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Editor

Dr. V. Nithyanantha Bhat

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SUKṚTĪNDRA ORIENTAL RESEARCH INSTITUTE

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

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आ नो भद्राः क्रतवो यन्तु विश्वतः।

"Let noble thoughts come to us from every side."

Ṛg Veda 1.89.1

The Evolution, Typologies and Functions of Temple

Dr. Balagopalan T.S. Prabhu & Suresh T.J. Prabhu

1. Scope

For the administration and management of an institution, a clear view of the evolution, function and futuristic vision of the institution is needed. The temples remain the prime institutions of Hindu culture, which have survived the shocks of alien cultures and political changes over centuries. The temple traditions of India got evolved from 4 streams namely (i) Folk beliefs and cults, (ii) Vedic philosophic ideologies, (iii) Theory of *karma* in *Smritis*, (iv) The myths and mythologies of *Puranic* period.

At different periods in history in different regions of India under favourable conditions each of these streams had strong currents which made them to exist in their pure forms even in present times. Each of them had their soul in the adoration of the grandeur of a formless (*Nishkala*) supreme being and of the infinite

number of the manifestations of this supreme being in symbolic forms (*Sakala*). The *Bhakti* movement became the cementing factor to help merge the four streams and generate the temple (*Prasada*), literally meaning that which pleases the mind. The institution of the temple as a synthetic entity appear to have manifested before 6th century of CE and has developed in its splender by 16th century CE. The treatises on temple worship of different schools of theology, the *Agamas* of *Saivism, Samhitas* of *Vaishnavism* and *Tantras* of *Sakteyam* were compiled at this phase. In order to evolve a pragmatic policy of conservation and management of temples, typological classification of these institutions is essential. This paper attempts such an analysis from historic perspective.

2. Definition of Word 'Temple'

Oxford Dictionary defines temples as a building used for the worship of god or gods. *Brihat Samhita*[1] (Ch. LVI *prasadalakshanam*) uses the word '*devatayatanam*' and '*devanamalayam*' for houses of gods to distinguish them from human residences (*Manushyalayam*), covered in Ch. LIII *vastuvidya*. This distinction between dwellings for immortals (*amartya*) and for mortals (*martya*) is brought out in the very categorisation of *Vastu* in *Mayamata*[2] in Sl. 1 of Chapter 2. The distinction has far wider meaning than what is

generally taken in the use of words *Devalaya* for dwellings of immortals and *Manushyalaya* for dwellings of humans. Immortals includes not only gods, but also demigods, spirits, celestial beings and in the widest meaning memories. Hence construction for immortals cover all the constructions where such symbols of immortality are implied. They are symbolic buildings (*Prasada Vastu*). Similarly the construction for mortals shall also cover not only the human residences but also buildings used for rearing animals (*Gosala, Aswasala* etc.), cages of birds (*Panjara*) etc. It can also be applied to halls where mortals 'reside' for long or short time including their work areas (*Karmasala*) or schools (*padhasala*). Broadly all 'functional' buildings come under the category of '*Prayojaka Vastu*'.

A temple is described as '*Prasada*' implying a symbolic building, distinguished from a 'functional' building. The symbolic element in the temple may be real or virtual, just indicating a place of divine presence (*devasthanam*). It may be indicated by custom, a grove, spring or mount, an altar stone, icon or edifice or any structure, small or big, where devotees reach to worship god or gods and get blessed by a formless super power or its manifestations. The concept of the institution of temple as a residence of God (*devalaya*, *devasthana*, *devayatana* etc.) and any form of ritual as a worship is very ancient. The concept also changed in the context

of the family, community, society and religious schools. We have numerous *agamic* systems like *saivism*, *vaishnavism*, *sakteyam*, *kaumaram*, *souryam*, *ganapatyam* etc., and many sub systems, each having its ritualistic practices. Hence it is difficult to treat all temples under a common institutional frame work.

3. Genesis of Temple Worship in Ancient Folk Societies

In ancient folk societies, a system of offering worship to ancestors, trees, snakes and such other spiritual or natural symbols had been existing. It has continued today in tribal societies in India and rural settlements. Here custom entails keeping some symbolic element like a stone, a weapon, or tree in some part of their settlement which is visited yearly by all members of the tribe or settlements for festivities of various types. Here the priest appears as a masked god (*Theyyam*) and directly interacts with the devotees. This system marks the concept of folk deity as god of the clan (*Kula Devata*). In dwellings, common deity becomes the house god (*Vastospati*). The earliest example of rituals connected with worship of *Vastospati*, on the completion of residence is seen in *Ramayana*[3] (*Aranyakanda, Sargam* 15), after the construction of the leaf hut (*Parnasala*) at *Panchavadi* by *Lakshmana* under instruction of *Rama*. This system is seen continuing in

rural society. The symbol of the protector god of the house will be kept in some niche of the important room. Interestingly in a western house facing east, this niche is near to the NE corner for families following a paternal social system and on the western wall of the house, following a maternal social system. It becomes the family deity (*Kutumba Devata*) for successive generation. The concept of *Kudumba Devata* is identical to that of the *Kula Devata* of the clans in folk society.

4. Concept of *Devasthana* and *Devalaya* in *Vedic* Times

Generally it is taken that there were no structural temples during *vedic* period. The exception to this is the reference of *Chaitya* in *Grhyasutra*[4] to the sites of gods (*Devasthana*) where offerings are to be made by the house holder as one of the 16 obligatory duties (*Shodasa Samskara*).

The *Devasthana* referred in *Grihyasutra* appears to be holy locations in naturally endowed places where gods dwell. These locations were not easily accessible in all seasons during the *Vedic* times. Hence pilgrimage to such places was confined to only certain seasons in year. It also needed a journey in a group to face unexpected rigours like those of wild animals and difficult terrain. Hence this pilgrimage necessitated penance, for hardening of the body and soul, for a

certain period. Generally it covered a *Mandala* period of 41 days. The journey itself was undertaken with a bamboo pole at one end of which was tied the bag of offering and at the other end the essential materials for subsistence during travel. It is called *Kavadi*. Examples of this system are seen even today in the pilgrimage to *Sabarimala, Palanimala* and *Tirumala*[5]. These locations are even today referred as *Devasthanam*. There is no social distinction among pilgrims, once they start their penance.

The *Vedic* system of worship referred in *Grihya Sutra* and the annual festivals of prevedic folk society appear to have merged in this pilgrimage to *Devasthana*. Such locations also got importance through mythology. Most of such locations are related to folk gods refered as *Ayya, Andaava, Appa, Amma* etc. By 4th century, with the popularity of *Puranas* in Sanskrit and Tamil religious literature, the *vedic* form of *Siva, Vishnu* and *Sakti* in their varied manifestation also became popular and worthy of worship by commoners. The 18 *Mahapuranas*, eoulogising the incarnations of *Vishnu*, *Siva* and *Sakti* were supported by myths and mythology of the land. The narration of these *puranas* by ancient bards (*Pouranikas*) promoted the devotional cult of *Bhakti*. The singers of the glory of *Puranic* Gods came from all strata of society. In the urban settlements of

ancient India, this generated the institution of temples. The first classification of temples appears at this stage. The theological literature of *Vaishnavas*, for example, *Padmasamhita*[6] makes reference to two types of temples as 1. *Sidha Devayatana*, located in naturally endowed locations like hills, valleys, river side and sea coasts and 2. *Asidha Devayatana*, constructed in settlements like villages and towns. The *Asidha Devayatana* were not considered in any way less sacred than the *Sidhayatnas*. In fact temples impart sanctity to the settlements themselves. *Garudha Purana* enumerates seven such cities - *Ayodhya, Mathura, Maya* (*Haridwar*), *Kasi, Kanchi, Avantika* and *Dwaravati*. These by themselves become sacred locations, a visit of which gave salvation (*Moksha*).

5. System of Worship of Gods in *Vedic* Times

Rigveda, had evolved the concept of gods representing great phenomena in nature worthy of adoration through many *suktas*[7]. These gods may be identified at the three tiers of the universe, namely earth (*bhumi*), atmosphere (*anthariksha*) and the upper regions of heaven (*swarga*). At the upper regions are the *surya*, *savitr*, *mitra*, *pusha* etc. The gods like *marut*, *parjanya* and *indra*, control the wind, rain and lightning. They rule the atmospheric region. The god of the earth (*bhumi*) are many, headed by *varuna*, *vishnu*, *agni* etc.

Vedic rituals are centred around *agni*. *Vishnu* becomes the god of the three worlds as *trivikrama* and later as *mahendra* controlling the regents of the ten directions. All these gods are integrated in the cosmic god of *purusha*. *Purushasukta* of *Vedas* has continued as an essential chanting in all *agamic* rituals. These *vedic* gods are further, found depicted in the *vastumandala*[8], the basic diagram of planning and design of temples in *agamic* times. *Agamic* period marks the appearance of the structural temples.

The institution of temple can thus be seen as a synthesis of *Vedic* system, folk system and devotional cult in the total frame. The memory of this synthesis is best retained in the festival rituals of *Vaisakha Utsava* lasting for a month at *Kottiyur Perumal* temple[9] in north Kerala.

6. Significance of *Vaisakha Utsava* at *Kottiyoor* Temple

Kottiyoor is located in northern Kerala, in Kannur district on the banks of *Bavali* stream. It is a settlement in the forest region separating Kerala from Karnataka. There is a structural temple of *Siva* in *Kottiyoor* called *Ikkara Kottiyoor*, also known as *Tricherumana* Temple. *Vadakkeswaram* is the common name of the temple from ancient times. The *Vaisakha Utsavam*, the annual festival at *Kottiyoor* takes place in the forest region on

the eastern bank of *Bavali* stream which is called *Akkara Kottiyoor.*

The festival is unique in that it lasts for 27 days from the *Swati* stellar day of *Vaisakha* month of traditional lunar calendar. The location of *Kottiyoor Vaisakha Utsava* was the sacred groove of the ancient folk society devoted to the folk god *Kirata* as indicated by the presence of the *Teyyam* of *Kirata* at some stage during the festival. The aggregation of devotees from distant settlements with offerings to this place during the seasonal festival indicates that this also served as a '*Devasthana*' referred in the *Grihya Sutra* during the *Vedic* period. The fact that it became a *Yagna Bhoomi* further shows the process of merging of the folk festival with the *Vedic* system of worship offering '*Havis*' in the *Agnikunda*[10], the fire altar, as it is done during *Vaisakha Utsava*.

The transition of the *Devasthana* as part of an *Agamic* temple is indicated through the *Puranic* mythology of *Daksha Yaga*. *Daksha Prajapati*, the son of *Brahma*, had an enmity to *Siva*, owing to *Siva* clipping one of the five heads of *Brahma*. *Sati Daksha*'s daughter choosing *Siva* as her lord was not to his liking. Naturally *Siva* and *Sati* were not invited for the *Yaga. Sati*, however came to the *Yaga* of her father, inspite of the warning and restraint by her lord *Siva*. When

she got humiliated by her father instead of being welcomed, she self-emulated at the *Yaga Sala* at the location marked by '*Ammarakkallu Thara*'. Infuriated by this act of *Daksha*, the *Siva*'s chief *Bhoota, Veerabhadra,* destroyed the *Yaga Sala*, drove away *Brighu*, the chief priest and beheaded *Daksha* with his sword. *Siva* himself took the corpse of *Sati* and commenced his dance of destruction. As a *Yaga* is conducted for the general good of the world, the gods intervened pacified *Siva*, revived *Daksha* with a goat's head and allowed him to complete the *Yaga*. *Brama* and *Vishnu* also permanently installed *Siva's* aniconic symbol there and consecrated the place as the temple of *Siva* and *Sakti*, worshipped by humans, *Bhutas* and gods according to *Tantric* rites.

The *Vaisakha Utsava* at Kottiyoor (See Appendix A) thus enacts the drama of the geneses of temple by the synthesis of folk system, *Vedic* system and *Agamic* rituals. The evidence of all the systems can be seen in temple rituals ever since.

7. Influence of *Jainism* and *Buddism* in Evolution of Temples[11,12]

The evolution of the institution of *Hindu* temple from *prevedic* times to *Puranic* times was also influenced by two other religious movements, viz.

Jainism starting from cirsa 1000 BCE and *Buddhism* starting from cirsa 500 BCE. Both these movements were originated from the negation of the authority of *Veda* and the concept of rebirth. The founders of these schools were indeed great thinkers and had deep knowledge in the earlier theological concepts. They however adopted an approach of right conduct (*Samyak Dharma*) to face and overcome the agonies of everyday life and attain a stage of bliss (*Nirvana*) from this world. They also adopted a monastic way of life for their ardent followers. They, in their sermons, restrained their followers from building temples for great predecessors of these thoughts. The followers nevertheless built memorials for their teachers. *Jains* constructed temples and installed statues of *Tirthankaras* in them and *Bastis* (dwelling) for the monks. *Jain* architecture (Appendix – B) stands at par with Hindu architecture in symbolism and sculptural decoration, in fact it is more serene and elegant. *Boudhas* constructed mounts (*Stupas*) in memory of *Buddha*, prayer halls (*Chaitya Salas*) for group prayer and group residences (*Viharas*) for the monks (Appendix – C). The architectural form and decoration of these structures were partly adopted for *Hindu* temples of later times, by craftsmen. *Buddha* himself was taken as one of the incarnations of *Vishnu* by a group of *Hindus*; however *Buddha* has not been installed as the icon in any *Hindu* temple in India, nor

there are *Buddhist* rituals followed in any place of *Hindu* worship. Hence they are not included in the general treatment of the subject of temple studies in this paper.

8. The Evolutionary Stages of a *Hindu* Temple

There are presently more than 2 million *Hindu* temples in India distributed over the whole land in different stages of evolution. These temples (*devalayas*) can be categorised in size, shape, form, decoration and stage of evolution and rituals depending on these evolutionary stages. The temple architecture in general is symbolic of such variations. Regional variations in the architectural styles of temple are seen depending on the location, climate, materials, craft skills and period of construction.

The focus of worship in a Hindu temple is the deity form installed and consecrated within the Sanctum (*Garbhagriha*) (Appendix – D). The cell of the Sanctum will have only one entrance; but may have replica of a false doors (*Ghanadwara*) on the other 3 sides. This structure generally has marking of pillars in the four corners. This suggests the origin of the central shrine from a square *Mandapa*[13] called '*Sreekaram*' with a pedestal (*Vedika*), architrave (*Prastaram*) and roof (*Sikharam*) with a finial (*Stupi*). It may have a entrance

porch (*Ardhamandapa* or *Mughamandapa*) for devotees to stand and worship the deity inside. This rudimentary shrine (*Nirandhara Prasada*) may be built with a corridor (*Andhakarika*) all around the cella and an outer wall (*Bahyabhitti*) with opening on all the four sides making the shrine of a category with passage (*Sandhara*). Here the false doors of the inner cell may be replaced by niches for deities related to the central deity. These deities may be seen and worshipped by devotees circumambulating the core in the passage and as seen by those circumambulating from outside. Further the front porch of the shrine (*Ardhamandapa*) may be separated from the shrine by a passage (*Antharalam*) and it may become an independent large pavilion for devotees (*Mahamandapa*). Further axial extension serving for devotees offering (*Bhogamandapa*) and performance of dance (*Natyamandapa*) etc. may be made to *Mahamandapa*. In the temples of Kerala[14,15], the front porch is attached to the '*Sandhara Prasada*'. The sacred region of this core of the temple is called *Anthar Mandala*.

Anthar Mandala is set in a central yard (*Tirumuttam* or *Madhyankanam*). It is defined by a surrounding cloister with a large front hall (*Agrasabha*) and three side halls of smaller width. The outer boundary of this cloister is the *Anthahara* defining the second sacred

region. Detached from this, is a wooden palisade on which rows of lamps (*Deepamala*) are fixed and lit using oil or ghee.

The boundary defined by the flame of the lamp is the third boundary of the divine region. It is called *Madhyahara*. Along axis of the shrine on the front side is the main altar stone (*Balikkal*/*Balisila*). The outer processional path along this altar stone is called *Bahyahara*. The fifth boundary of the shrine (*Maryada*) is the outer wall of the temple with the major gateways (*Gopurams*).

These five regions are defined around the shrine of deity by 5 boundaries in the *Pancha Prakara* system of Kerala temples. There are two more boundaries implicit outside the main wall. The sixth boundary (*Bahya Maryada*) encloses the sacred bathing tank and residential areas of temple priests etc. The seventh one denoting the outer most limit (*Mahamaryada*) of the temple settlements. This region is indicated by a ficus (*Aswatha*) tree along the front road of the temple. Here is the concept of seven temple regions and seven boundaries (*Sapta Prakara*) of a temple.

9. Significance of the *Prakara* System

It can be seen that each *Prakara* defines the role of the temple within the *Prakara*. Within the first

Prakara it is a purely religious role of worship of the deity by the priests. In the *agamic* worship, the *Agni* is of the *Yaga* is replaced by the icon of deity and offerings *Havis* are flowers, offered by the chief priest. Further the exterior of the shrine structure may take different forms such as circle, apsidal or star shaped etc. like the shapes of *Agni Vedis*. The divine region of the deity is represented by the first *Prakara* of *Antarmandala*. Only religious function takes place in this core of the temple.

The second *Prakara* of *Anthahara* contains the cloister defining the central yard in which the shrine stands. In this region the function of temple extends to the devotees. It also contains spaces for ancillary functions of worship such as *Pakasala*, performance of holy dances and *Vedic* chanting. The outer wall of this *Prakara* may be pierced by doorways on all the four sides. The whole is enclosed by the protective fencing of the roofed palisade of *Deepamala*. *Deepamala* forming the third *Prakara* also have a symbolic value that it forms a *Prakara* of *Agni*. A devotee has to purify himself by fire (*Agnisudhi*) before he enters into the inner side of the region.

All religions roles of the temple are thus complete with the third *Prakara*. Hence we may define a temple as a religious institutions, as a centre of worship, as

a place of communion between god and the devotee and it is complete with the third *Prakara*.

The main altar stone is just in front of the main entry outside the third *Prakara*. Its original old function was to serve as a place of offering of sacrifice by the folk society, but in the *agamic* temple it takes the role of the main guardian deity of the temple, the chief of *Parshadas*, who guard the temple on all cardinal directions. Hence the priest makes offering (*Sreebali*) to these *Parshadas* prior to the main noon *Puja*. The procession path of the deity around the line of *Parshadas* is the fourth *Prakara* of *Bahyahara*. The next outer zone is defined by the fifth *Prakara* (*Maryada*). Here the activities are both social and cultural, the devotees being engaged in rituals of offering to satisfy their vows and desires (*Kamya Archana*). The outer *Prakara* separate these socio-cultural functions from the very mundane world of existence of the settlement. *Tantrasastra* thus assigns the role of *Annamaya Kosa*, *Pranamaya Kosa*, *Manomaya Kosa*, *Jnanamaya Kosa* and the *Anandamaya Kosa*, to these five regions, defined by the 5 *Prakaras* from the mundane world to the divine regions, at the centre of which stands the deity as a mark of pure bliss. The *Prakaras* also symbolises the expanding role of temple from religious, cultural, social and mundane functions.

