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IN

ARCHÆOLOGY, EPIGRAPHY, ETHNOLOGY, GEOGRAPHY, HISTORY, FOLKLORE, LANGUAGES,  
LITERATURE, NUMISMATICS, PHILOSOPHY, RELIGION, &c., &c.

EDITED BY

**SIR RICHARD CARNAC TEMPLE, BART., C.I.E.,**

HON. FELLOW, TRIN. HALL, CAMBRIDGE,

FORMERLY LIEUT.-COLONEL, INDIAN ARMY,

AND

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*The Names of Contributors are arranged alphabetically.*

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VOLUME XLI — 1912.

WHO WAS THE PATRON OF VASUBANDHU?

BY D. B. BHANDARKAR, M.A., POONA.

M. M. HARAPRASAD SHASTRI was the first to draw attention to the hemistich occurring in Vāmana's *Kāvyālaṅkāra-sūtra-vṛtti*, which speaks of a son of Chandragupta. In the last June number of this Journal, Prof. K. B. Pathak has brought the same passage to the notice of scholars, apparently not knowing that it had already been done, but his paper is interesting because the view he therein sets forth is different from that of M. M. Haraprasad Shastri. The interest of this subject was increased by the letter of Dr. Hoernle, which has appeared in the last September number. In this number has been published another letter on the same subject, viz., from M. M. Haraprasad Shastri, in which he defends the view originally propounded by him. As the whole discussion has become very interesting, I feel tempted to state here my own view of the matter. In fact, the more I think of the hemistich, the more it appears historically important to me.

In the first place, it is of paramount importance to settle the correct reading of the explanatory note which Vāmana adds to the hemistich quoted by him. According to some MSS. it is आश्रयः कृतधियानित्यस्य वसुबन्धुसावित्र्योपक्षेपपरत्वात्सानिप्रायत्वम्। According to others it is exactly the same, but, instead of *Vasubandhu*,<sup>o</sup> they have *cha Subandhu*.<sup>o</sup> And so the question arises: which is the correct reading? In my opinion *Vasubandhu*<sup>o</sup> is the correct reading. For if we suppose for the moment that *cha Subandhu*<sup>o</sup> is the correct reading, the word *cha* becomes devoid of any significance. The passage cited above is followed by Vāmana's further note हेनेन 'रतिविगलितबन्धे केसपाशे सुकेश्याः' इत्यत्र सुकेश्या इत्यस्य च सानिप्रायत्वं व्याख्यातम्। Here also the word *cha* occurs, but here this word is perfectly appropriate and intelligible, as it obviously joins this sentence to the preceding. But it becomes meaningless in the first passage, if we suppose that *cha Subandhu*<sup>o</sup> is the correct reading. I have, therefore, no doubt that *Vasubandhu*<sup>o</sup> represents the correct reading. And as Subandhu, being a Brāhmanic poet, was better known to the scribes than the Buddhist monk Vasubandhu and as the form of the letter *v* is even to this day found extremely similar to that of *ch* in old MSS., it is perfectly intelligible how *Vasubandhu*<sup>o</sup> came to be written *cha Subandhu*<sup>o</sup>. There is another consideration also which supports the reading *Vasubandhu*<sup>o</sup> and not *cha Subandhu*<sup>o</sup>. In the tenth of the prefatory verses of the *Vāsavadattā*, Subandhu wails that on the death of Vikramāditya, love or poetry was gone. But he speaks of Vikramāditya in such a way as to clearly show that the former was never a contemporary of the latter but that the latter was so much prior to the former that he had come to be looked upon as the traditional patron of poets. The wail is exactly like that which was given expression to by much later poets. This, on the contrary, is strong evidence, in my opinion, for putting Subandhu not earlier than A. D. 500, i.e., at least a hundred years later than Chandragupta II, if we suppose with Dr. Bhandarkar and others that he was the traditional

Vikramāditya. I therefore firmly believe that *Vasubandhu*<sup>o</sup> and not *cha Subandhu*<sup>o</sup> must be the correct reading. And the objection that "a Buddhist monk would not accept office" can very well be answered by saying with Dr. Hoernle that the term *sāchirya* does not necessarily refer to the ministerial office but may simply mean "companionship" or "friendship."

In this connection it is important to read the following, which has been gleaned by Dr. Takakusu from Paramārtha's *Life of Vasubandhu*.—"King Vikramāditya of Ayodhyā, North India, was first a patron of the Sāṃkhya School, but afterwards a patron of the Buddhism on account of Vasubandhu's success in religious activity. He sent his Crown Prince (Bālāditya) to Vasubandhu to learn Buddhism, and the queen too became one of his disciples. When he came to the throne, king Bālāditya, in conjunction with his Queen-mother, invited Vasubandhu to Ayodhyā and favoured him with special patronage."<sup>1</sup> Now, who were this Vikramāditya and his Crown Prince Bālāditya? Dr. Takakusu takes Vikramāditya to refer to Skandagupta, and says simply that Bālāditya was his successor, whosoever he may be. Mr. V. A. Smith identifies them with Skandagupta and his nephew Bālāditya, known as Narasimhagupta from the Bhitari seal, thus setting aside the distinct statement of Paramārtha that Bālāditya was the son and not nephew of Vikramāditya.<sup>2</sup> Prof. Pathak agrees with both Dr. Takakusu and Mr. Smith in taking this Vikramāditya to be Skandagupta but regards Bālāditya whom he, like the latter, identifies with Narasimhagupta, as the immediate successor of Skandagupta, setting aside Puragupta, father of Narasimhagupta mentioned in the Bhitari seal. I think it is not justifiable to accept Paramārtha's testimony only partially, or to frame any theory contrary to the evidence of the Bhitari seal. In my opinion, the Vikramāditya alluded to by Paramārtha can be no other than Chandragupta II. Skandagupta was not the only Gupta prince who bore the title of Vikramāditya. Chandragupta II also was styled Vikramāditya. And that he is the Vikramāditya referred to by Paramārtha is rendered certain by the hemistich quoted by Vāmana and the note appended to it by him. For Vāmana distinctly gives us to understand that the patron of Vasubandhu was a son of Chandragupta. Thus we require a king, who, according to Vāmana, was Chandragupta, and, according to Paramārtha, Vikramāditya. Chandragupta II only can answer to this description, as he is Chandragupta and had, we know, the title Vikramāditya. Any other conclusion would lead us to confusion as Prof. Pathak's, I am afraid, does. For, following Dr. Takakusu in taking Vikramāditya to be Skandagupta, he accepts Vasubandhu's date, *viz.*, A. D. 420-500, proposed by the former and yet says with Vāmana that the son of Chandragupta, who is represented to have just ascended the throne and who according to him is Kumāragupta, was also the patron of Vasubandhu. Kumāragupta, we know from the Bilsāḍ inscription,<sup>3</sup> must have come to the throne not later than C. E. 96 = A. D. 414, the date of this inscription, *i.e.*, Vasubandhu had distinguished himself as a literate six years earlier than A. D. 420, the date of his birth, according to Dr. Takakusu, which Prof. Pathak accepts. The conclusion, in my opinion, is therefore irresistible that the Vikramāditya mentioned by Paramārtha is Chandragupta II, and not Skandagupta. And the question now arises: who was the son of this Chandragupta-Vikramāditya, who has been referred to as Bālāditya by Paramārtha? Can it be Chandraprakāśa? After having seen that he is of the Gupta family it will not be difficult to reject such a supposition. Knowing as we do what the names of the imperial Guptas were like, it is inconceivable that Chandraprakāśa could have been the proper name of any Gupta sovereign. Can it then be Kumāragupta? This question, I am afraid, cannot satisfactorily and with certainty be answered. But I think he was probably not Kumāragupta. For he is already known to us as Mahendrāditya and cannot in all likelihood be Bālāditya. Who can this Bālāditya then be? In this connection it is worth while to turn our attention to certain inscribed clay seals, which the late

<sup>1</sup> *Jour. B. As. Society*, for 1905, p. 44.

<sup>2</sup> *Early History of India*, pp. 292-3.

<sup>3</sup> *Corpus Inscriptionum Indicarum*, Vol. iii, p. 42 ff.

Dr. Bloch discovered during his excavations at Basarh, the ancient Vaisali, nearly eleven years ago.<sup>4</sup> The most important of these seals bears the following inscription :—

- (1) *Mahārājādhirāja Śrī-Chandragupta-*
- (2) *patni Mahārāja-Śrī-Govindagupta-*
- (3) *mātā Mahādevī Śrī-Dhru-*
- (4) *vasvāminī.*

Here the great queen Dhruvasvāminī is mentioned as the wife of the *Mahārājādhirāja* Chandragupta and mother of the *Mahārāja* Govindagupta. The names Chandragupta and Dhruvasvāminī are an unmistakable indication of their being Chandragupta II and his wife Dhruvadevī, whose names we find mentioned in the Gupta inscriptions. As the names of both Chandragupta and his son Govindagupta are mentioned in the seal, both must be supposed to be living at that time if the seal is to be supposed to have any significance. Every queen belonging to a dynasty in power is the wife of one king and mother of another, and there is nothing special in the fact if both did not live and were not kings at one and the same time. I am therefore inclined to believe that Chandragupta and Govindagupta were both living when the seal of Dhruvasvāminī was impressed on the clay piece. Chandragupta, as he is called *Mahārājādhirāja*, was, of course, the paramount sovereign, and Govindagupta was holding some province under him, probably the district about Basarh, as the title *Mahārāja* shows. But let us proceed a step further and ask why, if Kumārāgupta was also a son of Chandragupta and Dhruvadevī, his name is omitted and that of Govindagupta alone mentioned. The name of the latter only is specified because I think he was *Yuvarāja*. For in the seal of a queen it is natural to expect the names of her husband the king and her son who is heir-apparent to the throne.

Now, it is worthy of note that none of the seals found at Basarh speak of any place or district except Vaisālī and Tīrabhukhti, the district of which Vaisālī was the headquarters. It is therefore difficult to avoid the conclusion that the seals were not attached to letters come from outside Basarh, whatever Dr. Bloch has said to the contrary. Again, if they had really come from other districts, they would not have been all found together in one room, as was actually the case, but would have come to light in the different parts excavated. I suspect that the place where the seals were found was that of a potter who was, perhaps, the only person entrusted in Vaisālī for preparing seals. When these seals were prepared, he must have naturally caught hold of some stray pieces of clay and impressed them with the seals to test them. This explains, I think, why some clay pieces have more than one seal impressed on them, which are apparently unconnected with one another. That this place belonged to some potter, receives confirmation from the fact that "the seals were found mixed up with fragments of pottery." I have, therefore, no doubt that the seals here found all belonged to officials and private individuals connected with and residing in Vaisālī. Some of the seals of the former class have the following on them: *Śrī-Yuvarāja-bhaṭṭāraka-pādiya-kumārāmātya-ādīhikarāṇasya*—"Of the office of the Kumārāmātya of His Highness the Crown Prince" and (2) *Yuvarāja-bhaṭṭāraka-pādiya-bal-ādīhikarāṇasya*—"Of the Military office of His Highness the Crown Prince." This shows that the district of Tīrabhukhti with Vaisālī as its capital, was held by the Crown Prince during the reign of Chandragupta II, to whose time all the seals belong, as Dr. Bloch rightly supposes. This also is quite in keeping with the supposition made above that Govindagupta's name is mentioned in his mother's seal also, because he was the ruler of the province round about Basarh. All things considered, Govindagupta appears to be the *Chandragupta-tanaya* alluded to in the verse quoted by Vāmana and also the Bālāditya, son of Vikramāditya (Chandragupta II), mentioned by Paramārtha.

The latest date for Chandragupta II is G.E. 93 = A.D. 411, supplied by a Sānchi inscription, and the earliest date for Kumārāgupta is, as stated above, A.D. 414. Govindagupta-Bālāditya has, therefore, to be placed between A.D. 411-14. It is difficult to say why he had such a short reign. He may have been ousted by his brother Kumārāgupta or he may have died a natural death and without any heir.

<sup>4</sup> *Archaeol. Survey of India, Annual Report for 1903-4, p. 101 ff.*

## PERSIAN GRAMMAR IN SANSKRIT.

BY PROF. V. S. GHATE, M.A., POONA.

Two treatises bearing the name of *Pārasī-prakāśa* have been already noticed. One is the *Pārasī-prakāśa* of Vedāngarāya dealing with astrological topics, such as the methods for converting Hindu into Mahomedan dates and *vice versa*. The book is apparently intended for astrologers knowing Sanskrit but not Persian. It is dated 1565 Saka = A.D. 1643, and was written to please the then Moghul Emperor Shah Jahān.<sup>1</sup>

Another book of the same name but by a different author deals with *Pārasī* words explained in Sanskrit. The author is Vihārī-Śrī-Kṛishṇa-dāsa-Miśra, who wrote the work for the Moghul Emperor Akbar.<sup>2</sup> The same author wrote another treatise bearing the same name, but dealing with the grammar of the Persian language.<sup>3</sup> The colophon at the end of the MS. runs thus:—

*Iti Śrī-mahā-mahendra-śrīmad-Akbara-Śāha-kārite Vihārī-śrī-Kṛishṇa-dāsa-kṛite Pārasīka-bhāṣyādī Prakāśe kṛit-prakaranaṁ samāptam.* The same colophon with the different names of the *prakaraṇas* or chapters is found at the end of the corresponding chapters in the work, except at the end of the chapters on Indeclinables, where we have . . . . . *vihārī-kṛite Dama dāsa-virachite* . . . . . which must be very probably the scribe's mistake. *Kṛite dama* is very probably Kṛishṇa.

That this Akbar, for whom the work was written, cannot be any other than the great emperor, follows from the fact that he was reputed to have encouraged Sanskrit learning and Sanskrit Pandits, and in his reign many translations of Sanskrit works into Persian were made; while nothing like this is known regarding the second Akbar, one of the nominal emperors succeeding to the throne after the death of Aurangzeb. The point is, however, quite settled by the date of the MS. I have before me, which is Samvat 1852 or A.D. 1717; whereas Akbar II ruled from A.D. 1806 to A.D. 1837.<sup>4</sup> The same is confirmed by the following internal evidence. On page 7 of the MS. in the chapter on Syntax, the author gives two illustrations—*E' Hazarate Śāhe Jalāluddīn dasta-gīra Sava merd dar dinadunīd* (Oh, Akbarshah, the glory of religion, be the supporter of my hand, here and in the next world). A few lines below, we have *Śāha Jalāluddīn azaddlatikhud Kaliyugard Satyayuga Kardd* (King Akbar, the glory of religion, turned the Kali-yuga into the Satya-yuga, by the force of his justice). Now, here, the author must be referring to the emperor by whom he was asked to write the work; and the title Jalāluddīn or the glory of religion has been applied to none but the great Akbar, who was conspicuous by his toleration of all religions and sects.<sup>5</sup>

This work is evidently written for the use of Sanskrit Pandits not knowing Persian. It aims at enabling the Pandit of the day to have some elementary knowledge of the language just sufficient for the purpose of ordinary conversation and other practical purposes.<sup>6</sup> This is quite clear from the cursory and slipshod manner of dealing with the different topics and the choice of instances from words of everyday use. The author being himself a Sanskrit Pandit and writing for men of the same class, makes use of the technical terms of Sanskrit grammar, not employing even a single Persian term. He remarks to the same effect just at the beginning of the work—*'na atra saṁjñā-grahaḥ kvachid-apekshayā saṁskṛita-saṁjñayā eva kārya-siddhervakshyamānatvāt.'* (No technical terms

<sup>1</sup> See Dr. Bhandarkar's *Report on the Search of Sanskrit MSS.*, for 1882-83. The MS. is, at present, in the Deccan College Collection of MSS.

<sup>2</sup> See Dr. Peterson's *Report* for 1884-86. The MS. is preserved in the temple of Śāntinātha, Cambay.

<sup>3</sup> A MS. of this I have recently secured from Mr. Gopal Moreashwar Sathe of Poona, on which my observations are based.

<sup>4</sup> See p. 829 of *The Mahommedan Dynasties*, by S. Lanepoole.

<sup>5</sup> See Elphinstone's *History of India*, p. 538; also Blochmann's *Aini Akbari*, Vol. i, p. 186. This reference I owe to Prof. Shaikh of the Dekkan College, to whom I am also indebted for the meanings of several Persian words.

<sup>6</sup> The first leaf of the MS. has on its blank side a title in Persian characters—*'Sarphvanaho phārasī-prakāśa.'* (A light of Persian accidence and syntax.)

are required to be understood here, as our purpose is served, where necessary, by the Sanskrit technical terms.) The author is not content with showing his Sanskritism in this respect only. In the main arrangement of the subject, also, he follows the order of Sanskrit grammar (as we have it, for instance, in Bhaṭṭoji Dikṣit's *Siddhānta-kaumudī*). Thus the first topic is the *Samdhi*, which he has disposed of, with one remark, *Na samdhi-kāryam Pārasika-bhāṣhāyāmcha*, which is followed by *arthāt prakṛityā tishṭhati iti prakṛiti-sandhireva atra balavān*, all this meaning that there is no *samdhī*, as such, in the Persian language. or in other words, the hiatus prevails. As for *visarga-samdhī*, the author remarks that there is nothing like *visarga* in the language.

Two points are noteworthy as regards the method of treatment. First, the author imitates Sanskrit writers in first giving very short statements corresponding to *sūtras* or aphorisms and next their full explanations followed by illustrations. Thus, in the chapter on declension, while explaining the form of the nominative plural, the author proceeds thus : *āphtāb jas iti sthite "jaso hā" Pārasika-śabdāt parasya jaso hā-ādeśo bhavati āphtābhā*. (We have the noun *āphtāb* 'the sun' + the termination *jas*; then the rule is 'hā takes the place of *jas*'; i.e., after a noun in the Persian language, *hā* is substituted for *jas*. Thus the form of the nominative plural of *āphtāb* is *āphtābhā*.)

The second point to be noted is that the author, all through the work, takes the Sanskrit language as the basis, as it were, and attempts to derive everything Persian therefrom. Thus, as the illustration above shows, the author would not give all the terminations of declension in the Persian language and say that a noun is thus declined, but he takes his stand on the Sanskrit termination *jas*, and says in Sanskrit technical terms that *hā* is substituted for *jas*. This procedure he follows everywhere, and though in some cases ridiculous, it becomes very interesting and instructive in certain cases, where a striking analogy between the two languages is easily marked. Thus, for instance, in the chapter on numerals, the author says : "*ekasya yaka*," *eka-śabdasya yakaḥ iti ādeśo bhavati Pārasika-bhāṣhāyām* (in Persian, *yaka* is substituted for *eka*). So also, for *dvī* (two), we have *dā*; for *trī* (three), *se* (perhaps analogous to *tisri*); for *chatur* (four), *chāhar* or *chār* (which is exactly the Marāṭī word for four); for *pañchan* (five) *pañj*; for *shash* (six) *śas*; for *saptan* (seven) *haphā*; for *aṣṭan* (eight) *hastā*; for *navan* (nine) *nuh*; and so on.

After having disposed of the *samdhī*, as said above, the author deals with the following topics in order: numerals (*saṅkhyā-prakaraṇa*), declension of nouns (*śabda-prakaraṇa*), indeclinables (*avyaya-prakaraṇa*). After this, he remarks, *Pārasika-bhāṣhāyām sthī-pratyayā na dṛśyante* (in Persian, there are no terminations to form feminines). Then he proceeds to syntax (*kāraka-prakaraṇa*), in which he illustrates the various meanings of the cases. In connection with the Instrumental Case, he remarks: *Pārasika-bhāṣhāyām kartari tṛtīyā na dṛśyate* (in Persian, we never have the Instrumental used to denote the agent, as the agent or doer of the action is never indirectly expressed; and as for the directly expressed agent, the nominative is always used). And to the same effect we find the remark made towards the end of the same chapter, '*Pārasike karmaṇi ākhyāta-pratyayo na dṛśyate*' (no verbal termination of the Passive is met with in Persian).

Next comes the chapter on compounds, which he mentions to be six, i.e., *Avyayībhāva*, *Tatpuruṣa*, *Dvandva*, *Bahuvrīhi*, *Karmadhāraya*, and *Drigu*. In Persian, as in Sanskrit compound words, case-terminations are omitted. Thus, '*Akbarīshāhād hukm=hukumeakbarīshād*' (Akbar's order). Here also the dissolutions of the compounds are given in Sanskrit. Thus, *bad feal yasya sa bad-feal duḥ-karmā iti arthaḥ* (one whose actions are bad). So also *nek-amal* means 'one whose actions are good.' No *Dvandva* (copulative) compound as such is met with in Persian. An instance of the *Avyayībhāva* compound is *jāyebemagas* = (Sanskrit) *nir makshikam*, which means 'a place without even a fly.'

Then comes the chapter on *Tad-dhita* or secondary suffixes, wherein we come across many interesting words. The author begins thus:— '*Apatyezddah* | *nāmnah apatyādrthe zddah pratyayo bhivati Pārasika-bhāshādyām* | *śāhasya apatyain Śāha-zddah* (the termination *zddah* is added to nouns, to denote a son. Thus *Śāh-zāda* = a son of the emperor). The termination *ī* is added in the sense of 'born therein'; thus we have, *Kābulī*, *Gandhārī*, *Rūmī*, *Arabī*, *Pherāngī*, *Chīnī*, *Hindustānī*, and so on. The same termination is also added in the sense of 'following the religion laid down by'; thus we have *Mahammadī* (= *Mahammadena prayukto dharmo asya iti*), *Dāūdī* (following the religion of Dāūd or David), *Īsāyī* (from *Īsā* = Jesus), *Mūsāyī* (from *Mūsā* = Moses), and so on. The termination *rān* is added in the sense of 'the protector of'; thus, *jīlavān* (elephant-keeper), *gāvavān* (a cow-herd), *bāgarān* (a garden-keeper). Many more suffixes are mentioned with illustrations and their Sanskrit equivalents, but, for want of space, I must be content with mentioning only a few more interesting words. Thus, *dānīs-mand* (learned), *hunar-mand* (accomplished), *gil-ī* (earthen), *khādk-ī* (dusty), *bād-ī* (windy, cf. Sk. *Vāta*), *āhan-ī* (of iron), *chob-ī* (wooden), *jamād-āt* (minerals), *nabād-āt* (vegetables), *haivān-āt* (animals), *zar-gar* (gold-smith), *āhan-gar* (iron-smith), *sabz-farōs* (vegetable-seller), *kohān-farōs* (one who sells saddles), *saṅga-tardās* (one who works in stone), *lut-tardās* (one who makes idols), *sandūk-chah* (a small box), *deg-chah* (a small cooking pot), *zana-k* (a contemptible woman),<sup>7</sup> *rind-k* (a contemptible fellow), *dera-tar* (later),<sup>8</sup> *vūd-tar* (sooner), *khub-tar* (more beautiful), *muldyam-tar* (softer), *subuk-tar* (lighter).<sup>9</sup> The chapter is closed with the remark *yathā-darśanam Tad-dhita-pratyayāḥ vidheyāḥ* (the secondary suffixes are to be made use of, as they are met with).

Then comes the chapter on verbs. There is no dual number in Persian, says the author, as already remarked by him in connection with nouns. There is no *Ātmanepada* also. Here, also, he gives the Sanskrit terminations, *tip*, *anti*, etc.; and then says that these are changed to the corresponding terminations in Persian. So also with regard to the roots. He first mentions the Sanskrit root and then remarks that it is changed to the corresponding root in Persian. Thus, *bhū-dhātōḥ śavad iti ādeśo bhavati vartamānātau vibhaktau parataḥ* (*bhū* is changed to *śavad*, when followed by the terminations of the present tense, etc.). In giving the Persian equivalents for Sanskrit roots, the author has sometimes not been very careful. Thus he gives Persian *dīāmād* for Sanskrit *pā*; but I think it more corresponds to Sanskrit *ā-cham* in form as well as in meaning. So also *nīśīnād* more corresponds to *nī-shīd* than to *upa-vīśa*, whose equivalent it is stated to be by the author. In one place, the author has committed a grammatical blunder which would not have us entertain a high opinion of his knowledge of Sanskrit. Persian *gupht* is the equivalent for Sanskrit *brū*. Then explaining the future form, he says, *khāhad-gupht bravishyati iti arthaḥ*, forgetting that *bravishyati* is not allowed by Sanskrit grammar. In some cases the resemblance between Sanskrit and Persian roots bearing the same sense, is interesting. Thus:—

Sk. <i>lih</i>	= Per. <i>lesid</i>	Sk. <i>khāl</i>	= Per. <i>khoraḥ</i>
Sk. <i>grah</i>	= Per. <i>qirad</i>	Sk. <i>ā-yd</i>	= Per. <i>āyad</i>
Sk. <i>vas</i>	= Per. <i>bāsad</i>	Sk. <i>mṛi</i>	= Per. <i>mīrad</i>
Sk. <i>chi</i>	= Per. <i>chīnād</i>	Sk. <i>kṛisha</i>	= Per. <i>kasha</i>
Sk. <i>bandh</i>	= Per. <i>bandad</i>	Sk. <i>tap</i>	= Per. <i>tābad</i> , and some more.

In this chapter on verbs, the author has given a long list of roots with their forms in the different tenses, and here, too, the principle which has guided him in the choice of roots is practical utility. One point to be noted in this connection is that the prefix of the present tense is always given by the author to be *me* instead of *mī*; thus we have *meśavad*, *megiristand*, etc.; *mī* is the older and more Persian way; while *me* is more Indian; and this is as we should expect in the case of the writer of this book.

<sup>7</sup> Cf. the Sanskrit suffix, *kain* a similar sense. <sup>8</sup> Cf. the Sanskrit '*tara*' forming the comparative degree.

<sup>9</sup> Cf. Sanskrit '*subhaga-tara*.'



The next and the last chapter deals with *kṛit* or primary suffixes. Thus, the termination *ah* (*ahan* stated in the *sūtra* by the author) is added to roots to form nouns denoting agent. Thus:—Per. *kunandah* = Sk. *kartā* (doer), Per. *śinvandah* = Sk. *śrotā* (one who hears), and so on. So also we have, *ādam-khor* (*ādamrā mekhorad* = one who eats men, i.e., a demon), *halāl-khor* (lit. one who eats what is lawfully obtained), *harām-khor* (lit. one who earns his livelihood by unlawful means), and so on. The chapter and the treatise are closed with the remark, *yathādarśanaṁ pratyay-āgama-ādeśa-varṇa-vikāra-nāśa-viparyaya-vibhāṣā-vidhayaḥ saṁ(?)sāṅkhyā) śabd-avyaya-kāraka-samāsa-taddhit-ākhyāta-kṛitsu yathākāmam kalpanīyāḥ*, which means that suffixes, augments, substitutes, and other changes are to be understood everywhere, as they are met with in the language.

#### DAKSHINI PANDITS AT BENARES.

BY MAHAMAHOPADHYAYA HARAPRASAD SHASTRI, M. A., C.I.E., CALCUTTA.

BENARES is in Northern India, yet the Paṇḍits of the South have the greatest influence there, and this influence they are not only exerting at the present moment but have exerted for centuries past. Benares is the home of Kanauiyā and Sarbariyā Brāhmaṇs but their influence in the city and its environs does not count for much in matters relating to religion and culture. This appears to be rather strange and the riddle quite worth solution.

If anyone examines the manuscripts available at Benares,—and these count by thousands and tens of thousands,—he will be struck not only by the enormous quantity of modern Sanskrit literature but also by the fact that most of this was written at Benares, and by Paṇḍits from the South, specially by a few distinguished families of Mahārāṣṭra Brāhmaṇs.

To trace the origin of this influence of the South at Benares would really be the history of Sanskrit literature for the last four centuries in all provinces of India with the exception of Bengal and Eastern India, which have a history of their own. The great Paṇḍit, who infused southern ideals at Benares in all matters relating to Hindu life and Hindu religion in preference to northern ideals current in Kanauj, Kāśī, Mithilā and Bengal, was Nārāyaṇ Bhaṭṭa, an intellectual giant who not only wrote a vast number of Sanskrit works but organised the colony of Southern Brāhmaṇs at Benares, travelled far and wide and founded a family of Paṇḍits who hold their pre-eminence even up to the present moment. An authentic history of Bhaṭṭa Nārāyaṇ's family is likely to clear much of the obscurity in which the history of Sanskrit literature during the Muhammadan period is now involved. Rao Sahib Viśvanāth Nārāyaṇ Māṇḍalik has done a great service by publishing in his edition of the *Vyavahāra-mayūkha* a genealogy of this family. But genealogy is not history, and it is well known that historical works are very rare in India. Though histories are rare, biographies of historical persons rarer, and biographies of scholars rarer still. In the present case we have got a history of this family written by a distinguished member of the family themselves. The work is entitled *Gādhivamśānucharitam* and the author is Saṁkara Bhaṭṭa, the second son of Nārāyaṇ Bhaṭṭa and a man as distinguished in learning as his father. By the courtesy and good offices of my late lamented colleague Mahamahopādhyāya Gōvinda Śāstri of Benares, I have a copy of that work made for me. The first leaf is missing and the work comes abruptly to an end. It is full of inaccuracies and omissions. The abrupt closing does not detract much from its historical value, for in the last chapters, Saṁkara was indulging in grief over the loss of a promising nephew, but the loss of the first leaf is a serious one as it prevents our seeing the real founder of the family.

But this loss has to a certain extent been made up by Māṇḍalik, who says in his *Upādghāta* :—

श्रीमहर्षिणद्वेष्टोऽगस्त्यइवासीत् स भद्रगोविन्दः  
तत्सूनुः श्रीरामेश्वरभट्टोऽभूत् स सर्वदेविकं ख्यातः  
तत्पुत्रः श्रीनारायणभट्टो जयति सूर्यवद् भूमौ  
तत्सूनु रामकृष्णभट्टो रामैकधारणतां यातः

Māṇḍalik got this from *उद्योतिष्टोमपद्धति* by Rāmakṛishṇa. So Gōvinda-Bhaṭṭa, belonging to the Gādhi or Viśvāmitra *Gotra* and a Rīgvedī Brāhmaṇ studying *Āśvalāyana Śākhā*, was a Paṇḍit well known in Southern India, but his fame did not spread in the North. We also note from Nārāyaṇa's commentary on *Vṛittaratnākara* written in A.D. 1545 that Govinda's father was Āṅgadeva-Bhaṭṭa and his father Nāgapāsa. Govinda flourished about the middle of the 15th century when the Bahmanis were fighting hard with the Hindu empire of Vidyānagara (Vijayanagar).

But his son Rāmeśvara flourished in troubled times. The Bahmani empire came to an end and was parcelled into five different sultanates during the eighties of the century. Rāmeśvara was a young man then, just finishing his education. The second leaf of the *Gādhivamśānūcharita* opens with a panegyric on Rāmeśvara Bhaṭṭa. He was handsome in appearance, bold in speech, patient, pious, charitable, affable, and very learned. He was strong in *Mīmāṃsā*, in Grammar, in Logic, and in Philosophy. He wrote a poem entitled *Rāmakutūhala* in order to eclipse the fame of Śrīharsha's *Naishadha*. The book has not yet been found. Aufrecht does not speak of any other work by Rāmeśvara. But Rāmeśvara had a number of very distinguished pupils of whom I will speak later on. He seems to have written other works as hinted in an obscure passage in *Gādhivamśānūcharita* after speaking of *Rāmakutūhala*. The passage is given in exactly this form in my manuscript :—

तात्पर्यस्य च दर्शनं निशिखिलविद्याना यशालोकेन गौलेः तु कतः क्रियात्कील सुराचार्योऽपि चादोलनं ॥ १४ ॥

A great opportunity presented itself to Rāmeśvara in early life, of teaching the various *Sāstras*. There was in his neighbourhood a learned *Saṁnyāsi* who taught many pupils. His name was Śrī-Kṛishṇāśrama. But he was raised to the dignity of the *mahant* or the head of the monastic establishment to which he belonged. His multifarious duties now interfered with the study of his pupils, and they flocked to Rāmeśvara for their education, at Pratiśṭhāna or Paithāṇ on the Godāvarī. Rāmeśvara's College on the sacred river, the poet says, looked like a camp of Rāma; for the poet throughout speaks of Rāmeśvara as an incarnation of Rāma. Rāmeśvara was very strict in his observances of caste rules. He introduced the *Rāmamūrti* in Brāhmaṇic worship. His influence increased in the country and the Sultan of the newly formed Nizam Shahi Dominions was anxious to secure him to his side by granting him rights, privileges, and other favours.

Learned Paṇḍits always claimed the power of working miracles, and the claim was accepted not only by Hindus but often also by Muhammadans. Zāfar Malik was at this time an influential officer in the Ahmednagar State, and his influence was the greatest in the district of Pratiśṭhāna. One of his youthful sons was suddenly smitten with leprosy. Medical aid of all sorts was invoked, but was of no avail. The young man was seriously thinking of committing suicide by a fall from a height when some one advised him to take the broken victuals of Rāmeśvara. Rāmeśvara was at first very unwilling to offer him such things without a command from the High; but that command soon came in the form of a dream. Rāmeśvara made the young Muhammadan observe Hindu regulations and gave him what was considered a medicine. The young man recovered and the fame of Rāmeśvara was at its height. Nizam Shah wrote under his golden seal a letter to Rāmeśvara, inviting him to court. The messenger arrived at Pratiśṭhāna and Rāmeśvara though unwilling, at last consented to go. But the result of the interview is not given. But the fact that he did go appears from a description of his journey to Kolhāpur in order to worship the great goddess Mahā-Lakṣmī. On his way he had a great adventure with the ghost of a learned Brāhmaṇ, whom he subdued and who escorted him to Kolhāpur, the condition being that Rāmeśvara would burn a blanket belonging to the ghost and the ghost would become his son. The pilgrimage to Kolhāpur being over, Rāmeśvara journeyed to Vidyānagar, then under the rule of the famous Kṛishṇarāya. Rāmeśvara lived at the house of Kṛishṇa-Bhaṭṭa *om tat sat*, a class friend of his and a spiritual guide of the Rājā. The Rājā hearing from all sides of the learning of Rāmeśvara was anxious to make

a gift of elephants, horses, etc., to him, but Rāmeśvara knew that a gift of elephants and horses is not allowed in Śāstras. Unwilling to accept it, he left the place one fine morning for a pilgrimage to Dvārakā. On the way a son was born to him in the month of Chaitra in the Saka year 1435, i. e., March 1514. This boy later on became famous as Nārāyaṇa-Bhaṭṭa. Rāmeśvara lived for four years at Dvārakā, teaching *Mahābhāṣya* and *Sureśvaravārtika*. Then he came back to Pratiśṭhāna where he was given a great ovation. He lived there for four years and then left it for good for Kāśī. A second son Sridhara was born on the way and a third at Benares. All the three were married at Benares. Rāmeśvara was advanced in years when Nārāyaṇa was born; so when he came to Benares, he was a pretty old man.

His principal students were :—

- (i) Ananta Bhaṭṭa, *Chittala* of Konkan.
- (ii) Dāmodara Sarasvatī.
- (iii) Mādhava Sarasvatī.

The last two were great travellers and great teachers. Mādhava was the teacher of Madhusūdana Sarasvatī.

(iv) Maheśa Ṭhakkur, an inhabitant of Tirhoot or Mithilā, wrote a commentary on Pakshadharamiśra's works entitled *Tattva-chintāmaṇy-ālōka-dar-paṇa*. He is the founder of the present Darbhanga Rāj family. It is said that he got the Rāj as a gift from the last king of Mithilā belonging to the Brāhmaṇa dynasty of which the first king was Kāmeśa. The grant is said to have been confirmed by Sher Shah and Akbar. A letter written by Maheśa Ṭhakkur to Tārūka Chūḍāmaṇi, which is another name of Raghunātha Siromaṇi, is to be found in a copy of *Vaivasvata siddhānta*, composed at Nadia in A.D. 1529 now deposited in the library of the Asiatic Society of Bengal. His mother was Dhīrā, his father was Chandrapati, and his elder brothers were Mahādeva Bhagīratha, and Dāmodara. He was the leading spirit of Mithilā in the 16th century.

(v) Govinda Dvivedī of Gujarāt. He studied the *Mahābhāṣya* along with Sridhara, second son of the teacher.

(vi), (vii) Āchārya Bhaṭṭa Tulasī and Viśvanātha Tulasī. Both became teachers of *Vedānta*, in Southern India.

(viii) Sankara Miśra Sarmā of Kanauj. Commented upon the *Gīta-Govinda* at the request of Śalinātha, perhaps another commentator. The commentary was entitled *Rasamañjarī*. (See Aufrecht's *Cat. Cat.*)

Besides these, Rāmeśvara had students from Draviḍa, Gurjara; Kānyakubja, Western India, Mālava, Braja, Mithilā, Himālayan regions, Karṇāṭa, Utkala, Kaumkāṇa, Gauḍa, Andhra, Mathurā, Kāmarūpa, and other parts of India.

Rāmeśvara died in good old age and his wife became a *Sati*.

Nārāyaṇa-Bhaṭṭa had now become a great teacher. He learned all the *Śāstras* :—*Sruti*, *Smṛiti*, and the six *Darśanas* from his father. He wrote the *Tristhali-Setu* for the conduct of worship in the three places of pilgrimage: Gayā, Kāśī, and Prayāga. He held constant disputations with the Paṇḍits of Eastern India on points of religious interest, and he was always successful in supporting the ideas of Southern India. An instance is given in the manuscript :—

यथोत्तरेश्वरमीरितपत्रपूर्य विज्ञापनादमहणवीक्षणनिर्णयार्थ ॥ प्राच्यैर्विवादानिर्णयं प्रविधाय  
मासं श्रीदक्षिणात्यमतमूर्जिततां निनाय ॥ १३ ॥

At a *Srāddha* ceremony at Dehli in the house of Todar Mal, he worsted in disputation all the Paṇḍits of Gauḍa and Mithilā with Vidyānivāsa at their head. Todar Mal was a patron of Sanskrit literature, having caused excellent compilations in *Smṛiti*, *Jyotiṣa*, *Vaidyaka*, and other *Śāstras*. He was long the Subahdar of Bengal. It is not unnatural, therefore, that he should invite Bengal Paṇḍits at a *Srāddha*. Vidyānivāsa was then the leading Paṇḍit at Navadvīpa.

He was a Banerji. His father Vidyā-vāchaspati is described as one whose feet were constantly rubbed by the crown jewels of Rājās. Vidyānivāsa's sons were all well-known Paṇḍits. His second son was the author of *Bhāṣā-parichchheda*, a standard work of *Nyāya* all over India. His third son was in high favour with Bhāva Simha, the son of Mān Simha of Amber. Even Vidyānivāsa had to yield his palm to Bhaṭṭa Nārāyaṇa and the point at dispute was one of vital importance to modern Brāhmaṇism. The ancient Rishis declare that at the performance of a *Srāddha*, live Brāhmaṇs are to be fed with the cooked food offered to the manes. Bengal holds that this is impossible in the Kaliyuga as there are no Brāhmaṇs worthy to feed. And so they feed symbolical Brāhmaṇs (Brāhmaṇs made of *kuśā*—grass). The southern people hold that the injunctions of the *Sāstras* should be respected, and live Brāhmaṇs are to be fed.

Among his principal students were :—

Brāhmendra Sarasvatī and Nārāyaṇa Sarasvatī. The first presented an address to Vidyānidhi Kavindra (of whom later on), about 1640. The latter wrote many *Vedānta* works about the end of the 16th century (See *Cat. Cat.*).

Nārāyaṇa wrote two great works on *Smṛiti*. One is *Dharma-Pravṛitti*, current in Southern India, and the other, *Prayogaratna*, current in Northern India. He wrote a commentary on *Vṛit-taratnākara* in 1545 (see *Ind. Of. Cat.*, pages 303-4) and not in 1680, as Aufrecht says. He wrote an independent work on prosody entitled *Vṛit-taratnāvali* and also a *Prakṛita Vivṛiti* of *Abhijñāna Śākuntala*. Besides these already mentioned, *Cat. Cat.* registers 28 other works, some of which are undoubtedly parts of *Tristhalī-setu* and *Prayogaratna*. Among these are *Mīmāṃsā* works a commentary on *Sastra-Dīpikā* and *Kārikas* on Mādhavāchārya's *Kālanirṇaya*. He wrote on a variety of topics in *Smṛiti*, such as consecration of gardens, tanks, wells, etc., phallic emblems of Siva, images of gods, and so forth.

As a *Grihastha* he seems to have been peculiarly averse to the renunciation of the world. Though a teacher of *Vedānta*, he often had disputations with celebrated monks. He is said to have defeated in arguments, Nṛsimhāśrama, the writer of so many *Vedānta* works, Upendraśrama who was universally regarded as the first man of his time, and even Madhusūdan Sarasvatī, whose fame rests on his successful assailing of the Naiyāyikas. Paṇḍits all over India looked upon him as their patron, and he spared neither money nor pains to help them. This position was held for a long time by his son Saṅkara and after Saṅkara, by Vidyānidhi Kavindra. Tradition says that he often worked miracles. Once upon a time, there was a severe drought in India, and at the request of the Great Moghul he brought down rain in twenty-four hours. The Great Moghul pleased with his wonderful powers granted him permission to re-erect the temple of Viśvesara at Benares destroyed about 100 years before. The spacious and beautifully ornamented temple destroyed by Aurangzib's Subahdar about 1670 and converted into a mosque is pointed out as the temple erected by Bhaṭṭa-Nārāyaṇa. Māṇḍalik supports this tradition, but the *Gādhī-vamśāśnucharita* is silent on the point.

Not only was he a voluminous writer, but he was a great collector of manuscripts. Manuscripts copied by him and copied under his directions are often found in different libraries. He died at a ripe old age, leaving three sons well established in the world, and a number of grandsons, many of whom became famous writers in the 17th century.

Nārāyaṇa's eldest son was Rāmakṛiṣṇa, who wrote *Jivat-piṭṛika-nirṇaya*, *Kāṭī-hōmādi-paddhati*, *Aśvi-stuti-vyākhyāna* (*Gādhīvamśāśnucharita*), *Jyotiṣhoma-paddhati* (Māṇḍalik), *Ananta, vrat-odyāpana-prayoga*, *Māsika-śrāddha-nirṇaya*, *Śivaliṅga-pratishṭhā-vidhi*, *Vāstu-śānti-prayoga* and *Rudra-śānti-paddhati* (Aufrecht). His principal student was Trimalla Bhaṭṭa. He died at the age of 52, leaving three sons, Dinakara, Kamalākara, and Lakshmaṇa. His wife Umā died a *sati*.

The third son of Nārāyaṇa was Govinda who died at the age of 48. He was very fond of his mother, whom he served all through life, following her shortly after her death. He left four sons :—Lakshmi Bhaṭṭa, Indra Bhaṭṭa, Rāma Bhaṭṭa and Brahma Bhaṭṭa. The second son of Nārāyaṇa Bhaṭṭa was Saṅkara Bhaṭṭa. His disciples were :—

(i) Mallāri Bhaṭṭa

(ii) Bhaṭṭoji Dikshita, the author of the *Siddhānta-Kaumudī*. He taught through his son Dāmodara :—

(i) Kshirābdhirāma

(ii) Abhayaṅkara

(iii) Viśvanātha Dānte

He wrote *Dharmadvaita-nirṇayachandrikā*, *Mīmāṃsā-bālaprakāśa*, *Vidhi-rasāyana-dūshana Vratamayūkha*, *Sāstra-dīpikā-prakāśa*, *Sarva-dharma-prakāśa* and *Śrāddha-kalpa-sāra*. Of these *Dvaitanirṇaya* is very well known. Saṅkara does not speak much of himself in his work. He simply says that in his old age he was very much distressed by the loss of a dear nephew of his. The book as a matter of course does not record his death. That he was a very prominent figure at Benares is evidenced by *Kavindra-chandrōdayā*. It calls him the head of the Paṇḍit community of India and a great patron of learning. 'We do not know' when he died,—we know from *Prāyaścitta-mayūkha* of his son Nilakaṇṭha that he had four sons, Dāmodara, Nṛsiṃha, Nilakaṇṭha (all of whom he mentions in his *Gādhi*) and Raṅganātha. Perhaps Raṅganātha was dead when the book was written.

Leaving the Gādhi family now to pursue their career of authorship with the greatest vigour in the seventeenth century, I now proceed to give an account of the man who wielded the greatest influence in India during the middle of the seventeenth century. This is Vidyānidhi Kavindra. He was a *Sannyāsi*, but he was a very rich man. He had a *Bhaṇḍārī* or treasurer named Kṛṣṇa-Bhaṭṭa. Both the master and servant were good poets and men of the highest Hindu culture. They migrated from the banks of the Godāvarī, perhaps owing to the annexation of the remnant of Nizam Shahi dominions by the Great Moghul Shah Jehan. Kavindra is mentioned as wielding the highest influence after Bhaṭṭa Nārāyaṇa and Saṅkara for the good not only of Paṇḍits and Brāhmaṇs but of Hindus in general. Shah Jehan gave him the title of *Sarvavidyānidhāna*. So he is known as *Sarvavidyānidhāna-Kavindra-Sarasvatī*. He was a great collector of manuscripts. It is not known how many thousands of manuscripts he collected, but all the manuscripts of his library bear in large, bold, and beautiful Devanāgarī character his signature *Sarvavidyānidhāna-Kavindra-Sarasvatī*. That signature is a guarantee for the correctness and accuracy of the manuscript. It is not known when and how the library was broken up, but the manuscripts of his library can now be procured in Benares, and they are preferred by all Paṇḍits to other manuscripts.

At that time Hindus suffered great hardship owing to the exaction of a pilgrim tax from all votaries that came to Benares and Prayāga. Kavindra, as the acknowledged head of the Paṇḍits of Benares, was greatly moved by the hardship of his co-religionists. He journeyed to Agra with a large following and proceeded to the Diwānām, and there he pleaded the cause of the Hindu pilgrims with so much force of eloquence that all the noblemen of the court from Irāk, Irān. Badakhshan, Balkh, Kabul, Kandahar, Kashmere, Panjab, and Sindh were struck with wonder. Shah Jehan and Dara Shikoh relented and abolished the tax. That was a day of great rejoicing throughout Hindu India. It was on this occasion that the title of *Sarvavidyānidhāna* was conferred upon him. When he came back to Benares with his new title and with the prestige of success, addresses poured upon him from all parts of India. About a hundred of these in Sanskrit were collected together by his Bhaṇḍārī, who also presented one with 35 verses; and two copies of

the collected addresses are to be found in the Asiatic Society's Library. The addresses are both in prose and poetry. Some are long and some are very short. One of the most notable persons in presenting an address was Viśvanatha Tarkapañchānana. Another address was by Gaṇeśa of the Dharmādhikārī family of Benares. Brahmendra Sarasvatī was another. Bhaiyā Bhaṭṭa was a fourth. Paṇḍit Vireśvara of Kūrmāchala also presented an address.

These addresses set forth the excellences of Vidyānidhi. Some praise his liberality, some his eloquence, some his boldness, others again his deep knowledge of the *Sāstras*. One sets forth the various *Sāstras* he had studied, and another the various acts of charity to which he contributed. The most touching of the addresses is that which was presented by the students at Benares who looked upon him as their Earthly Providence.

After Bhaṭṭa Nārāyaṇa, Saṅkara and Vidyānidhi, the man who exerted his influence all over India was Gāgā Bhaṭṭa or Viśveśvara Bhaṭṭa. He came at a time when the Marāṭhās were a fighting and rising nation. The political importance of the Marāṭhās had its reflex influence on the colony of Paṇḍits of the Mahārāshṭra country at Benares. The Marāṭhā peoples looked upon them as their law-givers and they also felt a pride in their being of the Mahārāshṭra extraction. Gāgā-Bhaṭṭa was the son of Dinakara Bhaṭṭa and grandson of Rāmākṛishṇa Bhaṭṭa and great grandson of Nārāyaṇa Bhaṭṭa. His father and his uncles wrote many books specially in *Smṛiti*. His cousins, too, were writers of note, but he outdid them all. He completed a series of *Smṛiti* works, left unfinished by his father Dinakara Bhaṭṭa. He wrote a commentary on the Jaimini *Sūtras*. Kumārila wrote his commentary on *Sabara-Bhāṣya*, in verse, for one quarter of the first chapter only. Gāgā-Bhaṭṭa continued the work, and wrote a commentary in verse for the whole work. This commentary is entitled *Sivārkodeya*. But Gāgā Bhaṭṭa is not so much known for his erudite works as for the influence he exerted on Society. He it was who restored Sivaji the founder of Marāṭhā greatness, to the Kshatriya caste and performed his *Abhisheka* ceremony as an independent sovereign. Sivaji greatly revered him for his learning and piety. He it was who first raised the question of caste elevation, which at the present moment is exercising the minds of all Hindus. He had a loud voice and his eloquence was greatly admired. He was a *Mīmāṃsaka* of the first class and a great writer on *Smṛiti*. He wrote on *Alaṅkāra* and even on *Vedānta*.

His great successor was Nāgojī Bhaṭṭa, who lived to a great age and whose influence over the people of Benares was very great. There is no branch of Sanskrit literature in which he did not distinguish himself as a commentator. His commentaries on works of the Pāṇini School of grammar are of the highest authority. He wrote on *Alaṅkāra*. He wrote on the *Tirthas*. He wrote on *tithi*. He wrote on *yoga*. He wrote on *Mīmāṃsā*. He wrote on *Rāmāyaṇa*. He wrote on *Sāṃkhya*. He wrote on *Vedānta*. He always encouraged students, and stories of Nāgojī's encouragement of students may yet be heard in Benares. Even at his old age he enjoyed life heartily and mixed with all classes of men. He died about the time when Benares came under British Protection by a vote of majority in the Governor-General's Council about 1775. The Rājā of Pratāpgarh in Oudh gave him his livelihood and he gratefully acknowledges his obligation to the Rājā in the opening verse of every one of his works.

His pupil and successor was Vaidyanātha Pāyagūṇḍa, otherwise called Annam Bhaṭṭa, also a voluminous writer on *Vyākaraṇa* and *Smṛiti*. His commentary on the *Vyavahāra-Khaṇḍa* of *Mitāksharā* is still the standard work of the Benares School of *Smṛiti*, and as such very much respected in the civil courts of British India.

In 1791 the Benares Sanskrit College was established and the Dakṣiṇī Brāhmaṇas were its principal professors. Even at the present moment the Dakṣiṇī element preponderates in the staff of that College.

The seven Dakṣiṇī families that swayed the Hindu Society at Benares during the last four hundred years are :—

(i) The Sesha family—though they came from the Tailanga country they are to all intents and purposes now Mahārāṣṭra Brāhmaṇas.

(ii) The Dharmādhikārī family which appears from the genealogy given by Maṇḍalik to have come to Benares about the same time as the Gādhis.

(iii) The Gādhī or Bhaṭṭa family, of which Rāmeśvara came to Benares in 1522 and about whom and whose family something has been said in the first part of the paper.

(iv) The Bhāradvāja family.—The founder of this family was Mahādeva, the son-in-law of Nīlakaṇṭha Bhaṭṭa, son of Saṅkara Bhaṭṭa. He was the author of *Dinakarī*, the commentary on *Siddhānta-Muktāvalī*. It is not known when they came to Benares, but since Mahādeva's time they always held a high position among the Paṇḍits of Benares, the last representatives being Mahāmahopādhyāya Dāmodara Sāstrī of the Benares and Mahāmahopādhyāya Govinda Sāstrī of the Calcutta Sanskrit College.

(v) The Pāyagūṇḍe family, of which Vaidyanātha was the most prominent figure.

(vi) Chaturdhara or Chowdhuri family, which did much in advancing the cause of Hinduism at Benares. Nīlakaṇṭha Chaturdhara wrote a commentary on the whole of the *Mahābhārata*.

(vii) The Puntamkar family.—Mahādeva of this family wrote a large commentary on Bhavānanda Siddhānta-vāgīśaś, commentary on the *Dīdhi*.

It would be interesting to collect all the Sanskrit works written by different members of these six families for the last four hundred years.

They will be an extensive library—they will show the direction in which Hindu Society moved, and they will also incidentally give us much information about the political history of India from Hindu sources, which is not much available at the present day.

#### MISCELLANEA.

##### THE ORIGIN OF THE BHAKTI SCHOOL.

[THE following is a very brief summary of the lecture delivered by Dr. R. G. Bhandarkar in July last at the Literary and Philosophical Club, Poona. The views herein expressed have been set forth at full length and with all the necessary evidence in the introductory part of the Vaishṇava section of his work on the *Bhaktimārga*, which he has recently contributed to the *Grundriss der Indo-Arischen Philologie und Altertumskunde*.—D. R. B.]

The ancient Vedic hymns containing prayers to the different gods were in later times succeeded by others in which the poets endeavoured to grapple with the problems about man, the world, and god. Speculation of this kind was continued in the times of the Upanishads and the main doctrines arrived at concerned the freedom of the human heart from passion and the existence of the supreme Lord of all possessing personality and of Brahṃā which was the impersonal essence of all things. The first part in later times developed itself into Buddhism, Jainism, and

such other atheistic systems setting forth mere moral elevation or righteousness as the goal to be attained. The second part was taken up by the *Bhakti* or Bhāgavata School. We have epigraphical evidence of the existence of the school during the three or four centuries before Christ. The age of inscriptions is determined by the form of the characters in which they are engraved. The earliest inscriptions known to us are those of Aśoka, who ascended the throne about 258 B.C., as is determined by the occurrence of the names of five contemporaneous Greek princes. The first of the inscriptions indicative of the existence of the Bhakti School must have been engraved about the beginning of the second century before Christ. It speaks of a *pūjā* stone wall (*śilā-prākāra*) for the worship of *Bhagavat* Saṅkarashana and Vāsudeva.<sup>1</sup> Another, a few years later, mentions the erection of a flagstaff with an image of Garuḍa at the top in honour of Vāsudeva, the god of gods, by Heliodora (Heliodoros) a resident of Takṣhaśilā, an ambassador of

<sup>1</sup> The stone is now in the Victoria Hall, Udaipur. But it was found at Ghosūṇḍī, to which place it was removed from Nagari, where it is believed to have been originally lying (*Jour. Beng. As. Soc.*, Vol. lvi, Part I, p. 77 ff.).

Antalikita (Antalkidas) who was a Bhāgavata, i.e., worshipper of Bhagavat or belonging to the Bhāgavata School.<sup>2</sup> A third inscription of about the beginning of the first century before Christ existing at Nānāghāt contains an adoration of Saṁkarshana and Vāsudeva.<sup>3</sup> Patañjali, the author of the *Mahābhāṣya* on Pāṇini, who wrote about 150 before Christ speaks of Vāsudeva as the worshipful one. A Buddhistic work of the third century before Christ mentions Vāsudeva and Baladeva as the deities worshipped by specific sects. The *Mahābhārata* is a work containing a collection of pieces of varied antiquity, some pre-Christian and others post-Christian, and it is difficult to determine the age of any particular piece; but, with the help of the dates supplied us by the inscriptions and the two books mentioned above, we are in a position to determine when a certain specific religion that it speaks of in a section of the 12th book arose. That religion is the *Ekāntika-dharma* or the religion of single-minded devotion or monotheism. It prevailed among a tribe of the Yādavas known by the name of Sātvatas. The origin of this religion is traced to certain *Rishis*, and from them it was transmitted to others until it reached Brihaspati, who had for his pupil a prince of the name of Vasu-Uparichara. This last instituted a horse sacrifice in which Brihaspati was the priest. No animals were killed on the occasion, and the oblations were prepared in accordance with the precepts of the *Aranyakas*, which works contain the *Upanishads*. Hari was the god worshipped. He took away the oblation offered to him without showing himself to Brihaspati. He was, however, seen by Vasu-Uparichara. Brihaspati was angry, when three persons explained to him that Hari was to be seen only by those who adored him and were devoted to him. They themselves had once gone to the White Island (*Śveta-dvīpa*) to see Hari or Nārāyaṇa, performed austerities for a hundred years, but were told that Hari was not to be seen by them, as they were not his devotees and performed only austerities. This story shows that a new reformed religion had sprung up, which, like Buddhism, condemned animal sacrifices and the practice of austerities, but, unlike it, set forth the adoration of God as the way to emancipation. Then Nārada is mentioned as having gone to the same White Island; and, as

he was a devotee, Nārāyaṇa showed himself to him and explained the Bhāgavata religion, which prevailed among the Sātvatas. The Supreme God according to this faith is Vāsudeva; from him sprang Saṁkarshana or the individual soul; from him Pradyumna or the mind; and from him Aniruddha or egoism. By certain devotional practices, men attain Vāsudeva through the intermediate stages of Aniruddha, etc. This *Ekāntika* religion was, it is further stated, revealed in the *Hari-gītā* or the *Bhagavad-gītā*, at the time when the armies of the Pāṇḍavas and Kurus stood face to face and Arjuna's heart failed him. The *Ekāntika-dharma* of the Sātvatas was, therefore, the system taught in the *Bhagavad-gītā*; and the theistic reform we have spoken of as opposed to the moral reform of Buddha is that effected by that work.

The main problem of this work was how to achieve freedom from passion. A man is born to act. He acts with certain desires; these desires become strengthened in him by frequent actions and he becomes a slave to them. Therefore *Gītā* teaches that actions should be done, not from the desire of attaining any fruit from them, but because the *Brahman* or the universal order requires him to do them, i.e., the action should be performed as a duty or it should be dedicated to God and performed to propitiate Him.

Now to perform an act because it is a duty or to please God is a matter of the greatest difficulty to an ordinary man who is full of desires and passions, but he is able to conquer these by the grace of God when he adores Him incessantly by *bhakti* or devotion. *Bhakti* or devotion to God is, therefore, the way to attain God and serenity or freedom from passions.

The Vāsudeva religion or the *Pāñcharātra* system, as it was afterwards called, was based on the *Bhagavad-gītā*. Megasthenes mentions Heracles as the god worshipped by the Sourasenoi, in whose country was situated Methora or Muthurā and the River Jobares or Jamna flowed. The Sourasenoi correspond to Saurasenas, i.e. here the Sātvatas, and thus Vāsudeva to Heracles; and thus the religion of Vāsudeva flourished on the evidence of Megasthenes, in the fourth century before the Christian era.

<sup>2</sup> *Jour. R. As. Soc.* for 1909, p. 1087 ff; for 1910 p. 141 f; *Jour. Bomb. As. Soc.*, Vol. xxiii, p. 104 ff.

<sup>3</sup> *Arch. Surv., West. India*, Vol. v, p. 60.



Soon after, Vāsudeva was identified with Kṛishṇa whose name had been handed down as that of a holy seer and who was the founder of a *Gotra* or family. In later times, he was identified with Nārāyaṇa who had become an object of worship as the source of all *Naras* or men and as lying on the primeval waters; and in still later times, with Viṣṇu, who was originally a solar deity but had afterwards acquired the attributes of supreme godhead. About the first century of the Christian era, the boy god of a wandering tribe of cow-herds of the name of Ābhīras came

to be identified with Vāsudeva. In the course of their wanderings eastward from Syria or Asia Minor, they brought with them probably traditions of the birth of Christ in the stable, the massacre of innocents, etc., and the name Christ itself. This name became recognised as Kṛishṇa, as this word is often pronounced by some Indians as Kṛishṭo or Kushṭo. And thus the traditional legends brought by the Ābhīras became engrafted on the story of Vāsudeva-Kṛishṇa of India. These are the five elements that constitute the Vaishnavism of modern India.

## CORRESPONDENCE.

MY DEAR MR. BHANDARKAR,

Many thanks for your drawing attention to my notes on the dates of Subandhu and Dīpnāga and sending me an advance proof of Dr. Hoernle's letter dated 13th June 1911. Dr. Hoernle says, "I have no prints or manuscripts of Vamana's work at hand, but it would seem that M. M. Haraprasad's reading of Subandhu is a mere conjecture not supported by any manuscript evidence." When I wrote the note, I had the *Kāvya-mālā* edition of the *Kāvya-dāma-kāra-sūtravṛtti* before me. That edition is based on two manuscripts, one from Jaipur and the other from Benares. The Jaipur manuscript had *Vastubandhu*, while the Benares manuscript had *Subandhu*. So in my note I said, "there may be an objection to this that in some manuscripts the word is not 'Subandhu' but 'Vastubandhu'." Thus I had some manuscript evidence to support me when I wrote that paper. Since the appearance of Mr. Pāṭhak's paper on 'Kumārāgupta, the patron of Vasubandhu,' I have consulted the only manuscript available in Calcutta, namely, the Sanskrit College manuscript *Alaṅkāra* No. 24. It has *Sabandhu* with a little waving at the lower end of the right hand vertical line which I take to be the subscript *U*; though in the same page there is an instance of a more pronounced subscript *U*. In Anandarāma Barua's edition it is *Vastubandhu*. The Vidyāvilāsa Press edition of Vāmana's work, published at Benares under the supervision of Dr. Thibaut, it is *Subandhu*. The edition is based on three manuscripts, though differences of reading are not given. The three manuscripts all come from Southern India. Two belong to the two learned editors and the third to Vātsya Sundarāchāryya of Viṭṭhalapura. So I have five manuscripts to support the reading *Subandhu*. I have not seen the Vānivilāsa Press edition used by Mr. Pāṭhak. It would be interesting in this connection to consult other manuscripts of the work which are to be found in other parts of

India and Europe. Mr. R. Narasimhachar of Bangalore says, in his letter to me dated the 28th October 1911, that with regard to Dr. Hoernle's letter in the *Indian Antiquary* for September, he had referred Dr. Hoernle to some manuscripts in which the reading *Subandhu* is clearly given.

Reading carefully the verses which preface Subandhu's story of Vāsavadattā, it appears patent to everyone who is acquainted with Subandhu's punning style that he himself mentions Chandraprakāśa in its *ślishta* form *Himakarodyota* in the 5th verse. For in that verse he says that the good man, who makes other people's merits appreciated, becomes more fortunate and popular. The moonshine, which makes the *kumuda* flower blossom, bears enhanced beauty. Now moonshine *Himakarodyota* is Chandraprakāśa. So it is a proper name, and I am glad that Dr. Hoernle agrees with me.

Dr. Hoernle has done a service in pointing out that the hemistich in Vāmana's work must have been written shortly after the death of Chandragupta, that is, about A. D. 413, though I think shortly before, as a reigning prince would not be described as *Chandraguptakṛtanaya*. In that case, by the showing of Dr. Takakusu, the hemistich cannot refer to Vasubandhu who lived for 80 years between A. D. 420 and 500, and Mr. Pāṭhak depends on that eminent Japanese Scholar for referring the verse to Vasubandhu.

Dr. Hoernle doubts that there was a civil war after the death of Chandragupta.

But the prefatory verses of *Vāsavadattā* give a support to my contentions. In the sixth verse Subandhu is very bitter against *khalas*—the wicked—who are more mischievous than snakes. In his usual punning way he says that serpents are *nakula-dveshī*—enemy to weasles; at the same time *na-kula-dveshī*—not envious to the family; while the wicked are *Sa-kula-dveshī*—hard even to the family of their victims. In the seventh he

compares the wicked with owls, who have an eye even in the darkest of darkness. Then again in the eighth, he says that the wicked though they destroy the merits of others become the more sinful; just as clouds which cover the rays of the moon become darker thereby. What do all these signify? The word *Saśiruk* in the eighth verse again means *Chandraprakāśa*, though the un-historical commentators do not say so. The tenth verse is well-known throughout India and is in the mouth of every Pandit. It says that on the death of Vikramāditya, love of Art and Poetry is gone. Upstarts are flourishing; everybody's hand is on his neighbour's throat. What does this mean, unless it means a revolution in which the author did not fare well on the death of Chandragupta-Vikramāditya?

I agree with Dr. Hoernle that history does not speak of such a revolution. But does history record all the revolutions in India? Has the history of India advanced so far? If not, may not these wailings of a sensitive poet signify a change for the worse? Read the hemistich with the prefatory verses of *Vāsaradattā*, and the

inference is irresistible that the changes of the times were ruinous to Subandhu and his party.

The word *Sachiva* may have a derivative meaning of companionship or friendship, for the word comes from *Sachā*, meaning *saha*, a word common in the Vedas. So the word *Amātya* also comes from *Amāsaha*. But the radical meaning was long lost sight of. Kālidāsa, who flourished within a century after Subandhu, uses the word *Sachiva* always in the sense of ministers.

*Tena dhūr-jagato gurvī sachiveshu nichikshipe.*<sup>1</sup>  
*Grihīni sachivāḥ sakhī mithah, etc.*

Mr. Pāṭhak translates *dishtyā kṛitirthaśrama* as deserving congratulation on the success of his efforts. If it were the phrase *dishtyā vardhase*, it would have meant congratulation; but simply *dishtyā* means "fortunately." He was successful in his endeavour, not in obtaining sovereignty, because, that is not the subject treated of here; but he was successful in giving encouragement to literary men, that is, in being *āśraya* to *kṛitadhiyaḥ* or men of talent.

Calcutta.

HARAPRASAD SHASTRI.

#### BOOK-NOTICE.

KĀVYAPRAKĀŚA WITH PRADĪPA AND UDDYOTA: edited by VASUDEVA SHASTRI ADHYANKAR. Ānandāśrama Sanskrit Series, Poona, No. 66.

SLOWLY and steadily has the Ānandāśrama Press been putting forth its work, at so much a day, and already our shelves are groaning with the weight of the volumes it has published. We have used the word *groaning* intentionally. The varieties of types in which the volumes are printed are often rather too big and make the volumes more bulky and heavy than they ought to be, and, therefore, less handy. The Shastri and the Pandit might perhaps be thereby enabled to spare the use of spectacles for some time longer than they would otherwise be, at least in reading these volumes. But their case is different. They have got only a few books to possess. Other scholars already feel the want of shelf-room for the numerous books they are obliged to have in these days of multiplication of books.

The present volume is the latest in the Ānandāśrama Series. *Kāvya-prakāśa* is a classic of *Alamkāra* literature and there has been no end to the writing of commentaries on it. Yet only a few years ago there were no good editions of either the text or of good commentaries on it available in print. Maheshachandra's first edition, satisfactory as it was, was then out of print. Kamalākari, a not very satisfactory commentary, was available only in a lithographed edition. The only edition which students of the work could avail themselves of was the one with Maheshvara's commentary. But the commentary was far from satisfactory. Then followed Vāmanāchārya's edition, in which the text was, as in a *variorum* edition, smothered in the excerpts from various commentaries.

Perhaps the best commentary on the *Kāvya-prakāśa* is the *Pradīpa* with its two commentaries, the *Prabhā* of Vaidyanātha and the *Uddyota* of Nāgojibhaṭṭa. The Nirnayāśagar Press gave us some time ago an edition of the

*Pradīpa* with the *Prabhā*, but unfortunately without the *Vṛtti* or the explanatory prose portion of the text. Of Nāgojibhaṭṭa's commentary only the portions dealing with *Ullāsa* I, II, VII, and X were available in the editions of those *Ullāsa*s published by the late Prof. Chandorkar for the sake of the B. A. students of Bombay University. The present edition, therefore, of the *Kāvya-prakāśa* with the *Pradīpa* and the complete *Uddyota* is quite welcome. It would have been still more welcome had Mr. H. N. Apte, who has got the management of the Series in his hands, seen his way to include explanations of the instances cited in the text from the *Uddikarānashandrikā* of Vaidyanātha. Nāgojibhaṭṭa does give explanations, but not so fully.

In the publications issuing from the Ānandāśrama learned critical introductions by the editors, dealing with such matters as the date and position of a book and its author in the literature to which they relate, are not to be looked for. But it is better to have no such introduction than to have an unscholarly or uncritical one. The present editor does not seem to be aware even of the fact that the *Kāvya-prakāśa* was left incomplete towards the end by Mammaṭa and was completed by Rājānaka Allāṭa. But a correct text, correctly printed, of a work not already printed at all or printed incorrectly, is what we have a right to expect from the Press; and we have certainly got that in the volume before us, and that in itself is a great deal. For the sake of correctness of spelling, however, we would have wished that the word "*Uddyota*" had not been printed as "*Udyota*," as it has been in so many places. (Of Roth Rechtschreibang in Veda, pp. 101-2, Z.D.M.G. XLVIII.) The list of Errata (*suchana*) too is not as complete as it should have been.

SHERIDHAR R. BHANDARKAR.

Bombay.

## SOME UNPUBLISHED INSCRIPTIONS.

BY D. E. BHANDARKAR, M.A.; POONA.

(Continued from Vol. XL, p. 176.)

## 3.—Hānsi Stone Inscription of Prithvirāja [Vikrama]—Sāṃvat 1224.

A translation, without a transcript, of this inscription by Captain E. Fell has been published in *Asiatic Researches*, Vol. XV, pp. 443-6, and a summary of it with full and elaborate remarks thereon by Lieutenant-Colonel Tod in the *Transactions, Royal As. Soc.*, Vol. I, p. 154. But none of these attempts has proved successful, and a correct and accurate account together with a transcript of it is still a desideratum. No excuse is, therefore, needed to publish this record.

The inscription was originally found at Hānsi in the Panjāb, but regarding its exact original find-spot there, Tod says as follows: "The inscription, which I obtained through the kindness of my friend Colonel Skinner, had been saved from the general wreck of these halls, by the materials being taken to erect a small Musleman place of worship; and this slab was built into the wall in a reversed position. It was afterwards presented to Marquis Hastings; but as it reached this nobleman at a very busy period of his career in 1818, I know not what became of it."<sup>1</sup> The inscription stone, strange to say, is now lying in the Royal Scottish Museum at Edinburgh. Two excellent photographs of it had been sent four years ago by a person connected with this Museum to a Parsi gentleman in Poona, called Mr. Frenchman, who made them over to me. And it is from these photographs that I edit the inscription.

The inscription contains 22 lines of writing. The characters are Nāgarī. Attention may be drawn to the sign for *ṛi* occurring in °ṛiksha-yūtha-patīthih, line 12. The language is Sanskrit; and the inscription is partly in prose and partly in verse. The verses are numbered, but very great carelessness is shown in this respect. It is full of solecisms. We thus have *raṅgāni* instead of *raṅgān* in line 2, *vijaya-vara-kareḥ* instead of *vijaya-vara-kariṇaḥ* in line 8, and so on. In respect of orthography, the only points that call for notice are: (1) the use of *ṛ* for *ṛ* and (2) the doubling of a consonant in conjunction with a preceding *r*. With regard to lexicography we have only to note the *deśī* word *gaḍha* employed in line 11.

The record opens with an obeisance to some goddess whose name is unspecified. This shows that the inscription slab was originally in the temple of a goddess. Then follows a verse which invokes the blessings of the god Murāri. Verse 2 informs us that there was a king of the Chāhamāna lineage called Prithvirāja and his maternal uncle was one Kilhaṇa, who, according to the next verse, belonged to the Gūhilauta dynasty. The verse following tells us that thinking of Hammīra who had become the cause of anxiety to the world, the king put Kilhaṇa in charge of the fort of Āsikā, doubtless Hānsi. From verse 5 we learn that Kilhaṇa erected a *pratolī*, i.e., a *pol*, or gateway which with its flags set Hammīra as it were at defiance. And near the gateway were constructed two *koshṭhaka*s or granaries (verse 6). Then we have a prose line (lines 9-10) speaking of a letter sent to him by Vibhīshaṇa. Verse 7 with which the letter begins, says: "the lord of demons (Vibhīshaṇa) who has obtained a boon from Rāma, the crest-jewel of the lineage of Raghu, respectfully speaks thus to Kilhaṇa staying in the fort (gaḍha) of Āsī." The next verse says: "In the work of building the bridge we both assisted the leaders of the monkeys and bears. And you yourself (Kilhaṇa) have written saying that to you the lord of Pañchapura, a string of pearls and this city had been given by the Omnipresent (Rāma)." In the verse following Prithvirāja is compared to Rāma and Kilhaṇa to Hanūmān. In verse 10 Vibhīshaṇa bestows nothing but conventional praise on Kilhaṇa. Verse

<sup>1</sup> *Transactions, Roy. As. Soc.*, Vol. I, p. 135.

11 refers to his having burnt Pañchapura, and captured but not killed its lord. Verse 12 again is simply eulogistic, but, in the verse following with which the letter ends, Vibhishana requests Kilhana to accept the string of pearls or even Lañkā but promise safety to him. Then again follows a prose line (lines 19-20) which by the way informs us that this string of pearls was presented by the ocean to Rāmabhadra when he was intent upon constructing the bridge. Verses 14-15 state that there was one Valha who belonged to the Doḍa race and who was a subordinate of Kilhana and that his son was Lakshmana under whose auspices the *prāśasti* was composed. This is followed by the date which is Thursday the 7th of the bright half of Māgha of the (Vikrama) year 1224.

It will be seen from the above account that this inscription is a *prāśasti* or panegyric, and its object is to describe Kilhana's conquest of Pañchapura and its chief. Kilhana was a maternal uncle and feudatory of the Chāhamāna sovereign Prithvirāja. This Prithvirāja is not the celebrated Prithvirāja who fought with and was captured by Shihābu-d-Dīn Ghūr in A.D. 1192, as Tod supposes. Because, for this Prithvirāja we have dates ranging only from A.D. 1182-92, whereas the date of our inscription is v.E. 1224 = A.D. 1167. Prithvirāja of this record must therefore be the same as the Prithvirāja who preceded Someśvara. Kilhana, we are expressly told, was put in charge of the fort of Āsī or Āsikā, i.e., Hānsī, to check the progress of Hammīra, i.e., of course the Muhammadan emperors. There can be no doubt that the Muhammadans were at this time attempting to pour into India. This is also clear from the Delhi-Siwālik pillar inscription of v.E. 1220 = A.D. 1164 wherein the Chāhamāna Visaladeva is represented to have exterminated the Mlechchhas and made Āryāvarta what its name signifies, i.e., an abode of the Āryans.<sup>2</sup> It was, therefore, urgently necessary to put a stop to this by appointing a brave and clever personage to the charge of the Hānsī fort, especially as it was on the route to India. Tod says: "Asigarh or Asilurg is celebrated as the scene of contest between the Hindus and early Muhammedans. It was by this route, that most of Shahābuddin's attempts were made to wrest the throne of Hind from Prithvirāja; and often did the warriors of the mountains of Cābul find their graves before Āsī. Even now it presents the appearance of a great sepulchre all around but especially to the west. The route was by Pāchpattan, the town of purity, on the Sutlej, to Bhatner and Fateh-ābād, to Āsī and Delhi."<sup>3</sup> From these words of Tod's the importance of fortifying and maintaining the fort of Hānsī towards the close of the Chāhamāna supremacy is quite clear; and what is equally clear is the necessity of keeping a strong hold on Pāchpattana on the Sutlej mentioned by Tod, which can be no other than Pañchapura of our inscription. Probably the chief of Pañchapura about this time did not owe fealty to the Chāhamāna dynasty, and it was, therefore, absolutely indispensable to put him down and take possession of his city. This explains why the capture of Pañchapura and its chief is considered so important in the inscription.

The *prāśasti* was composed by one Lakshmana, who was, we are told, a Doḍa by race. The Doḍas have been given a place by Tod in his list of thirty-six royal races of Rājasthān,<sup>4</sup> but he tells nothing about them. I believe they are the same as the Doḍs or Doḍias, a clan of the Paramāras. The province in Rājputānā now called Hādōṭī was originally held by them and was wrested from them by the Khichīs of Gagrōṇā, who in their turn had to give it up to the Hādās after whom the province was so called. In the time of Mahmud Ghazni, Merat, Bulandshahr, etc., were held by the Doḍs, of whom Haradatta was the most pre-eminent. Doḍs are now found as Jāgirdārs near Lāvā in Tonk.

<sup>2</sup> Above, Vol. XIX, p. 218.

<sup>3</sup> Transactions, Roy. As. Soc., Vol. I, p. 135.

<sup>4</sup> Annals and Antiquities of Rājasthān, Vol. I, p. 108 (S. K. Lahiri & Co's edition.).

