सः नक्षत्रलोके ओतच प्रोतच भवति। एवं ब्रह्मलोकान्तं पौनःपुन्येन कृतानां प्रश्नानां समाधानमुक्तम्। तत्र पुनः पृच्छ्यते ब्रह्मलोकः क्व ओतच प्रोतचेति। तत्रोक्तं याज्ञवल्क्येन—

गार्गी मा अतिप्राक्षीर्मा ते मूर्धा व्यपप्तदनति
प्रन्यां वै देवतामतिपृच्छसि गार्गी मा अतिप्राक्षीरिति।

ततो गार्गी उपरराम। आकाशादिपञ्चभूतेष्वैकैकं कार्यं कारणञ्च भवति। वायुः यथा कार्यं भवति तदा आकाशः तस्य कारणं भवति। एवं अग्निर्यदा कार्यं तदा वायुः कारणं भवति। एवमुत्तरोत्तरं विज्ञातव्यमस्ति। कार्यं कारणमाश्रित्य तिष्ठतीत्युच्यते। तथा च तन्तोः कार्यं पटः तन्तुमाश्रित्य तिष्ठति। एवं पृथ्व्यादयः पूर्वपूर्वं कारणमाश्रित्य तिष्ठतीति ज्ञेयम्। एवं ब्रह्मलोकान्तस्य विचारः कृतः। उत्तरोत्तरकार्यापेक्षया पूर्वपूर्वं कारणं सूक्ष्मं भवतीत्यपि ज्ञातव्यम्। ब्रह्मलोका नाम ब्रह्माण्डारम्भकाणि भूतानि भवन्ति। ब्रह्मलोकः कुत्राश्रित्य तिष्ठतीति प्रश्नस्य समाधानमुक्तं अतिप्रश्नं मा कुरु इति। न्यायप्रकारमतीत्य आगमेन प्रष्टव्यां देवतामनुमानेन मा प्राक्षीरिति तात्पर्यम्। आगमाचार्योपदेशादेव अस्य देवताविषयकसमाधानं लभ्यते नानुमानादिभिः।

याज्ञवल्क्यारुणीसंवादः

विषयोऽयं तृतीयोऽध्याये सप्तमे ब्राह्मणेऽस्ति। अथ अरुणस्य पुत्रः उद्दालकः याज्ञवल्क्यं पृच्छति। मद्रदेशे पतञ्जलगृहे तत्पत्नी गन्धर्वेण आविष्टा आसीत्। त्वं क इति गन्धर्वः पृष्टः। कबन्ध इत्युक्तम्। सच गन्धर्वः पतञ्जलादीन् अपृच्छत् किं तत् सूत्रं येनायं च लोकः परश्च लोकः सर्वाणि भूतानि संदृब्धानि भवन्तीति। न ज्ञायतेत्युक्तम्। सर्वनियन्त्रकः अन्तर्यामि क इति गन्धर्वेण पुनः पृष्टम्। न ज्ञायतेत्युक्तम्। पश्चात् प्रश्नस्य समाधानं स्वयमेव पतञ्जलादीन् कथयति। तच्च समाधानं मया उद्दालकेनापि ज्ञायते। यदि त्वया रहस्यमिदं ज्ञात्वा ब्रह्मवेत्तेभ्यो निश्चिता गावः एताः नीयन्ते मूर्धा ते विपतिष्यतीत्युक्तं याज्ञवल्क्यं प्रति। तत्रोक्तं याज्ञवल्क्येन तं सूत्रं अन्तर्यामिणञ्च अहं जानामीति यच्च रहस्यं ज्ञातं त्वया गन्धर्वमुखादिति। तत्समाधानेनातृप्तः उद्दालकः कथयति गन्धर्वोक्तं रहस्यज्ञानमस्ति चेत् कार्येण दर्शयेति। वायुः सूत्रं भवति यस्माद्वायुः विधृतं सर्वम्। अत एव मृतस्य पुरुषस्य अङ्गं विशीर्णमित्युच्यते। अस्याङ्गानि सूत्रे मणिगणा इव वायौ संदृब्धानि वर्तन्ते। अतः वायुं विनाशे तदङ्कानि विशीर्णानि भवन्ति। तेन च ज्ञायते वायुना सर्वं संदृब्धमिति। समाधानेनानेन संतृप्तः उद्दालको वदति अन्तर्यामिणं कथयेति। तथा चोक्तं याज्ञवल्क्येन पृथ्वीदेवतायाः प्रवृत्तिनिवृत्तिः साक्षिमात्रस्येश्वरस्य सान्निध्येन सम्भवति। अयमीश्वरः अन्तः स्थित्वा तां पृथ्वीं यमयति। स एव उद्दालकः, त्वदात्मा। अयं सर्वसंसारधर्मविवर्जितो भवति। एवमुत्तरोत्तरं वाय्वादीनां अन्तः स्थित्वा अयं यमयतीत्युच्यते। अस्माद्परः द्रष्टा श्रोता मन्ता विज्ञाता वा कोऽपि नास्ति।