10. Dimensional Aspects of *Panchaprakaras*

The system of deciding the distances between the *Prakaras* is an aspect not seriously enquired into in any research study. The width of the shrine is the standard module (*Dandu*) of all measurements in the horizontal compositions of temple. Half of this *Dandu* is taken as a sub module. At a distance of half the width of the shrine from the outer wall of the shrine is the limit of the holy region of the deity forming the first *Prakara* (*Antarmandala*). Further beyond at 1½ *Dandu* from the exterior of the shrine is the wall of the cloister forming the second *Prakara* of *Antahara* and 2 *Dandu* from the exterior of the shrine comes the palisade as the 3rd boundary of *Madhyahara*. In short, if the NS width of the *Deepamala* is measured, it will be equal to 5 times the *Dandu*, the measure of the width of the shrine. The shrine and the *Mandala* of the temple now is perfectly square in shape having a side of 5 *Dandu* measure. If we give a frontal elongation (*Mugha Ayamam*) of 5 more *Dandu* to this, it will have ample space in front of the temple to accommodate additional structures in front of the shrine. Three *Mandapas* are constructed in this space in the case of the *Lingaraja* temple *Bhuvaneswar*. There are two *Mandapas* and ample space in the case of *Tanjavur Brihadeswara* temple[16]. The space available depends on the width of the original

shrine serving as the module (*Dandu*). The extent of elongation is limited by the principle of *Gunamsa* of the *Mandala*. In Tajnore temple the *Gunamsa*, the proportions of width to length is 1:2 (*Samatata Gunamsa*). In the case of *Gangai Konda Cholapuram* temple it is near to 1:1.75 (*Padona Gunamsa*). Where the proportion of width to length will be near to 1:1.5 (*Ardhadhika Gunamsa,* there can be constructed an *Agrasabha*, as seen in most temples of *Kerala*, with a small *Namaskara Mandapa* between the shrine and the *Agrasabha*. Where the *Mandapa* is not built, the proportion could be limited to 1:1.25 (*Padadhika Gunamsa*). Here there will be ample open space in front of the shrine for devotees as in the *Mahadeva* temple, at Annamanada, Thrissur.

In most *Kerala* temple, the shrine and its three *Prakaras* do not contain the main altar (*Balisila*) and *Dwaja Sthamba* as seen in Tajnore *Brhadeswara* temple. They stand in the extension up to the 4th *Prakara* (*Madhyahara*), located at a distance of 4 *Dandu* away from the outer wall of the shrine. Further, the fifth *Prakara* is to be seven times width of the shrine and sway from the outer wall of the shrines. Here the overall width of the outer wall of the temple under *Panchaprakara* system will be 15 times the width of the shrine. If we adopt the *Saptaprakara* system with two

more *Prakaras Madhya Maryada* and *Maha Maryada*, the outermost *Prakara* will be located 22 times the width of the temple and away from the outer wall of the shrine. The width of the *Deva Bhoomi* or *Deva Mandala* enclosing the *Saptaprakara* will be 45 times the width of the shrine. For a smallest shrine of 3 m. width, defined in *Tantrasamuccaya* Ch. 2 the width of the *Panchaprakara* temple will be 45 m. With a minimum *Mukhayamam* of 1.25 width the area of the smallest shrine will be equal to nearly 62 cents. With large shrine of about 10 m. width, this area will be about 8 acres. The width of the shrine at *Tanjavur* temple is nearly 25 m. The area presently occupied, covers only three *Prakaras*. If area of the shrine upto the 5th *Prakara* was considered it will cover nearly 2750 hectors. If 7 *Prakaras* are taken the extent will be 9 times this i.e. 25000 hectors. No wonder from the temple as an institution it will grow to a temple city as *Sreerangam* has grown as *Sreerangapattanam*.

11. Typological Classification of Temples

The typological classification of temples is centered around the shrine only. It starts with two categories of shrines – *Nirandhara* and *Sandhara*. *Nirandhara* is a temple type with only *Garbhagriha*, a devotional space inside 4 walls with only one door in front. It has three parts – a plinth (*Adhisthanam*), wall (*Bhitti*) and a roof

(*Sikharam*). A flight of steps (*Sopanam*) takes one to the front door of the shrine. Alternately it takes a devotee to a front porch (*Mughamandapam*) of the shrine to the *Adhisthanam* level. The walls rises from *Adhisthanam* by a base layer (*Vedika*) from the plinth. At the four corners of the shrine pillars are depicted, symbolic of the original construction of the shrine as a pavilion (*Mandapa*). The four pillars are connected by beam 'architrave', (meaning main beam in Latin). It supports a special membrane of the ceiling of the shrine and externally becomes *Prastara*, symbolic of this ceiling layer. The roof is built on this by corbelling (*Kadalikaranam*) as a vaulted roof (*Sikharam*), terminated by a finial (*Stupi*) to indicate the importance of the space below, as the location of the divine deity (*Divyamurthy*).

On the three sides of the shrine are depicted false doors (*Gharadwaras*), symbolic of the original open *Mandapa*, converted into a closed shrine when *Mugha Mandapa* is provided, it has a separate roof finished as a gable in front (*Sukanasika*). It is highly decorated indicative of the sacred nature of the space with image of a dragon face (*Kimpurusha*) at the crown extending his hands to either side.

A variation of the *Nirandhara Prasada* is to integrate the front porch as an extension (*Ayama*) of the

Garbhagriha. Here the shrine becomes a rectangular structure with the deity installed at the location of the original square, but the front wall translated towards front. Externally it is of a rectangular form with extension along the main axis, but its type as a *Nirandhara Prasada* is revealed by the four pillars on the four corners of the original core of *Garbhagriha Mandapa* and two pillars taken to the front accommodating the front porch. Here also the *Stupi* is required only at one end of the ridge of the roof and the gabble end (*Sukanasika*) at the other end. The *Ayyappa* temple at *Sabarimala* has this plan arrangement but it is provided with 3 *Stupis* along the ridge with gable decoration provided at both the ridge ends. It appears more as a typological error, but treated as an exceptional improvement.

Sandhara temple is a type in which the *Garbhagriha* structure is enclosed with a passage (*Andhakarika*) around and protected by an outer wall (*Bahyabhitti*). This enclosing structure has door on all the four sides and the core of *Garbhagriha* is located centrally within this. With this change the *Ghanadwara* are not depicted on three walls of central cell (*Garbhagriha Bhitti*). In these places 3 niches are provided with sculptures of deities which can be seen through the doors of the outer wall. These deities are called *Sandhra Murtys* and they

bear relation with the main deity at the centre. The plan of *Tanjore Brihadeswara* temple is a typical one of this *Sandhara* type temple.

The outer walls of the *Sandhara Prasada* can be given a frontal elongation, making it like a hall at the end of which the *Garbhagriha* and *Mugha Mandapa* stand as an independent structure. This is typical plan of many family shrines of deities like *Bhagavati* or *Vettakkaran* (*Kirata*). The front portion of the hall is used for *Dhulicitra* depiction of the deity and the related rituals. In this case the front elongation (*Mugha Ayamam*) is more and louvered wall openings are provided along the sides and front of the extension. Conceptually it is a hall with an independent *Garbhagriha*. An ideal *Sandhara* plan of a temple does not follow this system. It stands as *Garbagriha* with double walls, an inner and outer wall (*Antar Bhitti* and *Bahya Bhitti*) separated by a passage (*Andhakarika* or *Sandhara Alindam*). The front entry to the passage is in line with the entry to the *Garbhagriha*. Further the *Mugha Mandapa* will have its width smaller than the width of the *Sandhara Prasada*.

Here the walls of the *Garbhagriha* will have its separate roof without touching the outer roof over the *Sandhara Bahya Bhitti*. It will rise above the outer wall of a *Sandhara* portion and the roof supporting *Mugha*

Mandapa extension and generate the impression of a two storeyed temple (*Dwitala Prasada*).

The *Sandhara* system may have 2, 3 or more enclosing corridor corresponding to each floor. A three storeyed *Vishnu* temple of this type exists in *Kanchipuram* with *Vishnu* icons in lying position (*Sayana Murthy*) on ground floor, sitting position (*Asina Murthy*) in first floor and standing position (*Sthita Murthy*) in the second floor of the temple. The passage provides access to each of these floors.

12. Size and Shape Classification of Temples

Traditionally temples are classified depending on the size into *alpaprasadas* and *mahaprasadas*. *Alpaprasadas* are the category of temples having certain range of sizes and other attributes. The range of widths of these temples are 3 *Hasta* to 15 *Hasta* (1 *Hasta* = 72 cm.). They may have one to four tiers (*tala*). *Mahaprasadas* are of larger sizes having upto 12 tiers. They also have more decorations integrated in their structure. They are sub categorised into 4 types as *jati*, *cchandas*, *vikalpa* and *abhasa*. They attain greater widths and heights in this categorisation. Depending on the ratio of the base width to the height, temples are also categorised into 5 types; viz. 1:1.4 - *santika* (peaceful), 1:1.5 - *poushtika* (prosperous), 1:1.75 -

jayada (victorious), 1:2.0 - *adbhuda* (wonderful) and 1.2.25 - *sarvakamika* (all appreciated). Depending on the shape and form of the roof (*sikhara*), the temples are categorised into *nagara*, *vesara*, *dravida*, *kalinga* etc. The shapes of the temple plans vary from square, circular, apsidal and polygonal shaped. It is hypothesised that these shapes are derived from those of *vedic agnivedis* adopted for various purposes. They are also found adopted in particular regions of India. *Kalinga* for example is the polygonal form specific to Odisha. There are also many schools in each of these systems of categorisation.

The census classification of temples followed in Kerala, depends on the physical characteristics such as number of boundaries (*prakaras*), the practice of rituals specific under each *agamic* system (*kalpa*) and the number of devotees visiting the temple. It also accounts for the antiquity and uniqueness of the temple. Temples here are classified as *maha kshetram* (great temples), *valiya kshetram* (big temples), *pradhama kshetram* (important temples), *cheriya kshetram* (small temples) and *alpa kshetram* (tiny temples). According to the system of administration, the temples are further classified as those administered by (i) Government *Devaswam* Board, (ii) Hereditary Trustees, (iii) Religious Trustees and *Mutts* and (iv) Private Temple

Trusts and Societies. This is only based the enumeration of temples of Kerala by Census Department carried out as a special study and does not include architectural details of specific temple.

13. Spatial, Technical and Aesthetic Aspects of Temples[17,18]

We have traced the evolution of the temple from the cult worship of pre-*vedic* folk society, the concept of *Devasthana* indicated in the *Grihyasutra* of *Kalpa* and their synthesis in *Devalaya*, as the structural temple (*Prasada*) where the deity is installed and consecrated through *Tantric* rituals. We have also seen the different rituals (*Nitya, Naimithika, Kamya* and *Utsava*) of worshipping the god and the expanding process of temple as an institution form, its religious function to cultural, social and economic function indicated by different boundaries (*Prakara*) of these functions. The broad typological classification of the shrine from the simple *Nirandhara* form of *Garbhagriha* to multi tiered forms of *Sandhara Prasadas* with their varied sizes and shapes and stylistic identities have also been indicated with examples. These in general cover the spatial aspects of temple architecture.

The structural engineering aspects of the temple covered in this spatial evolution are related to the

materials and technology of construction. The range of materials for temple construction have covered simple bamboo to durable timber, mud to bricks and lime, soft stones to enduring granite. The construction process involves skills of potters, carpenters, masons, stone workers and metal workers in preparing, assembling and finishing the structural systems. The construction system followed is called trabeated system, a system of column and beam or gravity system. Here the super imposed load of the roof is taken by a beam spanning an opening and this is transferred to pillars. From the pillars it is transmitted to the foundation below. The performance of temple as a structural system depends on the strength, durability and serviceability of the beam, pillar and the efficiency of joints connecting the various parts of the temple from the foundation in the ground (*Bhumi*) to its finial reaching to the sky (*Akash*). Innumerable temples have been destroyed over the years by natural and manmade havocs, but those which remain unaffected and well conserved speak about the efficiency of the system, ensured through the skill of the craftsmen (*Silpins*) and the tools and techniques developed for making these structures.

14. The Aesthetic Aspects of Temples

The aesthetics of temple at the macro level is the beauty of temple form. The five fold classification of

temple as (i) peaceful (*Santika*), (ii) prosperous (*Poushtika*), (iii) successful (*Jayada*), (iv) wonderful (*Adbhuta*) and (v) all admired (*Sarvakamika*) is suggestive of the expression (*Bhava*) of the form generated by the increasing height of the roof tower in relation to the base width of the temple. The aesthetics of the form is generally enhanced by decreasing height of each storey (*Tala*) and the numerous sculptural forms depicted in a perspective manner with colour treatment. This treatment create illusions of increasing tiers soaring to the sky. This form treatment and its decoration are also carried out to the gate towers (*Gopuram*) in south Indian temples, in general. For the shrines and gateways in the Kerala temple, the forms are those of tapering pagodas with projecting roofs on each tier creating the perspective but not with sculptural forms and paintings.

Painting as an art form is a tradition which started from ancient times as a decoration on mud walls of tribal huts. The Warli style initiated in Maharashtra with many of its Variation in the tribal regions of Madhyapradesh, Odhisha, Bengal, Bihar etc. have a simple combination of graphic images on a contrasting background of white. The colour of the images may be black or ochre or brown natural colour. It was developed to a bright form with more colours, curvilinear shapes and symbolic images. *Maithili*

painting, originating from Mithila, mythologically as a wall decorative style at the wedding of *Sita*, emphasises natural features like sun, kings and queens, villages, dances etc. with motifs of river and fishes as symbolic forms. *Mathubani*, another colourful style of Madhyapradesh has trees and birds as symbolic motifs. Ajanta style of wall painting was adopted to decorate cave shrines of *Buddhist Chaitya* halls with characteristic depiction of *Buddhist* themes with elongated eyes, for females and animals. The murals of Kerala temple on the other hand shows human being more in the roundish style with overlapping continuity of *Puranic* themes related to *Siva, Vishnu* and *Sakti*. The painting style of Tamilnadu is more realistic and was essentially for depicting the patrons of the temple as seen in the *Sandhara* walls of Tanjore *Brihadeswara* temple.

The techniques of mural painting has been elaborately documented in *Chitrasutra* of *Vishnu Dharmothara Purana* of 6th century. The painting to be realistic will need the merging of the imagination of an artist and the skill of an artisan. According to *Markandeya*, to learn painting as a realistic artistic medium, one shall first learn sculpture. Only then one will be aware about the iconometric proportion of human and animal body as given in *Murthi Sastra*. For doing sculpture with proper body postures and

expressions under various emotional moods, one has to learn dancing as given in science of dance (*Natya Sastra*). Above all before learning dancing one shall be adept in music (*Sangeeta Sastra*). All these aspects are covered under the science of aesthetics coming in the *Upaveda* called *Gandharva Veda*. Temples thus became centres for promotion of vocal and instrumental music, dancing, sculpture and painting. Kings and the rich gave patronage to temple building as a fruitful method of employing not only craftsmen but also the best of artists and artisans. It also served as an eternal legacy of Hindu culture. This economic activity also percolated to other strata of the society.

The aesthetic function of the temple has become more relevant today, where even the relics of temple becoming the living heritage in pilgrim tourism. Well conserved by Archeological Survey of India, these spots are serving well as resources for researchers delving into the ancient wisdom of sages who planned and executed these structures. Excellent work in this directions have been carried out by Indologists such as Stella Kramrich, Percy Brown and Anand Coomaraswamy and they continue to inspire modern researchers in this regard.

15. Futuristic Perspective

The study of temples on their evolution and typological classification reveals that apart from the

theological functions temples also have multiple roles as centres of cultural, social, technical and aesthetic activities. Archeological Survey of India has well conserved many of the structures, which have lost their religious functions. They lie distributed all over India, at the junctions of rivers, in the hills and valleys or along the sea shores serving as important tourist destinations. Temples also serve as the focii of cities and of the vast hinterland accommodating a system of rural and urban settlements. They continue draw large number of devotees. In this context temples cannot be treated as isolated institutions; they are to be looked as a system of multi-functional web which have served for the continuity of culture over millennia. There are numerous challenges as well as opportunities in planning, and managing the temple system in the emerging scenario, looking farther into the futuristic perspective of development of the nation.

APPENDICES

APPENDIX – A : VAISAKHOTSAVAM, KOTTIYOOR

APPENDIX – B : JAIN ARCHITECTURE

APPENDIX – C : BUDDHIST ARCHITECTURE

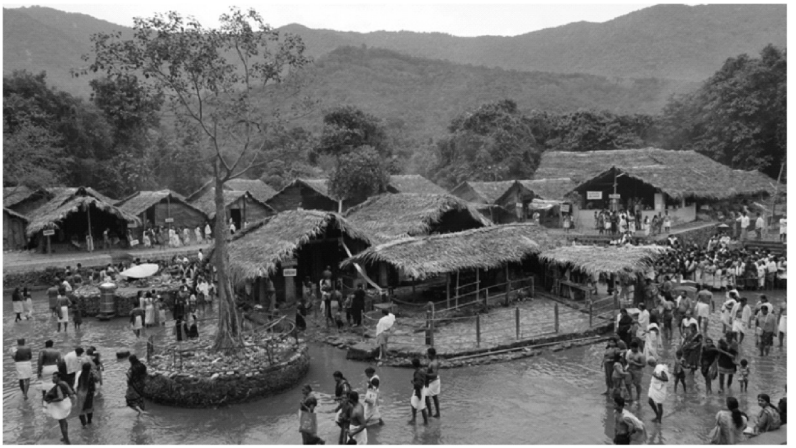
APPENDIX – D : EVOLUTION OF HINDU TEMPLE

APPENDIX – A

VAISAKHOTSAVAM, KOTTIYOOR



IKKARA KOTTIYOOR SIVA TEMPLE



LAYOUT OF TEMPORARY STRUCTURES FOR THE VAISAKHOTSAVAM, KOTTIYOOR

APPENDIX – B

JAIN ARCHITECTURE



PAVILION OF THIRTHANKARAS (BELUR)

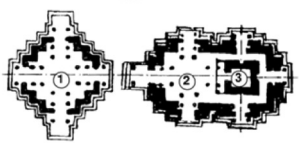


MANASTHAMBHA (SRAVANA BALAGOLA)



KEERTHIKAMANA





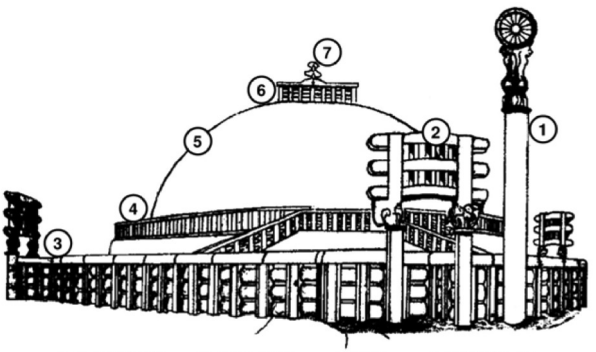
1. SABHA MANDAPA
2. GUDHA MANDAPA
3. GARBHAGRHA

ELEMENTS OF JAIN ARCHITECTURE

(Source : Achyuthan A & Balagopal T.S. Prabhu, (2020), A Concise History of Architecture, Vastuvidyapratisthanam, Calicut)

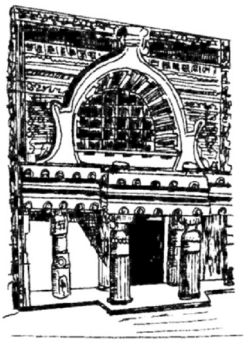
APPENDIX – C

BUDDHIST ARCHITECTURE

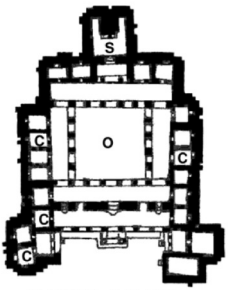


1. STHAMBHA 2. THORANA 3. VEDI 4. MAHAVITHI
5. ANDA 6. HARMIKA 7. CHATRAYASTI

SANCHI STUPA (ASOKA SCHOOL)



ENTRY ELEVATION TO HALL



O. COURT, C. CELLS,
S. SHRINE

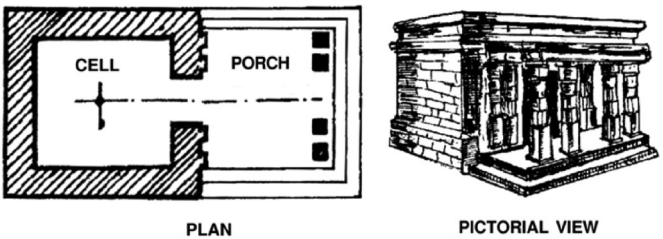
TYPICAL LAYOUT OF VIHARA

BUDDHIST VIHARA AT AJANTA (MAHAYANA SCHOOL)

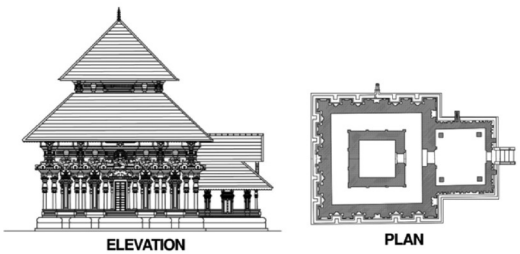
(Source : Achyuthan A & Balagopal T.S. Prabhu, (2020), A Concise History of Architecture, Vastuvidyapratisthanam, Calicut)

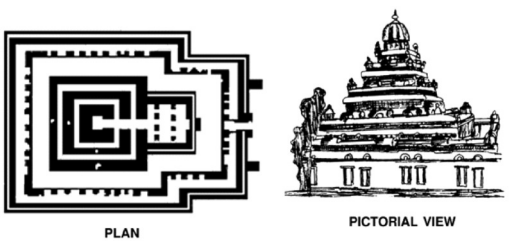
APPENDIX – D

EVOLUTION OF HINDU TEMPLE



NIRANTHARA PRASADA





EVOLUTION OF TEMPLE WITH TWO ANTHAKARIKAS

(Source : Achyuthan A & Balagopal T.S. Prabhu, (2020), A Concise History of Architecture, Vastuvidyapratisthanam, Calicut)

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A Note on the Uttaragītā

Satya Vrat Varma

Of the hundreds of Gītās that owe their genesis to the 'Song Celestial', the immortal *Bhagavadgītā* (*BG*), quite a few tend to be exhaustive while others are stunted in size. Consisting respectively of ten and eleven chapters, the *Devīgītā* and *Gaṇeśagītā* may be taken to represent the earlier class. While the *Gaṇeśagītā* purports to be a doctored replica of the *BG*, the *Śivagītā* with eighteen chapters makes bold to equal the '*Song Celestial'* in girth as well, though the last two chapters are as good as an appendix to the text that closes with *phalaśruti* in Chapter Sixteen. They often concur with the *BG* in contents also. The palm, however, lies with the *Gaṇeśagītā* that, as noted above, has the trappings of a free translation of the original. Though stubbornly designated as Gītās, the likes of *Putragītā*, *Kāmagītā*, *Śṛgālagītā, Ājagaragītā* are an apology for a Gītā. They are too tiny to merit the exalted status.