Text.<sup>5</sup>

- 1 ओं० ॥ देव्यै नमः ॥ वक्त्रं साक्षाद्वितीयो हिमगुरिति भुजं पारिजातस्य वल्ली काप्यन्यस्येति तुंगं स्त-  
 2 नतदमपरेभस्य कुंभस्थलीति । ७मंयक्षुधार्णवाणः प्रकटितपिहितश्रीणि पर्यायवृत्त्या लक्ष्म्या रंगानि तर्करनुप-  
 3 धि वि[मृ]शन्पानु शुष्मान्मुरारिः ॥ १ ॥ चाहमानान्वये जातः पृथ्वीराजो महीपतिः । तन्मानुषाभवक्ताता  
 कि[ल्ह]णः कीर्तिवर्द्ध (1)-  
 4 नः ॥ २ ॥ गृहिलौतान्वयव्योममंडनैकशरच्छशी । गांभीर्योदार्यसौन्दर्यगुणरत्न[महो]दधिः ॥ ३ ॥ मत्वा हस्मी-  
 रवीरं निखिलव (1)-  
 5 सुमतीशल्यभूतं प्रभूतं योग्योसौ वीरगोष्ठीनिपु[णत]रमतिः शत्रुलक्ष्मीभुजंगः । प्रासप्राजन्यचूडामणिकिरण-  
 गणासंजनित्तुतपाशो  
 6 भूपस्तस्मे प्रहृष्टो ७विशदगुणनिधेरासिकावुर्गमुप ॥ ४ ॥ तस्मिन्नुत्तमं स्वबुद्ध्या<sup>७</sup> निखिलरिपुचमुर्ध्वि विन्यस्त  
 पावं र[म्यप्रो]त्तुंगशुगव्य[ति]कर-  
 7 वशतो भ्रममागोष्णरश्मेः<sup>१०</sup> । [रेरे] हस्मीर वीर क स तव महिमा निर्दिशंती ध्वजाग्रैर्दिव्याकारप्रतोली हृदयमि-  
 भुवो निर्मिता किल्हणेन ॥ ५ ॥ (1)  
 8 आस्तां तावत्प्रतोली तदुपविश्विधं कौष्ठकद्वन्द्वमेतत्पौर्वालयनयुग्मं विजय[वर]करेः<sup>११</sup> शत्रुलक्ष्म्याश्च सद्य ।  
 मन्येस्यैवार्थिसार्थप्रकट-  
 9 छुरतरोः किल्हणस्य प्रकाशं मूर्त्तस्तुत्यक्त्यको जगति [विजयते] विक्र[मै]को न योग्यः<sup>१२</sup> ॥ ६ ॥ ॥  
 किंच किमुच्यते तस्य प्रताप-  
 10 माहात्म्यं यत्कृते निशाचरचक्रवर्तिना विभीषणेनाप्येष प्रहितो लेखः ॥ तद्यथा ॥ लंकाया रघुवंशमौ-  
 क्तिकमणे (1)  
 11 रामस्य पाशंभुज[ध्या]नालब्धवरो<sup>१३</sup> निशाचरपतिः सप्रभयः सादरं । दिव्यासीगड[व]र्त्तिनं दृढभुजं चंडप्रता-  
 पोद्धतन्सत्कीर्त्या<sup>१४</sup> (1)  
 12 धवलीकृतत्रिभुवनं श्रीकिल्हणं भाषते ॥ ७ ॥ कार्यं सेतुनिबंधने<sup>१५</sup> र[पुप]ते रात्रिविवं संयतैः सार्द्धं वानर-  
 ऋक्ष[यूथ]पतिभिः  
 13 साहाय्यमावां स्थितौ । तस्मात्पंचपुरा धि[पा]य विभुता दत्ता कि[ले]कावलिर्मह्यं सापि पुरी त्वया तु लिखितं  
 [प]वं स्वहस्तांकितम् ॥ [८\*]  
 14 पृथ्वीराजो महाराजो रामोसौ संशयं विना । हनुमान्निश्चितं वीर भवानुतविक्रमः ॥ [९\*] ॥ गृहिलौतान्वये  
 जातस्तेन लूतं तवेदृशं । (1)  
 15 कलिः कालो न कोप्यस्ति सत्यं धर्मपरायणः ॥ (१०) ॥ कथमन्यथा ॥ दग्धं पंचपुरं हताः<sup>१६</sup> प्रति[भ]डा  
<sup>१७</sup>वस्तुस्तदीशस्त्वया कंठे वीर निवेदय वा<sup>१८</sup>-  
 16 इ[युग]लं सन्नद्धवाजिस्थितः । एतत्सर्वमसांप्रतं तव पुनः सच्छौर्यविद्यानिधे संवद्धोर्ध्वविषद्भूमोपि महतां  
 ७नुं न संयुज्यते ॥ १० (११)  
 17 उल्कातप्रतिरोपणं [कृतव]ता मालिन्यमुन्मार्जितं सत्यं क्षत्रियपुंगवेन भवता कुंदावशात् यशः । प्राप्तं यावदयं  
 नभस्तलमलं प्रयो-(1)  
 18 तने भास्करो यावद्वावभिदस्तथेयमवनिवारां निधिर्वर्त्तते ॥ ११ (१२) ॥ पुनः पुनः किमु [स्वे] स्वे वचस्तथ्यं  
 शृणुष्व मे । स्वीकृत्तव्याथवा लंका  
 19 देयं पञ्चमथाभयम् ॥ [१३\*] इयं चैकावली रत्नाकरेण सेतुबंधोद्यताय<sup>१९</sup> रामभद्राय स्वगांभीर्यगुणं परिरक्षता  
 उपायनीकृत्य दौ (1)  
 20 कितासीत् ॥ ॥ अपि च डोडान्वये समभवात्किल बल्हनामा<sup>२०</sup> सत्त्वैकभूर्निखिलशत्रुचमूनिहंता । श्री किल्ह-  
 णस्य पदपंकजचंचरीक-(1)  
 21 स्तस्याङ्गभूरुपमो भुवि लक्ष्मणाख्यः ॥ १ (१४) ॥ सोत्र प्रशस्तिनिर्माणे भक्त्याध्यक्षपदे स्थितः [1] सर्व्वश  
 स्वामिचित्तज्ञो लक्ष्मणः सत्त्व लक्ष्मणः<sup>२१</sup> ॥ [१५\*] E  
 22 संमत् (1) १२२४ माघ शुक्ल सप्तम्यां गुरौ (1) निःपन्नेयम् ॥

<sup>5</sup> From a photograph.<sup>6</sup> Expressed by a symbol.<sup>7</sup> Read °भुब्धा°.<sup>8</sup> This ought to be विशदगुणनिधये, but will not suit the metre.<sup>9</sup> Read स्वबुद्ध्या.<sup>10</sup> Read रश्मेः.<sup>11</sup> This ought to be विजयवरकरिणः, but will not suit the metre.<sup>12</sup> The meaning of this line is not clear to me.<sup>13</sup> Read पाशंभुज° and °लब्ध°<sup>14</sup> Read °प्रतापोद्धतं सत्कीर्त्या°.<sup>15</sup> Read °निबंधने°.<sup>16</sup> Read प्रतिभदाः.<sup>17</sup> Read वस्तु°.<sup>18</sup> Read बाहू°.<sup>19</sup> Read °बंधो°.<sup>20</sup> Read °सत्त्वैक°.<sup>21</sup> Read सर्व्वलक्ष्मा; but this will not suit the metre.

#### 4.—Anāvāḍā stone inscription of Śāraṅgadeva [Vikrama]—Samvat 1348.

This inscription was found early in 1904 when some excavations were being carried on by the Irrigation Department of the Baroda State at Anāvāḍā, the old Anāhilapātaka, nearly three miles from Pāṭaṇ in the Kaḍī division. It is now deposited, I am told, in the *kacheri* of the Vahivāḍdār.

The record consists of twenty-four lines covering a space of 1' 4 $\frac{1}{2}$ " broad by 1' 5 $\frac{1}{4}$ " high. The initial letters of the first seven lines have peeled off, but in all other respects the stone is very well preserved. The characters are Nāgarī. The language is Sanskrit, and excepting the verse at the commencement the whole of the record is in prose. As regards orthography it is sufficient to note (1) that a consonant following *r* is doubled and (2) that the sign for *v* is employed for *b* only once in °m=utvibhrate in line 1. In respect of lexicography may be noticed the words: (1) *prekshaṇī(ṇa)ka* and (2) *sthitaka* both occurring in line 7, and (3) *vyakti* in lines 9 and 21. The first means "theatricals," the second "a grant in perpetuity," and the third "specification of details." In lines 7, 9, and 10 occurs the word *palamāna*, the meaning of which is uncertain. It occurs in other inscriptions also, e. g., in a Chaulukya copper-plate grant of v. s. 1280 (above, Vol. VI, p. 197, Plate II, line 3), where it appears to be equivalent to *pūrva-pradatta* of the other grants of the same dynasty. Is *palamāna*, therefore, a mistake for *pālyamāna*?

The inscription opens with the well-known stanza with which Jayadeva's *Gita-Govinda* commences. Then follows the date, which is Sunday the 13th of the bright half of Āshāḍha in the [Vikrama] year 1348. At that time Mahārājādhirāja Śāraṅgadeva was reigning at Anāhilapātaka; his Mahāsāndhivigrahika Mahāmātya Madhusūdana was doing all the business of the seal, relating to the drawing of documents, etc., and the Panch (*Pañchakula*) consisted of Mahānta Pethaḍa, and others, Pethaḍa being appointed by the king as keeper of the seal at Pālhanapura (Pālanpur). The inscription then proceeds to record the gifts that were made on the aforesaid date as well as previously, for the worship, offering, and theatricals before the god Kṛishṇa. The previous grants are first specified. They are: (1) *drammas* 180 in perpetuity by Karaṇa, (2) *drammas* 72 from the customs-house in perpetuity, (3) *drammas* 72, (4) *drammas* 36, and (5) *drammas* 48, four being for each *amāvāsya* day by Seṭh Devala, accruing from his Sikiri (?). The new gifts were made by the five-fold people of the town (*pañchamukha-nagara*) consisting of (1) the Panch, (2) the Brāhmaṇas who are called Purohitas here, (3) the Mahājanas, of whom some were *Sādhu* (Sāhukār), some *Śreshṭhī* (Seṭh), Thakkura, Sonī (goldsmiths), Kānisāras (braziers), and so forth, (4) Vanijyārakas (Vanjārās), and (5) Nau-vittakas (ship-owners). The new grants were: (1) half a *dramma* paid by the seller on one *dhadd* of madder (*mānjīśhṭhā*), (2) one *dramma* paid both by the seller and buyer on one *dhadd* of *solonum Melongena* (*Hingudi*), (3) some portion from each cart filled with grain, the nature of which is not clear, and (4) one *palī* from a *ghadd* or jar of *ghī* by the seller.

It has been stated above that our inscription commences with the initial benedictory stanza of the well-known *Gita-Govinda*. The *Gita-Govinda*, we know, was composed by Jayadeva, who is supposed to have flourished in the last quarter of the 12th century and lived during the reign of Lakshmaṇasena.<sup>22</sup> And the fact that the stanza is quoted as the invocatory verse in our inscription shows that "the work had already within a century become quasi-sacred." Again, it appears from our inscription that there was a temple of Kṛishṇa existing in Anāvāḍā long before the time of king Śāraṅgadeva to whose reign it refers itself and who no doubt belonged to the Vāghelā dynasty. This is worthy of note, as we have not yet found any ancient temple dedicated to Kṛishṇa and hardly any reference given to such a one in old inscriptions. The only reference I know of is furnished by a Harsaudā stone inscription of Devapāla of Dhārā dated v. s. 1275, which speaks of an image of Kṛishṇa being put up by one Kesava near a temple of Sambha.<sup>23</sup>

<sup>22</sup> *Journal and Proceedings of the As. Soc. Beng*, Vol. II, No. 5 (May, 1903), pp. 187-9.

<sup>23</sup> Above, Vol XX, p. 312, l. 14.

Text.<sup>24</sup>

- 1 ॥ वेदानुद्धरते जगति वहते भूगोलमुद्धरते<sup>25</sup> दैत्यान् दारयते बलिं छलयते क्षत्रक्षयं कुर्वन्-  
 2 (ते) [ १\* ] [ से ] तुं बंधयते हलिं<sup>26</sup> कलयते कारुण्यमातन्वते म्लेछान्<sup>27</sup> मूर्च्छयते वशाकृतिकृते कृष्णाव  
 3 (स्मै न) वः ॥ [ १\* ] संवत् १३४८ वर्षे आषाढ शुदि १३ रवावद्येह श्रीमदणहिलवाटकाधिष्ठितमहारा-  
 4 ( जाधि ) राज श्रीसारंगदेव कल्याणविजयिराज्ये तत्पादपद्योपजीविनि महासाधि० महामा-  
 5 ( स्य ) [ श्री ] मधुसूदने श्री श्री करणादि समस्त मुद्राव्यापारान् परिपंथयतीत्येवंकाले प्रवर्त्तमानेऽमु  
 6 ( नै ) [ व ] स्वाभिना पा[ ल्ह ] नपुरमुद्रायां नियुक्त मह० अपिथडप्रभृतिपंचकुलप्रतिपत्तौ<sup>28</sup> देव-  
 7 ( श्री ) [ कृ ] णपादानां [ पू ] जानैवेद्य प्रेक्षणीकनिमित्तं<sup>29</sup> अर्थे<sup>30</sup> पलमानस्थितकस्य<sup>31</sup> तथा संप्रति महं  
 8 [ श्री ] पिथडप्रभृति [ पं ] चकुलेन तथा पंचमुखसमस्तनगरेणच कृतन० देवदायस्यच शा-(॥)  
 9 सनपादिका यथा ॥ अमीकपलमानदेवदायस्य<sup>32</sup> व्यक्तिः ॥ वृ० कारण स्थितके द्र १८० तथा वृ(०)  
 10 मंडपिकायां स्थितके द्र ७२ तथा अ० देवलेन आत्मनः अर्थोऽर्थ<sup>33</sup> पलमानआत्मीय सीकिरि<sup>34</sup>-  
 11 सत्क श्रीकृष्णपा[ दानां ] दत्त द्र ७२ तथा<sup>35</sup> तस्य द्र ३६ तथा अमावास्या<sup>36</sup> २ स्थितके द्र ४ वर्षे प्रति जानं  
 12 द्र ४८ एवमेतत् पूर्वस्थितके ॥ सांप्रतं उपविष्टमहं अपिथडप्रभृतिपंचकुलेन तथा पुरो०ध-  
 13 र्णीधर । पुरो० सि[ र ] धर । पुरो० मोषादित्य । पुरो० हरिसम्म । सा० आभा । सा० हेमा । सा० महण-  
 14 सीह । ड० तेजा । सा० मयधर । अ० साडल । अ० देवल । सा० समरा । सा० धनपति । अ० आसधर  
 15 सा० गुणधर । सा० भडसीह । अ० नाग[ ड ] । अ० सामत । सा० झांझा । सा० वयजलदेव । सा० कूर-  
 16 पाल । सा० पदमसीह । अ० मदनसीह । अ० देवसीह भण शा० बेता । भण० गांधी । सा० जा[ ॥ ]-  
 17 ल्हण । अ० गुणराज । सा० केसव । सा० झांझा । अ० रतन । सा० जीकम । सोनी० अर्जुन । सा० चांग-  
 18 देव । सा० दामर । कंसा० जयता । पूगी० तेजा । सा० केसव । सा० मुरा । सा० कुंदा । सा० नागपाल-  
 19 प्रभृति समस्तमहाजन । तथा सम[ स्त ] वणिज्यारक । तथा समस्तनौवित्तकप्रभृति पंचमुखन-  
 20 गरेण निजपूर्वजानां श्रेयसे देवश्रीकृष्णपादानां पूनानैवेद्यप्रेक्षणीकनिमित्तं<sup>37</sup> कृतन०य-  
 21 देवदायस्य व्यक्तिः ॥ मांजिष्टा धडी १ द्र० ५० ॥ विक्रेतु कामो ददाति तथा हींगुदा १ द्र० ५१  
 22 दायकघाहकौ ददतः ॥ कणश[ क ] द १ पायली १ छादडा १ पायली पा० ।<sup>38</sup> पुततैलघडा १ प(॥)-  
 23 ली १ एतत् विक्रेता ददाति । एष समस्तदेवदायो आचंद्रार्कतारकं यावत् समस्तपंचमुखनग-  
 24 रेण दत्तव्यः पालवीयश्च ॥

## TRAVENTCORE ARCHÆOLOGICAL SERIES.

BY K. V. SUBRAHMANYA AIYER, B.A., OOTACAMUND.

In the native state of Travencore in the Malras Presidency, the Archæological Department has been in existence since the days of the late Professor Sundaram Pillai, who published some of the inscriptions of the Vēṇāḍ kings first in the *Malras Mail* and eventually in the pages of this journal. After his death, the Archæological Survey does not appear to have come to an end. From Mr. Nagamiah's *Manual of Travencore*, pp. 176-7, it is clear that all the inscriptions of the State, which are 450 in number, have been already examined in a rough way.

When Mr. Gopinatha Rao was appointed Superintendent of Archæology in the State a few years ago, it was thought he would direct his energies to the publication of accurate transcripts and translations of the inscriptions of the State which had all been tentatively examined before his appointment was contemplated. We shall now see how he has discharged the duties entrusted to him. Eleven numbers of the Travencore Archæological Series have already been issued and more are promised. So that, judging from the quantity of work turned out, his achievement is certainly commendable.

<sup>24</sup> From the original stone.<sup>25</sup> Read ०मुद्धरते.<sup>26</sup> Read हलिं.<sup>27</sup> Read म्लेछान्.<sup>28</sup> There is some space left between the letters प and त्तौ.<sup>29</sup> Read प्रेक्षणीक०.<sup>30</sup> Read अर्थे.<sup>31</sup> Read पाल्यमान०.<sup>32</sup> Read अमीकपालमान०.<sup>33</sup> Read पाल्यमान०.<sup>34</sup> सीकिरि is probably a mistake for सीरक.<sup>35</sup> Read तस्य०.<sup>36</sup> Read अमावास्यायां.<sup>37</sup> Read प्रेक्षणीक०.<sup>38</sup> बडा is probably a mistake for बडा र धडी.<sup>39</sup> Read घडा०.

Let us now examine the quality. In the first place as regards transliteration, an epigraphist is free to choose any system he likes, provided he uses it throughout. In this publication, proper care does not appear to have been taken to correct the diacritical and printer's mistakes. I have been able to notice a number of instances<sup>1</sup> where distinction has not been made between *t* and *ṭ*, *r* and *ṛ*; *ṇ*, *n*, *ṇ*, and *ṇ*. It may be thought that these are minor points which one need not trouble oneself about. The importance of a correct system of transliteration has been recognised by scholars, and it cannot be over-estimated. Epigraphical publications, to be of any real value, should, as far as possible, be free from errors of this kind. Else they mislead the readers instead of helping them.

A perusal of these publications will convince any one that their editor has criticised the views of others, very often without proper grounds. I propose to consider some of the arguments with which he assails the opinions of others.

On page 180, Mr. Gopinatha Rao writes, "Mr. Venkayya has separated the compound *tiruvayiruvāyṭṭikavudaiya pirāṭṭiyār*, found in several inscriptions which describe the mother of Uttamaśōḷadēva into *tiruvayiruvāyṭṭika* and *Uḍaiyapirāṭṭiyār*. By itself the first part means practically nothing and the second has introduced a fictitious queen in South Indian history. The mistake is perpetuated in his *Annual Report*, year after year, by his successor, Mr. Krishnaśāstri who also believes that the name of the mother of Uttamaśōḷa was Uḍaiyapirāṭṭiyār. Such an expression *vayiruvāyṭṭikavudaiya* occurs in many places in Tamil literature, as for example, Rama is called *Kouśa'aitaṇ maṇi-vayiruvāyṭṭavanē* by Kulaśēkhara-Perumāḷ in his *Perumāḷ Tirumōḷi*."<sup>2</sup>

The charge here made against Mr. Venkayya is certainly clear enough, and no one can mistake it. It is, that he has by an unwarranted separation of the words *tiruvayiruvāyṭṭikavudaiya pirāṭṭiyār* introduced into the history of the Chōḷas a fictitious queen. In so doing he did not even perceive that the first part had no sense whatsoever. I admit that the charge would be a grave one if it were true and Mr. Venkayya deserves to be taken to task for it. On the other hand, if it could be satisfactorily proved that the charge is a false one, I think it is the duty of Mr. Gopinatha Rao to acknowledge his blunder.

The passage referred to by Mr. Gopinatha Rao occurs in the inscriptions of the 11th century A.D., and it is impossible even for a beginner in South Indian Epigraphy to confound *ka* and *ta* in these records. The passage which actually occurs in the inscriptions examined by Mr. Venkayya is *Uttamaśōḷadēvarai-tiruvayiruvāyṭṭa Uḍaiyapirāṭṭiyār Sembiyan māḍēviyār*. Unfortunately for Mr. Gopinatha Rao, the records that mention the mother of Uttamaśōḷadēva are not few. All these numerous records, without even a single exception, read as stated by me just now; and its meaning has been taken by Mr. Venkayya to be "Uḍaiyapirāṭṭiyār Sembiyan māḍēviyār, the mother of Uttamaśōḷadēva." To be more literal, it only means "Uḍaiyapirāṭṭiyār Sembiyanmāḍēviyār who had obtained in her blessed womb Uttamaśōḷadēva." It is this reading and this translation that are being "perpetuated" by Mr. Krishnaśāstri in his *Annual Reports*. I doubt if any one would say that a meaning other than what Mr. Venkayya has given to the passage is possible.

If we separate the phrase as suggested by Mr. Gopinatha Rao into *tiruvayiruvāyṭṭikavudaiya* and *pirāṭṭiyār*, the first part must necessarily go with *Uttamaśōḷadēvarai* which precedes it and the second with what follows. The meaning would then be "Pirāṭṭiyār Sembiyanmāḍēviyār who would have to obtain in her blessed womb Uttamaśōḷadēva," a statement of what is to happen and not what has already occurred.

<sup>1</sup> A few of the mistakes in diacritical marks and types are pointed out here. The *n* occurring in *Pavittirāmānikka* (p. 162), *Ranakirtti* (p. 159), *Tannir paṇḍal* (p. 168), ought to be *ṇ* and the *n* in *Parāṇku* (p. 153), and *maṇḍala* (pp. 169-170) ought to be *ṇ*. The *t* of *Jatila* (p. 155) *pirāṭṭiyār* (p. 162) should be *ṭ*. The lengths of vowels in *Ānaimalai* (p. 153), *Vijayābhishēka* (p. 157), and in several other words in pp. 162, 164 and 167 are not properly indicated; *tiṅgaḷāsu* in p. 167 must be *tiṅgaḷ kāsū*.

<sup>2</sup> The words in italics are transliterations of passages given by Mr. Gopinatha Rao in Tamil.



In pp. 168-69 of his *Travencore Archaeological Series*, Mr. Gopinatha Rao publishes, with a short introduction, a fragmentary inscription from Kanyākumari, with text and translation. Here the king's name has been read as Rājākēsarivarman Rājarājadēva, and this king has been identified with Rājarāja II. The date assigned for the record is A.D. 1167.

The preserved portion of the inscription commences with the words *perumbugaṭ = Kōvirdjākēsarivarman, etc.*, which is invariably how the historical introduction of Rājādhirāja I beginning with *Tiṅgaḷōrtara* ends. The geographical terms occurring in the record also furnish some internal evidence as to its date. The high regnal year must also have been utilised in arriving at the date of the king. The fact that the watershed erected during the king's reign was called after Jayaṅgaṇḍa-Chōḷa is another point which an epigraphist would not omit to consider. It may be said here that the surname Jayaṅgaṇḍa-Chōḷa was first borne by Rājarāja I and after him by Rājādhirāja I. Besides, there is a considerable difference between the characters of the time of Rājādhirāja I and those of Rājarāja II. All these must have been taken into account in fixing the approximate date of the king. But we have direct evidence to show that the record does not belong to Rājarāja II but only to Rājādhirāja I. The very same inscription was copied in 1896 by Dr. Hultzsch, the Madras Government Epigraphist and in the list for that year the king's name is correctly given as Rājākēsarivarman Rājādhirāja with *ādhi* in brackets which goes to show that the syllables *ādhi* are mutilated. Having suspected that the king's name had been misread, I solicited the permission of the Assistant Archaeological Superintendent, Southern Circle, to have a look at the impression of this inscription. On comparing the published transcript with Dr. Hultzsch's impression, I found that they are both identical, as the text of Mr. Gopinatha Rao from the west wall of the temple is identical with Dr. Hultzsch's No. 96 of 1896 which is also on the same wall. The only difference is that the words *ninra ellai=kkal[lu]kku=kkilukku=p* are omitted in Mr. Gopinatha Rao's text out of carelessness or oversight<sup>3</sup>. It must be said that the passage is incomplete without these words and that the words *pannirukōl nīṭṭum* have no connection whatsoever with the western boundary with which they are forced to go in the translation.

When Mr. Gopinatha Rao identified the king with Rājarāja II, it must have struck him that the latter was a Parakēsarivarman and not Rājākēsarivarman as given in the record under notice. The difference surely called for some remark which we do not find in his introduction. Lastly, assuming that the record is one of Rājarāja II, he assigned A.D. 1167 for it. Now this yields A.D. 1136 for the accession of Rājarāja II. It may be pointed out that this date is again ten years earlier than the actual date of his coronation.

No. VII of the *Travencore Archaeological Series* is, according to the editor, one intended to supply the want of Vaṭṭeluttu inscriptions with plates. Here, he has, by the mere identity of the name Māraṇḍaiyaṇ occurring in the four records, *viz.*, the Āṇaimalai inscription of A. D. 769-70 the Madras Museum plates of Jaṭṭavarman and the Tirupparaṅḡam and Trevandrum Museum epigraphs, arrived at the conclusion that all these must be referred to one and the same king. On page 155, he says that if the table given above, *i e.*, that furnished by the Siṅṅamaṇūr plates is examined closely, it becomes *apparent* that the Pāṇḍyas alternately bore the names Māravarman and Jaṭṭavarman (Saḍaiyaṇ), just in the same way the Chōḷa kings called themselves Rājākēsari and Parakēsari. In my opinion, the available facts do not warrant such a surmise. It is a well-known custom in Hindu families, observable even at the present day, that the eldest son takes the name of the grandfather. But if a king had two or more sons who ruled one after the other, it seems unlikely that the names Saḍaiyaṇ and Māraṇ could have been borne alternately. In the very list referred to by the editor, we find that No. 6, Māravarman Srivallabha had two sons: No. 7 Varaguṇa and No. 8 Parāntaka II. These reigned one after another. According to Mr. Gopinatha Rao, No. 7, the immediate successor of No. 6, should have been a Saḍaiyaṇ and his younger brother No. 8 Parāntaka II, a Māravarman and the latter's son No. 9 Rājasimha, a Saḍaiyaṇ. But the plates report that No. 8 was a Saḍaiyaṇ and No. 9 a Māravarman and this completely upsets the

<sup>3</sup> Other minor differences are that while all the *r*'s in *Rājākēsarivarmarāṇa* and *Rājarājadēva* occurring in line 1 and the *i*'s in *ṭṭavarmanuḍaiyār* (lines 1 and 6) are in Grantha in Dr. Hultzsch's impression, these are represented in Tamil in Mr. Gopinatha Rao's transcript. A *k* is also omitted at the beginning of line 5.

theory advanced by the editor. The only way now to get out of the difficulty is to suppose that all the sons of a *Māra-varman* called themselves *Sādaiyan*. But this, it must be observed, is contrary to Indian custom. At any rate, the instance pointed out clearly shows that we are not warranted to postulate that every alternate *Pāṇḍya* sovereign had the same title.

There could be no difference of opinion on one point, and this is that there were more kings than one of the name *Māraṇḍaiyan* and *Sādaiyamāraṇ* in the *Pāṇḍya* genealogy. I may also say that this is admitted by Mr. Gopinatha Rao when he attempts to account for the fact in his theory. The identity of *Māraṇḍaiyan* of any particular record with any king in the *Pāṇḍya* pedigree should therefore be based on either internal evidence or by the mention of known events in the records. I take it that this is exactly what prevented Mr. Venkayya from identifying the *Māraṇḍaiyan* of the *Tirupparaṅḡṇam* record with *Jaṭilavarman* of the *Madras Museum* plates. I perceive no ambiguity in his language when he states that the identification of *Māraṇḍaiyan* must be based upon better evidence than the mere identity of the second portion of the two names, though Mr. Gopinatha Rao confesses that he does not quite grasp the reason set forth in this. Now, with reference to the *Tirupparaṅḡṇam* inscription, even admitting that the name *Māraṇḍaiyan* (which is only a title or surname if it is similar to *Rājakēsari* or *Parakēsari*) was the proper name of the king, yet because it was the proper name shared by several kings of the *Pāṇḍya* genealogy, the name alone does not in the least help us to identify him with a particular *Māraṇḍaiyan* in the list, unless there be some other evidence to support the identification. It may be that Mr. Gopinatha Rao has "no difficulty whatsoever in accepting the identity of the king mentioned in all the three inscriptions, the *Madras Museum* plates, the *Tirupparaṅḡṇam* and the *Trevandrum Museum* stone inscriptions with the king of the same name found in the *Āṇaimalai* record," for the reason that "the latter half of the name *Māraṇḍaiyan* is the proper name of the king in all these." When the inscription itself is not dated in any known era and does not give sufficient clue to the identification of the king mentioned in it with any in the list of *Pāṇḍya* sovereigns belonging to the same period and having the same name, the identification must be made by excluding all the other possibilities; else the identification is not worth the name. I do not find how Mr. Gopinatha Rao has excluded other kings bearing the same name from being identical with the *Māraṇḍaiyan* of the *Tirupparaṅḡṇam* record.

It is worth while to go into the grounds which, as he says, enabled him to satisfactorily refer all these inscriptions to one sovereign. They are (1) palæography and (2) the name *Māraṇḍaiyan*.

The second having been disposed of, it only remains to see the validity of the first. If a number of inscriptions in *Vatṭeluttu* characters of unquestionable date referring to this period had been obtained and their palæography studied, we would be at liberty to adduce that as a ground for placing a record in a certain period. Palæography by itself can only indicate the approximate period and not the exact time. So far as I am aware, except the four records under reference, none belonging to any king earlier than the time of the *Chōḷa Rājārāja I* have been printed excluding the *Ambasamudram* inscription of *Varaṅga-Mahārāja*. Such being the case, there is not much force in the argument that palæographical indications show that a *Vatṭeluttu* inscription belongs to A. D. 770 or thereabout. If at least we are assured that *Vatṭeluttu* palæography was different 25 years before and 25 years after A. D. 770, the reason may carry some weight. As we have already seen that Mr. Gopinatha Rao's knowledge of the palæography of Tamil inscription has not prevented him from mistaking an inscription of *Rājādhirāja I* for one of *Rājārāja II* in spite of other conclusive evidence to the contrary, we naturally lose faith in his palæographical comparison of the fewer and more complicated *Vatṭeluttu* inscriptions. Besides, the letters of the *Āṇaimalai* record assume a slanting position, while those of the *Trevandrum* inscription are straight. The latter present points of resemblance to the *Varaṅga-Mahārāja* record of *Ambasamudram*. These three are available for comparison, as they are printed with plates.

The way in which Mr. Gopinatha Rao creates a queen for his Mārañjaḍaiyaṇ seems to be very queer. I use the word "creates" because the record itself does not warrant his conclusion. His whole argument hangs on what he believes to be the use of the honorific plural form of the third personal pronoun *avaṅku* in the Tirupparaṅgunṇam inscription. His argument may be stated thus:—

Sāttan Gaṇapati, the minister of the king, is referred to in this inscription in the third person singular. A certain Nakkaṇ Korri is mentioned as the wife of a person whom the record introduces with the "honorific plural" *avaraku*. She cannot, therefore, be the wife of Sāttan Gaṇapati, who is always referred to in the record by the third person singular. The only other possibility is that she must be the queen of Mārañjaḍaiyaṇ, and for him the "honorific plural" is appropriate.

It is easy to prove that Nakkaṇ Korri is the wife of Sāttan Gaṇapati and not the queen of Mārañjaḍaiyaṇ. Her elevation to the rank of a Pāṇḍya queen is due to Mr. Gopinatha Rao's misconception that *avaraku* is the honorific plural of the third personal pronoun. I have only to show him that the word *avaraku* is the mere third personal pronoun singular. It is made up of *avan*.

Third personal pronoun singular + Dative sign *ku*.

Rules of grammar require that when these two combine without the intervention of what are called *śāriyai*, the compound assumes the form *avaraku*, the consonant *ṇ* changing into *r*.

Similar instances are:—

*eṇ + ku = erku* (first person singular).

*niṇ + ku = niṅku* (second persons).

The dative case of nouns is also formed similarly, e. g.:—

*vaḍugaṇ + ku = vaḍugaṅku*.

*pāṇaṇ + ku = pāṇaṅku*.

*nakkaṇ + ku = nakkaṅku*.

If the *śāriyai* intervenes, the form becomes quite ordinary, as:—

*avan + ku = avan + u + ku = avaṇukku*.

*vaḍugaṇ + ku = vaḍugaṇ + u + ku = vaḍugaṇukku*.

The honorific plural is formed as follows:—

*avar + ku = avarkku* (without the intervention of *śāriyai*).

*avar + ku = avarukku* (with *śāriyai*).

*vaḍugar + ku = vaḍugarukku* (without *śāriyai*) = *vaḍugarukku* (with *śāriyai*);

similarly, for *pāṇaṇ* or *pāṇar*, *śāttan* or *śāttar*, *nakkaṇ* or *nokkaṇ* or *nakkaṇār*.

It must only be pointed out that the spelling of the dative of the honorific plural of the third personal pronoun is *avarkku* with single *r* and double *k* and that the spelling of the third personal pronoun, singular, dative is *avaraku* with *r* and single *k*.

The inscription has the form *avaraku* with *r* and single *k* and as such it is only the dative of the third personal pronoun, singular *avan*. There is absolutely no difference between the two singular dative forms *avarkku* and *avaṇukku*. And as Mr. Gopinatha Rao seems to concede that if the third person singular is used, Nakkaṇ Korri would be the wife of Sāttan Gaṇapati, I think I have satisfactorily shown that she is not the queen of Mārañjaḍaiyaṇ. That this mistake should have been committed after the inscription has been correctly read and translated previously, perhaps shows that the editor takes a peculiar pleasure in differing from others. One other point that could have been considered is that if Nakkaṇ Korri were the Pāṇḍya queen, she would have been termed Pāṇḍyanāḍēviyār, Nambirāṭṭiyār or Dēviyār Nakkaṇ Korriyār as is quite common in inscriptions.

## THE VEDIC CALENDAR.

BY B. SHAMASASTRY, B.A., M.R.A.S., M.R.S.A., MYSORE.

## The Intercalary Month.

THE term "Vedic Calendar" may appear at the outset to be an anachronism, for the reason that there are no clear references to any kind of calendar in the Vedas proper. Even in the Brāhmaṇas, references to a calendar are so vague that it is hardly possible to form a clear conception of the precise nature of the calendar that was in use. But coming to the Sūtras, especially those of the Sāmavêda, we find precise data to determine the various systems of calendar in observance during the Sūtra period. One might, therefore, be led to think that the term "Sūtraic Calendar" would be preferable to that of "Vedic Calendar." But it should be borne in mind that the various systems of calendar described in the Sūtras are not the result of an observation of the heavens in a day, but are the outcome of the experience gained and adjustments made by many successive calculators of time. Nor are allusions to a calendar altogether wanting even in the Vedas. The description of the New Year's Day as occurring on the Ēkāśṭaka day, i. e., the eighth day of the dark half of the month of Māgha (corresponding to December-January) in the times with which we are dealing, as well as the distinct references to a thirteenth month which must necessarily have been an additional month intercalated for the purpose of keeping the beginning of the year more or less close to its natural time, go a long way to prove that the Vedic poets kept a systematised calendar based upon scientific principles. The beginning of the year on the Ēkāśṭaka day is thus described in the Atharvavêda, III 10 :—

"(1) She first shone out; she became a milch-cow at Yama's; let her, rich in milk, yield (*duh*) to us each further summer!

"(2) The night which the gods rejoice to meet as a milch cow coming unite them, which is the spouse (*patni*) of the year, let her be very auspicious to us!

"(3) Thou, O night, whom we worship as model (*pratimā*) of the year, do thou unto our long-lived progeny with abundance of wealth.

"(4) This same is she that first shone out; among these other ones she goes about, having entered; great greatresses are within her; the bride (*vadhū*), the new generatrix hath conquered.

"(8) Hither hath come the year, thy spouse, O sole Aṣṭakā; do thou unite our long-lived progeny with abundance of wealth!

"(13) Thou whose son is Indra, whose son is Sōma, daughter art thou of Prajāpati; fully thou our desires; accept our oblation!"

A similar hymn with important variations is also found in the Yajurvêda, Taittirīya-Saṃhitā, IV. 3.11 :—

इयमेव सा या प्रथमा न्यौच्छदंतरस्थां चरति प्रविष्टा ।  
 वधूर्जान नवगज्जनित्री चय एनां महिमानस्सचन्ते ॥ १ ॥  
 छंदस्वती उपसा पेपिद्याने समानं योनिमनु संचरंती ।  
 सूर्यपत्नी विचरतः प्रजानती केतुं कृण्वाने अजरे भूरिरेतसा ॥ २ ॥  
 ऋतस्य पंयामनु तिस्र आगु स्त्रयो घर्मांशो अनु उद्योतिषागुः ।  
 प्रजामेका रक्षत्यूर्जमेका व्रतमेका रक्षति देवयूनाम् ॥ ३ ॥  
 वनुष्टोमां अभवद्या तुरीया यत्तस्य पक्षावृषयो भवन्ती ।  
 गायत्रीं विष्टुं जगतीमनुष्टुभं बृहवर्कं यं जानाः सुवराभरनिदम् ॥ ४ ॥  
 पंचभिर्धाता विद्धाविदं यत्तासां स्वसृजनयन् पंच पंच ।  
 तासामु यति प्रयवेण पंच नानारूपाणि क्रतवो वसनाः ॥ ५ ॥  
 विश्वस्वसार उपयंति निष्कृतं समानं केतुं प्रतिमुचमानाः ।

ऋतुस्तन्वते कवयः प्रजानतीर्मध्ये छंदसः परियंति भास्वताः ॥ ६ ॥  
 ज्योतिष्मती प्रतिमुञ्चते नभो रात्री देवी सूर्यस्य व्रतानि ।  
 वि पद्यंति पशवो जायमाना नानारूपा मातुरस्या उपस्थे ॥ ७ ॥  
 एकाष्टका तपसा तप्यमाना जजान गर्भे महिमानमिन्द्रम् ।  
 तेन दस्युन् व्यसहंत देवा इतासुराणामभवच्छचीभिः ॥ ८ ॥  
 अनानुजामनुजां मामकर्त सत्यं वदत्यन्विच्छ एतद्भूयासम् ।  
 अस्य सुमतौ यथा यूयमन्या वो अन्यामति मा प्रयुक्त ॥ ९ ॥  
 अभून्मम सुमतौ विश्वेदेवा आष्ट प्रतिष्ठामविदद्धि गाधम् ।  
 भूयासमस्य सुमतौ यथा यूयमन्या वो अन्यामति मा प्रयुक्त ॥ १० ॥  
 पंच व्युष्टीरनु पंच होहा गां पंचनाम्नीमृतवोऽनु पंच ।  
 पंचदशः पंचदशेन कृताः समानमूर्ध्नारिभिलोकमेकम् ॥ ११ ॥  
 ऋतस्य गर्भः प्रथमा व्युष्यपामेका महिमानं विभर्ति ।  
 सूर्यस्यैका चरति निष्कृतेषु धर्मस्यैका सवितैका नियच्छति ॥ १२ ॥  
 या प्रथमा व्यौच्छत्सा धेनुरभवद्यमे ।  
 सा नः पयस्वती धुक्चीत्तरामुत्तरां समाम् ॥ १३ ॥  
 शुक्रर्षभा नभसा ज्योतिषागाद् विश्वरूपा शबलीरमिकेतुः ।  
 समानमूर्ध्नि स्वपस्यमाना विभ्रती जरामजर उप आगाः ॥ १४ ॥  
 ऋतूनां पत्नी प्रथमेयमागादह्नां नेत्री जनित्री प्रजानाम् ।  
 एका सती बहुधोषो व्युच्छस्यजीर्णां त्वं जरयसि सर्वमन्यत् ॥ १५ ॥

“(1) It is she that first shone out ; having entered into this (*earth*), she goes about ; (*like*) a bride, newly married (*to the NEW YEAR*), she has become the generatrix (*of the days that follow*) ; three are the great lights that associate with her.

“(2) Extolled in metres, these two shining dawns, coming out of the same womb, and being the wives of the sun, go about all-knowing, making a flag, free from old age, and impregnated with abundant seed.

“(3) Three dawns have reached the path of the sacrifice ; three lights [the fire, the sun, and the moon] have also approached it ; of them, one protects the offspring, one the vigour, and one the rite of those who like to please the gods.

“(4) She who is the fourth has passed into the four sets of Sâma-chants [nine-versed, fifteen-versed, seventeen-versed, and twenty-one-versed chants], maintaining the two wings [halves] of the sacrifice [*i. e.*, the year] as known to the sages, and giving rise to the Great Litany composed of Gâyatri, Trishtubh, Jagati, and Anushtubh metres ; and she has preserved this heaven [the solstice].

“(5) With five (*days*) the Creator has made this ; he has also created five and five sisters of them ; taking various forms and being clothed in sacrificial splendour, five of them run with great speed.

“(6) Thirty sisters [*days*] partake of the rite, spreading out the same flag ; they make the seasons ; being wise and all-knowing and residing in the metres, they go about with great splendour.

“(7) Clothed in splendour, this shining night takes to herself the rites addressed to the sun above : even the various kinds of beasts, on awakening, see her on the lap of this mother [the earth].

“(8) This eighth day, bearing the troubles of pregnancy, has brought forth this great Indra : with his help the gods repelled the enemies ; in virtue of his own might, he has become the destroyer of the Asuras.

"(9) O sole Ashṭakâs, ye gave a sister to me hitherto without a sister ; ye speak the truth ; listen to this prayer : just as ye are pleased with the behaviour of this (*Indra*), so may ye be pleased with mine ; do not send me away to any one else !

"(10) This all-knowing dawn stepped into my mind and has taken a firm hold of it ; just as ye are pleased with this (*Indra*), so may ye be pleased with me ; do not send me away to any one else ;

"(11) The five mornings, the five milkings, and the five seasons follow the cow with five names ; the five quarters regulated by the fifteen-versed chant and possessed of the same characteristics as the five mornings follow this single light [the dawn].

"(12) (*Of the five mornings*) the first is the womb of the dawn : one bears the magnificence of the waters ; one presides at the rites addressed to the sun ; one presides over the heat ; and one the sun controls.

"(13) She that first shone out has become a cow at Yama's ; let her, rich in milk, yield to us each further summer !

"(14) Foremost among the lights, clothed in brilliant splendour, has arrived this illuminating dawn with various colours, like a flag of the sacrificial fire ; O ever-youthful dawn, conducive to the performance of unchanging rites, and grey with old age, thou hast arrived !

"(15) The wife of the seasons, the first (*dawn*) has arrived, leading the days and being the mother of creatures ; though one, thou hast become many ; free from old age, thou causest the rest to grow old."

Likewise the Tândyamahâbrâhmaṇa describes the Ekâshṭaka as the wife of the year :—V. 9 2.

एषा वै संवत्सरस्य पत्नी यदेकाष्टका. रतस्यां वा गतां रात्रिं वसति. साक्षादेव तत्संवत्सरमारभ्य वीक्षन्ते.

"What is called the Ekâshṭakâ (*dry*) is the wife of the year ; when the night of this day arrives, (*prajāpati*) lies with her. Hence, commencing with the (*true*) beginning of the year, (*sacrificers*) observe the rite of initiation."

The important points to be particularly noticed in the above passages are (1) the beginning of the year, probably solar, on the eighth day of the dark half of the month Mâgha ; (2) the designation of this day by such names as 'a cow,' 'dawn,' 'Prajâpati's daughter,' and 'Sûryâ' ; (3) the association or a kind of secret marriage of the dawn with three lights, the fire, the moon, and the sun, as pointed out by Sâyana in his commentary on verse 1 ; (4) the birth of the days of the following year or cycle of years, as well as of Indra and Sôma from the marriage of the dawn with the sun ; (5) the celebration of the dawn by the four well-known Sâma-chants ; namely, the nine-versed chant, the fifteen-versed chant, the seventeen-versed chant, and the twenty-one-versed chant, each of which is, as we shall see, intended to signify as many intercalary days as the number of verses contained in it ; (6) the destruction of enemies and Asuras brought about by Indra, the son of the dawn.

As regards the first point, it is true that we are told nowhere in the Vêdas themselves that the word Ekâshṭakâ means the eighth day of the dark half of the month of Mâgha ; still, on the authority of Âpastamba and other Sûtra-writers, who have defined it as such, we may take it to mean that particular day. From the next three points we have to understand that, at the commencement of every year or cycle of years, it was the usual custom with the Vêdic poets to celebrate a symbolical marriage of the New Year's Day with the sun in order to enable the new year to beget its 720 children,<sup>1</sup> i.e., its days and nights, or, in other words, to perpetuate an auspicious flow of time for themselves. This seems to be the sum and substance of the celebrated marriage hymns,<sup>2</sup> in which the marriage procession of Sûryâ or the dawn to be wedded to the sun is

<sup>1</sup> R. V. i. 164 10, 11.

<sup>2</sup> R. V. x, 85 ; and A. V. xiv, 1, 2.

the subject of a long and mystic description, and which are even now recited on the occasions of marriages performed as a rule after the winter solstice and before the summer solstice. The recognition of the dawn first by Sôma, the moon, next by Gandharva,<sup>3</sup> one of the 27 *nakshatras*, then by Agni, and lastly by men, seems to signify the association of the dawn first with the synodic lunar year of 354 days, next with the sidereal lunar year of 351 days containing 13 months each of 27 days corresponding to the 27 *nakshatras* or Gandharvas, then with the Sâvana year of 360 days, dedicated to the sacrificial fire-god from whom the dawn or the twenty-first day, based upon the difference between the Sâvana year and the Julian solar year of 365¼ days, is believed to have come under the protection or observance of men. The fact of making the dawn the object of praise in the Chatushthômas or four sets of Sâma-chants seems to render probable the above explanation of the two obscure verses of the marriage-hymn.<sup>4</sup> The five mornings which are said to precede the brilliant dawn in verse 11 seem to be five days added after the end of the Sâvana year. As regards the destruction of enemies and Asuras by Indra, we shall presently see that they are not real enemies or Asuras, but intercalary days regarded as such.

Thus, while the Yajurvêda connects the mornings and the mystic cows with the Chatushthômas, thereby implying the final number of intercalary days to be twenty-one, their number is distinctly stated as three times seven in the Sâma-vêda.

तेऽमन्वत प्रथमं नाम गोनाम्  
त्रिस्सप्त परमं नाम जानन ।  
ता जानतीत्यनूपत क्षाः  
आविर्भूवन्नरुणीर्यक्षा गावः ॥

“First they (*the sages*) came to know the sacred name of the cows ; they came to know the sacred names to be three times seven ; knowing them, they extolled the morning (*kshâh*) : then the red cows became famous.”

There are two more verses which express the same idea :—

अयं पुनान उपसो अरोचयत्  
अयं सिधुभ्यो अभवदु लोककृत् ।  
अयं त्रिस्सप्त बुधुहान आशिरम्  
सोमो हरे पवते चारुमत्सरः ॥ Sâma, ii, 1, 17, 3.

त्रिरस्मै सप्त धेनवो बुधुहिरे  
सत्यामाशिरं परमे व्योमन् ।  
चत्वार्यन्या भुवनानि निर्णिजे  
चारुणि चक्रे यदृतेरवर्धत ॥ Sâma, vi, 2, 2, 7.

“He, being purified, hath made the mornings shine ; and it is he who gave the rivers room to flow ; making the three times seven pour out the milky stream, Sôma, the cheerer, yields whatever the heart finds sweet.”

“The three times seven milch.kine in the loftiest heaven have for this Sôma poured the genuine milky draught ; four other beauteous worlds hath he made for his adornment when he waxed in strength through holy rites.”

<sup>3</sup> *Vâjasaneyasamhitâ* 18, 40 ; and also *Taittirîya* I, 7, 7. <sup>4</sup> *R. V.* x, 85, 40-41 ; *A. V.* xiv. 2, 3, 4.

For reasons to be pointed out further on, I presume that the four worlds referred to in the above verse are four solar years, and that the twenty-one cows or mornings are the intercalary days made up of the four times five days and a quarter which is the difference between a Sāvāna and a solar year. I do not, however, contend that it is clear from the above passages themselves that the twenty-one cows or mornings are intended to signify so many intercalary days and intercalary days alone. Still, I believe that scholars will agree with me in holding that, so far as the beginning of the year on the Ekāśṭaka day is concerned, these passages leave no doubt whatever. The Ekāśṭaka day is clearly a lunar day; and the year that was practically observed by the Vedic poets was the Sāvāna year of 360 days. The number of days from one Ekāśṭaka or the eighth day of the dark half of the month of Māgha to the next Ekāśṭaka is 354. Accordingly, if the Sāvāna year of 360 days, having once begun (on the Ekāśṭaka day, is to begin again, on that same day, there must necessarily be an adjustment of the difference of six days between the lunar and the Sāvāna years by the addition of one month to the lunar year in every five years. If instead of the Sāvāna year, they adopted a solar or a sidereal year, even then they must necessarily have adjusted the respective differences between the lunar and the solar or between the lunar and the sidereal years by intercalation in the form of days or months. Accordingly, we find clear references to a thirteenth intercalary month not only in the Yajurveda and the Atharvaveda, but also in the Rīgvēda. The Rīgvēda i, 25, 8, thus alludes to the intercalary month :—

वेद मासो धृतव्रतो द्वादश प्रजावतः । वेदा य उपजायते ॥

“He, who, accepting the rites (*dedicated to him*), knows the twelve months and their productions, and that which is supplementarily engendered.”

In his translation of the Rīgvēda, Professor H. H. Wilson remarked as follows :—

“वेद य उपजायते, who knows what is *upa*, additionally or subordinately produced. The expression is obscure, but in connection with the preceding, वेद मासो द्वादश, who knows the twelve months, we cannot doubt the correctness of the scholiast's conclusion, that the thirteenth, the supplementary or intercalary month of the Hindu luni-solar year, is alluded to; that ‘the thirteenth or additional month which is produced of itself, in connection with the year,’ ‘यस्त्रयोदशोऽधिमास उपजायते संवत्सरसमीपे स्वयमेवोत्पद्यते.’” The passage is important, as indicating the concurrent use of lunar and solar years at this period and the method of adjusting the one to the other.”

Notwithstanding Sāyana's interpretation of the word *upajāyate* in the sense of ‘a supplementary month,’ it is doubtful whether the word indicates a complete intercalary month or an intercalated period less than a month; for we shall presently see that before the custom of adjusting the lunar and the solar reckoning by the addition of a complete month came into vogue, the usual practice was to adjust them by adding as many days as formed the difference between any two kinds of years or sets of years. Still, it is certain that some sort of intercalation; either in the form of a month or in the form of a period less than a month, is what is implied in the above verse of the Rīgvēda. But coming to the Atharvaveda, we see therein a clear description of a thirteenth intercalary month :—

अहोरात्रैर्विमितं त्रिंशदं त्रयोदशं मासं यो निर्मिमीते ।

तस्य देवस्य क्रुद्धस्तैतदागो य एवं विद्वांसं ब्राह्मणं जिनाति ॥

“He who measures the thirteenth month, fabricated of days and nights, having thirty members—against that god, angered, is this offence.” A. V., XIII, 3. 8.

सनिमसो नामासि

त्रयोदशो मास इन्द्रस्य गृहः ।



“Weakling by name art thou, the thirteenth month, Indra’s house.” A. V., v. 6. 4.

In the *Kṛishṇa-Yajurveda*, i. 4. 14, the twelve months together with a thirteenth intercalated month are thus enumerated :—

मधुश्च माधवश्च शुक्रश्च शुक्लिश्च नभश्च नभस्यश्च इषश्चोर्जश्च सहश्च सहस्यश्च तपश्च तपस्यश्चोपयामगृहीतोऽसि संसर्पोऽसि अंहस्पत्याय त्वा.

“Thou art the month of Madhu,<sup>5</sup> the month of Mādhava, the month of Sukra, the month of Suchi, the month of Nabhas, the month of Nabhasya, the month of Isha, the month of Ūrja, the month of Sahas, the month of Sahasya, the month of Tapas, and the month of Tapasya; and thou art caught hold of in a wooden vessel; thou art the month Samsarpa [a creeping month]; and thou art the receptacle of sins.”

The Brāhmaṇa portion contained in the *Kṛishṇa-Yajurveda*, vi. 5, 3, 12, comments on this passage as follows :—

प्रसिद्धमेवाध्वर्युरेक्षितेन प्रपद्यते प्रसिद्धं प्रतिप्रस्थातोत्तरेण. तस्मादादित्येष्वण्मासो रक्षितेनेति षडुत्तरेण उपया मगृहीतोऽसि संसर्पोऽस्यहस्पत्याय त्वेत्याहास्ति त्रयोदशो मास इत्याहुस्तमेव तत्प्रीणाति.

“Clearly does the Adhvaryu first go to the south; clearly the Pratiprasthâṭri priest to the north. Hence does the sun go to the south for six months; and to the north for six months. He says: ‘Thou art caught in a wooden vessel’; thou art Samsarpa [a creeping month] and a receptacle for sins.’ They say that there is also a thirteenth month; it is that thirteenth month which he pleases thereby.”

The symbolical practice connected with this passage is this :—The Adhvaryu priest fills thirteen wooden vessels with Sôma-juice; and with the help of another priest, called Pratiprasthâṭri, he makes offerings therefrom to the seasons. While performing the rite, the Adhvaryu goes to the south and the Pratiprasthâṭri to the north, imitating the southern and northern movements of the sun respectively. As will be seen, it was in the middle of the year, during the summer or the winter solstice, according as the year began with the winter or the summer solstice, that the intercalary period was inserted, delaying the sun’s turning movement so long and occupying that period in performing the initiatory rites. Hence the reference in this passage to the sun’s northern and southern movements, and to the thirteenth month during which the commencement of those turning movements is delayed. The fact of representing the months by Sôma-vessels is clearly stated in the *Maitrâyaṇiya-Samhitâ*, iii, 10. 4. 5.

द्वादश पात्राण्युपासुसवनस्त्रयोदशं यत्त-  
न्मीमांसते पात्राश्चपात्राश्मिति मीमांसते  
हि त्रयोदशं मासं मासाश्चमासा इति.

“Twelve are the vessels; the pressing stone, called *Upâśūsavana* is the thirteenth; the discussion they hold, by asking whether there ought to be a vessel or no vessel (to represent a thirteenth month), is a discussion as to whether there is a thirteenth month or no thirteenth month.”

Regarding the sacrificial function observed during a thirteenth month, the *Tāṇḍyamahâ Brāhmaṇa*, x, 3. 2, says :—

पिता नोऽरात्सीदिति मासा उपासीदन् । ते रीक्षयैवाराधुवन् । उपसत्सु त्रयोदशमरक्षियन् । सोऽनुव्यमभवत्. तस्मादुपसत्सु विरीक्षाणोऽनुव्यं भवत्येव च हि त्रयोदशं मासं चक्षते नैव च.

“The months observed the vow of *Upasads* [sessions] with the intention that their father [the year] might prosper. They, however, prospered merely by observing the initiatory rites, and initiated the thirteenth month during the period of the vow of *Upasads* [sessions]. Therefore the thirteenth month became their follower. Hence whoever undergoes the rite of initiation during the period of the vow of *Upasads* [sessions] becomes the follower (of the rest of the priests). Accordingly they declare a thirteenth month as existent and also as non-existent.”

<sup>5</sup> Madhu corresponds to Chaitra; Mādhava to Vaiśākha; and so on.

Again, the Maitrāyaṇīya-Saṃhitā i. 5. 5. 6, says:—

अग्नीषोमीयया त्रयोदशी उपस्थेयोऽस्ति.

मासस्त्रयोदशः तमेवैतयाप्स्वावरुधे.

“The thirteenth lunar day is to be propitiated by the immolation of a beast sacred to Agni and Sôma. There is the thirteenth month ; it is that thirteenth month which he catches hold of by this offering.”

These and other references to the New Year's Day and the thirteenth month intercalated solely for the purpose of keeping the seasons or the months in their proper places in the year, are enough to show that the Vedic poets kept a calendar with far more scientific precision than we are pleased to credit them with. Whether we will or no, the fact cannot be denied that the idea of a thirteenth month, *i.e.*, an intercalated month, could not have dawned upon the mind of the Vedic poets unless they had been quite familiar with the true lengths of several kinds of years. There is also reason to believe that, before the system of adjusting the difference between any two kinds of years by the insertion of an intercalary month was begun, the practice was to adjust them by adding sets of intercalary days, such as 9, 11, 12, 21, and so on. That such was the custom, is clear from the following passage of the Kāṭhaśākhā-Brāhmaṇa, quoted in the *Smṛititattva*.<sup>6</sup>

अर्धमासा वै अधस्तात्संतः अकामयत मासास्त्यामेति. ते द्वादशाहं ऋतुमुपायन् त्रयोदशं ब्राह्मणं कृत्वा तस्मिन् सृष्ट्वा उदतिष्ठन् तस्मात्सोऽनायतनः इतरानुपजीवतीति. तस्माद्द्वादशाहस्य त्रयोदशेन ब्राह्मणेन भवितव्यमिति कठशा. खामाह्वयम्.

अस्याथो जयस्वामिना व्याख्यातः—

ते चार्धमासा स्त्रयोदशं मलमासं ब्राह्मणं कृत्वा द्वादशाहं ऋतुमुपायन् उपाहृतवृत्तः तस्मिन्मलमासे सृष्ट्वा संमाड्यं किमित्याकांक्षायां अरातीरित्यभ्याह्रियते. अरातीः पापानि संमाड्यं उदतिष्ठन्. पापभारशून्या उत्थिता अभवन्नित्यर्थः तत्र पापनिर्माणार्थं वादात् संभवत्कालानंतरं कर्म तत्र न कर्तव्यम् न तु निरवकाशमिति. अर्थ-वादात् विधिकल्पनायाः प्रतीतिबाधेनैवौचित्यात्. अतो नित्यनैमित्तिकशांतिकादौः मलमासेन पर्युहासः सोऽनायतन इति नाप्यस्य चैत्रादिवत् प्रतिनियतस्थानमित्यर्थः इतरानुपजीवतीति मासांतरेषु चंद्रक्षयवृद्धिभ्यः तस्योपजननात्.

“Being at a lower level [*i.e.*, being less than a month], the half-months desired that they might grow into months. They approached the twelve days' sacrifice. Having appointed a Brāhmaṇa as a thirteenth priest [in addition to the twelve priests] and having washed off (*the sins*) on him, they got up. Hence it is that he [the thirteenth month or the priest who represents it] is homeless and dependent for his existence upon others. Hence there ought to be a thirteenth Brāhmaṇa priest in every twelve days' sacrifice. This is a passage from the *Brāhmaṇa* of the Kāṭha School.

“This passage is thus commented upon by Jayasvāmin:—Having represented the thirteenth, ‘dirty,’ month by a Brāhmaṇa priest, those half-months collected the twelve-days' sacrifice, [*i.e.*, converted it into a month's sacrifice]. Having washed off in that ‘dirty’ month,—if it is asked what was that which they washed off on the ‘dirty’ month, we have to understand the word *arāti*, ‘enemies’;—having washed off the enemies, *i.e.*, the sins, they got up, *i.e.*, they rose up free from the burden of sin. From the descriptive statement of washing off the sins, it follows that the sacrificial performance which can possibly be observed in the subsequent month should neither be undertaken during the ‘dirty’ month nor be given up. The inference of a rule from a descriptive statement is reasonable inasmuch as the sense of the descriptive statement can otherwise have no application whatever.<sup>7</sup> Hence the performance of obligatory, casual, expiatory, and other religious rites is prohibited in a ‘dirty’ month. ‘It is homeless’: *i.e.*, like Chaitra and other months, it has not a fixed place of its own in the year. ‘Dependent for its existence upon others,’ *i.e.*, the thirteenth month comes into existence owing to the waxing and waning of the moon in the intervals of months.”

(To be continued.)

<sup>6</sup> *Smṛititattva*. Calcutta ed., 1895, p. 782.

<sup>7</sup> Here the rule is that the sacrifice should neither be performed in the ‘dirty’ month nor be given up, but should be performed in the subsequent month. The statement is that of washing off the sins in the dirty month.

**“ LAUKIKANYAYANJALI ” TWO HANDFULS OF POPULAR MAXIMS CURRENT  
IN SANSKRIT LITERATURE, COLLECTED BY COLONEL G. A. JACOB.**

BY PROF. VANAMALI CHAKRAVARTI, M.A., VEDANTATIETHA; GAUHATI.

COLONEL JACOB is a good worker in the cause of Sanskrit studies. His ‘Concordance to the principal *Upanishads* and the *Bhagavadgītā*’ will ever remain a monument of patient industry. His editions of the *Vedāntasūtra* and the *Eleven Upanishads* are equally well-known. He is never satisfied with an untraced quotation, and he is doing yeoman service by publishing the results of his studies, now and then, in the *Journal* of the Royal Asiatic Society. When such a man compiles a book on the popular maxims current in Sanskrit literature, it deserves to be studied with all attention. Indeed, the author has begun a most useful work as a pioneer of the subject of maxim-hunting, and it is with the hope of rousing the attention of the Indian Sanskritists to this subject, that I write this review.

The first ‘Handful’ seems to have been excessively well received by the learned world in England. For the *Journal* of the Royal Asiatic Society says in its July number, 1901—“The modestly styled ‘Handful’ is only one more example of the laborious care and love of accuracy for which the author is distinguished.”

The author begins by criticising the work of his predecessors in the same field. These predecessors were the illustrious Tārānātha, who is said to have given a list of 151 *Nyāyas* in his *Vāchaspatya Encyclopædia* and Satyavrata Sāmaśrami, the celebrated Vedic scholar of Bengal [cf. pp. ii (preface), i, v, 2, 14.]. These scholars did not give detailed references to the books in which the maxims occur, and undoubtedly Colonel Jacob deserves our sincere thanks for giving them. He has also pointed out some real mistakes in Tārānātha. We are grateful for this too. But we are really sorry that he should have thought it fit sometimes to use too strong language of abuse, for such language about one scholar from another serves no useful purpose; it looks too much like prejudice. Prof. A. Venis renders a maxim wrongly (p. 31, Vol. I); the author simply points out the mistake. Tārānātha commits a mistake and he says his explanation is rubbish and nonsensical.

We shall now point out a few inaccuracies and mistakes into which Colonel Jacob has himself fallen with the hope that these will be corrected in subsequent editions.

*P. v.*, Vol. I—

In explaining the उद्धृकण्डकभक्षणन्याय, the author quotes *Bhāmati* (pp. 380-1, *Bibliotheca Indica* edition) ‘एवं कण्डकः क्रमेलकस्य सुख इति मनुष्यादीनामपि प्राणभृतां सुखः स्यात् । न ह्यसौ काञ्चित् प्रत्येवाकण्डक इति’ and adds in a foot-note “The printed text wrongly reads ‘कण्डक’.” We submit that the suggested correction is uncalled for and that the true reading must be either (1) प्रत्येव कण्डकः (*Bibliotheca Indica*) or (2) प्रत्यकण्डकः (*Sanskrit College MSS.*) or (3) प्रति न कण्डकः (*Asiatic Society's MSS.*). We would prefer the reading of the Sanskrit College MSS., which keeps the क्रम observed in अवचन्दनः and अकुङ्कुमपङ्कः. We wonder that Colonel Jacob should have omitted to mention the MSS. that authorised him to make the emendation; for, surely, the critical Western savant cannot be supposed to have corrected चण्डी into मुण्डी in the fashion of the uncritical Indian scribe.

Vol. I, pp. 11 and 12—

In explaining the काकतालीयन्याय, the author says, “A crow alighted on a Palmyra tree, and at the same moment some of the fruit (*sic.*) fell on its head and killed it.” We have seen plenty of ताल trees in Bengal, but we could scarcely understand how a *tdla* fruit may fall upon the head of a bird, that has alighted on the tree. Of course, the true explanation of the Sanskrit text quoted seems to be that the crow came and alighted on the ground, at the foot of the tree, and then the fruit fell and killed it.

Again p. 12—

“ The Marāṭhī pandits in adopting the Nyāya have changed its meaning.” The explanation given by Molesworth ( *i. e.* the Marāṭhā pandit's explanation ), is the explanation prevalent in all parts of Bengal. It is identical with the 2nd explanation given by नीलकण्ठ ( Nilakanṭha ).

Principal V. S. Apte explains it as follows :—

“ It takes its origin from the unexpected and sudden fall of a palm-fruit upon the head of a crow ( so as to kill it ) at the very moment of its sitting on a branch of that tree . . . ”

( *Sanskrit-English Dictionary*, p. 651.)

Prof. Bidhubhusan Goswami has copied this incorrect explanation in his notes on the *Kīrṇā*, Cantos 1 and 2.

Vol. I., p. 15 and Vol. II, p. 29—

क्षीरं विहाय रूचिरं च कम्पस्तस्य सौवीररुचिमनुहरति ।

The maxim ought to have ended with रुचि in the first case-ending (cf. pp. 32, 33 where the compiler rightly rejects the word “ अनुहरति ”). Here is Colonel Jacob's translation of the maxim : “ Leaving the milk suitable to the dyspeptic, he enjoys the sour gruel.” This is wrong. The real translation would run as follows :— “ Just as a man suffering from loss of appetite may prefer sour gruel to milk. ” It means that when a man prefers the lower pleasure to the higher, he must be supposed to be in an abnormal state of mind, like the patient who prefers sour gruel to the sweet milk.

This maxim occurs also in the *Ātmatattvavivēka*; as, “ क्षीरं विहाय रूचिरं च कम्पस्तस्य सौवीरं ” (p. 41, Madanmohan's edition Samvat 1906, Calcutta).

Vol. I, p. 32—

विपुलकवलीफललिप्सया जिह्वाच्छेदनम् ।

The Colonel's explanation is merely a reproduction of Gough's rendering of the maxim in the *Sarvadarśanasamgraha*, and it must be said that Gough seems not to have understood the thing clearly. Here is the explanation : “ Cutting off the tongue while trying to get a fine plantain.” This gives no meaning, at least the wording does not. The correct explanation would be :—

Cutting off the tongue with the desire of eating a large plantain [which on account of its great size, could not be contained in the mouth if the tongue were to remain intact].

Vol. I, p. 46—

अवयवशक्तेः समुदायशक्तिः बलीयसी ।

“ The strength of a community is greater than that of a member of it.” The real meaning may be thus expressed :—The meaning ( *lit. force* ) of the whole word is stronger than the meaning ( *lit. force* ) of the component parts thereof. This is not a लौकिकन्याय in the sense in which Colonel Jacob takes the word. It applies to interpretation of texts. It directs that in finding out the meaning of a text, we are to prefer the ordinary meaning of the word to its derivative meaning, of course if there be nothing in the context repugnant thereto. cf. रूढिर्योगमपहरति ( Vol. II, p. 39 ). ( In Vol. III of the ‘ *Handfuls*, ’ this mistake has been corrected ).

Vol. I, p. 47—

“ If I am right in supposing Ānandagiri to have been a disciple of the great Saṅkara who died about A.D. 820, then the early part of the eighth century would be the latest date that could be assigned to Amara.”

Ānandagiri, or Ānandajñāna, as he more frequently styles himself, was a disciple of Suddhānanda. Ānandajñāna says in his introduction to his commentary on the *Sārīraka-bhāṣya* ( from which Colonel Jacob is quoting ) :—

शुद्धानन्दमुनीश्वराय गुरवे तस्मै परस्मै नमः ।

In the colophons of the same work we read: “इति श्रीमत्परमहंसपरिव्राजकाचार्यश्रीशुद्धानन्द-  
पूज्यपादशिष्यभगवद्भक्तानन्दज्ञानकृते श्रीमच्छारीरकमीमांसाभाष्यविभागे—” Moreover, Ānandajñāna says that  
the माण्डूक्यभाष्य of Sankara had many commentaries in his time; he actually quotes three or four  
interpretations of *Sloka* 2 of the introduction. Thus, this Ānanda can never be identified with  
Ānanda the disciple of Sankara.

It is strange that exactly twenty years before Colonel Jacob's publication, Mr. Kailasachandra  
Sinha had committed the same mistake with reference to the identity and time of Ānandajñāna  
(*vide* his *Gītā* Introduction).

Vol. I, p. 48—

नहिखदिरगोचरे परशौ पलाशे द्वैधीभावो भवति ।

In 1900, Colonel Jacob was “not quite clear as to the drift of the saying.” In 1902, he became  
wiser, and wrote, “It means that ‘the Palasa tree is not cleft when the axe is applied to the Khadira  
tree,’ and is used to indicate that two objects are essentially distinct, and stand on separate bases”  
(p. v. Introduction, Vol. II). Colonel Jacob's translation is all right, but his explanatory note  
is rather vague. The maxim is meant as an illustration of the well-known doctrine of the  
सामानाधिकरण्य of cause and effect.

Vol. I, p. 48—

नहि भवति कुण्डं वदम् ।

Colonel Jacob “should like more light on this saying.” We give below what little light we  
can. The वदम् is the jujube fruit and *kunḍa* here means a vessel containing the jujube fruit. The  
*kunḍa* (कुण्ड) is an आधार (*i.e.*, a place where something is kept) and the jujube is the आधेय (*i.e.*, a  
thing which is kept in something). The principle means that you cannot put the आधार and the  
आधेय in the same case. There could be no सामानाधिकरण्य in such cases.

Vol. I, p. 49—

याचितमण्डनन्याय ।

This also is a maxim of which the meaning is unknown to Col. Jacob. We give the meaning  
below:—

A lady borrows some ornaments from another and therewith decorates her person. A third  
party on seeing her, will say that she *has* (*i.e.*, is the owner of) these ornaments. Similar is  
the case with the expression गोविषयकानयनक्रियागीचरकार्यता ज्ञानवान्, for an action or *kriyā*  
has no विषय; it is only ज्ञान, इच्छा, कृति (including प्रवृत्ति), द्वेष that have a विषय. So गोवि-  
षयकानयनक्रिया is wrong. But it is justified on the याचितमण्डनन्याय. The action has borrowed,  
so to say, a विषय from that प्रवृत्ति which produced the action, and as a lady in borrowed orna-  
ments is supposed to be in possession of them similarly the action of आनयन also may be supposed  
to have the ‘cow’ for its विषय; though the cow was really the विषय of the प्रवृत्ति that produced  
the आनयनक्रिया.

Vol. II, p. 10—

एकदेशविकृतमनन्यवत् ।

This maxim is very well known to those who have read any Sanskrit grammar written in  
Sanskrit. Colonel Jacob seems to have misunderstood it. Kielhorn thus translates it rightly:—  
That which has undergone a change in regard to one of its parts is by no means (in consequence  
of this change) something else (than what it was before the change had taken place)—(*Paribhāṣh-*  
*en-luśekhara* p. 179.)

Vol. II, p. 12—

कारणगुणप्रक्रमन्याय ।

“The maxim of the reproduction in the effect of certain qualities, in the proportion in which  
they exist in the producing cause.” That portion of the above translation which we have printed in  
italics seems to be redundant. I do not know whether the word तारतम्य in Nṛsiṃha Sarasvatī's  
explanation or the word प्रक्रम in the original suggested this import of foreign matter into the  
explanation of the maxim.

Vol. II, p. 15—

गले पादुकान्याय ।

Colonel Jacob rejects the explanation given by the native scholar Raghunāthavarman in his *Lukikī-nyāya-Saṃgraha* as "extremely far-fetched and unsatisfactory." We, however, think that Raghunātha is nearer the truth. The Bengalis have a similar idiom. It means that you put your feet (covered with shoes), on the neck of your opponent and thus compel him by sheer force to come to your side. The real point in the comparison is the utter impossibility of escape, गत्यन्तराभाव in the words of Udayana. The opponent has no alternative to fall upon.

Vol. II, p. 19—

तपनीयमपनीय वासासि ग्रन्थिकर्तारमुपहससि स्वयं च कनकमुपादाय गगनांचले ग्रन्थि करोषि ।

This maxim has been taken from the *Atmatattvavivēka* of Udayana, a book which is written in the most difficult philosophical language and which even the erudite native pandits find it difficult to understand. We cannot withhold our genuine admiration from a European scholar who can hunt up a maxim in a book like this, of which the contents, from the nature of the case, must present almost insurmountable difficulties to him. This is patient research and surely here we have to learn from our western contemporaries. Colonel Jacob's translation is given below :—

"Thou ridiculest the man who *taking* his gold ties it up in a corner of his garment and then thyself taking the gold ties it up in the skirt of the sky!" This, of course, is wrong. For *taking* read *throwing away* (अपनीय) and omit *it* and *in*. The reference is to a foolish man who laughs at another fool because the latter ties up a knot in the garment after he has thrown off his gold (for the safety of which the knot is made) though he himself ties up the gold in the sky, *i.e.*, fancies that the sky is a safe place for the deposit of the gold, provided only he makes the movements of making a knot in the air.

Vol. II, p. 24—

न यद् गिरिशृङ्गमारुह्य गृह्यते तदप्रत्यक्षम् ।

"A thing does not become imperceptible, because perceived by one who has ascended a mountain peak." The language used by the compiler is not very clear. We should rather say :—A thing is not to be regarded as imperceptible, because it could be perceived only after ascending a mountain peak, *i.e.*, because certain conditions must be fulfilled before it is perceived.

Vol. II, p. 25—

नरसिंहन्याय ।

Colonel Jacob says : "The maxim of the union of man and lion." He apparently does not remember the reference to the नरसिंह अवतार of Vishnu. The body of नरसिंह is partly human, partly leonine.

Vol. II, p. 27—

न ह्यप्राप्य प्रदीपः प्रकाश्यं प्रकाशयति ।

"The lamp will not throw light on an object before it is [lighted and] brought in. Perhaps equivalent to 'catch your hare before cooking it.' " We give the correct translation below :—

A lamp cannot illuminate an object, before it is brought in connection (contact or relation) with that object. This is a philosophical maxim.

Vol. II, p. 34—

सूचिकभक्षितबीजाद्वारं कुरादिजननप्रार्थना ।

"This seems to belong to the same category as the काकदन्तपरीक्षा." The काकदन्तपरीक्षान्याय points out the want of adequate *motive* or प्रयोजन; but the present Nyāya points out the utter impossibility of a thing.

Vol. II, p. 35—

यः कारयति स करोत्येव ।

"He who causes a thing to be done by another is himself the real doer of it." For *himself* the *real* read surely *a*.

Vol I, pp. 36-37—

यावृषो यक्षस्तादृशो बलिः ।

यक्ष is derived from a root, meaning to worship. यक्ष is thus literally an object of worship—a god. "As is the god, so is the offering." Compare the Bengali proverb येमन देवता तेमन नैबिद्य. Thus it is not the same as 'tit-for-tat' or 'Roland for an Oliver.'

This review has been written mainly with the intention of drawing the attention of the Indian Sanskritists to the useful subject of maxim-hunting. It is a field for patient and honest research. Let our countrymen, who are now engaged in teaching Sanskrit in our Colleges, apply themselves to this task, and their labours will be amply rewarded.

#### ASOKA'S BHABRA EDICT AND ITS REFERENCES TO TIPITAKA PASSAGES.

BY PROF. DHARMANANDA KOSAMBI, HARVARD UNIVERSITY.

IN the Bhabra edict king Aśoka suggests certain sacred texts (*dharmapaliyādāni*) as good to be studied not only by monks and nuns, but also by lay-brothers (*upāsukā*) and lay-sisters (*upāsikā*). These texts are, according to the readings of Emile Senart (*Les inscriptions de Piyadasi*, 2. 199, Paris, 1886), as follows :—

1. *Vinaya-samukase* ;
2. *Aliya-vasāni* ;
3. *Anāgata-bhayāni* ;
4. *Muni-gāthā* ;
5. *Moneya sūte* ;
6. *Upatissa-pasine* ;
7. *Laghulovāde*.

Considering the great antiquity of the edicts of Aśoka, it is evidently a matter of much interest and moment that the above mentioned texts should be surely and correctly identified with the specific passages of the canonical books.

Number 1 has not been identified, and I am unable to offer any useful suggestion regarding it.

Numbers 2-5. With the help of the previous studies of Senart and Oldenberg, Professor Rhys Davids gives the desired identification of numbers 2-5 in his *Buddhist India* (London, 1903), at page 169. Using the Pāli text Society's editions of the *Nikāya* Texts as the basis of reference, the intended identifications are as follows :—

2. *Aryia-vasāni* = *Saṅgīti-sutta* of the (then unpublished) *Dīgha-nikāya*, Vol. 3 ;
3. *Anāgata-bhayāni* = *Āṅguttara-nikāya*, Vol. 3, pp. 105-108, *sutta* 79 ;
4. *Muni-gāthā* = *Sutta-nipāta*, stanzas 207-221, p. 36 ;
5. *Moneyya-sutta* = *Āṅguttara-nikāya*, Vol. 1, p. 273 ; *Itivuttaka*, p. 56.

Number 6, the questions of Upatissa (= Sāriputta) : he does not attempt to determine precisely, since many passages might justly bear that title.