याज्ञवल्क्यगार्गीसंवादः

विषयश्चायं विचारितोऽस्ति तृतीयाध्यायस्य अष्टमे ब्राह्मणे। पूर्वं याज्ञवल्क्येन निषिद्धा मूर्धपातभयादुपरता गार्गी पुनः प्रश्नद्वयं प्रष्टुं

ब्राह्मणानुज्ञां प्रार्थयते। याज्ञवल्क्यमेनं पुनः द्वौ प्रश्नौ प्रक्ष्यामीति। यदि मत्प्रश्नस्य समाधानं कथयति तर्हि न कोऽपि याज्ञवल्क्यं जेतुमर्हति। ब्राह्मणानुज्ञया गार्गी पृच्छति यदूर्ध्वं याज्ञवल्क्य दिवो यदवाक् पृथिव्याम् इत्यादि। अण्डकपालस्य उपरि अथवा दिवः उपरि किमस्ति? एवं अण्डकपालस्य अथवा पृथिव्याः अधः किमस्ति? इत्येवं प्रश्नस्य तात्पर्यम्। तत्रोक्तं याज्ञवल्क्येन सर्वमपि आकाशे ओतं च प्रोतं च भवतीति। एवं प्रथमस्य प्रश्नस्य समाधानेन गार्गी तृप्ता। ततः द्वितीयं प्रश्नं पृच्छति कस्मिन्नु खल्वाका ओतच प्रोतचेति? इति। यत्र क्षीयते तदक्षरम्। तदक्षरस्य स्थूलत्वादिनिषेधेन द्रव्यधर्माः निरस्ताः। एवञ्च नाक्षरं द्रव्यमित्यर्थः। एवं सर्वविशेषवर्जितं अद्वितीयं भवति तदक्षरम्। तस्य प्रकारान्तरेण वर्णनं क्रियते-

एतस्य वा अक्षरस्य प्रशासने गार्गी
सूर्याचन्द्रमसौ विधृतौ तिष्ठत। इति।

सा होवाच गार्गी याज्ञवल्क्योपरि जयस्तु मनसाऽपि नाशंसनीय इति। ब्रह्मसम्बन्धे विषये एतत्तुल्यो न कश्चिद्वर्तते। तस्मात् निरुपाधिकस्यात्मनो नीरूपाख्यत्वान्निर्विषत्वादेकत्वाच्च नेति नेति इति व्यपदेशो भवति। अविद्याकामकर्मविशिष्टकार्यकरणोपाधिरात्मा संसारी जीव इत्युच्यते। नित्यनिरतिशयज्ञानाद्युपाधिः आत्माऽन्तर्यामीश्वर इत्युच्यते। स एव पुनः निरुपाधिः केवलः शुद्धः स्वेन स्वभावेनाक्षरं पर इत्युच्यते। अतः हिरण्यगर्भाव्यक्तादिभेदः उपाधिप्रयुक्त एवेति ज्ञेयम्। वास्तविकं स्वरूपन्तु एकमेवाद्वितीयमिति श्रुत्या बोध्यते।

याज्ञवल्क्यशाकल्यसंवादः

विषयोऽयं दृश्यते तृतीयाध्ययस्य नवमे ब्राह्मणे। तत्र विदग्धः शाकल्यः पप्रच्छ कति देवा याज्ञवल्क्येति। तत्रोक्तं याज्ञवल्क्येन त्रयश्च त्री च शता