The *Uttaragītā* (*UG*[1]), however, stands on a different footing. A part of the *Āśvamedhika Parva* of

the *Mahābhārata*, it is generally taken to be an extension of the *BG*. But, as it stands, it is no match to the Song Celestial. Though Lord Kṛṣṇa firmly asserts that he has imparted to Arjuna through it (the *UG*) all that was taught to him on the battlefield of Kurukṣetra[2], it is a poor shadow of the treasure of the mystic knowledge unravelled in the *BG*.

As described in Chapter One, the prologue to the poem, Arjun requested Lord Kṛṣṇa to repeat to him the elevating discourse delivered to him earlier to dispel the delusion that had overtaken him when the rival forces were poised for the great battle. ŚrīKṛṣṇa rebukes him sharply for his forgetfulness but admits blandly that he too was unable to work up now the supreme knowledge gained earlier through mental composure[3]. Instead, he recounts an old story-*itihāsa*-that, he was sure, would serve his purpose well. It is the Siddha's exposition of certain crucial issues of life raised by Kaśyapa that forms the contents of the *Uttaragītā*.

How does the body depart? How is the new one acquired in its place? How is Jīvātmā released from the cussed cycle of birth and death? How the individual soul gives up one body, and joins the other? How man undergoes the consequences of his good and bad deeds? And where actions-*karmans*-stand after the body disintegrates? These are doubtless the basic questions of Indian thought posed by Kaśyapa to the Siddha in

Chapter Two, but are neither unique, nor are profoundly resolved to invite comparison with the Lord's discourse in the *BG*. The analysis is for the most commonplace, and tends to be insipid and technical at places.

Chapter Three purports to be an extension of the preceding chapter. The inviolability of *Karma* (action) and its widespread operation form its contents. Actions, good and bad, are sure to bear fruit at an opportune time. Consequences of good actions done with a pure mind, multiply manifold; so do those of bad actions. One cannot escape the consequences of the *Karmans*, done in earlier lives. The prior actions — *prārabdhakarmans* — are exhausted after their consequences are undergone, but the new ones get amassed. The series of *karmans* continues till one attains the final emancipation.

The Jīva is born in a higher or lower state of life (*yoni*) in accordance with the quality of his actions. It enters all parts of the foetus and instantly imparts consciousness to them. Jīva is the seed or cause of all beings. They exist because of him. It assumes body to accord with the higher or lower *yoni* it attains. As a lamp enlightens the whole house, power of consciousness enlightens all parts of the body (III. 11).

Righteous virtues add up to eternal faith. He who puts these virtues into practice, never suffers misery in

life[4]. He is rewarded with excellent return for his actions in every situation in his life and is ultimately released from the worldly bondage[5].

It was Prajapati Brahmā who first assumed the body to create moving and stationary objects in the world. He also determined the duration of Jīva's stay on the earth, its transmigration, and the time of his rebirth after his *karmans* are exhausted in the heaven (*UG*, III.29).

He who is convinced of the hollowness and evanescence of all that exists and transpires here is sure to cross the turbulent ocean of the world[6].

The repeated emphasis on the virtuous deeds and the manifold advantages that flow from them is intended to wean man from the path of evil.

With rich contents Chapter Four emerges as the best part of the *UG*. Many a subject is highlighted therein with a measure of tenacity. The first fourteen verses seek to specify the person who is entitled to attain emancipation from the bondage of life. The refrain *sa ca mucyate/ mukta eva saḥ* is intended to lend a soft face to the śāstric jargon. In short, the *sthitaprajña* of the *BG* endowed with equanimity, tranquility, self-abnegation and the capacity to withstand the onslaught of the *dvandvas* – pairs of opposites – is sure to attain the highest state, salvation. The account is based on the

BG, and is, therefore, marked by perceptible similarity in thought and expression.

यदा हि युक्तमात्मानं सम्यक् पश्यति देहभृत्।
न तस्येहेश्वरः कश्चित् त्रैलोक्यस्यापि स प्रभुः।। *UG*, IV.24
ब्रह्म चाव्ययमाप्नोति हित्वा देहमशाश्वतम्। *UG*, IV.26
आसादयति तद् ब्रह्म यद् दृष्ट्वा स्यात् प्रधानवित्।। *UG*, IV.47[8]

The treatment of yoga thereafter is happy and effective. It is evidently indebted to the masterly critique on yoga in the *BG* (Chapter Six). Some of its ideas find distinct echo in the *UG*. Not unlike in the Song Celestial, the process of yogic practice, the mental and physical discipline it presupposes and the spiritual power that it bestows on the practitioner are detailed with verve in the *UG* as well. In ultimate analysis yoga is a gateway to heaven – salvation. Its literal connotation itself conveys the *summum bonum* of the discipline. It means yoga – union – with the supreme spirit – the Brahman. As the mind is firmly centered on the soul through sustained self-discipline, the practitioner realizes the Param Brahman, is identified with Him. He rises thereby to a status where he overlords everything, even the gods.

न त्वसौ चक्षुषा ग्राह्यो न च सर्वैरपीन्द्रियैः।
मनसैव प्रदीपेन महानात्मा प्रदृश्यते।। *UG*, IV.48

Description of the genius of the Supreme Brahman marks the close of the chapter. Amazing is the *svarūpa* of the Lord. His hands, feet, ears, eyes and head are stretched in all directions. He is indeed omnipresent, exists everywhere. The mortal eyes do not have the efficacy to behold Him, nor can he be grasped by the whole gamut of sense-organs. It is the lamp of intellect that reveals the Supreme – *mahānātmā*.

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3. नूनमश्रद्दधानोऽसि दुर्मेधा ह्यसि पाण्डव।
   न च शक्यं पुनर्वक्तुमशेषेण धनञ्जय।। *UG*, I.11
   न च साद्य पुनर्भूयः स्मृतिर्मे सम्भविष्यति।। *UG*, I.10
4. तेषु तत् कर्म निक्षिप्तं यः स धर्मः सनातनः।
   यस्तं समभिपद्येत न स दुर्गतिमाप्नुयात्। *UG*, III.20
   Cf. न हि कल्याणकृत् कश्चिद् दुर्गतिं तात गच्छति। *BG*, VI.40
5. वर्तमानस्य धर्मेण शुभं यत्र यथा तथा।
   संसारतरणं ह्यस्य कालेन महता भवेत्।। *UG*, III.22
6. संसारसागरं घोरं तरिष्यति सुदुस्तरम्। *UG*, III.32
7. Cf. सुखदुःखे समे कृत्वा लाभालाभौ जयाजयौ। *BG*, II.38
   दुःखेष्वनुद्विग्नमनाः सुखेषु विगतस्पृहः।
   वीतरागभयक्रोधः स्थितधीर्मुनिरुच्यते।। *BG*, II.56
   Also compare *UG*, IV.5 and *BG*, II.57
8. Cf. युञ्जन्नेवं सदात्मानं योगी विगतकल्मषः।
   सुखेन ब्रह्मसंस्पर्शमत्यन्तं सुखमश्नुते।। *BG*, VI.28

Nāda-Brahman: Sacred Sound and Self-Realization in the Vedāntic Tradition

Dr. Sindhu T.S.

Introduction

Indian philosophical thought has long regarded sound (*nāda*) as more than a physical phenomenon. It is understood as the primordial vibration that underlies the universe and serves as a subtle means of realizing Brahman, the Absolute Reality. This metaphysical vision reaches its fullest expression in the doctrine of Nāda-Brahman, which identifies the ultimate reality with sacred sound. Consequently, music (*saṅgīta*) is not merely an aesthetic art but a spiritual discipline (*sādhana*) that elevates the human mind toward Self-realization.

The philosophical foundations of Nāda-Brahman are rooted in the Upaniṣads. The Chāndogya Upaniṣad reveres *Oṃ* as the *Udgītha*, the essence of the Sāma

Veda and the proper object of meditation. The Taittirīya Upaniṣad declares, *"Oṃ iti Brahma; Oṃ iti idaṃ sarvam"* ("Oṃ is Brahman; Om indeed is all this"), while the Māṇḍūkya Upaniṣad presents Oṃ as the symbol of the entire universe and of non-dual consciousness. These teachings establish sacred sound as the medium through which the finite self realizes its unity with Brahman.

The Bhagavad Gītā further strengthens this doctrine by identifying Kṛṣṇa with the primordial syllable: *Praṇavaḥ sarva-vedeṣu* ("I am the sacred syllable Oṃ in all the Vedas"). Meditation on Oṃ is therefore presented not only as an act of devotion but also as a direct path to liberation.

Building upon these scriptural foundations, classical Sanskrit musicology interprets Nāda as the source of melody, rhythm, and musical experience. Through Nādopāsanā—the contemplative worship of the Divine through sound—music becomes a means of inner purification and spiritual awakening. Thus, the journey from Oṃ to Nāda, from Nāda to Nādopāsanā, ultimately culminates in Brahma-sākṣātkāra, the realization of the non-dual identity of Ātman and Brahman.

This article examines the Vedāntic conception of Nāda-Brahman through the Upaniṣads, the Bhagavad

Gītā, and classical Sanskrit musicological texts, demonstrating that Indian music is both an artistic expression and a profound path to Self-realization.

Nāda and the Concept of Nāda-Brahman

The Sanskrit word *Nāda* is derived from the verbal root *nad*, meaning "to sound" or "to resound." In Indian philosophy and musicology, however, Nāda signifies much more than audible sound. It denotes the primordial vibration underlying the universe and serves as the subtle link between the individual self and the Supreme Reality. The doctrine of Nāda-Brahman (*Nādaeva Brahma*) therefore affirms that the ultimate reality manifests itself as sacred sound.

Traditional musicological texts interpret the word *Nāda* symbolically. The syllable *Na* is associated with prāṇa (vital breath), while *Da* represents agni (inner energy). Their union produces vibration, giving rise to sound. Thus, Nāda is understood not merely as an acoustic phenomenon but as the dynamic expression of consciousness. This interpretation establishes an intimate relationship between breath, life, music, and spirituality.

Śārṅgadeva's *Saṅgīta Ratnākara* celebrates Nāda as the universal principle underlying all existence:

Caitanyaṃ sarvabhūtānāṃ vivṛttaṃ jagadātmanā |
Nāda-brahma tadānandam advitīyam upāsmahe ||

"We worship Nāda-Brahman, the incomparable bliss that manifests as consciousness in all beings and as the Soul of the universe."

This verse presents Nāda as the dynamic manifestation of universal consciousness, transforming music into an act of spiritual contemplation rather than mere artistic performance.

Indian musicology further distinguishes between Āhata Nāda and Anāhata Nāda. Āhata Nāda is the audible sound produced by the human voice or musical instruments through physical contact. It forms the basis of melody, rhythm, and musical performance. Anāhata Nāda, by contrast, is the "unstruck" inner sound perceived only in deep meditation. Yogic and Vedāntic traditions regard this transcendental vibration as the direct expression of pure consciousness. External music thus becomes a means of awakening the inner resonance that culminates in the realization of Brahman.

From the Vedāntic perspective, Nāda possesses both cosmological and spiritual significance. It is the primordial vibration from which creation unfolds and the contemplative bridge through which the seeker transcends sensory perception to realize the identity of

Ātman and Brahman. Through Nādopāsanā, music becomes not merely an art but a path to liberation.

Nāda-Brahman in the Upaniṣads

The philosophical basis of Nāda-Brahman is firmly established in the principal Upaniṣads, where Oṃ (Praṇava) is revered as the sonic expression of the Absolute. Although the term *Nāda-Brahman* became prominent in later Vedāntic and musicological traditions, its essential doctrine originates in the Upaniṣadic vision of Brahman as the ultimate reality manifested through sacred sound. The Chāndogya, Taittirīya, and Māṇḍūkya Upaniṣads together present a coherent philosophy in which meditation on Oṃ becomes the means of realizing the identity of Ātman and Brahman.

The Chāndogya Upaniṣad begins with the celebrated injunction:

Om ityetadakṣaramudgīthamupāsīta.

"One should meditate upon this syllable Oṃ as the Udgītha."

Here, Oṃ is presented as the essence of the Sāma Veda, transforming Vedic chant into an object of contemplative practice. Sound is no longer confined to ritual performance but becomes a vehicle for inner realization. This marks the transition from external

worship to spiritual meditation, laying the earliest philosophical foundation for Nādopāsanā.

The Taittirīya Upaniṣad advances this vision by declaring:

Om iti Brahma. Om iti idaṃ sarvam I

"Oṃ is Brahman; Oṃ indeed is all this."

This concise statement identifies Oṃ not merely as a sacred syllable but as the verbal symbol of the Absolute itself. Since Brahman is the source and essence of the universe, Oṃ represents the totality of existence. Consequently, every act of Vedic recitation, meditation, and worship begins with Oṃ, acknowledging the Divine origin of all sound.

The metaphysical significance of Om reaches its highest expression in the Māṇḍūkya Upaniṣad, which proclaims:

Om ity etad akṣaram idam sarvam.

"Oṃ is this entire universe."

The Upaniṣad explains that the syllables A, U, and M symbolize the three empirical states of consciousness—waking, dreaming, and deep sleep—while the silence that follows represents Turīya, the transcendent state beyond all duality. This interpretation is central

to the philosophy of Nāda-Brahman. Audible sound ultimately dissolves into silence, suggesting that the highest spiritual realization lies beyond sensory perception. In the same way, the seeker progresses from external sound to the experience of Anāhata Nāda, the unstruck inner vibration realized through meditation.

Taken together, these three Upaniṣads present a unified philosophy of sacred sound. The Chāndogya establishes Oṃ as the object of meditation, the Taittirīya identifies it with Brahman, and the Māṇḍūkya reveals its significance as the symbol of non-dual consciousness. These teachings became the scriptural foundation of the doctrine of Nāda-Brahman, in which sacred sound serves as both the manifestation of the Absolute and the means of attaining Self-realization.

Nāda-Brahman in the Bhagavad Gītā and Nādopāsanā

The metaphysical vision of the Upaniṣads finds practical expression in the Bhagavad Gītā, where Oṃ is presented as both the symbol of the Supreme and an effective means of spiritual realization. While the Upaniṣads establish the identity of Om and Brahman, the Gītā emphasizes contemplative practice, demonstrating how meditation on the sacred syllable leads the aspirant toward liberation.

Here (*Gītā* 7.8) Śrī Kṛṣṇa identifies Himself with the primordial sound:

Raso'ham apsu kaunteya prabhāsmi śaśi-sūryayoḥ |

Praṇavaḥ sarva-vedeṣu śabdaḥ khe pauruṣaṃ nṛṣu II

"I am the taste in water, the radiance of the moon and the sun; I am the sacred syllable Oṃ in all the Vedas, the sound in space, and the strength in human beings."

By identifying Himself with both Praṇava (Oṃ) and Śabda (sound), Kṛṣṇa affirms that sacred sound is a direct manifestation of the Divine. Every genuine musical vibration therefore becomes a reminder of the omnipresence of Brahman.

The Gītā (8.13) further declares:

Om ityekākṣaraṃ brahma vyāharan mām anusmaran I

Yaḥ prayāti tyajan dehaṃ sa yāti paramāṃ gatim ||

"Uttering the single syllable Oṃ, which is Brahman, while remembering Me, one who departs from the body attains the supreme goal."

This verse emphasizes that liberation arises not from mechanical recitation but from meditation accompanied by unwavering devotion and concentrated

awareness. Thus, Oṃ becomes both the symbol and the means of realizing the Supreme.

These teachings form the philosophical basis of Nādopāsanā, the contemplative worship of the Divine through sacred sound. Music becomes Yoga, disciplining the mind and guiding seekers toward Self-realization. The progression from audible sound to inner silence ultimately culminates in Brahma-sākṣātkāra, where music is experienced not merely as art but as the realization of the non-dual identity of Ātman and Brahman.

Nāda in Classical Indian Musicology

The philosophical doctrine of Nāda-Brahman finds systematic expression in the classical Sanskrit treatises on music, where Nāda is recognized as the source of all musical expression. Among these works, Śārṅgadeva's Saṅgīta Ratnākara occupies a pre-eminent position. The treatise regards Nāda as the foundation of rāga, tāla, and musical aesthetics, affirming that all musical experience originates in the primordial vibration that permeates the universe. Music, therefore, is not merely an artistic accomplishment but the audible manifestation of the cosmic principle.

Indian musicology distinguishes between the technical and spiritual dimensions of music. While the science of music explains melody, rhythm, and

performance, its philosophical tradition emphasizes the transformative power of sound. The disciplined practice of music purifies the mind, harmonizes the emotions, and prepares the aspirant for higher states of contemplation. Thus, artistic excellence is regarded not as an end in itself but as a means of spiritual refinement.