Number 7. There are two *Rahulovāda-suttas*, both in the *Majjhima-nikāya*, namely, the one at Vol. 1, pages 414-420, and the other at Vol. 1, pages 420-426. The words of the edict expressly state that the admonition uttered by the Exalted Enlightened One to Rābula concerned itself with the subject of falsehood (*Lāghulovāde musāvādam adhigichya Bhagavatā Budhena bhāsita*) : Now it is precisely a falsehood or *musāvāda*, of which the opening paragraphs of *sutta* 61 treat (see p. 414, l. 10, p. 415, l. 19), and it is accordingly clear that *sutta* 61 is the one intended by Aśoka. It was thus identified by Oldenberg and Senart.

With regard to numbers 4 and 7, I see no reason to differ from the views above stated. There remain therefore numbers 2, 3, 5 and 6 to be discussed.

Number 2, *Aliya-vasāni*. The first question to settle is this :—

Shall Aśoka's *aliya-vasāni* be equated with *ariya-vāśā*, 'the holy ways of living', or with *ariya-vamsā*, 'the lineages or traditional ways of the holy' ?

Now we find described in the *Saṅgīti-sutta*, not only the *dasa ariya-vāśā* (*Dīgha*, Vol. 3, p. 269), but also the *catthāro ariya-vāśā* (*Dīgha*, Vol. 3, p. 224). And since this *sutta* is in fact (like *adhyāya* 33 of *Udyōga-parvan* of *Mahā-bhārata*, *Vidūra-nīti*) a true 'One-more' or '*Āṅguttara*' *sutta*, we may properly expect to find both descriptions in the *Āṅguttara-nikāya*; and so indeed we do find them—the *dasa ariyavāśā* in the *Dasaka-nipāta*, Vol. 5, p. 29, and the *catthāro ariyavāśā* in the *Chatukka-nipāta*, Vol. 2, p. 27. The *Saṅgīti-sutta* is put into the mouth of Sāriputta (see *Dīgha*, Vol. 3, p. 209), while both *Āṅguttara-suttas* are put into the mouth of Buddha. Whichever way we decide our first question, the identification should be—not with one of the *Dīgha* passages, but—with one of the *Āṅguttara* passages, since the edict implies that the *aliya-vasāni* are the words of Buddha.

Prof. Rhys Davids in 1898 (*J. R. A. S.* 1898, p. 640) says: "No. 2 is no doubt the passage on the ten *Ariyavāśā*;" but in 1899 (*Sacred Books of the Buddhists*, Vol. 2, p. xiii) he equates it with "*Ariya-vāsāni*" probably not having in mind our present difficulty; and in his *Buddhist India* (1903) he prints the title "*Ariya-vasāni*."<sup>1</sup> Vincent A. Smith in his *Asoka* (2nd ed., Oxford, 1909, p. 154), renders the title by 'The Supernatural Powers of the Āryas,' following Senart's suggestion given at Vol. 2, p. 208 (cf. p. 205). Senart gives it with all due indication of his own doubts, thus: "les pouvoirs surnaturels (?) des Āryas." Perhaps he had vaguely in mind the *rasis* or masteries. But to read an exhortation to the study of acquiring powers like magical powers or the like into an edict of Asoka would be entirely out of keeping with the spirit of the edicts as a whole, for these are in general the simplest expositions of matters touching the very fundamentals of the moral law.

But even if we take *aliyavāsāni* as meaning the *dasa ariyavāśā* or 'ten holy ways of living' (of *Āṅguttara*, Vol. 5, p. 29), it would seem that these "ways" are too numerous and artificially elaborate to be suitable for Asoka's purpose. They involve matters quite beyond the laity, and the tenth (*suviṃṭṭa-pañño*) implies nothing less than Arhatship. The *Dīgha* text later on (Vol. 3, p. 291) recurs to the ten *ariyavāśā*, and calls them 'hard to master' *duppaṭivijjhā*; although this, I admit, may be said of the simplest essentials of morality. The four *ariyavāśā* (of *Āṅguttara*, Vol. 2, p. 27), on the other hand, are in the highest degree worthy to be recommended by the Emperor as fit subjects of study for all, both monks and laity. The text applies to *ariyavāśā*, the adjectives 'noble,' 'ancient' (*aggaññā*, *porāṇā*), and others. And the *Āṅguttara* commentary (Colombo ed., 1898-1909, p. 530, l. 31) glosses the word *vāśā* by *ṭantiyo*, 'lines'; by *paveṇiyo*, 'successions' or also 'old customs'; by *añjasā*, 'straight roads or ways (to the goal of the religion)'; and by *vaṭṭamani*, 'courses': according to which *vāśā* might mean either 'ancient and noble family' or also 'time-honoured course of conduct.' If *vāśā* means 'family' then it seems to carry nearly the same meaning as 'household' in the English version of St. Paul's phrase, 'them who are of the household of faith' (Galatians vi, 10). The practical use of *vāśā* in this *sutta* is to designate four households or else four courses of conduct, as typical illustrations of which the *sutta* gives four descriptions of a monk; to wit, (1) a monk who is content with simple clothing, (2) one who is content with the simplest food got in a proper way, (3) one who is satisfied with the humblest habitation, and (4) one who delights in meditation.

<sup>1</sup> The Pāli *vāśā*, like the Sanskrit *vāṃśah*, is masculine. But of heterogeneous nouns there are not a few in Pāli. Thus in this very edict we have *dharmā-paliyāyāni* as equivalent to the usual masculine plural *pariyāyā*: at *Dhammapada*, stanza 188, occurs *pabbatāni vandāni cha*; and in the *Paṭisambhida* (the numerous archaisms of which deserve a careful study) we actually find, at 1.84 *catthāri ariyavāśāni* the precise equivalent of the form which appears in the Bhabra edict. As for the lack of the *anuvāsa* in *aliya-vasāni*, it may be a dialectic peculiarity; or it may be set down as a stone-cutter's blunder (see Senart, 2, 349, 331, and the end of Rock-edict, No. 14).



The foregoing considerations justify us in equating *Aliyavasāni* with the *chattaro ariyavaṃsā* (or better, with the *chattari ariyavaṃsāni*, as the *Paṭisambhidd* calls them) rather than with the *dasa ariyavāsa*. But this justification is reinforced by a weighty consideration, and that is the importance and distinction, which attached to the *ariyavaṃsā* text, or to the substance of that text, at so early a time as the reduction of the *Paṭisambhidd*, and which the text continued to enjoy down to the time of Buddhaghosha (say A. D. 410) and his successors. In the *Paṭisambhidd* (I-84), these four *ariyavaṃsāni* are set down with the four *sattipaṭṭhānā* and other famous fours. Buddhaghosha, in his *Anguttara* commentary, devotes almost ten full pages (521 to 531) to this *sutta*, and begins (p. 521, l. 34) by calling it the Great *Ariyavaṃsa-suttanta* and saying that it was preached by Buddha himself to an assembly of forty thousand monks at Jetavana.

Buddhaghosha had previously made several allusions to the *Ariyavaṃsā* in his *Visuddhimagga*. "The Sayā u Pye" has published the text of this work, and also Dhammapāla's commentary thereon, at the P. G. Mundy Press (Rangoon, 1909-1910), and to his editions the following citations refer. Thus at the very beginning of the chapter on the Pure Practices or *dhūtaṅgas*, he gives the advantages of following them, and among them this, that a man gets a firm footing in the *ariyavaṃsā* (text, p. 50, l. 7). The commentary (p. 82, l. 23) reflects distinctly the phraseology of the *Anguttara* text. At p. 54, l. 5, the text says that simplicity of clothing puts a man in the first *ariyavaṃsa*, according thus with the text of the *Anguttara* passage. At p. 56, l. 11, the text gives a little story beginning, "In a certain village there was preaching on the *Ariyavaṃsā*" (so the comm., p. 88, l. 1). And at the end of the exquisite story translated in H. C. Warren's *Buddhism* (p. 434) under the Biblical title, *and hate not his father and mother*, p. 79, l. 15 of the text, the admiring mother is represented as saying that the Buddha must have had in mind just such a monk as her son when he preached the *Ariyavaṃsa* course of conduct. Without implying that Buddhaghosha wrote the *Jātaka* commentary, we may add that this same famous course of conduct is mentioned as something which Upananda preached but did not practice in *Jātaka*, Vol. 2, p. 441, and Vol. 3, p. 332. In short, the evidence is ample to show that the text about the four *ariyavaṃsā* was one of great distinction and very wide notoriety.

*Number 3, Anāgata-bhayāni.* Four *suttas* with this name appear in the *Anguttara-nikāya*, namely, *suttas* 77-80 of Vol. 3, pages 100-110. The first of these (No. 77) is a series of admonitions to lead a heedful and strenuous life in view of five possible kinds of danger, and is meant for the monk who is a forest hermit. The second (No. 78) is a series of admonitions to the same effect, in view of the coming on of age, disease, famine, war, or schism. The third (No. 79) is a prophecy of the dangers to arise in the future, with suitable admonitions to the monks to be on their guard and strive earnestly to avoid them. One of these dangers is that incompetent monks might attempt to teach the higher doctrine (*abhidhammakathā*),—a strange *sutta* for Aśoka to urge upon the attention of lay sisters. The fourth *sutta* (No. 80) is like the third, except that the dangers to the religion concern luxury in clothing, food, and dwellings and the promiscuous living together of monks and nuns, and so forth. This last danger makes it unsuitable as a discourse to the laity.

Professor Davids picks out third *sutta* (No. 79) for identification with Aśoka's *Anāgata-bhayāni*. For the reason indicated in the previous paragraph, this seems to me wrong. And the like holds for the fourth. The first *sutta* (No. 77) is meant for a forest hermit and so I think that it is not intended by the author of the edict. There remains, therefore, only the second.

*Number 5, Moneya-sūte.* This, Professor Davids, identifies with the *Moneyya-sutta* which is found in the *Anguttara-nikāya*, Vol. 1, p. 273, and (with much less satisfactory detail) also at *Itivuttaka* number (not page) 67. The *kāya-moneyya* and *vachī-moneyya* are quite in accord with what we expect to find in the edict; but it is not so with the *mano-moneyya*, which implies attainments quite beyond the laity.

I would identify Aśoka's *Moneya-sūte* with the *Nāḷaka-sutta* (iii. 11) of the *Sutta-nipāṭa*, pp. 128-134 of Fausbøll's edition. Stanzas 1-20 are a mere setting or narrative introduction.

At stanza 22, Nālaka says to Buddha :—

“O wise one (*muni*), to me declare thou, being asked,

The state of wisdom (*moneyya*), the highest state.”

Upon which Buddha proceeds to set forth to Nālaka the factors of the simple life, simplicity in food and dwelling, chastity, harmlessness—the very things, in short, which constitute the fundamentals of the morality, which Aśoka enjoins. In this same *sutta*, the word *moneyya* recurs in stanzas 20, 23, and 38; and *muni*, at 20, 25, 30, 33, and 45; and *mona* is found at 40 and 45. The discourse is preached to Nālaka and at his request, and is therefore called *Nālaka-sutta* in the text; but it was doubtless called also by the name of its subject, that is to say *moneyya*.

Examples of such double names for a single text are by no means rare, and a systematic search would probably reveal many. Several may be given. At *Visuddhi-magga*, p. 279, l. 26, Buddhaghosha cites some clauses from a *sutta* of the *Sāmyutta*, Vol. 5, p. 115-121, which, in the colophon, at p. 128, is called *Metta-sutta*; but Buddhaghosha calls it *Haliddavasana-sutta*, because it was preached at Haliddavasana, a town of the Koliyans. Again, at page 193, lines 7 and 13, he cites two passages from *suttas* in the *Āṅguttara*; at Vol. 3, pages 312 and 314, which, in the colophon, at page 329, are called, the first, from its subject, *Anussati*, and the second, from the preacher, *kachchāna*. Buddhaghosha calls them respectively *Gedha-sutta* and *Sambādhokkṣa-sutta*. These names are taken from words that figure prominently in the *suttas*, and were quite likely older and more widely known than those of the artificial and bungling colophons. Other examples have been noted by Professor Lanman, in the proceedings of the American Academy for 1909, Vol. 44, p. 670, under the heading *Pali Book-titles*. Thus the story which is called *Aṇḍabhāta-jātaka* in Fausbøll's text (Vol. 1, p. 295), and the scene of which is sculptured on a medallion of the Bharhut tope, is named “*Yañ bramano avayesi jatakam*” upon the medallion, the name being taken from the first line of a stanza of the *Jātaka* (p. 298, l. 23).

Finally, in Buddhaghosha's beautiful story (at *Visuddhimagga*, p. 79, l. 15) to which we have already referred, this *Nālaka-sutta* is coupled with other *sutta*, the *Rathavināta*, the *Tuvattāka*, and the *Mahā-Ariyavaṃsa*. The first is presumably the text at *Majjhima-nikāya*, Vol. 1, p. 145; and the second is the text at *Sutta-nipāta*, p. 170. The *Ariyavaṃsa* is, as we saw above, a *sutta* of great distinction; and the putting of the others with it clearly implies that they too were well-known texts. This consideration is therefore one of weight in favour of our identification.

Number 6, *Upatisa-pasine*. The Questions of Upatisa. Since Upatisa is a name for the great disciple Sāriputta, this title would be a fit one for any text which answers questions put by Sāriputta. Now *sutta* IV. 16 of *sutta-nipāta* (p. 176) consists of eight stanzas addressed by way of question to Buddha by Sāriputta, and of thirteen addressed by Buddha to his chief disciple in reply. Questions and answers alike concern the simple and righteous life, are free from abstract matters, and are wholly appropriate for the purpose of the edict. In the text the *sutta* is called *Sāriputta-sutta*, that is, it is called, like *Nālaka-sutta*, after the name of the man to whom it is addressed. As we saw above, this fact does not in the least militate against our identifying the text with that which the edict calls Questions of Upatisa. The *Sutta-nipāta*, mostly in verse, is a very old and illustrious text, and it thus meets well the conditions of the problem. But I do not put forward this solution as a final one.

The identifications, as revised to date, accordingly, are :—

1. *Vinaya-Samukase*;
2. *Aliya-vaṣāni* = *Ariya-vaṃsa*, *Āṅguttara*, Vol. 2, p. 27;
3. *Anāgata-bhayāni* = *Anāgata bhayāni*, *Āṅguttara*, Vol. 3, p. 103; *sutta* 78;
4. *Muni-gāthā* = *Muni-sutta*, *Sutta-nipāta*, i. 12, p. 36;
5. *Moneya-sāte* = *Nālaka-sutta*, *Sutta-nipāta*, iii. 11, p. 131-134;
6. *Upatisa-pasine* = *Sāriputta-sutta*, *Sutta-nipāta*, iv. 16 p. 176-179;
7. *Laṅhulovāde* = *Rāhulovāda-sutta*, *Majjhima-nikāya*, ii. 2. 1, Vol. 1, p. 414<sup>1</sup>.

<sup>1</sup> My best thanks are due to Prof. C. R. Lanman of Harvard University who has revised the English of my paper and the order of the arguments and has made some additions.

## CONTRIBUTIONS TO PANJABI LEXICOGRAPHY.

## SERIES III.

BY H. A. ROSE, I.C.S.

(Continued from Vol. XL, p. 310.)

- Lathāyit**: a synonym for *thuladār q. v.* (used by the Jāts in the south of the District.) Karnāl S. R., p. 92. Cf. *halhwā*.
- Lāthi**: a pipe of a *hukka*. Sirmūr trans-Girī.
- Lathwā**: a special village officer elected by the peasants themselves. Sirsa S. R., 1879-83 p. 321. Cf. *halhāyit*.
- Laukra**: fox. Sirsa S. R., 1879-83, p. 124.
- Leh**: a crevasse in a glacier.
- Lehu or Liu**: ? *Pyrus baccata*. Simla S. R., 1883, p. xliii.
- Lekha chokkhā**: accounts, e. g., *lekhd jokhd*.
- Lenga**: a petticoat. Karnāl S. R., 1872-80, p. 124.
- Leva**: a cotton cover for night. Sirmūr trans-Girī.
- Lha**: (1) a scar or slip on a hillside: (2) in Tibetan, a demon or local divinity = *gār*.
- Lipti**: wild thyme. Simla S. R., 1883, p. 44.
- Lishak**: adj. bright.
- Lishaknā**: to lighten (*of clouds*).
- Lobia**: a vegetable (*Dolichos sinensis*). Karnāl S. R., 1872-80, p. 123.
- Logro**: clothes. Bauria argot.
- Lohā**: the valley beyond; *us riri ki, lohe men*, beyond that ridge, in the dip behind it. Kangra Gloss.
- Lohūlu**: a plough share.
- Lohka**: small.
- Lohri**: a festival held on 1st Magh, at which lighted torches are carried about. Chamba.
- Lohri**: thief; cf. *nauria rāla*. Bauria argot.
- Lohri Lokro**: a jackal. Bauria argot.
- Loia**: a woollen coat. Sirmūr trans-Girī.
- Lojh**: *Symplocos crataegoides*, a tree, leaves fed to sheep and goats. Simla S. R., 1883, p. xliv.
- Lokro**: a jackal, see *lori* and cf. *lonkri*, fox: Bauria argot. Ex. *Lokro mār dūiye*. 'Let us kill a jackal'.
- Loli**: a curl or ringlet of hair.
- Lonāi, lunāi**: reaping.
- Lonāva, lonāda**: a reaper.
- Lonchi**: a fish (*Wallago attu*). Karnāl S. R., p. 8.
- Londiā**: dog. Bauria argot.
- Lonkri**: fox. Cf. *lokro*.
- Lonth**: branches of trees cut with the leaves on for making a dam in a stream or canal. Kangra Gloss.
- Lop**: adj. hidden, disappeared.
- Lotri**: a small brass water pot. Sirmūr trans-Girī.
- Lowāta**: shoes with leather soles and woollen tops, also called *chinjār*. Simla S. R., 1883, p. xlv.
- Ludi**: a big kite.
- Lugria**: a shawl = *chādar*. Bauria argot.
- Lukan chhippan**: hide-and-seek. Sirsa S. R., 1879-83, p. 206.

**Lunga**: a mode of culture, which consists in steeping the seed and forcing it under warm grass to germinate. The seed, with the tender shoots is then thrown into the soil, which has previously been flooded to receive it. Cf. *much*. Kāngra S. R., p. 26.

**Lunāt**: reaping = *lonāi*.

**Lut**: hirpes, ringworm: Jullundur, see *P. Dy.*, p. 690.

**Lūtia lotri q. v.** Sirmūr cis-Girī.

**Lwela**: afternoon.

**Mā**: not—in imperatives: Bauria *argot*: as *bol mād*. 'Do not speak.'

**Machhiāl**: a variety of cobra. Jullundur S. R., p. 12.

**Machho**: a bed. Bauria *argot*.

**Madhari**: = *dhutgālā q. v.*

**Mag**: the barred-headed goose and the grey goose. Ludhiana S. R., 1878-83, p. 14.

**Magda**: a sandy loam soil. Gurgaon S. R., 1872-83, p. 6.

**Maghi**: see *Uttarain*. Festival in honour of ancestors in Pāngi: held on 1st Māgh. They give *roti* to the Hālis in the name of a deceased son.

**Māh**: meat. Bauria *argot*.

**Māhājāl**: a seine used in still water. Karnāl S. R., p. 7.

**Māhāsir**: a fish (*Barbus mosal*). Karnāl S. R., p. 8.

**Mahchapul**: a mixture of *mah* and *kult*, two kinds of pulse. Kāngra S. R., p. 28.

**Mahen**: a male buffalo.

**Māhi**: a heavy horizontal block of wood, drawn by oxen to smooth the surface of a field. Kāngra S. R., p. 29.

**Mahlūndhi**: see *mālundi*.

**Mahora**: a cattle-shed. Gurgaon.

**Mahr**: a collector of revenue, for a village. Bilāspur.

**Mailāni**: the money paid by land-owners for the sheep's droppings when folded on their land. Kāngra S. R. (Lyall), p. 39.

**Ma'in or Jhol**: a clod-crusher—the *maira* of the Punjab plains. Simla S. R., 1883, p. xlv.

**Maira kalari**: the *maira* (sandy loam) land with an admixture of saltpetre. Hoshiarpur S. R., p. 69.

**Maira retar**: very sandy *maira* (sandy loam). Hoshiarpur S. R., p. 69.

**Majori**: the top of the culm (*tilu*) of *mānj* together with the sheathing petiole (*mānj*) of the *mānj*. Karnāl S. R., p. 14.

**Mājra**: a small outlying hamlet in the village area in which are settled cultivators who till the surrounding land. Cf. *garhi*. Karnāl S. R., p. 76.

**Makāl**: an altar built by the sugar press where 5 *ganderis* and a little of the first juice expressed and 1½ seers of the first *gur* made are offered up, and then given to a Brāhman. Karnāl S. R., 1872-80, p. 182.

**Makiya**: constable. Bauria *argot*.

**Makkar sankrānt**: the 1st day of Māgh. Chamba.

**Makol**: white clay — see *gotend*.

**Makrab**: a grass — with a blossom like a wood-louse. Rohtak.

**Makri**: a flat piece of wood with a socket in its highest end to which *mānak* is tied. Karnāl S. R. 1872-80, p. 161.

**Mālrāb**: the material from which drained sugar is made. Hoshiarpur S. R., p. 82.

**Mala**: withies. Karnāl S. R., 1872-80, p. 163.

- Malain** : a whole dried up plant of rice. Karnâl S. R., 1872-80, p. 186.
- Malâran** : the dam of a *kâl* (canal) in Kullu. Cf. *dang*. Kânga S. R., p. 92.
- Maleksh** : a devil = *daint*, a devil regarded as impure. Chamba.
- Malernâ** : to manure. Kânga Gloss.
- Mâlik kanda**h : 'master of the flock', = *mahlûndhî*; see *mâlundi*.
- Malmala mawkish** : Rohtak.
- Mâlundi** : the captain or leader of a flock, a term used by Gaddi shepherds.
- Mashti** : a box. Simla S. R., 1883, p. xlv.
- Mauru** : *Quercus dilatata*, its leaves are cut in winter as fodder : hard wood, and used for charcoal. Simla S. R., 1883, p. xliii.
- Mend (P)** : Simla S. R., 1883, p. xlv.
- Methun** : *Penugreek*. Simla S. R., 1883, p. xxxix.
- Mân** : (1) chastity : if a betrothal is broken off by the boy he must pay the girl Rs. 6 for her *mân* : (2) reconciliation, so a due or fee of Rs. 6 paid (a) by a man to his first wife on taking a second and (b) to a wife who is divorced. Pângi.
- Mânak** : the connecting rod fastened to the beam to which the oxen are fastened in a sugar press. Cf. *thamba*. Karnâl S. R., 1872-80, p. 161.
- Manakh** : man. Sirsa S. R., 1879-83, p. 124.
- Mând** : ground-floor : also used trans-Giri.
- Mand chhal** : *chhal* in an island in a river. Hoshiarpur S. R., p. 70.
- Mand ghassû** : *ghassû* in an island in a river. Hoshiarpur S. R., p. 70.
- Mandal** : a handle. Karnâl S. R., 1872-80, p. 160.
- Mandhauna** : the cloth on which *mâp* full of grain is emptied. Cf. *risâna*. Karnâl S. R., 1872-80, p. 174.
- Mâng** : demand. Cf. *khich*. Sirsa S. R., 1879-83, p. 189.
- Mangalâ mukhî** : a ceremony corresponding to the baptism of the Sikhs and Bishnois. Sirsa S. R., 1879-83, p. 164.
- Mangari** : a fish (*clarias magur*). Cf. *mungri*. Karnâl S. R., p. 8.
- Mângi** : a milk pot with a round brim. Cf. *jhâb*. Karnâl S. R., 1872-80, p. 121.
- Mânjhi** : first floor roof. Sirmûr trans-Giri.
- Manni** : a high stony ridge near the end of the Siwâlik range in the Dasûya tahsil. Hoshiarpur S. R., p. 4.
- Mangni** : a millet (*Panicum italicum*). Kânga S. R., p. 25.
- Mâni** : the big flat stone in front of a *bauli* where people stand to draw water, bathe, etc.
- Mâpj** : in the middle. Kânga Gloss.
- Mânj** : a ladder, see *sâng*.
- Mânjah** : a hoe for weeding. Kânga S. R., p. 29.
- Mantori** : (Kullû) a burning *ghât*—see *tîrath*.
- Mânu** : a man as distinguished from an animal, a form of *manukh*.
- Manukh**, a man : Kânga. Cf. *manakh* and *mânu*.
- Manûkh** : a man. Bauria *argot*.
- Mar** : a clod-crusher. Jubbâl.
- Mâra** : a village headman. Bauria *argot*.
- Marabia** : a large and sweet mango fruit, with a small stone. Used principally for making preserves (*maraba*). Hoshiarpur S. R., p. 15.

**Maraili** : adj. savage.

**Marāyan** : straw. Sirsa S. R., 1879-83, p. 230.

**Margoza** : see *ak-kā-māma*.

**Māri** : the shrine of Gūga Pir (the greatest of the snake-kings). Karnāl S. R., 1872-80, p. 151.

**Mari nakhna** : to beat. Bauria *argot*.

**Marīla** : a little of the crop left for the poor. Karnāl S. R., 1872-80, p. 172.

**Martali** : see *tīrath* Cf. *marthiāl*.

**Marthiāl** : a place where corpses are burnt : *mantoru* torn in Kullū.

**Māru** : an unirrigated land. Ludhiana S. R., 1878-83, p. 94.

**Mase kiwen** : with some difficulty.

**Māser sās** : mother-in-law's sister : wife's maternal aunt.

**Match** : (*sio*) (? *much*) a kind of harrow without teeth, used to make soil into soft mud before sowing rice. Kāngra Gloss.

**Matha** : s. m. forehead; *mathe kajjī*, modest (of a woman) : *mathā jēnā*, to bow.

**Mathik** : the bank over which water is to be lifted. Karnāl S. R., 1872-80, p. 171.

**Matkana** : a small cup made of pottery. Karnāl S. R., 1872-80, p. 121.

**Matri** : 'motherly,' a title of Devi Adshakti at Kacheri. Matri Deora is another temple on the ridge above Kacheri village called Tikkar in Chamba.

**Matti kādna** : a form of worship which consists in scooping out a little hollow in the earth by the shrine and flinging the soil on to a heap. Karnāl S. R., 1872-80, p. 145.

**Matwāla** : sweet—of water, which causes a crop to fill profusely, but with a weak stalk. Rohtak.

**Matwāla** : hard, a sort of water, the crops irrigated by it are generally good. Gurgaon S. R., 1872-83, p. 8.

**Mawa** : (*Bassia latifolia*;) a tree. Hoshiarpur S. R., p. 13.

(To be continued.)

#### MISCELLANEA.

##### MOOR'S HINDU PANTHEON.

THE author of the *Hindu Pantheon* (1810) rightly deemed his Plate XVII, a representation of Mahādēo and Pārvati, to be the gem of his book. 'The painting or drawing from which Plate 17 is engraved is, I think,' he wrote, 'the most beautiful and highly finished thing I ever saw. I purchased it at Poona for forty rupees (five pounds), but for some time the seller demanded a hundred (twelve guineas) for it.'

That painting was exhibited as No. 1163 a, the Indian Court of the Festival of Empire, 1911, by Major E. C. Moor of the Rosary, Great Bealings, Ipswich, the author's grandson, who also showed a number of objects, the originals from which the plates of images, etc., in the *Hindu Pantheon* were engraved.

The mythological collection is for sale and might be purchased for a museum.

V. A. S.

#### NOTES AND QUERIES.

SHAH JAHAN TRANSLATED AS KING JOHN.  
A GOOD 'HOBSON-JOBSON.'

1634. "And that we might leave nothing undone, which might advantage his resolutions, according to the order of the late Mogull, he changed his name from Currone [Kurram] to Shaw Jehan, or King John, thinking by that,

in some sort, to appease the people's hatred." Herbert, *Description of the Persian Monarchy, now being the Orientall Indyes*, p. 31, in the course of a very inaccurate account of the Emperor Shah Jahan.

R. C. TEMPLE.

## THE VEDIC CALENDAR.

BY R. SHAMASHASTRY, B.A., M.R.A.S., M.R.S.A., MYSORE.

(Continued from page 32.)

THE meaning of the above passage is this :—Giving up a practice of adding twelve days to the synodic lunar year of 354 days in order to adjust it to the sidereal solar year of 366 days, the Vedic poets allowed the twelve days to accumulate to the extent of a month in the course of two and a half years, and then performed their sacrifice at the close of the thirteenth month with thirteen priests, of whom the thirteenth priest represented the thirteenth month, the 'dirty' month, and took up the sins of the sacrificer for the gold that was presented to him.

In the *Aitarêya-Brâhmaṇa*, i, 12, the thirteenth priest is called *Sôma-vikrayin*, 'seller of *Sôma*.' This passage, with a brief commentary upon it by Raghunandana Bhaṭṭâchârya, the author of the *Smṛititattva*, runs as follows<sup>9</sup> :—

प्राच्यां दिशि वै देवाः सोमं राजानमक्रीणस्तस्मात्प्राच्यां दिशि क्रीणते त्रयोदशान्मासादक्रीणस्तस्मा-  
त्रयोदशो मासो नानुविद्यते पापो हि सोमविक्रीयीति. अस्याद्यमर्थः

यतोऽभिमासस्तोमविक्रीयी अतोऽसावितरमासवज्जानुविद्यते. विद्यमानोऽपि कर्मो न ईत्वा हस्तमिवेत्यर्थः  
सोमविक्रय्यपि ऋत्विगंतरवत्.

"The gods bought the king *Sôma* in the eastern direction. Thence he is (*generally*) bought in the eastern direction. They bought him from the thirteenth month. Thence the thirteenth month is found unfit (*for any religious work to be done in it*); a seller of *Sôma* is (*likewise*) found unfit (*for intercourse*), for such a man is a defaulter." The meaning of the passage is this :—"Because the intercalated month is the seller of *Sôma*, therefore it has no proper existence like other months. Although it has its own existence, it is yet regarded as having no proper existence inasmuch as no rites are performed in it. The seller of *Sôma* is like other priests employed for the performance of sacrifice."

As regards the sinful nature of intercalated months, the author of the *Smṛititattva*, quotes the following passage<sup>9</sup> :—

वत्सरांतरगतः पापः यज्ञानां फलनाशकृत् ।

नेर्कृतैर्योनुधानाद्यैस्समाक्रांतो विनामकः ॥

इत्यादि उच्योतिश्शाले.

विदुर्द्विनामको विनामकः कुतः मलिम्लुचादिनामकत्वात्.

"(*The intercalated month*) contained in the body of the year, is sinful, is destructive of the good results of sacrifices, is infested by *Nairṛita*, *Yâtudhâna*, and other evil spirits, and is of a disagreeable name. This and other passages are found in astrological works. The word *vinâmakâ* means 'that which has a disagreeable name'; for it has *Malimlucha* and other (*disgusting*) names."

The three passages quoted above throw a flood of light on the nature of the conception which the Vedic poets entertained regarding the intercalary days and months. We have to understand the three important points specified in these passages :—

(1) At first the Vedic poets used to adjust their lunar year with the sidereal solar year by adding twelve days to the former, but in the course of time they gave up that custom and began to intercalate one month to every third lunar year.

<sup>9</sup> *Smṛititattva*, p. 732.

<sup>9</sup> *Ibid*, p. 778.

(2) Instead of performing any sacrifice during the intercalated period, they spent that period in performing such accessory rites as are called *Upasad* or sessions and *Dikshā* or rites of initiation.

(3) They regarded the intercalated days as being infested by evil spirits and enemies. It is therefore probable that the apparent acts of sorcery undertaken in connection with every kind of sacrifice in order to drive out or to destroy 'those who hated the poets and whom the poets hated', are acts intended to symbolise the fact of getting rid of an intercalated period. Since an intercalated period is regarded, not only as being burdened with dirt or sin, but also as being infested by Varuṇa, Nirṛiti, and other good or evil spirits with nooses in their hands to bind their victims, it is probable that, during an intercalated period, the Vedic poets regarded themselves, not only as being burdened with sin, but also as being bound with the noose (*pāśa*) of Varuṇa or Nirṛiti. It also follows that the removal of sin or of Varuṇa's fetters at the close of a period of twelve or twenty-one days, is a technical expression of the Vedic poets implying the intercalary nature of those days. The removal of guilt at the close of the twelve intercalated days is thus referred to in the *Aitarēya-Brāhmaṇa*, IV. 4, 24 :—

यद्यश्च वा एते त्र्यहा आश्रममहराद्वावतिरात्रौ यद्वाश्राहो द्वादशाहानि शीक्षितो भवति. यज्ञिय एव तैर्भवति  
द्वादश रात्रीरपसव उपैति. शरीरमेव ताभिर्धुनुते. द्वादशाहं प्रसूते भूत्वा शरीरं भूत्वा शुद्धः पूतो देवता अम्वेति. य  
एवं वेदं पठन्निश्वसो वा एष यद्द्वादशाहः ।

The *Dvādaśāha* consists of thrice three days together with the tenth day and two *Atirātra* days. After having undergone the ceremony of initiation during twelve days one becomes fit for performing the sacrifice. During the twelve days he undergoes the *Upasad* or the vow of fasting. By means of them he shakes off all guilt from his body. He who has such a knowledge becomes purified and clean, and enters the deities after having, during (*these*) twelve days, been born anew and shaken off (*all guilt*) from his body. The *Dvādaśāha* consists (*on the whole*) of thirty-six days."

The thirty-six days referred to in this passage are three sets of twelve days each, constituting the difference between three lunar and three sidereal solar years. The *Atharvaveda* = (Rig. v. vii. 103. 1) IV. 15. 13, also speaks of the twelve days' vow as follows :—

संवत्सरं शशयाना ब्रह्मणो व्रतचारिणः ।

वाचं पर्जन्यजिन्वितां प्रमंडुका अवादिषुः ।

"Having lain for a year, (*like*) Brāhman performing a vow, the frogs have spoken forth a voice quickened by *parjanya* [the raining clouds]."

So also the same says IV. 11. 11 :—

द्वादश वा एता रात्रीर्ब्रह्मणा आहुः प्रजापतेः ॥

तत्रापि ब्रह्म यो वेद तद्वा अनडुहो व्रतम् ॥

"Twelve, indeed, they declare those nights of the vow of *Prajāpati*; whoso knows the *Brahman* within them—that verily is the vow of the draught-ox."

The release from Varuṇa's fetters at the close of twenty-one days is thus referred to in the *Atharvaveda*, iv. 16. 6 :—

ये ते पाशा वरुण सप्त सप्त त्रेधा तिष्ठन्ति विषिता रुचंतः ।

सिन्तु सर्वे अनृतं वदंत यः सत्यवद्यति तं सृजंतु ॥

"What fetters of thine, O Varuṇa, seven by seven, stand triply relaxed, shining—let them all bind him that speaks untruth; whoso is truth-speaking, let them let him go."

I presume that the expression of three times seven milch kine pouring their milky draught, as referred to in the two verses of the *Sāmaveda* quoted above, implies the same idea as that of an intercalated period of twenty-one days. From the consideration of these and other similar passages too numerous to be quoted here, we may conclude that expressions such as 'the milking of the kine,' 'the destruction of evil spirits or of enemies,' and 'the release from the fetters of Varuṇa or of Nirṛiti,' are Vedic expressions implying the passing off of an intercalated period.



I think that the symbolical acts of cutting off the branch of a Palāśa tree, and of separating the calves from the cows for the purpose of milking them during the night, and of destroying the evil spirits and enemies, as described in the very beginning of the Black Yajurveda, are also meant to signify the passing off of an intercalated period. Among the Chinese the twelve months of the year are called the twelve branches; and it is probable that the Vedic poets, too, called the months, whether ordinary or intercalary, by the name of *śākhās* or branches. As already pointed out in the above pages and also in my essay entitled *Gavām-Ayana: the Vedic Era*, published in 1908, the term 'cow' is a name given to the New Year's Day as well as to the intercalated day; and her 'calves' must therefore mean the days of the subsequent year or cycle of years. We have also seen how the symbolical act of burning the evil spirits and enemies signifies the passing off of an intercalated period. Accordingly the first two *Anuvāks* or paragraphs of the first *kāṇḍa* of the Black Yajurveda may possibly refer to the cutting off of an intercalated branch or month, and to the separation of some New Years' Days or bissextile intercalated days, termed 'cows,' from their calves or the consecutive days of the subsequent year or cycle of years. In order to see whether the passage gives this meaning or not, it is necessary that we should examine the interpretation given to it by Bhaṭṭa Bhāskara and other commentators. The passage runs as follows, i. 1. 1 :—

इषे-त्वोर्जे स्वा वायवस्थोपायवस्थ देवो वस्तविता प्रार्पयतु श्रेष्ठयत्माय कर्मणे आप्यायध्वमग्निवा देवभाग-  
मूर्जस्वतीः पयस्वतीरनमीवा अग्रश्मा मावस्तेन इक्षत माघशंसः रुद्रस्य हेतिः परि वो वृणक्तु ध्रुवा अस्मिन्पोपती  
स्यात बह्वीर्यजमानस्य पशून्पाहि (1). य इत्यस्य घोषिदसि प्रत्युष्टं रक्षः प्रत्युष्टा अरातयः;

In accordance with the commentary of Bhaṭṭa Bhāskara and others on these passages, they can be translated thus :—

"O Branch, thou art for *isha* [food], and for *ūrja* [strength]; O calves, ye are swift runners like the wind, and ye come back again; O cows, may the bright sun lead you for the purpose of our best sacrificial rites; O inviolable cows, yield the share of the gods, ye who are possessed of strength, milk, and calves, and who are free from consumption and other diseases. May the thief have no power over you; may the slaughterer not touch you; may the thunderbolt of Rudra quit you on all sides; be ye firm in the possession of this cowherd; preserve ye the numerous cows of the sacrificer; O sword, thou art the announcer of the sacrifice; burnt is the devil and burnt are the enemies."

Here the sacrificer is required to repeat the first four words of the original, and to cut off a branch of the Palāśa tree for use in the sacrifice. The next four words are addressed to calves which are to be separated from their mothers, the cows. The following sentences up to 'burnt is the devil' are addressed to cows. Then comes the symbolical act of burning the evil spirits and enemies. These symbolical acts, which are usually performed by sacrificers in connection with all full-moon and new-moon sacrifices, appear to render the explanation of the commentators plausible and perhaps representative of the only meaning intended by the poet. But when we try to make the detached thoughts and acts into a connected whole, we feel the difficulty. So long as we accept the interpretation of the commentators, we fail to understand the aim of the poet who gave expressions to these thoughts and devised the symbolic acts: the thoughts and acts are so disconnected that they appear to have originated in some disordered mind. But if we take the 'branch' in the sense of an intercalated month which is to be placed between the months of *Isha* and *Ūrja* (*Āśvina* and *Kārttika*) and is to be symbolically burnt as an evil spirit and an enemy, and if we take the calves as the days of an ordinary year whose wife is elsewhere said to be the eighth day of the dark half of the month of *Māgha* and is called a cow bringing forth the days or calves of the next year, the disjointed thoughts arrange themselves into a connected whole. It is probable that it was the lack of proper astronomical terms to designate the various parts of the year that led the Vedic poets to talk of them in terms of the branches of a tree and cows and calves.

Whether or not the meaning of the first two paragraphs of the *Krishṇa-Yajurveda* is, as I have presumed it to be, this much is certain, that the Vedic poets were quite familiar with various kinds of years and knew how to adjust them with each other, and that the detailed description of calendars given in the *Sūtras* is but a copy of Vedic calendars and not a later invention.

## II.—The Calendar.

Having thus proved the existence of a calendar during the Vedic times, I may now proceed to frame that calendar and its various forms out of the materials scattered here and there in the *Sūtras* and *Brāhmaṇas*. The general name by which the various forms of the Vedic calendar were known seems to have been *Gavām-Ayana*. It is only one of many forms of the Vedic calendar that I attempted to explain in my essay entitled '*Gavām-Ayana, the Vedic Era*,' published in 1908. Therein I have pointed out: (1) that the word *gô*, 'cow,' means the intercalary day, *i.e.*, that day which is the product of the four quarter-days at the end of four successive solar years, each of 365½ days; (2) that the term *Gavām-Ayana* or "Cows' Walk" means a series of such intercalary days, on each of which the Vedic poets regularly performed cyclic sacrifices; and (3) that in the *Mahad-Uktha* or Great Litany of *R̥igvēdic* hymns they kept a record of 460 or 465 intercalated days as having elapsed.

As the evidence I adduced in support of this theory is of an indirect and hypothetical nature, scholars have hesitated to accept it, and have opined that the passages which I explained in the light of this theory could bear other and perhaps more rational interpretations, and that my theory was rather an ingenious contrivance than a discovery of the real design of the Vedic poets. Probably no theory that is not based upon direct evidence is ever accepted; mine can be no exception, and would share the fate of other theories if, like them, it had no direct evidence to support it. But the *Nidāna-Sūtra* of the *Sāma-veda* seems to supply the want. From this *Sūtra* we learn that *Gavām-Ayana* is a name given to the year which contained some intercalated days inserted either in its middle or at its close. It appears that the number of days intercalated differed with different schools of Vedic astronomers, and depended upon the difference between any two kinds of years selected for adjustment with each other. The school which had adopted the synodic lunar year of 354 days and the sidereal solar year of 366 days seems to have added to every lunar year a *Dvādaśāha* or period of twelve days, during which they performed a sacrifice with recitation of a *Sāma*-chant of twelve verses on the last day. With the school which had adopted the sidereal lunar year of 351 days, *i.e.*, the year of thirteen months of 27 days each, and adjusted it with the *Sāvana* year of 360 days, the number of days added was nine. Those who had adopted the *Sāvana* year of 360 days and adjusted it with the solar year of 365½ days, seem to have been adding 21 days to every fourth *Sāvana* year. In this way there seems to have been during the Vedic period a variety of different astronomical schools, whose chief religious function was the performance of a grand sacrifice during each period of their respective intercalary days. A regular account of the 'cows' or intercalary days which each school counted and observed is found preserved under the general title of *Gavām-Ayana*, "the walk of cows or intercalary days." The term *Gavām-Ayana* seems to have been originally intended to be a name of only the intercalary days; but in the course of time it appears to have also been used to signify that year which contained intercalary days added to it, no matter whether the number of days so added, or counted as having been added, amounted to a year or more than a year. These and other important points connected with the Vedic calendar are clearly explained both in the *Nidāna-Sūtra* and in the *Srauta-Sūtra* of *Lātyāyana*; and it is a matter for regret that, important as these works are for elucidating the much-vexed question of Vedic chronology, they have so long escaped the notice of oriental scholars. It is true that the *Sūtras* in general abound in elliptical and technical obscurities which sometimes render their meaning uncertain and vague; still, so far as their main idea or purport is concerned, they leave us in no doubt whatever.

The passage of the *Niddna-Sūtra* in which a few forms of *Gavām-Ayana* are defined, runs as follows, v. 11, 12 :—

<sup>10</sup> अथातस्संवत्सरा वर्गाणां पंचसंवत्सरा वर्गाः<sup>11</sup> तेषु धारो मनीषया कर्मण उपसरो विद्यात् संस्था वा एषु व्रतानि च. षट्विंशति नवोनच षडहोमोऽथ सावनोऽष्टादशभिर्ज्यायानहोभिः सावनात्परो नाक्षत्रमिति मासश्च तस्य चैव त्रयोदश. चांद्रमसस्तावनश्रौभावायाष्टादशयुक्तमोऽष्टा सप्तविंशते पौर्णमास्यां प्रसाधयेत् ।

गवामयनस्योपायांश्चतुरः प्रतिपादयेत्. तेषां नाक्षत्रः प्रथमस्तस्य सप्त विंशति मासाः सप्तविंशतिर्नक्षत्राणीति. तस्य कल्पः प्रथमस्य प्रथमस्याभिप्लवस्य स्थाने त्रिकण्डुकं च कुर्यात्प्राग्विषुवत उत्तमस्योत्तमस्योर्ध्वं. विषुवतः ते खल्वाभिप्लवतं एव कृत्वाः स्फुरित्येके. एते चाधिकृता न चापि निवर्तयत्यपि वृद्धते ग्रहस्य हतं कृत्वा यथा स्वरसामान्यं त्रिकण्डुकपंचादचभिप्लवतं सप्तदशरात्रे । स्वरतं वा इत्यपरम्. एवं च तं चाविलोपः अपि च तेन च त्रिकण्डुकं चः स्वतंत्रो भवति.

अथ नवोनस्तस्यैव त्रयोदश मासाः संभार्ययोर्मासयोर्नवाहं लुपेचतुरहमेव प्राग्विषुवतः पंचाहमूर्ध्वं तस्य कल्पः प्रथमस्याभिप्लवस्य स्थाने ज्योतिषं च गां च कुर्यात्प्राग्विषुवत ऊर्ध्वं विषुवत उत्तमस्याभिप्लवस्य स्थाने ज्योतिषं. नाक्षत्रं विषुवानभिभवत्युत्तरेऽथ पक्षसि विषुवानुपसंस्थायत इति.

अथ षड्नादचांद्रमसाः षट्पूर्वोपक्रमाः ऊनावसानाः पूर्वं पक्षसि मासास्तुः ऊनोपक्रमाः पूर्वावसाना उत्तरे. तस्य कल्पः प्रथमस्य प्रथमस्याभिप्लवस्य स्थानेऽभिप्लवपंचाहं कुर्यात्प्राग्विषुवत ऊनेषु मासेषु उत्तमस्योत्तमस्योर्ध्वं विषुवतः ।

व्याख्यातस्तावनः । स एष आदित्यसंवत्सरो नाक्षत्र आदित्यः खलु शरवरेतावहिरहोभिर्नक्षत्राणि समवेति-त्रयोदशाहं त्रयोदशाहमेकैकं नक्षत्रमुपतिष्ठत्यहस्तृतीयं च नवधा कृतयोरहोरात्रयोर्द्वे द्वे कले चेति. सांवत्सरास्तावन-तुल्यं चाक्षतं कलाः ते षण्णववर्गाः स षट् षष्टिविंशतः षष्टिविंशते । इलोकौ भवतः—

सप्तविंशती राष्ट्रस्य राज्ञो वसतयो मिताः ।

त्रयोदशाहं त्रयोदशाहमेकैकं नक्षत्रमुपतिष्ठति ॥

त्रयोदशाहानि तृतीयं बह्वदचतस्रस्त्रेधा दशतयो विकुर्वन् ।

त्रिणवं पंधानं विततं पुराणं चत्वारिंशता नवरात्रैस्समन्वृते ॥ इति.

अथाष्टादशभिर्ज्यायानादित्यसंवत्सर एव तैर्यग्यनिको भवति. आदित्यः खलु शरवरेकश षण्मासानुवृद्धेति नव चाहानि तथा दक्षिणा. तदप्येते इलोका भवतिः—

यस्मिन्ने परिवत्सरे

सौम्यो मासोऽथ चांद्रमसो ।

नाक्षत्रो न विलुप्यते

कस्त्विच्च वेद क स्त्विच् ॥

अष्टासप्तविंशते तस्मिन्

संवत्सरे मिते ।

सौर्यो मासोऽथ चांद्रमसो

नाक्षत्रो न विलुप्यते ॥

सप्तविंशतिमेवैष समा हानेति दक्षिणा ।

तथोदङ् सप्तविंशतिमिति ॥

तस्य कल्पः संभार्ययोर्मासयोर्दशहान्नुपाहरेनवाहमेव प्राग्विषुवतः नवाहमूर्ध्वं त्रिकण्डुकांश्चाभिप्लवं च प्राग्विषुवतोऽभिप्लवं च त्रिकण्डुकांश्चावृत्तानूर्ध्वं विषुवतः ।

Then the years of the classes :<sup>12</sup> the classes (are) of five years. In them the sage by his wisdom will know the sessions of the ritual,<sup>13</sup> and the basic forms (of the sacrificial rites),<sup>13</sup> and the vows or ceremonies (to be observed) in them.

<sup>10</sup> From पंच° to सावनात्परो (for °रः)—and perhaps farther—seems to be a metrical quotation from some other work; with one or two words separated, and one omitted.—J. F. Fleet.

<sup>11</sup> Varga is not fairly to be rendered by 'cycle.' Cycle is yuga or chakra: varga is a 'group, class.'—J. F. Fleet.

<sup>12</sup> Upasāḍ: lit. 'the sitting down, waiting for the arrival of the final sacrificial day.'

<sup>13</sup> Samsthā; lit. 'a staying or abiding together.'

" (The year) which is less (than the *Sāvana year*) by 36 (days); that which is less by 9 (days); that which is less by 6 (days); then the *Sāvana year* (of 360 days); then the year which is greater than the *Sāvana year* by 18 days. The sidereal year (of 351 days) has a thirteenth month (of 27 days). Then the two kinds of years: the lunar and the *Sāvana*. Then the year which is greater than the *Sāvana year* by 18 days: one has to observe (it) on every 38th or 37th full-moon.

" He has to know the four forms of *Gavām-Ayana*. Of them, the sidereal year (of 324 days) is the first; its months are of 27 days each, because there are 27 *nakshatras*. The mode of observing it (*is this*): in the place of each first [period of six days called] *Abhiplava* (of every month of 30 days) before the central day (of the year), one should observe [a period of only three days known as] *Trikadruka*:<sup>14</sup> (likewise in the place) of each last (*Abhiplava*) after the central day. Some say that they (the *Trikadruka days*) are so devised as to be of the same form as the *Abhiplava* days; they have their place here; nor is their observance opposed to that of the *Abhiplava* days. It is also known that, like the *Svarasāman* days,<sup>15</sup> the unit of three days [the *Trikadruka days*] is devised as a special period of three days. The three *Trikadruka* days, as well as the five days of the six *Abhiplava* days are observed together in the sacrificial session of seventeen nights.<sup>16</sup> Others say that the *Trikadruka* days are the same as the *Svarasāman* days. And thus the usual form of the calendar days and their rites is not lost; for the *Trikadruka* days have their own independent place in all sacrificial sessions.

" Then (the year of 351 days) which is less (than the *Sāvana year*) by nine days:<sup>17</sup> thus it has thirteen months (each of 27 days). He has to omit nine days in the two intercalary months [*sambhārya*;<sup>18</sup> i.e., the sixth and the seventh month, each of 30 days]; four days (are to be omitted) before the central day of the year, and five days after it. This is how it is done: in the place of the first *Abhiplava* (of the sixth month of 30 days) before the central day, only two days known as *gyōtis* and *go*, are to be observed; and in the place of the last *Abhiplava* (of the seventh month) after the central day, only one day, known as *gyōtis*, is to be observed. No central day occurs in the year (of 351 days); for it is counted in its latter half.

" Then the lunar years (of 354 days) which are less (than the *Sāvana year*) by six days:<sup>19</sup> in the first half (of this year) there are six months, beginning with one which is full [i.e., consists of 30 days] and ending with one which is deficient [i.e., contains only 29 days]; in the latter (half there are six months), beginning with one which is deficient and ending with one which is full. This is how it is observed: in the deficient months before the central day, in the place of each first *Abhiplava* one should observe (only) five days of *Abhiplava*; (likewise in the place) of each last (*Abhiplava*) in the deficient months after the central day.

<sup>14</sup> *Trikadruka* is the name given to a unit of three days, of which the first day is called *gyōtis*, 'light', the second *gō*, 'oow', and the third *ayus*, 'life'. *Abhiplava* is the name given to a unit of six days, of which the first three days are named like the *Trikadruka* days and the last three days are called *gō*, *ayus*, and *gyōtis*.

<sup>15</sup> *Svarasāman* is a name given to the three days before and after the central day of a sacrificial session. Special *Sāma*-chants are sung on these six days. If the *Trikadruka* days were considered as identical with the *Svarasāman* days, which are strictly observed immediately before and after the central day of a sacrificial session, the other days of the session would be counted in periods of six days each. This appears to be the meaning of 'an independent place for the *Trikadruka* days.'

<sup>16</sup> The 17 nights seem to me to be the nights of 6 *Svarasāman* days plus 6 *Trikadruka* days plus 5 *Abhiplava* days.—J. F. Fleet.

<sup>17</sup> See Calendar, Form II. below.

<sup>18</sup> [I do not see how *sambhārya* can be fairly rendered by 'intercalary'. It means 'that which may be brought together', and seems to mean, rather, 'the two months which are susceptible of contraction by shortening'.—J. F. Fleet.]

<sup>19</sup> See Calendar, Form III. below.

"The *Sāvana year* (of 360 days)<sup>20</sup> has been explained. It is this same sidereal year of the sun.<sup>21</sup> The sun is known to pass through (each of) the *nakshatras* in a fixed number of days: he remains in each *nakshatra* for thirteen and thirteen days, together with a third part of a day and two out of nine *kalds* or parts of a day-and-night [*i. e.*, of a whole day]: these *kalds* or parts amount in a year to 54, and are equal to six times nine *kalds* [*i. e.*, 6 days]: thus it consists of 366 (days) as contrasted with the (*Sāvana year*) consisting of 360 (days). There are two verses about this:—

"Twenty-seven are the mansions in the king's [*i. e.*, the Sun's] dominion; thirteen and thirteen days he resides in each *nakshatra*: thirteen days and one-third of a day; thus dividing four times ten days into three (equal) parts, he traverses the broad and ancient path of thrice nine stations in the course of forty periods, each of nine nights."

"Then the year of the sun (of 378 days)<sup>22</sup> which is greater (than the *Sāvana year*) by eighteen days; this indeed is made by his transverse motion;<sup>23</sup> it is well known that the sun always goes to the North for six months and nine days, and likewise to the South. Accordingly there are the following verses:—

"Who knows that year in which the solar, the lunar, and the sidereal months are not lost, who knows that? In the year measured by 37 or 38 (full-moons), the solar, the lunar, and the sidereal months are not lost. The sun goes to the South for twenty-seven times seven days, and likewise to the North for twenty-seven times seven days."

"This is how this year is observed:—In the two intercalary months,<sup>24</sup> one should intercalate eighteen days; nine days before the central day of the year and nine days after it; three *Trikadruka* days and six *Abhiplava* days before the central day, and six *Abhiplava* days and three *Trikadruka* days after the central day."

Similar forms of calendar, together with some more varieties, are also described in the *Śrauta-Sūtra* of Lātyāyana, iv. 8, 1—7. This is what he says:—

उद्योतिषामयन विकल्पाः । तत्र यदादितोऽन्ततस्तदूर्ध्वं विषुवतः । नासि मास्याद्यस्याभिष्टवस्य स्थाने  
त्रिकद्रुकाः । स षट्त्रिंशद्वूनो नाक्षत्रस्तत्तद्विंशिनो हि मासाः । षष्ठाद्यस्याभिष्टवस्य स्थाने उद्योतिर्गौर्ध्व उद्यो-  
तिरेवावृत्ते स नवोनो नाक्षत्र एव त्रयोदशी । शुग्ममासेष्वाद्यस्याभिष्टवस्य स्थाने तत्पंचाहः स षडूनध्व-  
द्रमतः । षष्ठादौ त्रिकद्रुकानभिष्टवं चोपध्व्यात् सोऽष्टादशाधिकः पौर्णमासीप्रसवस्तैर्यग्यनिक आदिष्यत्यस्य ।

"Varieties of the movements of the heavenly luminaries. In the calendar pertaining to these movements, that which is observed at the beginning (of each month) before the central day, is observed at the close (of each month) after the central day. In the place of the first six *Abhiplava* days in each month, only three *Trikadruka* days are observed. Thus this sidereal lunar year is less (than the *Sāvana year*) by 36 days, since its months consist of 27 days each."

"In the place of the first six *Abhiplava* days of the sixth month (of the *Sāvana year*), there are observed only two days, known as *jyôtiṣ* and *gô*; and in the second part of the year, which is

<sup>20</sup> See Calendar, Form I., and for the year of 366 days, see Form IV. below.

<sup>21</sup> [The text treats here in a somewhat obscure manner of both the *Sāvana year* of 360 days and the sidereal solar year of 366 days. The latter is not mentioned as one of the five classes of years in the beginning of the passage. The text seems to suggest that the *Sāvana year*, before being regarded as = 30 days × 12, was a sidereal year of 27 × 13½ days, and that the year of 366 days, = 27 × 13½, was a refinement of it, as a result of experience showing that the sun required ½ of a day more time to pass through each *nakshatra*.—J. F. Fleet.]

<sup>22</sup> See Calendar, Form IV. below.

<sup>23</sup> The motion from South to North and back again, which the sun seems to have in passing from solstice to solstice, is transverse, at right angles, to his actual motion from West to East through the *nakshatras*.—J. F. Fleet.

<sup>24</sup> See Note 18, above.

merely a repetition of the first part, only one day, known as *fyôti*, is observed in the place of the last six *Abhiplava* days (of the seventh month); thus it is less (than the *Savana year*) by nine days, and is a sidereal year having a thirteenth month.<sup>25</sup>

"In the place of the first six *Abhiplava* days in all the even months, only five *Abhiplava* days are observed; this is less (than the *Savana year*) by six days, and is lunar.<sup>26</sup>

"In the beginning of the sixth month, one should intercalate three *Trikadruka* days and six *Abhiplava* days; <sup>27</sup> thus it is greater (than the *Savana year*) by 18 days, and is productive of a full-moon; and it is caused by the transverse motion of the sun."<sup>28</sup>

Besides the three forms of calendar mentioned above, which are similar to those described in the *Nidâna-sûtra*, a few more varieties also are noticed in the *Lâtyâyana Srauta sûtra*. As some of these varieties are referred to, though only briefly, in the *Krishna-Yajurveda*, it need not be said that they existed during the Vedic period, and that they are not the later contrivances of Sûtra writers. It is therefore necessary that we should understand them as clearly as possible. The *Lâtyâyana-Sûtra* continues in iv. 8, 8-20:—

उत्सर्जनानि नाति नाति । अथाऽन्त एवमावृत्तानामादिः । पूर्वेष्वभिप्लवेषु षष्ठमहर्कम् कृत्वाऽ-  
ग्निष्टोममुत्तमे । तदैकचिकस्तोमम् । सवनविधं षष्ठं कर्षुसुसममभिप्लवपंचाहं कृत्वा षष्ठ्यानि सवनविधः ।  
षष्ठः । प्रथमं चानिप्लवं पंचाहं कृत्वा नाष्टांते सवनविधः षष्ठः । सर्वोक्तानेके प्रथममभिप्लवपंचाहं  
कर्षुः । अहनी वा समस्त्येनुरभिप्लवपृष्ठयोः सन्निपातके । अनिप्लवबोहसने । तथा सत्वेकादश्यां पूर्वपक्षस्य  
सीक्त्वा ऋषोदशरीक्षाः कुर्वन् । सप्तदश वा । चत्वारं वा पूर्वोक्तानुपूर्वानावृत्तान् चाल-  
काचनिनः ।

"Omissions (of days) month after month.<sup>29</sup> Just as the last day (in each month in the first half of the year) is omitted, so the first day (in each month) in the repeated part of the year [i.e., the second part] is omitted. Having treated as *Ukthya* days the sixth day in each of the three *Abhiplava* periods of six days, they observe the sixth day of the last *Abhiplava*, [i.e., the fourth *Abhiplava*] as an *Agnishtoma* day.<sup>30</sup>

"On the sixth day of the fourth *Abhiplava* period of each month, they have to recite a set of Sâma-verses called *Ekatrika*.<sup>31</sup> In view of immolating a sacrificial animal, they make the last (i.e., the fourth) *Abhiplava* consist of only five days, and immolate a sacrificial animal on the sixth day. Having made the first *Abhiplava* consist of only five days, they immolate a sacrificial animal at the close of the month. Some teachers make all the months deficient by one day: they make the first *Abhiplava* of each month consist of only five days.<sup>32</sup> At the junction of *Abhiplava* and *Prishthya* days,<sup>33</sup> they reckon the last day of the (fourth) *Abhiplava* period and the first day of the *Prishthya* as one day [i.e., they treat the two as a single day]. In the last month [i.e., the twelfth month], they make the last day of the last but one *Abhiplava* the first day of the last

<sup>25</sup> See Calendar, Forms I and II.

<sup>26</sup> *Ibid*, Form III.

<sup>27</sup> That is, nine days before the central day and nine days after it. <sup>28</sup> See Calendar, Form IV.

<sup>29</sup> This is what is called *utsarginâm ayana*, which is described in the *Krishna-Yajurveda*, VII. 5, 6.

<sup>30</sup> It should be noted here that according to this school a month is made to consist of four *Abhiplavas* of six days each and a *Prishthya* of six days closing the month. According to the commentary of Agnisvâmin on this Sûtra, it is the *Ukthya* days that are omitted. Accordingly, three days are omitted in each month, thus making it consist of 27 days. See Calendar, Form V. below.

<sup>31</sup> Agnisvâmin quotes a passage on the authority of which the day with the *Ekatrikastoma* is omitted. Hence, according to this school, the month seems to consist of only 29 days. See Calendar, Form VI. below.

<sup>32</sup> See Calendar, Form VII. below.

<sup>33</sup> Like *Abhiplava*, *Prishthya* is also a name given to a period of six days which are called: (1) *Bathântara*, (2) *Brihat*, (3) *Vairûpa*, (4) *Vairâja*, (5) *Sâkvara*, and (6) *Raivata*, after the names of the Sâma-verses recited on those days. In some schools, the last six days of each month are observed as *Prishthya*.

*Abhiplava*.<sup>34</sup> If so [*i.e.*, if they omit one day in each month of the year], they should undergo the vow of initiation for their sacrifice on the eleventh day of the bright half of the month, and spend thirteen days in vow (before they perform their sacrifice on the fourteenth, *i.e.*, the *Ekāshtakā* day of the dark half of the month). Or they have to spend seventeen days in vow.<sup>35</sup>

## Calendar—Form I.

[Abbreviations: J =  *jyôtiṣ* ; G =  *gô* ; A =  *dyus* .]

## Sāvana Year of 360 Days.

1st Month.						
	J.	G.	Ā.	G.	Ā.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30
2nd Month.						
	J.	G.	Ā.	G.	Ā.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30

<sup>34</sup> The twelfth month, when recast in the form of Gavām-Ayana, consists of three *Abhiplavas* of six days each and a period of *Dvādasāha* or twelve days. In order to make this month also consist of 29 days, they make the last day of the second *Abhiplava* the first day of the third *Abhiplava*. See Calendar, Form VIII.

<sup>35</sup> As each month of the year is made to consist of 29 days (total 348), the deficiency in the year amounts to twelve or seventeen days according as we take the Sāvana year of 360 days or a solar year of 365 days for comparison. It is clear, therefore, that the twelve or seventeen days regarded as *Dikṣā*-days are no other than intercalary days required to make up the year in observance. Compare *Āitarēya-Brāhmaṇa* iv, 4, 24; an *Atharvashāda*, iv, 11, 11; iv 15, 13; and iv, 16, 6, quoted above.

3rd Month.						
			J.	G.	Â.	J.
Abhiplava I	...	...	1	2	3	6
„ II	...	...	7	8	9	12
„ III	...	...	13	14	15	18
„ IV	...	...	19	20	21	24
„ V	...	...	25	26	27	30
4th Month.						
			J.	G.	Â.	J.
Abhiplava I	...	...	1	2	3	6
„ II	...	...	7	8	9	12
„ III	...	...	13	14	15	18
„ IV	...	...	19	20	21	24
„ V	...	...	25	26	27	30
5th Month.						
			J.	G.	Â.	J.
Abhiplava I	...	...	1	2	3	6
„ II	...	...	7	8	9	12
„ III	...	...	13	14	15	18
„ IV	...	...	19	20	21	24
„ V	...	...	25	26	27	30



6th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3*	4*	5*	6*
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30†
7th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25*	26*	27*	28*	29*	30
8th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30

\* In order to convert this year into the sidereal lunar year of 351 days, the days marked with an asterisk in the 6th and 7th months are omitted; see also Calendar, Form II.

† This is the Vishuvat or central day of the year.

N.B.—Instead of being called *Abhiplava*, the last week in each month seems to have been called by others, as *Prishthya*, the days being named *Rathanantara*, *Brihatt*, *Vairâpa*, *Vairâja*, *Sâkvara*, and *Baivata* respectively.

9th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30
10th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30
11th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30

12th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30

Calendar--Form II.  
Sidereal Lunar Year of 351 days.

							1st Month.			
					J.	G.	Â.	G.	Â.	J.
Abhiplava I	...	...	...		1	2	3	...	...	...
„ II	...	...	...		4	5	6	7	8	9
„ III	...	...	...		10	11	12	13	14	15
„ IV	...	...	..		16	17	18	19	20	21
„ V	...	...	...		22	23	24	25	26	27

							2nd Month.					
							J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..							1	2	3	...	...	...
„ II ... ..							4	5	6	7	8	9
„ III ... ..							10	11	12	13	14	15
„ IV ... ..							16	17	18	19	20	21
„ V ... ..							22	23	24	25	26	27

3rd Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	...	...	...
„ II ... ..	4	5	6	7	8	9
„ III ... ..	10	11	12	13	14	15
„ IV ... ..	16	17	18	19	20	21
„ V ... ..	22	23	24	25	26	27
4th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	...	...	...
„ II ... ..	4	5	6	7	8	9
„ III ... ..	10	11	12	13	14	15
„ IV ... ..	16	17	18	19	20	21
„ V ... ..	22	23	24	25	26	27
5th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	...	...	...
„ II ... ..	4	5	6	7	8	9
„ III ... ..	10	11	12	13	14	15
„ IV ... ..	16	17	18	19	20	21
„ V ... ..	22	23	24	25	26	27

## 6th Month.

	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	...	...	...
„ II ... ..	4	5	6	7	8	9
„ III ... ..	10	11	12	13	14	15
„ IV ... ..	16	17	18	19	20	21
„ V ... ..	22	23	24	25	26	27

## 7th Month.

	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	...	...	...
„ II ... ..	4	5	6	7	8	9
„ III... ..	10	11	12	13	14	15
„ IV ... ..	16	17	18	19	20	21
„ V ... ..	22	23	24	25	26	27

## 8th Month.

	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	...	...	...
„ II ... ..	4	5	6	7	8	9
„ III... ..	10	11	12	13	14	15
„ IV... ..	16	17	18	19	20	21
„ V ... ..	22	23	24	25	26	27

9th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	...	...	...
„ II ... ..	4	5	6	7	8	9
„ III ... ..	10	11	12	13	14	15
„ IV ... ..	16	17	18	19	20	21
„ V ... ..	22	23	24	25	26	27
10th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	...	...	...
„ II ... ..	4	5	6	7	8	9
„ III ... ..	10	11	12	13	14	15
„ IV ... ..	16	17	18	19	20	21
„ V ... ..	22	23	24	25	26	27
11th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	...	...	...
„ II ... ..	4	5	6	7	8	9
„ III ... ..	10	11	12	13	14	15
„ IV ... ..	16	17	18	19	20	21
„ V ... ..	22	23	24	25	26	27

12th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	...	...	...
„ II ... ..	4	5	6	7	8	9
„ III ... ..	10	11	12	13	14	15
„ IV ... ..	16	17	18	19	20	21
„ V ... ..	22	23	24	25	26	27

**Calendar—Form III.**  
**Synodic Lunar Year of 354 days.**

1st Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30

2nd Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I. ... ..	...	1	2	3	4	5
„ II ... ..	6	7	8	9	10	11
„ III ... ..	12	13	14	15	16	17
„ IV ... ..	18	19	20	21	22	23
„ V ... ..	24	25	26	27	28	29

3rd Month.						
			J.	G.	Â.	J.
Abhiplava I	...	...	1	2	3	6
„ II	...	...	7	8	9	12
„ III	...	...	13	14	15	18
„ IV	...	...	19	20	21	24
„ V	...	...	25	26	27	30

4th Month.						
			J.	G.	Â.	J.
Abhiplava I	...	...	...	1	2	5
„ II	...	...	6	7	8	11
„ III	...	...	12	13	14	17
„ IV	...	...	18	19	20	23
„ V	...	...	24	25	26	29

5th Month.						
			J.	G.	Â.	J.
Abhiplava I	...	...	1	2	3	6
„ II	...	...	7	8	9	12
„ III	...	...	13	14	15	18
„ IV	...	...	19	20	21	24
„ V	...	...	25	26	27	30



## 6th Month.

				J.	G.	Â.	G.	Â.	J.
Abhiplava I	...	...	...	...	1	2	3	4	5
„ II	...	...	...	6	7	8	9	10	11
„ III	...	...	..	12	13	14	15	16	17
„ IV	...	...	...	18	19	20	21	22	23
„ V	...	...	...	24	25	26	27	28	29

## 7th Month.

				J.	G.	Â.	G.	Â.	J.
Abhiplava I	...	...	...	1	2	3	4	5	6
„ II	...	...	..	7	8	9	10	11	12
„ III	...	...	...	13	14	15	16	17	18
„ IV	...	...	..	19	20	21	22	23	24
„ V	...	...	...	25	26	27	28	29	30

## 8th Month.

				J.	G.	Â.	G.	Â.	J.
Abhiplava I	...	...	...	1	2	3	4	5	6
„ II	...	...	..	7	8	9	10	11	12
„ III	...	...	...	13	14	15	16	17	18
„ IV	...	...	...	19	20	21	22	23	24
„ V	...	...	...	25	26	27	28	29	...

9th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30

10th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	...

11th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30

12th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	...

*N.B.*—Instead of being called *Abhiplava*, the last period of six days in each month seems to have been observed by others as *Prishthya* days.

*N.E.*—Apparently the months 7 to 12 should run 29, 30, 29, 30, 29, 30 (not 30, 29, 30, 29, 30, 29)—J. F. Fleet.

## Calendar—Form IV.

Sidereal Solar Year of 366 days with an Intercalation of 18 days.

1st Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30
2nd Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30

3rd Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30

4th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30

5th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30

6th Month.												
				J.	G.	Â.	G.	Â.	J.	J.	G.	Â
Abhiplava I	...	...	...	1	2	3	4	5	6	7	8	9
„ II	...	...	...	10	11	12	13	14	15	...	...	...
„ III	...	...	...	16	17	18	19	20	21	...	...	...
„ IV	...	...	...	22	23	24	25	26	27	...	...	...
„ V	...	...	...	28	29	30	31	32	33	...	...	...
„ VI	...	...	...	34	35	36	37	38	39*	40	41	42
„ VII	...	..	...	43	44	45	46	47	48	...	...	...
7th Month.												
				J.	G.	Â.	G.	Â.	J.			
Abhiplava I	...	...	...	1	2	3	4	5	6			
„ II	...	...	...	7	8	9	10	11	12			
„ III	...	...	...	13	14	15	16	17	18			
„ IV	...	...	...	19	20	21	22	23	24			
„ V	...	...	...	25	26	27	28	29	30			
8th Month.												
				J.	G.	Â.	G.	Â.	J.			
Abhiplava I	...	...	...	1	2	3	4	5	6			
„ II	...	...	...	7	8	9	10	11	12			
„ III	...	...	...	13	14	15	16	17	18			
„ IV	...	...	...	19	20	21	22	23	24			
„ V	...	...	..	25	26	27	28	29	30			

9th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30
10th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30
11th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30

12th Month.						
	J.	G.	Â.	G.	Â.	J.
Abhiplava I ... ..	1	2	3	4	5	6
„ II ... ..	7	8	9	10	11	12
„ III ... ..	13	14	15	16	17	18
„ IV ... ..	19	20	21	22	23	24
„ V ... ..	25	26	27	28	29	30

(i) The asterisk in the sixth month marks the Vishuvat or central day of the year.

(ii) Here, also, *Prishthya* days may have been substituted for *Abhiplava* days at the close of each month.

Calendar—Form V.

	1	2	3	4	5	6
Abhiplava I ... ..	J.	G.	Â.	G.	Â.	U.
„ II ... ..	J.	G.	Â.	G.	Â.	U.
„ III ... ..	J.	G.	Â.	G.	Â.	U.
„ IV ... ..	J.	G.	Â.	G.	Â.	Agni.
Prishthya I ... ..	R.	B.	V.	Vr.	S.	Rai.

*Note.*—Similarly the other months, only *Prishthya*, taking the place of the first *Abhiplava* in the second half of the year.

Calendar—Form VI.

	1	2	3	4	5	6
Abhiplava I ... ..	J.	G.	Â.	G.	Â.	J.
„ II ... ..	J.	G.	Â.	G.	Â.	J.
„ III ... ..	J.	G.	Â.	G.	Â.	J.
„ IV ... ..	J.	G.	Â.	G.	Â.	Ekatrikâ.
Prishthya I ... ..	R.	B.	V.	Vr.	S.	Rai.

\* This day is not counted ; similarly the other months.

## Calendar—Form VII.

	1	2	3	4	5	6
Abhiplava I ... ..	O.	G.	Â.	G.	Â.	J.
„ II ... ..	J.	G.	Â.	G.	Â.	J.
„ III ... ..	J.	G.	Â.	G.	Â.	J.
„ IV ... ..	J.	G.	Â.	G.	Â.	J.
Prishthya I ... ..	R.	B.	V.	Vr.	S.	Rai.

## Calendar—Form VIII.

Month 11.	1	2	3	4	5	6
Abhiplava I ... ..	J.	G.	Â.	G.	Â.	J.
„ II ... ..	J.	G.	Â.	G.	Â.	J.
„ III ... ..	J.	G.	Â.	G.	Â.	J.
„ IV ... ..	J.	G.	Â.	G.	Â.	J.
Prishthya I ... ..	R.	B.	V.	Vr.	S.	Rai.

## Calendar—Form VIII.

Month 12.	1	2	3	4	5	6
Abhiplava I ... ..	J.	G.	Â.	G.	Â.	J.
„ II ... ..	J.	G.	A.	G.	A.	J.
„ III ... ..	J.	G.	A.	G.	A.	...
The Dvâdasâha ... ..	R.	B.	V.	Vr.	S.	Rai.
	C <sup>1</sup>	C <sup>2</sup>	C <sup>3</sup>	C <sup>4</sup>	M.	U.

C<sup>1</sup> to C<sup>4</sup> = Four Chandoma days ; M = Mahâvrata ; U = Udayaniya day.



## Calendar—Form IX.

The sâvana year with twenty-one intercalary days inserted between the sixth and seventh months.

6th Month.				J.	G.	Â.	G.	Â.	J.
Abhiplava I	...	...	..	1	2	3	4	5	6
„ II	...	...	..	7	8	9	10	11	12
„ III	...	...	...	13	14	15	16	17	18
„ IV	...	...	...	19	20	21	22	23	24
Prishthya days	...	...	..	25	26	27	28	29	30

Abhijit.	Six Prishthya days						Three Svarasâma days.			Central day.	Viśvajit.	Three Svarasâma days.			Six Prishthya days.					
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21

7th Month.				J.	G.	Â.	G.	Â.	J.
Abhiplava I	...	...	...	1	2	3	4	5	6
„ II	...	...	..	7	8	9	10	11	12
„ III	...	...	...	13	14	15	16	17	18
„ IV	...	...	...	19	20	21	22	23	24
Prishthya days	...	...	...	25	26	27	28	29	30

Names for the different kinds of years as suggested by Dr. J. F. Fleet :—

324 = 27 × 12	...	...	“Sidereal lunar year of 324 days.”
351 = 27 × 13	...	...	“Sidereal lunar year of 351 days.”
354 = 30 × 6 + 29 × 6	...	...	“Synodic lunar year.”
360 = 30 × 12 or 27 × 13½	...	...	The best possible term for this is the original one, “Sâvana year.”
366 = 27 × 13½	...	...	“Sidereal solar year”
378 = 189 + 189	...	...	“Pseudo-solstitial year of 378 days.”
365	...	...	“Vague solar year.”
365½	...	...	“Julian solar year.”—This term involves an anachronism, but it is customary and explains at once what is meant.

(To be continued.)

## MISCELLANEA.

THE ANTIQUITY OF THE KANARESE  
PRACTICE OF TAKING SIMPLY THE NAMES  
OF PLACES AS SURNAMES.

WE have a copper-plate grant from Haidarâbâd in the Nizam's territory re-edited by Dr. Fleet, above, Vol. VI. pp. 73-4. It is dated Saka 534 expired, and refers itself to the reign of the Chalukya prince Pulakēsin II. Lines 14-15 speak of the grantee as follows :—

वासिष्ठगोत्राय तैत्तिरीयाय तगराधिवासिने  
चतुर्वैशाखीवरखेडकुलनामधयाय उद्येष्टधर्मणे

Here the most interesting point is that the family name of the grantee Jyestha is given. It is Umbarakheḍa. Umbarakheḍa is unquestionably the name of a village, and this reminds us of the practice of the Kanarese Brāhmanas of adopting, as family names, the names of villages and towns, without the addition of any termination such as *kar* or *wāllā*, which is employed in Mahārāshṭra or Gujarāt and which signifies " (originally) residing in." This is highly important, for we can now definitely say that this practice which is prevalent to this day in the Kanarese-speaking districts can be traced back to the beginning of the 7th century A. D.