त्रयश्च त्री च सहस्रेति । देवा कतीति पौनःपुन्येन प्रश्नं कृतवान् शाकल्यः । तत्रोक्तं क्रमेण त्रयस्त्रिंशत्, षट्, त्रयः, द्वौ, अध्यर्धः, एक इति च । देवतासङ्ख्यां पृष्ट्वा पुनः सङ्ख्येयस्वरूपं पृच्छति कतमे ते त्रयश्च त्री च ता त्रयच त्री च सह शेति । तत्रोक्तं वस्तुतः देवाः त्रयस्त्रिंशदिति । तथा च अष्टौ वसवः एकादश रुद्राः द्वादश आदित्याः एकत्रिंशत् इन्द्रश्चैव प्रजापतिश्चेति । देवतामहिमाभिप्रायेण त्री च शता इत्यादयः । तत्राग्निः, पृथिवी, वायुः, अन्तरिक्षम्, आदित्यः, द्यौः, चन्द्रमा नक्षत्राणि चेति अष्ट वसवः । प्राणिनां कर्मफलाश्रयत्वेन कार्यकरणसंघातरूपेण तन्निवासत्वेन विपरिणमन्तो जगदिदं सर्वं वासयन्ति वसन्ति चेति कारणात् वसव इति नाम । रुद्रः एकादशेत्युक्तम् । ते च श्रोत्रत्वगादिज्ञानेन्द्रियपञ्चकं वाक्पाय्वादिकर्मेन्द्रियपञ्चकं मनश्च । प्राणाश्चैते यदा शरीरादस्मात् प्राणिनां कर्मफलोपभोगक्षये उत्क्रामन्ति तदा तत्सम्बन्धिनः रोदनं कुर्वन्तीति कारणात् एतेषां रुद्रा इति नाम । तथा च श्रुतिः-

यदास्माच्छरीरान्मर्त्यादुत्क्रामन्त्यथ रोदयन्ति यद्यद्रोदयन्ति तस्मात् रुद्रा इति ।

जनकयाज्ञवल्क्यसंवादः

संवादश्चायं चतुर्थाध्यायस्य प्रथमे ब्राह्मणे दृश्यते । जनकस्य विविदिषां दृष्ट्वा अनुग्रहार्थं वा आत्मनो योगक्षेममुद्दिश्य वा याज्ञवल्क्यः जनकसमीपमागतः । तत्र याज्ञवल्क्योवाच जनक त्वदाचार्योक्तं श्रोतुमिच्छामीति । शिलिनपुत्रेण जित्वानेनोक्तमस्ति वागेव ब्रह्मेति जनक उवाच । एवं बाग्ब्रह्मोपासनायाः फलं सविस्तरं वर्णयति । ततः उदङ्गोक्तं प्राणब्रह्मोपासनायाः फलमुच्यते । पश्चात् बर्कोक्तं चक्षुर्ब्रह्मोपासनायाः फलं वर्णयते । एवं क्रमेण उत्तरोत्तरं गर्दभिर्विपीतेनोक्तं श्रोत्रब्रह्मोपासनाफलं जाबालेनोक्तं मनोब्रह्मोपासनाफलं शाकल्योक्तं हृदयब्रह्मोपासनाफलञ्च वर्णयते । ततश्च याज्ञवल्क्यः सविशेषाणि

सर्वाणि ब्रह्माणि अवगच्छतीति ज्ञात्वा जनकः तत्समीपमुपेत्य पादयोर्निपतन्नुवाच अनुशाधि मामिति। अधीतवेदस्त्वं उक्तोपनिषत्कचेत्युक्त्वा त्वदकृतार्थतायाः कारणं परमार्थज्ञानाभाव इत्युक्तं याज्ञवल्क्येन। ततः दक्षिणनेत्रस्थस्य इन्द्राख्यपुरुषस्य परिचयं कृतवान्। ततः वामनेत्रस्थस्य इन्द्राण्याः विराट्पुरुषस्य च परिचयं कृतवान्। तदूर्ध्वं प्राणात्मभूतस्य विदुषः वर्णनं कृतम्।

एवं याज्ञवल्क्यस्योपदेशेन तृप्तः जनकः तं नमस्कृत्योवाच

अभयं वै जनक प्राप्तोऽसीति होवाच याज्ञवल्क्यः

स होवाच जनको वैदेहोऽभयं त्वा गच्छतात् याज्ञवल्क्येति ।

साक्षादात्मानमेव दत्तवते मम विदेहराज्यं सम्पूर्णं प्रदास्यामि यथेष्टं भुज्यताम् इत्युक्तं जनकेन। इत्थञ्च मुख्यानां संवादानां संग्रहोऽत्र विहितः। उपर्युक्तैः संवादैः अध्येतुः संशयविपर्ययादिनिवर्तकपूर्वकनिश्चयः विद्यायामुपलभ्यतेति नास्ति संशयः। अपि च संवादप्रणाल्या अनायासेन बोधः सम्भवति।

अनुशीलितग्रन्थसूची

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छान्दोग्योपनिषत्- गीताप्रेस, गोरखपुर १९९८

कठोपनिषत् - गीताप्रेस, गोरखपुर २०००

मुक्तिकोपनिषत् - गीताप्रेस, गोरखपुर १९९५

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