This ideal is reflected throughout the Indian musical tradition. The melodic chants of the Sāma Veda, the devotional compositions of saint-musicians such as Tyāgarāja, and the contemplative insights of modern thinkers like Rabindranath Tagore all affirm that music is a path to communion with the Divine. Though differing in style and historical context, they share the conviction that sacred sound elevates human consciousness beyond sensory experience.

From the Vedāntic perspective, the highest purpose of music is Nādopāsanā—the worship of Brahman through sound. The musician, the listener, and the musical vibration are ultimately united in a single spiritual experience. In this sense, Indian music transcends entertainment and becomes a contemplative discipline leading from audible sound to inner silence and finally to the realization of the Supreme Reality. Classical musicology thus complements Vedāntic philosophy by presenting music as both an aesthetic pursuit and a path to Self-realization.

Conclusion

The concept of Nāda-Brahman represents one of the most significant syntheses of philosophy, spirituality, and music in the Indian intellectual tradition. From the Upaniṣadic identification of Oṃ with Brahman to the contemplative teachings of the Bhagavad Gītā and the insights of classical Sanskrit musicology, sacred sound is consistently understood as both the manifestation of the Absolute and the means of realizing it. Thus, music in the Indian tradition transcends aesthetic enjoyment and becomes a disciplined path to spiritual awakening.

The present study demonstrates that the Vedāntic philosophy of music rests upon a progressive spiritual vision. The Upaniṣads establish Oṃ as the primordial symbol of ultimate reality; the Bhagavad Gītā transforms its contemplation into a practical discipline of meditation; and classical musicological texts interpret Nāda as the source of musical experience and inner transformation.

The philosophical progression from Oṃ to Nāda, from Nāda to Nādopāsanā, and finally to Brahma-sākṣātkāra encapsulates the essence of the Vedāntic approach to sacred sound. External music ultimately leads the seeker toward the experience of the inner, unstruck sound (*Anāhata Nāda*), where all duality

dissolves in the realization of Brahman. In an age increasingly marked by distraction and fragmentation, the doctrine of Nāda-Brahman continues to offer a timeless vision of inner harmony, contemplative awareness, and spiritual fulfilment, reaffirming the enduring relevance of India's philosophical and musical heritage.

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Puruṣa Sūkta: Cosmic Creation, Aesthetic Vision, and Philosophical Universality: A Contemporary Reappraisal

Dr. Suvarnani Antherjanam S.

Introduction

Among the hymns of the Ṛgveda, the Puruṣa Sūkta (10.90) occupies a unique and distinguished position. It presents an integrated vision of the cosmos, humanity, and the Absolute by introducing Puruṣa—the Cosmic Being. Puruṣa is the all-pervading reality who transcends the limitations of space and time.

सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात्।
स भूमिं विश्वतो वृत्वाऽत्यतिष्ठद्दशाङ्गुलम्।। (Ṛgveda 10.90.1)

The first verse establishes Puruṣa as both omnipresent and transcendent. Here, the term sahasra ("thousand") represents boundlessness and universality rather than referring to a specific number.

The verse portrays the universe as a living organism whose source, sustenance, and ultimate reality are identical. Therefore, creation is not separate from the Divine, it is a manifestation of the Divine itself. The central theme of the Puruṣa Sūkta is the primordial yajña (cosmic sacrifice). Celestial bodies, natural elements, living beings, social institutions, and the cosmic order emerge from this fundamental sacrifice. This vision suggests that creation is based on self-offering and harmonious interdependence. This philosophical perspective greatly influenced later Vedic thought, particularly the Upaniṣads, the Bhagavad Gītā, and the Vedānta tradition.

The Puruṣa Sūkta is a remarkable work of Vedic poetry with profound theological significance. Its poetic language, symbolic images and rhythmic structure create a sense of wonder (adbhuta) and encourage readers to contemplate the underlying unity of existence. The hymn expresses deep philosophical ideas through symbolic expressions. This aesthetic richness continues to inspire people across different cultures and generations.

Philosophically, the hymn describes the universe as a single, organic, and loving body. Because everything in nature and society comes from this single origin, all entities are inherently interconnected. This worldview is expanded in the Upaniṣads, particularly in the

celebrated declaration "Sarvaṃ khalvidaṃ brahma" (Chāndogya Upaniṣad 3.14.1), meaning "All this is indeed Brahman". From the standpoint of Advaita Vedānta, the Cosmic Person is the Universal Self (Ātman-Brahman), appearing as a world of manifold shapes and forms just as an ocean appears as thousands of temporary waves.

Modern life suffers from three acute challenges: environmental degradation, social conflict, and a lack of spiritual values. Herein lies the distinct relevance of the Puruṣa Sūkta. It teaches that all living beings are interconnected. It also encourages people to live in harmony with selfless service, and mutual respect, as the same universal consciousness exists in all forms of life.

The Narrative of Cosmic Creation in the Puruṣa Sūkta

The Puruṣa Sūkta presents one of the earliest and most profound accounts of cosmic creation in world literature. While many traditional creation narratives state that the universe is produced by an external divine power, the Puruṣa Sūkta describes creation as the manifestation of the cosmic person through primordial sacrifice (yajña). Creation is not seen as separate from the Divine; it emerges from the Divine and remains continuously connected with it:

पुरुषं एवेदं सर्वं यद्भूतं यच्च भव्यम्।
उतामृतत्वस्येशानो यदन्नेनातिरोहति।। (Ṛgveda 10.90.2)

This hymn states that Puruṣa encompasses all that has existed and all that will exist. He is the Lord of Immortality and is simultaneously present within the world of living beings. The verse underscores that Puruṣa is present throughout the universe but also exists beyond the visible world. A remarkably similar idea appears in the Muṇḍaka Upaniṣad (2.2.11), which declares that Brahman is present everywhere and pervades the entire world. Both texts express a similar idea that the Divine is immanent within the entire universe. At the sametime it exists beyond physical forms.

The Puruṣa Sūkta describes creation through the idea of a cosmic sacrifice performed by the Gods. In this sacrifice Puruṣa Himself became the offering. Different parts of the cosmos emerged from this sacrifice, making it a symbol of creation and renewal:

यत्पुरुषेण हविषा देवा यज्ञमतन्वत।
वसन्तो अस्यासीदाज्यं ग्रीष्म इध्मः शरद्धविः।। (Ṛgveda 10.90.6)

This mantra presents the cosmic sacrifice in a deeply symbolic Manner. Spring becomes the ghee, summer serves as the fuel, and autumn becomes the

offering. Thus, the seasons and forces of nature become integral parts of the sacrifice. This shows the intimate relationship between Puruṣa, nature, and creation. The sacrifice is not merely a ritual act. It represents the transformation of the Cosmic Person into diverse forms of existence within a harmonious cosmic order.

From this primordial sacrifice arise all dimensions of existence:

चन्द्रमा मनसो जातश्चक्षोः सूर्यो अजायत।
मुखादिन्द्रश्चाग्निश्च प्राणाद्वायुरजायत।। (Ṛgveda 10.90.13)

The moon originated from the Cosmic Mind, the sun from His eyes, Indra and Agni from His mouth, and Vāyu from His vital breath. These physical sequences establish a symbolic correspondence between macrocosm and microcosm, portraying celestial bodies and natural forces as living expressions of the Cosmic Person. Indologist Jan Gonda observes that Vedic creation accounts trace the diversity of existence back to a single principle and creation is seen as the unfolding of the One.

The famous description of the origin of the four varṇas is also a part this symbolic cosmology (Ṛgveda 10.90.12). The four social groups are described as arising from different parts of Puruṣa's body. This presents society as a connected whole, where each

group has its own function and all parts work together. Modern scholars like Jamison and Brereton view this passage as a symbolic expression of social integration and functional interdependence within the cosmic order rather than a rigid social classification (1403–05).

The creation narrative ends with a spiritual message stating that knowing the great Cosmic Person leads to immortality (Ṛgveda 10.90.16). At this point, the hymn moves from the origin of the physical universe to spiritual realization, encouraging human beings to understand the ultimate unity behind all existence (ātma-jñāna).

Aesthetic Dimensions of the Puruṣa Sūkta

The Puruṣa Sūkta is a theological and philosophical text with rich poetic qualities. It uses vivid imagery, symbolic ideas and rhythmic language to express its deeper meanings. In the Vedic tradition, poetry conveys spiritual ideas in an engaging form. It creates an emotional connection with the reader and brings together aesthetics and philosophy.

The opening verse presents a grand imagery of a thousand heads, eyes, and feet, moving beyond physical form to present a vision of limitless reality. This vast imagery creates a feeling of adbhuta (wonder) and inspires awe before the greatness of the cosmos.

Symbolism further enhances this beauty as the elements of sacrifice and cosmic limbs demonstrate that all parts of the universe are interconnected within a sacred process.

The rhythmic quality of the hymn adds greatly to its aesthetic beauty. Composed mainly in the Triṣṭubh metre, its balanced rhythm, repeated phrases, and similar expressions create a calm, serious mood during Vedic recitation. The flow of its sound reflects the sacred cosmic order (ṛta), and helps listeners concentrate and feel spiritually uplifted.

Ananda K. Coomaraswamy observes that, Vedic symbolism expresses metaphysical ideas through poetic forms rather than simple definitions (54). The emotional mood of the hymn is closely connected with Adbhuta Rasa, the aesthetic experience of wonder described by Bharata in Nāṭyaśāstra and later expanded by Abhinavagupta. This feeling of wonder helps the mind move beyond everyday limits and experience a sense of the infinite.

Ancient commentators like Sāyaṇa focused on its ritual meaning, Advaita Vedānta interprets Puruṣa as Brahman, and modern readers discover an ecological message regarding human-nature harmony. This rich interpretive capacity preserves both its timeless wisdom and aesthetic brilliance.

Contemplative and Ethical Significance of Chanting the Puruṣa Sūkta

In the Vedic tradition, chanting the Puruṣa Sūkta is considered as a meaningful spiritual practice. Regular chanting improves concentration and mental discipline through rhythm and repetition. It encourages devotion, humility, gratitude, and inner calm. Meditating on its core vision of universal unity inspires personal reflection, self-discipline, and a deep sense of ethical responsibility toward other people and the natural world.

Philosophical, Ecological, and Social Foundations

The Purusha Sukta presents a broad vision of reality where the divine, nature, and human life are closely connected within a unified whole. The foundational assertion "Puruṣa evedaṃ sarvam" (Ṛgveda 10.90.2) resonates directly with "Sarvaṃ khalvidaṃ brahma". From the perspective of Advaita Vedānta, Śaṅkarācārya's framework shows that Brahman alone is absolute reality, and the hymn points to the essential non-duality of the individual Self (Ātman) and Brahman.

The cosmological vision reflects Ṛta, the principle of cosmic order sustained by harmony and sacrifice. This concept links directly with the Bhagavad Gītā- सहयज्ञाः प्रजाः सृष्ट्वा..... (3.10), which connects creation

with Yajña and mutual cooperation, teaching that selfless action maintains the balance of life.

The hymn presents nature as part of the Cosmic Person. Earth, atmosphere, seasons, and living beings are sacred elements of one reality. Raimon Panikkar describes this integrated Vedic vision as "cosmotheandric," highlighting the inseparable relationship between the divine, humanity, and the cosmos (67). Socially, describing society through the limbs of Puruṣa emphasizes cooperation and unity over conflict, offering a modern framework where environmental care, social harmony, and spiritual well-being function as interconnected parts of a balanced life.

Conclusion

The Puruṣa Sūkta remains one of the most profound achievements of Vedic thought. It unites cosmology, philosophy, aesthetics, and spirituality within a single poetic vision. Its account of creation transcends mythological narration by presenting the universe as the living manifestation of the Cosmic Person. Through the symbolism of yajña, the hymn communicates a timeless truth that is creation is sustained not by domination but by self-offering, harmony, and interdependence.

The literary beauty of the hymn significantly enhances its philosophical message. Its majestic

imagery, symbolic richness, rhythmic elegance, and contemplative tone transform metaphysical ideas into an aesthetic experience of wonder. The Puruṣa Sūkta demonstrates that, in the Vedic tradition, poetry is not merely artistic expression but a means of realizing higher truth. The aesthetic experience (adbhuta) evoked by the hymn ultimately leads the reader toward philosophical reflection and spiritual insight.

From a philosophical perspective, the hymn anticipates the non-dual vision of the Upaniṣads and later Advaita Vedānta by affirming the essential unity of existence. Such a worldview dissolves rigid distinctions between humanity, nature, and the Divine. It also encourages an ethic of mutual respect and responsibility.

The contemporary relevance of the Puruṣa Sūkta is equally remarkable. In an era marked by ecological degradation, social fragmentation, and existential uncertainty, its vision of universal interconnectedness offers a valuable philosophical framework for sustainable living, environmental ethics, and global harmony. Ultimately, the Puruṣa Sūkta remains an inexhaustible source of wisdom for understanding both the ancient Vedic worldview and the contemporary quest for unity in diversity.

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Time Period of Unpublished Ms. of Cikitsāsāra by Gopāladāsa

Niren Chandra Roy

Introduction

Medical text and various methods and practices composed for healthy life are jointly termed as Āyurveda. It is a compound word formed out of two terms 'Āyuḥ' and 'Veda', and means the Veda of Āyuḥ. Veda means knowledge about any branch of science, including metaphysics, which was revealed to the seeker through his extra perception. The ancient Indian medical mss. written exclusively in Sanskrit, were not easily accessible to any other than the direct disciple of that Guru-paramparā or that particular school. Sometimes the knowledge of medicine was held as a close preserve in a few families of Hereditary Vaidyas. The manuscripts were preserved with many difficulties and centuries later there was an enthusiasm from different part of the country to study and interpret the ancient

Indian medicine. Hance the commentaries written to the Samhitās are more literary in explanations than scientific practices. The result is the present crippled and disfigured Āyurveda system. During the British rule, several foreign scholars evinced great interest in the study of Āyurvedic texts and practices. The first historical documents concerning Āyurveda are found in Ṛg-Veda and Atharvaveda. The ms. Cikitsāsāra is mentioned as belonging Kāya-cikitsā branch to the eight important branches of Āyurveda because it is related with samāna treatments as in Caraka Samhitās rather than surgical procedures as in Suśruta Samhitā.

Cikitsāsāra, a treatise on Materia medica by Pandit Gopāladāsa, styled Vadindra. In this text the author calls himself as Vadindra. He has composed his text based on Caraka, Suśruta, Vṛnda, Harita and Atreya texts. The Cikitsāsāra is a medical treatise on Materia medica and pathology, containing also a section on the purification and processing of mercury. The different edition of the text with Telugu translation by Vempalli Venkatappayya, published by Vartaminatarangini Press, Madras 1877, 2nd ed. text only, Vartaminatarangini Press, Madras 1880. Cikitsāsāra by Gopāladāsa or Substance of the practice of medicine (Sanskrit and Marathi) edition Jagaddhitecchu Press, Poona 1881. But which are not widely available today.

Pandit Gopāladāsa has composed several other texts other than the Cikitsāsāra. His other texts include: Pārijātharana (Drama)[1], Vaidyasārasaṅgraha, Yogāmṛta, Subodhinī commentary of Yogāmṛta. Here we should note that the Cikitsāsāra was one of the prevalent topics during the medieval period, where other authors have composed the Cikitsāsāra with the same title. Therefore, here we should not be confused by the text undertaken in the present studies compared with the other texts authored by various other scholars including Haribhārati (Āyurveda Parichaya p-59) Dhanvantari, Gopāladāsa, Kṣemaṅkaramiśra and Maheśabhaṭṭa, Sāraṅgasuri, Mahādeva.

Early Works

The present research has been composed with the help of several early works on Descriptive Catalogue of the IGNCA (Indira Gandhi National Culture & Arts). The present research is one of the major research gaps in the traditional medical knowledge system. Argument for the identification of the research question is also supported by an article published by the Bulletin of the Indian Institute of History of Medicine (Vol-XIX: 136). New Cataloguscatalogorum (Kungunni Raja 1973), and deferent Descriptive Catalogue (Vol-IX, Ed. Bhagwat) have mentioned the Cikitsāsāra Manuscript, although these publications lack the descriptive interpretation of

this manuscript. Govt. Āyurveda College, Kerala University of Health Sciences worked on the translation of only one manuscript text of Cikitsāsāra, the manuscript which demands an inessive descriptive work with the contemporary interpretation. *Āyurved Kā bṛhat Itihās* has given a detailed chronology description of Āyurvedaśāstra and mentions the importance to the text of Cikitsāsāra.

Methodology:

The present research is based on the historical exploratory research methods. Here the research has been carried out with the help of primary sources including the original copes of the Cikitsāsāra mss. and other texts related with it. Other than extensive research on primary data, we have carried out extensive Literature reviews, which includes several references to traditional Āyurvedic texts collected by using the New Catalogus Catalogorum, Descriptive Catalogue, and other unpublished manuscripts from various manuscript conservation centres. The research has assessed the University of Kerala, B.I.S.M., Bikram University, B.H.U etc and translated the Descriptive Catalogue, and other unpublished primary paper manuscripts of Cikitsāsāra. This research has not only translated the original texts in English, but it has interpreted various Sanskrit Āyurvedic terms to the modern medical

science. This interpretive work helped us to relate the historical documents with the modern applications. The present research has adopted the Genealogical Methods for the interpretations of cultural-historical chronology.

Comparative Method: A comparative discussion has made with the help of different texts.

Critical Method: Both Higher criticism and Lower criticism methods has followed in this research work to generate higher critical editing with comparative and descriptive analysis.

Data collection:

Sl No	Name of the Text	Source	Place
1	Cikitsāsāra	B.I.S.M[2]	Pune
2	„	University of Bombay[3]	Mumbai
3	„	University of Kerala[4]	Thiruvananthapuram
4	„	Vikram University[5]	Ujjain
5	„	Pannalal Bombay[6]	Mumbai
6	„	B.H.U[7]	Banaras
7	„	CASS[8]	Pune
8	„	V.S.M[9].	Pune
9	„	Ānandāśram[10]	Pune
10	„	Chinmay International Foundation[11]	Kerala
11	„	Oriental Institute	Baroda

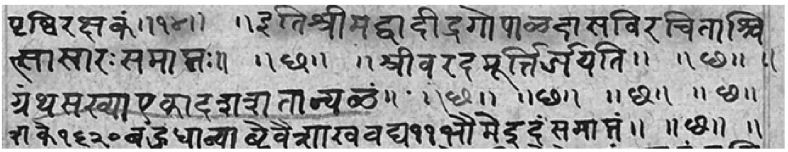
Feature of the Manuscripts:

The Mss.Cikitsāsāra written in Devanāgari script were written by Pandit Gopāladāsa in the medieval period. Some Mss. consist of 90-100 folios with 9 lines per page and a few Mss. have 50-60 folios with 15/ 16 lines. The original writing was probably written on handmade paper with black organic ink. Following the convention of 9/15 lines per folios, the text is filled from top to bottom with some blank space above and below. Some Mss. are complete with colophon, post-colophon added and some are incomplete. All mss. begin with salutations to lord Ganeśa.

Time periods of Cikitsāsāra:

The manuscript selected for the present study is Cikitsāsāra authored by Pandit Gopāladāsa. The digitised copy of the source manuscript has been obtained from various conservation centres. The literary aspects of Cikitsāsāra include its historical background, date, authorship and availability of the mss. with a similar title and author. Manuscript editing is particularly necessary to determine the period of composition of the obtained manuscripts. Generally, the date of composition of the ms. is revealed through the colophon. The colophon contains information about the author, scribe's identity, genealogy and the period of the ms. composition. The period of the ms. composition

is recorded differently in different mss., Śakābda, Vikramābda etc. In the medieval or earlier ages, scribes used astrological terms to code the date of the ms. such as Tithi, Pakṣa, Māsa, Śakābda, Vikramābda etc. Different mss. of the same topic have different periods of composition. Genealogy, use of paper & script, and study of contemporary texts are essential to determine an accurate date of the ms. composition. Among these, the genealogical method is much more reliable for determining the period of time in the scholarly society. A manuscript acquired from the Oriental Institute, Baroda, mentions the author's name Ācharya Gopāladāsa in 1620 Śake as the date of composition in the colophon.