Now this Umbarakheḍa, I think, is most probably Umarkheḍ in the Parbhāni district of the Nizam's territory, where an old stone and mud fort, partly ruined, still exists.<sup>1</sup> Tagara, where the grantee lived, and which is referred to in ancient inscriptions and the writings of foreigners, has been identified by Dr. Fleet<sup>2</sup> with Ter, 30 miles east of Bārsi in the Sholapur district. Both Ter and Umarkheḍ are in the Nizam's dominions, and are not more than 80 miles distant from each other.

D. R. BHANDARKAR.

## RAJPUTS AND MARATHAS.

I HAVE read with interest Mr. R. E. Enthoven's note *ante*, Vol. XL p. 280, and write to endorse

what he states therein. I have ere this made enquiries at many of the Marāṭhā centres in the South of India, and I have always been impressed with the fact that *Kunbi* is an occupational term and does not represent a caste or tribe. *Kunbi* is, I think, the contracted form of *Kuṭumbi*, a family-man. Molesworth does not, unfortunately, derive the word *Kunbi*, but I have little doubt it is the shortened form of *Kuṭumbi*. It is possible that the word is from *kuḍi*, a hut or cottage. The analogous Tamil word is *kudi* or *kudiyānavan*, both of which are current. The former means (according to Winslow) 'a household', or 'a family', and the latter, 'a householder or cultivator, an agriculturist,' thence 'a subject,' and is synonymous with *kudith-thanakāran*. The eighteen servile castes dependent on the *kudiyānarans* are called *kudimakkal*, and include the washerman, the barber, the potter, the goldsmith or silversmith, brazier, mason, blacksmith, oil-monger, carpenter, salt dealer, betel-seller, garland maker, the chank-blower, the *pūjāri*, the tailor, the fisherman, the palli (agricultural labourer) and the grave-digger. The barber is, in a special sense, termed *kudimagan*. In the Mysore State, the terms *vakkal* and *vakkalādavar* are used in a similar manner. In some Telugu districts of this Presidency, the term *samsāri* (lit., family-man) is used in a like sense. The term *kunbi* and its Dravidian analogies may, therefore, I think, be appropriately translated into the English word 'husbandman', the word *husband* itself coming (according to Webster) from *hus*, house, and *bandi*, dwelling, and hence one inhabiting a house.

C. HAYAVADANA RAO.

MADRAS,  
7th November, 1911. }

## NOTES AND QUERIES.

## POSTHUMOUS TITLES.

POSTHUMOUS honorific titles are still commonly given to deceased personages of high standing in Indian literary works and are extended occasionally even to very well-known Europeans,

e. g., the title of the late Queen Victoria, after death, is *Malika-i-Maghfūra Anjahāni*. Will some Indian scholar kindly supply other instances in the case of Europeans?

R. C. TEMPLE.

<sup>1</sup> *Lists of Remains in the Nizam's Territory*, p. 25.

<sup>2</sup> *Jour. R. As. Soc.* for 1901, July number.

## SIR ABRAHAM SHIPMAN,

*The First Governor of Bombay.*

BY COL. J. BIDDULPH.

**A**MONG the shadowy figures that flit across the early pages of our Indian history, few are more shadowy and less substantial than that of Sir Abraham Shipman. The Dictionary of National Biography knows him not. His name is forgotten. Yet he was a brave soldier of some merit, whose unmarked grave is in Indian soil; of sufficient distinction to be selected as the first Commander-in-Chief of royal troops in India, and the first Governor of Bombay, though he did not live to take charge of his Governorship.

Abraham Shipman was a younger son of the family of that name, seated at Scarrington in Nottinghamshire through the whole of the 16th and 17th centuries. He was the younger brother of William Shipman who held Scarrington in the reign of Charles I, and who was one of the knights and gentlemen of the county who signed an address to the county representatives in Parliament (1st July 1642) concerning the differences that had arisen between the Parliament and the King. We may be pretty certain that the two brothers were present at the raising of the Royal Standard at Nottingham (22nd August 1642), as the family adhered to the royal cause throughout the Civil Wars. One of the family, John Shipman, was Mayor of Nottingham in 1705, and again in 1714.

We first hear of Abraham Shipman in 1636, when he was concerned, as his brother's agent, in a scheme to grow madder in Malvern Chase; for which William Shipman held a royal license. The undertaking was probably unsuccessful, as three years later, we find Abraham Shipman adopting the profession of arms.

In 1638 Charles I became involved in his quarrel with the Scotch General Assembly about the Prayer Book. In March 1639, the Covenanters under Leslie seized Edinburgh-Sterling and other royal castles by surprise. Charles marched to the Border with an English force. A negotiation took place on the banks of the Tweed, in June, when it was agreed that the castles should be restored to the King.

In the following January, Captain Abraham Shipman, with one hundred men, was despatched from London, in Captain Slingsby's ship, to reinforce the garrison of Edinburgh Castle, then held by Patrick Ruthven, Lord Ettrick, for the King. A few weeks later we find the King writing to Lord Ettrick suggesting that Shipman should leave his men at Lord Ettrick's disposal and come away, as affairs appeared to be settling down. To which Lord Ettrick replied, beseeching the King to leave Shipman with him, "for if there should be occasion of service I might find the want of such as he is: for I find his judgement and behaviour so far exceeding ordinary worth that I shall account it a great unhappiness to part with him in these times of danger." To which the King replied that Captain Shipman might remain in Edinburgh, and receive the same pay as other Captains there.

In September, the townsmen rose and blockaded the castle, forcing the garrison to surrender for want of water. Sir Patrick Drummond in a letter to Sir John Hay relates that the General, David Scrimgeour and Captain Shipman, had gone by coach to Berwick. The rest of the garrison were allowed to march out "with drums beating and colours flying, and so to Leith (to embark) guarded by 600 Scotsmen, otherwise those of the good town would have torn them to pieces. They all showed much resolution but marched with feeble bodies, all the garrison so spoiled for want of drink that most of them can never be men again: Lord Ettrick is extremely extenuated, but Shipman in very good case."

In the following year, Shipman, waiting on the King to ask for service, was knighted by mistake in the following curious manner: Thomas Smith writing to Algernon, Earl of Northumberland (August 1641), says, "Captain Shipman who went to Edinburgh last year "is also knighted by mischance: for the King being moved by some friend of his in the "Bedchamber to grant him the making of a Knight, his Majesty coming forth and his head, "as it seems, troubled with business, Shipman knelt down to kiss the King's hand; the King "drew out his sword and knighted him, whereat the poor man was not a little troubled, and his lady "is since more among her musk melons." Whatever this allusion to the melons may refer to, it shows that Shipman was married at this time.

In the following year, the war broke out between the King and Parliament, and Shipman joined the Royal Army. His name appears among the Captains in Sir Nicholas Byron's regiment, and he was, no doubt, present at Edgehill where Byron was wounded. In the same regiment was his younger brother John Shipman, as Ensign. John Shipman had served on the Irish expedition of 1640, as Ensign to Colonel Charles Essex; but, on the outbreak of the Civil War, he refused to follow his Colonel and joined his brother with the Royal Army. Essex was killed at Edgehill on the Parliamentary side.

How Shipman fared during the war does not appear; but when the war was over and the Commonwealth was busy hunting down the more prominent supporters of the royal cause, he was summoned before the Council of State, and committed to the Tower (April 1651). After a year's imprisonment he was released on bail, and we hear no more of him till the restoration of the Monarchy was regarded as certain. In April 1660 he petitioned Charles II. who was at Breda, to be granted the office of Chief Armourer of the Tower, then in possession of one Ansley, a fanatic. He stated that he had served the late King and his Majesty through the late wars, and had had great losses and hardship. This petition met with a speedy response from the King, still in Holland, in the shape of a warrant, granting to Sir Abraham for thirty-one years, the reversion of the keepership of the lighthouse at Dungeness, when the fifty years lease granted by James I. to Sir Edward Howard should expire. In the following January the grant was confirmed.

About this time Shipman married Marie, 5th daughter of Montagu, afterwards Earl of Lindsay<sup>1</sup> and widow of Dr. John Hewett who was executed by Cromwell in June 1658.

On the marriage of Charles II. to the Infanta of Portugal, an expedition was prepared to take over the island and harbour of Bombay which formed part of the Infanta's dowry. In March 1662 the expedition, consisting of five men-of-war, under James Ley, 3rd Earl of Marlborough, sailed with four hundred soldiers, exclusive of officers, under Sir Abraham Shipman, who was nominated Governor and Commander-in-Chief, and reached Bombay in September. The soldiers were divided into four companies, respectively commanded by Sir Abraham Shipman, who was to receive £2 per day; Colonel John Hungerford at twelve shillings a day; Captain John Shipman and Captain Charles Povey each at eight shillings a day. The Portuguese disputed the meaning of the treaty, and of the orders sent out from Lisbon, and refused to cede the island.<sup>2</sup> The Earl of Marlborough therefore conveyed the troops to Surat, and put them ashore at Swally, but their presence occasioned so much apprehension, that Sir George Oxenden, the East India Company's representative at Surat, persuaded Marlborough to re-embark them. Shipman and his men were therefore landed on the barren, uninhabited island of Anjediva near Carwar, pending settlement of the question about

<sup>1</sup> See Clarendon.

<sup>2</sup> See Pepy's Diary, 15th May 1633.

Bombay, while Marlborough and the men-of-war returned to England. In his attempt to leave the men at Surat, Marlborough mentioned that they were daily dying for want of refreshment, and a number of the force had perished before they landed on Anjediva.

All through the years 1663, 1664, Shipman and his men remained cooped up on this wretched spot, gradually succumbing to want of provisions, bad water, exposure, disease, and their own intemperance. Towards the end of 1663, Shipman visited Goa to negotiate the surrender of Bombay, but without success. With equal ill-success he tried to induce the East India Company's officials at Surat to take over the King's rights to Bombay. On the 6th April 1664 he died.

Just before his death he received from England a commission from the King, dated 23rd November, 1663, notifying a settlement of the dispute with Portugal, and authorizing him to take possession of Bombay. In it he is styled 'Knight of the Golden Ensign, and Gentleman of our Privy Council.' His last act, the day before he died, was to sign a formal commission constituting his Secretary, Mr. Humphry Cooke, Vice-Governor, the other Captains of Companies being already dead.

On the 14th January 1665, the Portuguese Viceroy signed a treaty with Cooke for the surrender of the Island of Bombay, shorn of the dependencies mentioned in the marriage treaty, and on the 18th February, Bombay was handed over to Mr. Cooke. A muster of the troops taken on the 3rd March showed that one ensign, four sergeants, six corporals, four drummers, one surgeon, one surgeon's-mate, two gunners, one gunner's-mate, one gunsmith, and ninety-seven privates alone survived. The rest had left their bones in Anjediva.

Shipman's will, executed just before leaving England, was proved on 18th July 1665. In it he left to his two children, William and Elizabeth, the reversion of the charge of the Dungeness lighthouse. But William was apparently dead before this, as the will was proved by Elizabeth only. He had apparently taken some money with him to India, as, during his stay in Anjediva, he engaged in a trading venture. One of the first acts of Sir Gervase Lucas, who had been appointed by the King in place of Cooke, who was deposed for making an improper treaty with the Portuguese, was to force Mr. Cooke to surrender Shipman's estate that he had taken possession of, and to refund the sum of £663 which he had charged the executrix with, as commission. Nine years later (May 1674) we find Elizabeth Shipman petitioning the King, complaining that she was still kept out of the enjoyment of the lighthouse, in spite of the King's grant to her father and his assigns.

*Principal Authorities.*

Calendar of State Papers (Domestic); Thoroton's History of Nottinghamshire; Army Lists of the Roundheads and Cavaliers, 1642 (Chatto and Windus, 1874), Bruce's Annals of the East India Company; a description of the Port and Island of Bombay, 1724.

## A SHORT NOTE ON THE HINDUIZATION OF THE ABORIGINES: THE SWELLING OF THE CHANDALA CASTE.

BY PROF. VANAMALI CHAKRAVARTI, M.A., GAUHATI.

### (1) The Popular erroneous view that Non-Hindus cannot become Hindus by Conversion.

THE common folk in this country entertain the belief that the Hindu religion and society have always been a closed community, into which no non-Hindu might ever enter. A Hindu must be *born*, and not made by *conversion*.

- (2) A less erroneous view that Non-Hindus may become Hindus, but they must form new and separate Castes.

According to a more moderate form of this view shared by many educated people, each separate *recognised caste* is a closed body, into which no outsider may enter. It is acknowledged that Hinduism was a proselytising religion in its palmy days, but this assertion is qualified by the remark that whenever a non-Hindu or non-Aryan element entered the fold of Hinduism, it invariably formed a separate caste; the old recognized castes would never admit new members. The people like the *Ahoms* of Assam, the *Káchhâris* of Káchhâr and the *Koches* of the various parts of Eastern Bengal and Assam are well-known instances in which the newly converted tribes have formed new castes.

- (3) The true view that Non-Hindus might become Hindus by Conversion and be incorporated into the recognized Castes.

Yet the truth seems to be that Hinduism was fully a proselytising religion and that the caste was more elastic and accommodating in earlier times. It is borne out by ethnological and epigraphical, besides other kinds of evidence, that sometimes the barbarians or *Mlechchhas* were admitted into the recognized castes of the Hindu religion and society. Mr. D. R. Bhandarkar has brought together very valuable testimony to this effect in his learned article on the "Foreign elements in the Hindu population" in a recent issue of this Journal.

Medhâtithi supports the third view.

In this short note, I shall bring forward a passage from Medhâtithi's *Manu-bhâshya* which supports this view and which has hitherto escaped the notice of scholars and ethnologists. It runs thus:—

यदि कश्चित् क्षत्रियादिजातीयो राजा साध्यावरणो म्लेच्छान् पराजयेत् चातुर्वर्ण्यं वासयेत्  
म्लेच्छान्श्च आर्यावर्त्त इव चाण्डालान् व्यवस्थापयेत् सोऽपि स्वात् बह्विधः यतो न भूनिः स्वतो  
दुष्टा संसर्गास्त्रि सा दूष्यति ।—*Manu-bhâshya*, II, 28.

"If some pious king belonging to the *Kshatriya* or some other caste should defeat the *Mlechchhas* (barbarians, aborigines) and establish a settlement of the four castes [in their territories] and accept the *Mlechchhas*, thus defeated, as *Chandâlas* [as a part of the Hindu Society] as is the case in *Arydvarta*, then that country also becomes fit for sacrifices. For no land is impure of itself. A land becomes so only by contact."

This passage is not only important from the historical and ethnographical points of view, but it is also remarkable for its liberal spirit, which became so rare in subsequent *Smṛiti* literature. It is curious that Herr Julius Jolly should have failed to realize the true value of this passage and consequently considered it unfit for insertion in his *Manuikâsangaṛha*. Here *Medhâtithi* explicitly states it as a matter of history, well-known in his days, that some *Mlechchhas* were actually converted to Hinduism and recognized as members of a well-known caste (*Chandâla*) in northern India.

The majority of the *Chandâlas* of South-Eastern Bengal were originally  
Non-Aryan Converts to Hinduism.

It may be mentioned in passing, that it is only on the theory of the conversion of non-Aryans into Hindus of the lower castes, that we can satisfactorily account for the great preponderance of the *Namahçâdra* (*Chandâla*) population in some of the south-eastern districts of Bengal (*vide* R. C. Dutt's *Civilization in Ancient India*, Vol. III, Bk. IV. Ch. 9, pp. 155-157, where a similar view is taken).

## THE VEDIC CALENDAR.

BY B. SHAMASHASTRY, B.A., M.R.A.S., M.E.S.A., MYSORE.

(Continued from p. 71.)

"THE school of Sāṅkṛāyanins observe full and deficient months alternately in the first half of the year, and deficient and full months alternately in the second half of the year."

These are some of the forms of the calendar kept by the Vedic poets. Of these: (1) the sidereal lunar year of 351 days, with 9 or 15 days intercalated according as it was to be adjusted to the sāvana year of 360 days or to the sidereal solar year of 366 days, (2) the synodic lunar year of 354 days, with 12 days intercalated to adjust it to the sidereal solar year, and (3) the cycle of three sāvana years each of 360 days, with 18 days intercalated in every third or fourth sāvana year for the purpose of adjusting it to the sidereal solar year of 366 days, are the principal forms which deserve our attention. The rest of the forms noticed in the Śrauta-Sūtra of Lātyāyana differ from each other in the rituals assigned to the days of the month.

The most important of these three principal forms is the synodic lunar year of 354 days, with the 12 intercalated days, or the Dvādaśāha period as it is usually styled in the Vedic literature. Regarding this addition of 12 days to the lunar year the Nidāna-Sūtra VI 6, says:—

सर्ववेदसमिति. ते खल्वेते धर्मा एतस्मिन्नेव द्वादशाहे स्थिति. गौतमोऽत्र हि संवत्सरसि वदतीति. ऊर्ध्वे द्वादशा-  
हात् संवत्सरिकाणीवि धानंजप्यः

"As regards the gift of the entire property of the sacrificer:—These functions [i.e., the gifts of the entire property] are the marked features of the period of twelve days; for Gautama says that it is here (*in the period of 12 days*) that the year is attained. And Dhānamjapya says that after the lapse of the twelve days the functions of the (*new*) year are begun."

This intercalary period of 12 days seems to have been inserted by some in the middle of the year and by others at its close. From the famous Atharvavêla, verse IV 15. 3 (see p. 3 above), it is clear that the period of 12 days, or the vow of 12 nights as it is styled therein, was added at the close of the year. As regards its insertion in the middle of the year, the Śrauta-Sūtra of Lātyāyana IV, 5. 3-5, furnishes clear proof: the passage runs as follows:—

अतिरात्रचतुर्विंश नवाहप्रतातिरात्रा वा यथास्थानं स्थुः शेषो ज्योतिष्टोमेन । अत्र वा गोभाज्यषी पृश्नानिहवौ  
इत्यरात्रमित्युपाहरत्. स संवत्सरप्रवर्हः । संखाहत् च ।

"An *Atirātra* day on which twenty-four Sāma verses are recited, then the period of nine days, then the day of Mahāvratā, and then the final *Atirātra* day, are severally observed in their respective places (*in the year*); the rest of the days of the year are observed in the Jyōtishtōma way. Or one may insert the twelve days by treating two days as the days termed *gō* and *āyus*, and by observing the period of ten days as made up of six *Prishthya* days and four of the six *Abhiplava* days.<sup>36</sup> This period of twelve days is what is generated by the year. Its birth is proclaimed by blowing a conch-shell."

What is meant by the above passage is this:—The first day of the twelve days is observed as an *Atirātra* day, with the recitation of twenty-four Sāma verses, in the beginning of the year; the period of nine days is inserted in the middle of the year; the remaining two days are observed as the day of the Mahāvratā or great vow and as a final *Atirātra* day at the close of the year. This is what is meant by observance of the twelve days in their respective places. Others seem to have been observing the same period by treating two days as *gō* and *āyus*, six days as *Prishthya* days, and the remaining four days as the first four days of the six *Abhiplava* days. The blowing of a

<sup>36</sup> Those who observed the twelve days in this way seem to have been adding them at the close of the year.

conch-shell seems to have been to inform the people of the arrival of the twelve days of vow, when it was obligatory for each sacrificer, and perhaps for the people also, to observe the rites of *Dikṣhā* or initiation, in order to get rid of the sins of the year.

It is true that it is not clearly stated in the above passage that the period of nine days was inserted in the middle of the year; still, from the names given to the nine days and from the commentary of Agnisvāmin on *Lāṭyāyana-Srauta-Sūtra* IV 6. 12, we can clearly understand that nine out of the twelve days were inserted at the middle of the year; the commentary says:—

अभिजित् नवस्वरस्सामानः विषुवान् भावृसात्मनस्वरसामानः विश्वजित् इत्येष नवाहः

“The day called *Abhijit*, three *Svarasāman* days, the central day, the three *Svarasāman* days again repeated in the reverse order, and a *Viśvajit* day, constitute the period of nine days.”

It should be noticed here how the central day of the year is plainly stated to form part of the nine days. It follows, therefore, that the period of nine days was inserted in the middle of the year. It must also be borne in mind that whenever a day or days is or are called *Abhijit*, *Viśvajit* or *Svarasāman*, it or they must be regarded as falling in the middle of the year.

Again, the other sūtra, in the commentary on which Agnisvāmin distinctly says that the period of nine days was inserted in the middle of the year, is one which deserves our particular attention. It is also desirable that we should consider the chapter in which this sūtra occurs together with the chapter which precedes it. In these two chapters (IV, 5, 5-6) *Lāṭyāyana* describes the various forms of the rites and recitations assigned to the days of *Gavām-Ayana*. While describing the form of the rites to be performed on the *Svarasāman* days which form part of the period of nine days, he refers to a school of sacrificers who are said to have been observing twenty-one days instead of nine days in the middle of the year. This sūtra IV 6. 12, with Agnisvāmin's commentary on it, runs as follows:—

एकविंशत्यहकारिण उपरिष्टादभिजितः पृष्ठमुपचंति प्राक् च विश्वजितः स्वरसाम्नश्चोक्तवान्.

योऽयं संवत्सरस्य मध्ये नवाहः पठितः अभिजित् नवस्वरसामानो विद्याकीर्त्यनहः नवस्वरसामानो विश्वजिति एतस्य स्थाने अपरे एकविंशत्यहं कुर्वति. उपरिष्टादभिजितः प्राक् स्वरसाम्नः पृष्ठमुपचंति. प्राक् विश्वजितः स्वरसाम्नः कृत्वा पृष्ठमुपचंति स्वरसाम्नश्चोक्तवान् कुर्वति. विचारितमिदं ब्राह्मणेन.—तानाहुर्कथ्याः कार्वाणभूमिदोमा इत्येवमुक्ताह तदाहुर्विधमिव वा एतद्यस्मिदोमो विषुवान् अभिजितो विश्वजितमिति. अथेतर उक्त्या स्फुरिति अभिजितोमा एव सर्वं कार्यो इति. यस्मिदोमं तदेवशाब्देन निबध्ति. एवं निबध्ति सति किमुक्त्यर्थं स्वरसाम्नां प्रत्यास्नातमेव अथ विकल्पः इति. उच्यते न प्रत्यास्नायते न च विकल्प्यते? वे एकविंशत्यहकारिणः ते उक्तवान् कुर्वति वे नवाहकारिणः ते अभिजितोमानेव, एवं च कृत्वा निवानकारीऽप्याह—अथेते स्वरसामानः तानभिजितोमानवाहकारिणः कुरुः उक्त्यानेकविंशत्यहकारिणः योऽन्यथा कुर्वोरकुशलः पुरुष इति विद्यादिति.

“Instead of the period of nine days, which is spoken of as a period inserted in the middle of the year and which is composed of one day called *Abhijit*, three *Svarasāman* days, one day termed *Divākīrtya* [i.e., the central day], again three *Svarasāman* days, and one *Viśvajit* day, other insert twenty-one days: after the *Abhijit* day and before the three *Svarasāman* days, they insert six days known as *Prishṭhya* days; again after having observed the three *Svarasāman* days (after the central day) they insert six *Prishṭhya* days before the *Viśvajit* day. Also they treat the *Svarasāman* days in the *Ukthya* way. This matter is found discussed in the *Brāhmaṇa*:—They debate as to whether the *Svarasāman* days are to be treated in the *Ukthya* way or in the *Agnishṭōma*<sup>37</sup> way. After saying that, the *Brāhmaṇa* goes on to state:—They say that the fulcrum-like support of the year is the central day which is treated in the *Agnishṭōma* way, and the two days called *Abhijit* and *Viśvajit* which are also treated in the *Agnishṭōma* way. The other days are

<sup>37</sup> *Agnishṭōma* and *Ukthya* are two forms of sacrifice: the former is a simple one-day sacrifice in which a he-goat, sacred to Agni, is immolated and twelve hymnal verses are chanted; the latter requires the immolation of a second victim; a he-goat to Indra and Agni, and the chanting of fifteen verses.



observed in the Ukthya way. Others say that *all* the days should be treated *only* in the Agnishṭōma way.—By the word ‘only’ used in the statement, it is the Agnishṭōma way that is ruled in preference to the Ukthya way. The rule being thus stated, there still arises the doubt as to whether the *Svarasāman* days are to be observed only in the Agnishṭōma way or in either of the two ways, the Agnishṭōma and the Ukthya ways. It is not, however, a rule that the *Svarasāman* days are to be observed only in the Agnishṭōma way; nor is it an alternative that they may be observed either in the Agnishṭōma way or in the Ukthya way. But it is a matter differing according to different schools: those who intercalate twenty-one days observe them in the Ukthya way, while those who insert nine days treat them only in the Agnishṭōma way. The author of the Nidāna-Sūtra also says (V. 7):—“Then the *Svarasāman* days; those who insert nine days treat them in the Agnishṭōma way; while those who intercalate twenty-one days observe them in the Ukthya way.”<sup>38</sup> Whoever treats them otherwise is to be regarded as a man devoid of knowledge.”

The essential points that we have to consider, setting aside the other details discussed in the above passage, are the intercalation of nine days and that of twenty-one days in the middle of the year. The period of nine days has already been shown to be a period which forms part of twelve days inserted either in the middle of the year or at its close. But we are not expressly told of the particular form of the year which with the addition of 12 or 21 days would, as stated by Dhānam-jāpya (see under Nidāna-Sūtra VI. 6), results in a *Samvatsara* or true or almost true year. Still from the consideration of the data contained in the sūtras themselves, it is easy to determine them. We know that the purpose of intercalation is to adjust any two kinds of years so that the seasonal and other characteristics are as well defined in the one as in the other. We also know that, of the various kinds of years, those which were the first to be recognised were such as consist of twelve or thirteen months, each of which is well marked by the recurrence of certain celestial phenomena. The sidereal lunar month of 27 days, for example, seems to have been adopted because it is marked (though not quite exactly) by the moon’s completion of a round through the heavens. Likewise, the synodic lunar month of  $29\frac{1}{2}$  days is marked by the occurrence of full or new moon. It is the consideration of the recurrence of seasonal characteristics that led the ancients to assign to the year twelve or thirteen months, during which they expected, in virtue of long experience, a complete round of all the seasons. But it is well known that neither the sidereal lunar year of 351 days, nor the synodic lunar year of 354 days, nor even the *sāvana* year of 360 days, is in exact agreement with the round of the seasons. Hence it is that the ancients seem to have been led to discover the sidereal and the solar years, in the course of which the seasons fairly will complete a round, and that they began to adjust the years of their first selection with the sidereal solar year. Now, we may confine ourselves to four of the five and know that there are four kinds of years mentioned in the Nidāna-Sūtra:<sup>39</sup> the sidereal lunar year of 351 days; the synodic lunar year of 354 days; the *sāvana* year of 360 days; and the sidereal solar year of 366 days. Of these, it cannot be the year of 351 days to which the Vedic poets added 12 intercalary days; for, with the addition of 12 days, it amounts to only 363 days, which is less than a true year, while with the addition of 21 days it gives 372 days which is more than a true year. It is true that the so-called *Gavām-Ayana* year described in all the *Srauta-Sūtras* consists of 360 or 361 days, in the middle of which were put nine days bearing the same names with the nine days which formed part of the *Dvādaśāha* or period of twelve days. Hence we might be led to think that that year in which twelve days were intercalated might be a vague year of 348 days, which, with the addition of 12 days, would make a year of 360 days termed *Gavām-Ayana*. But no year of 348 days is mentioned in any of the *Srauta-Sūtras*. And as regards the school of Vedic poets who, according to *Lāṭyāyana* IV, 8. 15, adopted a month of

<sup>38</sup> See Calendar Form IX., p. 71 above.

<sup>39</sup> There is also a fifth, of 324 days; see p. 50 above.—Dr. Fleet.

29 days and a year of 348 days, we are told by Lâtyâyana himself that they were observing 17 *Dikshâ*-days or days of initiation, before they commenced their sacrifice on the New Year's Day. Also, the so-called Gavâm-Ayana year is not, as I have pointed out in chapter III of my *Vedic Era*, a true year, but an imaginary year, made up of all those twenty-first days in a cycle of four *sâvana* years which had been so far counted as often as they occurred. Hence it cannot be the *sâvana* year in the middle of which nine of twelve days were inserted. It follows, therefore, that it is the synodic lunar year of 354 days to which the addition of 12 days must have been made, in order to adjust it with the sidereal solar year of 366 days. As regards the year to which the addition of 21 days was made, it appears to be a cycle of three *sâvana* years each of 360 days, followed by a year of  $360 + 21 = 381$  days, with the result that four *sâvana* years, each of 360 days, with the addition of 21 days, were rendered equal to four Julian solar years each of  $365\frac{1}{4}$  days. That the Vedic poets had been observing such a cycle of years with 21 intercalary days is almost expressly stated in the following passage of the Nidâna-Sûtra, X, 1 :—

पूर्वास्मिन्नेक विंशतिरात्रे सप्तमासते. उत्तरं तत्रैते सामस्य निश्चयति. एकविंशतिरात्रं च द्वादशाहं चैते नानास्व-  
कृते इति. पञ्चाहकृतमुत्तमं. प्रथमे विषममुक्ताः पञ्चाहाः. इतः पञ्चाहानिव करवाणि. एवं पक्षतोऽस्माधिरिति.

“On the day immediately before the twenty-first day, they sit at their sacrificial session. On the following day they put the last day [*i.e.*, the 21st day] in its entirety. The period of 21 days and that of 12 days are varieties (*of adjusting the years*). The last [*i.e.*, the 21st day] is based upon the period of five days; the original periods of five days are accompanied by an odd portion (*of a day*). Lo! I shall observe only five days; by my doing so the parts of the year are undisturbed.”

In another place the Nidâna-Sûtra, VIII, 11, says that the odd portion of a day accompanying the five days is neither more nor less than a quarter of a day. The passage in which this idea is implied runs as follows :—

अनुषडहे कथं रात्रिरिति. अकर्तव्येति शौचिकृत्तिः एवमुत्पन्नो हि भवति. अथाप्यनादिष्टा व्यूहेन भवति. अथापि कथमहीनाहो रात्रेरुपायोऽभविष्यदिति अथापि कृत्स्नतायै वै नूनमिह रात्रिः क्रियेत. कृत्स्नोऽयं षडह इति. अथाप्येष चतुर्यो भागो रात्रेः प्रत्यर्द्धितामत्यक्रमिष्यदिति. कर्तव्येति गौतमः आदिष्टा कल्पेन भवति. अथाप्येषा अहीनसंस्था यद्रात्रिः सामवसानभूतां षष्ठमहरागच्छति.

“How is the night observed as part of the sacrifice performed during the Seasonal Six days? Sauchivrikshi says that it need not be observed, for the reason that its origin is such. Also, it is inferred rather than prescribed in the Kalpa texts. How then are the *Ahina* days<sup>40</sup> to commingle with the night? Verily it is merely on account of its completion that the night has to be observed here, for the period of six days has become complete. Also it is the one-fourth part of the night that has grown (*into a whole day*). Gautama says that it is to be observed and that it is prescribed in the Kalpa texts. The night forms part of the sacrificial days which constitute the *Ahina* period; the sixth day arrives at the close of the night.”

From these passages it is clear that the Vedic poets were quite aware the fact of a solar year being greater than the *sâvana* year by five days and a quarter. This they seem to have found out by closely observing the fluctuations in the seasons, which they must have necessarily experienced so long as they had used a year of only 354 or 360 days. It is this inevitable change of the seasons in the lunar and the *sâvana* years that is implied in the term *Ritu-shaḍaka*, meaning the six days capable of keeping the seasons in their proper places in the year. It should also be noted how the sixth day of the Seasonal Six days is termed an abnormal growth of a quarter of a day in the

<sup>40</sup> An *Ahina* sacrifice extends as far as 11 days, and seasonal sacrifices from the 12th day onwards: Nidâna, ix, 6; on the 11th day the night falls: Nidâna, ix, 8.

above passage. There is also a passage in the *Krishna-Yajurveda* in which it is clearly stated that the five days after the close of the *sāvāna* year are such as have the power of creating the seasons. The passage, VII. 1. 10, runs as follows:—

संवत्सरो वा इमेक आसीत्. सोऽकामयत्सृजयेति. स एतं पंचरात्रमपश्यत्. तमाहरन्. तेनायजत. ततो वै स ऋतुनसृजत य एवं विद्वान्पंचरात्रेण यजते प्रैव जायते. स ऋतवस्तुष्टा न व्यावर्तेत त एतं पंचरात्रमपश्यन् तमाहरन् तेनायजत ततो वै ते व्यावर्तेत. य एवं विद्वान्पंचरात्रेण यजते वि पाप्मना भ्रातृव्येनावर्तेते. सार्वसेनि इशाच्योऽकामयत् पशुमान् स्वायामिति. स एतं पंचरात्रमाहरत्तेनायजत. ततो वै स सहस्रं पशून्प्राप्नोति य एवं विद्वान्पंचरात्रेण यजते प्र सहस्रं पशून्प्राप्नोति. बभरः प्रावाहणिरकामयत् वाचः प्रवक्षिता स्यामिति स एतं पंचरात्रमा हरत्तेनायजत. ततो वै स वाचः प्रवक्षिताऽभवत् य एवं विद्वान्पंचरात्रेण यजते प्रवक्षितैव वाचो भवति अथो एनं वाचस्पतिरित्याहुः अनासन्नतूराचोऽतिरिक्तस्पर्द्धावः अथवा एष संप्रति यज्ञो यत्पंचरात्रः य एवं विद्वान्पंचरात्रेण यजते संप्रत्येव यज्ञेन यजते पंचरात्रो भवति पंच वा ऋतवस्संवत्सरः ऋतुवैव संवत्सरे प्रतितिष्ठति.

"The year (of 360 days) was of yore undifferentiated; it desired that it might create the seasons; it saw the five nights, caught hold of them, and sacrificed by them; then it created the seasons: whoever with this knowledge sacrifices by the five nights becomes endowed with children. The seasons, once created, did not regularly return again; they saw the five nights, caught hold of them, and sacrificed by them; then they regularly returned: whoever with this knowledge sacrifices by the five nights gets rid of his sin, his powerful enemy [*i.e.*, the intercalary days burdened with sin]. Sauchēya, the son of Sarvasēna, desired that he might be possessed of cattle; he caught hold of the five nights and sacrificed by them; then he obtained a thousand head of cattle: whoever with this knowledge sacrifices by the five nights obtains a thousand head of cattle. Babara, the son of Prāvāhani, desired that he might be possessed of eloquence; he caught hold of the five nights and sacrificed by them; then he became an orator: whoever with this knowledge sacrifices by the five nights undoubtedly becomes an orator; him they call the lord of speech. *Four nights are less; six nights are more; the sacrificial period of five nights is neither less nor more*: whoever with this knowledge sacrifices by the five nights acquires the merits of a sacrifice performed neither in less nor in greater time. Five are the nights and five are the seasons which compose a year: (*whoever observes them*) gets a firm footing in the seasons of the year."

If we read the above three passages along with Agnisvāmīn's commentary on *Lāṭyāyana*'s aphorism, IV. 6. 12, and the two verses of the *Sāmaveda*, II. 1. 17. 3, and VI. 2. 2. 7, together with the verses of the *Atharvaveda*, IV. 15. 13, and IV. 16. 6, all of which are quoted above, we can clearly understand that, when the Vedic poets recognised the failure of the synodic lunar and the *sāvāna* years to keep pace with the course of the seasons, some of them seem to have discovered the sidereal solar year of 366 days, and regarded it as capable of agreeing with a round of the seasons. Others, with more accurate observation, seem to have been divided in their opinion, and to have taken a vague solar year of 365 days according to some, and a more true solar year of  $365\frac{1}{4}$  days according to others, as the one fairly agreeing with the course of the seasons. Those who observed the synodic lunar year of 354 days seem to have been passing 12 days in *Dikshā* or vow of initiation after its close and before the commencement of the sidereal solar year. Of those who followed the *sāvāna* year of 360 days, some seem to have been adjusting it with a solar year of 365 days by adding five days to it, as exclaimed by the speaker in the *Nidāna-Sūtra*: "Lo! I observe only five days, thereby making the two wings of the year undisturbed." But those who were still more accurate in their observation appear to have framed a cycle of four *sāvāna*-and-solar years, and to have adjusted the *sāvāna* year with a solar year of  $365\frac{1}{4}$  days by adding  $5\frac{1}{4} \times 4 = 21$  days to every fourth *sāvāna* year. As we have already seen, this period of 21 days has been called by various names: some called these days the thrice seven milch-kine pouring their genuine milky draught for the nourishment of *Sōma*, the moon; others seem to have regarded them as the 21 fetters of *Varuṇa*, to be got rid of by the observance of the rites of

<sup>68</sup> These cyclic periods are also mentioned in almost all the Śrauta-Sūtras; see, *Baṅkhāyana*, xiii, 28. 5-8.

It should be noted how the periods of 12, 36, 100, and 1000 years are connected with Prajāpati, the Śaktyas, the Sādhyas, and the Viśvasṛiks, respectively. If the above four passages had been meant to be mere formulæ rather than traditional statements of the actual practice of Prajāpati and the three priestly schools, then there would have been no necessity to mention them. There is no reason why the author of the *Tāṇḍyamahābrāhmaṇa* should go so far as to connect a formula, if it was a mere formula at all, with the Sādhyas, whom he has clearly described as a school of ancient priests. It follows therefore, that the periods of 12, 36, 100, and 1000 years are years of the Vedic era, actually counted by Prajāpati and the three successive priestly schools in terms of the number of times they intercalated twenty-one days or cows.<sup>44</sup> It is thus clear that the Vedic poets were quite familiar with the true solar year of 365½ days and were adjusting the sāvana year to it by adding 21 days once in every four years, and that they kept an account of the number of intercalations, calling it the Gavām-Ayana or "Cows' Walk." If there is still any doubt as to the precise significance of the term Gavām-Ayana, it will be removed by the evidence which I may perhaps set forth in a subsequent article on the Vedic era and chronology.

### III—The Ayanas or Sattras.

The word *Ayana* literally means 'going, movement'; and when combined with such words as *gavām*, 'of cows', and *jyōtishām*, 'of lights', it means 'the movement of cows' and 'the movement of (the heavenly) lights'. We have already seen how the Vedic poets used to call the first day of their *Shadaha* or six-days' period by the name *jyōtis*, 'light', and the second day by the name *gō*, 'cow'. It follows, therefore, that the terms *Gavām-Ayana* and *Jyōtishām-Ayana* mean 'the march of days'. The question is: what days? ordinary days or special days? Almost all oriental scholars seem to regard the days as ordinary ones. And the sacrificial year of 360 or 361 days described in all the Śrauta-Sūtras under the name of Gavām-Ayana, with special chants, recitations, and rites for each day, has been accordingly taken by them to mean an ordinary year.

But there is evidence to indicate that this is not the sense in which the Vedic poets used the term. We have already seen how, in describing the four forms of Gavām-Ayana, the author of the Nidāna-Sūtra has specified the suppression and intercalation of days as the chief feature of the *Ayanas*. We are told to suppress or omit nine days from the sāvana year of 360 days in order to form a sidereal lunar year of 351 days, which is a year of 13 months each of 27 days. We are also told of the synodic lunar year of 354 days with an implanee of 12 intercalated days, and of the cycle of 37 or 38 months with 18 intercalated days, towards their adjustment with the sidereal solar year of 366 days. We are not told, however, the precise meaning of the term Gavām-Ayana. From the way in which the author of the sūtra has explained the four forms of Gavām-Ayana, we may interpret it in three different ways: we may take it to mean the four ordinary years, the sidereal lunar year of 351 days, the synodic lunar year of 354 days, the sāvana year of 360 days, and the sidereal solar year of 366 days; or we may take it to mean the suppressed period of nine days, and the intercalary periods of 12, 18, and 21 days, of which the intercalary period of 21 days is, as we have already seen, mentioned in a later chapter of the same sūtra.<sup>45</sup> But Lāṭyāyana seems to take the term in the sense of an intercalary period: in chapters 5 to 7 of the fourth book of his Śrauta-Sūtra, he proposes to discuss the varieties of Gavām-Ayana, and describes the rites and recitations pertaining to the periods of 12 and 21 days; while in the 8th chapter of the same book, he proceeds to discuss the varieties of Jyōtishām-Ayana, and enumerates the various kinds of years and the intercalary days necessary to adjust them. From this it is clear that of the three terms, Sainvatsara, Jyōtishām-Ayana, and Gavām-Ayana, the first means an ordinary year of 351,

<sup>44</sup> It is probable that though based upon different units of intercalary days, these three cycles are here expressed in terms of the unit of twenty-one intercalary days, as though these cyclic years were consecutive years.

<sup>45</sup> See Chapter II, above.

354, or 360 days, the second the-year with an intercalary period, and the third an intercalary period made up of any number of intercalary days. That the terms *Saṁvatsara* and *Gavām-Ayana* are by no means synonymous, is also clear from what *Sāṅkhāyana* says about the repetition of *Gavām-Ayana*. He says (xiii. 27. 5)—अभासो बहुसंवत्सरे गवामयनस्य: “when the number of years is great, repetition of *Gavām-Ayana* is to be observed.” It is clear that, if the terms *Saṁvatsara* and *Gavām-Ayana* had been synonymous, there would have been no necessity for such a remark. I need not point out how the *sūtra* would be meaningless if the two terms *Saṁvatsara* and *Gavām-Ayana* were taken synonymously. Nor can we take the term *Gavām-Ayana* in the sense of a year with an intercalary period; for in that case the *sūtra* would mean that, when the number of years is great, all those years with their intercalary periods should be repeated,—a statement which is impractical. It follows, therefore, that the term *Gavām-Ayana* means an intercalary period and an intercalary period alone, no matter what may be the number of days constituting that period. For the formation of *Gavām-Ayana*, two units of intercalary periods seem to have been selected: they are (1) a period of 11 or 12 days inserted at the close of every year, and (2) a period of 21 days inserted in the middle of every fourth year.<sup>46</sup> The sacrifices that were performed during either of the two intercalary periods are called *Satras* or sessional sacrifices. It appears that when such sessional sacrifices were not performed,—say, for about a hundred years—a sacrificial session extending for  $100 \times 11$  or  $100 \times 12$  days, or  $25 \times 21$  days, was held once for all. We shall see presently that, instead of holding the session during as many days as constituted the intercalary periods left in abeyance, they seem to have limited the number of days by substituting one day for each intercalary period. Thus a session of 100 days or of 25 days seems to have answered the purpose of  $100 \times 12$  days or of  $25 \times 21$  days in a hundred years. Also it appears that when one or more such single intercalary days were being celebrated, all the past intercalary days were recalled and celebrated along with the new ones, and that the whole session was termed *Gavām-Ayana*. Those who had different units of intercalary days seem to have followed the same procedure, with the difference that, instead of substituting single days for their units of intercalation, they used to hold their sacrificial session for as many days as there were in all their units of intercalation. The three sacrificial sessions of the *Tapaśchits*, for example, consist of four, twelve, or thirty-six years corresponding to the 360 days composing a *Gavām-Ayana* year. These three sessions are so arranged that twenty-four, seventy-two, or two-hundred and sixteen months form the first half of the session, and the same number of months form the second half. This is what the *Nidāna-Sūtra*, X. 9, says about them:—

अथैतन्महासापञ्चितमित्याचक्षते. चत्वारो वैशाखसंवत्सराः चत्वार ओपसदाः चत्वारस्सौत्याः तस्य कल्पो गवामयनं चतुर्विधं. अपि वा एतस्यैव पक्षसी अभिवृद्धे स्थाताम् जयीविंशतिरयनमासाः पूर्वे पक्षसि स्थुर्वाविंशतिरुत्तरे अपि वैशान्वेय प्रथमानि चत्वारि समस्येत यथा त्रीणि संवत्सरे इति. अपि वा ज्योतिष्टोमायनमेव कुर्वीन् एतेषां बन्मन्थेन सवपि वा यथा गणसंवत्सराणां तथा कल्पं कुर्वीत. अथैतच्छाक्तयानां षड्विंशत्संवत्सरम्. तरसपुरोडाशमन्त्रसंरोधात् बर्हतःपुरुषः तद्वज्रस्य देवतेति. ते बन्मांसमया वा इयमाकमवावीने भवन्ने हविद्वयमिति. अथैतानि महासत्राणि देवानामेव दीर्घायुवो देवा इति. मनुष्याणामपि सिद्धानि स्थुरित्यपरम्. बहवस्सन्निविद्धं मुनयुः पुत्राः पौत्राः प्रपौत्रा इति. तानि खल्वतिरात्राणि अविषुवत्कानि ऊर्ध्वोन्नतानीमानि भवन्ति, तत्र बर्हतिरात्रं वा विषुवतं वाऽकरिष्यत् तुर्यो रोहोऽभविष्यत्. अथापि न कल्पेनावेक्षो विज्ञायते नु ब्राह्मणेन, अथाप्येव पुराणं वेदवन्ते अथाप्येकविंशोऽतस्तस्त्वानां भवतीति.

“This is what they call the major session of the *Tapaśchits*. Four years are spent in performing the initiatory rites; four years in *Upasads*; and four in pressing the *Sōma* plant. Its arrangement is thus:—They may repeat the *Gavām-Ayana* four times (*for each of the three sets of four years making twelve years*); or else the two wings or parts of the original *Gavām-Ayana* may be so lengthened that twenty-three *Ayana* months fall in the first wing or part of the session and twenty-two months in the second part.”

(To be continued,)

<sup>46</sup> See *Nidāna-Sūtra*, x. 1, quoted above.

<sup>47</sup> These forty-five months, together with the sixth, the seventh, and the last (i. e., twelfth) month of the original *Gavām-Ayana* year inserted in all such cases, amount to forty-eight months or four *Gavām-Ayana* years.—*Gargya-arayana's Commentary on Āśvalāyana*, xii. 5, 14.

## MANGLANA STONE INSCRIPTION OF JAYATRASIMHA ;

(VIKRAMA-)SAMVAT 1272.

BY PANDIT RAMA KARN, JODHPUR.

THE stone bearing this inscription was originally found near a step-well situated outside the village of Manglānā, 19 miles west of Mārōth, the principal town of the district of the same name, in the Jodhpur State. Thence it was brought to the Historical Department of the State, and was, with the kind permission of the late Mahārājā Sāhib of Jodhpur, sent to the Ajmer Museum, where it is at present.

The inscription is incised on a marble stone, and covers a space of 2' 3" high by 1' 3½" broad, containing 15 lines of writing. The average size of the letters is ¼". The characters are of the northern class of alphabets. The language is Sanskrit which is grammatically inaccurate, and terms of local dialect have also been used in some places, e. g., *daumāra* (l. 5.), *koraḍa* (l. 7). Its text is a mixture of both prose and poetry. The first line contains a verse, and then comes in a prose portion, which continues till the 9th line. In line 10, one-half of an old verse is quoted. Line 11 contains a verse from the *Pañchatantra*, while there are two newly composed *Āryā* verses in 12th and 13th lines. These verses are in Prākṛit language which is also grammatically incorrect. Rules of metre have also been violated. Then again the prose portion comes in till the 14th line. The last line, or line 15, contains a verse from the well-known *Mangalāshṭaka*, sung at the time of marriage, etc. With respect to Orthography, the following may be noted. The sign for *v* has been used throughout for those of both *v* and *b*. In some places *s* has been used for *ś*, *sh* for *kh*, and *n* for *ṇ*. Attention may also be drawn to the old and rare forms of the two vowels *i* and *e* and the consonant *th*. Consonants following *r* have in some places been doubled while in others they have not been so done, e. g., *°vorvasta* (l. 1), *Durjjodhana—pārva* (l. 5), but not in *maryādd* (l. 7), *karsha* (l. 8), &c.

The inscription records the fact of a step-well having been constructed and certain cesses levied in connection therewith by Jayatrasimha (corrupted form of Jaitrasimha) of the Dadhīcha, i. e., Dahiyā, family, during the reign of Vallanadeva, lord of Ranthambhor, when—Shamsu-d-Dīn Altamsh of the Slave dynasty was ruling over Delhi from A.D. 1211 to 1236.

The inscription opens with a verse expressing obeisance to the god Nṛisimha (l. 1). Then is mentioned a goddess named Śrī-Kevāya-mātā. There is a temple dedicated to this goddess and situated on a hill adjacent to the village named Kīnsariyā in the Parbatsar district. In the city of Joginī, now known as Delhi, there ruled an emperor named Samasadāna (Shamsu-d-Dīn) of the Gora (Ghūr) family, lord of Garjana (Gazni) and bearing the title of Hamīra. At that time Vallanadeva held sway over the fort of Raṇastambhapura (Ranthambhor) (ll. 2-3). Under him there lived in Mangalānaka, the great Rājput (*mahā-rājaputra*) Mahāmaṇḍaleśvara Śrī-Jayatrasimhadeva of the Dadhīcha (Dahiyā) family, son of Padamasīhadeva and grandson of Kaduvarāja. He caused a step-well to be built in the *Daumdra-bhūmi* and to the east of a locality called Hari-Durjjodhana. *Daumdra* is a term of the local dialect. In Mārwarī, scarcity of water is called *dumdra*, so the term *Daumdra-bhūmi* undoubtedly refers to the country of Mārwar or the land of water-scarcity. Hari-Durjjodhana is at present called Hariyājūṇa alias Swāipurā—a village nearly four miles from Manglānā. The words *evayam-eva* used in the text are indicative of the fact that no monetary aid was availed of, i. e., no subscription was called in, for the purpose of constructing the said step-well (ll. 4-6). He levied the following cesses, *dharmārtha* (i. e., for the sake of charity) on each plough used and oil-mill worked within the limits of village Manglānā:—

- 1 *śē* of *koraḍa* corn on each plough and
- 1 *karsha* of oil on each oil-mill.

*Śē* and *karsha* are measures of weight equivalent to nearly 15 seers and 1 tolā, respectively. The term *koraḍa* is again borrowed from the local dialect. In Mārwar *munga* (*Phaseolus mungo*).

*môtha* (*Phaseolus aconitifolius*), *chand* (gram or *Cicer arietinum*), and *gavāra* (*Cyanopsis psoraloides*) are called *korāda*. The object in levying these cesses appears to be to provide food in charity (*saddhara*) to the hungry passers-by and light to the wayfarers (ll. 6-7). With a view to its continuity in future, the management of these cesses was placed in the hands of the *pañcha* or trustees of the village. Their names are :—*Jajaya*, *Lohara*, *Āhana*, *Bhopatiya*, *Devadhara*, etc. These were most probably the headmen of the village at that time (l. 8). Then follow the imprecatory and benedictory words, which are followed by the date : Sunday, *Āsvini-nakshatra*, the 11th of the dark half of the month of *Jyeshtha* of the V. S. 1272 (= A. D. 1215) (l. 10). In line 13 we are told that the step-well was constructed by the *sūtradhāra* (mason) *Āsala*, and the stones were worked and shaped by the mason *Jāhāda*. The *prasasti* was composed by *Kāyastha Sūhāda* of the *Naigama* lineage (l. 14). The inscription closes with an invocation to the rivers *Gangā*, etc., for our good.

We thus see that at the time when this inscription was incised on stone, *Shamsu-d-Din* was ruling over Delhi from A.D. 1211 to 1236 as has been noted *supra*. He was brother-in-law to *Ārām Shāh*. *Ārām Shāh* had hardly ruled over Delhi for one year when *Shamsu-d-Din* usurped the throne. It is stated that *Shamsu-d-Din* was bought by *Qutbu-d-Din* for a thousand of rupees. In this inscription Delhi is called by the name of *Jogini* or *Yoginipura*. The same name is met with in *ḍingala-bhāshā* (or unpolished language) poetry. In the *Hammīra-mahākāvya* of *Nayachandra-sūri*, the same name *viz.*, *Yoginipura* is found used for Delhi, *e. g.*, in the verse :—

परमप्रीतिगौराणं पौराणामपि भाषितम् ।

उपेक्ष्य गवां दुर्वृत्तौ वयिवात् योगिनीपुरम् ॥ ४ । १०१ ॥

In *Mārwar*, *j* is often used for *y*, *e. g.*, *jogī* for *yogī*.

The name of the ruler of *Ranthambhor* is given as *Vallanadeva*, but no mention is made of the race to which he belonged. We know from other sources that the descendants of the famous *Chāhamāna* *Prithvirāja* were holding sway over *Ranthambhor* during that period. So the said *Vallanadeva* must have belonged to the *Chāhamāna* race. The genealogy of the rulers of *Ranthambhor* is described in the *Hammīra-mahākāvya* referred to above. The name of *Prithvirāja's* son *Govindarāja* is first given and then the name of the latter's son *Bāllana* is mentioned. This is evident from the following verse occurring in that work :—

गोविन्दे दिविषद्वन्द्वे संचारयति चातुरीम् ।

तानवं शात्रवं निन्द्य श्रीमद्राज्ञाभूषति ॥ ४ । ३२ ॥

The time when *Bāllana* of the *Hammīra-mahākāvya* flourished exactly coincides with that of the *Vallanadeva* of our inscription. No doubt can, therefore, be reasonably entertained as to *Vallanadeva* of our inscription being a *Chāhamāna* and a grandson of the celebrated *Prithvirāja*.

We also learn from this inscription that the dominions of *Vallanadeva* extended from *Ranthambhor* to *Manglānā* in *Mārwar*. *Jayatrasīmha* (or *Jaitrasīmha*), the hero of our inscription, was a *Dadhīcha* *Kshatriya* by caste, which is now-a-days known as *Dahiyā*. Another inscription of the *Dahiyā* *Kshatriya* has been found in the temple of *Kevāya-mātā* in *Kiṇsariyā*, as already noted above, and a paper on the same has been sent by me for publication in the *Epigraphia Indica*. The *Dahiyā* *Kshatriyas* recognise *Dadhmat-devī* as their family-goddess, just as the

<sup>1</sup> Mr. Nilakantha Janārdana Kīrtanē, in his introductory note on the *Hammīra-mahākāvya*, published in 1879 by the Education Society's Press, writes thus :—

"After *Govindarāja*, *Bāllana* succeeded to the throne." Mark the minor difference between *Bāllana* and *Bālhana*.



Dāhivā Brāhmanas do, whose temple is situated near the two villages of Goṭha and Mānglod in the Nāgor district of the Jodhpur State. In this temple also an old inscription of Gupta-Samvat 289 (equivalent to A.D. 607) has been discovered and sent for publication by me in the same journal.

In this inscription Jayatrasimha is styled as *Mahāmaṇḍaleśvara*, which epithet goes to prove that he was Chāhamāna Vallabadeva's feudatory. The Dahivā Kshatriyas held feudatory lands in the Parbatsar district in V. S. 1053 or thereabout. They were in flourishing condition till V. S. 1330. When thereafter, they were deprived of their land is not known. Now they hold no land and are Ādā or ordinary Rājapūts. They have also fallen in status on account of marrying their widows and they are consequently called *Nātrādyatas*.

Text<sup>2</sup>.

१ ओं ॥<sup>3</sup> ओं सिद्धिः<sup>4</sup> अविनेस्वरप्रसादाः [ ॥ \* ] [ पां ] त<sup>5</sup> वो नरस्यं<sup>6</sup> हस्या<sup>7</sup> नप [ लां ] गलकोट्या<sup>7</sup> हिरण्य  
कस्य व्योर्व्व [ स्थ ] वेत्वासि [ क ]-<sup>8</sup>

२. ( १ ) ईमारुणाः<sup>9</sup> ॥ १ ॥ देव्या<sup>10</sup> श्री कयवाइप्रसादे<sup>11</sup> । अदेह<sup>12</sup> श्रीमह<sup>13</sup> जोगन्यां [ स ] मस्तराजावली  
समलकृतगोरग-

३. <sup>14</sup>जनेस्वरहमीरपदस्वरताणश्री [ सम ] सहाणवि [ जयरा ] डये<sup>15</sup> । श्रीरणस्यंभपुर कोटे<sup>16</sup> गड [ पति ]  
श्री [ व ] लणदेव ( ० )-

४. विजयराड्ये । श्रीमंगलाणके र्धीचवंशे महामंडलेस्व [ र ]<sup>17</sup> श्रीकदुवराज [ देव ] पुत्र श्रीपदमः-<sup>18</sup>

५. सीहदेवसुतमहाराजपुत्र श्रीजयचस्यं [ देवे ] न<sup>19</sup> हरि [ दुज्जोधन ] पूर्व्वदि [ गभागे दो ] मारभूम्यां स्व-

६. कायानिर्मभूः<sup>20</sup> धम्मार्थे स्वयमेव वापी ( [ का ] राण्य ) [ कारापि ] त<sup>21</sup> । यथा अस्य<sup>22</sup> वापी<sup>23</sup> समर्थे<sup>24</sup>

मंगलाणामामचतुसीमा-<sup>25</sup>

७. मर्यादा<sup>26</sup> जे<sup>27</sup> हल<sup>28</sup> वहमाना भवस्यति<sup>29</sup> तेषां हल<sup>30</sup> १ प्रति [ धान्य ] कोरड<sup>31</sup> से १ एका तथा [ वा ]

था<sup>32</sup> १ प्रति

८. तैल<sup>33</sup> कर्ष १ एक<sup>34</sup> प्रवत्ता<sup>35</sup> इत्यादावक ? प्रतिपालक<sup>36</sup> गोठी [ कः ]<sup>37</sup> जजवा लोहरा भास्वण भोप-

तिया देव-

९. धरादय<sup>38</sup> य<sup>39</sup> कोपि प्रतिपालको भवन्ति<sup>40</sup> तस्य दत्तकीयपुण्यं<sup>41</sup> भवस्यति<sup>42</sup> भंजय [ ति त<sup>43</sup> ] स्व

माता<sup>44</sup> गर्भभु<sup>45</sup> भुयतिः<sup>46</sup> इ-

<sup>2</sup> From original stone.

<sup>3</sup> It is represented by a symbol.

<sup>5</sup> Read पांतु.

<sup>7</sup> Read नखलांगलकोट्यः ।

<sup>9</sup> Metre : Anushtubh.

<sup>11</sup> Read प्रसादात्.

<sup>13</sup> Read श्रीमज्जो.

<sup>15</sup> Read सुरत्राणश्रीशमसुहीन.

<sup>17</sup> Read लेखर.

<sup>19</sup> Read जयचसिह.

<sup>21</sup> Read कारापिता.

<sup>23</sup> Read वाण्यां.

<sup>25</sup> Read चतुःसीमा.

<sup>27</sup> Read ये.

<sup>29</sup> Read भविष्यन्ति.

<sup>31</sup> Read कोरडधान्यस्य.

<sup>33</sup> Read तैलस्य.

<sup>35</sup> Read प्रवत्ताः ।

<sup>37</sup> Read गोठिकाः.

<sup>39</sup> Read यः.

<sup>41</sup> Read दत्तकीयपुण्यं.

<sup>43</sup> Read भनक्ति.

<sup>45</sup> Read गर्भभः.

<sup>4</sup> Read सिद्धिरविनेस्वरप्रसादात् ॥

<sup>6</sup> Read नरसिंहस्य.

<sup>8</sup> Read हिरण्यकशिपोर्व्वक्षःक्षेपासू.

<sup>10</sup> Read देव्याः.

<sup>12</sup> Read अयेह.

<sup>14</sup> Read निम्बर.

<sup>16</sup> Read रणस्तंभ.

<sup>18</sup> Read पद्मसिंह.

<sup>20</sup> Read कायानिर्मलीभूय.

<sup>22</sup> Read अस्यां.

<sup>24</sup> Read धर्मार्थे.

<sup>26</sup> Read मर्यादायां.

<sup>28</sup> Read हला.

<sup>30</sup> Read हलं.

<sup>32</sup> Read धाणकं.

<sup>34</sup> Read एकः.

<sup>36</sup> Read प्रतिपालका.

<sup>38</sup> Read ऽव्यः ॥

<sup>40</sup> Read भवति.

<sup>42</sup> Read भविष्यति.

<sup>44</sup> Read मातरं.

<sup>46</sup> Read भुनक्ति.

१०. ति स्वयमाज्ञा [ ॥ \* ] जस्य<sup>47</sup> यस्य जरा<sup>48</sup> भूमि<sup>49</sup> तस्य सेतिकाद्रफल<sup>50</sup> सासन<sup>51</sup>  
 पद्धतिरियं संवत् १२७२ जेष्ठ<sup>52</sup> वदि ११ रविवारे अस्मि<sup>53</sup>  
 ११. निनक्षत्रे निष्पन्ना<sup>54</sup> किं जाते<sup>55</sup> बहुभि पुत्रैः<sup>56</sup> सोकसंतापकारकैः<sup>57</sup> वरमेक<sup>58</sup> कुलालंबो<sup>59</sup> यत्र  
 विसर्गते<sup>60</sup> कुलं । १ [ ॥ \* ] कु-  
 १२. तु<sup>61</sup> न यत्थ वीतवद् किंपि<sup>62</sup> तिणि पुत्तेण जाएण । असुहसोवसंतापकर्णु<sup>63</sup> । वीयकुलसंताप<sup>64</sup>  
 [ ॥ \* ] पद्मसीहः  
 १३. अंगज देवगुरु भतिहिं रकते [ ॥ \* ] जयतसीह वर एकु ( १ ) किंपि तह बहु जातइ<sup>65</sup> । २ ।  
 सूत्रधारि<sup>66</sup> असत्तेन वधित<sup>67</sup> तथा सिलावट  
 १४. जाहडेन घटित<sup>68</sup> । नैगमान्वये<sup>69</sup> उ श्रीसुहडेन लिखितमिति ॥ गंगासिंधुवृत्ति<sup>70</sup> जमना<sup>71</sup> गोदावरी  
 नर्मदा<sup>72</sup> कावेरी<sup>73</sup> सर—  
 १५. या<sup>74</sup> महेंद्रतनया चर्मनरी<sup>75</sup> देविका [ ॥ \* ] सिमा वेचवती महास्वरयति<sup>76</sup> खाता<sup>77</sup> जा<sup>78</sup> गंडकी पूर्णा  
 पन्यजले<sup>79</sup> समुद्रसहिता<sup>80</sup> फलं प्राप्नोति<sup>81</sup>

### THE AJIVIKAS, A SECT OF BUDDHIST BHIKSHUS.

BY K. B. PATHAK, B.A., HUBLI.

THE Buddhist emperor Aśoka and his grandson Daśaratha dedicated certain cave-dwellings to the sect of the Ājivikas. Mr. V. A. Smith, in his *Early History of India*, p. 156, tells us that the members of this sect went about naked and were noted for ascetic practices of the most rigorous kind. In his opinion the Ājivikas had little or nothing in common with the Buddhists and were intimately connected with the Jains. It will, therefore, be very interesting for Sanskrit scholars to know what a distinguished Digambara Jaina author, who lived at a time when Buddhism still prevailed in Southern India, has to say regarding this sect.

The Jaina work entitled *Āchārasāra*, which is in verse, and its Kannaḍa commentary which is in prose, were both composed by Viranandi on Monday the first of the bright half of Jyēṣṭha in the cyclic year Śrīmukha and Śaka 1076, as we learn from the colophon:—

*Svasti śrīman-Mēghachandra-traivīḍya-dēvara-śrīpāda-prasād-āsādīt-ātma-prabhāva-samasta-vidyā-prabhāva-sakala-lig-vartti-śrīmaḍ-Vīraṇaḥ li-siddhānta-chakravarttigāḷu Śaka varsha 1076 Śrīmukha-nāma saṁvatsara Jyēṣṭha Sukla 1 Sānavārāḍ aṁ lu tāvu māḍiḷ Āchārasāraḷke Kaṇṇāḍīṭaka vṛttigāḷu māḍiḷaparu l.*

47 Read यस्य.

48 Read भूमिस्त्°

51 Read सासन°.

53 Read अस्मिनी.

55 Read जातेबहुभिः.

57 Read शोकसंतापकारकैः

59 Read लंबी.

61 Read कुल.

63 Metre: Aryā; but mark violation of metrical rules in the latter portion as well as of Prākṛit rules.

64 Metre: Aryā. Here also rules of metre and Prakrit are violated.

65 When rendered in Sanskrit, both Aryās would read as follows:—

कुलं न यत्र विश्राम्यति किं तेन पुत्रेण जतेन ।

असुखशोकसंतापकर्षा द्वितीयकुलसंतापकेन ॥

पद्मसिंहाङ्गजो देवगुरुभक्तिरक्तः ।

जयसिंही वर एकः किं तत्र बहुजातेः ॥

66 Read °धारास°

69 Read °न्वय°

72 Read नर्मदा.

75 Read चर्मण्वती.

78 Read गया.

80 Read सहिताः.

49 Read यदा.

50 Read °वत्°

52 Read ज्येष्ठ.

54 Read निष्पन्ना ॥

56 Read पुत्रैः

58 Read °मेकः

60 Read विश्राम्यति.

62 Read किं.

67 Read बंधिता ।

70 Read सरस्वती च.

73 Read कावेरी.

76 Read सुरनरी.

79 Read °जलेः.

81 Read कुर्वन्तु नो मङ्गलम् ॥.

65 Read घटिता.

71 Read वसुना.

74 Read सरयुर्म्°.

77 Read खाता.

There are numerous references to Buddhism in the *Āchārasāra*. This clearly shows that in the Kanarese country there were numerous followers of Buddha in Saka 1076. We read

ब्रह्मोनापतिगोविंदशास्त्रेणुत्पन्नादिषु ।

मोहकाश्चरीमत्तेषां ( एवा ) सध्रीर्वैवमुदता ॥

*Āchārasāra* III, 46

बाह्ये विचारचारुणि सौमतादिमतान्यलं ।

केशातिमोहशान्येव स्युः किपाकवह्मिनां ॥

*Āchārasāra* III, 59.

The most interesting fact preserved for us by Viranandi is that in his time there was a very influential sect of Buddhist mendicants called *Ājivakas*, who subsisted on *kāmji*, and whose intensely severe austerities called forth the admiration of their Jaina contemporaries. Though wanting, as Buddhists, in righteousness as defined in the Jaina scriptures and thus incapable of attaining *nirvāṇa* in the Jaina sense, the *Ājivakas* were nevertheless considered by the author of the *Āchārasāra* so great as to be able to reach the heaven called *Sahasrāra-kalpa* in Jaina cosmography. Viranandi says :—

परिव्राज ब्रह्मकल्पांतं यात्युपाचारवानपि ।

आजीवकः सहस्रारकल्पांतं दर्शनोद्भूतः ॥

*Āchārasāra*. XI, 127.

#### Commentary.

*Parivrat* | *parivrajakaṃ* | *Brahmakalp-āntam* | *Brahmakalpaṃ-taraṃ* | *aty-ugrāchāra-vān api* | *betṭitt appa negartteyaṃ ullān ādadaṃ* | *Ājivakaḥ* | *Bauddha-bhēdam appa kāmji Bhikṣu* | *Sahasrāra-kalp-āntam* | *sahasrāra-kalpaṃ-taraṃ* | *darśan-ājjiḥ* | *samyaktvaṃ illadaṃ* | *yāti* | *pōkum* ॥

#### Translation.

An ascetic, though practising very severe austerities goes up to the heaven called *Brahmakalpa*. An *Ājivaka*, a Bhikṣu of a Buddhist sect, subsisting upon *kāmji*, goes up to the heaven called *Sahasrāra-kalpa* [in Jaina cosmography].

There are two paper manuscripts of the *Āchārasāra*. One belongs to the Lakshmiśēna-Maṭha at Kolhāpur and is dated Saka 1692; and the other is the property of the Jaina community of Siroḷ in the Kolhāpur State, and was copied by a famous Jaina nun named Anantamati in Saka 1666. Both manuscripts are written in Old Kanarese characters. The form *Ājivaka* occurs in both. The correct form should be *Ājivika*, a believer in the non-existence of the soul, from *a-jīva*, of *आस्तिक* and *हैष्टिक*, Pāṇini IV, 460. Anantamati's manuscript reads *kāji* for *kāmji*, *Baudda*, for *Bauddha* and *pōkum* for *pōkum*. The reading *kāmji* is supported by the authority of Mādhava-chandra, who in his comments on the 545th *Gāthā* of the *Trilōka-sāra*, says :—

नमोऽलक्षणाश्रका एकदंडिनिर्दिष्टलक्षणाः परिव्राजका ब्रह्मकल्पपर्यंतं गच्छति । न तत उपरि । काञ्जिका-दिभोजिन आजीवा अच्युतकल्पपर्यंतं यांति । न तत उपरि ।

The *Māghanandi-śrāvakāchāra*, which belongs to the middle of the 13th century speaks of the Buddhists as meat-eaters who defended their practice by saying that what is dropped in a plate is holy and sanctioned by the *Sūtras* :—

*Pātrē patitaṃ pavitraṃ sūtr-ōktam id evaṃ Baudh(ādh)ar ādagaṃ tinbaru.*

*Māgh.*, Chap. VI, Siroḷ MS., p. 714b.

As regards the *Ājivakas*, we are told that they will be born as inferior gods in the heaven called *Achyuta-kalpa*.

*Māgh.*, Chap. II, Siroḷ MS., p. 669.

The *Māghanandi-śrāvakāchāra* is frequently quoted by Padmaprabha-traividya, who may therefore be assigned to the end of the 13th century. In the last chapter of his *Vinśatiprasūpani*, Padmaprabha thus explains the first part of the *Gāthā* in the *Trilōka-sāra*, referred to above :—

चरया च परि० बाजा बजोति अच्युत परोति आजीवा ।

*Ājivā* | *ambīla-kālan umbaru* | *Achyuta-pa-lotti* | *Achyuta-kalpa-paryānta* [m] | *putṭuvuru*.

The *Ājivās*, eaters of *kāmji* food, will be born in the *Achyuta-kalpa*.

The conclusion, that we can safely draw from the passages cited above, is that the Ājīvakas were well-known to the Jaina authors of the later Chālukya and Yādava periods as a sect of Buddhist Bhikshus who lived solely or chiefly on *kāñj*.

[All references to Ājīvakas have been culled together in my paper on this sect (*Jour. Bomb. As. Soc.*, Vol. XXI, pp. 403-5). The Jainas have no doubt called them to be a sect of the Buddhist Bhikshus, as Professor Pathak has conclusively shown us. But the Buddhists also appear in their turn to have shown them to be Nirgranthas, for the latter have actually been once called Ājīvakas in the *Divyāvadāna* (Cowel and Neil, p. 427). The truth of the matter is that they were neither Buddhists nor Jainas even in much later times, but formed a distinct sect; and consequently Professor Hultzsch is not correct in taking Ājīvakas mentioned in some of the South Indian Inscriptions to be Jainas (Vol. I, pp. 88, 89, 92 and 108).—D.R.B.]

### BHAMAHA AND DANDI.

BY R. NARASIMHACHAR, M. A., M. R. A. S., BANGALORE.

It may not be generally known that I was the first to give publicity to the discovery of Bhāmaha's work on Rhetoric known as *Kāvyālaṅkāra*. In the introduction to my edition of Nāgavarma's *Kāvyāvalōkanam*, a Kannaḍa work on poetics composed by a Jaina author in the middle of the 12th century, which was published in 1903, I wrote as follows<sup>1</sup>:—

"We shall next proceed to consider the Sanskrit writers on poetics whom Nāgavarma took as his authorities in writing the *Kāvyāvalōkanam*. In verse 961 he supplies us with the important information that in writing his work he followed in the footsteps of Vāmana, Rudraṭa, Bhāmaha and Dandī. . . . . Next to him [Bharata] in point of time comes Bhāmaha, whose priority to Dandī is proved by the latter criticising his views in the first chapter of the *Kāvyādarśa*. He is one of the greatest authorities on poetics, his views being quoted by almost all the subsequent writers of note on the subject. His work has not, however, been hitherto discovered, though Sanskrit scholars have made every effort to trace out a copy of it. In fact, Dr. Bühler believed that the work was lost, and other orientalists have also been under the same impression. In these circumstances, it will no doubt be welcome news to students of Sanskrit literature that Professor Rangacharya, M. A., of the Madras Presidency College, has had the good fortune to come upon a manuscript of this valuable and long-sought-for work. At my request he was so kind as to lend me the manuscript for a few days, and I take this opportunity to thank him heartily for his kindness and courtesy. The manuscript contains some mistakes and there are also a few gaps here and there. In the opening verse the author calls the work *Kāvyālaṅkāra*. It is a short treatise consisting of about four hundred verses, mostly in the *Anuṣṭubh* metre, and is divided into six *parichchēdas* or chapters, the subjects treated of being—kinds of composition and their peculiarities, rhetorical ornaments, faults in composition, and some points in logic and grammar, a knowledge of which is indispensable for correct composition. The only information that the work gives about the author is that he was the son of Rakrila-Gāmin. According to Dr. Bühler, he was a Kāshmirian. The work bears no date, but the author probably belongs to the early part of the 6th century."

Since the above was written, several scholars have given expression to their views about Bhāmaha and his work. Mr. M. T. Nārasimhiengar<sup>2</sup> has mentioned some points which, he thinks, "clearly establish his contention that Bhāmaha should be placed after Dandin." Messrs. Kane<sup>3</sup> and Pathak<sup>4</sup> have expressed the opinion that Mr. M. T. Nārasimhiengar has conclusively proved that

<sup>1</sup> Pp. 19-21.

<sup>2</sup> *Ibid.* 1908, p. 545.

<sup>3</sup> *Jour. R. As. Soc.*, 1905, p. 535 ff.

<sup>4</sup> *Jour. Bomb. As. Soc.*, xxiii, p. 19.

Bhāmaha is later than Daṇḍi. On the contrary, Mr. K. P. Trivedi,<sup>5</sup> Professor Rangacharya<sup>6</sup> and Pandit Anantacharya<sup>7</sup> hold the same view as myself with regard to the priority of Bhāmaha to Daṇḍi. These scholars have anticipated me in mentioning several points which, I also thought, tended to prove that Bhāmaha was anterior to Daṇḍi. Without entering into any discussion of the arguments advanced for and against by the scholars in the works referred to, I shall content myself at present with giving the opinion of one of the old commentators on Daṇḍin's *Kāvyaḍarśa* with regard to the question at issue. In his edition of *Kāvyaḍarśa*, Professor Rangacharya has given two commentaries on the work, one anonymous and the other by an author of the name of Taruṇavāchaspati. Though the latter does not furnish any clue to his period, still there can be no doubt that his commentary is at least several hundred years old. His opinion, as embodying the tradition prevailing at his time, ought to carry considerable weight. His commentary on I. 29, II. 235 and IV. 4 of *Kāvyaḍarśa* runs thus:—

(a) कन्याहरणसङ्ग्रामविप्रलम्भोदयादयः ।

सर्गबन्धसमा स्रज नैते वैशेषिका गुणाः ॥ I. 29

भामहेन 'कन्याहरणसङ्ग्रामविप्रलम्भोदयान्विता' इति आख्ययिक्तानि विशेषणतया उक्तम् ॥ आख्यायिकाभेदे एव भवति निराकृतः ॥ एतान्यङ्गानि गद्यबन्धस्यैव असाधारणानि न, किन्तु सर्गबन्धस्यापि साधारणानि इत्याह—  
कन्येति ॥

(b) हेतुश्च सूक्ष्मलेशो च वाचासुलभमुष्णम् ।

कारकज्ञापको हेतुर्नौ चानेकविधो यथा ॥ II. 235

हेतुं लक्षयिष्यन् भामहेनोक्तम्—हेतुश्च सूक्ष्मलेशो च नालङ्कारतया मताः—इत्येतत् प्रतिक्षिपति—हेतुश्चेति ॥

(c) प्रतिज्ञाहेतुकुष्टान्तहानिर्दोषो न वैश्यसौ ।

विचारः कर्कशप्रायस्तेनालीढेन किम् फलम् ॥ IV. 4.

इत्येतत्प्रधारणं न युक्तम्, भामहेनोक्तानां प्रतिज्ञाहान्यप्राप्तीनामपि विधनान्त्वात्; इति चेत्, आह—प्रतिज्ञेति ॥

We thus learn that Taruṇavāchaspati was clearly of opinion that Bhāmaha preceded Daṇḍi.