(Colophon of Cikitsāsāra by Pandit Gopāladāsa, Oriental Institute, Baroda)

Another manuscript acquired from the Vaidika Samshodhan Mandala mentions the author's name Ācharya Gopāladāsa and the month of Śrāvaṇa in 1718 Śake as the date of composition. The Ms. of the Bhārat Itihās Samshodhak Mandala has the scribe's name in the colophon, with the post-colophon assigning Śri Paṇḍrīnātha, and the date of the ms. 1757 Śake

Dakṣināyana Śarat Ṛtu Āśvina Māse Śuklatrayodaśī Ravivāsare is mentioned. The colophon in the ms. obtained from the Government Oriental Manuscript Library, Kerala gives information about the scribe's name, assigning Śri Gopālakṛṣṇa and bowing to Lord Śiva. Cikitsāsāra text is based on Vṛnda (9th cent. AD); Harita (10th -12th AD); Agivesa (100BC, 2nd to 4th AD); Vṛddha Vāgbhamma (550 AD); Siddhasāra (650 AD) and Rasārnava (1200 AD). Pandit Gopāladāsa, a disciple of Ācharya Puruṣottamdevabhaṭṭa in the 1400 A.D., wrote 'Cikitsāmṛta', 'Cikitsāsāra', and 'Sudhāvindu', called an Āyurvedic dictionary in the 17th century and 'Yogāmṛta' in the 1700s. Pandit Gopāladāsa wrote a commentary on the life of Vallabhācārya, a famous religious teacher from 1478 to 1530 A.D. Therefore, it can be interpreted that there is a possibility of his historical presence after 1530 A.D. In the 16th century, author Moresvara composed 'Nidānasiddhi', which is a part of a larger work called Cikitsāsāra. Pandit Gopāladāsa, the father of Gangādās, the author of 'Chandamañjorī', recorded the play 'Pārijātharaṇam' in 1700 A.D. In 1770 A.D., Ācharya Ananta Gopāldāskrita cited this text as the source of the 24-chapter 'Anantaprakāśa'.

The present research concludes that the probable historical period of Pandit Gopāladāsa's existence can

be placed between approximately 1400-1670 A.D. The name of the author was mentioned as Pandit Gopāladāsa at the beginning and Vaidaka Gopāladāsa Pandit at the end of the manuscripts. The obtained mss. are written by different scribes after Pandit Gopāladāsa, because his time period probably took place from 1400 A.D. to 1650 A.D., and orthographical differences are also found in the writing system. Based on the above information, it can be concluded that Pandit Gopāladāsa composed Cikitsāsāra around 1530-1660 A.D. Among all the acquired mss. from the various conservation centres, the ms. from the Oriental Institute, Baroda is the oldest ms. dated 1620 Śake.

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1 CC(vol-1), Aufrecht p.335

2 NCC, vol-6, p-31

3 Do

4 DO

5 Do

6 Do

7 Do

8 Bulletin of the Indian Institute of History of Medicine, Vol-XIX

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11 D.C. Chinmaya Foundation, p-150

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The Role of Grammar in Understanding the Nature of Śabda: A Critical Study of Bhartṛhari's Vākyapadīya, Brahmakāṇḍa

Shambhu Rabidas

Introduction

Bhartṛhari has written the Vākyapadīya, which is considered a unique philosophical work in the Indian school of grammatical philosophy.[1] In this work, grammar is not merely a set of rules which govern the proper use of words, but rather the nature of the word, the relationship between word and meaning, the understanding of meaning in the sentence and the philosophical essence of śabdatattva (the basic principle of the word) are all explored.[2] In particular, while examining the metaphysical nature of the word in the

Brahmakāṇḍa, Bhartṛhari makes the word the underlying source of the creation of knowledge.[3] Hence the investigation into this section goes beyond the realm of linguistic structure and also illustrates the intimate link of this with philosophical inquiry.

The Brahmakāṇḍa of the Vākyapadīya contains the main theme of the present study, the śabdatattva. Bhartṛhari discusses the nature of the word, its connection to meanings, how speech works, and how grammar works as parts of a single inquiry. Therefore, it is necessary to analyze the nature of śabdatattva not only from the grammatical point of view but also in the wider philosophical context. The present study examines critically the role given by Bhartṛhari to the grammar ranging from knowing the correctness of the language to knowing Śabdabrahman, the ultimate reality as Word-Principle. This paper explores the nature of the śabdatattva, its process and the significance of philosophy of grammar based on the principal kārikās in the Brahmakāṇḍa and their commentarial interpretations. The main aim of this study is, therefore, to give critical answer to the question that how the knowledge of śabdatattva is related to grammatical enquiry in Bhartṛhari's philosophy.

The Fundamental Principle of the Word (Śabdatattva)

In the philosophy of grammar, śabdatattva, the fundamental principle of the word, is understood as Brahman. The word is regarded as eternal (nitya) and free from origination and destruction. All objects and entities are apprehended in association with the word; consequently, the word is considered their underlying principle. Even in verbal cognition, the meanings that become manifest are invariably connected with linguistic expression. Bhartṛhari accordingly states that all cognition appears to be pervaded by the word[4], that the power sustaining the universe resides in words[5], and that objects become manifest through their association with the word, much like reflections.[6] From this perspective, śabdatattva constitutes the primordial principle, whereas objects such as cows and pots are its transformations or manifestations (vikāra). Daṇḍin expresses a comparable understanding of the significance of language in the Kāvyādarśa, declaring that the entire universe would remain enveloped in darkness if the light called the word did not illuminate it throughout worldly existence.[7] This comparison emphasises the indispensable role of the word in making the world intelligible.

Speech (vāk) itself is Brahman, and the visible universe manifests from it. This understanding is

supported by the Vedic statement, "Vāgeva viśvā bhuvanāni jajñe", which presents speech as the source of all worlds. The ultimate reality accepted as Brahman in other philosophical systems can, from the standpoint of grammatical philosophy, be understood through the principle of the word. Substances, qualities, actions, and other categories of existence are interpreted as manifestations of Brahman, comparable to objects appearing in a dream. From this standpoint, these entities are meanings expressed through the word itself. Accordingly, the categories accepted by the Vaiśeṣikas as distinct entities and those regarded by Vedāntins as manifestations of Brahman may, within Bhartṛhari's philosophical framework, be interpreted as manifestations of the word-principle. The kārikā cited in the Harivṛṣabha-vṛtti supports this position[8]

Brahmedaṃ śabdanirmāṇaṃ śabdaśaktinibandhanam,
Vivṛttaṃ śabdamātrābhyastāsveva pravilīyate.

The verse presents the universe as a manifestation grounded in the power of the word, ultimately resolving into the very principle from which it emerges. Thus, śabdatattva is not merely a linguistic category within Bhartṛhari's philosophy. It constitutes the fundamental reality through which the relationship between language, cognition, meaning, and the universe is understood.

The Position of Śabdatattva in the Philosophy of Grammar

In grammatical philosophy, śabdatattva is examined through its relationship with conscious (cit) and non-conscious (acit) realities. Conscious reality is divided into the supreme self and cognitive consciousness, while non-conscious reality comprises material and non-material entities. Plants are characterised by the absence of speech, animals by indistinct speech, and humans by articulate speech. Material entities include earth, water, and fire, whereas non-material entities include air, space, time, and direction. Thus, śabdatattva extends beyond spoken words, encompassing the conscious and non-conscious universe and the various levels of speech manifestation.[9]

the Understanding of the Fundamental Nature of the Word

Bhartṛhari establishes the indispensable role of grammar in understanding the fundamental nature of the word.[10] The use of meaning takes place through linguistic communication, and the word constitutes its basis, since the intended meaning can be conveyed only through the appropriate use of words. In his Svopajñavṛtti, Bhartṛhari clarifies that the principle governing the expression of meaning does not depend

merely on the existence or non-existence of an object, but also on the speaker's intention (vivakṣā), which is associated with the appropriate word. Thus, the word regulates the communication of meaning.[11]

To understand this regulatory function, the different categories of words must also be examined. The Mahābhāṣya identifies four classes of words: those denoting a class (jāti), a quality (guṇa), an action (kriyā), and an individual designation (yadṛcchā).[12] Other discussions classify word meanings in terms of substance, action, quality, and form (ākṛti).[13] These classifications demonstrate that the use of words is structured according to the different dimensions of meaning. Therefore, a proper understanding of the nature of words is essential for understanding how meaning is expressed.

In this context, Bhartṛhari explains 'tattvāvabodha', the understanding of the fundamental nature of words, in his Svopajñavṛtti as 'avaikalyam', that is, linguistic correctness (sādhutva). A corrupted or altered word form does not possess this completeness. Correct knowledge of grammatical processes, including the division of stems and suffixes (prakṛti-pratyaya), deletion (lopa), augmentation (āgama), and phonological modification, is necessary to understand the correct form of a word (śabdasya sādhurūpāvabodhāya).[14]

General awareness of a word and knowledge of its grammatical correctness are therefore distinct. Although a word (śabdatvaṃ) can be perceived through hearing, its correctness (sādhutvaṃ) cannot be established through auditory perception alone; this determination depends on grammatical analysis.

Kumārila Bhaṭṭa offers a different interpretation of this issue. However, in Bhartṛhari's framework, the understanding of śabdatattva particularly concerns the sādhutvaṃ of words. Harivṛṣabhadeva likewise interprets tattvāvabodha as the understanding of linguistic correctness and emphasises that this cannot be attained without grammar.[15]

Śabdatattvaṃ

Bhartṛhari = śabdatattvasya sādhutvasvarūpaṃ grāhyatvaṃ
Harivṛṣabhadeva = tattvāvabodha iti sādhutvabodhaḥ

Thus, linguistic communication depends on words, while knowledge of their correctness rests upon grammar. Grammar is consequently not merely a collection of rules governing word forms; it is also the means of understanding the correctness of the words that underpin meaningful communication. In Bhartṛhari's view, the significance of grammar extends from the recognition of correct words to a proper understanding of linguistic usage.

Conclusion

From the above analysis, it is revealed that, in the case of Bhartṛhari, grammar goes beyond the issue of correctness to the philosophical knowledge of śabdatattva in his Vākyapadīya. The word is the foundation of thought, the communication of meaning and the expression of the universe. Grammar is determined through the analysis of sādhutva, three modes of speech and the relationship between vāk and Brahman, which is necessary in order to understand the word's basic nature. This perspective of Bhartṛhari brings together the analysis of language and the study of metaphysics. Hence, the true function of grammar is not simply to ensure proper verbal use of a language but to uncover the essence of Śabdabrahman through the systematic study of language.

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[1] David Hugo (2021).

[2] Desnitskaya (2016).

[3] Ferrante (2017).

[4] Anuvidhamiva jñānaṃ sarvaṃ śabdena bhāsate, Vākyapadīya, kārikās 1.123

[5] Śabdeṣvevāśritā śaktirviśvasyāsya nibandhanī, Ibid, 1.118.

[6] Śabdapūrveṇa yogena bhāsante pratibimbavat, Ibid, 1.20.

[7] Idaṃ andhantamaḥ kṛtsnaṃ jāyeta bhuvanatrayam |

Yadi śabdāhvayaṃ jyotirāsaṃsāraṃ na dīpyate ||
Daṇḍin, Kāvyādarśa 1.4, p. 4.

[8] Vākyapadīya, brahmakāṇḍaṃ, Introduction.

[9] Vākyapadīya, Kārikā-1.123.

[10] Arthapravṛttitattvānām śabdā eva nibandhanaṃ. Tattvāvabodh śabdānām: nāsti vyākaraṇādṛte. Vākyapadīya, brahmakāṇḍa, 1.13.

[11] Arthasya pravṛttir vyavahāraḥ. Arthaśca goghaṭādiḥ. Sā ceyam arthapravṛttirdvidhā: bhautikī śābdikī ca. Goghaṭādayaś candratārakādayaśca padārthā bhautikarūpākāravantastattadbhāutikaśaktibhyo vartante pravartante ca. Seyam bhautikī pravṛttiḥ. Parantu yāvad asyāḥ kaściccetano draṣṭā vaktā vā nāsti tāvad iyaṃ vyarthā. Yathā adyatve 'nāntarikṣe santo 'pi piṇḍā ajñātā ato vāgviṣayatvam āpannā vyarthā eva. Api cānupalabdhāḥ sambhāvanāmātreṇa vāgviṣayatvam āpannā vaijñānikamahattvasya viṣayāḥ sañjātāḥ (yathā Helino dhūmaketuḥ pūrvaṃ Helinām akena viduṣā sambhāvito vaijñānikānāṃ vāgviṣayatām āpa). Etena jñāyate nāsti bhautikī arthapravṛttiḥ, śābdikī eva sā vaktur icchānuvartinī ca. (Vākyapadīya 1.13, Pratibhāṭīkā).

[12] Atha gaurityatra kaḥ śabdaḥ? Yat tat sāsnālaṅgūlakakudakhuraviṣāṇyartharūpaṃ sa śabdaḥ. Nety āha. Dravyaṃ nāma tat. Yat tarhi yad iṅgitaṃ ceṣṭitaṃ nimiṣitam iti sa śabdaḥ? Nety āha. Kriyā nāma sā. Yat tarhi tacchuklo nīlaḥ kapilaḥ kapota iti sa śabdaḥ? Nety āha. Guṇo nāma saḥ. Yat tarhi tad bhinneṣvabhinnaṃ chinneṣvacchinnaṃ sāmānyabhūtaṃ sa śabdaḥ? Nety āha. ākṛtir nāma sā. (Mahābhāṣya, Paspaśāhnika).

[13] Mahābhāṣya, Paspaśāhnika.

[14] Vākyapadīyam, Brahmakāṇḍam, Bhartṛhareḥ Svopajñāvṛttiḥ, kārikā 13, pṛṣṭham 34.

[15] Harivṛṣabha, Paddhati.

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Extensive Productivity of Sanskrit-derived Suffixes *-wan*, *-wati*, and *-man* in Contemporary Malay Malaysia

Kalarani Sahadevan & Dr. Mohana Dass Ramasamy

1. Introduction

The Malay language is widely spoken across Southeast Asia, particularly in Indonesia, Malaysia, Brunei, and Southern Thailand. Despite existing under different national names – it is known as Bahasa Malaysia in Malaysia, Bahasa Indonesia in Indonesia, and Bahasa Melayu in Brunei – the language shares the same roots. In Thailand, it is widely spoken in the southern part, which is largely influenced by the neighbouring country, Malaysia. The influence of the Sanskrit language on Malay has been widely reported in various cases documenting the process of lexical transfer in the history of the language in Southeast Asia,

which involves approximately two thousand years. Specifically, existing vocabulary, phonology, and most long-lasting, derivational morphology in the Malay language canbe observed with the substrate of Sanskrit, which occurs mainly via the mechanism of direct borrowing, thereby producing corresponding words, including *raja* (king), *bahasa* (language), and *syurga* (Heaven). Concurrently, there has beena closer academic attention on the current topic, as the productive process of incorporating affixes derived from Sanskrit into the system of word formation of Malayhas indicateda theoretically profound and morphologically enriched scenario.

This has led to borrowing and assimilating a number of terms of many functions from Sanskrit to Malay, in particular. When examining different affixes, it was found that the most lexically productive forms are the nominal suffixes, especially -*wati*, -wan, and -man, which are directly constituted from the Sanskrit formative -van (masculine) and -*vati* (feminine), conveying the semantic meanings of endowment, possession, or habitual linkages with a quality or field. In the classical Sanskrit languages, the prototypical pattern is reflected in forms including *vidyāvān* (learned one) and *dhanavān* (wealthy one), which is similarin Malay, in which there is the same mechanism of

derivation for relevant forms, including *ilmuwan* (scientist), *hartawan* (wealthy individual), and *sasterawan* (literary figure), thus depicting a seamless continuity of semantics across cultural and language boundaries. It seemed to be holding a lucrative position in the borrowed language.

In the current research, an investigation was carried out on all lexical items with the above suffixes and documented in the authoritative Malay dictionary, namely *Kamus Dewan Edisi Keempat* (KD4), which was published by *Dewan Bahasa dan Pustaka* in 2005 and comprisedmore than 49,000 entries, thereby functioning as the main normative reference for Standard Malay. As such, the data collected from the dictionary reflected not merely documented usage of relevant words but also institutionalised standards of lexicon. These lexical items have been subjected to answer three key research questions (RQs), namely,

1. What is the range of semantic domains covered by -*wan* and -*wati* derivations?

2. What does the preservation of -man reveal about diachronic morphological change in Malay? and,

3. What does the productivity of these Sanskrit suffixes indicate about the depth of Indic influence in Malay?

The outcome of the investigation offers an interesting behaviour of the borrowed language when it is accepting the lucrative suffixes to enrich its language with little accommodative flexibilities to its loan word grammar.

2. Theoretical Background: Sanskrit Morphology in the Malay System

The process by which derivational affixes transfer from a donor language into a recipient language and subsequently become productive in the morphological system of the recipient is termed affix borrowing or morphological diffusion (Matras & Sakel, 2007), which is cross-linguistically rare in most cases, as most borrowing involves lexical items rather than grammatical morphemes. Nonetheless, when affix borrowing occurs, ittypically reflects an extended period of intense contact, the higher prestige of the donor language, and bilingualism at the community level, in which the all three conditions were obtained in the relationship between Malay and Sanskrit during the early 1AD, particularly when Sanskrit served as the main language of Indic statecraft, religion, and high culture across the maritime states of insular Southeast Asia.

In Sanskrit, the suffix -vat (nominative masculine -*van* and accusative -*vantam*) is a possessive or

bahuvrīhi-type formative, which attaches to noun stems to produce adjectives or agent nouns that denote possession of the quality expressed by the base words, whereas the feminine counterpart is -vatī (nominative -*vatī*). When the above morphological pattern entered the Malay region, the phonological adaptation was minimal, with Sanskrit -van becoming -wan and Sanskrit -*vatī* becoming -*wati*, which reflected Malay phonotactics that did not permit the clusters of word-final consonants. It could be observed that the voiced /v/ received as voiceless /w/ labio-dental sound, in the exchange, alone.

Nevertheless, the above pattern was productive in sufficient ways that new Malay words, which were formed through the integration of Malay, Arabic-Malay, and hybrid bases, began to be coined using the borrowed suffix, hence confirming full morphological integration. Accordingly, the suffix -*man* in Malay indicatesa phonologically structured allomorph of -wan, which was historically defined by base words with an ending of the vowel /i/, such as *seniman* (seni + -man) or *budiman* (*budi* + -*man*), thereby demonstrating the tendencies of palatalization of Sanskrit near front vowels, despite the evidence being inferential rather than conclusive. Nonetheless, the suffix -man does not represent a living suffix in contemporary Malay, as

there have not been other coinages constructed with -man, hence rendering the suffix as a fossilised residue.

3. THE DATA: A CORPUS FROM KAMUS DEWAN EDISI KEEMPAT (KD4)

From Tables 1 to 4, all lexical items with the Sanskrit-derived suffixes -wati, -wan, and -man and recorded in KD4 are presented, coupled with corresponding denotations in Malay and equivalents in English, further complemented by data related to compound expressions that consist of *mati*to have a deeper clarification of its grammatical status.

Table 1: Words with the Suffix -*wan* (35 entries)

Suffix -WAN: Agentive Nouns (Selected Corpus, KD4)

Word / *Kata*	Malay Gloss (*Makna*)	English Meaning
agamawan	*orang yang taatberagama; pakar agama*	religious scholar; devout person
angkasawan	*orang yang pergi ke angkasa lepas*	astronaut; space traveller
bahasawan	*pakardalambidangbahasa*	linguist; language expert
bangsawan	*orang berketurunanmulia; aristokrat*	nobleman; aristocrat
beritawan	*orang yang menyiarkanberita; wartawan*	journalist; reporter
biarawan	*lelaki yang hiduprohanidalambiara*	monk; male religious

budayawan	*pakar atau terlibat dalam budaya*	cultural figure; person versed in arts
cendekiawan	*orang cerdikpandai; intelektual*	intellectual; scholar
dermawan	*pemurah hati; suka mendermakan harta*	philanthropist; benefactor
dramawan	*orang terlibatdalamseni drama*	dramatist; playwright
dwibahasawan	*mahirmenggunakan dua bahasa*	bilingual person
gerilyawan	*anggotapasukangerila*	guerrilla fighter; insurgent
hartawan	*orang banyak harta; orang kaya*	wealthy person; millionaire
ilmuwan	*orang berilmu; saintis*	scientist; knowledgeable person
industriawan	*orang terlibatdalamindustri*	industrialist; industry owner
jutawan	*orang berhartajutaan ringgit*	millionaire; very wealthy person
kamerawan	*orang yang mengendalikankamera*	cameraman; camera operator
karyawan	*pekerja; orang yang bekerja*	employee; worker; staff member
matematikawan	*pakardalambidangmatematik*	mathematician
multijutawan	*orang berhartaberbilion*	multi-millionaire; billionaire
negarawan	*pakardalamurusan negara*	statesman; national leader
olahragawan	*atlet; orang dalamsukan*	athlete; sportsman
pahlawan	*orang berani dalam pertempuran; wira*	hero; warrior; brave champion

pustakawan	*orang bertugas di perpustakaan*	librarian; library professional
rekayasawan	*jurutera; pakarkejuruteraan*	engineer; engineering expert
relawan	*orang yang bertugassecarasukarela*	volunteer
rohaniwan	*orang dalamsoalkerohanian; pendeta*	clergy; spiritual person
rupawan	*cantik; elokrupa; tampan*	beautiful; handsome; attractive
sasterawan	*orang terlibatdalamsastera*	literary figure; author
sejarawan	*pakardalambidangsejarah*	historian
sukarelawan	*orang yang bekerja tanpa bayaran*	volunteer
usahawan	*pengusaha; entrepreneur*	entrepreneur; businessman
wartawan	*orang yang menyiarkanberita*	journalist; reporter
wirawan	*pahlawan; orang gagahberani*	hero; brave warrior
wisatawan	*pelancong; orang yang melancong*	tourist; traveller

Table 2: Words with the Suffix *-wati* (10 entries)

Suffix -WATI: Feminine Agentive Nouns (KD4)

Word / *Kata*	Malay Gloss (*Makna*)	English Meaning
biarawati	*perempuandalambiara; suster*	nun; female religious
binaragawati	*atletwanitabina raga*	female bodybuilder
karyawati	*pekerjawanitadalamorganisasi*	female employee; female worker

olahragawati	*atletwanita; sukan*	female athlete; sportswoman
peragawati	*model wanita; memeragakanpakaian*	female model; fashion model
pustakawati	*wanitabertugas di perpustakaan*	female librarian
seniwati	*wanitaterlibatdalamseni*	female artist; woman in the arts
usahawati	*wanitamenjalankanperniagaan*	female entrepreneur; businesswoman
wartawati	*wanitabertugasdalamke-wartawanan*	female journalist; female reporter
wisudawati	*wanita yang diwisuda; graduanwanita*	female graduate

Table 3: Words with the Suffix *-man* (3 entries, fossilised)

Suffix -MAN: Fossilised Allomorphs (KD4)

Word / *Kata*	Malay Gloss (*Makna*)	English Meaning
budiman	*orang berbudi pekerti luhur; baik budi*	person of noble character; virtuous
gunawan	*orang berakhlak mulia dan berguna*	virtuous and useful person
seniman	*lelakiterlibatdalambidangseni*	male artist; man of the arts

4. ANALYSIS

4.1 Semantic Domains of *-wan* and Derivations

There were about 36 entries found using the wan suffix profoundly. They could be further classified as follows.

Word / Kata	Malay Gloss	English	Category
agamawan	*orang yang taatberagama; pakar agama*	religious scholar	Spirituality
angkasawan	*orang yang pergikeangkasalepas*	astronaut	Knowledge & Expertise
bahasawan	*pakardalambidangbahasa*	linguist	Knowledge & Expertise
bangsawan	*orang berketurunanmulia; aristokrat*	nobleman	Status & Wealth
beritawan	*orang yang menyiarkanberita*	journalist	Public Service
biarawan	*lelaki yang hiduprohanidalambiara*	monk	Spirituality
budayawan	*pakaratauterlibatdalam-budaya*	cultural figure	Arts & Culture
cendekiawan	*orang cerdikpandai; intelektual*	intellectual	Knowledge & Expertise
dermawan	*pemurahhati; sukamendermakanharta*	philanthropist Volunteer	Civic &
dramawan	*orang terlibatdalamseni drama*	dramatist	Arts & Culture
dwibahasawan	*mahirmenggunakan dua bahasa*	bilingual person	Knowledge & Expertise

gerilyawan	*anggotapasukangerila*	guerrilla fighter	Military & Bravery
hartawan	*orang banyakharta; orang kaya*	wealthy person	Status & Wealth
ilmuwan	*orang berilmu; saintis*	scientist	Knowledge & Expertise
industriawan	*orang terlibatdalamindustri*	industrialist	Status & Wealth
jutawan	*orang berhartajutaan ringgit*	millionaire	Status & Wealth
kamerawan	*orang yang mengendalikankamera*	cameraman	Public Service
karyawan	*pekerja; orang yang bekerja*	employee	Public Service
matematikawan	*pakardalambidangmatematik*	mathematician	Knowledge & Expertise
multijutawan	*orang berhartaberbilion*	multi-millionaire	Status & Wealth
negarawan	*pakardalamurusan negara*	statesman	Public Service
olahragawan	*atlet; orang dalamsukan*	athlete	Public Service
pahlawan	*orang beranidalampertempuran; wira*	hero; warrior	Military & Bravery
pustakawan	*orang bertugas di perpustakaan*	librarian	Public Service
rekayasawan	*jurutera; pakarkejuruteraan*	engineer	Knowledge & Expertise
relawan	*orang yang bertugassecarasukarela*	volunteer	Civic & Volunteer
rohaniwan	*orang dalamsoalkerohanian; pendeta*	clergy	Spirituality

rupawan	*cantik; elokrupa; tampan*	beautiful; handsome	Appearance
sasterawan	*orang terlibatdalamsastera*	literary figure	Arts & Culture
sejarawan	*pakardalambidangsejarah*	historian	Knowledge & Expertise
sukarelawan	*orang yang bekerjatanpabayaran*	volunteer	Civic & Volunteer
usahawan	*pengusaha; entrepreneur*	entrepreneur	Status & Wealth
wartawan	*orang yang menyiarkanberita*	journalist	Public Service
wirawan	*pahlawan; orang gagahberani*	hero; brave warrior	Military & Bravery
wisatawan	*pelancong; orang yang melancong*	tourist; traveller	Civic & Volunteer

The 35-*wan* words could be sub-grouped into 8 categories:

Category	Words	Examples
Knowledge & Expertise	8	*bahasawan, ilmuwan, matematikawan*
Status & Wealth	6	*hartawan, jutawan, bangsawan*
Public Service	7	*wartawan, negarawan, olahragawan*
Arts & Culture	3	*budayawan, dramawan, sasterawan*
Spirituality	3	*agamawan, biarawan, rohaniwan*
Military & Bravery	3	*pahlawan, wirawan, gerilyawan*
Civic & Volunteer	4	*relawan, sukarelawan, dermawan*
Appearance	1	*rupawan*

It must be highlighted that among the derived terms, the *rupawan* is the only outlier; it describes a physical

trait, not a person's role or profession, making it unique among all the *-wan* words.

After extracting the 35 entries related to the suffix *-wan* from KD4, distinctive areas of semantics emerged, with the most prolific area as civic and professional identity, which encompassed *karyawan* (employee), *rekayasawan* (engineer), *wartawan* (journalist), *industriawan* (industrialist), *pustakawan* (librarian), and *matematikawan* (mathematician), with labels derived according to respective occupations or expertise. The second most prolific area was intellectual and cultural roles, namely, *cendekiawan* (intellectual), *sejarawan* (historian), *ilmuwan* (scientist), *sasterawan* (literary figure), *budayawan* (cultural worker), and *dramawan* (dramatist), which was followed by the domain pertinent to moral ands ocietal virtue, which included *wirawan* (the brave), *negarawan* (statesman), *setiawan* (the loyal one), *dermawan* (philanthropist), and *pahlawan* (hero or warrior).

Moreover, there was a cluster with a chain of semantics that associated the productive engagement behaviour of Malay with contemporary economic classification and the definitions of wealth, which involved *jutawan* (millionaire), *hartawan* (wealthy), and *multijutawan* (billionaire or multi-millionaire). Another piece of evidence that corroborated the continuous

productivity of Sanskrit-derived suffixes was the creation of the word *angkasawan* (astronaut), which emerged only in the mid-20th century, as there was no such occupation or expertise before the century, wherein a Malay base word, namely *angkasa* (outer space) that was borrowed from a Sanskrit word *ākāśa* was incorporated with the Sanskrit-derived -wan to generatea new term for amodern occupation.

4.2 Gender Marking Through -*wati* and Derivations

There were about 10 entries found using the wan suffix profoundly. They could be firther classie=fied as follows;

Word / Kata	Malay Gloss	English	-wan pair?	Category
biarawati	*perempuanda-lambiara; suster*	nun; female religious	biarawan	Spirituality
binaragawati	*atletwanitabina raga*	female body-builder		Sports & Fitness
karyawati	*pekerjawanitada-lamorganisasi*	female employee	karyawan	Status & Work
olahragawati	*atletwanita; sukan*	female athlete	olahragawan	Sports & Fitness
peragawati	*model wanita; memeragakan-pakaian*	female model		Arts & Culture

pustakawati	*wanitabertugas di perpustakaan*	female librarian	pustakawan	Public Service
seniwati	*wanitaterlibatdalamseni*	female artist	–	Arts & Culture
usahawati	*wanitamenjalankanperniagaan*	female entrepreneur	usahawan	Status & Work
wartawati	*wanitabertugasdalamkewartawanan*	female journalist	wartawan	Public Service
wisudawati	*wanita yang diwisuda; graduanwanita*	female graduate	–	Education

Category	**Words**
Public Service	pustakawati, wartawati
Arts & Culture	peragawati, seniwati
Sports & Fitness	binaragawati, olahragawati
Status & Work	karyawati, usahawati
Spirituality	biarawati
Education	wisudawati

There key observations of these terms as follows:

(1) The suffix -*wati* is the feminine form of -*wan*, used exclusively to refer to women in a given role;

(2) 6 out of 10 words have a direct -wan masculine pair (e.g. wartawati ⟷ wartawan, karyawati ⟷ karyawan);

(3) 4 words -*binaragawati, peragawati, seniwati,* and*wisudawati*- have no standard -wan counterpart in common use, making them uniquely feminine terms.

There was a parallel set of 10 lexical entries yielded by the feminine suffix -wati in KD4, which presented structurally isomorphic forms relative to their -wan counterparts, namely *usahawati* (business woman), which was parallel to *usahawan*; *wartawati* (female journalist), which was parallel to *wartawan*; *peragawati* (female model), which was parallel to *peragawan*. Specifically, the process of systematic pairing indicated a system of gender-marking through morphological mechanisms, in which it was, within the respective area, highly prolific and societally embedded. Furthermore, the variations between male and female forms of names, as indicated by the suffixes, were in line with the Sanskrit origins of the system, in which grammatical gender was required to be defined on derived nominal nouns. Another entry, namely *wisudawati* (female graduate), incorporated *wisuda* (graduation ceremony, which is derived from Sanskrit *viśuddha* that denotes purified or elevated) with -wati to createa new term for the modern academic ceremony. Therefore, multiple Sanskrit-derived words constantly function as base wordsfor different coinages using -wati, which indicates the self-reinforcing characteristics of the Indic stratum in Malay, wherein the

morphology and vocabulary of Sanskrit will mutually create and sustain itself with Malay.

4.3 The Preservation of -man and Derivations

It is interesting to note that there were only three entries for the suffix -man, namely *gunawan*, *budiman*, and *seniman*, in which the pattern of relatively high restriction in the distribution of the suffix, coupled with no other -man words discovered in modern Malay (new words containing-wan irrespective of the base vowel), highlighted that -man was a preserved suffix from a morphologically viewpoint. Particularly, the three surviving forms should be analysed as lexicalised items rather than synchronically derived words, in which there is the fossilisation of -man, whereas -wan remains productive, which is consistent with a general tendency in morphological change for the identified member of an allomorphic pair to be eliminated in favour of the default allomorph. From the perspective of Indian studies, the survival of *budiman* and *seniman*, wherein both comprise strong connotations of classical Malay cultural identity (*budiman* connoting an individual of refined and noble character, while *seniman* an artist of high cultural seriousness), illustrates how Sanskrit-inflected morphology has become inseparable from Malay concepts of civilisational virtue and aesthetic refinement.

5. Discussion: Indic Morphology and Malay Modernity

The extracted data from the KD4 reveals that the two Sanskrit-derived suffixes, *-wan* and *-wati*, function as living and productive morphemes in modern Malay rather than as relics of a historical lexical stratum. The breadth of -wan derivations alone, spanning *matematikawan* (mathematician), *gerilyawan* (guerrilla fighter), *multijutawan* (billionaire), *angkasawan* (astronaut), and *relawan* (volunteer). All these demonstrate that speakers and lexicographers continue to draw creatively on this Sanskrit-derived morphological resource to name contemporary occupations and societal roles. Far from being frozen in the pre-modern past, these suffixes remain actively engaged in the coinage of emerging Malay vocabulary, responding to the demands of a rapidly modernising society.

From a theoretical standpoint, this finding challenges the conventional narrative that treats Sanskrit loan words primarily as pre-Islamic cultural remnants gradually displaced by Arabic and, subsequently, English. This shows that the Sanskrit morphological patterns were not merely layered onto Malay but were structurally integrated into its grammatical system. In this sense, *-wan* and *-wati* are not borrowed words but borrowed rules that is, productive derivational principles

assimilated into Malay word-formation grammar. This distinction points to a qualitatively deeper form of linguistic contact than straightforward lexical borrowing, one that involves the transfer of generative morphological capacity rather than the simple adoption of individual lexical items.

The gender-differentiated suffix system -wan for male referents and -*wati* for female. It also warrants greater attention in contemporary sociolinguistic discourse on gender representation in language. The suffix -wati offers a morphologically transparent and well-established framework for the feminisation of occupational titles, providing Malay with an indigenous-rooted alternative to ad hoc or borrowed strategies of gender marking. Its Sanskrit origins confer a degree of prestige and structural stability within the standardised language, positioning -*wati* as a potentially significant resource for gender-inclusive language planning in Malay, a dimension that has thus far received insufficient scholarly attention.

6. Conclusion

The present investigation extracted a total of 48 derived forms from Kamus Dewan (4th edition) under the category of Sanskrit-derived suffixes, comprising -*wan* (35 entries), -*wati* (10 entries), and -*man* (3 entries).

Notably, the element *mati* was identified as a non-suffix in Malay morphology and was therefore excluded from the analysis. This data set provided a representative basis for examining the productive status of Sanskrit-derived nominal suffixes in contemporary standard Malay.

The findings confirm that both *-wan* and *-wati* remain productive and active morphemes in modern Malay, generating agentive and occupational nouns across a broad range of semantic domains, including journalism, business, sports, culture, politics, science, and civic life. In contrast, *-man* displays clear signs of morphological fossilisation, evidenced by the presence of only three surviving entries, suggesting that this suffix is no longer generatively employed in new word formation. Taken together, these patterns substantiate the view that Sanskrit-derived nominal suffixes in Malay exhibit durable and generative characteristics, directly countering claims that Sanskrit morphological influence has been displaced or marginalised within the Malay lexical system.

For scholars working at the intersection of Indian studies and Malay linguistics, the continued productivity of *-wan* and *-wati* in the 21st century Malay context carries significant theoretical implications. Their sustained generativity points to a deeper process of

morphological Sanskritization, understood not merely as the historical borrowing of individual lexical items, but as the assimilation of word-formation rules that have been fully naturalised and generatively integrated within the Austronesian linguistic tradition. This distinction shows that the Sanskrit's contribution to Malay from that of a historical donor language to that of a structurally embedded morphological resource, one that continues to shape the architecture of the standard language in the contemporary period.

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अतिथिसत्कारस्य महत्त्वम्

डा. शारिका पी.