I would add here a word about the *Nyāsakāra* alluded to and criticised by Bhāmaha. Professor Pathak<sup>8</sup> thinks that the *Nyāsakāra* referred to by Bhāmaha is no other than Jinēndrabuddhi, the author of the *Kārikāvivaraṇapāñchikā*, and concludes that Bhāmaha lived after Jinēndrabuddhi about the middle of the 8th century. But in the quotation that he gives from Jinēndrabuddhi's work there is no reference at all to the word *Vritrahantā* to which Bhāmaha takes exception (वृत्रहन्ता यथेदितः). There is enough evidence to show that there were other early *Nyāsakāras* besides Prabhāchandra, the author of the *Sākritāyana-nyāsa*, and Jinēndrabuddhi. In the very Mysore inscription quoted by the Professor on page 21, we are told that Pūjyapāda wrote a *Nyāsa* on Pāṇini—पाणिनीयस्य भूयोऽन्यासं शङ्कराचार्येण व्यरचयत्पूज्यपदास्वामी. This statement is borne out by Vṛttavilāsa, a Kannaḍa author of the middle of the 12th century, who says that Pūjyapāda wrote a *ṭīkā* or gloss on Pāṇini—*Pāṇinīyāṭhkeṭikan baredam. Pūjyapāda-vratindram*. The period assigned to Pūjyapāda by Mr. Rice is the close of the 5th century. There is nothing improbable in supposing that he might be the *Nyāsakāra* referred to by Bhāmaha. Unfortunately, a copy of this *Nyāsa* has not yet been met with. Further, a *Nyāsa* is alluded to by Bāṇa in his *Harsha-charita*.<sup>9</sup> As Bāṇa flourished in the early part of the 7th century, the *Nyāsa* referred to by him could not be Jinēndrabuddhi's, if the date assigned to the latter by Professor Pathak, namely, A. D. 700, is to be accepted. It will thus be seen that Professor Pathak's argument for placing Bhāmaha in the middle of the 8th century is not quite conclusive.

In this connection I would also say a word or two about Daṇḍin's time. Most scholars are agreed that Daṇḍi flourished in the 6th century. In commenting on

नासिक्यमध्या परितश्चातुर्वर्षविभूषिता ॥

अस्ति काचिस्पृष्टी बस्यामद्वयणीहया नृपाः ॥ III. 114.

the well-known instance of *prahēlikā* or enigma in Daṇḍin's work, Taruṇavāchaspati explains it as meaning Kāñchī ruled over by the Pallava kings.<sup>10</sup> As we know from inscriptions that the

<sup>5</sup> Introduction to *Pratāparudra-gaṇābhūṣaṇam*, p. 32 ff.

<sup>6</sup> Introduction to *Kāvyaḍarśa*, p. 6.

<sup>7</sup> Issues of the *Brahmavādin*, for 1911.

<sup>8</sup> Jour. Bomb. As. Soc., Vol. xxiii, p. 18 ff.

<sup>9</sup> *Ibid.* p. 94.

<sup>10</sup> काञ्चीनगर्यां पल्लवा नाम क्षितिपतयः सन्तीति अर्थो विवक्षितः ।

Pallavas were the paramount rulers of Southern India up to the middle of the 8th century, there is nothing improbable or fanciful in the explanation given by Taruṅgavāchaspati. It may therefore be taken for granted that Daṇḍi flourished during the period of the Pallava supremacy. The next point that has to be determined is, in which Pallava king's reign did Daṇḍi probably flourish? I venture to think that Daṇḍi has vouchsafed to us a clue to the solution of this question. In II. 279 of *Kāvyādarśa* he mentions a Saiva king of the name of Rājavarma who, judging from the way in which he is introduced, must have been a contemporary of the author. Among the Pallava kings of Kāंची, Narasimhavarma II had another name Rājasimhavarma.<sup>11</sup> He is represented as a devout Saiva and as a builder of several Siva temples. His period is the last quarter of the 7th century. I would identify the Rājavarma of Daṇḍi with this Pallava king, Rājasimhavarma. Professor Rangacharya also mentions, in relation to I. 5 of *Kāvyādarśa*, a tradition which says that the work was composed by Daṇḍi for giving lessons in rhetoric to a royal prince at Kāंची. This prince was probably Rājasimhavarma's son. If the above identification is correct, Daṇḍi's period would be the last quarter of the 7th century instead of the usually accepted 6th century. X

## CONTRIBUTIONS TO PANJABI LEXICOGRAPHY.

### SERIES III.

BY H. A. ROSE, I.C.S.

(Continued from p. 44.)

**Māwas**: the fifteenth of a month on which the people feed the Brāhmins in honour of their ancestors. Karnāl S. R., 1872-80, p. 148.

**Megh**: rain, used generally by Gaddis who distinguish steady drizzle or fine rain as *jharri* or *saggi* and light passing showers as *burak*.

**Meh, mehi**: the female of the *kart*, q. v.

**Mehāra, mhenhāra**: a place where buffaloes are tied up in the *jangle* sometimes applied to the grazing ground.

**Mehrāi**: a headman's circle: Mahlog.

**Mehyāra**: a shed for buffaloes. Kangra S. R., p. 44.

**Mel punnā**: to make friends.

**Mela**: a sort of cursing committee. Sirsā S. R., 1879-83, p. 175.

**Mep**: an earthen vessel used in measuring grain on a threshing floor. Hoshiarpur S. R., p. 99.

**Mēr**: floor of the ground floor.

**Merati**: a variety of sugarcane having a thick, short, soft cane, and broad leaves. Cf. *merthi*. Karnāl S. R., 1872-80, p. 180.

**Merthi**: a variety of sugarcane having a thick, short, soft cane, and broad leaves. Cf. *merati*. Karnāl S. R., 1872-80, p. 180.

**Mes**: a flat heavy piece of wood with which land is gone over. Gurgaon S. R., 1872-83, p. 69.

**Miāra, māi**: a big field roller, the *sohdga* of the plains.

**Middhnā**: to trample, crush.

**Minjhun**: me, to me. In Kuṛu *mome*, to me; *monna*, from me.

<sup>11</sup> *Bombay Gazetteer*, Vol. I, Part II, p. 330.

**Minna** : a ceremony at weddings, performed by the bride or bridegroom's mother ; she takes a 5-wicked lamp made of flour, places it on a tray, and while her brother stands on a stool, waves it up and down his body from head to foot. Cf. *drata*. Karnâl S. R., 1872-80, p. 129.

**Minsna** : to give to a Brâhman. Karnâl S. R., 1872-80, p. 122.

**Missa** : snout. Chamba Gazetteer, p. 138.

**Misri** : a large mango fruit, sweet as sugar (*misri*). Hoshiarpur S. R., p. 15.

**Mithauna** : a place where clay is dug—see *golend*.

**Mitnâ utarnâ** : to give an oracle. Jubbal.

**Moda** : the produce of cultivation of the preceding year. Mahlog.

**Moda** : a shaven mendicant. Sirsa S. R., 1879-83, p. 124.

**Modi** : a weighman. Cf. *tolah*. Ludhiana S. R., 1878-83, p. 81.

**Moh** : a fish (*notopterus kaporat*). Karnâl S. R., p. 8.

**Mohand** : the head of a canal. Karnâl S. R., 1872-80, p. 170.

**Mohita ohâhi** : an unirrigated land capable of being watered by a well. Ludhiana S. R., 1878-83, p. 95.

**Mohra** : a man who pulls out the canes on the other side and passes them back. Hoshiarpur, S. R., p. 82.

**Mohrû** : a tree, a kind of oak : found between 5,000 and 8,000 feet above sea-level. Chamba.

**Mohû** : a fish, found after the rains. It runs up after the heavy floods in the rain, and grows to a large size. Very commonly found 5 lbs. in weight. It has a curious habit of rising constantly to the surface of the water, and turning over, showing its very broad silvery side. Ludhiana S. R., 1878-83 p. 17.

**Mok** : the freight for carrying grain from one place to other by boats. Sirsa S. R., 1879-83, p. 190.

**Mokh** : a cattle disease. Ludhiana S. R., 1878-83, p. 134.

**Mol** : a long pestle for pounding rice in the *okul* or wooden mortar. Kângra Gloss.

**Mona** : the block of the plough. Ludhiana S. R., 1878-83, p. 99.

**Mona** : a light country plough, fairly well adapted to the light soils of the district. Hoshiarpur S. R., p. 72.

**Monda** : the system of leaving the roots of the cane in ground where fresh alluvial deposits can be depended on, and so produce two or three and sometimes more years in succession. Hoshiarpur S. R., p. 81.

**Mongate** : a large mital plate. Sirmûr.

**Monkhar** : foot and mouth disease. Cf. *morkhur*, *rora* and *châpla*. Ludhiana S. R., 1878-83, p. 134.

**Mor or sira** : a wedding cap. Sirsa S. R., 1879-83, p. 166.

**Mori** : window. Sirmûr.

**Mori** : a stake of karil wood. Sirsa S. R., 1879-83, p. 312.

**Mori-gad** : a stake-planter. Sirsa S. R., 1879-83, p. 312.

**Morkhur** : foot and mouth disease. Cf. *monkhar*, *rora* and *châpla*. Ludhiana S. R., 1878-83, p. 134.

**Moti** : the same as the *maira* land, but with a larger proportion of elay ; it gives wonderful crops with good rain, but is liable to fail in dry years. It is, in fact, much the same as the *rohi* land. Cf. *rara* and *pathiali*. Hoshiarpur S. R., p. 70.

**Mowna** : *Basia longifolia*. Kângra S. R., p. 21.

**Mral, marelan** : a tree (*lyc. europæum*). Rohtak. (Cf. *mardl*, P. Dy., p. 726).

- Muāl** : abuse. Kāngra Gloss.
- Much** : (1) a curved heavy piece of wood, like the *māhi*, but used only on muddy lands.  
(2) a mode of culture, see *lungū*. Kāngra S. R., pp. 26 and 29.
- Muchchhna** : to obtain money from, unfairly or dishonestly, to swindle, extort money.
- Muddhā** : s. m. a spindle full of spun cotton.
- Mūdi** : a *kola* to which there were hereditary claimants. Kāngra S. R. (Lyll), pp. 32-33.
- Mūdphal** : a weed which infests rice-fields. Sirsa S. R., 1879-83, p. 16.
- Mudhkhera** : a cess—a fee of Rs. 5, paid at each daughter's wedding. Cf. *thānapatti*. Ferozepore S. R., 1889-91, p. 10.
- Mudyāri** : a tenant who pays a fixed share, *mudā* of grain as rent, whatever portion may be agreed on. *Mudā* is also applied to the money payment by a tenant when the rent is paid in cash. Churāh.
- Muger** : a species of bamboo. Cf. *magher* (a species of betel leaf). Kāngra S. R., p. 20.
- Mulwāhr** : the youngest son's share in the inheritance, i. e., the family house. Churāh.
- Mūnd** : the *panyāri* plough. Karnāl S. R., 1872-80, p. 162.
- Munda** : shaven. Sirsa S. R., 1879-83, p. 124.
- Mūnda** : the sugarcane grown a second year from the old roots. Karnāl S. R., 1872-80, p. 181.
- Munde-vaṇḍ** : a rule of inheritance=*pagvaṇḍ*. Kāngra S. R., p. 98.
- Mundi** : a beardless red wheat with a slightly higher stalk and a larger grain than the common kind. Ludhiāna S. R., 1878-83, p. 113.
- Mundla** : a square *kan* (q. v.) =  $22\frac{1}{2}$  square yards.
- Mūndla** : an awn of wheat. Karnāl S. R., 1872-80, p. 189.
- Mundri** : a white beardless variety of wheat. Jullundur S. R., p. 125. Cf. *kanṭu*. Hoshiārpur S. R., p. 74.
- Mūngon ki kanthi** : a necklace of beads. Sirsa S. R., 1879-83, p. 157.
- Mungri** : a fish (*clarias magur*). Cf. *mangari*. Karnāl S. R., p. 8.
- Munū** : fem. *munī* = *Jācut*.
- Mur** : adv. again.
- Murda sho** : a class of *mullāhs*, ash corpse. Jullundur S. R., p. 68.
- Musnā, mohnā** : to steal. Kāngra Gloss.
- Mūthi** : a man who follows the plough in the furrows. Cf. *burri*. Karnāl S. R., 1872-80, p. 169.
- Muthpura** : a grass. Karnāl S. R., p. 13.
- Nabia** : the famine, 1833 (sambat 1890). Hoshiārpur S. R., p. 19.
- Nabū** : the Spiti name for the wild sheep; in books commonly called *burrel*. Kāngra Gloss.
- Nāchār** : a break or rush of water from one field to another. Kāngra Gloss.
- Nachor** : water which escapes out of one field into a lower one. Kāngra Gloss.
- Nad** : marsh and cultivated with rice; see *johar*.
- Nadāi, nidāi** : weeding. Kāngra Gloss.
- Nadāva** : a weeder. Kāngra Gloss.
- Nadd** : marshy land. Kāngra Gloss.
- Naddilu** : woodcock—see *jalākri*.
- Nag** : a general name for *panyāri* and *patha*. Karnāl S. R., 1872-80, p. 162.
- Nagdi** : the placing of an offering with a lighted lamp on it on some moonlit night while the moon is still on the wax at a place where four roads meet. Cf. *langri*. Karnāl S. R., 1872-80, p. 146.



- Nagpan** : prickly pear. Rohtak.
- Nāgphan** : a tree (*Opuntia dilleanii*). Karnāl S. R., p. 9.
- Nag-phani** : *Cactus indicus*. Gurgaon S. R., 1872-83, p. 14.
- Nagta** : the black-backed goose. Ludhiāna S. R., 1878-83, p. 14.
- Nahānā** : to run. Bauria *argot*. Ex. *dānda nahāta jae* : the bullock is running.
- Nahārwa** : guinea-worm. Sirsa S. R., 1879-83, p. 151.
- Nain** : a chisel. Simla S. R., 1883, p. 45.
- Nakardāda** : the great-great-grandfather. Ludhiāna S. R., 1878-83, p. 305.
- Nakhār** : theft. Ludhiāna S. R., 1878-83, p. 150.
- Nakkjind honā** : to be worried, distressed.
- Nakorh** : a vent or passage for water from a field. Kāngra Gloss.
- Nāl** : a thinner variety of bambōo. Hoshiārpur S. R., p. 16.
- Nāl** : a bamboo stem or pole. Kāngra Gloss.
- Nāl or nagalathi=lathi** : q. v. Sirmūr *cis*-Giri.
- Nāl** : a species of bamboo, found in upland villages : its cylinder contains *hanslochan*. Kāngra S. R., p. 20.
- Nāla** : a sacred coloured string, which the father of the bridegroom sends to the bride's house with other things for tying her hair up. Karnāl S. R., 1872-80, p. 130.
- Nāmedār** : the officer on a *kold* who manages the cultivation. Kāngra S. R. (Lyal), p. 33.
- Nanotar** : husband's sister's son. Kāngra Gloss.
- Nār** : a thong for the cart. Karnāl S. R., 1872-80, p. 163.
- Nāra** : a silver tassel on the petticoat over the right hip. Karnāl S. R., 1872-80, p. 125.
- Nara** : *Arundo donax*. Hoshiārpur S. R., p. 17.
- Narel** : the *manāl* pheasant : see *nālgir*.
- Nārī dādā** : lit. horned wheat ; a bearded wheat having whitish ears from three to four inches long ; its grain also is white, thick and soft. Sirsa S. R., 1879-83, p. 285.
- Narka** : an ox-whip. Karnāl S. R., p. 116.
- Narmot** : a good loamy soil. Gurgaon S. R., 1872-83, p. 6.
- Narsal** : *Arundo karka*. Gurgaon S. R., 1872-83, p. 14.
- Nāsna** : to run away. Bauria *argot*.
- Nasonch** : unmixed, pure (of oil or other things). Kāngra Gloss.
- Nat** : a jewel (? a nose-ring). Karnāl S. R., p. 82.
- Naun** : a bath or made reservoir, a spring. Kāngra Gloss.
- Naundā** : the subscriptions towards the expenses of a wedding. Sirsa, S. R., 1879-83, p. 1.
- Naulāi** : weeding. Karnāl S. R., 1872-80, p. 171.
- Nauri** : jackal. Sirsa S. R., 1879-83, p. 124.
- Nauria**, thief ; see *lohri*.
- Nehālnā** : to wait for. Kāngra Gloss.
- Neota** : a custom by which all the branches of a family contribute towards the expenses of a marriage in any of its component households. Karnāl S. R., 1872-80, p. 135.
- Nesari** : the flower of the sugarcane. Karnāl S. R., 1872-80, p. 181.
- Neṭal** : barley tax ; an unassigned grain assessment : Spiti. Kāngra S. R., p. 114.
- Newar (?)** : a tree not bearing fruit. Simla S. R., 1883, p. 43.
- Niāi** : the manured land near a village-site or in the neighbourhood of outlying houses or cattle pens. Cf. *lahri*. Hoshiārpur S. R., p. 69.

- Niāi** : the spring harvest. Kāngra Gloss.
- Niāngna** : to send on duty ; used of *chaprásis*, *begáris*, *kullis*, etc. Kāngra Gloss.
- Nidāi** : weeding.
- Nighār** : used by shepherds to describe the grassy slopes on the high Himalayas above the line of forest, or a sheep-run in such a locality : = *kowin*, opposed to *gāhr*, *q. v.* : Kāngra Gloss.
- Nījh** : sight.
- Nikar** : adj. disdainful, unappreciative.
- Nikhornā** : to separate.
- Nīl** : the *mandl* pheasant : see *nīlgir*.
- Nīlgir** : *Lit.* blue king; the *mandl* pheasant, also called *nīl* only, or *narel*. Kāngra Gloss.
- Nimbar** : a tree (*acacia leucophloea*) syn. *raunuj* (? = *nimbar* and *reru*. *P. Dy.* p., 821. Rohtak.
- Nimchak** : a well curb. Karnāl S. R., 1872-80, p. 158.
- Niora** : vegetables. Kāngra Gloss.
- Nirna** : breakfast (eaten at 6 a.m.); adv. without taking food. Keonthal.
- Nītha** : low. Kāngra Gloss.
- Nohāri** : a light early breakfast. Kāngra Gloss.
- Nowāri** : early breakfast, see under *datidā*.
- Nukunda** : a good variety of rice. Kāngra S. R., p. 26.
- Nūlin** : a system of cultivation, in which a spring crop, usually wheat, is taken, then the ground lies fallow for nearly a year, during which it is repeatedly ploughed and rolled. Cf. *śāwin* and *nārīn*. Jullundur S. R., p. 118.
- Nuris** : the fairies, a somewhat vaguely-defined class of malevolent spirits, who attack women only; especially on moonlit nights, giving them a choking sensation in the throat and knocking them down. Karnāl S. R., 1872-80, p. 152.
- Nūrin** : a system of cultivation, in which a spring crop, usually wheat, is taken, then the ground lies fallow for nearly a year, during which it is repeatedly ploughed and rolled. Cf. *śāwin* and *nūlin*. Jullundur S. R., p. 118.
- Nyaini** : a basin into which the end of the higher channel is discharged. Karnāl S. R., 1872-80, p. 171.
- Nyār** : fodder. Karnāl S. R., 1872-80, p. 164.
- Nyārwalā** : the man who feeds the bullocks. Cf. *bāldi*. Karnāl S. R., 1872-80, p. 168.
- Obrā** : cow-shed : the people keep their cattle in the lower storey of their houses, and live in the upper. Chamba.
- Obri** : an inner room as opposed to *ovān*, *q. v.*
- Od** : the vertical lanthorn wheel on which hangs the *mdl*. Cf. *bār*. Karnāl S. R., 1872-80, p. 160.
- Odāla** : the bark of a creeper used as string to fasten on slate roofing, etc. Kāngra Gloss.
- Odh** : land in the shade of trees in which little or nothing grows. Kāngra Gloss.
- Odhi** : the feeding basket of a water-mill. Kāngra Gloss.
- Oes** : the mouth or opening into a duct from a *kāl* (canal). Kāngra S. R., p. 92.
- Ogal** : a wooden bar used to barricade the door from inside : also used *trans-Giri*.
- Oghārna** : to uncover, remove, a lid. Kāngra Gloss.
- Ogli** : a store-house on the ground floor with a stone floor and walls and without any door, grain is poured into it through a hole, called *bīl*, in the roof. Sirmūr.

- Ogrākar** : a collector of debts, revenue, etc. *Kāngra Gloss.*
- Ogwāra** : a small garden plot in front of a house. *Kāngra Gloss.*
- Ohī** : a kind of tree. *Kāngra S. R., Barnes, § 286.*
- Okal** : a long pestle : see *mol.*
- Okhwāl** : a paved way : see *chandī.*
- Olina** : to mix (as rice and *ddl*) before eating. *Kāngra Gloss.*
- Onehrna** : to overturn, pour out. *Kāngra Gloss.*
- Ongala** : the consideration paid to the owner of plough oxen lent on condition of payment of so much grain by the borrower out of the harvest. *Kāngra Gloss.*
- Opāhū** : a tenant farmer residing in the village, but not on the land he cultivates. Cf. *adheo* and *kirsān.* *Kāngra S. R. Review, p. 8. and 44.*
- Opat** : the whole of anything, often applied to the gross produce of a field. *Kāngra Gloss.*
- Opra** : the tenant-farmer residing in another village. Cf. *kalchāk, bhatri* and *dūdharēdr opāhu.* *Kāngra S. R. Review, p. 8. (? oprd, opdhu Lyall p. 45).*
- Oprāhna** : up, above. *Kāngra Gloss.*
- Oprerna** : to wave over the head; at marriages, or when a man comes home after a long absence, his relations do this with pice which they give to a *kamīn*, or in the case of a sick man, with bread which they throw to dogs, etc. *Kāngra Gloss.*
- Opri** : to be attributed to the influence of a malevolent deity. Cf. *japet.* *Karnāl S. R., 1872-80, p. 145.*
- Or, ur** : (1) a young rice plant grown in a nursery : (2) a system of transplanting young plants. *Kāngra S. R., p. 26.*
- Orā, orī** : (1) mustard : (2) see also under *orī* (2). *Kāngra S. R., p. 24.*
- Orī** : (1) a nursery of rice before it is planted out : (2) a shed for sheep and goats. *Kāngra S. R., p. 44* : the real *orīs* are small huts with a yard in front, built by *samindārs* for Gaddis to put up in winter for the sake of manure. An *ora* is a small place built of few stones in the *Dhārs* in which the young lambs or kids are kept. *Kāngra Gloss.*
- Orli** : a fish trap of basket-work set in a passage in a dam. *Kāngra Gloss.*
- Orna** : a drill. *Karnāl S. R., 1872-80, p. 169.*
- Orna** : wrap. *Karnāl S. R., 1872-80 p. 124.*
- Orra** : the putting of the grain to be offered to the malignant deity by the head of the sufferer during the night and offering it next day. *Karnāl S. R., 1872-80, p. 146.*
- Oru, auru** : the receipt which the *samindārs* used to get from a *kārdār* for revenue.
- Osra** : a rota. *Karnāl S. R., 1872-80, p. 169.*
- Osra** : rotation. *Karnāl, S. R., p. 114.*
- Oṭa** : dim. of *t*; a small screw or partly wall. *Amāla.*
- Otar** : unirrigated. *Kāngra Gloss.*
- Othla** : high. *Kāngra Gloss.*
- Ovān** : an outer room, the door of which leads outside. Opp. to *obri.* *Kāngra Gloss.*
- Pabhan** : much the same as *jabar* (moist low-lying land, very good for sugarcane and rice). The principal rice-growing land. Cf. *chagar* and *chhamb.* *Hoshiārpur S. R., p. 70.*
- Pabta** : a fish (*callichrous himaculatus*). *Karnāl S. R., p. 8.*
- Pachheli** : a bracelet. Cf. *chhan, kāngni,* and *chura.* *Karnāl S. R., 1872-80, p. 125.*
- Pachna** : to gash. *Karnāl, S. R., P. 10.*
- Pachotri** : 5 *thimts* per *topa* ; a cess taken from a tenant by the proprietor in some parts of *Pālam.* *Kāngra Gloss.*
- Padam** : a variety of cobra snake. *Jullundur S. R., p. 12.*

**Pagri-bāch** : a poll-tax : Hissar S. R., p. 11.

**Pagvaṇḍ** : a rule of inheritance, whereby all the legitimate sons of one father get equal shares without reference to the number of sons born of each wife or mother. Cf. *munde-vand*. Kāngra S. R., p. 98.

**Pāhal** : the ceremony of initiation performed by *Bishnois*. Sirsa S. R., 1879-83, p. 138.

**Pahra** : a responsible man at the head of a channel. Sirsa S. R., 1879-83, p. 406.

**Paili** : s. f., a cultivated field.

**Pāind** : the bottom of a field, as opposed to the *tupdli* where the water enters. Kāngra Gloss.

**Painh** : the grey pelican. Ludhiāna S. R., 1878-83, p. 15.

**Paintālis pachwanja** : rent paid in kind ; the proprietor taking 45 and the tenants 55 mauads in the 100. Hoshiārpur S. R., p. 60.

**Pair** : the threshing floor. Karnāl S. R., 1872-80, p. 172.

**Pajri** : a place made of wooden planks on which idols are placed in a row opposite to the *singhāsan* which is of metal : also called *pird* or *pīri*.

**Pakhala** : strange, ignorant of the country. Kāngra Gloss.

**Pakka pār** : the hole in which the cylinder of the well is to be sunk, dug in stiff soil. Jullundur S. R., p. 100.

**Pakkha** : a waterproof screen put over carts to protect their contents from rain. Sirsa S. R., 1879-83, p. 15.

**Pakru** : a bird. Cf. *panchi*.

**Pal** : a piece of coarse cloth placed over a reed mat to refine coarse sugar. Hoshiārpur S. R., p. 83.

**Pal, peru** : a large wicker bamboo receptacle for grain, cask-shaped.

**Pāla** : fodder of the *jhar*.

**Pāla** : the broken leaves of the *jharberi* tree, which form a very valuable fodder. Karnāl S. R., p. 12.

**Palānā** : the string round the spindle of a spinning wheel.

**Paleo** : a first watering. Rohtak.

**Paleo** : the irrigation of the land for ploughing, or sewing, or both, when there has been no rain. Karnāl S. R., 1872-80, p. 170.

**Pallewālā** : a wealthy person, a man of means.

**Pālnā** : a cradle. Sirsa S. R., 1879-83, p. 164.

**Pālsara** : a man appointed by a *rdjd* to the charge of the whole administration of a *kothī*. Kāngra S. R., p. 80.

**Paltā** : a metal spatula for turning bread. Cf. *koncha* and *khurchna*. Karnāl S. R., 1872-80, p. 121.

**Palwa** : a grass (*Anaropogon annulatum*). Karnāl S. R., p. 13.

**Palwa** : a fish (*callichrous egertonii*). Karnāl S. R., p. 8.

**Panapalat** : periodical exchange of holdings. Gurgaon S. R., 1872-83, p. 86.

**Panchak** : an inauspicious day of a month. Karnāl S. R., 1872-80, p. 137.

**Panchi** : a bird ; *pakru* is also common. Kāngra Gloss.

**Panchotra** : see *karda*.

**Panchpaya** : a large mango fruit, said to weigh five quarters of a *kacha ser*, equal to one *pozai* avoirdupois. Hoshiārpur S. R., p. 15.

**Pand** : matting of bamboo or date leaves. Kāngra Gloss.

(To be continued.)

## MISCELLANEA.

THE PLANETARY ICONOGRAPHY OF THE  
SIPASIANS, ACCORDING TO  
THE DABISTAN.

THAT curious work—the *Dabistân* or 'School of Manners'—was translated into Gujarâti and published at Bombay in 1815 under the imprimatur of Mulla Firûz, the notable Pârsî scholar of that time. In the first section (*najar*) seven copper-plate figures are inserted in spaces left for them in the type. These are the regents of the Planets, among the Sipâsiâns, a sect of Irânians, the author says. As Shea and Troyer's translation<sup>1</sup> is not very well known, the following extract, describing these figures, may interest some readers:—J. BURGESS.

"It is stated in the *Akharistân* that the Sipâsiân tenets were, that the stars and the heavens are the shadows of the incorporeal effulgences; on this account they erected the temples of the seven planets, and had talismans formed of metal or stone, suitable to each star; all which talismans were placed in their proper abode, under a suitable aspect: they also set apart a portion of time for their worship and handed down the mode of serving them. When they performed the rites of these holy statues, they burned before them the suitable incense at the appointed season, and held their power in high veneration. Their temples were called *Paikaristan*, or 'image temples', and *Shidistân* 'the abodes of the forms of the luminous bodies.'

"It is stated in the *Akharistân*, that the image of the regent Kaivân (Sani) was cut out of black stone, in a human shape, with an ape-like head; his body like a man's, with a hog's tail, and a crown on his head; in the right hand a sieve; in the left a serpent. His temple was also of black stone, and his officiating ministers were negroes, Abyssinians and persons of black complexions: they wore blue garments, and on their fingers rings of iron: they offered up storax and such like perfumes, and generally dressed and offered up pungent viands; they administered myrobalans, also similar gums and drugs. Villagers and husbandmen who had left abodes, nobles, doctors, anchorites, mathe-

maticians, enchanters, soothsayers and persons of that description lived in the vicinity of this temple, where these sciences were taught, and their maintenance allowed them: they first paid adoration in the temple and afterwards waited on the king. All persons ranked among the servants of the regent Kaivân were presented to the king through the medium of the chiefs and officers of this temple, who were always selected from the greatest families in Iran. The words *Shah* and *Timsar* are appellations of honour, signifying dignity, just as *Śrī* in Hindi, and *Hazrat* in Arabic.

"The image of the regent Hormuzd (*Bhrihaspati*) was of an earthy colour, in the shape of a man, with a vulture's<sup>2</sup> face; on his head a crown, on which were the faces of a cock and a dragon; in the right hand a crown or turban; in the left a crystal [bottle or] ewer. The ministers of this temple were of a terrene hue, dressed in yellow and white; they wore rings of silver and signets of cornelian; the incense consisted of laurel-berries and such like; the viands prepared by them were sweet. Learned men, judges, imâns, eminent vazîrs, distinguished men, nobles, magistrates and scribes dwelt in the street attached to this temple, where they devoted themselves to their peculiar pursuits, but principally giving themselves up to the science of theology.

"The temple of the regent Bahrâm<sup>3</sup> (*Mangal*) and his image were of red stone: he was represented in a human form,\* wearing on his head a red crown: his right hand was of the same colour and hanging down; his left, yellow and raised up; in the right was a blood-stained sword, and an iron verge in the left. The ministers of this temple were dressed in red garments; his attendants were Turks with rings of copper on their hands; the fumigations made before him consisted of sandarach and such like; the viands used here were bitter. Princes, champions, soldiers, military men, and Turks dwelt in his street. Persons of this description, through the agency of the directors of the temple, were admitted to the king's presence. The bestowers of charity

<sup>1</sup> Three volumes, Paris, 1843. In the following extract, I have substituted, in most cases, the vernacular names of the planets for the European. —J. B.

<sup>2</sup> *Kerges*, a bird feeding on carcases, and living a hundred years.

<sup>3</sup> Bahrâm is also called Manishram.

\* The drawing shows a short beard and moustaches.

dwelt in the vicinity of this temple; capital punishments were here inflicted, and the prison for criminals was also in that street.

"The image of the world-enlightening solar regent was the largest of the idols; his dome was built of gold plated bricks; the interior inlaid with rubies, diamonds, cornelian and such like. The image of the Great Light [Āftāb] was formed of burnished gold, in the likeness of a man with two heads, on each of which was a precious crown set with rubies: and in each diadem were seven *sārūn* or peaks. He was seated on a powerful steed; his face resembling that of a man, but he had a dragon's tail;<sup>5</sup> in the right hand a rod of gold, a collar of diamonds around his neck. The ministers of this temple were dressed in yellow robes of gold tissue, and a girdle set with rubies, diamonds, and other solar stones: the fumigations consisted of sandal-wood and such like: they generally served up acid viands. In his quarter were the families of kings and emperors, chiefs, men of might, nobles, chieftains, governors, rulers of countries, and men of science: visitors of this description were introduced to the king by the chiefs of the temple.

"The exterior of Nāhīd's<sup>6</sup> (Sakra's) temple was of white marble and the interior of crystal, the form of the idol was that of a red man, wearing a seven-peaked crown on the head: in the right hand a flask of oil, and in the left a comb: before him was burnt saffron and such like; his ministers were clad in fine white robes, and wore pearl-studded crowns, and diamond rings on their fingers. Men were not permitted to enter this temple at night. Matrons and their daughters performed the necessary offices and service, except on the night of the king's going there, as then no females approached, but men only had access to it. Here the ministering attendants served up rich viands. Ladies of the highest rank, practising austerities, worshippers of God, belonging to the place or who came from a distance, goldsmiths, painters, and musicians dwelt around this temple, through the chiefs and directors of which they were presented to the king: but the women and ladies of rank were introduced to the queen by the female directresses of the temple.

"The dome and image of the regent Tir<sup>7</sup> (Budha) was of blue stone; his body that of a fish, with a boar's face: the right arm black, the other white: on his head a crown: he had a tail like that of a fish; in his right hand a pen, and in the left an inkhorn. The substances burnt in this temple were gum mastic and the like. His ministers were clad in blue, wearing on their fingers rings of gold. At their feasts they served up acidulous viands. Vazirs, philosophers, astrologers, physicians, farriers, accountants, revenue-collectors, ministers, secretaries, merchants, architects, tailors, fine writers and such like, were stationed there, and through the agency of the directors of the temple, had access to the king: the knowledge requisite for such sciences and pursuits was also communicated there.

"The temple of the regent Māh (Chandramas) was of a green stone; his image that of a man seated on a white ox; on his head a diadem in the front of which were three peaks: on the hands were bracelets, and a collar round the neck. In his right hand an amulet of rubies, and in the left a branch of sweet basil: his ministers were clad in green and white, and wore rings of silver. The substances burnt before this image were gum arabic and such like drugs. His attendants served up salted viands. Spies, ambassadors, couriers, news-reporters, voyagers, and the generality of travellers and such like persons resided in his street, and were presented to the king through the directors of the temple. Besides the peculiar ministers and attendants, there were attached to each temple several royal commissioners and officers, engaged in the execution of the king's orders; and in such matters as were connected with the image of that temple. In the Khuristar or "refectory" of each temple, the board was spread the whole day with various kinds of viands and beverages always ready. No one was repulsed, so that whoever chose partook of them. In like manner, in the quarter adjacent to each temple, was an hospital, where the sick under the idol's protection were attended by the physician of that hospital. Thus there were also places provided for travellers, who on their arrival in the city, repaired to the quarter appropriated to the temple to which they belonged."<sup>8</sup>

The Sipāsīāns are represented as an early Persian sect, styled also Yazadīān, Abādīān, Hushīān, Anushkān, Azarhōshangīān and Azarīān.

<sup>5</sup> The figure represents Sūrya, Pers. Āftāb, with two tails, and his foot like a claw; the horse has the usual tail.

<sup>6</sup> Nāhīd appears also under the name of Ferehengtrām.

<sup>8</sup> Shea and Troyer's translation, Vol. i. pp. 35-41.

<sup>7</sup> Tir, also Temirām, Pers. 'Utārid.

## THE CASTES IN INDIA.

BY E. SENART OF THE INSTITUT DE FRANCE.

*(Translated in part from the French)*

BY REV. A. HEGGLIN, S. J.; BOMBAY.

[In the following pages we give to the readers of the *Indian Antiquary*, the translation of part of a work on Caste which is justly entitled to particular notice. The title of the work is : *Les Castes dans L'Inde*. Emile Senart, Membre de l'Institut, Paris, Ernest Leroux, Editeur, 28, Rue Bonaparte, 28, 1896.

The author is a great and enthusiastic French Orientalist, well known by a series of original works on topics drawn from the Pali and the Sanskrit. His book, *Les Castes dans l'Inde* containing 22 pages of preface and 257 pages of text in O., is divided into three chapters, each subdivided into paragraphs. The first chapter, inscribed *Le Présent*, treats the caste-system in its present features ; the second entitled *Le Passé*, shows the system in the light thrown upon it by the standard works of Sanskrit literature. These two chapters form the basis on which the author builds up his theory on the origins of the caste-system in the third chapter. For European readers, who have never been in India, they are most instructive, and, we think, even indispensable ; but Indian readers, who are either members of castes themselves, or, are at least familiar with the working of the caste-system and with the traditional views of the past regarding it, will have no difficulty in finding their way through the third chapter, without having read the preceding two.

We, therefore, confine ourselves to a translation of the third chapter which is headed *Les Origines*, and in which the chief interest of the book lies. The solution of the riddle of the caste-system as a historical institution, which Monsieur Senart sets forth in this chapter, has certainly the charm of originality, if not of an all-round satisfactory and final explanation, as far as such can be reached in so complex a problem.

With these few remarks of introduction, we now give the translation of the third chapter.—  
ED. ]

## Chapter III.—The Origins.

- I.—The systems of explanation. The Traditionalists.
- II.—Profession as the foundation of Caste. Mr. Nesfield and Mr. [ Sir Denzil ] Ibbetson.
- III.—Race as the foundation of Caste. Mr. [ Sir Herbert ] Risley.
- IV.—Caste and the Aryan constitution of the family.
- V.—Genesis of the Indian Caste.
- VI.—General survey, Caste and the Indian mind.

From the day when it aroused the attention of men of an inquisitive mind, the problem of the origin of the castes has often been treated and from various standpoints. Many systems have been set forth. I think, I may shorten their list without much scruple.

I leave aside from the very beginning those explanations which are too general, or too hasty, or which are not based upon close study, nor do sufficiently master the ground occupied by the problem.

Various groups may be formed amongst those attempts which are recent enough to be completely informed, it will be sufficient to fix their tendencies by examples. This will not be a matter of mere curiosity. This summary view will furnish the occasion of clearing the ground, and we shall come nearer probable solutions, even if it were only by way of successive elimination.

## I.—The Systems of Explanation.

If the Hindus have mixed up the two notions and the two terms of class and caste, their erroneous views have been followed amongst us with sad docility. I mean foremost the Indianists. Representatives of the philological school as they are, they obey an almost irresistible tendency in viewing the problem under this traditional aspect. The Brahminical theory is, as it were, their proper atmosphere. The literary chronology is their invariable starting point.

Faithful to a principle which, it seems, works *a priori*, but the dangers and weakness of which in its application to India, I have already indicated, most have, in fact, admitted that the series of the literary monuments must correspond with the historical evolution and exactly reflect its phases. The *Brāhmaṇas* which, in the order of time, are more closely connected with the hymns, cannot contain anything which is not the prolongation, or normal development of the data contained in them. Hence this dilemma: Either the existence of the castes is attested in the *Vedas*, or—in the contrary supposition—they were necessarily established in the period which separates the composition of the hymns to which they would be unknown, from the composition of the *Brāhmaṇas* which suppose their existence, to which is added this corollary, always implied, yet always active, that their origins must be justified by means of elements expressly contained in the hymns.

Nobody, as far as I know, or almost nobody, has freed himself of this postulate. They thought, they were bound to consider as the certain starting point the divisions which, in the opinion of all, are exhibited in the *Vedas*, and which, according to some, were complete and real castes, according to others, social classes. The former were all the more eager to find the castes in the hymns, as they justly felt how difficult it is to ascribe to them, according to the ordinary method too recent an origin; and the latter concluded from the silence of the hymns, that the epoch, to which they go back, did not know anything of them, and that, therefore, the genesis could begin only later. But both are agreed to consider as primitive and indissoluble the tie which connects the four *varṇas* with the very rising of the institution of the castes.

Under this impression they are fain to believe to have done enough, when they have drawn a reasonable explanation from general considerations supported by approximate analogies. From the pretensions and the interests of the priestly class, aided by an alliance with the secular power seen also elsewhere, they have originated, through the working of a clearer design carried on with perseverance, this state of division into factions maintained by severe regulations as they appear through the prism of the law-books. The lines of such constructions are commonly somewhat indistinct; they may be seductive by their regularity, by the convenient appeal which they make to current notions. But so much clearness is not without danger.

Being masters of the analysis which derives the whole Indo-European vocabulary from some hundreds of roots, certain explorers of the language really thought, they were touching, in those languages which have preserved most of etymological transparency, the first stammerings of human speech. They estimated that the distance to be covered from there to the source, was not, or almost not worth considering. Among the explanations to which caste has given rise, there are some which remind one of this easy optimism. It has exerted its ravages even upon such minds as seemed to be perfectly armed against them.

Mr. Sherring, for instance, has devoted vast labours to the direct study of the contemporary castes.<sup>1</sup> When, one day, he thought of settling his general views on the matter, of summing up his opinion on the 'Natural History of Caste,'<sup>2</sup> he set down the terms of the problem with a firmness which was not such as to discourage the hopes roused by the very title of his work. It is strange that a preconceived system should have been able to render so many observations and so

<sup>1</sup> *Tribes and Castes in Benares.*

<sup>2</sup> 'Natural History of Castes,' in the *Calcutta Review*.



much learning sterile. Mr. Sherring has shown us in the caste only the result of the cunning policy of ambitious priests, manufacturing all anew the constitution of the Hindu world and modelling it to their own profit.

The comparison of the Jesuits and their theocratic aims plays, as a rule, a really excessive part in these explanations. We find it even with one of the latest representatives of the philological school. Mr. von Schroeder,<sup>3</sup> at first, does not seem to be inclined to exaggerating the Brahminical system; he feels that the quadruple division into priests, warriors, etc., can only correspond to a distinction of classes. Nevertheless, he derives the castes from them and, above all, from the particular constitution of the Brahmins. If we were to believe him, the *regime* would be connected with the victorious reaction of Brahmanism against expiring Buddhism. Its formation, therefore, would thus be brought down to the period in which there appeared the man in whom that movement, very hypothetical as it is, personifies itself, down to Śankara, the orthodox philosopher of the eighth century.

These are the systems which I shall call traditionalistic. They repeat themselves, transform themselves without a great effort of renewal. However ingenious they may be in some of their parties, their analysis could scarcely be productive of a result. Roth,<sup>4</sup> for instance, has explained the first progress of the sacerdotal caste by the importance which the *purohit*, or domestic chaplain of the chieftains acquired little by little. Whilst spreading in the plains of India, the Aryan tribes would split themselves into numerous factions, they would be broken up; by this the royal families would have lost both in power and in authority; they would sink down to the rank of a simple nobility; the Kshatriyas would be the bullion of ancient kings. Their weakness would have created the empire of the Brahmins. All the views of so excellent and well-informed a mind have their value. But this is of interest only for the history of the classes, not for the genesis of the castes.

To mix up the classes with the castes is, in my opinion, to bring confusion into the whole question. I have given several reasons for it. Class and caste correspond neither in their extent, nor in their characters, nor in their innate tendencies. Each one, even amongst the castes which would be involved in the same class, is clearly distinguished from its relatives; it isolates itself with a roughness which is not softened by the feeling of a higher union. The class serves political ambitions; the caste obeys narrow scruples, traditional customs, at most certain local influences which have, as a rule, no connection with the interests of the class. Above all, the caste aims at safe-guarding an integrity, the preoccupation of which shows itself suspicious even with the lowest. It is the distant echo of the struggles of classes, which, transmitted by the legend, resounds in the tradition. The two institutions may have become linked together by the reaction of the systems upon the facts; they are, none the less, essentially independent.

The hierarchical division of the population into classes is an almost universal fact; the *regime* of the caste is a phenomenon, that is unique. That Brahminical ambition may have profited by it in order the better to establish its domination, is possible—it is not evident. Theocracy has not for its necessary basis the *regime* of castes. If theory has mixed up the two orders of ideas this is a secondary fact; we have seen it by the very criticism of the tradition. To understand the historical development, it is necessary to distinguish them carefully, reserving, of course, the inquiry how the two notions could finally have been linked together. Priestly speculation has placed an artificial system between the facts and our vision. Let us be on our guard not to take as the sight the curtain which is hiding it from us.

It may appear very simple to derive, after the Brahminical fashion, an infinite number of groups from a successive division of large primitive categories. How is it not seen, that this parcelling

<sup>3</sup> *Indian's Litteratur and Cultur*, pp. 152, p. 410.

<sup>4</sup> *Zeitschrift der D. M. G.*, I, p. 81 ss.

out draws its inspiration from interests and inclinations directly opposed to the class-spirit which ought rather ever to tighten the union? Ruled by varying principles of unification : geographical, professional, sectarian, etc., caste invariably shows itself insensible to considerations of a general nature. Class-spirit does not account for any one of those particularities, for any one of these scruples, which make the originality of caste, and which even between groups that, after all, would be traced back to one common class, raise up so many and so high barriers.

These systems, therefore, put the question wrongly; they start from an arbitrary principle which they do not prove, and which, on application, reveals an evident insufficiency. Nor is this all. Their excessive respect for the pretended testimonies of literature forces them to bring down the beginnings of the *regime* to too late a period, when everything indicates that the life of India was already strongly established on its final footing. A new improbability ! An institution so universal in Hindu society, gifted with a vitality so supple as to appear indestructible, cannot fail to be connected with the very roots of national development. If it had sprung up late, it would, being destined to so large a sway, have left at least more definite traces of its beginnings.

One feature is common to all systems of this category, they lose sight too much of the real facts; they deprive themselves of the comparisons and ideas called forth by the life of populations which are imperfectly, or recently assimilated with dominant Hinduism.

This preoccupation, on the contrary, takes a place of honour in works which follow other directions, and which start either from sociological doctrines, or from anthropology.

## II.—Profession as the Foundation of Caste.

Mr. Nesfield is led by views of general ethnography; his belief in positive classifications is of a rigidity which is surprising in a time so rid of all dogmatism. Yet he has at least a perfect outspokenness in his conclusions; if one can hesitate to follow him, at least every one knows where he is going.

The communion of profession is, in his eyes, the foundation of the caste; this is the hearth round which it has taken shape. He does not admit any other origin; he deliberately excludes all influence of race, of religion. To distinguish in India the currents of different populations, Aryan and aboriginal, is to him an illusion, pure and simple. The flood of invasion has lost itself early in the mass; union was brought about very fast; the process was already accomplished more than a thousand years before the Christian era. The constitution of the caste alone could throw into it a dissolvent by means of professional specification.

The castes, moreover, have been developed—in his view—according to an absolute order; it is the order which follows the march of human progress, in life, in agriculture, in industries; the social rank assigned to each man was precisely that which the profession to which he gave himself, possessed in this series.<sup>5</sup> Thus he discerns two great divisions between the trades-castes: the first corresponds to the trades which are anterior to metallurgy, it is the lowest; the second which is higher, represents the metallurgical industries, or is contemporaneous with their flourishing. He has spent a singular ingeniousness to establish on analogous grounds—within the interior of the groups to which it belongs—the superiority of each caste, as fixed, according to him, by Hindu usage. The castes thus rise one above the other accordingly as they are chiefly connected with hunting, fishing, pastoral life, landed property, handicrafts, commerce, servile employments, priestly functions. To make use of his own words: “Each caste, or group of castes represents the one or the other of these progressive stages of culture, which have marked the industrial development of mankind, not only in India, but in all countries of the world. The rank which

<sup>5</sup> Nesfield, *Caste System*, § 9.

each caste occupies, high or low on the ladder, depends on the industry which each one represents, according as it belongs to a period of advanced, or primitive culture. In this way, the natural history of human industries supplies the key for the hierarchy as well as for the formation of Hindu castes."<sup>6</sup>

Proceeding from there, Mr. Nesfield shows to us the different professions issuing from the tribe, in order to constitute themselves into partial unities, and these unities rising on the social ladder in conformity to the trades on which they live.<sup>7</sup> Sprung from the tribe the fragments of which it re-constructs according to a new principle, the caste has preserved persistent recollections of its origins. It has borrowed from the ancient type of the tribe the narrow rules of marriage and the severe prohibition of every contact with similar groups.

The caste, therefore, would be the outcome of the regular evolution of the social life taken at its lowest level and followed in its slow progress. I do not pretend to clear up how he can reconcile this thesis with the relatively late date to which, by the way, he refers the constitution of castes. What probability is there that, one thousand years before our era, the Hindus were still barbarians, destitute of the most humble elements of civilisation?

Still less can I understand how Mr. Nesfield manages, from this point of view, to reserve to the Brahmins so decisive a part in this genesis. In fact, he asserts that "The Brahmin was the first caste in the order of time; all the others were formed after this model, gradually extending from the king or warrior to the tribes given to hunting and fishing, the condition of which is scarcely above that of savages." The exclusiveness of all the castes takes its inspiration from the Brahmins, by the contagion of example, by the necessity of self-defence.<sup>8</sup> The Brahmin is the founder of the system. The Brahmin<sup>9</sup> has invented, to his own profit, the rule which alone perfectly constitute the castes, the rule which prohibits to marry a woman of another caste. This is a singular contradiction to what he says later, when he derives the marriage regulation from the traditional usages of the tribe.

He is, however, no dupe of the dogmatism of Brahminic books. In his eyes, "the four castes have never had in India another existence than to-day; as a tradition that makes authority." Borrowed from the Indo-Iranian past, it has scarcely any other merit but that of connecting the variety of castes with the differences of occupation. The Vaiśyas and the Śūdras, in particular, have never been anything more than some sort of rubric destined to include a mass of heterogeneous elements.<sup>10</sup> But evidently, and although not being able to resist the seduction which the positivist constructions exercised upon his mind, Mr. Nesfield has really felt that his theory—for want of a corrective—proved too much and would have to be applied to all countries. There is also no doubt that, notwithstanding his natural independence, he was influenced by the prestige of tradition. At any rate, the concession which he makes to it, far from being inherent in his system, disturbs its whole arrangement. The originality of his thesis lies elsewhere. If others had before him assigned one part of action, in the genesis of the castes, to professional specialisation, nobody had so deliberately reduced to it the whole evolution. He has, likewise, more than anybody else, connected its characteristic details with the reminiscences of the tribe. In taking his stand on the new ground of ethnography, he has enlarged the perspectives and prepared a wider foundation for interpretation.

Several of the views, which he has sown incidentally, could disappear without leaving a perceptible gap. The fusion of the different elements of population was, according to him, accomplished at a very early age, the perfect unity of the whole was assured from an ancient period.

<sup>6</sup> Nesfield, *Caste System*, p. 88.

<sup>7</sup> Nesfield, *Caste System*, § 171-2.

<sup>8</sup> Nesfield, *l. c.* § 11.

<sup>9</sup> Nesfield, *Caste System*, § 177-8, pp. 180-2.

<sup>10</sup> Nesfield, *Caste System*, § 469, 190.

His conviction, on this point, however ardent it be, might of course give rise to many objections and restrictions, but it is not at all connected indissolubly with his opinion on the professional origin of the caste. The same may be said of the etymological deductions of the legendary facts in which he pretends to lay hold on the history of many of the castes, from its very beginning, in the exact moment in which they separate in successive swarms from the original tribes. The information is here more varied, and the combination more brilliant, than the method rigorous.

Perhaps Mr. Nesfield has too much studied the caste from its outward and actual aspect. He has commenced with daily experience; this is an advantage, it is also a danger. His theory has so much taken possession of his mind that he has been naturally carried away to present it to us in a deductive explanation, rather than to follow the demonstration, step by step. Will he convert many inquirers to a thesis which derives so peculiar a historical phenomenon from such general speculative constructions?

In giving the first place, on one hand, to the profession, on the other, to the organization of the tribe, he has at least faithfully summed up an impression which manifests itself in most observers of contemporary life. All are struck by that entanglement of more or less extended ethnical groups, of which I have sought to give some idea, and of which it is important that neither the complication, nor the mobility, should be lost out of sight. They see them how they in number less gradations, approach more or less the type of the caste, how they approach it the nearer the more completely the community of profession has been substituted for the bond of origin; and, naturally, this double observation reflects upon their theoretical conclusions.

Less decisive, less minutely worked out than that of Mr. Nesfield, the thesis of Mr. D. Ibbetson<sup>11</sup> is based upon the same data. Being of a less systematic turn of mind and more impressed by shades variable enough to discourage general theories, he wraps himself up with reservations.

Still he sums up his views, and the stages which he discerns in the history of the caste are as follows:—(1) the organization of the tribe, which is common to all primitive societies; (2) the guilds founded on the heredity of occupation; (3) the exaltation peculiar to India of sacerdotal ministry; (4) the exaltation of the levitic blood by the importance attached to heredity; (5) the strengthening of the principle by the elaboration of a series of entirely artificial laws, drawn from Hindu beliefs, which regulate marriage and fix the limits in which it can be contracted, declare certain professions and certain foods impure and determine the conditions and the degrees of contacts allowed between the castes.

We see which place is also here taken by the profession and the constitution of the tribe. Only, this time, the part of the Brahmins has been inverted. Anxious to consolidate a power which, at first was founded on their knowledge of religion, but for which this foundation was becoming too weak, they found, according to Ibbetson, a valuable hint in the division of the people into tribes, in the theory of heredity of occupations which had sprung from it; they made their profit by it. From it they drew this network of restrictions and of incapacities which entangle a high-caste Hindu from his birth.<sup>12</sup> Thus the Brahmins are represented as dependent upon the spontaneous organization of the country.

This system may appear more logical than that of Nesfield; more still, perhaps, it proceeds from a quite gratuitous conjecture which is not supported by any attempt of proof. And what shall we say of such a conception of the most essential and most characteristic rules of the caste? These rules which are so strict, which exercise so absolute a dominion on conscience, would be nothing but an artificial and late invention contrived with a party-spirit.

<sup>11</sup> Denzil Charles Jelf Ibbetson, *Report on the Census of the Punjab* (1881), Calcutta 1883, § 341, etc.

<sup>12</sup> Ibbetson § 212.

The edifice is faulty in its very basis by the unmeasured importance which Mr. Ibbetson, on this point in accord with Mr. Nesfield, attributes to the professional community. If the caste had really in this its primitive bond, it would have shown less tendency to break up and to dislocate itself; the agent which would have unified it at the beginning, would have maintained its cohesion.

Experience, on the contrary, shows how the prejudices of caste kept at a distance people, whom, the same occupation carried on in the same places, should bring together.<sup>13</sup> We have seen what a variety of professions may separate members of the same caste, and this not only in the lower, but even in the best qualified classes. The giving up of the prevailing professions is by itself in no way a sufficient cause of exclusion. The occupations are graduated upon a ladder of respectability, but their degrees are fixed by notions of religious purity. All professions which do not entail pollution, or at least an increase of impurity, are open to every caste. Mr. Nesfield<sup>14</sup> states himself that one can meet Brahmins who practise all professions, "except those which imply a ceremonial defilement and, consequently, loss of caste." If the most despised castes split themselves into new sections which disdain the primitive stock, the reason is not, because these sections adopt a different occupation, but it is simply, because they renounce such detail of their hereditary occupations, as, according to the prejudices in vogue, bring on defilement. Such is the case for certain groups of sweepers.<sup>15</sup>

It is true that many castes pay some kind of worship to the instruments appertaining to their profession.<sup>16</sup> The fisherman sacrifices a goat to his new boat; the shepherd besmears the tails and the horns of his animals with ochre; the labourer spreads an oblation, mixed with sugar, *ghi* and rice upon his plough at the spot where it turns the first clod; the artisan consecrates his tools; the warrior pays homage to his weapons; the writer to his pen and to his inkstand. Curious as they may be, what do such usages prove? Given to various occupations, people of the same caste may render this sort of respect to the most diverse symbols.

Many castes borrow their name from their principal occupation; but it is nothing more than a general denomination; its extension does not at all necessarily answer that of the caste. Bania merchant is, like Brahmin, or Kshatriya, a term in which one may only very improperly see a caste-name. In the same province it will comprise many different sections, which, having the right neither of intermarrying, nor of eating together, form the real castes. The cultivating castes count by tens in the same district, and the Kâyasthas, or writers of Bengal, in spite of a common professional name, are in reality divided into as many castes, distinguished by geographical, or patronymic names, as there exist among them groups bound to particular usages and a special jurisdiction. It is the same everywhere.

It may be that, in certain cases, a professional local title embraces a group altogether united into one single caste. This will be the exception. The bond of profession is frail in the extreme; unity is dislocated by the action of the smallest trifle. The pivot of the caste is not there.

Sprung from the speciality of occupations, it would not be more than a guild, as the guilds of the middle ages, or those of the Roman world. Who could mix up these two institutions? The one, being limited to artisans alone, enclosed in a regular system, confined in its action to the economical functions, the necessities, or interests of which have created it; the other, penetrating the whole social condition, regulating the duties of all, intruding itself and acting everywhere and at all levels, governing private life even in its innermost machinery? That castes and ancient guilds have certain points in common, nothing could be more plain, both are corporations. Nobody denies that community of profession has contributed to unite or limit certain castes of labourers or artisans. One may certainly see sometimes individuals drawn within the orbit of a new

<sup>13</sup> Ibbetson, § 568.<sup>14</sup> Nesfield, 133; cf. also § 183.<sup>15</sup> Ibbetson, § 154.<sup>16</sup> Nesfield, § 161.

caste, and new small divisions evolved under the influence of profession.<sup>17</sup> But how many other factors have, in a similar way, exercised the like action?

There exist in certain Slavonic countries, in Russia and elsewhere,<sup>18</sup> or at least, there were existing still at a recent date—village-communities exclusively given to a single profession—villages of shoe-makers and villages of blacksmiths, or leather-dressers, communities of joiners and potters, even of bird-catchers and beggars. Now, these villages are not assemblies of artisans who have melted into a community, but communities that exercise the same industry. It is not the profession which ends in a grouping, but the grouping which ends in the community of profession that has suggested it. Why should it not be the same in India?

To assign to community of profession its place among the factors that have acted on the destiny of the caste, and to make of it the unique and sufficient source of the *regime*, are two things. As much as the first proposition is at first probable, the second is inadmissible.

A Hindu,<sup>19</sup> a judge who has the living sense and familiar practice of the situation, Guru Prashad Sen, in trying to sum up the permanent features of the caste, has been able completely to neglect profession. Where shall we look for the essence of caste, unless in the rules, the absolute maintenance of which secures its perpetuity, the infringement of which, even if it be light, entails loss of caste for the individual and dissolution for the group? These rules have no connection with the profession, or only an indirect one through the medium of scruples of purity. The soul of the caste is elsewhere.

### III.—Race as the Foundation of Caste.

This soul of caste, Mr. Risley is seeking in the race, in the oppositions that arise from racial diversity; he is thus in direct contradiction with Mr. Nesfield. To believe him, the actual hierarchy would be the social consecration of the ethnographical scale, from the Aryans that remained pure in their highest castes down to the humblest aborigines that are penned up in the low castes. This time race is substituted for profession as the generative principle. "The nasal index" is the formula for the proportions of the nose; this, it appears, is the most certain criterion of the race. Mr. Risley ends with this affirmation which looks strange, apparently, at least: "It is scarcely an exaggeration to set down as a law of the organization of the castes in the East-Indies that the social rank of a man varies, in the inverse ratio of the size of his nose."<sup>20</sup> Who would not remain a little sceptical?

I do not pride myself to discuss the measurements and classifications of Mr. Risley. At least it must be confessed that up to the present the theories which have pretended to outline the ethnographical situation in India, have sunk into the quicksands of inextricable contradictions and difficulties. This is quite enough to set the ignorant at defiance. So perfect a harmony, there being given the deep and very accidental mixtures of so many elements, and Mr. Risley admits them himself, would really be marvellous. Mr. Nesfield is no less decisive on the rigorous concordance which he discovers between the social rank and the supposed series of industrial evolution. By what miracle would the two principles, sprung from absolutely different sources, fit together so perfectly? I let them grapple with each other. I can do so the better, since neither the one nor the other, in the theory of their able advocates, really bears upon the fundamental question; they touch less the origin of the castes than the rule of their hierarchy.

Alleging as an authority the ancient use of the word *varna* and the signification which is usually assigned to it in the more modern classical language, Mr. Risley sees in the inborn opposition between the conquering and the conquered—the white and the black race—the germ of a distinction

<sup>17</sup> Nesfield, § 158-9.

<sup>18</sup> *Calcutta Review*, July 1890, p. 49 ss.

<sup>18</sup> Hearn, *Aryan Household*, pp. 241-2.

<sup>20</sup> Risley, *Ethnograph. Gloss.*, p. xxxiv.

of castes. The endogamous laws are the foundation of the *regime*. In the presence of a despised population the Aryans would have erected this rampart, in order to protect the purity of a blood of which they were proud. The caste is for Mr. Nesfield an affair of profession, for Mr. Risley an affair of marriage. Analogy, imitation of this primitive grouping, spreading from place to place with the authority lent to it by the sanction of the leading classes, would have multiplied to no end the ramifications, derived alternately and in accord with the cases, from diverse causes, or occasions: as community of language, neighbourhood, identity of profession, beliefs or social relations.

If by a round-about way, he finally falls back pretty closely to the orthodox system of the Brahmins,<sup>21</sup> the predominance step by step acquired by the priesthood would be the principal source of the whole evolution.<sup>22</sup> Although vitiated by simplification carried to the extreme, the theory of the mixed castes remains for him<sup>23</sup> a precious testimony of that incessant crossing of populations, the mixing of which in varying degrees is the capital cause which to his mind has multiplied the splitting into minor sections.

If strictly speaking, the endogamous rule of the caste belongs properly to India, the exogamous rules, the parallel action of which we have stated, are much more general. In unequal degrees and under varying forms, exogamy is an universal law. Under shifting names the exogamous groups appear on the summit and at the basis of Hindu society; eponymic *gotras* with the Brahmins, clans united by the totem with the aboriginal populations, meet, take strength from, and sometimes melt into each other; the inferior classes are ever eager of assimilating their old organization to the Brahminical legislation, the adoption of which becomes for them a title of nobility.

At this point we find with Mr. Risley, as with Mr. Nesfield, a very keen sense of the action which the traditions and customs of autochthonous tribes have exercised on the final condition of the castes. But if they agree in deriving numbers of castes from the successive dismemberment of autochthonous tribes, the part which each of them assigns to the institutions of the tribe, or more exactly, of the aboriginal tribe, is singularly unequal; Mr. Nesfield draws from them the original source of several of the laws which regulate the caste, the rule of endogamy for instance; Mr. Risley seeks in them almost only curious analogies with the customs which the Aryan element on its side has brought with it, such as the exogamous restrictions; but facts so universal fail to mean or prove anything.

Too timid theories which do not dare to emancipate themselves from Hindu tradition, remain powerless. We must be no less on our guard against theories which are too vague, too comprehensive. If community of occupation were sufficient to found the *regime* of caste, it ought to be in force in many other countries besides India. The objection is obvious. It condemns no less the system which is satisfied, without historical concatenation, in a general way to characterize the laws of caste as a survival of the ancient organization of tribe or clan.

Shall we appeal to the common features of an organization which is so natural to the archaic periods of human sociability that is found with the most different races? We remain in the vague—we prove nothing. If we think exclusively, or even principally of the organization of the aboriginal tribes of India, if we admit that it has reacted with so decisive a force upon the general condition of the Hindu world, that an ambitious class of priests would have seized upon it and made of it a weapon for fight, we upset the probable course of history and ascribe to factors which are too minute, a power out of proportion. Everything indicates that the determining action in the march of Indian civilisation belongs to the Aryan elements; the aboriginal elements have only exercised a modifying, partial and subordinate action.

<sup>21</sup> Risley, *op. cit.* p. xxxiv, ss.    <sup>22</sup> Risley, *op. cit.* See Art, 'Brahman.'    <sup>23</sup> Risley, *op. cit.* xviii, xxxvi-vii.

Does that mean that this connecting of caste with tribe is sterile? I see in it, on the contrary, a new, a capital, idea provided that the facts are grappled with somewhat closely, and that the dazzling effect of commodious generalities does not make us lose sight of the necessary concatenation of historical realities. So I feel dispensed from entering into the detail of speculations which recent researches on the primitive legal organization have incidentally devoted to caste. Even those which have wisely confined themselves to the Aryan domain,<sup>24</sup> being too summary, have scarcely entered into the quicksand of evolution. We shall make use of them occasionally. But we wanted before all to point out the danger of too abstract statements.

Caste exists only in India. Therefore we have to look for its key in the situation which is special to India. Without closing our eyes to other information we must seek light from the facts themselves, from the analysis of the characteristic elements of the *regime*, such as observation exhibits them in the present and helps to reconstitute in the past.

#### IV.—Caste and the Aryan Constitution of the Family.

Caste is the frame of the whole Brahminical organization. It is in order to come within the pale of Brahminism that the aboriginal populations constitute themselves in caste and accept the strict regulations of caste, and the phenomenon goes back high into the past. Now, Brahminism may have taken up foreign elements, it may in the course of history have had to undergo exterior influences. It remains on the whole the representative in India of Aryan tradition. Without excluding in any way the eventuality of subsidiary actions, we are justified first to look out for Aryan sources of an institution which appears to us so closely blended with Brahminical doctrine and life.

The history of the old Aryan societies rests on the evolution, varying according to the places, of the ancient family constitution, such as its physiognomy may be guessed from the comparison of features scattered in the different branches of the race.

By the notion of kinship which penetrates it, by the jurisdiction which regulates rather tyrannically private life, marriage, food, ceremonial usages, by the customary practice of certain particular worships, by its corporative organization, caste, in fact, recalls to our mind the family group, such as may be dimly discerned in its various degrees in the family,—the gens and the tribe. Its original features are no less pronounced. There are, however, on closer inspection, hardly any of them of which we do not perceive the germ in the past, even if the common elements have not developed elsewhere in the same line, or spread equally far. At bottom this is the same phenomenon of which India gives us many other examples. In almost all the matters which call forth comparison with the kin branches of the Aryan stock we strike, at the same time, against minute coincidences and deep divergencies. Kinship is seen even in elements which, evidently have been cast here in a new mould.

Of the rules which control marriage in caste, the exogamic laws which exclude every union between people belonging to the same section, *gotras* or clans of different sorts are marked by their rigour. These rules have exercised a wide influence in all primitive societies. It quickly dwindled down in those surroundings where a more advanced political constitution was flourishing. The principle was certainly familiar to the Aryan race as to others. According to the testimony of Plutarch,<sup>25</sup> the Romans in the ancient period never married women of their blood. Amongst the matrons who are known to us, it has been remarked that actually none bears the same gentile name as her husband. *Gotra* is properly Brahminical; the part which it plays, is certainly ancient. The exogamic rule is rooted, one cannot doubt it, in the remotest past of the immigrants. It is

<sup>24</sup> I think, for instance of Mr. Hearn, *The Aryan Household*.

<sup>25</sup> Cp. Kovalevsky, *Famille et Propriété Primitives*, p. 19 ss.



so really primitive, under this form of *gotra*, that it is anterior to caste, it extends beyond the caste-frame, the same *gotras* go through a number of different castes. The *regime* of the caste, therefore, has been super-added to it. The two institutions have been melted together as well as possible; they in no way belong necessarily together. This is exactly what happened at Athens, when the establishment of 'demos' assigned to different districts families which belonged to one gens, to one single *genos*.

The endogamic law, however, strikes us most, the law which only authorizes a union between betrothed of the same caste. It is hardly less spread than the exogamic law in the primitive phases of human societies. It has left very apparent traces far beyond the range of Aryan peoples; it is linked with a whole array of facts and sentiments that reveal its origin.

At Athens at the time of Demosthenes, it was necessary, in order to belong to a *phratry* (*phratría*), to be born of a legitimate marriage in one of the families which made it up. In Greece, at Rome, in Germany, the laws, or the customs grant the sanction of the legal marriage only to a union contracted with a woman of equal rank, who is a free citizen.<sup>26</sup>

Everybody has present in his mind the struggle which for centuries the plebeians had to maintain at Rome in order to conquer the *jus connubii*, the right of marrying women of patrician rank. It is currently taken for a political conflict between rival classes. It means quite another thing. It is not merely from pride of nobility, but in the name of a sacred right, that the patrician *gentes*, being of pure race and having remained faithful to the integrity of the ancient religion, rejected the alliance of impure plebeians who were of mixed origin and destitute of family rites. The patricians were guided by the same principle which, in a new frame, inspires to-day the endogamic law of caste. But in India, under the *regime* of caste, it is always aggravating itself and narrowing the avenues; the strife of classes at Rome, under a political *regime*, lowers the barriers; it soon widens the circle to the whole category of citizens without further distinction. At this point and even in so opposed conditions, analogy continues in curious prolongations. The *connubium* goes beyond the city; it is granted successively to several friendly populations. Is this not, in the main, the exact counterpart of what happens in India, when sections of caste accept or refuse marriage with other sections? when this circle varies, according to localities and circumstances, with a facility which seems to ruin the rigour of the general precept? A late parallelism which, in two currents, else so divergent as the Hindu caste and the Roman city, seems to attest the kinship of the origins.

Even in theory, a man of higher caste may marry women even of the lowest caste. It was not otherwise at Rome, or at Athens. The duty of marrying a woman of equal rank, did not exclude their unions with women of an inferior stock, strangers, or freed women. Quite similar is in the Hindu family the case of a *Sûdra* woman. Excluded by the theory, she is not excluded in the practice, but she cannot give birth to children that are the equals of their father. We know, why. On both sides there is between husband and wife, an insuperable obstacle—the religious inequality.

According to Manu <sup>27</sup> the gods do not eat the offering prepared by a *Sûdra*. In Rome the presence of a stranger at a sacrifice of the *gens* was sufficient to give offence to the gods.<sup>28</sup> The *Sûdra* woman is a stranger; she does not belong to the race, which, by the investiture with the sacred thread, is born to the fulness of religious life. And if it is permitted to higher castes to marry a *Sûdra* woman at the side of the legitimate wife who possesses the full right, the union must be celebrated without the hallowed prayers.<sup>29</sup> In the Aryan conception of marriage, husband and wife form the sacrificing couple attached to the family altar of the hearth. Upon this common conception the endogamy of the Hindu caste rests ultimately just as the limitations imposed on the classical family.

<sup>26</sup> Cf. Hearn, *l. c.*, pp. 156-7.

<sup>28</sup> Fustel de Coulanges, *La cité Antique*, p. 117.

<sup>27</sup> III, 18.

<sup>29</sup> *Ind. Stud.*, X., p. 21.

It is prohibited to eat with people of another caste, to use dishes prepared by people of a lower caste. This is one of the oddities which are surprising to us. Its secret is not impenetrable. We have to think of the religious function, which, at all times, was assigned to the repast by the Aryans.<sup>30</sup>

As a produce of the sacred hearth, it is the exterior sign of the family community, of its continuity in the past and in the present; from this come the libations, and in India, the daily oblations to the ancestors. Even there where, by the inevitable wear and tear of the institutions, the primitive meaning could be weakened; this signification remains clearly alive in the funeral repast, the *perideipnon* of the Greeks, the *silicernium* of the Romans, which, on the occasion of the death of relatives manifests the indissoluble unity of the lineage.<sup>31</sup>

Proofs are abounding that the repast has preserved with the Hindus a religious significance. The Brahmin neither eats at the same time, nor from the same vessel, not only with a stranger or an inferior, but not even with his proper wife, nor with his own sons that are not yet initiated.<sup>32</sup> These scruples are so really of a religious nature that it is prohibited to share the food even of a Brahmin, if for any reason, even an accidental one that is independent of his will, he is under the ban of some defilement.<sup>33</sup> Even a Sûdra cannot, without contamination, eat the food of a defiled twice-born.

Impurity communicates itself; it, therefore, excludes from the religious function of the repast. And this is the reason why, by sitting down at a common banquet with his caste-fellows, the sinner who has been excluded temporarily, consecrates his rehabilitation. It is owing to the same principle that, on the solemn marriage of the Romans, bridegroom and bride divide a cake in presence of the sacred fire; the ceremony is essential; it establishes the adoption of the woman into the family religion of the husband. Let us not see in this an isolated whimsical custom; it could be rightly said that the repast made in common was the characteristic act of religion in the worship, which united the *curia* or the *phratría*.<sup>34</sup>

The Roman repasts of the *Caristia*, which united all the kindred excluded not only every stranger, but every relative whose conduct appeared to make him unworthy.<sup>35</sup> The Persians had preserved similar usages.<sup>36</sup> The daily repasts of the *Prytanies* had remained with the Greeks one of the official religious rites of the city. But its menu was not indifferent. The nature of the viands and the kind of wine which had to be served in them were defined by rules which could depend on various causes which it is not the place here to investigate. In excluding such or such articles of food, India did nothing but generalize the application of the principle; it did not invent it altogether. This principle, too, has its analogies and its germs in the common past.

A strange thing! The Hindus who, under other aspects, have preserved more faithfully than anybody else, the signification of the common repast, and who, it seems, have extended it, have receded, more than others, from the primitive type in the liturgical form of the funeral banquet, the *Śrāddha*. According to the theory, instead of assembling the relatives, it is offered to Brahmins. But they are put forth as representing the ancestors, and receive the food in their name. Even so, he who offers the sacrifice, must, symbolically at least, associate with them after the manner of the ancestors themselves. This is indeed, in spite of the new ideas which the developed ritual has been able to introduce, the ideal prolongation of the family repast.

<sup>30</sup> Hearn, p. 32; *Fustel de Coulanges*, p. 132.

<sup>32</sup> *Mānava Dh.* § iv., 43, *Apost. Dh.* § II, 4, 9, 7 and the note of Bühler.

<sup>33</sup> *Vishnu Smṛiti*, xxii, 8-10.

<sup>36</sup> Leist, *Altar. Jus Civile*, p. 49-50, 263-4.

<sup>31</sup> Leist, *Altarisches Jus Civile*, p. 201 ss.

<sup>34</sup> *Fustel de Coulanges*, p. 135.

<sup>35</sup> I bid.

The Brahmins that are invited, must be selected with a care which reminds us of the law of purity imposed on the primitive guests. If Brahmins are substituted for relations, the novelty is sufficiently explained by the encroachment of sacerdotal power.<sup>37</sup> Do not the commentators prescribe in the same way that the fine for a murder must be paid to the Brahmins?<sup>38</sup> Yet it had been paid, in the Aryan past, most certainly to the family of the murdered person. The way in which the law-books insist upon reserving the *Srāddhas* to the Brahmins betrays the tendency which they obey.<sup>39</sup> One place always remains eventually reserved to relations.<sup>40</sup> It is visible, it springs from the very restrictions that in the current practice, the *Srāddhas* were the occasion of true common repasts. The Hindus distinguish various kinds, which are in no way connected with funerals.<sup>41</sup> Such a 'purificatory *Srāddha*' (*goshthi Srāddha*) really appears to be the ritualistic reflection of that caste repast which celebrates the rehabilitation of a culpable member. In incorporating it in the series, they remembered that a close relationship connected its meaning with the ancient family repast.

It derives its sacredness from the sanctity of the domestic fire. In Roman antiquity the exclusion from the religious and civil community is expressed by 'the interdiction of fire,' but also and at the same time by 'the interdiction of water.'<sup>42</sup> It seems, likewise, that in India, the association of an extraneous fire and of polluted water renders the food, offered, or prepared by an unworthy hand, particularly impure. I have related that higher castes accept grain roasted by certain lower castes, but on condition that it contains no admixture of water<sup>43</sup>; that the Hindus who accepted pure milk from certain Mussulmans, would reject it with indignation, if they thought that water was added to it. In the rites which accompany the exclusion from caste they fill the vessel of the culprit with water, and a slave upsets it, with the formula: "I deprive such a one of water."<sup>44</sup> We see that these notions have, in Aryan life, distant connections and curious analogies. They explain, moreover, how certain texts which belong to the ancient period of sacerdotal literature, place in the same rank the admission to the communion of water and to marriage.<sup>45</sup>

The sense of the common repast and of the correlative prohibitions is so forcibly marked in the manners, that it is surprising to the contemporaneous observer who is free of every archæological bias. "The communion of food," says Mr. Ibbetson, "is used as the exterior sign, the solemn manifestation of the communion of blood."<sup>46</sup> The relations assemble round the same table.

The same principle, applied inversely, prohibits sharing of the same repast; and, more generally, every contact with people who have no share in the same family rites. This tradition has left traces not only in India, but also elsewhere. The *jus osculi*, the contact by embrace, proves kinship.<sup>47</sup> The germ, therefore, is ancient also in this point. The impurity even of the corpse, is, no doubt, explained in part by this consideration that death forcibly excludes the departed from the rites. It therefore places him outside the family; his contact, his presence defiles the relations in the manner of an outcaste.<sup>48</sup> Let us remember that exclusion from caste is, by the ceremonial itself, likened unto death; for both the cases funerals are celebrated. The impurity which stains relatives on the days of mourning is a conception common to the whole Aryan antiquity. Impurity is transmitted by contact. From the man it spreads to the woman and to the servant. It is therefore necessary to avoid carefully every staining touch, every contact with people, who, if they do not fall under the influence of an accidental defilement, are impure by the fact, that they do not belong to the communion of the same fire and the same water. The development of this law in the caste is perfectly logical.

<sup>37</sup> Leist, *Altar. Jus Gentium*, p. 205.

<sup>38</sup> *Mānava Dh. S.*, iii. 139 ss.

<sup>41</sup> *Mānava Dh. S. op. cit.*, loc. cit. iii., 254.

<sup>43</sup> Nesfield, § 82.

<sup>45</sup> *Indische Stud.* x. pp. 77, 78.

<sup>47</sup> Cf. Leist, *Altar. Jus. Civ.* pp. 49-50, 261.

<sup>38</sup> Hopkins, *Jour. Amer. Orient. Soc.*, xiii, p. 113.

<sup>40</sup> *Mānava Dh. S. op. cit.*, loc. cit. iii., 148.

<sup>42</sup> Nesfield, § 189, 190.

<sup>44</sup> *Gautama Dh. S. xx. 2 ss.*

<sup>46</sup> Ibbetson, p. 185.

<sup>48</sup> Leist *Græco-Ital. Rechtsgesch.* p. 34 ss.

Even the tribunal of the caste, with its limited jurisdiction, is not without antecedents. The ancient family has a council which in Rome, Greece or Germany, surrounds and assists the father on important occasions, notably when it is the question of judging a culpable son.<sup>49</sup> The exclusion from the family is a parallel to the exclusion from the caste. On both sides it is equivalent to an excommunication which, under its most dreaded form, is expressed in Latin with the qualification of *sacer*.<sup>50</sup> It produces, with the Romans, a religious and civil situation very analogous to that of the outcaste of the *patita* Hindu. The Latin *gens* acknowledges a chief who judges the quarrels between its members. Similarly to the caste, the *gentes* take decisions which are respected by the city;<sup>51</sup> just like the castes, they follow particular customs which are binding upon their members.<sup>52</sup>

On their part, some Vedic families are distinguished by certain ceremonies, by a predilection for certain divinities,<sup>53</sup> in which there seems to be a survival of that religious particularism which reserved for the classical family, for the *gens*, special worship and exclusive rites.

Though in several cases the veneration of a common ancestor or of an official patron suggests in India the Graeco-Roman worship of the *eponymous* heroes, it cannot be said that this is a salient trait in the caste. Owing to the more free course of speculation, religious individualism has made advances in India which elsewhere have been checked by the coming into power of a political constitution, decidedly opposed to every innovation of the cult. In India, religion could become localized, split into endless divisions, and, on occasion, mobilized with a liberty unknown on classical ground. It is mostly through its practice, through its customs and their direct kinship with most antique conceptions that the continuity of tradition is evidenced in the caste.

(To be continued.)

#### MORE ABOUT GABRIEL BOUGHTON.

BY WILLIAM FOSTER.

SINCE writing, in the number for September last (Vol. XL, p. 247 ff.), an account of Gabriel Boughton, the doctor whose name is associated with the opening-up of English commerce in Bengal, I have unexpectedly come across a hitherto unnoticed letter from him, which adds a new and interesting fact to the little that is known of his career.

This document exists only in the form of a transcript, entered in the *Surat Factory Inward Letter Book*, Volume I (1646-47). The volume forms part of the Bombay records, but, owing to its having been sent home temporarily for calendaring purposes, I have had the opportunity of examining it fully. It has suffered much from damp and decay, and, although it has been skillfully repaired, many of the letters are wholly or in part illegible. This applies especially to the copy of Boughton's letter, which comes first in the volume; at least half of it has perished, including the greater part of the signature. There can, however, be no doubt as to the latter; the GH and the final N are plainly visible, as well as the top of the B, while there is a postscript with two initials, the first of which is clearly G, while the second looks like B. Further, in the same volume is a copy of a letter of November 28, 1646, from Biānā (near Agra), likewise received at Surat on the 22nd of the following month, which refers to (and apparently encloses) one from 'Mr Boughton.' Evidently the two writers travelled down together from Agra.

The date of the letter is the next point to be considered. The transcriber has unfortunately omitted the month; and all that we have to go upon is that it was written upon the 4th—

<sup>49</sup> Leist, *Altar. Jus. Civ.* p. 273 ss. Kovalevsky, *Fam. et Prop. primit.* p. 119 ss.

<sup>50</sup> Leist, *Graeco-Ital. R.* p. 319.

<sup>52</sup> Max Müller, cited by Hearn, p. 121; *Ind. Stud.* X., p. 88 ss.

<sup>53</sup> Becker-Marquardt, *Rom. Alterth.* ii., p. 49.

<sup>51</sup> Fustel de Coulanges, *La Cité Antique*, p. 118-9.

and received at Surat on December 22nd, 1646. It commences, however, with a reference to a previous letter of August 9th, and, allowing for the time taken in transit (*vid* Agra), I conclude that October 4th is its probable date. Had he written on September 4th, Boughton would most likely have said 'ultimo' instead of 'August' in mentioning his previous communication.

The letter is dated from 'Balucke', and the contents make it clear that this is Balkh, in Afghan Turkistan. It may seem somewhat surprising to find two Englishmen (Boughton and the companion he mentions) in such an out of the way place as Balkh, which had surely never before been visited by any of their fellow countrymen; but there is really no mystery about it. The reader will remember that Boughton had been sent up from Surat to the Court of the Mogul Emperor for the purpose of acting as physician to Asâlat Khân, who was the *Mîr Bakhsht* and an especial favourite of Shâh Jahân. Now, at this very time the imperial forces had conquered Balkh and were endeavouring to make themselves masters of Badakhshân, though they were being strongly opposed by Abdu'l-Azîz, the son of the fugitive ruler of that country. Asâlat Khân had evidently been sent to take part in the operations, and Boughton, as his body physician, would naturally go with him. It is less clear what Barnes, the other Englishman, was doing in those parts. There is no one of that name in the contemporary lists of the East India Company's servants, and indeed the fact that Boughton mentions Barnes's desire to be granted a salary shows that he was not a recognized member of the service. Possibly, he may have been the (unnamed) trumpeter who, as reported in an Agra letter of November 12th, 1645 (O.C. 1961), had been sent up from that place to the court at Lahore on the 29th of the preceding month.

After this preface we may proceed to examine the letter itself, premising that the words between square brackets are conjectural insertions to carry on the sense where gaps occur in the original. It begins as follows :—

"Worpl. etc.,

Since my [last unto] you, dated August the 9th, by a Dutch [man] whom A[ss]alat Ckaune licensed to dep[art for] his count[ry], hath not happined any[thing]e worthy [y]our Worps. perusall; only th[inke i]t requisite [to] acquaint you how that in [my for]mer unto you I did write that Assala[t Ckaun]e had granted mee leave for four or fi[ve mo]nths with his brother, Keyling Ckaw[ne], to goe to the Kinge and make an end of [the trouble]some bussines formerly by your W[orps] as in letter specified; since which hee ha[th changed his] mind and will not permitt my soe [departing], notwithstanding my earnest in[treaty; yet] promises m[ean]s how it shall be don[e ] if theire p[ ]sent."

The rest of the page is practically illegible. In many cases the beginning and end of the line can be read, but the loss of the central portion renders it impossible to make out the sense. We gather that Sadullah Khân has departed for Kâbul, after writing to some official (apparently Mirzâ Amîn, the Governor of Surat) to treat the English better; and that the Emperor has ordered Asâlat Khân to remain in Balkh as Governor during the winter, promising to recall him in the spring. The letter proceeds :—

"This hee hopes (as doe wee); but [tis] uncertaine, by [rea]son of the Kings wavering mind, which, like a weat[her] cocke, turns with the wind. But this I am certaine, [that] it is one of the unwholsome[st] countryes that e[ver I] was in in my life, for never since my en[tranc]e into this citty can I bee in perfect health; [also]

Mr. Barnes, who desires his service to bee [presen]ted, with remembrance of some sallary, what [your] Worp. etc. shall think fitting; and by soe doing [you shall] oblidge him to pray for your [Worps etc.] p[rosperi]ties. [The King is] now jorning towards Pissore <sup>1</sup>, where re[port says] hee stayes this winter; after which he [means to retu]rne againe to Cabull, if not to Balluck; [in the] which place hee intends his residence unt[ill the taki]ng of Buckarrath <sup>2</sup>, the which is 250 or 300 [miles] from this place."

Once again the letter grows unintelligible. Something is being said about the preparations for the Spring campaign, including the construction of a bridge of boats across the Oxus: mention is made of the rebel Prince (Abdu'l-Aziz) being at Bokhara with a strong force: and there appears to be a reference to some drastic executions by which Asâlat Khân maintained order in his district. Then the writer concludes with assurances of his willingness to comply with any wishes of the 'Honble. Company my masters.' The postscript already mentioned is practically illegible.

It will be noticed that Boughton refers to some 'troublesome bussines' which the President and Council at Surat had asked him to settle, and which was of sufficient importance to warrant his making a special journey to court, if he could get leave from Asâlat Khân to do so. Its nature we can only conjecture; but my own guess would be that it related to the recovery of the cost of some tapestry, belonging to Sir Francis Crane, which had been sold in 1630 to Rao Ratan Singh Hârâ, Râjâ of Bûndî. This debt was still outstanding, as the Râjâ's grandson and successor, Chhatarsâl, professed his inability to discharge it. The Surat factors were continually being pressed by the Company to realise the money; and in a letter dated January 25th, 1647 (O. C. 2023) they replied:—

"We cannot yet recover any part of it, by reason of the Kings remote distance, who hath many monthes spent his time in the conquest of the kingdome of Bullock [Balkh], a part of Tartaria, and is at present very intent thereon; so that nothing can be done in the busines untill his return, Raja Chuttersall being emploid in that service. But from him we must never expect payment nor ought but delays and delusions; as we have sufficiently experimented by the last express order (suddenly after we had presented the King) given him to satisfy the debt; which he then fairly promised should be done at his return into his country; whither he went not long after, accompanied by two of our house servants, unto whom he promised payment of the mony; who continued with him many daies, entertained with fair hopes of satisfaction, but urging him more importunately to discharge his engagements, he positively affirmed that hee had nothing remaning but his sword and his horse, and that what before he pretended was only to please the King and content us for that time; wherupon, all other means having failed, we resolved to sell his debt to the King, who only can discompt it out of his service; wherein we moved Assalutt Okaun, who promised us his assistance therein, but (as said) the Kings absence hindreth our further progress in the busines."

There is no mention here of Boughton's help having been sought; but it is quite probable that he was asked to assist, especially as his patron, Asâlat Khân, was to be the intermediary in the matter.

<sup>1</sup> Peshawar.

<sup>2</sup> Bokhara.

## THE VEDIC CALENDAR.

BY B. SHAMASASTRY, B.A., M.B.A.S., M.R.S.A., MYSORE.

(Continued from p. 84.)

"OR else the minor session of a year of the Tapaśchits may be repeated four times, so that with three such sessions the major session of twelve years is completed or else they may observe the session in the Jyôtiṣṭôma way (*i. e.*, the Gavâm-Ayana); or else they may hold their session in each year seriatim (*gaṇasamvatsarddinh kalpa*).<sup>48</sup>

"Then the sacrificial session of thirty-six years of the Śāktyas. The foodstuff used in this sacrifice is flesh instead of cooked rice; for the Inner Man is the food-giving deity of this sacrifice. Usually these two foodstuffs, flesh and rice, are the sacrificial offerings.

"These long sessions are meant only for gods, for the gods (*alone*) are long-lived. Others think that they are possible also for men; according to them, many persons, such as sons, grandsons, and sons of grandsons undergo initiation successively and press the Sôma-plant. These Atirâtra days are not accompanied by the central day of the year and constitute what is called *Ūrdhvadyana* or 'lengthened year.' If the Atirâtra day or the central day is celebrated (*one after another*), then the desired ascending order (*in the era or years*) is secured. No rule about these sessions is laid down in the Kalpas or in the Brâhmanas. Still they teach us this ancient doctrine (namely the Gavâm-Ayana and other varieties). Of all the units of intercalary days celebrated by chanting as many Sâma-verses as the number of days in each unit, the unit of twenty-one intercalary days is the last."

The most important points that are to be particularly noticed in the above passage are: (1) the duration of the session of the Tapaśchits as compared with that of the Gavâm-Ayana; (2) the spreading out of the session; (3) the question raised by the author of the Nidâna-Sûtra as to the possibility or impossibility of all the sessional sacrifices being observed by a single man, however long-lived he might be; and (4) the absence of the central day of the year in these sessions. We shall presently see how in the place of twelve days celebrated by others, probably at the close of every fourth year, some celebrated only a single day. It follows, therefore, that if the latter counted 360 such single days, the former would count twelve times as many days. This is what appears to have been meant by the statement that the twelve-years' session of the Tapaśchits is equal to twelve times the duration of the Gavâm-Ayana. In his commentary on the Śrauta-Sûtra of Āśvalâyana, Gârgya-nârâyana has clearly stated that the twelve-years' session of the Tapaśchits may be so spread out that seventy-two months shall fall in the first half of the session and the same number of months in the second half.<sup>49</sup> Likewise, the session of thirty-six years of the Tapaśchits or of the Śāktyas. This amounts to saying that, just as twelve or twenty-one days are inserted in the middle of an ordinary year, these sessions of four, twelve, or thirty-six years are also inserted in the middle of an ordinary year. It is clear, therefore, that all these sessions are intercalary periods, not ordinary years. Had these and other sessions been ordinary years, the question raised by the author of the Nidâna-Sûtra about the possibility of all the sessional sacrifices being performed by a single man would not have cropped up at all; for it is quite possible for a man to live for 56 or 60 years, so that he may commence a sacrifice in his 20th or 24th year and bring it to a close after 36 years. It follows, therefore, that these sessional days are not ordinary consecutive days, but periodical intercalary days. We shall see that the Vedic poets knew that the solar year differed from the synodic lunar year by  $11\frac{1}{2}$  days

<sup>48</sup> This seems to refer to the intercalation of five days to each year: see Nidâna-Sûtra, x, 1. For other varieties of the session of the Tapaśchits, see Gârgyanârâyana's Commentary on Āśvalâyana-Śrauta-Sûtra, xii, 5, 14.

<sup>49</sup> Āśvalâyana, xii, 5, 14.

and that the Sâvana year was less than the solar year by  $5\frac{1}{4}$  days. When these  $11\frac{1}{4}$  days made a twelfth day, as they would in every fourth year and when the  $5\frac{1}{4}$  days amounted to 21 days in the course of every four years, the Vedic poets performed their sessional sacrifice on the 12th or the 21st day and counted these days apart under the name of Gavâm-Ayana. Accordingly a Gavâm-Ayana of 360 days is equal to  $360 \times 4 = 1440$  years. If, instead of counting the 12th day apart, all the 12 days were counted apart, as the Tapaśchits seem to have done, even then the session of 12 years would still be equal to  $12 \times 360 \times 4 \div 12 = 1440$  years. It is clear that no man can possibly live for 1440 years and perform the sacrifice of so long a session. Similarly, for each day counted by the followers of the Gavâm-Ayana, the Sâktyas seem to have counted 36 days in every cycle of four years, and to have thereby counted 36 years in the course of 1440 years. Clearly, then the performance of all these sessional sacrifices, and the counting of such great periods of years, was the work, not of one man, but of generations consisting of sons, grandsons, and sons of grandsons and others, as stated by the author of the Nidâna-Sûtra. It follows, therefore, that Jaimini's interpretation of the 250 twenty-one days' session, or of the one thousand years' session of the Viśvasṛiks, in the sense of a session of 1,000 days, in order to make the performance of all the sessional sacrifices possible for a single man, is entirely wrong, and quite against ancient tradition as set forth in the Nidâna-Sâtra. Scholars who have been entertaining doubts about the Vedic chronology should pay particular attention to the statement of the author of the Nidâna-Sûtra, that these sessional days are all Atirâtra days with no central day, and that, if the Atirâtra day or the central day is counted apart seriatim, the desired ascent (*lubdhô rōhak*) in time is secured. This is clear proof that the Vedic poets kept an era of their own in terms of Atirâtra days or of central days.

In explaining the above passage, I stated that, corresponding to the celebration of a single day by the followers of the Gavâm-Ayana, others, like the Tapaśchits, celebrated twelve intercalary days at the close of every fourth year. This statement requires proof; and that proof is contained in the following passage of the Nidâna-Sûtra, IV, 12 :—

अथातो गवामयनम् तदेक एकेनाह्निविदधते ज्योतिष्टोमेन. अथैके अतिरात्रचतुर्विंशन्वाहव्रतातिरात्र इति कृत्वा ज्योतिष्टोमेनैव संस्तृणति. अथैके गोआयुषी दशरात्रानित्युपाहरति. एतं संवत्सरप्रवर्ह इत्याचक्षते संखाहन्मिति च.

“Then as regards the Gavâm-Ayana :—

Some celebrate it in one day in the Jyôtiṣṭôma way; others spread it also in the Jyôtiṣṭôma way over twelve days, of which the first day is an Atirâtra day with the recitation of 24 verses, followed by nine days, the day of Mahâ-Vrata, and a final Atirâtra day; some others hold it for twelve days made up of a period of two days termed *gô* and *dyus*, and another period of ten days. This period of twelve days they call ‘the growth of the year,’ and celebrate it by blowing a conchshell.”

From the Nidâna-Sûtra, X, 1, we have learnt that the periods of 12 and 21 days are two intercalary units. From the above passage we have learnt that the session of the Gavâm-Ayana may be celebrated in one day, viz., the 12th day or the 21st day, or during all the twelve days. It appears that like the twenty-first day, which is, as we have already seen, the product of four quarter-days at the end of four solar years, the twelfth day is also the product of the same four quarter-days. That it is the product of four quarter-days, seems to be implied in the following passage of the Nidâna-Sûtra, IX, 6 :—

अथात एकादशरात्रः एकादशरात्रांता अहीना द्वादशाहप्रभृतीनि सत्राणि. किमेकं स्थानमंतरीयमिति वैकादशरात्रं करोति.



"Then as regards the eleven nights :—

The *Ahina* period does not extend beyond eleven nights. Sessional sacrifice is continued from the twelfth day and onwards. He observes the *Ahina* period only for eleven days, lest he might encroach upon one place (*one day*) more."

The above passage clearly shows that the difference of eleven full days between the lunar and the solar years constitutes the period of *Ahina* sacrifices, and that the twelfth day is an extra day, scrupulously excluded by the sacrificer from the *Ahina* period. By way of distinguishing between the two kinds of sacrifices, the *Ahina* sacrifices and the *Sattra* sacrifices, the author of the Nidāna-Sūtra says in IX., 9 :—

अथायं द्वादशाहोऽहीनो भवती ३ सत्रमिति. अहीनो भवतीत्याहुः एको हीनेति. अथाप्याहीनिकान्य-  
हानीत्याचक्षते द्वादशान्विकाण्यहानि ... ..  
त्रयोऽहीना इति धानंजप्यः एकाहाहीनः अहीनाहीनः सत्राहीन इति. अयं ज्योतिष्टोमोऽतिरात्रः षोडशिमा-  
नेकाहाहीनः अत्र हि न किञ्चनैकाहिकं कर्म हीयत इति. द्वादशाहोऽहीनाहीनः अत्र हि न किञ्चनाहीनिकमहर्ही-  
यत इति. गवामयनं सत्राहीनः अत्र हि न किञ्चन सत्रिकमहर्हीयत इति.

"Well then ! does the period of twelve days constitute the *Ahina* form of sacrifices, or the sessional form ? They say that it constitutes an *Ahina* period ; and they declare that one person only should undergo the rite of initiation into it. But others say that the period of ten days constitutes an *Ahina* period . . . . . Dhānamjapya says that there are three forms of *Ahina* sacrifices : (1) an *Ahina* sacrifice of one day ; (2) an *Ahina* sacrifice continued for several *Ahina* days ; (3) *Ahina* sacrifices taking the form of sessional sacrifices. An *Atirātra* sacrifice with the recitation of sixteen verses, performed in the Jyōtishṭōma way, is an *Ahina* sacrifice of one day ; it is so called because none of the rites usually performed in a single day are neglected here. The twelve-days' sacrifice constitutes the *Ahina* sacrifice of several days ; it is so called because none of the days constituting the *Ahina* period is here lost. Gavām-Ayana forms the *Ahina* form of the sessional sacrifices ; it is so called because none of the sessional days is here lost (*hina*)."<sup>50</sup>

This apparently meaningless discussion about the distinction between the *Ahina* and *Sattra* sacrifices ends in the lame conclusion that the word *Ahina* means the absence of the loss of a day or part of a day, and that it is applicable to all kinds of sessional sacrifices in which neither a day nor part of a day is omitted. It seems probable that the eleven full days, which form the difference between the lunar and the solar years, were originally called *Ahinas* or 'not-incomplete' ones, for the reason that those eleven days are not as incomplete as the one-fourth part of a day at the end of every solar year. It is clear, therefore, that a series of the intercalary periods of twelve days, or a series of the twelfth *Atirātra* days, is taken to constitute a *Sattra* called Gavām-Ayana. Similarly, a series of the intercalary periods of twenty-one days, or a series of successive twenty-first days, is taken to constitute another form of the Gavām-Ayana. As the 12th and 21st days are the product of the four quarter-days at the close of any four consecutive solar years, the interval between any two successive twelfth days or twenty-first days must necessarily be four solar years. That a sacrificial session is made up of a series of such 12th or 21st days, is clearly stated in the Nidāna-Sūtra, III., 7 :—

अहीनैकाहसमासा ह्येव सत्राणि भवन्ति.

"The assemblage of the single days closing the *Ahina* period constitutes sacrificial sessions."

That a series of successive twelfth days are termed *Atirātras*, is implied in the following passage of the Nidāna-Sūtra, ix., 10 :—

अथातस्सत्राणि. तेषां द्वादशाहः प्रथमः तस्मिन्नुपकृतानि. तत्र द्वे उपधिस्थाते अंतरेणातिरात्रौ च द्वादशान्वं च.  
यत्रैकेनाह्वार्यो भवति त्रयमाहरेहेतदेकार्ये वृष्टमिति. तस्य तदेव स्थानं यत्संवत्सरे. द्वादशार्ये गो आयुषी तयो-

<sup>50</sup> See also "Gavām-Ayana : the Vedic Era," pp. 60, 61.

स्तदेव स्थानं यस्तं वत्सरे. त्र्यहारे त्रिकद्रुकान्. चतुरहारे व्रतचतुर्थान्. पंचाहारे अभिष्वपंचाहं. षडहारे ऽभिष्ववस्संश्रवते. एतेन न्यायेन एष एकोत्तरकल्पः क्रमते, आ चत्वारिंशद्वात्रात्. उपचीयमानेष्वहस्सु, रोहेणीपचयः प्रवर्तते. एतं रात्रिसत्रन्याय इत्याचक्षते.

“Then the *Sattras* :—Among them the period of 12 days is the first (*unit of a session*). In that period are observed all the functions of sessional sacrifices. There are two distinguishing features of it : between the two *Atirātra* days, one at the commencement and the other at the close, comes the period of ten days. When the purpose of the sessional sacrifice is served only by a one day's rite, the sacrificer should perform it in the form of the *Mahāvrata* day, for it is seen to serve the purpose of a single day : that place which such a single day has in the body of the year is its true place. When he has to observe two days, he should celebrate such days as are known by the names *gā* and *dyus* ; the very place which the two days have in the body of the year is their true place. When he has to observe three days, he should celebrate the three days known as *Trīkadrukās* (1 *jyōtis*, 2 *gā*, 3 *dyus*). For four days, he has to observe four *Mahāvrata* days. For five days, he should observe the first five days of the six *Abhiplava* days. For six days, there come the six *Abhiplava* days. In accordance with this principle, the period of sacrificial session progresses by the addition of single days up to forty nights. When the number of days is on the increase, the increased number of days is observed in the same ascending order. This they call the principle of sessional nights (*rātri-sattra-nyāya*).”

It is highly necessary that we should take into full consideration all that has been stated in the above passage. We know that a sacrificer proceeding to perform a sessional sacrifice may hold it either for twelve days or on a single day. Now we are told that, when he wants to finish it in one day, he should treat the day as the *Mahāvrata* day, which is the eleventh among the twelve days. By saying that the very place which it has in the body of the year is its true place, the author of the sūtra seems to imply that, when a single day is celebrated, it should be counted as the last but one day of the year. Since this day is also one of the days which constitute *Rātrisattra* or an *Atirātrasattra*, ‘a session of excessive nights,’ it is also called *Atirātra* like the twelfth day. For purposes of ritual convenience, the eleventh day seems to have been selected and termed the twelfth day. Next we are told of the ceremonial forms in which two days, three days, and so on, are to be celebrated. That these days, from two to forty and from forty and upwards, are not the days of the ordinary year, but are successive twelfth days treated as the eleventh or the last but one day of the cyclic year, is clear from the sessional name of *Rātrisattra* or *Atirātrasattra*, ‘session of excessive nights,’ which those days go to form. Also from what the author of the *Nidāna-Sūtra* says in another place, we can clearly understand that the days constituting the *Rātrisattra* are not the consecutive days of an ordinary year, but are such eleventh or twelfth days of the cyclic year as were once identical with new or full-moon days. In discussing the various forms of sacrifices and recitations to be performed in the sacrificial session of 33 days, the author of the *Nidāna-Sūtra* distinctly says that the days constituting a sacrificial session represent several full or new-moons, and indicate the lapse of several years. In order to understand the meaning of the passage, it is necessary that we should know the different plans of arranging the 33 days with their technical names for sacrificial purposes. According to the *Kṛishṇa-Yajurveda*, the period of 33 days is split up into an *Atirātra* day, followed by three groups of five days each and the central day followed by fifteen days. But the author of the *Nidāna-Sūtra* makes the *Viśvajit* day or the central day to occupy the 26th place in the series as shown in the adjoining table. On this central day, the priests have to recite all the six *prishtha-sūtras* and

all the ten *stômas* or collection of verses, such as nine verses, fifteen verses, seventeen verses, twenty-one verses, twenty-seven verses, thirty-three verses, twenty-four verses, thirty-six verses, forty-four verses, and forty-eight verses. We can now proceed to interpret the passage, which runs as follows:—

According to the Krishna-Yajurveda.

[J = *gyôtis* ; G = *gô* ; Â = *dyus*.]

1, <i>Atirâtra</i> day.					
J.	G.	Â.	G.	Â.	
2	3	4	5	6	
7	8	9	10	11	
12	13	14	15	16	
17, <i>Vîśvajit</i> day.					
J.	G.	Â.	G.	Â.	G.
18	19	20	21	22	.....
23	24	25	26	27	28
29-32, <i>Chhandôma</i> days.					
33, <i>Atirâtra</i> day.					

According to the Nidâna-Sûtra.

1, <i>Atirâtra</i> day.				
J.	G.	Â.	G.	Â.
2	3	4	5	6
7	8	9	10	11
12	13	14	15	16
17	18	19	20	21
22	23	24	25	26
27, <i>Vîśvajit</i> day.				
28	29	30	31	32
33, <i>Atirâtra</i> day.				

अथता अंजनाभ्यंजनाः प्रजापतींसासुपकृताः तत्र सर्वस्तोममुपहारयति. एषोऽरुक्ष स्तोमतः संस्थातः पृष्ठतः इति तत् यच्छुविंशस्थानमेवमपर्वविलोप इति. उत्तमावभिष्टवावावृत्तौ भवतो ३ अनावृत्ताविति? अनावृत्ताविति शौचिवृक्षिः न ह्यावृत्तिर्विज्ञायते. अथाप्यमध्ये सर्वस्तोमो मध्यस्थानो विषुवानिति. आवृत्ताविति गौतमः प्रतिष्ठाकामसचे एतस्मिन् स्थाने कृतं करिष्यन्भवति इति. यद्वैतवनादिष्टावृत्तिरिति. नाभिष्टवस्यावृत्तिः कचनाविद्वयतेऽर्थ एवावर्तयतीति. यद्वा एतद्वध्ये सर्वस्तोम इत्यपर्वविलोपायैतद्वति. पद्यामद्वचामध्ये विषुवंतं यथा चयादशरात्र संसस्तिवति संवत्सरसम्मितासु. प्रायणीये चतुर्विंशं प्रतिषिध्यन् तं त्रिविदेव कार्यमेत्याह निष्पन्नचोदितस्वान् एतदपूर्वं प्रायणायं चेति. स्तोमविकारमेके तस्यैवाधिकाराच्चतुर्विंशं त्वेव कार्यमिति निष्ठा. तथाहि ब्राह्मणं ता एतास्संवत्सराप्तिमुपाकृतास्तत्र यदेतान्यहानि एवं संवत्सरस्य युक्तमान्यहानि भविष्यतीति. तृतीयेऽभिष्टवे इषोवृधीयसमंते कुर्यान्न-कुर्यादिति. न कुर्यादित्याहः पृष्ठयसन्निपातिके इमे भवतः न चेह पृष्ठयो भवतीति. कुर्यादित्यपरं नानापर्वणोरिमे संतानार्थे भवतः नानापर्वणोरिवैत अहर्गणद्वैकाहद्वय. भूयसां चैव सांवत्सरिकाणां द्रव्याणामविप्रयोगो भवति.

X, 3.

Then these rites of anointing the eyes and other members of the body are intended to secure Prajapati [Father Time]. On this day the priest recites all the *Stômas* or systems of chants, for this day must not be wanting in its *Stômas*, its basic forms of sacrifices, and its recitations called *Prishthiyas*. This day occupies the 26th place [leaving the *Atirâtra* day out of count] in the session, and does not therefore fail to represent the day of full or new-moon (*Parva*). Are the last two of the three *Abhiplavas* [of five days each in the first part of the session] repeated, in the second part?, or are they not repeated? Sauchiṣṛikshi says that they are not repeated, inasmuch as their repetition is nowhere prescribed, and the central day, which with its recitations usually occupies the middle place (*in sacrificial sessions*), does not take this central place in this session. But Gautama says that they are repeated. On this day of the session which is intended to secure a firm footing for the sacrificer, the priest will be engaged in performing what has already been accomplished. As regards the statement that the repetition of the *Abhiplava* days is not prescribed, it is true that it is nowhere prescribed, because their repetition is merely a mental work. As to the celebration of the day in a place other than the central place in the session, it is merely to represent by it the *Parva*-day [i. e., the new or full-moon day with which it was once identical]. Also we have seen the celebration of the central day outside the central place, as for example in the session of thirteen days,<sup>61</sup> corresponding to a number of years. Prohibiting the recitation of twenty five-verses, he has enjoined the recitation of nine verses on the first day; for it is prescribed for a known day and the first day is a new initial day. Others say that the chant of twenty-four verses is merely a variety, and that it may be recited on the first day as usual. Accordingly the Brâhmaṇa says that these nights are intended to secure the year, and that these days of the session are exactly such as once constituted the year. Should he recite the Sâma-verses known as *Ishôvridhiya* and *Samanta* on the third *Abhiplava* days, or should he not? They say that he should not recite them, for they are recited at the junction of *Abhiplava* and *Prishthiya* days (*at the end of a month*); and here in the session of thirty-three days, there are observed no *Prishthiya* days. Others say that they are to be recited because they are intended to signify the continuous succession of various *Parva*-days, and because the succession of several (*ahargana*

<sup>61</sup> <i>Atirâtra</i> day ... ..	1
Six <i>Prishthiya</i> days ... ..	6
The central day with its recitations ... ..	1
Four <i>Chandôma</i> days ... ..	4
A final <i>Atirâtra</i> day ... ..	1

13 days

Krishna-Yajurveda, VII, 33.

means a total sum of days) or of a one single day and is intended to signify various *Parva*-days (*that had already passed*). Thus it is that the manifold functions of several years are inseparably brought into a connected whole."

Again, after discussing the necessity of reciting or not reciting the *Sâma*-Verses known as *Yajña*, *Apatya*, and *Sâkvaravarṇa*, on the *Abhiplava* days forming part of the session of thirty-three days; the author of the *Nidâna-Sûtra* says:—

अथाप्येवं संप्राप्योऽयं ब्रह्मन्नुगृह्यत इति.

X, 3.

"Thus it (*the year or era*) is to be attained. The manifold functions of several years are thus brought into favourable consideration."

Again, in connection with the session of sixty-one days, the *Nidâna-Sûtra* says:—

अथैतदेकषष्टिरात्रं संवत्सरसम्मितास्थानमेव. तत्र नवाह्नमितः पृथ्व्यौ करोति. एवं सर्वे सांवसरिक ब्रह्मन्नुगृह्यत इति.

X, 4.

"Then the session of sixty-one nights symmetrically corresponds to or implies a series of years. In the arrangement of the days of this session, the period of nine days is followed and preceded by six *Prishṭhya* days. Thus all the functions of the years (*era*) are brought into consideration."

From the statement that the 12 or 36 years of the *Tapaśchits* cover so great a period of time that no man in his life-time can hold a sessional sacrifice during it, and from the statement that the sessional days represent various full or new-moon days and thereby imply a series of years, we can clearly understand that the *Gavâm-Ayana* and other sacrificial sessions are all based upon different systems of intercalary days. We have already seen that the two important units of intercalary days are the periods of 11 days and of 21 days. Accordingly the *Nidâna-Sûtra* says that at the end of each year the sacrificer should celebrate eleven days, so that all the days of the year are thereby represented, and that this process should be repeated again and again. The passage in which this idea is conveyed runs as follows:—

अथ केनासंस्तीर्णान्यभिविधीते. अतिरात्रसत्रन्यायेनेत्याहः यथा शतरात्रम्. अपि वा द्दशरात्रं व्रतं चांते निधाय यथा सांवसरिकाणामह्नां समवहारः सिध्येत् तथा कल्पं कल्पं कुर्वीत.

X, 5.

"Then how are the sessional days treated whose ritualistic arrangement is not known? They say that they are to be arranged following the principle of excessive nights constituting a session. Or else by celebrating at the close of the year ten days together with a *Mahâvrata* day, he should perform the sacrifice, so that all the days of the year are thereby recalled. This process he should repeat again and again."

From this it is clear that the Vedic poets were celebrating 11 days at the end of each synodic lunar year of 354 days. From the *Nidâna-Sûtra*, X, 5, quoted above, we have learnt that there were others who were celebrating 5 days at the close of each *Sâvana* year of 360 days. Again, from the same passage we can understand that the periods of 12 and 21 days were taken as different units of intercalary periods. It follows, therefore, that there were four schools of astronomers during the Vedic times; a school who observed 11 days at the end of each synodic lunar year; a second school who celebrated 5 days at the end of each *Sâvana* year; a third school who observed 21 days, of course at the end of four consecutive *Sâvana* years; and a fourth school who celebrated 12 days at the end of every fourth synodic

lunar year.<sup>52</sup> It is clear, therefore, that the statement made at the close of the Taittiriya-Brāhmaṇa, that 250 times 21 days denoted 1000 years for the Viśvasṛiks, is not a theoretical formula, but a result arrived at by regular counting made by successive generations of priests. Scholars may doubt the conclusion at which I have arrived in my *Vedic Era*, that the Vedic poets kept an era and counted 1840 years in it. But there is, at any rate, no reason to doubt that the Vedic poets had their own era and counted 1000 years in terms of 250 intercalary units of 21 days each. It remains to find out the *terminus a quo* of these 1,000 years and settle the chronology of the Vedic period.

## OUTLINES OF THE HISTORY OF ALAMKARA LITERATURE.

BY P. V. KANE, M.A., LL.B.; BOMBAY.

### Section I.—The Development of the Alamkārasāstra.

POETRY is as old as the human race. The oldest literary monuments possessed by mankind are poetical. Figures of speech are of rare occurrence in the most ancient writings; still even in the oldest of them, the simple figures of speech, such as simile and metaphor, are now and then met with. Without these two figures no language can far advance. As Carlyle has profoundly remarked, metaphor has exercised a vast influence in moulding the growth of languages.

The simple figures of speech are met with even in the Vedic literature.<sup>1</sup> This verse contains the figure *Atiśayokti*. But between this rare and rather unconscious employment of figures of speech and their elaborate definitions and classifications in later days, a vast period of time must have supervened. When a large mass of poetical material had grown up, speculation was naturally turned in the direction of laying down the canons of poetry and defining the ornaments of it. We shall briefly indicate the existence of secular poetical material before the Christian era and in the centuries that immediately followed it.

<sup>52</sup> The *Maitrāyaṇīya-Samhitā*, however, refers to the existence of two more astronomical schools of a different kind. The *Samhitā* calls them *Ītuyājis* and *Chāturmāsyaājis*. The passage in which they are referred to runs as follows:—

एकैकया वा आहुत्या द्वादश द्वादश रात्रीरयुवतः ता यावतीस्संख्याने तावतीस्संवत्सरस्य रात्रयः. संवत्सरः मेव भ्रातृव्याद्युवते. वैश्वदेवेन चतुरो मासानयुवतः वरुणप्रघासैः परांश्चतुरः साकमेधैः परांश्चतुरस्तानेव भ्रातृव्याद्युवतः ऋतुयाजी वा अन्यश्चातुर्मास्ययाज्यन्यो यो वसंतोऽभूत्पावृडभूत्शरदभूदिति यजते स ऋतुयाजी अथ यस्त्रयोदशमासं संपादयति त्रयोदशमासमभियजते स चातुर्मास्ययाजी. ऋजू त्रीणिष्ट्वा चतुर्थमुत्सृजेत ऋजू द्वौ परा इष्ट्वा तृतीयमुत्सृजेत. ये वै त्रयस्संवत्सरास्तेषां षड्विंशत्पूर्णमासा यो द्वौ तयोश्चतुर्विंशतिस्तद्योऽम षड्विंशत्याधि तानस्यां चतुर्विंशत्यामुपसंपादयति एष वाव स त्रयोदशो मासस्तमे वैतस्संपादयति तमभियजते.

*Maitrāyaṇīya-Samhitā* I, 10, 8.

With each oblation, he suppresses twelve and twelve nights. They (the oblations) are as many, when counted, as there are nights in the year. He suppresses the year from the enemy. With *Vaiśvadevea* sacrifice he suppresses four (intercalary months); with *Varuṇapraghāsa* the next four; and with *Śākamedha* the next four. These are what he suppresses from the enemy. He who sacrifices for the seasons is a sacrificer of one kind, while he who sacrifices for a set of four months is a sacrificer of another kind. He who knows that what was the spring became the rains (which in turn became) the autumn (and so on), and who accordingly sacrificed for them,—this sacrificer is one who is called to be a sacrificer for the seasons. He who gains the thirteenth month and sacrificer for the thirteenth month is one who is said to be sacrificer for the four months. Having sacrificed during three ordinary (*Rijā*) [months], he should omit the fourth. Then having sacrificed during (the next) two ordinary (months), he should omit the third. As to the three years there are, in them there are thirty-six full moons, as to the two, in them there are twenty-four. As to those (days) which except (an intercalary month) in the thirty-six full-moons, he takes them to these latter twenty-four months. This is verily the thirteenth month. He gains it and sacrifices for it.

<sup>1</sup> *Abhrāteva punisa eti praitichī gartārug-iva sanaye dhanāndam | Jāyeva patya usatī svāśā Ushā hasreva nī ripte apasā ||* Rig. I. 124. 7. This verse contains four similes. *Dvā suparṇā sayujā sakhāyā samānam vrikshān parishasvajāte | Turyoranyah pipalam svādvattyanānann-anyo abhichākaṣṭi ||* Rig. I. 164. 20. This contains the figure *Rūpaka*. *Chatudri śrīṅgā trayo asya pādā dve śtrehe sapta hastāso asya | Tridhā baddho vriṣabho roravīti Maho devo martyānā viveśa ||* Rig. IV. 58. 3. This verse contains the figure *Atiśayokti*.

Pāṇini himself appears to have been a poet. We are told by Kshemendra in his *Surṣṭita-tilaka* that Pāṇini excelled in the Upajāti metre.<sup>2</sup> Namisādhū, when commenting upon Rudraṭa's *Kāvya-lamkāra* tells us that Pāṇini composed a *Mahākāvya* named *Pātālavijaya*.<sup>3</sup> He then quotes some words from that work, and gives a whole verse from Pāṇini.<sup>4</sup> The *Śārṅgadhara-pāṇidhātī* and the *Subhāshitāvalī* both ascribe a number of verses to Pāṇini.<sup>5</sup> It is curious that many of the verses ascribed to Pāṇini in the above two anthologies as well as the verse quoted by Namisādhū are in the *Upajāti* metre. Great caution is necessary in admitting the evidence of writers belonging to the 11th century A.D. with respect to Pāṇini who flourished at least fifteen hundred years earlier. It is possible that the poet Pāṇini may be quite distinct from the grammarian Pāṇini. But as long as no positive proof of this is forthcoming, we may provisionally say that Pāṇini, the grammarian, was also a poet, the more so because a number of critical writers like Kshemendra and Namisādhū refer to him as such.<sup>6</sup>

The *Vārtikas* of Kātyāyana furnish us with positive proof of the fact that the class of compositions known as *Ākhyāyikās* was much in vogue in his day or even earlier.<sup>7</sup> Although the identity of Vararuchi and Kātyāyana is not beyond the pale of discussion, still it is highly probable.<sup>8</sup> Patañjali speaks of a *Kāvya* composed by Vararuchi.<sup>9</sup> A number of verses are ascribed to Vararuchi in the *Subhāshitāvalī*. So in the fourth century B.C. Sanskrit poems had been composed.

In the time of Patañjali (i. e., 2nd century B.C.) poetical activity appears to have been very considerable. While commenting upon the *Vārtika* '*Lubākhyaikābhyo bahulam*,' Patañjali mentions by name three works belonging to the *Ākhyāyikā* class of composition, viz., Vāsavadattā Sumanottarā and Bhaimarathī.<sup>10</sup> Patañjali seems also to refer to two poems dealing with the death of Kamsa and the humiliation of Bali.<sup>11</sup> Besides, the *Mahābhāṣya* contains a large number of quotations drawn from the works of poets and writers that were prior to him, some of which possess great beauty and historic interest. A few of the most interesting quotations are given below.<sup>12</sup>

<sup>2</sup> *Sprihaṇtyatva-charitam Pāṇiner-Upajātibhiḥ | Chamatkāraikasārābhir=Udyānasyeva jātibhiḥ | Surṣṭita III. 30.*

<sup>3</sup> *Tathā hi Pāṇineḥ Pātālavijaye Mahākāvye—'sandhyāvadhām grihya kareṇa' ityatra grihyeti kivo lyabādeṣaḥ on Rudraṭa II. 8.*

<sup>4</sup> *Tathā tasy=aiwa kaveḥ—'Gate s rāharātre parimandamandam garjanti yat prāvṛṣhi kalameghāḥ | apaśyat vatsam=iv=endu-bimbam tach-chharvarī gaur=iva humikaroti || on Rudraṭa II. 8.*

<sup>5</sup> See Prof. Peterson's Introduction to *Subhāshitāvalī*, pp. 54-58. The verse '*Upāḍharāgeṇa vilolādrakam*,' etc., occurs in the *Dhvanyāloka*, p. 35, and the verse '*Aindram dhanuḥ pāṇḍupayodhareṇa*' occurs in the *Kāvya-lamkāra-sūtra* of Vāmana IV. 3.27 (under *Ākshepa*).

<sup>6</sup> As the poet Pāṇini in the two verses quoted by Namisādhū on Rudraṭa II. 8. uses ungrammatical forms (पश्यती and पृथ), it is almost certain that he cannot be the grammarian Pāṇini.—D. R. B.

<sup>7</sup> Vide the *Vārtika* '*Lubākhyaikābhyo bahulam*' on Pāṇini IV. 3.87.

<sup>8</sup> The *Bṛhatkathāmañjarī* identifies the two:—'*Tasyādhām Vasudattāyām jātaḥ Srutadharābhīdhaḥ | Kātyāyano Vararuchiḥ-ch-ety-anvārtha-kṛtābhāvayāḥ*' || I. 2-15.

<sup>9</sup> '*Iat tena kṛitam na cha tena proktam Vārarucham kāvyam*' | *Mahābhāṣya* II. p. 315 (Kielhorn).

<sup>10</sup> '*Adhikṛitya kṛite granthe ity=atra ākhyāyikābhyo bahulam lub vaktavyaḥ | Vāsavadattā Sumanottarā | Na cha bhavati | Bhaimarathī*' | *M. B.*, Vol. II, p. 313.

<sup>11</sup> *Kamsavadham-āchashṭe Kamsam ghātayati Balibandham-āchashṭe Balim bandhayati*, | *M. B.*, Vol. II, p. 34.

<sup>12</sup> *Asi-dvītyo s nusasāra Pāṇḍavam | and Sahkarahana-dvītyasya balam Krishṇasya vardhatām* | Vol. I, p. 426; *Jaghāna Kamsam kila Vāsudevaḥ* | Vol. II, p. 119; *Janārdanastvātma-chaturtha eva* | Vol. III, p. 143; *Priyām mayārah pratinarṇitīti* | and *Yadvat-tvam naravara narnṛtīṣhi hrishṭaḥ* | Vol. III, p. 338; *Ātmanibharīḥ-charati gātham-asevamānaḥ* | Vol. II, p. 102; *Bubhukṣitam na pratibhāti kinichit* | Vol. I, p. 444; *Ā vanāntād-odakāntāt priyam pāntham=anvaret* | Vol. I, p. 340; *Kālāḥ pachati bhūtāni kālāḥ samharati prajāḥ* | Vol. II, p. 167; *Kṣeme subhikṣhe kṛitasmachayāni purāṇi rājānāṃ vinayanti kopam* | Vol. II, p. 438; *eti jīvāntam-ānando naram varsha-satād api* | Vol. I, p. 277; *Varatanu sampravādanti kukkutaḥ* | Vol. I, p. 283. Of these 'eti,' etc. occurs in *Rāmāyaṇa Yuddha-kāṇḍa* (123.2.) where it is referred to as a popular verse (*laukiki gāthā*). The last quotation is ascribed to Kṛmācāśa, who might have been prompted by the same desire that produced the *Pārsvābhyūdaya*.

Next to Patañjali we may mention the *Rāmāyaṇa* and the *Mahābhārata*. Although the greatest divergence of opinion prevails as to the dates of these two epics, we shall not be far wrong if we say that the two epics date in their extant form from at least the beginning of the Christian era. Both of them contain here and there highly poetical passages. Many verses are quoted from the *Mahābhārata* by writers on poetics, such as Ānandavardhana. The *Rāmāyaṇa* specially abounds in elaborate descriptions and long-drawn metaphors. In this connection, the highly poetical description of the sea<sup>13</sup> in *Yuddha-kāṇḍa* (IV, 110 ff.), the imaginative description of the sky in *Sundara-kāṇḍa* (LVII, 1-4) and the elaborate *Rūpaka* in *Ayodhyā-kāṇḍa* (LIX, 28ff.) may be noted. The muse of such masters of classical Sanskrit as Kālidāsa and Bhavabhūti drew her inspiration from the two epics. It is not an empty boast that the *Mahābhārata* makes when it says that 'the imagination of the poets is fired by this best of *Itihāsa*' or that 'the best of poets depend upon this story.'<sup>14</sup> We find the *Dasārūpa* advising the authors of dramas to borrow their plots from the *Rāmāyaṇa*, the *Bṛihat-kathā* and other works.<sup>15</sup>

Recent epigraphical researches have shown that in the first centuries of the Christian era, India produced highly elaborated Sanskrit prose as well as poetry. One of the inscriptions from Gīrnār belonging to the 2nd century A.D., contains a piece of prose, which not only exhibits very long compounds, but also *Anuprāsa* and various kinds of *Upamā* and *Rūpaka*. In that inscription *Mahākshatrāpa* Rudradāman is praised as one "who forcibly destroyed all warriors who did not submit to him through pride caused by the fact that they were styled 'heroes' in the presence of all Kshatriyas"<sup>16</sup> and as one 'who obtained much fame by his mastery of the sciences of Grammar, Mīmāṃsā, Music and Logic.'<sup>17</sup> In the same inscription a reference is made to 'prose and poetry which were full of figures of speech, which looked fine on account of containing poetic conventions and that were clear, to the point, pleasing, striking and charming.'<sup>18</sup> An inscription belonging to the 4th century A. D. contains a prose which rivals the style of Bāṇa<sup>19</sup> and in which king Samudragupta is praised as one "to whom the title 'Kavirāja' was applied on account of the composition of many *kāvya*s that were the source of inspiration to learned men."<sup>20</sup> In the same inscription Samudragupta's fame is compared to the white waters of the Ganges running quickly when freed from confinement in the matted hair of Siva.<sup>21</sup>

From the foregoing statement it will be clear that in the centuries preceding and immediately following the Christian era a vast mass of poetical material had been accumulated in Sanskrit for the cultivation of the science of poetics. We shall presently see that the elaboration of the canons of poetry and the figures of speech commenced with the beginning of the Christian era or even earlier. The composition of new poems and the evolution of rules of poetry henceforward proceeded hand in hand.

<sup>13</sup> 'Hasantam-iva phenaughair=nrityantam=iva chormibhiḥ | 'eti.'

<sup>14</sup> 'Itihāsottamād=asmāḥ=jāyante kavibuddhayaḥ |' *Ādi-Pr.* II, 385; 'Idam kavi-varaiḥ sarvair=ākhyānam = upajīvyate |' *Ibid.*, II, 389.

<sup>15</sup> *Ity=ādya=śeṣam=īha vastu-vibheda-jātān Rāmāyaṇādi cha vibhāvya Bṛihat-kathān cha | Asātrayet = tad-anu netri-rasānugūnyāt | chitrān kathān=uchita=chāru-vachan-prapañchaiḥ ||* I, 61.

<sup>16</sup> 'Sarvakshatrāvishkrita-vīra-śabdajātosekavidheyānām Yaudheyānām prasahyotsādakena'—*Ep. Ind.*, Vol. viii, p. 44.

<sup>17</sup> *Śabdārtha-Gāndhārva-Nyāy-ādyanām vidyānām mahatīnām pārāṇa-dhārāṇa-vijñāna-prayogāvāpta-vipulā kīrtinā*—I, 13.

<sup>18</sup> *Sphuṭa-laghu-madhura-chitra-kānta-śabdasamayōddār-ālanakriṭa-gādyā-pādyā . . .* (the rest is destroyed)—I, 14.

<sup>19</sup> *Kṛipāṇa-dīn-ānāth-ātura-janoddhārāṇa-sa(ma)ntra-dīksh-ādya-upagata-manasaḥ samiddhasya vigrahavato lok-ānugrahasya Dhanada-Varuṇa-Indra-Antaka-samasya sva-bhūja-bala-vijita-āneka-narapati-vibhava-pratyarpṇa-nitya-vyāpṛit-āyukta-purushasya*—Dr. Fleet's *Gupta Inscr.*, p. 8, l. 26.

<sup>20</sup> *Vidvaj-janopajīvy-āneka-kāvya-kriyābhiḥ pratishṭhita-kavirāja-śabdasya*, I, 27.

<sup>21</sup> (*Yasah* |) *Punditī bhuvana-trayaṁ Paśupater-jjāt-antar-guhā-nirōdha-parimoksha-sthram-iva pāṇḍu Gāṇ-gaṁ payah*, II l. 31.



The earliest extant definition of any figure of speech is perhaps that of *Upamā* (simile) contained in the *Nirukta* of Yāska.<sup>22</sup> This definition of *Upamā* is as good as that of Mammata's, etc., *Sādharmyam = Upamā bhede*. It is a general rule that the *Upamāna* (standard of comparison) should be more well-known and possess more qualities than the *Upameya* (object of comparison) and it is a blemish if the *Upamāna* is much inferior to the *Upameya*. Yāska refers to the general rule in the footnote in the words 'jyāyasa, etc.' and points out that in the Vedas the *Upamāna* is often much inferior to the *Upameya*. He instances *Rigveda* X. 4. 6, in which the *Āsṛins* are compared to thieves.<sup>23</sup>

Pāṇini often refers to *Upamāna*, *Upameya* and *Sāmānya* (common property or ground of comparison).<sup>24</sup>

In the *Vedānta-sūtras* of Bādarāyaṇa we find that *Upamā* and *Rūpaka* (metaphor) are mentioned by name.<sup>25</sup>

In the *Nāṭya-Śāstra* of Bharata we are told that there are only four ornaments of poetry, viz., *Upamā*, *Rūpaka*, *Dīpaka* and *Yamaka*.<sup>26</sup> We shall see later on when we come to the chronology of *Ālankāra* writers that Bharata's work cannot, at all events, be placed later than 500 A.D.

The *Buddha-charita* of Aśvaghoṣa appears to have been written at a time when some theory of poetics must have been already in existence. Each canto has at the end of it a verse or verses in a metre other than the prevailing one. The author everywhere makes frantic efforts at a jingle of words; gives us such examples of alliteration as *Hari-turaga-turaṅgavat = turaṅgaḥ* (V. 87.); and is very fond of the figure *Yathāsamikhyā*.<sup>27</sup> The *Buddha-charita* must have been written not later than the 5th century of the Christian era, as it was translated into Chinese in the 5th century A.D. and into Tibetan in the 7th or 8th century (Preface, p. v).

Subandhu in his *Vāsavadattā* has a number of allusions to an art of Poetry and to the figures of speech. He boasts of his skill in employing a *Ślesha* (pun, *paronomasia*) in each letter.<sup>28</sup> He speaks of the soul of poetry; of the composition of an excellent poet in which the expletives *tu* and *hi* do not occur and which is divided into sections called '*Uchchhrāsa*' and skilfully employs *Ślesha* (pun) and the metre called *Vaktra*;<sup>29</sup> and of the figures *Śrīṅkhālā-bandha* (of words), *Utprekṣā* and *Ākṣhepa*.<sup>30</sup> Subandhu is not later than the 6th century A.D., as he (p. 331) is quoted by Vāmana in his *Kāvya-ālankāra-sūtra-vṛitti* (I. 3. 25) with very slight variations and is referred to by Bāṇa in the introduction to his *Harshacharita*. So long before the 6th century A.D., such figures as *Ślesha*, *Ākṣhepa*, *Utprekṣā*, *Śrīṅkhālā-bandha* had been named and defined.

In the days of Bāṇa rhetoric appears to have made great strides. In the *Kādambarī* he speaks of such puzzles as the *Aksharachyutaka*, *Mātrachyutaka*, *Bindumatī*, and *Prahelikā*. Bāṇa knows the difference between *Kathā* and *Ākhyāyikā*. He speaks of writers of *Ākhyāyikās*, which were divided into *Uchchhrāsa* and contained *Vaktra* metres here and there.<sup>31</sup> He speaks of a number

<sup>22</sup> *Āth-āta = Upamā yad = ātat tat-sadṛśam = iti Gārgyas = tad = āsām karma jyāyasa vā guṇena prakhyātata-mena vā kanyāśamsam vā prakhyātata vā upamimite, athāpi kanyāśa jyāyāśamsam* | *Nirukta* III.

<sup>23</sup> *Tanūtyajeva taskarā vanargā raśanābhīr daśabhir = abhyadhātām* I.

<sup>24</sup> Mark the following *Sūtras* of Pāṇini:—*Upamānāni Sāmānya-vochanāni* (II. 1.55); *Upamitam vyūghrā-ṭibhīḥ sāmānyāprayoge* (II. 1.56).

<sup>25</sup> *Ānumānikam = apy = ekeshām Sarīra-rūpaka-vinyasta-grīhīter = darśayati cha* || (I. 4. 1); *Āta = eva ch-opamā Sāryakādīvat* (III. 2.18.).

<sup>26</sup> *Upamā dīpakam ch = aiva rūpakam yamakaṁ tathā* | *Kāvyaśy = aite hy = ālankārāś = chatvāraḥ parikīrtitāḥ* || *Nāṭya-śāstra* (16.41).

<sup>27</sup> For example, V. 42; IX. 16.

<sup>28</sup> *Pratyakṣhara-ślesha-maya-prabandha-vinyāsa-vaidaghyā-nidhir = nibandham* |

<sup>29</sup> *Agrahen = āpi kāvyajīvañena* (p. 129, *Vāṇi-vilāsa Sanskrit series*); *sat-kavi-kāvya-bandha iv = ānavabaddha-tu-hi-nipātāḥ* (p. 158); *Dīghhōchchhṛāsa-rachan-ākulaṁ suślesha-vaktra-ghaṭanā-paṭu sat-kāvya-virachanam = iva* (p. 238).

<sup>30</sup> *Śrīṅkhālābandho varṇagrathanāsu Utprekṣā-Ākṣhepau Kāvya-ālankārēṣu* (p. 146).

<sup>31</sup> *Uchchhrāsaśāntes py = akhinā ye vaktre yeshām Sarasvatī* | *Katham-Ākhyāyikākārā na te vandyāḥ kavīṣva-rāḥ* ||;—*Harshacharita*.

of figures of speech such as *Upamā*, *Dīpaka*, *Ślesha*, *Jāti* (or *Svabhāvokti*), *Utprekṣā*,<sup>32</sup> etc. We know that Bāṇa lived in the first half of the 7th century A.D.

The *Bhāṭṭikāvya* devotes four sargas (10-13) to the illustration of topics that rightly belong to the art of poetry. The author gives examples of two *Alaṅkāras* of word, viz., *Anuprāsa* and *Yamaka* and of thirty-six *Alaṅkāras* of Sense. He must have had before him some work defining the figures of speech. He tells us that he lived under king Dharasena of Valabhi. We know four Valabhi kings who bore the name Dharasena. Therefore Bhaṭṭi must have flourished at some time between about 500 and 650 A.D., the dates of the first and the fourth Dharasenas.

In this section we have tried to prove that the simple figures of speech, such as *Upamā* and *Rūpaka*, were named and defined long before the Christian era and that the centuries immediately following that era witnessed the evolution of a number of figures of speech. From the 7th century onwards we have a host of writers on the *Alaṅkāra-Śāstra*, whose dates can be obtained with great exactness.  
(To be continued.)

#### MISCELLANEA.

##### INDIAN AND CEYLONESE BRONZES.

The six fine bronzes from the Tinnevely District, Madras, exhibited in the Indian Court at the Festival of Empire, 1911 (case 69, Nos. 438-443) by Lord Amptill throw light on the origin of the remarkable set of similar images found in 1907 and 1908 by the Archaeological Survey, Ceylon, in a trench outside the Siva Dewālā at Polonnāruwa.<sup>33</sup> Those images evidently belonged to the Śaiva temple, which is absurdly known as the *Daḍḍā Māligāwa*, or 'Shrine of the Tooth Relic,' and had been hidden in the ground outside on the occasion of some revolution (*Hist. of Fine Art in India and Ceylon*, p. 51, note 2). They have been fully described by the Honourable Mr. P. Arunachalam in *Spolia Zeylanica*, Sept. 1909, and selections from the find have been published by Dr. Coomaraswamy and the writer of this note. They are heavy, massive castings, the largest being three feet high, and the best are of high artistic quality. Lord Amptill's set is exactly similar to the Ceylonese images and, like the Polonnāruwa find, includes a spirited Dancing Siva (Natarāja) and figures of Tamil saints.

When the Ceylonese bronzes were discovered the question naturally arose whether they had been executed in the island or on the mainland. Dr. A. Willey, F. R. S., sometime Director of the Colombo Museum, declared that 'they are Polonnāruwa bronzes for better or for worse, and certainly not imported from India, but unfortunately did not assign reasons for his strongly expressed opinion. On the other hand, Mr. H. C. P. Bell, the experienced Archaeological Commissioner of Ceylon, is convinced that the Polonnāruwa bronzes came from India. The discovery of Lord Amptill's set in the Tinnevely District strongly confirms Mr. Bell's view, and it may well be that the Polonnāruwa castings were produced in that district. The Śaiva religion is a Tamil importation into Ceylon, and it is antecedently more probable that costly and artistic Śaiva images should have been made on the mainland rather than in the Buddhist island.

V. A. S.

#### BOOK-NOTICE.

TA-T'ANG-HSI-YU-CHI. Original text, with preface and variants collected from ancient manuscripts and modern texts. two Vols. in Japanese and Chinese characters. College of Literature, Imperial University, Kyoto, Japan.

Two small, but very well printed and nicely bound volumes contain the original ancient text of the *Ta-T'ang-Hsi-yu-chi* or in Japanese, the *Tai-To-Sai-iki-ki*, being the first publication of the Faculty of Letters in the Imperial University of Kyoto. The work is in two parts, the first containing the text with a preface in Japanese, and the other all the variants, which the Editors have

been able to find from the collation of the oldest MSS., which exist in the ancient monasteries of Japan, with text already published up-to-date in China, Corea, and Japan. The second volume contains identification of personal and place names by Beal, Julien and Watters. The object of the work is to preserve this ancient text. We congratulate the University on the appearance of what the Editors call "this modest fruit of our labour."

R. C. TEMPLE.

<sup>32</sup> *Haranti kaṁ n=ojjvalā-Dīpak-Opamair=navaiḥ padārthair=upapādītāḥ kathāḥ | Nirantara-Ślesha-ghanāḥ sujātayo mahāśarjās=champaka-puṣhpakair=iva || :-Kādambari.*

<sup>33</sup> Three of Lord Amptill's bronzes have been reproduced by the Indian Society in *Eleven Plates representing works of Indian Sculpture, chiefly in English collections* (Griggs and Sons, for 1911).

## THE CASTES IN INDIA.

BY E. SENART OF THE INSTITUT DE FRANCE.

(Translated in part from the French)

BY REV. A. HEGGLIN, S. J.; BOMBAY.

(Continued from p. 114.)

## V.—Genesis of the Indian Caste.

WE are approaching the knotty point of this research. The similarities which I have recorded have been, for the most part, already recognized and noted. They are only examples—indications. Their number could be easily enlarged. The essential thing is to weigh their signification.

Every evidence is leading us back to the old family constitution; the true name of caste is *adti* which means 'race'. However, we must state the matter more exactly. The family was not the only social organism, at the time when the Aryans of India went apart to follow their own destinies. It was comprised in larger corporations: the clan, the tribe. Their existence is certain, though the facts, variable and vague, are not easily brought under strict definitions.

Discussions have been going on, and this rather in a confused way, on the reciprocal relation of the different groups, on the order in which they have been formed. One thing at least is clear. These concentric circles which include an area ever widening are conceived in the Aryan world after one and the same type. Thus it could be held that the clan and the tribe, whatever their names be in the different countries, are only the enlargement of the family; they copy its organization while extending it.<sup>54</sup> Their genealogy, in reality, concerns us little. The fact is, that their respective constitution is strictly analogous. In speaking of the family constitution I have the constitution of the tribe and of the clan equally in view.

The terms, here in use, agree very well; *gens, curia, tribus*, in Rome; family, *phratia, phyle*, in Greece; family, *gotra*, caste, in India. It is the more instructive, because, in the origin, if we judge it by all analogies, the most essential difference between clan and tribe, as between section and caste, amounts to this, that the group which is more restricted, is exogamic; the group which is larger, endogamic. The political organization, at the pretty late time in which the classical countries are well known to us, has only shaken, or displaced certain customs; and for instance, in the case of the endogamic law, replaced the one tribe by the whole of the city. What is surprising is to find that the directing principles, on both sides, have survived, in so visible traces, the separation—which, therefore, must be very old—of the ethnical branches in which we follow severally their destinies.

If the caste covers exactly the whole domain of the old gentile right, this can be neither a fortuitous agreement nor a modern resurrection. Still less is it due to chance that its practices have exact relations with the primitive notions and continue their spirit. The whole is complete, well connected, closely soldered with the past and that in a matter which supremely rules life and the most private concerns. It, therefore, is an organic institution which draws its sap from very deep sources.

The guilds of the middle ages remind us, by more than one custom, of the known traits of ancient organization. Who would dare to assert that they are their direct heirs? Customs, which under the sway of new ideas and a complete moral revolution, could only have survived by losing in the public consciousness, their signification and their proper life, may have found their way into them again through more or less obscure windings; I am willing to admit that the patronage of a saint is the reflection of the eponymism of the antique heroes, that the repast which, on certain

<sup>54</sup> Hearn, p. 136 ss.; *Leist Alter. jus. civ.*, p. 45; 82-3.

feast-days, united their members, may be a remembrance of the family repast ; but with all that there exists apparently no continued transmission from one type to the other, no immediate filiation. Nothing in the guilds corresponds to the solid cohesion of a family corporation. They are not only open to every new-comer, if he but fulfils the requisite condition, they impose no fetter upon the civil and private life of their members. The resemblances are, in some way, accidental and fragmentary. It is likely that the repasts at which, in our country districts, even nowadays, the relatives and friends of the departed person meet after a burial, are not without connexion with the funeral repasts of antiquity. What does it matter, if in this long way, the custom has lost its original meaning ?

Of quite another order is the relationship which connects the caste with the ancient system of the family community. There is from the one to the other a real continuity, a direct transmission of life.

Does this mean that India has simply preserved a primitive type of the Aryan constitution ? Such, assuredly, is not my thought. The premises being the same, if caste could spring from them in India, there sprang up quite a different regime in the classical countries. But caste has remained thoroughly impregnated with notions which fasten it to the Aryan background. How could they fail to expand into an original institution, under the unique conditions in which they happened to be transplanted on the soil of India ? Their physiognomy has been so much altered, as to render the more primitive types at first unrecognizable in the caste ; it is, nevertheless, their legitimate heir. But we have done nothing, as long as we have not laid hold of the mechanism which brought about this transformation.

The Vedic hymns are too little explicit on the details of exterior and social life. But, at least, we notice in them, that the Aryan population was divided in a number of tribes or peoples (*janas*), subdivided into clans united by ties of relationship (*viṣas*), which again were broken up into families.

The terminology of the *Rig-Veda* is, in this regard, pretty vague ; the general fact is clear.<sup>55</sup> *Sajāta*, i.e., relative, or 'companion of *jāti*,' of race, appears in the Atharva-Veda to designate the companions of clan (*viṣ*). *Jana*, which assumes a wider signification, reminds us of the Avestic equivalent of clan, the *Zantu* and of the *jāti*, or the caste. A series of terms, *vrā*, *vrījāna*, *vrāja*, *vrāta*, seem to be synonyms or sub-divisions, it may be, of the clan, or of the people. The Aryan population, therefore, lived at the time to which the hymns belong, under an organization which was ruled by the traditions of the tribe and of lower or similar groupings. Even the variety of the names indicates that this organization was rather floating ; hence it was the more pliable to adapt itself to the definite forms into which the circumstances in India chanced to model them.

It is easy to discern several of the factors, which have contributed, each on its part, to push it into the road on which it has been developed.

The life of the invaders necessarily remained, in the course of their slow conquest, if not nomadic, at least very unstable. There are tribes, the wanderings of which we can follow. This mobility was very unfavourable to the organization of a political rule, but very favourable for the maintenance of old institutions. The hazards of local strife, moreover, could not fail to react on the condition of the hordes. In many cases they were dislocated.

Whilst guarding the tradition of inherited customs, the fragments were reconstituted under the action of new necessities and of new interests, topographical, or others. The exclusive rigidity of the genealogical bond had thus to suffer some harm. The door was half opened to variable principles of grouping.

<sup>55</sup> Cf. Zimmer, *Altind., Leben*, p. 158 ss.

The population in the East has rarely that degree of fixity to which we have been accustomed by the experience of the West. In this matter the absence of a strongly established state is in succession cause and effect. India has preserved, down to our days, something of this mobility. At all times, towns have been an exception there. It is natural that we scarcely get traces of them in an ancient period. Even later the large capitals which were founded in India, had no strong roots; they have often lived an ephemeral existence.

The village, the *grāma*, from the Vedic hymns down to this time, has been almost the only framework of Hindu life. As it appears in the hymns, it is rather pastoral, than agricultural. Synonyms, as *vrijana*, which cannot be separated from *vraja*, 'pasturage,' conjure up the same images. And likewise *gotra*. The word is not used in the *Rig-Veda*, except in its etymological sense of 'stable'. If yet we find it afterwards regularly denoting the eponym clan, this use is, without doubt, ancient. The *Rig-Veda* makes no allusion to it; this simply proves once more what, perilous illusion it is to draw positive conclusions from the silence of the hymns. This application of the word, however, is only justified by an intermediate stage. Very near to *vrijana* by its primitive meaning, it must have passed through an analogous evolution; it, too, must have been a synonym, at least an approximate one, of *grāma* or village.

The Hindu village has an altogether autonomous life. In several countries, it is actually a corporation, and its territory common property: an organization which has given rise to frequent parallels with the village communities of the Slavs. Some have been led to look upon the village as the equivalent of the primitive clan; under a more fixed form it would have perpetuated the community of blood, the community of goods and jurisdiction. I do not decide, whether the village communities are of ancient origin everywhere in India, whether they have not in many cases and under the sway of special conditions accidentally reconstructed a primitive social type. They, at least, are witness to a powerful tradition of corporative life. Similarly, there reigns over a vast region, the system of those family communities (*joint family*), where several generations remain grouped without division and under a patriarchal authority. The Indian mind is stubbornly conservative of old institutions. This is not all. I have spoken of those Russian villages, where the community of property and the living together on the same soil have had as their result the professional community. The same fact has happened in India, too. This cannot be doubted, when we think of the numerous villages of potmakers, of leather-dressers, of smiths, to which literature, especially Buddhist literature, makes so frequent allusions. The community of profession could the better propagate in this way, if a bond of consanguinity originally united the members of the village. Now Brahmin villages are always mentioned. Parentage, therefore, influenced the groupings, at least often; for, certainly for the Brahmins, parentage was the essential tie, not identity of profession; they lived far less on their ritual functions, than on agricultural and, especially, pastoral industry. This does not stand in the way that their example should nevertheless, through a superficial analogy, favour round them the community of profession in less noble and less respected groups.

The mass of Aryan immigrants, therefore, settled in closed villages, ruled more or less, by a notion of real or supposed parentage, in any case forming a corporation in which the clan survived in a modified frame. The more general this organization was, the more, also, was it sure to countenance an equivalent constitution for the bodies of the tradesmen themselves. Little numerous and little specialised in the pastoral life, these were called to a necessary growth by the economical development and the advance of culture. The representatives of the mechanic professions, necessarily scattered amongst the people who claimed their services, could not, in the midst of a universally corporative organization, be assured of a tolerable existence, unless adapting themselves to the common type.

It is here that the religious ideas intervene.

Scruples of purity did not allow the inhabitants of the Aryan villages to pursue certain professions nor even to receive, in their communion, compatriots who were pursuing them. Amongst these excluded, the same niceties, establishing a scale of impurity between different trades, were tending to multiply the partitions. The religious sentiment made them the more insuperable, the more carefully it was fostered. The Brahminic theocracy provided this with an energy and a perseverance that are unique. In admitting that the priestly class, at first, has not established the absolute formulas of its dominion without some protest, it certainly has early laid their foundation. From the highest periods of literature its pretensions are set forth in exalted terms.

The hierarchy of the classes could not create all-anew the *regime* of the castes,—this is derived from a more spontaneous division and corresponds to a partition into much smaller groups—it could help it on. It had given the example and spread the custom of a division, which, if larger, was in certain respects, scarcely less rigid. It had, especially, two indirect consequences: by the domination which it granted to the Brahmins, it preserved for religious scruples a rigidity which re-echoed in the severity of the caste rules; it served as a basis to that hierarchy which has become an integral part of the system and facilitated its establishment by lending singular strength to the notions of purity which, on the whole, state the degrees of social rank.

If the triumphant theocracy fixed the *regime* of the caste in its systematic form, the caste borrowed its cause of existence and the mechanism of its genesis directly from the very elements in which this theocracy itself originated. Thus the scale of castes, determined, or at least inspired by the Brahmins and maintained by them, could take the place of the more ancient state; the less precise organization of the classes was absorbed into the new *regime*.

In classical antiquity the slow fusion of the classes is, at the same time, the stimulant and the result of the civil and political idea which is springing up. In India the theocratic power puts a stop to any such evolution. India has risen neither to the idea of the state, nor to the idea of the fatherland. Instead of extending, the frame is contracting. In the republics of antiquity the notion of classes has a tendency to melt into the wider idea of the city; in India it asserts and tends to confine itself in the narrow partitions of the caste. Let us not forget that the Aryan immigrants were spreading in India over an immense area; groupings too widely scattered were doomed to crumble. From this circumstance the particularistic inclinations were drawing an increase of strength.

I cannot persuade myself that the caste has sprung from the autochthonous tribe. Its *regimes* has been too keenly patronised by the Brahmins; they raised it to the height of a dogma. To all its constituent elements the other Aryan branches offer striking analogies, some of them all the more decisive, as the similarity is not so prominent in the outward aspect as in the affinity of leading ideas. When aboriginal tribes enter the Brahminical frame, and however apt their rather unsettled organization might make them to fit new exigencies, we see how they are forced in the passage, to submit to many a touching-up. For a long time they keep their mark of origin. One may discern persevering in them more than one element of foreign origin, which is a little jarring on the whole, for instance, the clans with a *totem*. How can we believe that the Brahmins should have borrowed from the vanquished population for whom they never ceased to manifest the most humiliating contempt, the complicated rules of purity in the name of which they show themselves so particular both as to food and as to personal intercourse? That they should have so willingly appropriated a social organization not spontaneously sprung from traditions of their own?

It, sometimes, has been too easily granted that the natives were by themselves in possession of this whole system.<sup>54</sup> They could, by origin, possess certain of its features; still it is

<sup>54</sup> Neasfield, § 189.

necessary not to forget, that we are here exposed to more than one misunderstanding. The imitation of the Brahminical rules has filtered through even into populations which have, otherwise, remained very barbarous. They show a very strong inclination towards adopting them. Whilst keeping the least orthodox customs, they endeavour to obtain a clergy of Brahmins, which is very much despised for the help it gives them, and very disdainful itself towards its sheep, but the patronage of which they hold in high esteem, in spite of all.<sup>55</sup> The Brahminical marriage rite has been implanted even in tribes, which do not call Brahmins to their ceremonies.<sup>56</sup> So very low a caste, as the Ramushis,<sup>57</sup> in which the exogamic limit is marked by the *totem*, has, nevertheless, borrowed from the Brahmins not only its genealogical legend, but also the prohibition of the marriage of widows. To ascribe to the aborigines the fathership of such restrictions is to upset the terms. In the primitive stages organization and custom look easily alike from one race to the other; the social mechanism is too rudimentary to be much diversified. We have carefully to be on our guard; lest we take late borrowings for an inherited good.

Everything, however, induces us to anticipate that the vicinity, the intermixture of the aborigines has not been without some influence upon the establishment of the caste, an indirect influence it may be, but a strong one. The collision of the Aryans with populations which they despised for their colour and their barbarity, could not but enhance in them the pride of race, strengthen their innate scruples with regard to degrading contacts, double the rigour of the endogamic laws, in a word, favour all the usages and all the inclinations which led to the caste. Among these I want to include that spirit of exclusiveness and hierarchy which crowns the system, and which properly transfers it from the family ground into the social and semi-political domain.

Too numerous to be entirely turned into slaves, the ancient masters of the soil had to submit to the ascendancy of the more gifted conquerors; but even there, where they completely lost their independence, they preserved, in the main, their native organization. Enveloped in a sort of transformation, rather than reduced by a centralized power, they certainly contributed to maintain, in the whole of the country, this so peculiar character of instability and fluctuation. The tribes continued jostling each other, as so many half-autonomous little nationalities. The aboriginal population, thus opposed to the formation of an organised political *regime*, an enormous obstacle which has never been surmounted; by its examples it served the cause of archaic institutions; in every way it thus favoured the upkeeping of the social condition under which the conqueror had first pushed on his expansion.

Later on, the mixture of the two races could not but act in the same direction; it lent the strength of habits and of hereditary instincts to these precedents. Did not the old frame become stronger in proportion as the doors of Hinduism opened by and by to a greater number of new-comers? Although modified into a system of castes under the impulse of special conditions, which I am endeavouring to set forth, the tribal organism remains in their respective state of culture, a rather natural meeting point for both the conquerors and the conquered.

Nowhere in antiquity have the Aryans shown much taste for the manual professions. The Greeks and the Romans left them to the slaves, or to intermediate classes, freed men and simple domiciled. Settled in villages, that first followed entirely pastoral pursuits, the Aryans were in India still less induced, than elsewhere, to take to manual professions. These had, in general, to remain, the allotment, either of the aborigines or of populations, which their hybrid, or suspected origin, relegated to the same level.

<sup>55</sup> Ibbetson, pp. 153-4.<sup>56</sup> Ibbetson, § 296.<sup>57</sup> *Poona Gazetteer*, I. pp. 410, 423.

In becoming trades-people, both brought with them their traditions and the desire of assimilating themselves to the analogous organization of the superior race. The fear of defilement closed a number of professions to the Aryans; this fear was penetrating and became generalized in this inferior population under the religious influence of the immigrants and their priests. It could not fail to multiply amongst them small divisions, scaled after the degree of reputed impurity ascribed to their occupations; this is the very thing which happens still now before our eyes. Thus the aborigines, too numerous to fall individually, at least as a general rule, into the condition of domestic slaves, and confined by the circumstances to the manual professions, were led, both by their own tradition and by the ideas which they received from the Aryan influence, to unite in new groupings of which profession appeared to be the bond.

This movement accentuated and completed the parallel movement, which, under different conditions, though under the sway of several common ideas, must, as we have seen, have arisen amongst the Aryans themselves. On neither side was community of profession, the principle of aggregation; we see how it could assume this appearance not only for us, but little by little, even in the eyes of the Hindus. It is useless to add that, when come to this point in the age of secondary formations, when the wear and tear of evolution obliterates the oldest ideas and the first motive powers, or is dulling their consciousness, a deceitful analogy could really develop it into an autonomous factor of grouping. But that was only the last terminus of a long course; it had sprung from quite different sources.

Outside the natural action of exterior social or historical elements, we must take into account moral agents, primitive inclinations, and essential beliefs. Unhappily, springs of so subtle a nature and of a continuous, but not well determined influence, cannot be easily set forth.