प्राचीनकालादारभ्य अस्माकं संस्कृत्याम् अतिथिसत्कारस्य अतीव प्राधान्यं विद्यते। भारतीयाः अतिथीनां देवतात्वं कल्पयन्ति। तैत्तिरीयोपनिषदि अध्ययनानन्तरं प्रतिगम्यमानाय शिष्याय प्रदत्तेषु उपदेशेषु प्रमुखः भवति अतिथिपूजनम् इति[१]। अर्घ्यं पाद्यं च दत्वा अतिथिसत्कारः इति सम्प्रदायः वैदिककालादारभ्य अस्ति। मधुपर्कं दत्वा पादप्रक्षालनं कृत्वा उचिते आसने अतिथिं उपवेश्य अतिथिसपर्या कार्या इति सम्प्रदायः।

ऋग्वेदे अग्निम् अतिथिरूपेण स्वीकृत्य सत्कारः क्रियते[२]। देवानां साहाय्येन शंबरासुरं पराजितवान् दिवोदासः। ऋग्वेदे तस्य दिवोदासस्य परामर्शः वर्तते। तम् अतिथिग्वः इति वदति। यः अतिथेः आगमनम् इच्छति सः इत्यर्थः। यजुर्वेदे शुद्धेन घृतेन आहुतिं कृत्वा अतिथीन् आनयेत् इति विधीयते[३]। यजुर्वेदे एव सूर्यप्रशंसायां भवान् अतिथिभ्यः आतिथ्यं ददाति [४]इति सोमप्रशंसायां वीरैः आतिथेयैः सह अस्माभिः ऐश्वर्यवर्षं क्रियताम् [५]इति च प्रतिपादयति। गृहे अतिथिसत्कारः क्रियते इति परामर्शः यजुर्वेदे अपि दृश्यते[६]। गृहे अतिथिः सर्वदा स्वीकार्यः भवति इत्यस्य एषः उत्तमदृष्टान्तः अस्ति। अथर्ववेदे नवमकाण्डे षष्ठं सूक्तमपि अतिथिसत्कारमेव परामृशति। अस्य सूक्तस्य देवता भवति अतिथिः। अतिथिभोजनं कुर्वन् कश्चित् शिलाखण्डेन सहितम् आर्द्रं पवित्रं च यज्ञं कुर्वन् अपि यज्ञपूर्तीकरणाय समर्थः[७] इति बहवः उक्तयः अथर्ववेदे सन्ति। ब्राह्मणेषु आरण्यकेषु उपनिषत्सु च अतिथिसपर्या प्रतिपादिता।

पूर्वं तैत्तिरीयोपनिषदि सूचितः सन्दर्भः इव कश्चन प्रमुखः सन्दर्भःकठोपनिषदि अपि अस्ति। कठोपनिषदि नचिकेतोपाख्याने अतिथिम् अधिकृत्य विद्यमानः परामर्शः अतिप्रसिद्धः भवति। तत्र यमः नचिकेतसं पाद्याद्यैः स्वीकरोति। गृहं प्रविष्टः ब्राह्मणातिथिः अग्निः इव अस्ति इति कठोपनिषदि प्रतिपादितम्[८]। तादृशात् अग्नेः उपद्रवदूरीकरणार्थमेव गृहनाथः अर्घ्यपाद्याद्यैः तस्य शान्तिं करोति।

गृहस्थाश्रमम्

गृहस्थस्य नित्यकर्म भवति अतिथिसत्कारः। ब्रह्मचर्यम्, गार्हस्थ्यम्, वानप्रस्थम्, सन्न्यासः इति चतुर्षु आश्रमेषु श्रेष्ठतमो भवति गार्हस्थ्यम्। ब्रह्मचारी, वानप्रस्थः, सन्न्यासी च धनहीनाः भवन्ति इति कारणात् एतेषां संरक्षणं गृहस्थस्य कर्तव्यं भवति। अत एव गार्हस्थ्यं श्रेष्ठतमं भवति इति वदति। ब्रह्मचारी, वानप्रस्थः सन्न्यासी च वेदव्याख्यानेन अन्नदानेन च नित्यं गृहस्थेन एव संरक्ष्यन्ते। अतः गृहस्थः श्रेष्ठेन आश्रमेण युक्तः[९]। यथा सर्वे जन्तवः वायुम् आश्रित्य जीवन्ति तथा अन्ये आश्रमिणः गृहस्थम् आश्रित्य जीवन्ति[१०]। यथा सर्वाः नद्यः समुद्रं प्राप्य विश्राम्यन्ति तथा अन्येषु आश्रमेषु जनाः गृहस्थानां समीपे अस्ति तेषां सुरक्षा इति आमनन्ति[११]। ऋषयः, पितरः, देवताः, अन्ये प्राणिनः, गृहमागताः अतिथयः सर्वे गार्हस्थ्यम् आश्रमम् आश्रित्यैव जीवन्ति। पञ्च महायज्ञानाम् अनुष्ठानं गृहस्थस्य नित्यकर्म भवति।

पञ्चमहायज्ञाः

ब्रह्मयज्ञः, देवयज्ञः, पितृयज्ञः, भूतयज्ञः, नृयज्ञः एते भवन्ति पञ्चमहायज्ञाः[१२]। वैदिकसाहित्ये धर्मसूत्रेषु स्मृतिग्रन्थेषु इतिहासयोः पुराणेषु च पञ्चमहायज्ञाः प्रतिपादिताः। मनुस्मृतिः, याज्ञवल्क्यस्मृतिः, पराशरस्मृतिः इत्यादिषु स्मृतिग्रन्थेषु च पञ्चमहायज्ञानाम् आचरणम् अतिथिपूजा च विस्तरेण

वर्णिता। पञ्चमहायज्ञानाम् अनुष्ठानं नित्यकर्मरूपेण विहितम्। गृहस्थः स्वाश्रमे सम्भाव्यमानेभ्यः सूनादोषेभ्यः मोचनार्थं पञ्चमहायज्ञानाम् अनुष्ठानं कुर्यात् इति मनुस्मृत्यां उच्यते[१३]। पञ्चमहायज्ञेषु पञ्चमः नृयज्ञः मनुष्ययज्ञः इति च प्रसिद्धः। एष एव अतिथिपूजा। न केवलं गृहस्थः किन्तु वानप्रस्थः अपि पञ्चमहायज्ञानाम् अनुष्ठानं कुर्यात् इति धर्मसूत्रादिषु दृश्यन्ते। गौतमधर्मसूत्रे वानप्रस्थधर्माणां प्रस्तावसमये अतिथिपूजा अपि परामृश्यते[१४]। वानप्रस्थः अतिथेः स्वीकरणाय यागाय वस्त्राय च वनात् लब्धानां वस्तूनामेव उपयोगं कुर्यात् इति आपस्तंबधर्मसूत्रे विहितम्। एवं बौधायनधर्मसूत्रम्, वसिष्ठधर्मसूत्रम्, वैखानसधर्मसूत्रम् इत्यादिषु धर्मसूत्रेषु वानप्रस्थानां जीविते अतिथिसत्कारः नित्यकर्म भवति इति परामृश्यते।

अतिथिः कः?

वेदेषु अग्निः, सोमः इत्यादीनां देवतानां अतिथिरूपेण पूजा दृश्यते। पश्चात् अतिथिषु अतिथिसत्कारेषु च बहवः परिणामाः जाताः इति दृश्यन्ते। वेदाङ्गेषु एकस्य कल्पसूत्रस्य भागरूपेण स्थितेषु धर्मसूत्रेषु गृह्यसूत्रेषु च कः अतिथिः? अतिथये कानि कानि देयानि इत्यादयः प्रतिपादितानि। अतिथेः स्वरूपनिर्णयः तस्य वा कुलं वा आधारीकृत्य न, परं सः वेदज्ञः वा इति दृष्ट्या अस्ति। येन वेदाध्ययनं कृतम् सः अतिथिरूपेण मन्यते। येन वेदाध्ययनं न कृतम् तस्य आगमनसमयेऽपि अतिथिं मत्वा स्वीक्रियते।

गौतमधर्मसूत्रानुसारेण यः अन्यस्मात् ग्रामात् आगतः, सूर्यास्तमयात् पूर्वमागतः, एकस्मिन् वासरे एव वसति सः भवति अतिथिः[१५]। यः अन्यत् प्रयोजनम् अनिच्छन् स्वस्य धर्मप्रयोजनम् इति केवलधर्माय गृहस्थम् आश्रयतेसः अतिथिः इति आपस्तंबधर्मसूत्रं[१६], अन्यस्मात् ग्रामात् आगतः एकरात्रौ एव वसन् ब्राह्मणः भवति अतिथिः इति वसिष्ठधर्मसूत्रं च उद्घोषयति। एतत्तु धर्मशास्त्रादीनां (स्मृतीनां) काले बहुधा विस्तरेण प्रतिपादितं

दृश्यते। मनुस्मृत्यां यदृच्छया आगत्यएकरात्रौ एव वसन्तं ब्राह्मणम् अतिथिः इति मन्यते[२७]। अनेकान् दिवसान् न वसति, अर्थात् द्वितीयतिथिपर्यन्तं न वसति इत्यतः अतिथिः इति उच्यते।

अतिथिसत्कारः

गृहमागतस्य अतिथेः सत्कारः यथाशक्ति करणीयः। अतिथेः आगमनसमये उत्थाय तम् अभिवाद्य योग्यतानुसारम् आसनं दातव्यम्। अतिथेः पादप्रक्षालनाय पानाय च जलम्, सस्नेहवचनानि, भोजनम्, विश्रमस्थानम्, शय्या च दातव्यानि। अतिथेः प्रतिनिवर्तनसमये गृहस्थेन किञ्चिद्दूरं तस्य अनुगमनं करणीयम्। गृहमागतान् सर्वान् भोजयित्वा एव गृहस्थः पत्नी च भोजनं कुरुतः।

वेदेषु ब्राह्मणेषु आरण्यकेषु उपनिषत्सु अनन्तरकालीनयोः रामायणमहाभारतयोः च अनेकेषु सन्दर्भेषु अतिथिसत्कारः च वर्णितः। रामायणे महाभारते च अनेकाः कथाः अतिथिसत्कारसंबन्धिन्यः भवन्ति। वाल्मीकिरामायणे बालकाण्डे एकस्मिन् सन्दर्भे वसिष्ठः विश्वामित्रम् अतिथिरूपेण स्वीकरोति। तदवसरे अतिथिं बहुरसयुक्तानि खाद्यानि पेयानि लेह्यानि इक्षुरसः बहुविधा मधवः लाजानि, फलरसाः, भूरि ओदनम्, पूरिता दधिद्रोण्यः, मधुराहारादयः विशेषभक्ष्यपदार्थाः अतिथये दत्ताः वसिष्ठेन इति दृश्यते[२८]। अतिथिसत्कारः यथाविधि न कृतः चेत् अतिथिशापः भविष्यति। अतिथिशापभयेन कामपि न्यूनतां विना सत्कारं करोति। महाभारते वनपर्वणि यदा दुर्योधनः मुनिं दुर्वाससं सत्करोति तदा दुर्योधनस्य विनयप्रकटनस्य हेतुः दुर्योधनस्य भक्तिभावः न आसीत्, किन्तु महर्षिः कोपेन शपेत्? वा इति भयम् आसीत्। अनन्तरं दुर्वासाः युधिष्ठिराश्रमं प्राप्नोति। तदा मुनये भोजनं प्रदातुं किमपि नास्ति इति विचिन्त्य पाञ्चाली दुःखिता अभवत्। तत्रापि मुनिः शपेत् वा इति भीतिः एव अस्ति। एतद् अतिथेः महत्त्वम् एव सूचयति।

संस्कृतसाहित्ये बहुषु काव्येषु नाटकेषु च अतिथयः अतिथिसत्काराश्च प्रतिपादिताः। भासः, कालिदासः, भवभूतिः, श्रीहर्षः, भारविः, माघः, बाणभट्टः इत्याद्याः तेषां ग्रन्थेषु अतिथीनां प्राधान्यम् अदर्शयन्। अतिथिशापकथाऽपि भूयसा प्रस्तुता। कालिदासस्य अतिप्रशस्तस्य अभिज्ञानशाकुन्तलं नाम नाटकस्य कथागतिः एव महर्षेर्दुर्वाससः शापेनैव निर्णीयते। शाकुन्तलस्य चतुर्थेऽङ्के दुर्वासाः कण्वाश्रमं प्राप्नोति। तदा दुष्यन्तं स्मरन्ती उपविश्यमाना शकुन्तला महर्षेः आगमनं न अजानात्। महर्षिः सत्कारम् अकृतवतीं तां शकुन्तलां महर्षिः 'आः अतिथिपरिभाविनी' इति शशाप। अर्थात् शकुन्तला अतिथेः दुर्वासमहर्षेः यथाविधि सत्कारं न अकरोत् इति कारणादेव महर्षेः शापः[१९]।

एकस्य गृहे ब्राह्मणः अतिथिः भोजनम् अकृत्वा वसति चेत् तद् तस्य गृहस्थस्य सर्वाणि श्रेयांसि, मनोरथाः, प्रतीक्षाः, सत्संगेन, सत्यवचनेन श्रुतिस्मृतिविहितकर्मणाम् अनुष्ठानेन जायमानानि पुण्यफलानि, पुत्राः, गावः च नष्टाः भवन्ति[२०]। एतद् अतिथिं प्रति अनादरस्य दोषफलमेव प्रदर्शयति। अतिथिसत्कारः न कृतः तर्हि महद् दुःखं भविष्यति इत्यस्य अन्यः दृष्टान्तः भवति कालिदासस्य रघुवंशे वर्णितः दिलीपस्य अनपत्यतादुःखम्। दिलीपः यथाविधि कामधेनोः सत्कारं नमस्कारं वा न अकरोत्। अतः कामधेनोः शापेनैव पुत्रलब्धिः न अभवत्। अतिथिम् उचितवचनैः स्वीकृत्य आनीय पादप्रक्षालनानन्तरं उचितम् आसनं भोजनं वासः, स्थानं च दत्वा कृतस्य सत्कारस्य अनेके दृष्टान्ताः संस्कृतकाव्यनाटकादिषु दृश्यन्ते।

सर्वेषु कालेषु सर्वेषु मण्डलेषु अतिथेः प्राधान्यमासीत्। राजशासनकाले अतिथिसत्कारादीनां विवरणानि राजशासनेषु शिलालिखितेषु च कृतानि दृश्यन्ते। अद्यापि शासनसंबन्धेषु कार्येषु अन्येषु व्यावहारिकमण्डलेषु च अतिथीनां बहुधा प्राधान्यं कल्प्यते। एकस्य देशस्य प्रतिनिधिम् अन्यः देशः

सबहुमानं अतिथिसत्कारं कृत्वा एव स्वीकरोति। सर्वकारसंबन्धीनि इतराणि च बहूनि अतिथिमन्दिराणि दृश्यन्ते। एतदपि अतिथिसत्कारस्य महत्त्वं प्रदर्शयति। भारतीयविनोदसञ्चारविकसनसंस्थायाः 'इन्क्रेडिबिल्इन्डिया' इति प्रचारणप्रवर्तनपद्धतेः भागरूपेण 'अतिथिदेवो भव' इति तैत्तिरीयोपनिषद्वाक्यं स्वीकृतम्।

उपसंहारः

अतिथेः अतिथिसत्कारस्य च कालानुसृताः परिणामाः आगताः वर्तन्ते। अद्यापि वयम् अतिथिसत्कारं कुर्मः। किन्तु अतिथिः कः, सः कथं भवेत्? कदा आगतः भवेत् इत्यादिषु धर्मसूत्रेषु धर्मशास्त्रेषु च दृश्यमानेषु स्वरूपेषु ईषदीषद्भेदो द्रष्टुं शक्यते। यावत्कालं मनुष्यराशिः भविष्यति तावत्कालं अतिथेः अतिथिसत्कारस्य च प्राधान्यं भविष्यति।

टिप्पणी

१. मातृदेवो भव
पितृदेवो भव।
आचार्यदेवो भव
अतिथिदेवो भव।। (तैत्तिरीयोपनिषत्, शिक्षावल्लिः, १.११.२)

२. रयिर्न यः पितृवित्तो वयोधा
स्सुप्रणीतिश्चिकितुषो न शासुः।
स्योनशीरतिथिर्न प्रीणानो
होतेव सद्म विधतो वि तारीत्।। (ऋग्वेदः,१.७३)

३. समिधाऽग्निं दुवस्यत घृतैर्बोधयतातिथिं।
आस्मिन् हव्या जुहोतन।। (यजुर्वेदसंहिता,३.१)

४. अग्नेस्तनूरसि विष्णवे त्वा सोसस्य तनूरसि विष्णवे त्वाऽतिथेरातिथ्यमसि विष्णवे त्वा श्येनाय त्वा सोमभृते विष्णवे त्वाऽग्नये त्वा रायस्पोषदे विष्णवे त्वा। (यजुर्वेदसंहिता,५.१)

५. वाजस्येमां प्रसवः शिश्रिये दिवमिमा च विश्वा भुवनानि सम्राट्।
अर्दित्सन्तं दापयति प्रजानन्त्स नो रयिङ्सर्ववीरं नि यच्छतु स्वाहा। (यजुर्वेदसंहिता,९.२४)

६. हङ्सः शुचिषद्वसुरन्तरिक्षसद्धोता वेदिषदतिथिर्दुरोणसत्।
नृषद्वरसदृतसद्व्योमसदब्जा गोजा ऋतजा अद्रिजा ऋतं बृहत्।। (यजुर्वेदसंहिता,१०.२४)

७. सर्वदा वा एष युक्तग्रावार्द्रपवित्रो विततोध्वर आहृतयज्ञक्रतुर्य उपहरति। (अथर्ववेदः,९.६.२.१०)

८. वैश्वानरः प्रविशत्यतिथिर्ब्राह्मणो गृहान्
तस्यैतां शान्तिं कुर्वन्ति हर वैवस्वतोदकम्।। (कठोपनिषत्,१.१.७)

९. यस्मात् त्रयोप्याश्रमिणो ज्ञानेनान्नेन चान्वहम्।
गृहस्थेनैव धार्यन्ते तस्माज्ज्येष्ठाश्रमो गृही ।। (मनुस्मृतिः,३.७८)

१०. यथा वायुं समाश्रित्य सर्वे जीवन्ति जन्तवः।
तथा गृहस्थमाश्रित्य वर्तन्ते सर्व आश्रमः।। (मनुस्मृतिः,३.७७)

११. सर्वेषामपि चैतेषां वेदस्मृतिविधानतः।
गृहस्थ उच्यते श्रेष्ठः स त्रीनेतान्बिर्भर्ति हि।। (मनुस्मृतिः,६.८९)
यथा नदीनदाः सर्वे सागरे यान्ति संस्थितिम्।
तथैवाश्रमिणः सर्वे गृहस्थे यान्ति संस्थितिम्।। (मनुस्मृतिः,६.९०)

१२. अध्यापनं ब्रह्मयज्ञः पितृयज्ञस्तु तर्पणम्।
होमो दैवो बलिर्भौतो नृयज्ञोऽतिथिपूजनम्।। (मनुस्मृतिः,३,७०)

१३. पञ्च सूना गृहस्थस्य चुल्ली पेषण्युपस्करः।
कण्डनी चोदकुम्भश्च बध्यते यास्तु वाहयन्।। (मनुस्मृतिः,३.६८)

१४. देवपितृमनुष्यभूतर्षिपूजकः। (गौतमधर्मसूत्रम्,१.३.२८)

१५. असमानग्रामोऽतिथिरैकरात्रिकाऽधिवृक्षसूर्योपस्थायी।। (गौतमधर्मसूत्रम्,१.५.३६)

१६. स्वधर्मयुक्तंकुटुम्बिनमभ्यागच्छति धर्मपुरस्कारो नाऽन्यप्रयोजनः सोऽतिथिर्भवति।। (आपस्तंबधर्मसूत्रम्,५)

१७. एकरात्रं तु निवसन्नतिथिर्ब्राह्मणः स्मृतः।
अनित्यं हि स्थितो यस्मात्तस्मादतिथिरुच्यते।। (मनुस्मृतिः,३.१०२)

१८. वात्मीकिरामायणम्, बालकाण्डम्, ५२. २०-२३; ५३.२-४

१९. आः अतिथिपरिभाविनि!
विचिन्तयन्ती यमनन्यमानसा
तपोधनं वेत्सि न मामुपस्थितम्
स्मरिष्यति त्वां न स बोधितोऽपि सन्
कथां प्रमत्तः प्रथमं कृतामिव (अभिज्ञानशाकुन्तलम्,४.१)

२०. आशाप्रतीक्षे सङ्गतं सूनृताम्
चेष्टापूर्ते पुत्रपशूंश्च सर्वान्।
एतद्वङ्क्ते पुरुषस्याल्पमेधसो
यस्यानश्नन् वसति ब्राह्मणो गृहे।। (कठोपनिषत्,१.८)

सहायकग्रन्थाः

१. अभिज्ञानशाकुन्तलम्, डा. श्रीकृष्णमणि त्रिपाठि, चौखाम्बा सुरभारती प्रकाशन्, वारणासि, २००४

२. आपस्तंबधर्मसूत्रम्, डा.उमेशचन्द्र पाण्डेय, चौखाम्बा सान्स्क्रिट्ट् सीरीस्, वारणासि, १९६९

३. ऋग्वेदसंहिता, पं.श्रीपाददामोदर सातवलेकर, स्वाध्याय मण्डल, पारडी

४. गौतमधर्मसूत्राणि, डा.उमेशचन्द्र पाण्डेय, चौखम्भा संस्कृत संस्थान, वाराणसी, १९८६

५. मनुस्मृति, आचार्य जगदीशलाल् शास्त्रि, मोट्टिलाल् बनारसीदास्, दिल्ली, १९८३

६. यजुर्वेदसंहिता, पं.श्रीपाददामोदर सातवलेकर, स्वाध्याय मण्डल, पारडी

७. व्यासमहाभारतम्, विद्वान्.के.प्रकाशम्, विद्यार्थिमित्रं बुक्कडिप्पो, कोट्टयम्, २००२

अद्वैतवेदान्तदिशा मोक्षसाधनभूता क्षमा

डा. सुषमी साबु

उपोद्घातः

संसारनिवृत्तिस्वपरमपुरुषार्थप्राप्त्यर्थचित्तशुद्धये अद्वैतवेदान्तदर्शनं प्रायोगिकानां नैकेषां मार्गाणां प्रदर्शकं वर्तते। प्रदत्तेषु मार्गेषु एकैकोऽपि अतिविशिष्टः, अत्यन्तमादरेण अनुसन्धातव्यश्च। क्षमायाः वैशिष्ट्यं वेदान्तसन्दर्भे न लौकिकवत् भवति। ततोऽपि महान् आदरः अद्वैतदृष्ट्या तस्यै प्रदीयते। अस्मिन् प्रबन्धे क्षमाशब्दस्य विभिन्नाः अर्थाः, अद्वैतप्रकरणग्रन्थेषु तथा भगवद्गीतायां क्षमायाः प्राधान्यं, साधकैः क्षमा कथम् अनुशीलनीया, इत्यादयो विषयाः विचारिताः भवन्ति।

क्षमायाः विभिन्नाः अर्थाः

जीवने भिन्नसन्दर्भेषु भिन्नभिन्नरूपेण धैर्यं, सहिष्णुता, सहनं, इत्याद्यनेकेष्वर्थेषु क्षमाशब्दस्य प्रयोगो भवति। क्षमूष् सहने[१] इति धातोर्निष्पन्नः स्त्रीलिङ्गशब्दः भवति क्षमा। क्षमूष् इति धातोः क्रियारूपाणि, क्षमते तथा क्षाम्यति, इत्यादीनि भवन्ति। क्षमेति पदं विभिन्नसन्दर्भेषु भिन्नभिन्नरीत्या प्रयुक्तं दृश्यते। उक्तं च अमरकोशे नानार्थवर्गे क्षितिक्षान्त्योः क्षमा युक्ते[२] इति। अर्थात्अमरकोशे पृथिवी, क्षान्तिः, क्षमायुक्तः इत्याद्यर्थेषु क्षमाशब्दः द्रष्टुं शक्यते। नामलिङ्गानुशासने अन्यत्र द्वितीयकाण्डे, क्षमा पृथिव्याः पर्यायत्वेन उक्ता[३]। ऋग्वेदे दशममण्डलेऽपि पृथिवीत्यर्थकः क्षमाशब्दः प्रयुक्तो दृश्यते- 'क्षमा चरिष्ण्वेककं भरतामप यद्रपो

द्यौः पृथिवि क्षमा' इति।[४] लौकिकदृष्ट्या च सहनम् इत्यर्थे क्षमाशब्दस्य प्रयोगप्राचुर्यं भवति। इदमेव क्षमायाः मूर्तीभावस्य पृथिव्याः क्षमा इति नामकरणेऽपि साङ्गत्यमिति भाति। अपि च सहनमित्यर्थे मत्स्यपुराणेऽपि क्षमां द्रष्टुं शक्यते।[५] यद्यपि एकः आक्रुष्टः अभिहतो वा प्रतिक्रियां कर्तुं सक्षमश्च भवति तथापि सः तितिक्षुः न आक्रोशेत्, न हन्यात् च तस्य भावः एव क्षमा इति तत्र वर्णिता।

विष्णुपुराणे तु पुलहप्रजापतेः पत्न्याश्च नाम क्षमा इति भवतीति वर्णितम्। तयोः त्रयः पुत्राः- कर्दमः, उर्वरीयान्, सहिष्णुश्चेति।[६] अत्र क्षमायाः पुत्रस्य सहिष्णुः इति न यदृच्छया कृतं नामकरणमिति चावगम्यते। दुर्गासप्तशत्यां दुर्गा नामान्तरत्वेनापि क्षमा प्रोक्ता।[७] अनेन क्षमायाः ईश्वरसम्बन्धित्वमपि स्पष्टं भवति। मनुस्मृतौ धर्मस्य लक्षणं दशधा उक्तं, तत्र अन्यतमा भवति क्षमा।[८] प्रसिद्धं च पुरुषार्थो भवति धर्मः इति। अनेन क्षमा सर्वैः अनुष्ठीयः धर्मः इत्यर्थोऽपि ज्ञायते। जैनमते बौद्धमते च क्षमायाः जीवने नितरामावश्यकत्वमस्तीत्यवगम्यते।

अद्वैतवेदान्तदिशा क्षमा

अद्वैतप्रकरणग्रन्थेभ्यः साधकानाम् अनिवार्येषु गुणेषु अन्यतमा भवति क्षमा इत्यवबुध्यते। साधनारूपेण इयं नित्यं पालनीया इति तत्र तत्र प्रदर्शितम्। उक्तं च विवेकचूडामणौ मुमुक्षुणा सम्पादनीयः गुणो भवति क्षमा इति- मोक्षस्य काङ्क्षा यदि वै तवास्ति त्यजातिदूराद्विषयान्विषं यथा। पीयूषवत्तोषदयाक्षमार्जवप्रशान्तिदान्तीर्भज नित्यमादरात्।।[९] श्लोकेनानेन ज्ञायते यत् क्षमा साधकानाम् अत्यन्तमावश्यकी इति। शतश्लोक्यां तु "स्यात्क्षमाक्रोधसंज्ञा" इति अक्रोधस्य पर्यायत्वेन क्षमा उक्ता।[१०] सर्ववेदान्तसिद्धान्त-सारसङ्ग्रहे क्षमावतामेव योगसिद्धिः, स्वर्गप्राप्तिः, ऐश्वर्यप्राप्तिः, सुखभोगसिद्धिश्च प्रत्युत

क्षमाविहीनः विघ्नैः निपतन्ति इत्यपि उक्तम्।[११] अतः साधकानां विघ्नरक्षार्थम् उपयुक्तं शस्त्रमस्ति क्षमा।

भगवद्गीतायां क्षमाशब्दः अनेकत्र प्रयुक्तः भवतीति द्रष्टुं शक्यते। क्रियारूपेण, नामरूपेण, विशेषणरूपेण एवं भिन्नरीत्या दृश्यते। यथा एकादशेऽध्याये क्षमस्व इत्यस्मिन् अर्थे 'क्षामये' इति क्रियायाः प्रयोगः दृश्यते।[१२] तत्रैव शाङ्करभाष्ये "सर्वम् अपराधजातं क्षामये- क्षमां कारये" इत्यर्थोऽपि दत्तः। क्षमूष् सहने[१३] इति धातोः णिजन्ते आत्मनेपदि लटि उत्तमपुरुषैकवचनरूपमिदम्। द्वादशाध्याये भक्तियोगे भक्तः क्षमायुक्तः भवतीति वर्णितम्। क्षमायुक्तः इत्यस्मिन्नर्थे तत्र 'क्षमी' इति प्रयोगः वर्तते।[१४] तत्रैव शाङ्करभाष्ये अस्य व्याख्यानम् एवं दत्तमस्ति- 'क्षमी- क्षमावान्, आक्रुष्टः अभिहतो वा अविक्रियः एव आस्ते' अविक्रियत्वमेव क्षमायाः स्वभावः इति पुनरपि स्पष्टीकृतम्।[१५] मोक्षसन्न्यासयोगे ब्राह्मणानां स्वाभाविककर्मत्वेन (ब्रह्मकर्मस्वभावजं) क्षमा प्रोक्ता।[१६] अत्र क्षान्तिरिति पदमेव क्षमायाः पर्यायत्वेन उक्तम्। इदञ्च शाङ्करभाष्ये स्पष्टं च यत् क्षान्तिः क्षमा भवतीति। क्षान्तिरिति पदस्य क्षमा इत्येवार्थ इति कथितं च अमरकोशे।[१७]

ईश्वरीयभावेषु अन्यतमा भवति क्षमा। भगवद्गीतायामेव दशमे अध्याये उत्तमगुणत्वेन क्षमा प्रोक्ता- मृत्युः सर्वहरश्चाहमुद्भवश्च भविष्यताम्। कीर्तिः श्रीर्वाक् च नारीणां स्मृतिर्मेधा धृतिः क्षमा।[१८] तत्र शाङ्करभाष्ये "क्षमा इत्येताः उत्तमाः स्त्रीणाम् अहम् अस्मि, यासाम् आभासमात्रसम्बन्धेनापि लोकः- कृतार्थमात्मानं मन्यते" इति। अर्थात् क्षमादीनां उत्तमगुणानाम् अंशेनापि लोकः- सर्वादरणीयो भवति।[१९] गूढार्थदीपिकायां मधुसूदनसरस्वतीभिः लोकस्यास्य पुराणसम्बन्धः सूचितो भवति। एवमुच्यते- 'नारीणां मध्ये कीर्तिः श्रीर्वाक्स्मृतिर्मेधाधृतिः क्षमेति च सप्त धर्मपत्न्योऽहमेवे'ति।[२०] दक्षप्रजापतेः

चतुर्विंशतिसंख्याकासु पुत्रीषु कतिपयदेव्यः धर्मदेवस्य पत्न्यःभवन्ति।[२१] इमाः देव्यः ईश्वरीयगुणानां देवताः भवन्ति। गीतायामेव दैवासुरसम्पद्विभाग-योगे दैवीसम्पत्भवति क्षमा इति कथिता- तेजः क्षमा धृतिः शौचमद्रोहो नातिमानिता। भवन्ति सम्पदं दैवीमभिजातस्य भारत।।[२२] अन्यत्र दैवासुरसम्पद्विभागयोगे शाङ्करभाष्यं पठति चेत् क्षमायाः अक्रोधस्य च कश्चन सन्बन्धः विद्यते इति ज्ञातुं शक्यते। तत्र अन्तर्विक्रियानुत्पत्तिरेव क्षमा, उत्पन्नायां विक्रियायाम् उपशमनम् अक्रोधः इति क्षमायाः अक्रोधस्य च भेद अपि सुस्पष्टतया निरूपितः भवति।[२३] अत्र शतश्लोक्याम् उक्तेन-'क्षमाक्रोधसंज्ञा'- इति क्षमायाः अपरं नाम भवति अक्रोधः इत्यनेन सह विरोधः द्रष्टुं शक्यते। विभूतियोगाख्ये दशमे अध्याये बुद्धिः, ज्ञानम्, असंमोहः, क्षमा इत्यादयः भूतानाम् ईश्वरीयभावाः भगवतः उत्पद्यन्ते इति उक्ताः (भवन्ति भावा भूतानां मत्त एव पृथग्विधाः)।[२४] तत्रैव शाङ्करभाष्ये क्षमा इति पदस्य अर्थः एवं निर्दिष्टो वर्तते- 'क्षमा आक्रुष्टस्य ताडितस्य वा अविकृतचित्तता'।[२५] अविकृतचित्तता एव क्षमायाः स्वरूपम् इति अनेनाप्यवबुध्यते। अन्तर्विक्षोभकारणेषु पराक्रोशताडनादिषु सत्सु मनः वशीकृतं चेत् सः अवस्थाविशेषः एव क्षमा। साधनरूपेण कथम् क्षमा अनुसन्धातव्या इति सूचना अनेन लभ्यते च।

ईश्वरीयभावाः बहुविधाः भवन्ति। तत्र एकैकगुणस्यापि अनुशीलनं साधकानां महदुपकाराय भवति। अद्वैतवेदान्तप्रकरणग्रन्थेषु मुमुक्षूणाम् अभीष्टगुणत्वेनैव क्षमा निर्दिष्टा।[२६] क्षमाविहीनस्तु विघ्नबहुलश्च भवतीति वर्णितः। क्षमायाः साधनरूपेण अनुष्ठाने मार्गदायिनी वर्तते भगवद्गीता। विभूतियोगे अविकृतचित्तता एव क्षमा[२७] इति तस्याः स्वरूपम् उपवर्ण्य, दैवासुरसम्पद्विभागयोगे शाङ्करभाष्ये क्षमा साधनारूपेण कथं पालनीया इत्यस्य सूचना स्पष्टतया दीयते। तत्र क्षमायाः अक्रोधस्य च भेदे प्रदर्शिते अन्तर्विक्रियानुत्पत्तिरेव क्षमा इति क्षमायाः स्वरूपं, साधनाञ्च वर्ण्यते।

उत्पन्नायां विक्रियायाम् उपशमनं तु अक्रोधःइति उभयोः भेदः सुस्पष्टतया निरूपितो दृश्यते।[२८] अक्रोधस्य क्षमायाश्च साधनरूपेण अनुष्ठाने अक्रोधादुपरि क्षमायाः अनुसन्धानम् अतीव क्लिष्टमिति ज्ञायते। क्षमायाः पालनं विफलतां गतं चेत् क्रोधो भवति। तदा क्रोधस्य उपशमनं भवति चेत् तदेव अक्रोधनाम्ना ज्ञातव्या इत्यर्थः। अन्तर्विक्रियानुत्पत्तिस्तु सामान्यतया सुसाध्या न। तदर्थम् अनितरसाधारणः प्रयत्नः आवश्यकः। अतः ज्ञातुं शक्यते यत् साधकानां विवेकवैराग्यादीनां स्वांशीकरणेनैव क्षमा सुप्रकारेण अनुसन्धातुं शक्यते इति। एवम् आध्यात्मिकसाधनसम्प्रदायेषु अन्यतमा भवति क्षमा।

उपसंहारः

अद्वैतवेदान्तः लोके केवलं सद्गुणत्वेन परिगण्यमानायाः क्षमायाः मोक्षसाधनाङ्गत्वम् ससूक्ष्मं विचार्य तस्याः प्रायोगिकं स्वरूपं दर्शयति। यद्यपि सामान्यजीवने विवेकशालिना पुरुषेण वशीकृता भवति क्षमा, तथापि साधकानां कृते इयं दुस्साध्या भवति। क्षमा मनसः स्थैर्यस्य चिह्नत्वेनावबुध्यते। अत एव अविकृतचित्तता एव क्षमा इति तस्याः स्वरूपं बहुत्र वर्णितम्। साधकानां कृते अन्तर्विक्रियानुत्पत्तिरेव क्षमा इत्युक्तं भाष्यकारेण। क्षमा केवलम् अक्रोधो न भवति, किन्तु क्षमायुक्तस्य मनसापि क्रोधावेशो न भवतीति भगवद्गीतायां स्पष्टीकृतम्। अनेन ज्ञायते यत् नैरन्तर्येण प्रयत्नेनैव क्षमा विवेकवैराग्ययुक्तैः साधकैः वशीकृता भवतीति।

सन्दर्भसङ्केताः

१. धातोरस्य प्रयोगः त्रिवारं दृश्यते। एकः भ्वादिः आत्मनेपदी सकर्मकः वेट् (१.५१०, कौमुदीधातुक्रमाङ्कः- ४४२ कौमुदीसूत्रक्रमः २३०८, क्षमते क्षमेते क्षमन्ते इत्यादीनि आत्मनेपदे लटि रूपाणि।) द्वितीयः, तृतीयश्च दिवादिः सकर्मकः वेट् (४.१०३, १२८, क्षाम्यति क्षाम्यतः क्षाम्यन्ति इत्यादीनि परस्मैपदे।

२. नामलिङ्गानुशासनं, ३.३.१५१.

३. विपुला गह्वरी धात्री गौरिला कुम्भिनी क्षमा। भूतधात्री रत्नगर्भा जगती सागराम्बरा।। (नामलिङ्गानुशासनम्, भूमिवर्गः २.१.४.)

४. अव द्वके अव त्रिकोदिवश्चरन्ति भेषजा। क्षमा चरिष्णवेककं भरतामप यद्रपो द्यौः पृथिवि क्षमा रपो मो षु तेकिंचनाममत्। (Rgveda, १०.५९.९.)

५. आक्रुष्टोऽभिहतो यस्तु नाक्रोशत् न हनेदपि। अदुष्टैर्वाङ्मनः कायैस्तितिक्षुच क्षमा स्मृता।। (मात्स्य १२० अध्याये)

६. विष्णुपुराणं, आंः, १०.

७. दुर्गा शिवा क्षमा धात्री स्वाहा स्वधा नमोऽस्तुते। ४

८. धृतिः क्षमा दमोऽस्तेयं शौचमिन्द्रियनिग्रहः। धीर्विद्या सत्यमक्रोधो दशकं धर्मलक्षणम् ।। (६.९२)

९. विवेकचूडामणिः, ८२.

१०. शतश्लोकी, १९,

११. क्षमावतामेव हि योगसिद्धिः स्वाराज्यलक्ष्मीसुखभोगसिद्धिः। क्षमाविहीना निपतन्ति विघ्नैर्वातैर्हताः पर्णचया इव द्रुमात् ।। (सर्ववेदान्तसिद्धान्तसारसङ्ग्रहः, १३९)

१२. यच्चावहासार्थमसत्कृतोऽसि विहारशय्यासनभोजनेषु। एकोऽथवाप्यच्युत तत्समक्षं तत्क्षामये त्वामहमप्रमेयम् ।। (भगवद्गीता,११.४२)

१३. धातोरस्य प्रयोगः त्रिवारं दृश्यते। एकः भ्वादिः आत्मनेपदी सकर्मकः वेट् (१.५१०, कौमुदीधातुक्रमाङ्कः- ४४२ कौमुदीसूत्रक्रमः २३०८, क्षमते क्षमेते क्षमन्ते इत्यादीनि आत्मनेपदे लटि रूपाणि।) द्वितीयः, तृतीयश्च दिवादिः आत्मनेपदी सकर्मकः वेट् (४.१०३, १२८, क्षाम्यति क्षाम्यतः क्षाम्यन्ति इत्यादीनि परस्मैपदे

१४. अद्वेष्टा सर्वभूतानां मैत्रः करुण एव च। निर्ममो निरहङ्कारः समदुःखसुखः क्षमी।। (भगवद्गीता,१२.१३)

१५. भगवद्गीता, शा.भा.१२.१३

१६. शमोदमस्तपः शौचं क्षान्तिरार्जवमेव च। ज्ञानं विज्ञानमास्तिक्यं ब्रह्मकर्म स्वभावजम्।। (भगवद्गीता,१८.४२)

१७. क्षितिक्षान्त्योः क्षमायुक्ते क्षमं शक्ते हिते त्रिषु (नामलिङ्गानुशासनम्, ३.३.१५१.)

१८. भगवद्गीता, १०.३४.

१९. भगवद्गीता, १०.३४., शा.भा.

२०. भगवद्गीता, १०.३४., गूढार्थदीपिका

२१. श्रद्धा मैत्री दया शान्तिस्तुष्टिः पुष्टिः क्रियोन्नतिः।। बुद्धिर्मेधातितिक्षाह्रीर्मूर्तिर्धर्मस्य पत्न्यः।। (श्रीमद्भागवतम्, स्कन्धः-४, ४९-५०)

२२. भगवद्गीता, १६.३.

२३. आक्रुष्टस्य ताडितस्य वा अन्तर्विक्रियानुत्पत्तिः, उत्पन्नायां विक्रियायाम् उपशमनम् अक्रोधः इति अवोचाम। इत्थं क्षमायाः अक्रोधस्य च विशेषः। (भगवद्गीता, शा.भा.,१६.३)

२४. बुद्धिर्ज्ञानमसंमोहः क्षमा सत्यं दमः शमः। सुखं दुःखं भवोऽभावो भयं चाभयमेव च।। (भगवद्गीता.,१०.४-५)

२५. भगवद्गीता, १०.४., च.ए.

२६. मोक्षस्य काङ्क्षा यदि वै तवास्ति त्यजातिदूराद्विषयान्विषं यथा। पीयूषवत्तोष-दया-क्षमार्जव-प्राान्तिदान्तीर्भजनित्यमादरात्।। (विवेकचूडामणिः,८४), क्षमावतामेव हि योगसिद्धिः स्वाराज्यलक्ष्मीसुखभोगसिद्धिः। क्षमाविहीना निपतन्ति विघ्नैर्वातैर्हताः पर्णचया इव द्रुमात्।। (सर्ववेदान्तसिद्धान्तसारसङ्ग्रहः, १३९)

२७. भगवद्गीता, १०.४., च.ए.

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