I have touched some of them by the way. The Hindu mind is very religious and very speculative; an obstinate guardian of traditions, it is singularly insensible to the joys of action and to the solicitations of material progress. It offered a ground predestined for a social organization, made of very archaic elements, which would pay obedience to an overpowerful priestly authority, and which consecrated immutability as a duty and the established hierarchy as a natural law.

This *regime* especially fits in a striking way with the most popular, perhaps, the most characteristic, and certainly the most permanent, of the dogmas, that rule the religious life of India, with transmigration. The immobility of the frames, within which caste confines life, justifies and explains itself by a doctrine, which is founding the terrestrial condition of each one upon the balance of his anterior actions, good and bad. The destiny of each man is fixed by the past; it must, in the present, be determined and immovable. The scale of social ranks faithfully corresponds to the infinite scale of moral merits and moral deficiency.

All, or almost all sects, sprung from Hinduism, have accepted metempsychosis as a certitude that admits of no discussion; all, or almost all have accepted caste without revolt. Buddhism makes, from the standpoint of religious profession, no difference between the castes. All are admitted without difficulty, and without distinction into the body of monks, all are called to salvation. Logically these premises ought to end with the suppression of castes. But it is not so. The direct polemic arises only slowly and then—for instance in a book entirely devoted to this subject, in the *Vajrasūchi*—it takes the special form of an attack levelled against the privileges of the class of the Brahmins. It is a strife for influence between two rival clergies, not a systematic protestation against a *regime* without which even the Buddhists did not conceive the social existence.

Several ascetical sects, likewise, suppress caste practically; they admit and bring together, without reserve, all postulants in their religious order. With several this equality is symbolized at the consecration of the adepts, by the solemn destruction of the sacred chord. How could the



suppression of every family-tie and the renunciation of the world be better expressed? This is the equivalent of those funeral ceremonies which, as I have said, signalize the exclusion from the caste. And though, what they aim at is, not to overthrow a system which is the very foundation of the national life, but to create, in the interior of this immense circle, a more or less extended group of saints, who escape from the world and break all its ties. For the mass of the adherents, caste subsists uncontested; in a number of cases the new community of faith operates as a lever for the creation of new sections.

We are no longer in those times in which it could be allowed to represent Buddhism or Jainism as attempts of a social reform directed against the *regime* of the castes.<sup>58</sup> The illogical resignation, with which they have submitted to it, shows, on the contrary, how at the period of their foundation, it was deeply rooted in the Hindu conscience, wedded to those beliefs, those elementary notions, as the doctrine of moral merit, of metempsychosis, of final liberation, the inheritance of which they received without protest.

#### VI.—General Survey, Caste and the Indian Mind.

For a long time it has been believed, on the testimony of Plato and Herodot, that Egypt had been ruled by the system of castes. This view has now been given up by the best authorized judges. It appears that it is decidedly contradicted by the indigenous monuments. The Greeks, little accustomed to vast hereditary organisms tied together by the privilege of rank, or the community of occupation, could easily exaggerate their importance, or their extent, where they met with their more or less strict types. Up to the present, India alone has shown a universal system of castes, in the sense in which we have stated and defined. At best, one may find elsewhere accidental traces, germs of analogous institutions; they are nowhere generalised, or arranged in a system.

Greece has known, in Lacedaemon and elsewhere, several cases of hereditary functions and trades. Notwithstanding the uncertainties which obscure their interpretation, the names borne by the four Ionian tribes (*phyle*) of Attica, are really professional names: soldiers, goatherds, artisans.<sup>59</sup> These are assuredly no castes. The example, at least, proves that the Aryan tradition could, under the influence of a favourable situation, incline towards caste. It is good to retain this lesson. A social fact, which sways an immense country, which is wound up with its whole past, has necessarily more than one cause. If we mean to confine it in one single too precise deduction, we are sure to go astray. Currents so powerful are formed of numerous affluents. The true explanation, I am convinced of it, must assign its part to each one of the agents, which, one after the other, have been pushed to the front in too systematic and too exclusive a spirit. There have been many other countries in which an immigrant race has found itself in juxtaposition with occupants, whom it has vanquished and dispossessed, and this situation has not given there rise to caste. Other populations have known strong distinctions of class, and caste has remained unknown to them. Theocracy has grown in other grounds also. The *regime* must therefore in India result from the combined action of several factors. I hope that I have discerned the principal ones. Let us endeavour to take in, with one glance, the epitome of this history.

We take the Aryans at their entry in India. They live under the sway of old laws, common to all the branches of the race. They are divided into tribes, clans and families, more or less large; the groups are equally governed by a corporative organization, the general features of which are identical with all, the bond of which is consanguinity more and more

<sup>58</sup> Cf. Oldenberg, *Le Bouddha*, French transl., Foucher, p. 155 ff.

<sup>59</sup> Schömann, *Griech. Alterth.* ed. 1861, I. p. 327 ss.

narrowing down. The age of pure and simple equality between clan and clan, tribe and tribe, is gone. Military prestige and priestly prestige have commenced their work. Certain groups, raised by the splendour of warrior powers, proud of a more brilliant or better ascertained descent, enriched, more than others, by the fortune of arms, have joined together in a class of nobility which is claiming the power. The religious rites have become complicated so as to require a special ability and a technical preparation, both for the carrying out of the ceremonies and for the composition of chants; a priestly class has arisen, which bases its pretensions upon, more or less, legendary genealogies, connecting its branches with illustrious sacrificers of the past. The rest of the Aryans are mixed up in a single category, within which the different groups move with autonomy, and according to their corporative laws. Religious notions rule the whole life from the beginning; priesthood, already powerful, is here increasing the prestige and vigour of the religious scruples.

The Aryans are advancing in their new dominion. They come into collision with a dark-coloured race, inferior in culture, which they drive back. This opposition, the care for their security, the contempt of the vanquished: enhance in the conquerors the inborn exclusivism, exalt all belief and all prejudices, that protect the purity of the divisions into which they are split. The autochthonous population is thrown into one confused mass, which only ties of subordination of a rather loose nature connect with their masters. The religious ideas, brought by the invaders, penetrate, more or less, into this mass, but never sufficiently to raise it to their own level. Still in spreading over vast areas, where their settlements are seldom enclosed by any natural limits, the invaders become dispersed; shaken by the hazards of the struggle, the primitive groups are severed. The rigour of the genealogical principle, which united them, is thus compromised; to form anew, the scattered parts follow geographical proximities, or other conveniences.

Slowly the necessities of a less movable existence begin to be felt. Life becomes more sedentary in villages of pastoral and agricultural industry; and these, at first, are founded according to relationship; for the laws of the family and of the clan preserve a sovereign authority; they continue to observe the traditional customs that are sanctioned by religion. The more fixed habits develop the needs and the professions of a civilization, which has got ripe for more refined exigencies. The workmen of every description are, in their turn, caught in the network, be it that the community of residence brings on the community of occupation, or, that the scattered representatives of the same profession, in places sufficiently near to keep some contact, obey an imperious necessity in modelling themselves upon the only type of organization known around them.

With time two facts have asserted themselves: more or less acknowledged mixtures have taken place between the races; the Aryan notions of purity have found their way into this hybrid population and even into the purely aboriginal tribes. From this rise two orders of scruples which multiply the sub-divisions, according to the more or less pronounced impurity, either of descent, or of professions. While the ancient principles of family life remain in force, the factors of grouping are diversified: occupation, religion, neighbourhood and others still, at the side of the primitive principle of consanguinity, the mask of which they more or less put on. The groups are increasing in number and intersecting. Under the double action of their own traditions and of the ideas which they borrow from the Aryan civilization, even the aboriginal tribes, as they by and by give up their isolated and savage life, accelerate the influx of new sub-divisions. Now caste exists. We see how—in its different gradations—it has slowly substituted itself for the family regime of which it is the heir.

A political power could have subordinated these organisms to the domain of a regular system. But no political constitution does dawn. Even the thought of it does not appear. Why should we wonder at this? The priestly power cannot be favourable to it; for it would be the loser by it

now its action is very strong and very steady; it paralyses the exercise of power even in the military aristocracy. The configuration of the country does not create natural nucleuses for concentration; every boundary there is floating. Pastoral life has long maintained a spirit of severe tradition; no ardent taste for any action impairs it. The vanquished population is numerous; more repressed, than absorbed, it is slowly invaded by the sacerdotal propaganda rather than subjected by a rude conquest. With some temperaments, it preserves much of its ancient organization, especially there, where it is confined and isolated. By the masses which it interposes, by the example of its very rudimentary institutions, even by the facility with which these institutions are melting into the still rather rudimentary organization of the immigrants, it opposes one obstacle more to the constitution of a true political power. Therefore, there is no beginning of a state.

In this confusion the sacerdotal class alone has preserved a solid *esprit de corps*; it alone is in possession of an altogether moral, but very efficacious power. This power it uses to strengthen and to extend its privileges; it further makes use of it to establish some sort of order and of cohesion under its supremacy. It generalises and codifies the state of fact in an ideal system which it is endeavouring to pass as a law, the legal *regime* of the caste. It amalgamates in the caste the actual situation with the tenacious traditions of the past, when the hierarchy of classes laid the foundations of its power, since then so largely increased.

Sprung from a mixture of arbitrary pretensions and authentic facts, this system becomes, in its turn, a force. Not only the Brahmins carry it as a dogma into the parts of the country, the assimilation of which takes place at a later date; it, everywhere, is reacting by the ideas upon practice, owing to the immense authority attached to its patrons. The speculative ideal tends to impose itself as the strict rule of duty. But there was too great a distance between the facts and the theory, as that they ever could be brought completely to fit together.

What interests us, is to trace the way, which the institution has followed in its spontaneous growth. I, therefore, may stop here.

Caste, in my opinion, is the normal prolongation of the ancient Aryan institutions as remodelled by the vicissitudes into which they were involved by the new conditions and surroundings they met in India. It would be inexplicable without this traditional basis, as it would be unintelligible without the alloys, that have been mixed with it, without the circumstances that have kneaded it.

I should like to be understood well. I do not pretend to assert, that the *regime* of castes, as we observe it at present, with the endless sections, so different in nature and cohesion it includes, contains nothing but the logical, purely organical development of primitive Aryan elements only. Groups of varied origin, of variable structure, have entered the caste *regime* at all times, and still are multiplying in it: clans of invaders, that mark the route of successive conquests; aboriginal tribes come forth late from their wild isolation; accidental fractionings, either of proper castes or of similar groups. More still: such mixtures, which, complicated by multiple combinations, give so disconcerting, so shadowy a physiognomy to the caste of our days, undoubtedly, happened, already quite early. If they have been going on asserting themselves more and more, they have begun from the period, when the *regime* was forming. I have already said it; I repeat it with a purpose: by condensing a general conclusion in a brief formula, you run the risk of appearing to exaggerate your principle, you run the risk of falsifying a thesis in itself. Just by stretching it to the extreme, be it by an effort to precise too categorically, or by a desire to lay more stress on views, you consider now. I should not wish to be suspected of any such enticement, being strongly on my guard against it.

What I think is this, that the Aryans of India, whatever influences they may have undergone from outside, whatever troubles the hazards of history may have brought with them, have drawn

from their own ground the essential elements of caste, such as it has been practised, conceived and finally put into a system. If the *regime*, under which India has lived, is neither a purely economical organization of trades, nor a barbarous chaos of tribes and of foreign and hostile races, nor a simple hierarchy of classes, but a mixture of all these things, united by the common inspiration that rules the working of all the groups by the common set of ideas and characteristic prejudices, which connect them, divide them, fix between them the precedences, it is explained by the fact, that the family constitutions, surviving through all evolutions, ruling the Aryans first, then growing with their influence, and imposing itself even upon the groups of independent origin, has been the pivot of a slow transformation.

I am not heedless enough to forget that it has been penetrated by heterogeneous elements. Moreover, after being once completed in its essential features, it has no doubt undergone the action of analogy, like all systems, which are growing old, and in which tradition does not longer imbibe new strength from a living consciousness of the beginnings. Besides the various principles which have been severally considered as the springs of caste, even arbitrary change disguised under false pretences has done its work. Though accidental or secondary, such alterations have not failed to throw some trouble into the physiognomy of the facts. Still I do not insist upon them. If there be need, their sources will be found in some of the details, which I have had the opportunity of setting forth by-the-bye.

Even to limit ourselves to the period of formation, how much we should like to settle dates ! What I have said on the literary tradition, will explain that I have no precise dates to offer. Ancient institutions become impregnated with a new spirit only by insensible advances : movements, which, according to circumstances, go on at an unequal pace, in different regions, are not manifested in the evidences, until the preceding condition of things has become entirely unrecognizable. They are obscure, because they are slow. They do not admit of any rigorous dating. At most one might flatter himself to determine, at which moment the Brahminical system, which rules the caste theoretically, has received its last form. Still even this pretension would be over ambitions. We may console ourselves, we should not be much more advanced, by that, if it is true, the system is summing up the ideal of the dominant caste rather than reflecting the real situation.

Even as far as regards the *Veda*, the value of the hints it affords is anything but definite. It would be necessary to know whether it really exhausts the whole of contemporaneous facts, whether it presents them completely and faithfully. I do not think at all, that we may boast of any such certainty. What is sure, is that we discover in the Vedas still standing out in full relief that hierarchy of classes which was later on resolved into the *regime* of the castes. Still it is undoubted that, in the Vedic period already the causes had begun to act, which by their combined and continued working had to graft a new order on the old Aryan trunk.

The Aryans of India and the Aryans of the classical world start from the same premises. How different are the consequences on one side and on the other !

At the beginning the same groups exist on both sides, governed by the same beliefs, the same customs. In Greece and in Italy, these small societies combine to an organized whole. They rise, one above the other, in a regular system. Every group preserves its full autonomy in its sphere of action ; but the higher federation which constitutes the city, comprises the common interests and regulates the common action. The chaos takes shape under the hands of the Greeks. The disjointed organisms are melted into a larger unity. In proportion as it is getting formed, the new idea which is its hidden soul, the political idea appears in outline. As the caste, the "city" has sprung from the common primitive constitution, cast in the mould of the same religious rules, of the same traditions, but inspired by new necessities, it puts forth a new principle of organization. It shows itself capable of growing, of doing without the barriers which have supported, but also confined its first steps. Later on, it will, whilst transforming itself, supply a frame wide enough for giving room to the deepest revolutions in ethics and in power.

In India the caste continues the ancient customs: it even in several respects develops them in their logical direction; but it loses something of that impulse which had created the primitive groups, and does not renew their spirit. Different ideas mix with—or take the place of the genealogical bond, which had knit together the first societies. In modifying themselves, in becoming castes, they do not find a directive principle in themselves; they cross one another, each remaining isolated in its jealous autonomy. The frame is immense without distinct borders, without organic life; a confused mass of small independent societies bent under a common level.

The classical language of India is distinguished from the kindred languages, by a striking singularity. The finite verb holds hardly any place in the sentence; the thought is developed by means of long compounds often vague in their relation. In place of a solid syntactical construction, the lines of which are set forth clearly, in which the incidents detach themselves in neatly set clauses, the sentence knows only a loose structure, where the elements of the thought, being simply in juxtaposition, are wanting in relief. The religious beliefs of India scarcely present themselves as positive dogmas. In the fluctuating lines of an ill-defined pantheism, the oppositions and divergences rise one moment to sink down again, like a shifting eddy, in the moving mass. Contradictions quickly resolve into a conciliatory syncretism wherein the vigour of schisms loses its nerve. An accommodating orthodoxy is covering all dissents with its wide cloak. There is nowhere a categorical, united, intransigent doctrine. On social ground an analogous phenomenon appears to us in the caste system. We have everywhere the same spectacle of a want of plastic power.

Whatever sap it may have borrowed from exterior and historical circumstances, this is indeed the fruit of the Hindu mind. The social organization of India stands in the same relation to the structure of the Hellenic "city," in which a Hindu poem stands to a Greek tragedy. The Hindu genius no less in practical life, than in art, rarely shows itself capable of organization, *i. e.*, of measure, of harmony. In caste, all its effort has been devoted to maintain, to strengthen, a network of closed groups, without common action, without mutual reaction, finally recognizing no other motive power, but the unbalanced authority of a priestly class which has absorbed the whole direction of the minds. Under the levelling hand of Brahmanism the castes are moving, as the episodes are jostling in disorder in the vague unity of the epic narrative. It seems sufficient if an artificial system theoretically marks such incoherence.

The destinies of caste, if well looked at, are an instructive chapter in the psychology of India.

MAYURAJA.

BY BHATTANATHA SVAMIN; VIZAGAPATAM.

Mâyûrâja is the Sanskrit poet of whom the *Catalogus Catalogorum* speaks as being a poet mentioned in the *Sûktimuktâvali*. Mahamahopâdhyâya Pandit Durgâprasâd quotes the following verse in his elaborate preface to the *Karpûramanjari*:—

मायूराजसमो जज्ञे नान्यः करचुलिः कविः ।  
उदन्वतः समुत्तस्थुः कति वा तुहिनांशवः ॥<sup>1</sup>

"No other poet of the Karachuli family was born equal to Mâyûrâja. How many moons have come out of the ocean?"

<sup>1</sup> Prof. Peterson in quoting from *Hariharâvali* or *Subhâshitahârâvali* gives a different version of this verse in his second Report, p. 59.

मयूराजसमो जज्ञे नान्यः कुलिचुरिः कविः ।

उदन्वतः समुत्तस्थुः कति वा तुहिनांशवः ॥

If in the first line मा-यः were the reading, as in the above verse, then कतिवा in the second line would entirely lose its force. I doubt that a poet named Kulichuri who is related to Mayûra ever existed. The reading of *Hariharâvali*, as given above, must be a mistake. In the following pages of the Report, Prof. Peterson translates the above verse thus:—"But from Mayûra there sprung (as his pupil) the poet Kulichuri, a single birth which more rivalled the countless moons that night after night rise out of the ocean." I fear this is not the meaning of the verse even according to his reading.

The authorship of this verse is attributed to the poet Rājasekhara. Probably this is the verse of the *Sāktimuktāvali* referred to by Prof. Aufrecht in his *Catalogus Catalogorum*.

In the same preface, Pandit Durgāprasād cites the following verse of Māyūrāja from the *Sāktimuktāvali* :—

गण्डूषाशोषिताब्धिप्रचुरजलधरोत्कालजातस्मितानां  
हेलाकृष्टार्कचन्द्राभिनवकृतमहाकुण्डलाभोगभाजाम् ।  
पीनोरःस्थापिताद्याद्विरदमममभिमांसलस्थासकानां  
दूरं यातस्य वत्स स्मरति दशशिरास्त्वच्छिशुक्रीडितानाम् ॥

From this and other verses found in the anthologies, the Pandit concludes that Māyūrāja must have been the author of a drama with the story of the *Rāmāyana* for its plot.<sup>2</sup> But he was not able to ascertain the name of the drama.

Now, realising the importance of the contribution made by this old poet to Sanskrit literature and attracted by the notable style of the poet found in anthologies, I greatly wished to find out the name of his work, and thus to bring to light this hidden portion of the treasure of Sanskrit literature. For this purpose I ransacked all the works on rhetoric, notably, *Daśarūpāvaloka*, *Sarasvatikanṭhābharana*, *Sāhityadarpaṇa*, etc. In the course of my search I noted down the names of all the *Rāmāyana* dramas. I give their names in the following table in alphabetical order. Against the name of each drama, the name of the work in which it is referred to is also given.

No.	Work.	Referred to in.
1	Anargharāghava ... ..	Sāhityadarpaṇa.
2	Uttararāmācharita ... ..	Daśarūpāvaloka.
3	Udāttarāghava ... ..	Do. and Sāhityadarpaṇa.
4	Kundamālā ... ..	Sāhityadarpaṇa.
5	Kṛityārāvaṇa ... ..	Do.
6	Chhalitarāma ... ..	Do. Daśarūpāvaloka and Sarasvatikanṭhābharana.
7	Jānakīrāghava ... ..	Sāhityadarpaṇa.
8	Nirdoshadaśaratha (?) ... ..	Sarasvatikanṭhābharana.
9	Bālarāmāyana ... ..	Sāhityadarpaṇa.
10	Mahāvīracharita ... ..	Do. Daśarūpāvaloka and Sarasvatikanṭhābharana.
11	Rāghavābhyudaya ... ..	Sāhityadarpaṇa.
12	Rāmābhinanda ... ..	Do.
13	Rāmābhyudaya ... ..	Do. Daśarūpāvaloka and Dhvan-yāloka and Lochana.
14	Vālivadha ... ..	Sāhityadarpaṇa.

<sup>2</sup> See preface to *Karpūramāñjarī*, p. 9 (*Kāvyamālā*).

Of these dramas we know that *Anargharāghava* was written by Murāri<sup>3</sup>; *Uttarādmacharita* and *Mahāvīracharita* by the illustrious Bhavabhūti; *Bālarādmāyana*, by Rājasekhara; and lastly, *Rāmābhyaudaya* by the poet king Yaśovarman.<sup>4</sup> The authorship of the remaining dramas is clouded in mystery. One of these, *Uddattarāghava*, is unhesitatingly attributed to the poet Bhāsa by some learned men of Southern India. In his *History of the Classical Sanskrit Literature*, p. 67, Mr. M. Krishnamāchārya, M.A., B.L., M.R.A.S., says "At least the names of three of his [Bhāsa's] works we have known on reliable authority. The *Uddattarāghava* develops the eminent side of the character of Rāma. The *Svapnavāsavadatta* occupies itself with the story of Udayana's marriage with Vāsavadattā. The *Kiraṇāvali* is said to be a *Nāṭikā* in the mode of the *Ratnāvali*." Here the author says that "on reliable authority" he has known the names of the three dramas of Bhāsa. But at the same time he does not mention who is his "reliable authority." We can however accept Bhāsa's authorship of *Svapnavāsavadatta* on the authority of Rājasekhara.

भासनाटकचक्रोऽपि षष्ठेकैः किते परीक्षितुम् ।

स्वमवासवदत्तस्य राहकोभूज पावकः ॥<sup>5</sup>

Moreover, Dhvanyālokālochana quotes from this drama.<sup>6</sup> As to *Kiraṇāvali*, I very much doubt that a drama of the name of *Kiraṇāvali* by Bhāsa or any other poet ever existed.

Now as to the third drama, *Uddattarāghava*, the attribution of the authorship of this drama to Bhāsa is not supported by any evidence. Though a drama of that name is quoted in the work on rhetoric, we do not find a single statement in support of Bhāsa's authorship thereof and in fact, we find a statement in contradiction to it. Even in the *Catalogus Catalogorum* the name of the author of the drama is not given, but the name only of the work in which it is quoted. In a lengthy discussion on the subject, in his preface to *Priyadarśikā*, Pandit R. V. Krishnamāchārya says, तथा उदात्तराघवस्य नाममात्रं साहित्यदर्पणादिषु श्रूयते । न तु कविस्तत्र निश्चीयते.<sup>7</sup> "In works like *Sāhityadarpaṇa*, only the name *Uddattarāghava* is heard of; but the author is not mentioned.

But from the ordinary works on rhetoric it can be shown that neither the author of the *History of the Classical Sanskrit Literature* nor the editor of the *Priyadarśikā* is right. Moreover,

<sup>3</sup> Murāri is quoted by Mañkha in his *Srikanṭhacharita* :—

प्रक्रमेर्हृदयक्रिष्णो मुरारिमुपावतः ।

श्रीराजशेखरमिरो नीवी यस्योक्तिसंपदम् ॥

[XXV, 74.]

And he is not quoted or referred to by Bhoja in his *Sarvasvatikanṭhābharaṇa* or by any author previous to Bhoja. So Murāri may be assigned a date between A. D. 1050 and 1135.

Pandit Durgaprasād says that Murāri lived before the middle of the 9th century and gives the quotation from *Haravijaya* as referring to Murāri.

अङ्गे कुनाटक इवोत्तमनायकस्य नाट्यं कविर्व्यथित यस्य मुरारिरित्यम् ॥

[XXXVIII, 69.]

(See introduction to *Subhāshitāvali*, p. 91 and *Anargharāghava*, p. 1, note.

Durgaprasād thinks that here the word मुरारि has two meanings. But it is not so. The poet comparer Murāri or Viśhṇu with the author of a bad drama,—the former destroyed the hero Hiranyakaśipu in his *aṅka* or lap, and the latter exhibits the murder of the hero in an act. In Murāri's drama, the death of the hero does not take place in any act. Murāri cannot, therefore, be the poet referred to in the verse. The commentator Alaka also says that there is a pun on the words अङ्ग and उत्तमनायक only, and not on मुरारि.

<sup>4</sup> See *Dhvanyāloka*, p. 148 (Commentary). Yaśovarman is the patron of Bhavabhūti and Vākpatirāja, a Prākṛit poet; cf. Introduction, *Subhāshitāvali*, p. 95.

<sup>5</sup> This verse is taken from *Sūktimuktāvali*. See preface to *Karpūramanjari*, p. 7. [Vide, above Vol. XL. p. 88—D.R.B.]

<sup>6</sup> *Dhvanyāloka*, p. 152 (Commentary).

<sup>7</sup> Introduction to *Priyadarśikā*, (Vani-Vilas Press Edition), p. XXVI.

It seems remarkable that the following statement in the well-known work *Daśarūpāvaloka* has not been noticed.

यथा छयना वालिवधो मायूर्राजेनोत्तराघवे परित्यक्तः<sup>8</sup>

"For example, the unlawful killing of Vāli is dropped by Mâyûrāja in [his] *Uddittarāghava*."

Thus, by a simple reference to *Daśarūpāvaloka*, we learn that *Uddittarāghava* was written by Mâyûrāja. So we see that Pandit Durgāprasād was right so far as he went. From the commentary on *Kāvyaśūśana* of Hemachandra p. 335, Mâyûrāja seems to be the author of a *kāvya* also.

Now let us consider some points first about the author Mâyûrāja, and then about the work itself.

We have already shown that Mâyûrāja was a Rajput of the Kalachuri clan. We know that the Kalachuri princes ruled the Chedi country. This Chedideśa is at present identified with Berar and the northern part of Central Provinces. The capital of the country was at first Māhishmatī or the modern Maheśvar.<sup>9</sup> Afterwards the town named Tripura was made the capital. This Tripura is now identified with Tevur near Jabalpure.<sup>10</sup> So Mâyûrāja might have been a king of Chedi country with its capital Māhishmatī. Unfortunately, the history of the early Kalachuris is a blank in Indian History, and we know nothing about the princes between A. D. 580 and A. D. 875. So one must await future research for additional information about the personal history of our poet king.

Now, as regards the work itself, it will help us in fixing the approximate date of the author. As the work is not found anywhere, we have to rely on the quotations in the *Sāhityadarpaṇa*, *Daśarūpāvaloka*, etc. *Daśarūpāvaloka* quotes *Uddittarāghava* in six different places, while the other work *Sāhityadarpaṇa* has quotations from it in only five different places, which include four of the *Daśarūpāvaloka*. From these quotations we learn that the story of the *Rāmāyaṇa* forms the basis of the plot of the drama. We also learn that the poet did not closely follow it, but changed the original as he pleased. The first deviation is :—

चित्रमायः—भगवन् कुलपते रामभद्र परिचायतां परिचायताम् ( इत्याकुलतां नादयति )

चित्रमायः—मृगरूपं परिचय्य विधाय कपटं वपुः ।

नीयते रक्षसा तेन लक्ष्मणो युधि संशयम् ॥<sup>11</sup>

रामः—वत्सस्वामिभारिधेः प्रतिभयं मन्ये कथं राक्षसाञ्जस्तथैव मुनिविरोति मनसश्चास्त्येव मे संश्रमः ।

माहासीर्जनकात्मजा मिति मुहः स्नेहाद्गुर्याचते न स्थातुं न च गन्तुमाकुलमतेर्मूढस्य मे निश्चयः ॥<sup>12</sup>

In the story of the hunt of the *māyāmrīga*, Lakshmaṇa is made to go first in pursuit of the game. Then, when Rāma was informed by the disguised Rākshasa that Lakshmaṇa was in danger, he went to save his brother, when Sitā was carried away by Rāvaṇa.

Secondly, we have in the *Daśarūpāvaloka* :—

यथा छयना वालिवधो मायूर्राजेनोत्तराघवे परित्यक्तः ।

From this we learn that Mâyûrāja omitted the story of the unlawful killing of Vāli.<sup>13</sup> Here the word छयना (=unlawfully) seems to be used for explaining the poet's object in omitting the story. The poet perhaps wished to bring out the character of Rāma without any defect.

Now the verse मृगरूपं, etc., quoted above, is said in the *Daśarūpāvaloka* to belong to *Uddittarāghava*<sup>14</sup> and in *Sāhityadarpaṇa* to *Kulapatyaṅka*.<sup>15</sup> It appears, therefore, that the act

<sup>8</sup> *Daśarūpaka* (N. S. Press Edition), p. 88.

<sup>9</sup> Preface to *Karpūramanjari*, p. 8.

<sup>10</sup> Dr. Bhandarkar's *Early History of the Dekkan*, 2nd Edition, p. 93.

<sup>11</sup> This verse is also quoted in *Sarasvatikanṭhābharaṇa* (Barooh's 2nd Edition), p. 330.

<sup>12</sup> *Daśarūpaka*, pp. 110, 111. *Kāvyaśūśana* of Hemachandra, p. 97.

<sup>13</sup> This statement is corroborated by *Sāhityadarpaṇa* (p. 275 of the N. S. Press edition).

<sup>14</sup> *Daśarūpāvaloka*, p. 100.

<sup>15</sup> *Sāhityadarpaṇa* p. 323.



dealing with *Sitāpaharaṇa* in the *Uddattarāghava* is named *Kulapatyaṅka*. The quotation यथा कृतपत्यङ्गे रावणजटायुसंवादः<sup>16</sup> also leads to the same conclusion.

The above facts show that the plot of the *Uddattarāghava* deviates much more from the story of the *Rāmāyana* than the plot of Bhavabhūti's *Viracharita*. We find as a matter of fact that the later a *Rāmāyana* drama is, the more does the story deviate from the original. The story went on altering till in the *Jānakīpariṇaya*<sup>17</sup> and *Adbhutadarpaṇa*<sup>18</sup> the original story can scarcely be recognised. Bhavabhūti seems to have been the first to dramatise the *Rāmāyana*, as he successfully worked up a greater part of the story into drama, and as he does not, like Mūrāri, Rājasekhara and Jayadeva<sup>19</sup>, refer to previous authors on the subject. So Māyūrāja, the author of *Uddattarāghava* cannot be in, my opinion, earlier than Bhavabhūti, whose time has been fixed by Dr. Bhandarkar to be the first half of the eighth century A.D.<sup>20</sup> That he was not later than Rājasekhara is obvious from Rājasekhara's own verse quoted by me at the beginning of this article. Rājasekhara's date has been fixed on definite grounds by Pandit Durgāprasād in his preface to *Karpūramāñjarī* to be between A.D. 884-959<sup>21</sup>. So Māyūrāja must have flourished somewhere between A.D. 750 and 880.

I give below the passages of Māyūrāja from *Uddattarāghava*, which have been quoted in the works on rhetoric, omitting the quotation, which has already been given in the course of the article. These passages may help the public to form an opinion about the style of the author of the yet unknown drama :—

रामो मूर्ध्नि निधाय काननमगान्मालामिवाज्ञां गुरोस्तज्जत्तया भरतेन राश्यमखिलं मात्रा सहैवोद्भिन्नम् ।  
तौ सुधीवविभीषणावनुगतौ नीतौ परां संपदं प्रोत्सिक्ता दशकन्धरप्रभृतयो ध्वस्ताः समस्ता द्विषः ॥

[*Daśarūpaka* p. 76 ; *Sāhityadarpaṇa*, p. 265.]

२ जीयन्ते जयिनीऽपि सान्द्रतिमिरव्रातैर्विद्यहयापिभिर्भास्वन्तः सकला रवेरपि कराः कस्मादकस्मादमी ।  
एते श्रीमकबन्धकण्ठरुधिरैराध्यायमानोदरा मुख्यन्त्यननकंदरानलमुखस्तीव्राजवान्केरवाः ॥

[*Daśarūpaka*, p. 79 ; *Sāhityadarpaṇa*, p. 310.]

३ राक्षसः—

तावन्तस्ते महात्मानो निहताः केन राक्षसाः ।  
येषां नायकतां यातास्त्रिशिरःखरदूषणाः ॥  
द्वितीयः—गृहीतधनुषा रामहतकेन ।  
प्रथमः—किमेकाकिनैव ।  
द्वितीयः—अदृष्टा कः प्रत्येति । पश्य तावतोऽस्मद्वलस्य ।  
सद्यविद्धजशिरःश्वभ्रमज्जत्कुलसंकुलाः ।  
कबन्धाः केवलं जातास्तालोत्ताला रणाङ्गणे ॥  
प्रथमः—सखे, यद्येवं तदाहमेवंविधः किं करवाणि ।

[*Daśarūpaka*, pp. 102 and 103.]

४ प्रविश्य पटाक्षेपेण संभ्रान्तो वानरः—महाराभ, एवं रूपवर्णनन्त्यागमनेन पहरिस.....  
देवस्स हिअआणन्वज्जणं विअलिदं मदुवणं ।

[*Daśarūpaka*, p. 111.]

<sup>16</sup> *Sāhityadarpaṇa*, p. 281.

<sup>17</sup> A drama by Rāmabhadradīkṣita who was (according to his *Jānakīpariṇaya*) a contemporary of Nīlakanthadīkṣita, who composed his *Nīlakanthavijaya* in 1637.

<sup>18</sup> A drama by Mahādeva, son of Krishnasūri and pupil of Bālakrishna the teacher of Rāmabhadradīkṣita. Mahādeva was, therefore, a contemporary of Rāmabhadradīkṣita.

<sup>19</sup> The author of *Prasannarāghava*, son of Mahādeva of Kaundinyagotra and Sumitrā. Besides *Prasannarāghava*, he wrote *Chandrāloka* and a commentary on *Tattvachintāmaṇi*. He is quoted in *Sāhityadarpaṇa* (p. 199). Babu Mon Mohan Chakravarti assigns to *Sāhityadarpaṇa* a date not later than the 14th century A.D. See *J. A. S. B.* Vol. LXXII, part I, p. 146.

<sup>20</sup> See Introduction to *Mālatīmādhava*, Bombay Sanskrit Series.

<sup>21</sup> See preface to *Karpūramāñjarī*, p. 2.

## KARIKALA AND HIS TIMES.

BY K. V. SUBBRAHMANYA AIYER, B. A.; OOTACAMUND.

ONE of the oldest cities of Southern India is Kāvīrippūmpaṭṭiṇam. It is situated on the sea coast, 12 miles south-east of Shiyali in the Tanjore district.<sup>1</sup> In ancient times it also bore the name Pugār. That it was near the mouth of the river Kāvēri and had in it the temples of Śāyāvanam and Pallavanīśvaram are recorded in the *Dēvāram* songs.<sup>2</sup> Ancient Tamil literature abounds in references to this old city and these show that it was a place of considerable size and importance in early times. Excluding the authors of the *Dēvāram*, the poets that give a glowing description of the place, the wealth of the town, the pleasures and pastimes of its inhabitants and the busy trade which it kept up with the outside world and the inland countries, are not few. Chief among them may be mentioned the Chēra prince Iṅgōvaḍigal, the author of *Silappadigāram*; Sittalai Sāttanār who composed the *Maṇimēgalai*; Rudrañkaṇṇār and Nappūḍanār, the authors of three of the poems in the collection known as *Pattup-pāṭi*. There are evidences in these writings to show that some of the authors visited the place which they described, while others were its inhabitants.

Not long after the time of the Śaiva saints, Nānasambandar and Appar, who are assigned to the middle of the 7th century A. D., the sea washed away the whole town with its boasted splendour and glory. It was about this time that the Chinese pilgrim, Hiuen Tsiang, visited many of the important places of Southern India. This town should certainly have been one of them if it had then been in existence, but its identity with the southern Charitrapura, as some take it, is doubtful. There are grounds to suppose that even in earlier times, there was an encroachment of the sea on this portion of the east coast, when other places seem to have been submerged in the ocean. We may perhaps trace an allusion to such an inundation in the name Tōṇipuram by which the town of Shiyali was known in early times. In their hymns on Tirukkaḷumalam, Nānasambandar and Appar state in clear terms that it once floated like a boat in the water of the sea. Several villages were destroyed, but Tōṇipuram is said to have survived the effects of the event.<sup>3</sup> The foundations of the original city of Kāvīrippūmpaṭṭiṇam must have been laid long after the first inundation but when it was founded, how long it thrived as the principal town of the Chōḷa empire and who the sovereigns were that ruled over it, are facts yet to be ascertained. The Greek geographer, Ptolemy, who flourished in the second century A. D. speaks of *Chabaris Emporium* and this has been taken to refer to the port of Kāvīrippūmpaṭṭiṇam. After the destruction of the city by the encroachment of the sea perhaps at the close of the 7th century A. D., it seems to have been refounded and been again

<sup>1</sup> Sewell's *Lists of Antiquities*, I. p. 272

<sup>2</sup> The references that 'Pōṇṇi sāgarambēru śāykkāḍu,' i. e. Śāykkāḍu (Śāyāvanam) at the place where the Pōṇṇi (Kāvēri) joins the sea: 'Vāyṭṭa mōḷigai Śāltaru van-Pugār-māḍē pāṭṭa vāvigal śūṇḍu polinda 'Śāykkāḍu' and 'Pugārīy-Pallavanīśvaram' occurring in Nānasambandar's hymns and Pām-Pugār-Chchāykkāḍu and Kāvīrippūmpaṭṭiṇattu-Śāykkāḍu found in the hymns of Appar make it clear that both Śāykkāḍu and Pallavanīśvaram were in Kāvīrippūmpaṭṭiṇam and that the town was near the sea. It is worthy of note that Śāykkāḍu and Śāyāvanam are synonymous. It may also be pointed out that Sundaramūrti-Nāyanār who is later than the other two Śaiva saints has not contributed any hymn on the temples at Kāvīrippūmpaṭṭiṇam, though he has visited places near it and composed hymns on them.

<sup>3</sup> The expression 'Kaḍuvarai śūṇḍa kaḍal-īḍai midakkum Kaḷumala-nagar' occurring in one of the hymns of Nānasambandar, 'alaiyūm peru-veḷḷatt-apru midanda Tōṇipuram' and 'munṇtriṇ midanda' found in the verses of Appar and 'Kaḍal-kōḷa midanda kaḷumala vaṇanagar' in the songs of Sundaramūrti furnish evidence on the point. One other reference in Appar's *Dēvāram* which says that four or five birds are supposed to have borne the burden of the feet of god at Shiyali on the day when the sea encroached on the land is also of interest.

a place of importance till the 15th century A. D. Then it ceased to be such, partly owing to the silting up of the Kâvêri<sup>4</sup> and partly also to some other causes. The sandy mounds found scattered over several places near the villages of Talaichcheigâdu, Shiyali and Mélaipperumpallam amply testify to the inundations of the sea. The fragments of brick and tile strewn over the fields near the now insignificant villages round the ruins of Kâvirippattinam indicate the remains of the town founded in later times. Colonel Yule identifies Pattinam with Fattan of the Muhammadan historian Rashidu'ddin. If anything like the remains of the original city referred to by Ptolemy in the 2nd century A. D. and said to have been destroyed five centuries later, is to be traced at all, it must be by the axe and spade. In other words, it is only excavation on a large scale conducted in a scientific and systematic method, a thing much to be desired, that would enable us to have a peep into the past greatness of the city.

The name **Pallavanisvaram**, by which one of the temples at Kâvirippattinam was called in the middle of the 7th century A. D., suggests that it should have been either built by a Pallava king or that it came into existence during the time of a Pallava, whose sway was acknowledged in that part of the country where the village was situated. It is even probable that the temple was founded sometime earlier, and in this case, it must have existed in an insignificant form before its construction on a grander scale was undertaken by the Pallava king. We do not know to which of the Pallavas the construction of the temple of Pallavanisvaram should be ascribed, but we can assign it with a good deal of probability to Narasimhavarman I., the contemporary of Nânasambandar, because excepting him none other of the line claims to have conquered the Chôlas.

Such have been the fortunes of the city, which, at the time of **Karikâla**, one of the greatest sovereigns of the Chôla dynasty, became the principal town of the empire. This king was not unaware of its advantageous position for trade. Accordingly, he appears to have improved it to a considerable extent by building warehouses and appointing officers to collect the dues to government on the articles exported from and imported into the country.<sup>5</sup> It is not unlikely that the seat of Government was removed by Karikâla to this place from Uraiyûr, which he is said to have abandoned, finding perhaps that it was not a central place and had not so much in its favour to be the capital of the empire as the flourishing port of Kâvirippattinam. Karikâla was certainly one of the most powerful Chôla kings that ruled from the city and his name is even to the present day known throughout the Tamil country, and even in the Telugu districts that of a great monarch who looked to the welfare of the subjects entrusted to his care and as a patron of letters.

Inscriptions that mention him are indeed very few, but certainly not fewer than those that refer to the other great kings of the line. Except for the mere mention of him, Chôla inscriptions do not throw much light on the events connected with his reign. This is because we have not as yet obtained any copper-plate grant relating to the dynasty to which Karikâla belonged, all the charters discovered hitherto being only those of the revived Chôla line started by Vijayâlâya in about the 9th century A. D. Nor are we in possession of the facts which brought an end to the earlier line. It is not even known who the last great sovereign was. But there is not much doubt, however, that the Pallava expansion in the south and the establishment of the Châlukyas were some of the causes which might have contributed to this end, not to say the effeminacy and weakness of some of the Chôla kings, who do not appear to have persisted in maintaining their ground against the advancing northern powers. The Udayândiram plates of the Gaṅga-Bâṇa king Prithivîpati II. Hastimalla place Karikâla

<sup>4</sup> Above, Vol. VII p. 40.

<sup>5</sup> See *Pattinappattai*.

between Killi and Kôchcheṅṅannān, while the Leyden plates mention him prior to Kôchcheṅṅannān and Killi. Both the Eastern Châlukyas and Telugu Chôlas, whose copper-plate charters are not few, claim descent from Karikâla and the importance of these will be discussed later on. Though the materials furnished by inscriptions regarding his reign are scanty, yet there is no room for complete disappointment, for the literature of the early Tamils has on record many a reference, which could be of use to the students of history.

The exact time when this king flourished is not given either in the copper-plates which mention him or in the Tamil works which describe his times. Scanty as the materials are for settling the question of his date, the **approximate period** to which this king should be ascribed can fairly be made out by a consideration of certain facts and events connected with his reign. These are :—

- (1) The battle at Vennil, where Karikâla defeated the Chêra and the Pândya kings.
- (2) Karikâla ruled from Kâñchî, which he made new with gold.
- (3) The fight with Trilôchana-Pallava, whom he is said to have defeated.
- (4) He brought a number of families from the Gangetic valley and settled them in the several districts of Tondai-maṇḍalam.
- (5) Karikâla was an ally of Avanti and an overlord of Vajra and Maghada.
- (6) He figures among the early ancestors of the Telugu-Chôḍa chiefs and the Chôlas.

Copper-plate charters of the Telugu-Chôḍa chiefs attribute to Karikâla the building of high banks to the Kâvêrî river and the conquest of Trilôchana-Pallava.<sup>6</sup> It may be stated that the former of these events is mentioned in the Tiruvâlaṅṅâḍu grant.<sup>7</sup> The statement that Karikâla ruled from Kâñchî making it new with gold might be taken to show either that the Pallavas had not settled themselves yet at Kâñchî, or that the Chôla king's conquest of them gave him its possession. The conquest of Trilôchana-Pallava attributed to Karikâla suggests that the latter is more probable. It is not known, however, which king among the Pallavas bore the surname Trilôchana. Whoever he was, he is also said to have been defeated by the Western Châlukya Vijayâditya, who, in spite of the victory, is reported to have lost his life in the encounter.<sup>8</sup> As Vijayâditya, with whom the Pallava contemporary of Karikâla had to fight, is considered to be the immediate predecessor of Pulakêśin I, and as the initial date of Pulakêśin is fixed at A. D. 550, Vijayâditya has to be assigned to the **earlier half of the 6th century A. D.** And this must also be the time, when the Chôla king Karikâla flourished. It may be noted that Vijayâditya was a king of northern India and came from Ayôdhyâ in quest of a dominion in the south. We are not informed if Trilôchana-Pallava met his two opponents in the same battle or in different encounters. If the Tamil work *Tondamaṇḍalaśadagam* can be relied upon, we may perhaps infer that Karikâla had something to do with the kings of northern India, whence Vijayâditya also came. Here we find that Karikâla brought a number of Sûdra families from the Gangetic valley (and on that account said to belong to the *Gaṅga-kula*), settled them in the 24 districts (*kôṭṭam*) of Tondai-maṇḍalam, and bestowed on them rich gifts.<sup>9</sup> This fact and the subsequent settlement of the Western Châlukyas in southern India on a more or less firm footing might perhaps be adduced to show that Trilôchana-Pallava had to meet the combined forces of Karikâla and Vijayâditya, and that the two last were on some terms of alliance, which are not quite plain. It is not unlikely, that some of the northern powers joined one side or the other. In this connection it is worthy of note that Karikâla is represented in the Tamil work *Silappadigâram* as an ally of Avanti, which is Ujjain in Malwa,<sup>10</sup> and as the overlord of Vajra and Maghadha.<sup>11</sup> It looks as if Karikâla was

<sup>6</sup> P. 17 of the *Annual Report on Epigraphy for 1900*.

<sup>7</sup> *Annual Report on Epigraphy for 1906-07*, p. 67.

<sup>8</sup> *Bombay Gazetteer*, Vol. I, Part II, p. 340.

<sup>9</sup> Stanza 97, p. 83.

<sup>10</sup> *Epigraphia Indica*, Vol. IV, p. 248 and Vol. VI, p. 195.

<sup>11</sup> Magadha denotes Southern Bihar in Lower Bengal.

instrumental in permanently settling the Western Châlukyas in southern India. The defeat of the Chêra and the Pândya on the plains of Veṅṅil, and the confederacy of nine potentates and the Pallavas in some unnamed places should have left Karikâla as the undisputed lord of the Dekkan. The Chêra king defeated by him was Sêramân Peruñchêral Âthan. He received a wound on his back and is said to have sought a voluntary death rather than being a monument of disgrace to his family.<sup>12</sup> That even the people of the Telugu districts acknowledged his sway is gathered from the fact that Karikâla figures among the early ancestors of the Telugu Chôḍa chiefs and the Chôḷas. Inscriptions of the Chôḷas are found in the Cuddapah and Bellary districts.

If the date we have now arrived at for Karikâla prove correct, it will be seen that Kanakasabhai Pillai was wrong in identifying him with Kiḷḷi who died at Kurâppaḷḷi. His identification was based on taking *Perumḍaḷavaṇ* as a surname both of Karikâla and Kiḷḷi. *Perumḍaḷavaṇ* means the great Chôḷa and as such it might be applied to any monarch of the Chôḷa line. To show the incorrectness of the identification, we have only to point out that Kurâppaḷḷi-tuñjiṇa-Kiḷḷi was a contemporary of the Pândya kings Neḍuñjeliyaṇ and Ugra-Peruvaḷudi, who died at Madura and appear to have lived nearly a century later.<sup>13</sup> It is also worthy of note that none of the poets who were contemporaries of Karikâla figures among the contemporaries of Kurâppaḷḷi-tuñjiṇa-Kiḷḷi, Ugra-Peruvaḷudi or Neḍuñjeliyaṇ.

A word about Karikâla's *pareḷage*, which deserves to be mentioned here. He was the son of Iḷaṇjêcheṇṇi called also Iḷaṇjenni or Iḷaiyôn. This name means "the young Chôḷa" or "the young prince." He was perhaps the heir apparent to the Chôḷa throne and hence was known by that appellation. It may be noted that Iḷaṇcheṇṇi or Iḷaiyôn is something similar to *Iḷaṅḡ*, *yuvardja* or *Iḷavaraṣu*. There is nothing to warrant our presuming that Iḷaṇjêcheṇṇi was a king of the Chôḷa dominions. He seems to have distinguished himself in the wars undertaken by the reigning king who, we might suppose, was his elder brother. The title *Uruvappahrêṇu*, which we find prefixed to his name, shows that he resembled a lion in prowess. Sometimes the name Iḷaṇjêcheṇṇi is connected with *Neydalangânal* which perhaps denotes that the tract of country over which he was the lord, bordered on the sea and it was, most probably, near the mouth of the Kâvēri river. He married a daughter of Aḷundûr-vêḷ. Aḷundûr is perhaps identical with Têr- or Tiruv-Aḷundûr near Mâyaveram. He is credited with having defeated in battle the Chêra king of his day and taken from him a place called Pâmaḷûr<sup>14</sup>. Kuḍakkô-Neḍuñjêral Âthan might be the person vanquished by him as we know that he was his contemporary.

From what has been said above, it will be evident that the accession of Karikâla to the Chôḷa throne is not quite regular, as he had no claims to it, if the reigning king had any issue. There are also grounds for inferring that on the death of Karikâla's predecessor, there were several claimants to the Chôḷa throne and Karikâla succeeded in getting it through the aid of his uncle Irumbiḷar Talaiyâr. The story that an elephant from Tirukkaḷumalam put a garland on Karikâla's neck, carried him on its back and placed him on the Chôḷa throne when he was stationed at Karuvûr perhaps tells the same fact. It is worthy of note that this story is quite similar to another recorded about Mûrti-Nâyaṇâr, one of the Saiva devotees who was raised to the rank of a Pândya king, when the Pândya country had no sovereign. If the interpretation of the name Karikâla is 'scorched leg', it is not unlikely that in the endeavour to get the kingdom, Karikâla happened to meet with an accident in which one of his legs was scorched<sup>15</sup>. Karikâla married the daughter of a *Vêḷir* chief of Nâṅgûr. A village of this name is celebrated in the Vaishṇava work Nâlâyiraprabandham. Inscriptions state that it was

<sup>12</sup> The poets Kalâtṭalaiyâr and Veṇṇi-Kuyattiyâr refer to this king in *Puraṇḍûṇ*, stanzas 35 and 53.

<sup>13</sup> *Vide ante* Vol. XL. pp. 224 ff. "Date of Maduraikkâñchi and its hero."

<sup>14</sup> *Puram*, stanzas 10 and 203.

<sup>15</sup> Another way of interpreting the name is 'he (who is) death to the elephants (of his enemies).' In this case the name shows how powerful he was. If Kalikâla is the name, it means 'the destroyer (of the evils) of the Kali (age).'

the headquarters of a subdivision in ancient times. Tiruvengādu and Kāvīrīppūmpaṭṭiṇam were places situated in it. It seems, therefore certain, that Kīl-Nāṅgūr in the Shiyali *idḷuka* is identical with it. It is, therefore, no wonder that Karikāla had a special liking for Kāvīrīppūmpaṭṭiṇam, that it was only three or four miles from Nāṅgūr whence his queen hailed.

He might probably have witnessed the annual destruction which the Kāvērī river caused when it overflowed its banks during high floods and it may have led him to undertake the stupendous work of constructing high banks to the river to prevent the recurrence of the evil. By the way, it may be said that the irrigation of the Kāvērī delta had engaged the attention of early Chōḷa kings. Of the several branches which this river has, the Veṇṇāru and the Araṣil date back to times earlier than Karikāla<sup>16</sup> and most of the others are attributable to some of the members of the Chōḷa dynasty whose names they bear even at the present day.<sup>17</sup> The course of the river seems to have changed at an early date giving rise to a new source of irrigation to the country. Paḷaṅkāvēri was the name by which the original river was known to distinguish it from the new, but it is not known if this diversion of the river was due to natural causes, or if it was the work of any particular person. Paḷaṅkāvēri and Kolliḍam were in existence prior to the 7th century A. D.<sup>18</sup> In spite of the diversion of water in these branches, the Kāvērī seems to have carried much water and caused damage to the country during floods. Karikāla's services to the country in undertaking to build high banks and in opening new channels to improve the irrigation of the land, cannot be over estimated. The banks are said to measure 1,080 feet in length, 40 to 60 feet in width, and 15 to 18 feet in height. They successfully prevented annual destruction for nearly fifteen centuries by the mere inertia of the storage of materials. It is not unlikely that the bunds constructed by him were improved periodically. In all probability the ancient custom of parcelling out a few acres of land irrigated by the source among a few families who were required to take out fixed quantities of mud or sand from the bed and throw them on the bund every year, was followed in the case of the Kāvērī also.

We have already referred to the impetus given by Karikāla to commerce and trade and this will appear in better light from the translation of Paṭṭiṇappālai appended below. The poem was composed by Kaḍiyālūr Rudraṅkaṇṇaṇār, who is reported to have received the munificent gift of sixteen *lakhs* of gold pieces as reward for his composition. We have also mentioned that Karikāla's contact with the northern powers gave him an opportunity for settling a number of people in the south. The growth of civilisation during this period seems to have assumed a different turn. The impulse given to art and trade is specially noteworthy. The condition of the people improved to a considerable extent and every effort was made to increase their happiness and prosperity.

#### Extract from Paṭṭiṇappālai.

The Chōḷa country was irrigated by the Kāvērī river which never failed in its supply even when there was no rain. The fields yielded sugarcane from the juice of which jaggery was prepared; big bunches of plantains, cocoanuts and arecanuts. Mango and palm trees abounded. There were also flower gardens covering large areas. The tanks of the country had high bunds resembling the form of the constellation Makha. Fragrant flowers of a variety of colours were produced near them.

The villages in the country adjoined each other and the houses had large compounds in front where they dried paddy. Here children amused themselves by dragging three-wheeled little cars. The doors of the houses bore tiger marks. The royal palaces were white but soiled by the dust raised by cars and horses which were ever moving in the streets.

<sup>16</sup> The names Veṇṇi-kuyattiyār and Ariṣilkiḷār assumed by persons indicate the existence of the two branches of the Kāvērī.

<sup>17</sup> It may be remarked that Virasōḷaṇ, Kīrtimārtāḍaṇ (Kīrtimāṇ), Uyyakkopḍāṇ and Mūḍigopḍāṇ are the surnames of some of the Chōḷa kings of the 16th and 11th centuries.

<sup>18</sup> Several inscriptions mention Paḷaṅkāvēri. This and Kolliḍam are referred to in the Dēvāram songs of the 7th century, A. D.

There were big alms houses where large quantities of rice were cooked and served to people resorting to them. Also places where small tanks were made and grass served for cattle. Jaina and Buddhist temples were found in one quarter of the town while in another the Brahmans with plaited hair performed sacrifices and raised volumes of smoke. The Paradavar living near the sea-coast ate *irāl* fish and boiled flesh of tortoises, wore the flowers of *adumbu* and *āmbal* and indulged in setting goats to fight in the open and spacious court yards. In the *puruchchēri*, i. e. the quarter outside the town low-class people reared pigs and fowls.

On holidays the Paradavar of Pugār abstained from going over the sea to catch fish, allowed their nets to dry on the white sand in front of their low-roofed houses which were built on the sea-shore. They wore the *tālai* flowers and garlands, drank toddy drawn from the palmyra and paddy and amused themselves in dancing around a post in which they invoked the presence of god. Accompanied by their wives they bathed in the high waves of the sea to expiate their sins, then in the fresh water of the river to remove the salt, made images and had other enjoyments throughout the day. And in the night they abstained from drinking, stayed in their high palaces, heard music and witnessed dramatic performances, spent some time in the moonlight and retired with their wives to rest, removing the silk cloths which they wore and putting on thin white robes. Just before the dawn of day they slept on the sands of the shore.

Near the wide streets of the Paradavar and on the sea-shore where the *tālai* flowers abounded there were warehouses with good guards. Things poured in here from all quarters for being stored eventually to be shipped. These, when removed from the warehouse, were stamped with tiger-marks and issued out on payment of a duty. Things landing from ships were similarly stamped with tiger-marks and duty charged. The officers who raised taxes on exports and imports were ever busy in their work.

In the upper stories of their houses, ladies of great beauty gathered near the windows with folded hands and joined palms to witness the festivities made for gods like *muruga*, etc., which passed in the streets of the bazaars, to the accompaniment of music sounded by the *kuḷal*, *yāl*, *mūlam*, *murāṣu*, etc. Their houses were storeyed, had raised pials and large court-yards where cattle played freely. At the gates and on the tops of buildings flags were put up. Men of learning and reputation also put up flags inviting combatants to challenge their skill. Attached to the masts of ships, in the port of Pugār, there were other banners. In the toddy shops in front of which fish and flesh were spread out to dry, there were flags seen hoisting.

To the city were imported horses of good gait, in ships which were propelled by the wind; diamond and gold from Mount Méru; sandalwood and *agil* from Coorg; pearls from the southern ocean, coral from the eastern sea; the wealth of the Gangetic region; food-stuffs from Ceylon; catables from Burma and incense from other places. Thus, the streets of Pugār literally bore the burden of rich merchandise which were imported from several quarters. Here were also streets inhabited by people of various creeds and tongues who had abandoned their towns and settled in this city where they formed new acquaintances and relations. The *vellālar* who cultivated the land and who were the source of prosperity to all classes of people, lived in great numbers.

Not satisfied with the wealth of his own country and what was paid to him as tribute by the feudatory chiefs, the great Chōla i. e. Karikāla whose *kaḷal* touching the crowns of other kings made them bright, and in whose chest the sandal paste was rubbed out by the embrace of his wife and children, started on a tour of conquest with his elephants, horses, etc., destroyed his enemies' regions and killed their army in great numbers. He made the *aruvālar* obey his commands and the northern kings wither, caused trouble to the *kuḍavar*, cut away the progeny of *podavar* and destroyed the Irūṅōvēl. He destroyed the forests in the Chōla country, inhabited them, converting them into habitable lands, increased the wealth, abandoned Uṇḍai with its brilliant palaces, built temples, set up families, opened small and large gates in the huge walls of the city, stored bows and arrows and showed his anger against the Pāṇḍya who was powerful in arms.

CONTRIBUTIONS TO PANJABI LEXICOGRAPHY.  
SERIES III.

BY H. A. ROSE, I.C.S.

(Continued from p. 70.)

- Pāndol** : the water-shed of a mountain, hill, or tract of country. Kāngra Gloss.
- Pāndū** : the lower stratum of clay. Ludhiāna S. R., 1878-83, p. 98.
- Panga** : the flat table land on the tops of hills. It requires much rain, but is slightly better than *bhet*. Cf. *tiba bangar*. Hoshiārpur S. R., p. 69.
- Pangat** : a line. Kāngra S. R. (Lyal), p. 70.
- Pangharnā** : v. n. to melt.
- Pāngla** : lame = *khoro*. Bauria argot.
- Panhār** : the masonry apron of a well on which a man stands to pull out the bucket : Karnāl S. R., 1872-80, p. 161.
- Pani** : see *gandra*.
- Pānihār** : a water-fountain, in Chamba.
- Pānihārū** : the *kiria karm* day. Churāh.
- Pāni-wata** : warts. Lahore.
- Panja dālnā** : a game in which the fingers are interlocked and one player tries to twist round the hand of the other. Jullundur S. R., p. 65.
- Panja jins** : the right of the State to buy up grain at harvest at fixed rates : Kuthār.
- Panjaulī** : a man who collected supplies for the royal kitchen, milk, curds, wood, etc., in a *kothī*. Kāngra S. R., p. 80.
- Pankhi** : a fine blanket. Sirmūr cis-Giri.
- Pankhī** : a mat. Sirsa S. R., 1879-83, p. 157.
- Panna** : a ward of a village community, the branch of a family descended from a common ancestor, sometimes including strangers settled by it, if not numerous enough to form a *panna* of their own. Karnāl S. R., p. 92.
- Panna mārna** : to cast lots. Karnāl S. R., p. 92.
- Pānri** : a rupee. Bauria argot.
- Pāntor** : a-plank to turn off water from the channel of a water-mill. When not wanted, called *chadol* by Gaddis. Kāngra Gloss.
- Panyāra** : the man who looks after the channels and lets the water successively into the irrigation beds. Karnāl S. R., 1872-80, p. 169.
- Panyāri** : a broad cutting blade of wood passed through the same mortice with the coulter used for stiff soil. Karnāl S. R., 1872-80, p. 162.
- Pappan (Gādi)** : a rainbow. Cf. *dhanak*.
- Pāpri** : a kind of sweet. Hissār.
- Parāch** : also called *ovāri*, grain, e.g. wheat, barley, maize, *bathu* and *kangni* or any of these in small quantities, offered to a *deota* on the Shankrānt days by his devotees. *Kodā, māsh, urān* are not included in a *parāch*.
- Parachhā** : beam. Sirmūr cis-Giri.
- Parah** : *panchāyat*. Sirsa S. R., 1879-83, p. 175.
- Parāl** : (1) rice straw. (2) the outer door of a house, leading from the *āngan* or inner yard. Kāngra Gloss.
- Paras** : the common room in a village in which a traveller, who has no friends, puts up (used in the south of Karnāl. Cf. *chaupāl*). Karnāl S. R., p. 106.
- Parāt** : a large brass plate. Sirmūr trans-Giri.



- Farchānna** : to divert, turn away from, mix up, satisfy, pacify.
- Pardhān** : adj., chief, principal.
- Paren** : a goad for driving bullocks, etc. Kāngra Gloss.
- Pāri** : a slip with two knots into which a seed cane is cut. Karnāl S. R., 1872-80, p. 181.
- Pariband** : a bracelet with a hinge and bar fastening.
- Parlor** : a pigeon. Bauria *argot*.
- Parna** : a fish (*Wallago attu*). Karnāl S. R., p. 8.
- Paronā** : to thread (a needle).
- Parr** : an open grassy slope. Cf. *phāt*.
- Parren** : a handful of grain. Kāngra Gloss.
- Parsān** : a ladder : see *sāng*.
- Pārū** : an earthen pot. Jubbāl.
- Parwa** : the east or cold damp wind, which is the abomination of the cultivators. Karnāl S. R., 1872-80, p. 167.
- Parwā** : an oblong house, with mud walls and thatched roof. Cf. *chhappar*. Sirsa S. R., 1879-83, p. 158.
- Pasel** : a long low embankment. Sirsa S. R., 1879-83, p. 234.
- Passi** : a soil in which the sand is very near the surface. Ludhiāna S. R., 1878-83, p. 94.
- Pasu** : s. m., cattle.
- Paswaj** : a cotton gown of very light texture, almost approaching to muslin, and made of various gay colours. Kāngra S. R. (Barnes), p. 45.
- Pat** : a young female goat : *patlu*, a young male—up to 2 years old—see under *bakrī*.
- Pat** : the beam to which the oxen are fastened in a sugar press. Karnāl S. R., 1872-80, p. 161.
- Pāt** : a waist-string of silk, for fastening a small cloth between the legs. Karnāl S. R., 1872-80, p. 124.
- Patājan** : Patranjiva roxburghii ; a tree. Hoshiarpur S. R., p. 13.
- Patak** : the impurity till the 13th day after the death of a person. Karnāl S. R., 1872-80, p. 137.
- Patāknā** : to clean, sift anything. Kāngra Gloss.
- Patān** : a place of ambush, in which to sit at night, to shoot game on a tree or in a pit, Kāngra Gloss.
- Patān** : a stretched string which the watchers of the fields of the great millets jerk so as to swing the great plants about and frighten the birds. Karnāl S. R., 1872-80, p. 172.
- Pātan** : a pair of shoes. Karnāl S. R., 1872-80, p. 124.
- Paṭbijnū** : s. m., a fire-fly.
- Paṭha** : a thick, round, conical-shaped continuation of the nose let into a notch in the latter, and secured by the coulter, which passes through it. Karnāl S. R., 1872-80, p. 162.
- Pathan lag-gaya** : "the good foundation of the well has been reached". Ludhiāna S. R., 1878-83, p. 98.
- Pathar** : a mango fruit, supposed to be like a stone (*pathar*) in weight and the hardness of its skin. Hoshiarpur S. R., p. 15.
- Pathiali** : the same as the *maira* land, but with a larger proportion of clay ; it gives wonderful crops with good rain, but is liable to fail in dry years. It is, in fact, much the same as the *rohi* land. Cf. *moti* and *rara*. Hoshiarpur S. R., p. 70.
- Pathrākal** : stony and sandy land. Cf. *bāti*. Hoshiarpur S. R., p. 70.
- Paththa** : a weight = 4 *thdkurīs*. Jubbāl.
- Patiānā** : to sooth. Kāngra Gloss.

**Pātli** : a camel ailment ; the nose gets filled with blood so that the animal cannot breathe properly: Sirsa S. R., 1879-83, p. 306.

**Patli dhātī** : a curved knife with a wooden handle. Jullundur S. R., p. 61.

**Patra pherna** : the ceremony of changing the stools at a wedding. Karnāl S. R., 1872-80, p. 134.

**Patrāhnā** : to go barefoot. Kāngra Gloss.

**Patrishta** : a ceremony observed on the completion of a house in Kāngra.

**Patroru** : (1) a round cake made of flour and water with salt and cummin and spices spread on *bhājī* or leaves (*Colocasia antiquorum*) ; (2) a festival held on 1st Bhādon at which pulse and bread are eaten with *patrorā* : Churāb. Flour and water with salt, spices, etc., mixed are spread on leaves, which are then folded and the whole is eaten on the *patroru ki, sankrānt* in honour of ancestors.

**Patta** : a woollen garment. Sirmūr, cis-Girī.

**Patta** : the money taken by the bride's relations from the bridegroom's father, out of which the village menials then and there receive their fixed dues. Karnāl S. R., 1872-80, p. 132.

**Patta chogāi** : lit. 'leaf-cropping' ; the term applied in Barā Bangāhal to the tax paid by shepherds for their sheep-runs. Kāngra Gloss.

**Pattar** : earrings worn by Musalmān women. Cf. *baliyān*. Sirsa S. R., 1879-83, p. 157

**Patti** : a field. Cf. *pattū*. Kāngra Gloss.

**Patti kunja** : a stake net. Karnāl S. R., p. 7.

**Pattu** : a small field. Cf. *patti*.

**Pattā-vand** : see *tarophlā*.

**Patyāri** = *suhāg*. Koti.

**Pāuli** : a sort of ante-room. Sirsa S. R., 1879-83, p. 158.

**Paundh** : war-tax. Kāngra S. R. (Lyll), p. 33.

**Pawādh** : a rich soil. Ludhiāna S. R., 1878-83, p. 6.

**Pechi** : a band of silver tinsel tied over the turban of the bridegroom when dressed in wedding garb. Karnāl S. R., 1872-80, p. 129.

**Peina** : ? *paina* : a quarter of a *bher*, *q. v.*

**Peindī** : a stepping-stone = *chāra*.

**Pendi** : a recess in the wall used as a shelf. Karnāl S. R., 1872-80, p. 121.

**Penta** : a standing place on either side of a small pool. Karnāl S. R., 1872-80, p. 171.

**Peod** : the seedlings of rice taken by *Jhinwars* and *Chamārs* for planting after the *sohāga* has worked up the mud into a fine pulp. Karnāl S. R., 1872-80, p. 185.

**Pera** : a small and very sweet mango fruit, supposed to be in shape and taste like the sweet meat *pera*. Hoshiarpur S. R., p. 15.

**Perauti** : (sic) fallow and arable waste land. Cf. *chechar*. Ludhiāna S. R., 1878-83, p. 167.

**Peri** : an early yellow maize. Karnāl S. R., 1872-80, p. 184.

**Peria** : the man who feeds the press with cane, opening out the canes in the press with an iron spike, and driving new canes well in by beating them on the top with a leather glove faced with iron. Karnāl S. R., 1872-80, p. 182.

**Peru** : see *pal*.

**Pesi** : a small cake of *gur*. Jullundur S. R., p. 120.

**Petāra** : a basket for keeping clothes. Hoshiarpur S. R., p. 42.

**Peti** : an offering of flour, ghī and sweets offered to a deity. Sirsa S. R., 1879-83, p. 145.

**Phaḍḍ** : the gums.

**Phailnā** : *v. n.*, to spread.

**Phakka** : young locust. Sirsa S. R., 1879-83, p. 255.

**Ptda** : a small stool made of wooden frame, and covered with netted string. Cf. *khatola*, Karnal S. R., 1872-80, p. 121.

- Pih** : the stratum on which the cylinder of the well rests. Jullundur S. R., p. 101.
- Pihī** : the privilege of driving cattle to another village for making them drink water from its pond or well. Sirsa S. R., 1879-83, p. 302.
- Pij** : the Himalayan chamois ; in books called *gural*. In Kulu it is called *gurad*. Kāngra Gloss.
- Pila** : a variety of wheat ; the best of all. Karnāl S. R., 1872-80, p. 189.
- Pilak** : a very coarse cakey soil, almost barren and worse even than sand. Ludhiāna S. R., 1878-83, p. 94.
- Pilī** : a variety of *jowār* ; it gives a sweet large grain, but is delicate. Cf. *alāpārī*. Karnāl S. R., 1872-80, p. 186.
- Piliphati** : dawn. Karnāl S. R., 1872-80, p. 122.
- Pinan** : a large double-stringed bow with which ginned cotton is scutched. Cf. *dhunka*. Karnāl S. R., 1872-80, p. 183.
- Pinjri** : a bier. Cf. *arti*. Karnāl S. R., 1872-80, p. 136.
- Pirā** : a wooden stool. Sirmūr trans-Giri.
- Pira** : a small stool. Cf. *pīda*. Karnāl S. R., 1872-80, p. 121.
- Pironda** : a silk cord used for tying a woman's hair. Sirmūr.
- Pitṭṇā** : v. n. to be beaten.
- Poh** : to bury. Ludhiāna S. R., 1878-83, p. 15<sup>c</sup>. Hārni *argot*.
- Poli** : unleavened bread ; see under *ḥatoru*.
- Ponāi** : sifting grain from chaff in a sieve. Kāngra Gloss.
- Porā** : an oblong room in front of the house : Sirmūr cis-Giri..
- Poshāki** : an annual allowance of Rs. 20 to 30 given to a selected lamhardār. Ludhiāna S. R., 1878-83, p. 81.
- Potia** : a turban. Bauria *argot*.
- Prikamma** : circum ambulating an *amsa* Tree from left to right in Phāgan : Karnāl S. R., 1872-80, p. 157.
- Pukarnā** = *pakarnd* : to help.
- Pula** : grass of the *sar*.
- Pūlej** : land cultivated every harvest. Ludhiāna S. R., 1878-83, p. 167.
- Pulan** : a kind of grain, = *phulan*. Churāh.
- Pūli** : a bundle of corn (about 8 *ārs kacha*) given to *hamāns* at reaping time.
- Pumba** : the man who scutches the ginned cotton. Cf. *teli*. Karnāl S. R., 1872-80, p. 183.
- Pūn** : an assigned grain assessment. Spitī. Kāngra S. R., p. 114.
- Pund** : a heavier description of *begār* or *corvee* than the *satbahak* (q. v.).
- Pundal** : melon (*Trichosanthes anguina*). Kāngra S. R., p. 25.
- Punia** : full moon—usually a fast. Chamba.
- Punja** : raw fibre. Karnāl S. R., 1872-80, p. 199.
- Punke** : a small white insect that attacks full-grown cane. Ludhiāna S. R., 1878-83, p. 126.
- Purāli** : the straw of rice. Karnāl S. R., 1872-80, p. 185.
- Purāli** : rice-straw. Sirsa S. R., 1879-83, p. 281.
- Pūrat** : a square enclosure of flour made at a wedding by a Brahman on fresh plastered ground. Cf. *mandal*. Karnāl S. R., 1872-80, p. 180.
- Rāgi** : a synonym for *mandwa*. Karnāl S. R., 1872-80, p. 187.
- Rāhan, rāhi** : ploughed.
- Rahn** : indigestion. Hissār.
- Rai** : churn-stick. Cf. *mandhāni*. Sirsa S. R., 1879-83, p. 159.

**Rajāoli jātra** : a *jātra* held only once in the life-time of a chief, when he ascends his ancestral *guddi*. Kot Ishwar Deota is taken all over Kumbharsain and stays in each *pargana* for 3 or 4 days. He does not go to *parganas* Kandru and Sheoul but in all the other *parganas* from village to village the *deota* is taken for a Rajāwali Jatra. The Jawālā Jatrā is held in Shadock only. See Jawālā Jatrā.

**Rakar** : the dry sloping land cut up by water action. Hoshiārpur S. R., p. 69.

**Rakar** : a thin coating of soil on a substratum of sand (in Dasūya). Hoshiārpur S. R., p. 70.

**Rakhorar** : 'kept,' opposed to *biotar*, *q. v.* a mistress, a woman living with a man as his wife without marriage.

**Rakkar** : stony or hard dry land.

(To be continued)

## MISCELLANEA.

### MELANGES D'INDIANISME.

PROFESSOR SYLVAIN LEVI stands in the forefront of Indianists. His masterly *Theatre Indienne* has long been out of print. His *Doctrine of Sacrifice in the Brāhmaṇas* will not soon be superseded. In the province of Buddhism few can speak with greater authority. His great achievements lie in Chinese Buddhism, of which he has shown the signal importance in his brilliant critique of the *Sūtrālamkāra* and a number of essays in various magazines; some of which, like the formation of the *Divyāvadāna* and *Notes Chinoises sur l'Inde*, are of most striking originality, demonstrating the necessity of examining the Chinese translations of Sanskrit-Buddhist works. As his own pupil, Huber, has proved, it is not seldom that the much-vaunted antique Pali literature finds not only its complement, but often its corrective in the huge mass of Chinese writings.

On the completion of the twenty-fifth year of his connection with the *Ecole pratique des Hautes Etudes*, his pupils and friends recently offered Professor Sylvain Levi, a Miscellany of papers on India and Further-India, all of which are of special interest to us in India. Dr. Miss Bode, the author of the *Pali Literature of Burma*, contributes a study of the legend of *Rāthapāla* in the Pali *Apadāna* and *Buddhaghosha* commentary. Jules Bloch treats of the Greek equivalents of Indian proper names and names of things, and explains the difference in the Greek modes of transcription by the proved supposition of numerous dialects in India. There is a sugges-

tive demonstration that Kāthiāwar was more conservative in its language than the Deccan. Blonay has a brief paper on the Buddhist deity Tārā. Grammont gives us a very interesting essay on the metathesis in Pali and shows the diversity of the various dialects grouped together under the general name of Pali. The relationship between the Slavonian and Iranian languages is touched upon by Cuny, and one looks forward to further contributions on the subject from the author. On the same lines is the inquiry pursued by Ernout, who brings out the affinity of the Indo-Iranian and Italo-Celtic tongues. Social India, according to the *Sabha-parva*, is shown us by Roussel. The section on women presents a picture hardly to the taste of those who sigh for the golden age of the past. The Bengali translator has not slurred over the *śloka*s. I have elsewhere shown the injustice of charging the Moslems with the introduction of the Zenana system into India. Either Draupadi's lament was untrue or in ancient India a *parda* system was in force, the vigour of which it is difficult to speak with exaggeration. Perhaps the most fascinating paper in the collection is the one entitled *Raonano Rao*, by Ghauthiot, who traces through pages of sustained brilliance, the origin of the Buddhist title to the Achæmenide King-of-Kings. Incidentally, we learn the importance and extent of Pahlavi as used by the Indo-Scythian rulers like Kanishka, who was to judge from his religious symbolism was as much an Iranian as a Buddhist. The *Divyāvadāna* will continue to engage the

<sup>1</sup> Indians of the old school, like the present writer, find it hard to adapt themselves to the new-fangled *Parvan* and *daṇḍin*. It is not advocated that the nominative singular form should be rigidly adhered to; the unfamiliar base-form is almost, though not quite, as fantastic as the favourite *Buddho* of some puritanic Palists.

attention of scholars till we get a reliable translation of it in a European language with the help of the Tibetan. Cowell and Neil, the Cambridge editors of this beautiful collection of early Buddhist stories, were alive to its importance, which had first been put in a clear light by Burnouf. It was reserved, however, for Sylvain Levi and Huber to convince us of its uncommon interest as a fragment of the enormous *Vinaya* of the Sarvāstivādīs, so richly represented in Chinese and irrevocably lost in the original Sanskrit. J. and E. Marouzeau discuss the use of the verb "to be" in the *Divyāvadāna*. Finot's contribution to the study of some Indo-Chinese traditions testifies to the continued interest evinced by the French in the by-gone civilisation of their Asiatic possessions, and the elucidation of inscriptions in Cambodia by Coedes is evidence at once of the extent and duration of Hindu culture in the Far East, and of the scholarship of France.

Buddhist archæology, and iconography in particular, owes perhaps more to Foucher than to any one individual investigator. It was he who placed his finger on the spot where excavation, conducted by Marshall and Spooner, revealed the relics of the Buddha near Peshawar. His study of the *Chhadanta-Jātaka*, in the present volume, further traces the history of this curious Buddhist legend, where Feer left it. Of particular value are his animadversions on the loose conglomeration of the Pali *Pitakas* and the dubious worth of the *Jātaka* stories (the *atthavaṇṇanā*) as distinguished from the *Gāthās*. Chronologically, the six-tusked elephant, of which

the mother of the Buddha dreamt, appears first in the *Jātaka* stanzas and disappears with the fading fresco of *Ajantā*. Submerged but not extinguished under the weight and prestige of the dominant Sanskrit, there has always been, in India, a rich Prakrit literature, best known to us in its religious aspect of the Pali of the southern Buddhist and the Ardha-Māgadhī of the Jains. Its popular phase is represented by the immense collections of romances and stories. Few have carried the researches into the latter further than Lacote, who offers here a deep and exhaustive study of the Indian origin of Greek romance. It would appear to be one piece of evidence of the influence or reaction, however slight, exercised by India on Hellenic culture. Despite the late Peterson's beautifully limpid analysis of the romance of Kādambarī, its labyrinth of a plot was never more lucidly disentangled than by Lacote. In a half dozen, all too brief pages, Huber examines the Tibetan version of some of Bharata's stanzas. "Of all the sections of the *Pañchatantra* found in India in the sixth century by the agents of Shah Khushro Noshirwan the Sasanian, the chapter on sage Bilar (Bharata) has undergone the most singular vicissitudes." The fascinating little study is a worthy continuation of the *Migration of Fables*. There is scarcely an essay by any one of the twenty-three distinguished collaborators of this book, which does not bear witness to the profound and varied erudition of Prof. Sylvain Levi, eminent as a Sinologist and Indianist and unsurpassed as an authority on Buddhism.

G. K. N.

RANGOON.

### CORRESPONDENCE.

#### KALIDASA AND KAMANDAKI.

With regard to Mr. P. V. Kane's interesting Note, *ante*, Vol. XL., (1911), p. 236 on "Kālidāsa and Kāmandaki," the writer's attention may be drawn to a paper by Professor Carlo Formichi, read to the XIIth International Congress of Orientalists in Rome (*Alcune Osservazioni sull' Epoca del Kāmandakiya Nītisāra*, published separately in Bologna, 1899), in which the Professor shows Kāmandaki to have lived in the time of Varāhamihira (A.D. 505-537), or rather somewhat earlier. Professor Jacobi, in a very important paper, contributed to the Prussian Academy of Sciences in Berlin, on the early history of the Indian Philosophy (*Zur Frühgeschichte der*

*Indischen Philosophie*, in Vol. XXXV of the *Sitzungsberichte*, 1911, pp. 732-743), also refers to Kāmandaki, who, he says, may be placed as early as the 3rd or 4th century A.D. In that case the relative positions of Kāmandaki and Kālidāsa would be the reverse of what Mr. Kane assumes to have been. Kāmandaki would be the earlier of the two. For my part (*Journal, RAS*, 1909, pp. 110ff.), I am disposed to agree with Professor Kern (Weber's *History of Indian Literature*, p. 204, n. 211) that Kālidāsa was a contemporary of Varāhamihira, in the sixth century A. D.

OXFORD.

A. F. RUDOLF HOERNLE.

## CONTRIBUTION TO THE STUDY OF ANCIENT HINDU MUSIC.

BY RAO SAHIB PRABHAKAR B. EHANDARKAR, B.A., L.M. &amp; S.; INDORE.

THE subject of ancient Hindu music does not seem to have received that attention from Indianists which it deserves. More than a century ago Sir William Jones, Francis Fowke, J. D. Paterson, etc., made attempts to elucidate Hindu music. But those were days of pioneering work, when very little was known of Sanskrit literature to European scholars, and the *Siddhānta-Kaumudī* was considered to be the title of the grammatical work of Pāṇini and Kallinātha passed for a *riśhi*. Since that time no attempt has been made to interpret Sanskrit treatises on music. Thus, Rājā S. M. Tagore, who has done so much to attract attention to Hindu music, and has compiled a small Sanskrit book on the subject, almost invariably follows the authors just mentioned; and Captain Day, who has rendered such a great service to the present day Karnatik system of music, has simply contented himself by quoting from the writings of the Rājā and the previous writers, when treating of the theory and old practice of Hindu music. The only exception is that of Monsieur J. Grosset, who has not only gone back to original Sanskrit authors, but has been the first, as far as my knowledge goes, to study the most ancient of them, *viz.*, Bharata. Unfortunately besides the various disadvantages under which a foreign scholar, living outside of India, naturally labours in a work of this sort, Monsieur Grosset manifests too much faith in the writings of Rājā S. M. Tagore. The necessary result of this has been the propagation of errors originally made by the pioneers named above. Thus one finds them in Carl Engel's writings, Ambros' *Geschichte der Musik* and Helmholtz's *Sensations of Tone*, to mention only the most important works. It is hoped that the following essay will help to correct these errors.

There are other serious defects also in the writings of Sir W. Jones and his contemporaries. Thus, the authors have no first-hand knowledge of some of the Sanskrit works on music they mention. For instance, Sir W. Jones attributes various things to Bharata, which do not occur in that author's work. Indeed, *Samgīta-Nāṛāyaṇa* and Somanātha's *Rāga-vibodha* seem to be the only treatises of which he has a direct knowledge, and even then he has not discovered the date of the composition of the latter, though it is given at the end of that book, and simply remarks that "it seems a very ancient composition." This tendency of referring everything Hindu to the hoary past is a characteristic fault of writers of this period, and is, of course, quite excusable, considering the limited knowledge of Indian matters at the time. It is regrettable, however, to find it in later writers, as for example, when Rājā S. M. Tagore, a century later, refers Hindu musical notation to "an age anterior to the commencement of the authentic history," and produces in support of his statement nothing older than the facsimile of an air from Somanātha's work (A.D. 1609) which had originally appeared with Sir W. Jones' paper.

In the following essay, pains have been taken to indicate the probable period of a particular stage of Hindu music under discussion, which, it is hoped, will incidentally show the unsafeness of the common argument of "the well-known hatred of change of the Hindus," so often called into requisition when definite knowledge fails.

I have taken the following Sanskrit treatises on music to serve as sign-posts in the development of that art:—

1. *Bhāratīya-nāṭya-sāstra*, circa 4th century A. D. Abbrev. Bh. (Kāvyamālā edition).
2. Śāringadeva's *Samgīta-ratnākara*, written some time between A.D. 1210-1247. Abbrev. S. R. (Anandashrama edition).
3. Somanātha's *Rāga-vibodha*, A. D. 1609. Abbrev. R. V. (ed. Gharpure).
4. Ahobala's *Samgīta-pārijāta*, circa the latter half of the 17th century. Abbrev. S. P. Poona edition, unless Calcutta edition be specially mentioned).

This choice has been determined by the fact that all these works have been printed and are thus easily available.

1. *Bhāratiya-nāṭya-sāstra*.—This is the oldest Sanskrit work which treats of music, among other subjects. It is useless to try to determine the date of the author, even if it were possible to do so, because the present text is evidently the result of many re-handlings even in comparatively recent times. Thus, certain verses quoted from Māṭṛigupta's work and the *Nāṭyalochana*, by Rāghavabhaṭṭa in his commentary on the *Śākuntala*, are found in the present-day text of Bharata. Again, probably there came into existence various recensions of the work, as for example, the *Nandi-bharata*<sup>1</sup>, or Bharata according to Nandin. Nay, it would further appear that the term *bharata* came to mean "dramaturgy" generally, as shown by the title *Mataṅga-bharatam*, a work by Lakshmaṇa-Bhāskara, for though this work is not yet discovered, in no other sense can the writings of Mataṅga be called '*bharatam*.' In contra-distinction to these later *bharatas*, as it were, Rāghavabhaṭṭa mentions a work called *Ādibharata*. A manuscript with this name exists in the Mysore Oriental Library, but a cursory examination of the chapter on music corresponding to the 29th in the published edition does not show any more marked difference than is found in other manuscripts, bearing the ordinary name.

It will thus be evident that the facts that Bhavabhūti refers to Bharata as *taurya-trika-sāstra-kāra* (composer of the rules of the three arts of dancing, singing and instrumental music), and that Kālidāsa also mentions him as a *muni* (ancient sage), simply show that a certain work by Bharata was known to those poets. What portions, if any, of the present text formed a part of the original, it is impossible to say. Nor is the argument derived from the mention of the *Prahravas* (Pehlavi) in a book of such a composite nature of any value in determining the date of the author, for, taking an extreme view, the fact can legitimately be said to throw light only on the date of the composition of the particular verse in which the word occurs.

It becomes necessary, therefore, to try to ascertain, if possible, the probable date of the composition of the various chapters, and sometimes even of the particular verses. At present we are concerned with the chapters treating of music. Even a cursory reading of these, as given in different manuscripts,<sup>2</sup> shows the enormous re-handling which the text has undergone. Thus a passage written in prose in one manuscript is found versified in another, and certain passages referring to the same matter read so differently in different manuscripts, that they must be looked upon, not merely as various readings, but as different compositions, though very often the meaning of the passages is the same. At times, however, a later interpolation is seen to be in disagreement with other parts of the work.

Under these circumstances an effort was made to find out whether there were any references to music in Kālidāsa's works, which, by their discrepancy with the alleged work of Bharata, could suggest a priority of either. Unfortunately, I have not yet been able to find any such discrepancies, except the doubtful one contained in the 39th *śloka*<sup>3</sup> of the *Raghuvamśa*, canto I, where the *śadja* note of the gamut seems to be referred to as being of two varieties. The commentator Mallinātha explains the two varieties as being either (a) *śuddha* and *vikṛita* or (b) *chryuta* and *achryuta*. If this explanation is to be accepted, it is evident that the stage of music represented by Bharata's work must be looked upon as earlier than that of Kālidāsa's time, for, this distinction of the *śadja* note is not found there,—at least not under those terms,—and only occurs in later writers.

<sup>1</sup> See the end of the *Bhāratiya-nāṭya-sāstra*, Kāvya-mālā series.

<sup>2</sup> I have consulted four MSS. (1) A of MM. Paul Ragnaud and J. Grosset, very kindly put at my disposal by the latter gentleman, (2) G. of the same authors, (3) P<sub>1</sub> and P<sub>2</sub> from the Deccan College Library, being copies of a Bikaner manuscript, (4) M. a manuscript from Mysore.

<sup>3</sup> षड्जसंवादिनीः केका द्विधा भिन्नाः शिखण्डिभिः



There is, however, no obligation to accept Mallinātha's interpretation, as the two varieties of the note, viz., (1) *shaḍja* and (2) *shadja-sādhraṇa*, mentioned in Bharata, are quite sufficient to explain the passage. Though the attempt to find out the priority of either of these works has thus failed, a comparison with the *Amarakośa* is apparently more successful. In Bharata occurs the word *kutapa* (a band of musicians), but it is not found in the *Amarakośa*, though one might expect it, if it were in existence, along with the terms for specific collections (*vrindabheddh*) given in śloka 41 and 42, *Kāṇḍa* II. 5, e. g., *varga*, *saṅgha*, etc. The word *māṛjand* occurs in Amara, but the technical meaning of it, as used in Bharata, viz., 'a mode of tuning the triad of drums' is not given. But still more to the purpose is the occurrence of the word *kḍkali* in the *Amarakośa* among the musical terms, but without the specific signification of 'the note between the *nishāda* and the *shṛḍja*,' which is assigned to it in Bharata and all later treatises on music. It would thus appear that probably the portion of the *Bhāratīya-nāṭya śāstra* under consideration is of a later date than the *Amarakośa*. Unfortunately, the date of this lexicon cannot be ascertained, and the opinions of scholars differ. Thus Weber assigns it to the 11th century A.D., whereas Prof. A. A. Macdonell, with more show of reason, says that it was 'not improbably composed about 500 A.D.' But one of the words given above, viz., *māṛjand*, occurs in Kālidāsa in the technical sense, but not in the *Amarakośa*, and if there be any force in the argument used above, the lexicon must be looked upon as prior to Kālidāsa. Perhaps a slightly added strength is given to this view by the occurrence of the word *mārchhanā* both in Kālidāsa and Bharata, and its absence from Amara, though it may be urged that one has not got the same right to expect this word in that lexicon as the other word *māṛjand*. According to the well-known tradition, Amara was the contemporary of Kālidāsa, who lived about the end of the fourth century,<sup>4</sup> and this is the earliest date at present assigned to Amara. Even putting the date a century further back in compliance with this argument, the portion of the *Bhāratīya-nāṭya śāstra*, which deals with music, cannot be assigned to an earlier period than the 4th century A.D.; and may indeed be of a later date. This of course does not mean that the music described in that work did not exist at an earlier period.

2. Sārṅgadeva's *Samgīta-ratnākara*.—There is no difficulty now in fixing the date of this work. It must have been written between A. D. 1210 and A. D. 1247<sup>5</sup>.

Sārṅgadeva mentions a large number of writers on *saṃgīta* (dancing, singing and instrumental music) between Bharata's and his own times, but their works are no longer extant, and one has to be content only with the few quotations found in the writings of the commentators on Sārṅgadeva's own work. This is very much to be regretted, because the period between Bharata and Sārṅgadeva was a very long one—seven or nine centuries—and music had undergone a very great evolution, which it is impossible for us to follow without the missing links. Sārṅgadeva's work itself, though extremely valuable otherwise, gives but little assistance in such a study, on account of the commonly accepted precept, that whenever there is a discrepancy between a *śāstra* (ancient rule) and a *lakṣhya* (actuality or actual practice), the former should be interpreted so as to tally with the latter (*vidē* S. R., Adhy. vi. 331-341). It must be mentioned, however, that at times such discrepancies are noted by the author.

<sup>4</sup> R. G. Bhandarkar—*A Peep into the Early History of India*, p. 45.

<sup>5</sup> R. G. Bhandarkar—*Early History of the Dekkan* (2nd ed.), pp. 111-112. Here also occurs the following remark:—'There is a commentary on this work, attributed to a king of the name of Siṅga, who is represented as a paramount sovereign of the Andhra circle. This Siṅga appears in all likelihood to be Singhana; and the commentary was either written by him or dedicated to him by a dependant, as is often the case.' The fact, however, that this commentary mentions another, viz., that by Kallinātha, circa A. D. 1459, goes against this conjecture. Further, it may be noted that in the portion of Simhabhūpāla's commentary published at Calcutta, there is no mention of the author being the paramount sovereign of the Andhra circle as in the manuscript referred to in the *Early History of the Dekkan*.

Of the many writers on music mentioned by Śārṅgadeva, Kohala was perhaps chronologically the next great author after Bharata, for, at the end of the Bh. we find the prediction that "Kohala will tell the rest" of the *nāṭya*.<sup>6</sup> Mātāṅga seems to be comparatively a recent writer, and, to judge from the available quotations, appears to have rendered the same service to music in his own time as a compiler, which Śārṅgadeva himself did at a later period. Thus he is found to quote Bharata, Kohala, Kāśyapa and Durgāśakti<sup>7</sup> and reconcile different opinions.

3. Somanātha's *Rāgavibodha*.—The date of composition of this treatise is given at the end by the author himself as Śaka 1531 i.e., A. D. 1609.

4. Ahobala's *Samgita-pārijāta*.—This work was translated into Persian in the year 1187 A. H. or A. D. 1724.<sup>8</sup> It will be seen hereafter, that this work represents a later stage in the development of music than the last treatise, and I have assigned it, therefore, to the latter half of the 17th century approximately.

#### Preliminary Remarks.

The following elementary considerations, though they ought to be well-known to students of the theory of music, do not seem to be recognised by many of the authors, who have written on the subject of Hindu music, and this is my excuse for introducing them here.

The modern European diatonic scale recognises two modes, the Major and the Minor :

The major mode  $c \ d \ e \ f \ g \ a \ b \ c'$

$$1 \quad \frac{9}{8} \quad \frac{5}{4} \quad \frac{4}{3} \quad \frac{3}{2} \quad \frac{5}{3} \quad \frac{15}{8} \quad 2$$

The minor mode  $c \ d \ e\flat \ f \ g \ a \ b \ c'$

$$1 \quad \frac{9}{8} \quad \frac{6}{5} \quad \frac{4}{3} \quad \frac{3}{2} \quad \frac{5}{3} \quad \frac{15}{8} \quad 2$$

If the vibration frequency of the note  $c$  be represented by 1, the vibration frequencies of the other notes are represented by the numbers written under them.

The interval between any two notes is expressed by the *quotient* of their vibration frequencies and *not* by their subtraction ; thus the interval between  $f$  and  $a$  is  $\frac{5}{3} \div \frac{4}{3} = \frac{5}{4}$  and not  $\frac{5}{3} - \frac{4}{3} = \frac{1}{3}$ . Indicating the intervals between successive notes, the major mode may be written as follows :—

$$\begin{array}{cccccccc} c & d & e & f & g & a & b & c' \\ \frac{9}{8} & \frac{10}{9} & \frac{16}{15} & \frac{9}{8} & \frac{10}{9} & \frac{9}{8} & \frac{16}{15} & \end{array}$$

<sup>6</sup> Bh. p. 445, śloka 18, where 'कोलाहलः कथयिष्यति' ought to read 'कोहलः कथयिष्यति.' Also p. 446, v. 24, where 'कोहलोदिभिरेवं तु' is a misreading for 'कोहलादिभिरेवं तु.' MS. A. confirms these corrections. This prediction, viz., that the rest not dealt with here will be treated by Kohala, plainly shows that this recasting of the Bh. was done after Kohala, a later author, had written his work.

<sup>7</sup> It may incidentally be mentioned that in Śārṅgadeva's enumeration of writers on music (S. R., pp. 5-6) the name दुर्गाशक्ति occurs, which is the name of a single man (S. R., p. 164). As printed in both editions of the S. R., the reader is apt to imagine दुर्गा and शक्ति to be two distinct writers and women. The *Samgita-pārijāta*, which is careless in such matters, actually mentions दुर्गा as an author. Similarly, the S. P. notwithstanding, perhaps रम्भाजुन of S. R. is the name of a single individual, but I have no evidence, as in the other case, to support the conjecture.

<sup>8</sup> *Anecdotes of Indian Music* by Sir W. Ouseley, reprinted in Rājā S. M. Tagore's *Hindu Music from Various Authors* (1882).

Each of the intervals  $\frac{9}{8}$  and  $\frac{10}{9}$  is called a tone. The former, which is the greater of the two, is further designated as a major tone and the latter a minor tone. The difference between the two is  $\frac{9}{8} \div \frac{10}{9} = \frac{81}{80}$ , which is called a comma. The interval  $\frac{16}{15}$  is called a semitone, or more strictly a diatonic semitone. Accurately speaking, it is slightly greater than a half tone, since two semitones  $(\frac{16}{15} \times \frac{16}{15})$  are somewhat more than a tone ( $\frac{9}{8}$ ). The minor tone  $\frac{10}{9} = \frac{16}{15} \times \frac{25}{24}$ , that is, it consists of a diatonic semitone  $\frac{16}{15}$  and a somewhat smaller semitone  $\frac{25}{24}$ , which is called a chromatic semitone. When a note is raised or lowered by a chromatic semitone, it is said to be made *sharp* or *flat* respectively. Thus if the vibration frequency of *c* be taken as 1,  $d = \frac{9}{8}$ , *sharp d*  $= \frac{9}{8} \times \frac{25}{24} = \frac{75}{64}$ , *flat e*  $= \frac{5}{4} \div \frac{25}{24} = \frac{6}{5}$ , &c. *Sharps* and *flats* are indicated by the signs  $\sharp$  and  $\flat$  written after the notes, thus  $d \sharp$  is *sharp d*, and  $e \flat$  is *flat e*.

It is a well-known fact that the vibration frequency of a note (on which depends its pitch), obtained by plucking a thin string, is inversely proportional to its length, other things remaining the same.<sup>9</sup> If the length of the string producing the note *c* be taken as unity, the lengths which produce the different notes of the major mode will be as follows :—

Notes	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i>	<i>a</i>	<i>b</i>	<i>c'</i>
Length of string	1	$\frac{8}{9}$	$\frac{4}{5}$	$\frac{3}{4}$	$\frac{2}{3}$	$\frac{3}{5}$	$\frac{8}{15}$	$\frac{1}{2}$

Here again, as before, the difference or interval between two notes is represented by the *quotient* of the corresponding numbers and *not* by their *subtraction*. Thus the interval between *d* and *e* is  $\frac{4}{5} \div \frac{8}{9} = \frac{9}{10}$  (which means that the length of the string giving the note *e* is 9/10ths

of that giving the note *d*, other things being the same), and *not*  $\frac{8}{9} - \frac{4}{5} = \frac{4}{45}$ . This is such an elementary matter that some readers are apt to wonder at the insistence with which it is presented here. But, as will be shown in the sequel, this error was actually made originally by J. D. Paterson, Rājā S. M. Tagore drew up his instructions for the division of the finger board of the *S'rutivīṇa* in accordance with it, and Captain Day (to mention only the most important writer) gave further publication to it.

There is another and more convenient method of expressing the intervals between the different notes of a scale. On examining the scale given above, it will be seen that the interval between the fundamental note and its octave is divided into five tones and two semitones. Each tone is approximately equal to two semitones, and the interval of an octave may, therefore, be

<sup>9</sup> Though this can be experimentally demonstrated pretty accurately (exact precision is impossible) on a properly constructed monochord, for more than one reason errors are inevitable in an attempt to make the demonstration with the help of a fretted instrument like the *bīṇ* or *sitar*.

considered as equal to twelve semitones, and the intervals between the successive notes of the major mode may be roughly given in semitones as follows :—

Notes	...	...	...	...	c	d	e	f	g	a	b	c'
Intervals in semitones	...	...	...	...	2	2	1	2	2	2	1	

This is evidently only a rough statement, as, strictly speaking, the interval between *c* and *d* is not equal to that between *d* and *e*, nor is either of them exactly double of that between *e* and *f*. But let us now suppose that the interval of an octave is subdivided into twelve *exactly equal* intervals, which we shall term 'equal semitones' (E. S.). Then evidently the interval of an octave  $2 = (\text{E. S.})^{12}$ , or one E. S. =  $\sqrt[12]{2}$ . Taking this as our unit, we can express any interval in terms of it.

Thus the interval between *c* and *d* expressed as a quotient is  $\frac{9}{8}$ ; and if we want to find the

number of equal semitones *x* in the same, we have the relation  $\sqrt[12]{2}^x = \frac{9}{8}$ , which gives  $x = 2.04$  nearly. To avoid decimals, we may put one *equal semitone* = 100 *cents*, and say that the interval between *c* and *d* is 204 cents, instead of 2.04 equal semitones. The pitch of the different notes of the major mode may now be expressed as follows:—

Notes...	...	c	d	e	f	g	a	b	c'
Cents...	...	0	204	386	498	702	884	1088	1200

and the intervals between successive notes thus :—

Notes...	c	d	e	f	g	a	b	c'
Cents...	204	182	112	204	182	204	112	

One convenience of this method of expressing the value of musical intervals is readily seen, *viz.*, that they can be expressed by means of differences instead of by quotients. Moreover, a comparison of different systems of dividing the octave is thereby rendered easier.

#### The Notes of Hindu Music.

From the S. R. I. iv. 38 and *Nārādī-Sikshā* I. i. 2-3, it would appear that a *rik* was chanted in monotone, a *gāthā* to two notes, and a *sāman* to three notes<sup>10</sup>. A scale of four notes also seems to have been in use and was called *svarāntara* (Vern. *suratar*). In what relations of pitch the notes stood in the last three cases it is impossible to say, though at first in reading *Nārādī-Sikshā* I. i. 9-13, and I. v. 1-2, one entertains a hope of being able to make a guess.

We are also ignorant of the stages by which the three notes of the *sāman* chant rose to the number of seven, nor can we say, with certainty, what relation these seven *sāman* notes bore to the later seven notes of music. The former were named *krushṭa*, *prathama*, *dvitīya*, *trītiya*, *chaturtha*, *mandra* and *atisvāra*.<sup>11</sup> It is certain that these are in descending order of pitch,<sup>12</sup> but in what exact relation, it is impossible to say. The *Nārādī-Sikshā* does indeed in one place say :—

यः सामगानां प्रथमः स वेणोर्मेध्यमः स्वरः ।  
 यो द्वितीयः स गान्धारस्तृतीयस्तृषमः स्मृतः ॥१॥  
 चतुर्थः षड् इत्याहः पञ्चमो धैवतो भवेत् ।  
 षष्ठो निषादो विज्ञेयः सप्तमः पञ्चमः स्मृतः ॥२॥

(Translation—The first note of the *Sāman* chanters is the *madhyama* of the flute, the second is the *gāndhāra*, the third is known as the *riṣabha*, the fourth is called the *śaḍja*, the fifth is the *dhāivata*, the sixth should be known as the *niṣāda*, and the seventh the *pañchama*.)

<sup>10</sup> See also S. R. (Calcutta), p. 70, ll. 17 *et seq.*

<sup>11</sup> *Nārādī Sikshā* I. i. 12; S. R. I. i. 25, Comm., where they are incorrectly spelt; A. C. Burnell's *Ārshaya-rāhmaṇa—The Sāman Chants* in S. M. Tagore's *Hindu Music from Various Authors*, 2nd edition.

<sup>12</sup> *Nārādī-Sikshā*, I. vii. 1-2; A. C. Burnell *loc. cit.*

But it will be noticed that this nomenclature is different from the one which has just been referred to as being given in another part of the same work. As a matter of fact, the names of the seven notes of the *sāman* have varied from time to time and in different parts of the country,<sup>13</sup> the enumeration and notation by the first seven numerals being more modern. A. C. Burnell professes to have identified them by means of a standard pitch-pipe with *f, e, d, c, B, A, G*, and adds that 'it is also the doctrine of the *Nāradaśikṣā* (adhy. ii) according to oral information' and quotes the first of the two *śloka*s given above. He further remarks that 'the common Hindu scale corresponds with the European key of C.' But it is easy to show that Dr. Burnell is certainly wrong (1) either in his identification of the seven notes with *f, e, d, &c.*, or (2) in supposing that this identification is borne out by the *Nāradi-śikṣā*. For, though the author is quite correct in saying that the common Hindu scale (that is, of the present day) corresponds with the European key of C, it does not follow that the common *ancient* Hindu scale was the same as to-day's. As a matter of fact, it will be shown in the sequel that if *c* be taken as the *śadja*, the *gāndhāra* and the *nishāda* as given in all Sanskrit treatises on music, will be represented by *e ♭* and *b ♭*, and not by *e* and *b* as is the modern Hindu practice in northern India. Moreover, Dr. Burnell evidently had not before him the second of the two *śloka*s quoted above; otherwise he would have seen that though the order was smooth up to the *fourth* note which was identified with the *śadja*, it was no longer so with the remaining notes, the *fifth*, *sixth*, and *seventh*, being the *dhaivata*, the *nishāda* and the *pañchama* respectively, and not the *nishāda*, the *dhaivata* and the *pañchama*, as one would expect if the enumeration of the notes had proceeded in the descending order of pitch. From all this it is evident that Dr. Burnell's identification of the seven notes of the *sāman*, even if it be correct, is not in accordance with the *Nāradi-śikṣā*, and it is very desirable that an expert should ascertain the relations of the notes of the *sāman*, while it is still possible to find Brāhmaṇas who can chant it.

Though we do not know all we desire about these notes, we can gather some information about the scale from their names. Thus it would appear that there was a time when only four notes were used, which were designated by the names the *first*, the *second*, the *third*, and the *fourth* and formed a descending scale, that at a later time the scale was extended below and upwards by the notes *mandra* and *krushṇa* respectively, and that *atisvāra* was the last addition to its lower end.

In music proper, designated by the term *gāndhāra*, seven notes are recognised and named *śadja*, *riṣabha*, *gāndhāra*, *madhyama*, *pañchama*, *dhaivata*, and *nishāda* (sometimes also called *saptama* or the seventh), and represented by the syllables *sa, ri, ga, ma, pa, dha*, and *ni* respectively. The earliest mention of these is found in the *Anugītā* and the *Garbhopanishad*. Telang assigns the former to the third or fourth century B. C., and the scale must be assumed to have dated from that period. How long before, the *sāman* scale of seven notes was in existence and whether it was identical with this one, are questions on which I am unable to throw light. In Greece, Pythagoras (flourished 540-510 B. C.) is said to have been the first to establish the eight complete degrees of the diatonic scale.

As regards the meaning of the names of notes, it is easy to see that the *madhyama* is so called because it forms the *middle* note, the *pañchama* because it is the *fifth*, and the *saptama* (another name for the *nishāda*) because it is the *seventh* note, in the *śadja-grāma*. The various derivations of these and the remaining notes given by different writers and quoted in the commentaries on the S. R. by Kallinātha and Simhabhūpāla are simply fanciful, and need not be mentioned here. It may be noted, however, that one of the attempts, which interprets the name *śadja* as meaning 'the producer of the (other) six' (notes), besides being opposed to ordinary grammar,

<sup>13</sup> A. C. Burnell, *loc. cit.*

is based on the idea that it is the fundamental or keynote of the scale, which is incorrect; for, as will be shown hereafter, though *shadjā* is the name of the keynote of the present Hindu scale, such was not the case in former times. The other explanation, *viz.*, 'the note derived from the (other) six' has the advantage of being in better agreement with grammar, and it is not impossible (though I do not consider it probable) that it might have been the last addition to the scale. The term *gāndhāra* was evidently taken from the country of that name, noted for its musicians. The derivation of *nishāda* is stated to be from *ni* +  $\sqrt{\text{sad}}$ , the note being thus named because "the notes 'sit down' *i. e.*, end in this one."<sup>14</sup> This may be right, but I think it at least quite as likely that it was so called, because in the old Hindu *vīṇā* (see below) the string on which it was played was the lowest, or as it were 'sat down.' The term *nishādāvān* is also sometimes applied to this note instead of "*nishāda*."

#### On the 'svaras' and 'śrutis.'

In the Bh. there is no confusion or want of clearness about these. But some of the later Sanskrit authors have introduced difficulties unnecessarily, which the reader will find discussed in Kallinātha's commentary (S. R. pp. 34-36). Thus Viśvāvasa says that *śrutis* are of two kinds; *viz.*, (1) those on which the notes are located, and (2) those which intervene between two notes; for example, in the *shadjagrāma* the fourth, seventh, ninth, etc., *śrutis* will be said to belong to the first class, and the first, second, third, fifth, sixth, eighth, etc., to the second. Some mention sixty-six *śrutis*, *i. e.*, twenty-two for each of the three octaves, and have even gone to the extent of giving names to every one of these, others contenting themselves with naming only the twenty-two. In the Bh. the *śrutis* have not been designated by proper names at all. Some maintain that the number of *śrutis* is infinite, which statement, if it refers to the interval of an octave and is not merely an extension of the last view of sixty-six *śrutis* to the infinite number of octaves that are *conceivable*, simply means that the interval of an octave is divisible into an infinity of minute parts. Though this is true, it does not follow that one is not at liberty to divide it, if it suits one's purpose, into a desired number of parts. A straight line may be divisible into an infinite number of extremely minute parts, but it may be suitable for our purpose to divide it only into two or four. Kallinātha's objection to the view of infinite *śrutis* is that the ear is incapable of appreciating such *infinitesimal śrutis*. Though this argument is quite valid, it does not strike at the root of the question. It may still be asked:—Why just twenty-two *śrutis*, and not twenty-four or twelve, each of which is quite as appreciable by the ear as one of the system of twenty-two? The only complete reply would be:—Simply because the system of twenty-two suits best the purpose in hand, which is to indicate the relations of the various notes in the *grāma*.

One more view requires notice. Kallinātha<sup>14</sup> says "Other sages, like Veṇa, consider a *śruti* to be of nine sorts". Thus, for instance, 'At the holes of a flute wise men should produce notes of two, of three, and of four *śrutis*.' Bharata also has said<sup>15</sup> 'The notes in a flute should be known as of two, three, and four *śrutis*, (produced) by shaking (of the finger), by half opening (a hole), and by fully opening (it).'<sup>16</sup> Thus have I mentioned nine correct *śrutis*.' I need hardly remark that it is arrant nonsense to speak of *śrutis* being of nine kinds, because there are notes of two, three, and four *śrutis*, and two, three and four together make nine! Further it must be added to the credit of the Bh. that the lines, which say so, though alleged to be from that work, are not found in any of the manuscripts I have consulted.

(To be continued.)

<sup>14</sup> S. R., Vol. I, p. 40, ll 3-4 (Kallinātha's Comm.)

<sup>15</sup> S. R., p. 35. भरतेनाप्युक्तम्—द्विक्रिकचतुष्कास्तु त्रैया वंशगताः स्वराः । कम्पमानार्धमुक्ताश्च व्यक्तमुक्तास्तु-  
लिस्वराः ॥ इति तावन्मया प्रोक्ताः समीच्यः श्रुतयो नव । इति ॥ व्यक्तमुक्तास्तथैव च is a better reading.

The ll. इति etc., do not occur in any of the MSS. of the Bh. I have consulted.

<sup>16</sup> In later verses in the Bh. it is explained that the notes obtained by these processes are of three, two and four *śrutis*, respectively.

## FOUR VILLAGES MENTIONED IN THE NASIK CAVE INSCRIPTIONS.

BY Y. E. GUPTA, B.A.; NASIK.

## 1.—Samalipada or Sâmalipada.

‘समलिपद् or सामलिपद्.’

Sâmalipada occurs in inscription 3, line 13 :—

[१३] गामो समलिपद् इदिम एतस महाअहरकन ओदान धमसेत्तुस लेणस पटिसंधरणे अखयनिविहेतु गाम सामलिपद् भिखुहि देवीलेणवा [सेहि निका] येन भदायनियेहि पतिगह्य उयप.....एतस च गामस सामलिपद्स भिखुहलपरिहारं ( वितराम ).

This village was granted to mendicants of the Bhadrâyaniya sect, in lieu of another, *viz.*, Sudisana, which they rejected. The former is said to be situated within the subdistrict of Govardhana on the eastern road. ‘गोवधनाहरे<sup>1</sup> पुवसिमे’ can hardly mean to the east of the town of Govardhana, though the *Bombay Gazetteer*<sup>2</sup> is not clear on the point. It obviously would mean on the east limits of the subdivision. But the reading पुवसिमे itself is incorrect. On personally examining the stone, I find that Mr. E. Senart’s reading पुवमगे is beyond doubt. The impressions accompanying it will make this clear. Sâmalipada can easily be identified with the modern Sâmanagaon, about eight miles from the Trirâsmi Hill and in the eastern direction.<sup>3</sup> The Sanskrit form is Sâmalipadra, consisting of two parts: *Sâlmali* and *padra*, of which *Sâlmali* (or rather the Prakrit form *Śâlmali*) has evidently been corrupted into *Sâmaṇa* (l and ṇ being very often interchangeable), *padra* is the same as *gaon*, both signifying a village, and being added on to the names of hamlets. From other identifications it seems more than probable, that it lay to the east of the then Govardhana subdistrict, but within it. It appears that the river Darnâ formed the eastern boundary of the subdivision up to Sangavi and this is natural.

## 2.—Pisâjipadaka or Pisâchipadraka.

पिसाजिपद्क or पिसाचीपद्क.

Pisâjipadaka [ for (Sanskrit) Pisâchipadraka ] occurs in inscription 2, line 11 :—

[११] एतस च लेणस चित्तणनिमित्त महादेवीय अयकाय सेवाकामो पियकामो च ना.....[इखिणा]पयेसरो पित्तपतियो धमसेत्तुस दसाति गाम तिरण्हपवतस अपरइखिणपसे पिसाजिपद्कं सवजात भोगविरति.

This village was granted for चित्तणनिमित्त (त्तं) [चित्तणनिमित्तं], that is for painting, or in a more general sense, for ornamentation.<sup>4</sup> It is said to be on the south-west of the Cave Hill. We can identify it with the modern Sânjegaon or Sânjigaon (as the agriculturists call it), which is just to the south-west of the hill in the Igatpuri tâlukâ, the distance being 14 miles. Pisâjipadaka is made up of *Pisâji* + *padaka* or *padraka*, which is in modern times replaced by *gaon*. *Pisâji* can easily take the form of *Pasâji*, and the latter can further become *Sânji* or *Sânje*, with the initial *pa* dropped, as is not infrequent. The whole name we thus obtain is Sânjigaon or Sânjegaon, as it is generally written. It should be noted that the peasants have retained the more primitive form.

## 3.—Kaṇhahini.

Kaṇhahini occurs in inscription 9, line 2 :—

[?] उपासकस पुतेन धमनदिना इतखेत अपरिलीय कण्हहिनिय एतो च खेतातो चिवरिक पवइतस.

It is called ‘अपरिलीय (यं)’ or ‘अपरास्यायं’ that is, on the west, if the interpretation put by Pandit Bhagwânâlâl is to be accepted. He infers that this means ‘west of the Cave Hill.’

<sup>1</sup> For *âhâra* a technical territorial term, *vide* Dr. Fleet’s *Gupta Inscriptions*, p. 177 note, and of the Alinâ gran of Dhārasena II. Above, Vol. VIII, p. 72.

<sup>2</sup> Vol. XVI, *vide* p. 639.

<sup>3</sup> To be extremely fastidious, a very little above the straight line drawn from the Cave Hill towards the direct east, the angle being of less than 3½ degrees—and therefore to speak commonly and plainly in the eastern (not in the north-eastern) direction. Further-more, the village would be very nicely on the eastern road of the hill and in all probability of the then Govardhana subdistrict. The reading is पुवमगे—and not पुवसिमे—and attention is especially invited to it.

<sup>4</sup> *Ep. Ind.*, Vol. VIII, p. 64.

There is no village which corresponds in name in the direction. But we can identify Kaṇḥahini with the present Kāvṇai, which is south-west of the Cave Hill, the distance being 18 miles. Two explanations are possible :—

(a) There might have been two portions of the village—one eastern and the other western, and the latter only referred to in the inscription by saying अपरिलीय (यं). In other words, western Kaṇḥahini appears to have been alluded to and not the western direction of the Cave Hill.

(b) A second explanation is to take अपरिलीय as the name of a field as suggested by M. Senart.<sup>5</sup>

I add that I cannot help thinking that in Kāvṇai, we have some trace of Kaṇḥahini. The latter must first have been corrupted into Kaṇhai, and afterwards into Kāvṇai. It is locally considered to be a place where the great sage Kapila practised penance. Now it must be admitted that this is impossible. But it seems that it must have been a place of some religious importance and of considerable antiquity.

#### 4.—Aparakakhaḍi or Kakhaḍi.

Aparakakhaḍi occurs in inscription 4, line 2 :—

[२] आनपयति गोवधने अमच विण्डपालितं गामे अपरकखडियं यं खेतं अजकालकियं उषभवातेन भूतं निवतन  
Gautamiputra Śātakarṇi gave a field in this village to Buddhist mendicants. But after a time another was exchanged. The *Bombay Gazetteer* remarks :—“This village has not been identified. The old name Aparakakhaḍi may be with reference to some other Kakhaḍi to the east of it, or if there is a mistake in the text, it may be Aparākakhaḍi.” There might have been two villages or two or even more portions of the village referred to in the inscription. One was called Aparakakhaḍi in particular, but sometimes for shortness simply, Kakhaḍi. It may fairly be identified with the present Avalakheḍa, a village in the Igatpuri tālukā and south-west of the Cave Hill, about 25 miles from it. Another field is said to be given as the village was deserted. It is not very clear whether this means partial or complete desertion, especially as it is plainly noted that, ‘the lands were then cultivated.’ Probably partial desertion is meant, the people removing to the neighbouring suburbs or vādīs, perhaps because the original place was malarious and unhealthy. This can be guessed even now. There are about 10 or 12 suburbs of this small village, and it can be surmised that the original one must have been abandoned. If Sānjigaon and Kāvṇai are situated in the Igatpuri tālukā, we can, I think, safely look for Aparakakhaḍi in the same subdistrict, and naturally in their neighbourhood.

The two components of Aparakakhaḍi are *Apara* and *Kakhaḍi*, the former now corresponding to *Avala* and the latter to *Kheḍa*. *Avara* and *apara* mean the same thing: both meaning western. The former also means lower or mean and would be fitly applied to a village worth abandoning. *R* and *!* are interchangeable. Aparakakhaḍi would thus naturally give place to Avalakheḍa.

[ (b) Aparakakhaḍi is likely to assume the form Pārakheḍa or Pālakheḍa. We have one Pālakheḍa in the Dindori talukā and another in the Niphad talukā, the distances from the Cave hill being 23 and 25 miles respectively, and the latter being east of the former. I, however, for reasons given above, am very much inclined to believe that the ancient Aparakakhaḍi must be the modern Avalakheḍa. ]

<sup>5</sup> *Ep. Ind.*, Vol. VIII, p. 77.



## KING LAKSHMANA SENA OF BENGAL AND HIS ERA.

BY PROF. NALINIKANT BHATTASALI; COMILLA.

THE account of the termination of Sena supremacy in Bengal has received wide notoriety from the writings of Minhâju-d-Dîn Sarâj, the author of the celebrated historical work *Tabaqât-i-Nâsirî*. Every school-boy of Bengal knows how the daring Muhammad, son of Bakht-yâr, fell upon Nadiâ with a party of seventeen horsemen, and how the aged Rai Lakhmanâh slipped off through the postern gate. There was a fresh stir in Bengal about the matter by the publication of a picture some years ago, entitled "The flight of Lakshmana Sena"—by the late lamented artist Surendranath Ganguly. Minhâj's statements were sharply criticised recently, after the publication of the picture; all the historians in Bengal setting themselves in right earnest to disprove Minhâj's statements. The most important effort in this direction has been that of Babu Rakhal Das Banerjee, M.A., of the Indian Museum in Calcutta, who submitted a paper to the Asiatic Society of Bengal and also delivered a lecture on the subject in the first monthly meeting of the 16th year of the *Bangiya Shâhitya Parishat* (Bengal Academy of Literature) of Calcutta. In these he attempted to prove that the reign of Lakshmana Sena ended long before the raid of Muhammad Bakht-yâr and consequently that it could not by any means be Lakshmana Sena who fled from Nadiâ.

His arguments are as follows:—Four inscriptions, he says, are at the root of the present agitation

- (i) The Gayâ inscription, bearing the name of Aśokavalla,—dated 1813, *Nirvâṇa* era.<sup>1</sup>
- (ii) The Buddha-Gayâ inscription of Aśokavalla dated thus:—  
"Śrīmal-Lakshmanâsenasy-âtīta-rājye Saṁ. 51 Bhādra-dine 29."<sup>2</sup>
- (iii) Another Buddha-Gayâ inscription of Aśokavalla dated thus:—  
"Śrīmal-Lakshmanâdeva-pādānām=âtītarājye Saṁ. 74 Vaiśākha-vadi 12 Gurau."<sup>3</sup>

(iv) A third Buddha-Gayâ inscription of Aśokavalla. It is not dated, but it serves to prove that king Aśokavalla mentioned in all these four inscriptions is one and the same person.<sup>4</sup>

Mr. Banerjee has rejected the date of the first inscription as being uncertain and useless. His discussion centres round the dates of the second and third inscriptions. He accepts Dr. Kielhorn's view that the era of Lakshmana Sena began in A. D. 1119-20; and then he seeks to explain the word *âtīta* in the two dates by quoting Dr. Kielhorn. That eminent scholar wrote (*Ante*, Vol. XIX, p. 2, note 3)—"During the reign of Lakshmana Sena the years of his reign would be described as *Śrīmal-Lakshmanâsenadēva-pādānām rājye* (or *pravardhamāna-vijayarājye*) *Saṁvat*; after his death the phrase would be retained, but *Atīta* prefixed to the word *rājye*, to show that, although the years were still counted from the commencement of the reign of Lakshmana Sena, that reign itself was a thing of the past." Now, the second inscription of this series bears the date 51 of *âtīta-rājya*. Therefore the reasonable conclusion is that Lakshmana Sena must not have reigned for more than 51 years. The Lakshmana Sena era began in A. D. 1119-20, and Mr. Banerjee has tried to prove that the era began from the coronation of Lakshmana Sena. Therefore Lakshmana Sena could not have reigned beyond 1119+51=A. D. 1170. Muhammad Bakht-yâr on the other hand raided Nadiâ by A.D. 1200. Therefore the raid of Nadiâ happened long after the death of Lakshmana Sena. This is the main drift of Mr. Banerjee's argument.

<sup>1</sup> *Ante*, Vol. X., p. 341.<sup>2</sup> *Ante*, Vol. X., p. 346.<sup>3</sup> *Jour. Bomb. As. Soc.*, Vol. XVI., p. 359.<sup>4</sup> Cunningham's *Mahābodhi*, p. xviii. c.

The subject is interesting, and truth must be ascertained at any cost. I venture to lay before the public the results of my investigation for what they are worth.

Modern historians have been to an undue degree prone to discredit the narrative of Minhāj. They have completely ignored the fact that Minhāj was almost a contemporary author, and, moreover, he did not rely upon information collected by himself alone. He is rather disposed to cite authorities and begins his account of the Sena kings thus :—"Contemporary historians, on whom be the peace of God, have thus related." Another proof of his trustworthiness is that his statements accord exactly with the facts established by Dr. Kielhorn by independent research. Minhāj declares that Rai Lakhmañāh lived and reigned for 80 years and that Muḥammad Bakht-yār sacked Nadiā, in A. D. 1200. Dr. Kielhorn also found out that the era of Lakshmaṇa Sena began in A. D. 1119-20, and there is exactly an interval of 80 years between this date and A. D. 1200. The conclusion is, therefore, irresistible that the era of Lakshmaṇa Sena ran from the year of his birth. Let us investigate this matter a little further.

I. We get the following information about Lakshmaṇa Sena from Minhāj's book, the reliability of which is above inferred :

- (i) Lakshmaṇa Sena was in his mother's womb when his father died.
- (ii) His mother died in the course of delivery.
- (iii) He was set upon the throne by the royal officers just after his birth.
- (iv) He lived or reigned 80 years.
- (v) He was very old when Muḥammad Bakht-yār sacked Nadiā.

From quite a different source,—that of the *Laghubhārata*, a Sanskrit historical treatise which seems to record genuine historical traditions,—we get the following similar pieces of information about Lakshmaṇa Sena.

(i) Ballāla Sena, father of Lakshmaṇa Sena, was absent on a war in Mithilā when Lakshmaṇa was born in Vikramapura.

(ii) False news about the death of Ballāla in the Mithilā war spread abroad.

Combining the information gathered from these two different sources, we may conclude that Ballāla was actually absent on war in Mithilā when Lakshmaṇa Sena was born in Vikramapura. False news<sup>5</sup> about the death of Ballāla reached Vikramapura and the royal officers placed infant Lakshmaṇa on the throne. The queen died in child-birth. It is just possible that to commemorate all these important events, Ballāla introduced the new Lakshmaṇa Sena era. It should moreover be borne in mind that if this account of the birth of Lakshmaṇa Sena be true, the birth and the coronation may be taken in one sense to have happened at one and the same time, as Lakshmaṇa Sena was placed on the throne just after his birth, though by mistake.

II. Nadiā was sacked in A. D. 1200. Minhāj says that Lakshmaṇa Sena was 80 years old when the sack of Nadiā took place. Therefore he was born in  $1200-80=A. D. 1120$ , which year is fixed upon by Dr. Kielhorn as the beginning of the Lakshmaṇa Sena era.

III. Let us now consider the four inscriptions of Aśokavalla. As we have already stated, three of the four inscriptions are dated,—the first in 1813 *Nirvāṇa* year, the second in 51 *Atīta-rājya* year, and the third in 74 *Atīta-rājya* year. Unfortunately Mr. Banerjee has completely ignored the first date on the ground that there was no concurrence of opinion as regards the date of *Mahāparinirvāṇa* among the Indian Buddhists when Hiuen Tsang visited India. He ought to have considered that the difference of opinion prevailing in the 7th century might have been settled

<sup>5</sup> There are several proofs that Ballāla lived beyond A. D. 1119, but we need not enter into the discussion here.

down in the course of six centuries and the Nirvāṇa era as used by the Buddhists of the 13th century might be a fixed and definite one.<sup>6</sup> He might also have inquired among the modern Buddhists of India whether they still use that era.

We inquired among some Buddhist friends of ours, and they assured us that the Nirvāṇa era is still very widely used in the Buddhist circles, and that the present year 1912 of the Christian era corresponds to the year 2456 of the Nirvāṇa era. Hence we see that the year 1813 of the Nirvāṇa era corresponds to 1269 of the Christian era. But we know that the year 1813 of the Nirvāṇa era, the years 51 and 74 of *Atīta-rājya* must be very near to each other, being years in the reign of one and the same king Aśokavalla. But Mr. Banerjee has concluded that 51 *Atīta-rājya* is equal to A. D. 1170, which is far removed from 1269. The truth is that the word *Atīta-rājya* was not rightly interpreted by Dr. Kielhorn. It really means—*Rājye atīte sati*—after the reign has been a thing of the past.<sup>7</sup> The reign of Lakshmaṇa Sena passed away in A.D. 1200. Therefore A. D. 1269 = N. E. 1813 = 69 *Atīta-rājya* year, which falls conveniently midway between 51 and 74 of the second and third inscriptions.

Here a question may arise. Are the years 51 and 74 years of a distinct era counted from the end of Lakshmaṇa Sena's reign? We should answer in the positive. We can gather from the writings of Minhāj, that Lakshmaṇa Sena was an extremely popular king. As an era was counted from the year of his birth, so was an era counted from the year of the loss of his kingdom. That era was still very widely used in Vikrampur in the time of Nawab Alivardi Khan. With the ascendancy of the English that era had to make room for the Christian era and vanished altogether. An old document printed by Jogendranath Gupta in his *History of Vikrampur* (Bengali, page 511) is dated 1153 *Bangald* 545 *Pargandīt*. We possess similar old documents of the time of Nawab Alivardi Khan. They relate to slavery. One of them is dated: 1151 *Bangald*, 543 *Pargandīt sam*. Another, "1158 *Bangald*, 550 *Pargandīt sam*." The present Bengali year 1318 (A. D. 1911) and by calculating with any of these three documents we find that the first year of the *Pargandīt* era corresponds to A. D. 1200-1. The suffix *atīta* is clear, but how the word *Pargandā* came to be incorporated into the name can only be conjectured. One thing is, however, certain the valiant sons and grandsons of Lakshmaṇa Sena, who retained their independence in Vikrampur for a century or more after the fall of Lakshmaṇa Sena, did not forget the wrongs of their ancestor; and the wide popularity of the era is a positive proof that the people of Vikrampur did not forget their beloved sovereign even many hundred years after his reign became 'a thing of the past.'

[Prof. Bhattasali is probably not aware of the paper called *Chronology of the Sena Kings of Bengal* written by Mr. Nagendranath Vasu and published in the *Jour. Beng. As. Soc.*, Vol. LXV, p. 16 ff., wherein has already been set forth much of the matter herein given about the Lakshmaṇasena era. But the conclusions drawn by Prof. Bhattasali are different from those of Mr. Vasu, who regards A. D. 1119, not as the initial year of the Lakshmaṇa Sena era, but as the year of Ballāla Sena's coronation. Mr. Vasu, again, on the authority of the *Dānasāgara*, cites Śaka 1091 as the date of its composition, whereas Dr. Rajendralal Mitra (*Notices of SK. MSS.*, Vol. I, p. 151) has assigned it to Śaka 1019 on a quite different authority. Can the words *śaśi-nava-daśa-mite*, from which the date 1091 is deduced by Mr. Vasu, be read as *nava-śaśi-daśa-mite* which would exactly bring us to Dr. Mitra's date?—D. R. B.]

<sup>6</sup> Prinsep has shewn conclusively that the Nirvana era was widely current in India, Burma and Ceylon and that it began in 544 B.C. Vide his "Useful Tables," page 134.

<sup>7</sup> It is quite possible that inscriptions dated in the early *Atīta-rājya* years 3, 4, 5, 6, etc., may be discovered in future.

## EPIGRAPHIC NOTES AND QUESTIONS.

BY D. R. BHANDARKAR, M.A.; POONA.

(Continued from above, Vol. XL., p. 240.)

## XII.—Sahasrām-Rūpnāth-Brahmagiri Edict of Aśoka.

THERE are two knotty passages in this edict which have for long been the subject of much discussion among scholars. Great interest in this matter has recently been awakened by two articles published in the *Journal Asiatique*. One of these is entitled "Les Vivāsāh d'Aśoka" by Dr. F. W. Thomas (May-June, 1910, pp. 507-22) and the other "Vyuthena 256" by M. Sylvain Lévi (1911, Part 1, pp. 119-26).<sup>1</sup> I crave indulgence to lay my views before the scholars interested in Aśoka's inscriptions.

## I.

The first passage is as follows, in accordance with the three recensions of this edict :

Rūpnāth :—*Yā imāya kālāya Jambudīpasi amisā devā hsu te dāni misā katā.*

Sahasrām :—*[Et](ena aṁta) lena Jambudīpasi aṁmisāṁ devā saṁtā munisa-misāṁ deva kaṭṭ.*

Brahmagiri :—*Imind chu kālana amisā samānā munisā Jambudīpasi misā derehi.*

The words *misā* and *amisā* occurring in these sentences had so long been taken to be equivalent to the Sanskrit *mṛishā* and *amṛishā*. But M. Sylvain Lévi has now shown that they stand for *miśrāḥ* and *amiśrāḥ*. The Pāli form of *mṛishā* would be *musā* and not *misā*. And secondly in the Sahasrām recension we have the forms *aṁmisāṁ* and *misāṁ*, which can correspond only to *amiśram* and *miśram*, and never to *mṛishā*. Again, *munisa-misāṁ* of the Sahasrām text is a compound which can only be dissolved as *manushyairi miśraṁ*. *Mṛishā* has absolutely nothing to do here with *misāṁ*. It is also now agreed by most scholars that the words *devā* and *munisā* are to be taken in their usual sense of 'gods' and 'men.' So the question now arises : what can be the actual meaning of the three sentences ? Aśoka says that for more than two years and a half he was a lay-follower, and did not exert himself strenuously, but for more than a year that he was in the *Saṁgha* he did exert himself strenuously. And what was the result ? The result was that the gods who were so long unmixed with men were mixed with them. He, therefore, advises the people to put forth strenuous exertion. This will, he says, enable even a lowly person to attain the great heaven. Thus the fruit of exertion is expressed in two different phrases : (1) by the commingling of men and gods and (2) by the attainment of heaven (*svarga*). The two things are thus identical, and consequently the first phrase must be interpreted in the light of the second. What, therefore, the first passage in my opinion means is something like this. Aśoka has explained to his people what *dharma* is. The performance of *dharma* leads to *punya* (spiritual merit), and the accumulation of *punya* to the attainment of heaven. Gods were formerly aloof from men and men from gods, because there were no men who had hoarded so much of *punya* as to vie with them. But now through the teachings of Aśoka men have become so much *punya* and consequently such equals of gods that the old gulf no longer existed between them and they have become one another's associates. But this *punya* (and through it *svarga*) can be secured only through *parā-krama* (strenuous exertion). And hence it is that he exhorts men to exert themselves strenuously. That the performance of *punya* leads to the attainment of heaven was formerly as it is now the accepted belief of all sects, (compare, e. g. *Te taṁ bhuktā svarga-lokaṁ viśāṁ kṣiṇe punye martya-loke viśanti*—*Bhagavad-gītā*, Chap. IX. v. 21 ; and also the words of the Buddha *sache kho paṇ' assa evaṁ ditṭhi hoti : imind 'haṁ sīlena vā vatena vā tapena vā bhāmachariyena vā dero vā bhavissāmi devaṇṇatara vā*, &c. occurring in the *Majjhima-nikāya*, sutta 57). This idea is also not foreign to the inscriptions of Aśoka, as we shall shortly see.

In order to understand this edict better, it is necessary to compare it with Rock Edict X., a passage from which is as follows :

*Yān tu kiṁchi parākramate Devānaṁ (priya) Priyadasi rajā ta savāṁ pārātrikāya [:] kiṁti [?] sakale apāparisave asa.*

<sup>1</sup> I am sorry to say that not knowing French I have not the good fortune of knowing the views of these scholars first-hand.

Here Aśoka says that he exerts himself strenuously (*parākramate*). But with what object in view? He replies: *pāratrikīya*, i. e., with reference to the next world. But for whose sake? He answers: *sakāle apaparisrāve asa*, i. e. in order that all men should be free from *parisrava*, which he further explains by *apūññam* = sin. Similarly, when in the S.-R.-B. edict Aśoka says that for the period of more than a year that he was in the *Samgha* he exerted himself strenuously (*bāḍham palakaṃte*), we must understand that it is not for himself that he was unflaggingly zealous but for others, or rather for the welfare pertaining to their next world. And consequently when he says that he made gods commingled with men and men with gods, this must be interpreted to mean that he made men like gods *apaparisrāva*, i. e., free from all *apunya* (sin). It is only by interpreting the passage in this way that the full significance of the words *khudakenapi pakamaminena vipule svage sakye ārādhetaṃ* which occur in and which form the main purport of the S.-R.-B. edict is brought out. This edict, in fact, is such a close repetition of Rock Edict X that there is a perfect harmony even in their concluding portions, which insist upon *parākrama* being put forth both by the great and the lowly.

The same idea we find expressed in Rock Edicts VII and IX. A passage from the first of these is:

*Ya [m] cha kinichi parākrāmāmi ahaṃ [,] kiṃti [P] bhūtdnam ānaññam gaccheyam idha cha nāni sukhāpayāmi paratrā cha svagam ārādhayanānu.*

Here also Aśoka informs us that the object of his strenuous exertion is to make people happy in this world and enable them to gain heaven in the next. It deserves to be noticed that the word *paratra* here distinctly refers to *svarga* (heaven). In Rock Edict IX Aśoka compares ordinary *maṅgalas* (auspicious rites) with *dhamma-maṅgala*, i. e., the auspicious rite consisting in the performance of *dhamma*. He says that the performance of ordinary *maṅgalas* is of doubtful efficacy. It may or may not fulfil the desired object. But the practice of *dhamma*, even if it does not lead to the attainment of temporal object, is sure to breed endless merit in the next world (*palatā chā anantam punnam pasavati*). If we thus compare Rock Edicts VI, IX, and X with one another, we find that, according to Aśoka's theology also, the performance of *dhamma* leads to *punya* or *apa-parisrava*, and the accumulation of *punya* to the attainment of *svarga*. What, therefore, Aśoka means by saying that he made gods and men commingled with one another is that by teaching *dhamma* to people he has rendered them *punyavat* and made them like gods *svargādhikāriṇaḥ*, claimants of heaven, and consequently one another's compeers.

## II.

The second passage that we have to deal with runs thus in the three different recensions.

Sahasrām:—*Iyam cha sāvane vivuthena duve sapannāldti satā vivuthā ti 256.*

Rūpnāth:—*Vyūthenā sāvane kaṭe 256 satavivāsa ti.*

Brahmagiri:—*Iyam cha sāvane sāvāpīte vyūthena 256.*

The latest interpretation that has been proposed of this passage is that by Dr. Thomas. And this has been accepted both by Dr. Fleet and Prof. Hultsch. He has shown that the passage contains not the slightest allusion to Buddha's death and that it makes mention, not of years, but of 256 nights, *duve sapannāldti-sata* (of the Sahasrām text) during which Aśoka was away from his home. I wonder how it is possible to maintain this interpretation in the Rūpnāth text, where the word *sata* of *satavivāsa* must correspond to *satā* of *lāti-satā* in the Sahasrām as Dr. Thomas understands it. The Rūpnāth text at best can be interpreted to refer to not 256 but only 100 nights, supposing that the word *lāti* is here understood. Again, what can be the meaning of the words *lāti-satā vivuthā*? Can *vivuthā* be here taken in the sense of "departed from home"? I am afraid, not. For what can be meant by saying that 256 nights departed from home? Prof. Hultsch has no doubt seen through this difficulty and proposes to take *vivuthā* as an ablative singular.<sup>2</sup> But then I fail to understand how even this ablative can give the sense of "after (the king) had left home." It can only mean "from the *vivuthā*, i. e., (the king) who had left home." These are some of the difficulties to which the new interpretation in my opinion gives rise.

<sup>2</sup> *Jour. R. As. Soc.* for 1910, p. 1309.

In interpreting this passage we must never forget the suggestions given us by such an authority on Aśoka's inscriptions as M. Senart. The first is that *Satā vivuthā* of Sahasrām cannot possibly be separated from, and consequently must be taken to exactly correspond to, *sata-vivasā* of Rūpnāth. The second is that *vivutha* and *vivāsa*, wherever any one of these words occurs, must bear one and the same sense. Now, most scholars are agreed that the forms *vivutha* and *vivāsa* are to be derived from the root *vi-vas*, 'to dwell abroad, to depart from home.' That this is the natural correct sense to take will be seen from what follows. The word *sata* I take with Dr. Ollenberg and M. Senart to stand for *sattva*, 'a living being, soul.' But *duve sapannāldti*<sup>3</sup> I take with Bühler as equivalent to *dve śat-pañchādīl-ati*. Obviously the word *satā* in the sense of *sate* has been inadvertently omitted after *ati*. It is a well-known fact that at the time of copying a document when a word is followed by an exactly or almost exactly similar word, one of these is sometimes dropped. If any instance is needed, it is supplied by the Girnār text of Rock Edict X. After *yaṃ tu kiṃchi parākamate*, we have *devānam Priyadasi rājā* instead of *devānam priyo Priyadasi rājā*. A similar thing has happened in the Sahasrām text, and hence after *duve sapannāldti*, instead of *satā satā vivuthā*, we have simply *satā vivuthā*. So the Sahasrām text might be re-written as follows: *iyaṃ cha sāvane vivuthena* [1] *duve sapannāld-ati satā vivuthā ti* 256. It may be rendered as follows: "And this sermon has been delivered by Vivuthas (officials who have gone forth on tour). (The figure) 256 indicates that two hundred and fifty-six souls (*i. e.*, officials) have gone forth on tour." The Rūpnāth text may also be similarly translated: "(This) sermon has been delivered by Vyūthas (officials who have gone forth on tour). (The figure) 256 indicates that there have been settings out on tour by (as many) souls (*i. e.*, officials)."

The word *vyūtha* or *vivutha* I take to refer to Aśoka's officials. This is clear, I think, from *etina cha vaya(m)janena yāvataka tūphaka ahle savata vivasetaviyuti* of the Rūpnāth recension. The same formula occurs in the Sarnāth edict, and it will be patent to any one who reads it that this injunction is issued by Aśoka to Mahāmātras, his own officials. I have, therefore, little doubt that in the Rūpnāth text too the same injunction is meant by the monarch to be conveyed to his officers. And what is the injunction? "Go ye forth on tour (*vivasetaviya*) with these words (*i. e.*, with this sermon of mine) everywhere in your district." The word *dhāra* again is noteworthy. It frequently occurs in cave inscriptions and in the sense of "district."<sup>4</sup> In other words, these officers appear to me to be the *prādesikas* of Rock Edict III who have been ordered by Aśoka to go forth on tour every five years together with *yutas* and *Rajukas* and perform the work of preaching in addition to their office duties. So if the word *vivasetaviya* refers to Aśoka's officials, the word *vivutha* which is another derivative of *vi-vas* must necessarily refer to them and them only. The fact that *vivuthena* is instrumental singular and not plural as it ought to have been if it referred to Aśoka's officials does by no means militate against our view. Because the word *vivutha* is here used collectively (compare *dharmma-yuta* of, *e. g.*, Rock Edict V). Now in the Brahmagiri text *vyuthena* is immediately followed by the figure 256, without a word of explanation. This explanation is, however, given by the Sahasrām and Rūpnāth inscriptions, in the former of which it is full and lucid. And this is given only to inform us for what the figure stands. The figure 256, says that record, indicates that two hundred and fifty-six souls have set out on religious tour. In short, what Aśoka means is that he has sent out 256 officials called *vyūthas* or *vivuthas* to preach his sermon.

M. Senart has called our attention to the fact that Pillar Edict VII presents very close analogies to our edict of which we must take the fullest advantage in interpreting it. Here too Aśoka speaks of having caused *dharmma-sāvanas* to be heard. His exact words are: *etāye-me athāye dharmma-sāvanāni sāvāpitāni dharmmanusathini vividhāni ānapitāni yathā me pulisā-pi bahune janasi dyatā etc paliyovalisaṃti-pi parithalisaṃti pi*. It is thus plain that Aśoka preached

<sup>3</sup> There was very little difference between the letters *l* and *s*, in Aśoka's time. *S* was probably written on the rock, but the engraver mistook it for *l* and so engraved this last letter.

<sup>4</sup> Cf. the *Māmalādhara* of Karle Inscript. No. 19 (*Ep. Ind.* Vol. VII., p. 64), and *Govadahanahare* and *Kopurā-hare* of Nāsik Inscript. Nos. 3 and 12 (*Ibid.* Vol. VIII., pp. 65 and 82). Compare also Dr. Fleet's *Gupta Inscr.*, p. 173, note.

many religious sermons (*dhamma-sāvanas*) through his officials. There is thus a remarkably close correspondence between this passage and our edict. I even proceed a step further, though I do so with some diffidence. In the passage just quoted, the letters *ya* and *thā* are indistinct and the following three have peeled off.<sup>5</sup> Bühler reads the first two as *yathā*, and restores the lost ones to *me puli*<sup>2</sup>. I confess, no good meaning is possible if *yathā* is read. The word *yathā* has no propriety here. Nor is M. Senart's restoration *yathā-visayā-pi* an emendation, because some word signifying 'officers' has to be understood. Besides the last two letters are distinctly *°sā-pi* as Bühler has correctly read them, and not *°yā-pi* as deciphered by him. I think we must read some other word in place of *yathā*. I have just said that both *ya* and *thā* are not sufficiently distinct. The first letter may be *ya* though it looks more like *va*, and as *yathā* gives no intelligible sense, I venture to read *vyuthā*. Thus the whole sentence will run: *vyuthā (me puli)sā-pi bahuns janasi dyatā*, which I believe yields perfectly good sense. In Pillar Edict VII in which Aśoka gives a resumé of the work he has achieved and in which he says what officials did what part of his work, it is natural to expect which class of his officials promulgated his *dhamma-sāvanas*. He tells us what Rajjūkas and Mahāmātras did, and this exactly agrees with what is stated about them in other records. The name, however, of the officials who were entrusted with the dissemination of *dhamma-sāvanas* remained unmentioned in the edict. But if we read *vyuthā* instead of *yathā*, it leaves nothing to be desired and this perfectly agrees with the S.-R.-B. edict.

#### XIII.—A new Kshatrapa Inscription.

The fragmentary inscription, whose transcript is given below was discovered about a year ago when some digging was being carried on in connection with the Shahpore-Kutiyana Railway near Vanthali, the ancient Vāmanasthali, in the Junāgaḍh State. It refers itself to the reign of the Kshatrapa Rudrasimha, son of Jivadāman, and is dated [Saka] 228 Vaiśākha Sud 7. This inscription is of no particular interest as the name of this Rudrasimha has already been known to us from his coins, and with dates ranging from 227-231 (see Rapson's *Catalogue of Indian Coins*, p. 170 ff).

#### Transcript.

- 1 (Si)ddha(m) rājñah Kshatrapasya J(i)vaddmaputra(s)ya
- 2 Ru(dra)sthasya varshe itadāyaye aśtā-
- 3 viśottare 200 208 Vaiśākhe ś(u)ddha saptamy[ān].

#### THE TOWN OF HANJAMANA, REFERRED TO IN THREE SILĀHĀRA GRANTS OF THE 10TH AND 11TH CENTURIES.

BY JIVANJI JAMSHEDJI MODI, B.A.; BOMBAY.

THE following three Silāhāra grants, found in Konkan during the last century, refer to a town, named Hanjamana or Hanyamana (हंजमननगर or हंयमननगर).

1. The grant of king Arikesaridēvarāja, dated Saka 939 (A. D. 1018).
2. The grant of Chhittarājadeva, *Mahāmāṇḍalésvara* of Konkan, dated Saka 948 (A. D. 1026).
3. The grant of *Mahāmāṇḍalésvara*, King Anantadēva, the Emperor of Konkan, dated Saka 1016 (A. D. 1094).

The first grant was found at Thāṇā, and it was translated in Vol. I of the *Asiatic Researches* (p. 357) by Pandit Rāmaločan.

The second grant was found at Bhāṇḍūp near Thāṇā about 1836, on the family property of a well-known Parsee family, known as the Ashburner family. The copperplate belonged to Mr. Hormusjee Cursetjee Ashburner. The text and translation of the grant were given by the late Dr. Bühler, *ante* Vol. V., p. 276 ff.

The third grant also was found in Konkan. Its text and translation have been given by the late Mr. Justice Telang. (*Ante*, Vol. IX, p. 83 ff.)

I give below, as found in the above journals, the translations of those passages of the grants, wherein the word Hanjamana or Hanyamana occurs.

1. "The fortunate Aricēsari Dēvarāja, . . . . . Sovereign of the great circle thus addresses even all who inhabit the city Sri Sthānaca, his own kinsmen and others ther

<sup>5</sup> See above, Vol. XIII., facsimile facing p. 310.

assembled, princes, counsellors, priests, ministers, superiors, inferiors, subject to his commands, also the lords of districts, the governors of towns, chiefs of villages, the masters of families, employed or unemployed servants of the king, and his countymen. Thus he greets all the holy men and others inhabiting the city of Hamyamana." (*Asiatic Researches*, Vol. I, p. 361).

2. "The great provincial chief, the illustrious Chhittarâjadêva addresses with salutations, worship, and respect all the assembled men of royal caste, ministers, Purobitas, councillors, chief and minor officials, whether connected with himself or strangers, as well as the lords of *râshtras* (zillâs), the lords of *vishayas* (tâlûkâs), the lords of towns, the lords of villages, officials, and non-official persons, servants of the king, and *rayats*, likewise the citizens of the town of Hamyamana, belonging to the three (twice-born) castes and others as follows . . . . ."

(*Ante*, Vol. V, p. 280, Col. 1).

3. "Illustrious Mahâmanâdâleśvara king Anantadeva, announces with salutations, honour, respect, and directions, to all princes, councillors, priests, ministers, principal and subordinate officers, both those connected with himself and others, as also all heads of *râshtras*, heads of *vishayas*, heads of towns, heads of villages, royal officials, specially appointed or not, country people, as well as townspeople of the town Hanjamana of the three classes and so forth. . . . ."

(*Ante*, Vol. IX, p. 38).

The learned translators of the three grants do not say what Hanjamana or Hamyamana is. Pandit Râmalochan and Dr. Bühler, the translators of the first two grants, say nothing about the word. Mr. Telang says of it: "I do not understand this."<sup>1</sup> Further on he adds: "I can say nothing about Hanjamana."<sup>2</sup>

The *Bombay Gazetteer*, in the Volume<sup>3</sup> on Thâñâ, refers to these Silâhâra grants, and says that the town of Sanjân, which is about ninety miles from Bombay, on the Bombay, Baroda and Central India Railway, is probably referred to under the name of Hamjaman. The writer does not give his grounds of probability. I fancy that the fact of the three copperplates being found in Konkan, where in Sanjân is situated, and the fact of some similarity between the names "Hamjamana" and "Sanjân" were his only grounds. The object of this paper is to supply two or three facts, giving some further grounds of probability, amounting well-nigh to certainty.

"Firstly, the donors address the tenor of their grants in general terms to all the people of the country, to members of the royal family, to their high and low officials, to officials and non-officials, to all their *raiyat*, and then make a special reference to the people of the town of Hamjamana. Why were these people not included in the general terms of the address in the general term *raiyat*? What was the reason of separately addressing the people of the town of Hamjamana? Did not the people of that town form a part and parcel of the *raiyat* of the donor-princes?"<sup>4</sup>

The answer to all these questions is, that the town of Hanjamana, though ruled by the donor-princes, was a separate colony of people, who formed a "foreign element" in the midst of the great Hindu people. It was a colony of the descendants of the first Parsee emigrants, who had come to India from Persia at the end of the 8th century and had settled at Sanjân in A.D. 735, with the special permission of the ruler of the land. They had continued to live as a "foreign element" following their own Zoroastrian creed, manners and customs, even retaining their own autonomy.

The *Kissa-i-Sanjân*, i.e., the Story of Sanjân, a Persian poem, written in A.D. 1000 on the strength of authentic oral tradition, gives a pretty full account of how they came to Sanjân, how they corresponded with the ruling Râjâ, how they explained to him their religion and customs, and how they, at last, got his permission to found a separate colony of themselves at a place which they named Sanjân. For an account of all these subjects I would refer my readers to my book entitled *A Few Events in the Early History of the Parsees and their Dates*.

The poem says: "A place in the desert was accepted. The ground was excellent and they made it their place of abode. The place was acceptable to all persons. A city was created, where

<sup>1</sup> *Ante*, Vol. IX, p. 38, n. 45.

<sup>2</sup> *Ibid*, p. 44, Col. 1.

<sup>3</sup> Vol. XIV, p. 302.

<sup>4</sup> Vide my paper on "Sanjân" in *Jour. Bomb. As. Soc.*, Vol. XXI, p. 418.



there was formerly a desert. All the young and the old landed there. When the Dastur saw this good place, he found it to be a proper place for abode. The Dastur gave it the name of Sanjân, and it was made prosperous like the country of Iran."

The Parsee emigrants had come from Khorâssân, where there is a town of the name of Sanjân. So, perhaps, they called their new colony in India, Sanjân, just as many modern colonists name their new colonies after their favourite towns in the old country, *e. g.*, New York.

The three grants refer to the people of the town of Hamjamana as "the holy men and others inhabiting the town of Hamjamana," "the citizens of the town of Hamjamana" belonging to the three (twice-born) castes (त्रिवर्णी) and as "the townspeople of the town Hamjamana of the three classes." The reference to these people as "the holy men," shows that they belonged to the priestly class. In the *Avesta* also, we find the Âthravans (the priestly classes corresponding to the Brâhmans) called Thrâyavan,<sup>5</sup> *i.e.*, of the three religious orders. This word corresponds to the *Trivargga* of the grants. The Parsee emigrants were mostly of the priestly class.

The Parsees have preserved among themselves sixteen Sanskrit *ślokas*,<sup>6</sup> referring to the fact of their explaining to the Indian Râjâ, their religion and customs. The last of these *ślokas* supports the *Kissa-i-Sanjân*, and says that the Indian Râjâ gave the Parsees a separate tract of land in his country.

According to the *ślokas*, the Râjâ said to the new-comers: "O Parsees! May God grant you a progeny of children. May He grant you success and victory. May the immortal Fire grant you victory. May you be free from sins. May you always be holy. May the Sun be auspicious to you for ever. Always revere the Sun. May your desires be fulfilled. Take whatever land you desire in my country. May your respect and honour increase. O Parsees! If any ignorant people will look at you (with an idea to injure you), I will smite them. May you be successful over them. May riches be your lot."<sup>7</sup>

All these facts tend to show that the Parsees had a separate colony of their own, ruled over by themselves. There is another fact that leads to that there was such a colony which acknowledged allegiance to the Hindu Râjâ. According to the *Kissa-i-Sanjân*, the country of the Indian Râjâ, of which the town of Hamjamana (Sanjân) formed a part, was, after a long time, invaded by Mahomedans at the direction of Sultân Mahmûd. The Râjâ of the day, being hard pressed, asked the assistance of the Parsees, reminding them of the hospitality extended to their ancestors, the first emigrants, by one of his predecessors. A brave Parsee named Ardeshir led an army of Parsees and assisting the Râjâ repulsed the Mahomedans. After a short time, the invaders, recouping their lost forces, made another invasion which turned out successful. The Râjâ was defeated and killed and the Parsee army was annihilated.

This fact shows that the Parsees had formed a separate independent colony, especially in the matter of their social and religious affairs. Had it not been so, the Râjâ would not have asked for their assistance. They had a town of their own—the town of Hamjamana referred to in the three copperplate grants—with what may be called the necessary apparatus—military or political, social and religious—of a self-governing colony, acknowledging allegiance to the Indian Râjâ.

The question now is: What is the word Hamjamana, which the learned translators of the three grants have passed over, and of which Mr. Telang said that he did not understand it, and could say nothing about it? In other words, why was the Parsee colony called "Hamjamana"?

The word *hanjamana* is an Avestic term, which has latterly become *anjuman* in Persian. As *anjuman*, it is common among the Parsees even now. It comes from Avestic

<sup>5</sup> *Yasht Kordâd* 10; *Behrâm* 46; *Âbân* 86.

<sup>6</sup> For these *ślokas*, vide (a) Dastur Aspendiârji Kâmdin's *Kadim târîkh Pârstont Kasar* (A. D. 1826), pp. 129-143; an old copy of the *ślokas* was found about three years ago in the District of Bhâvnagar, was printed by the Bhâvnagar State and communicated to the second Gujarâti Parishad which met at Rajkot in October 1909, by Prof. B. Ardeshir Entee of Bhâvnagar.

<sup>7</sup> Translated from the Gujarâti version of the *ślokas*.

*han*, Sanskrit *sam* or *sañ*, Latin *con* meaning "together," and Avestic *jam*, Sanskrit *gam*, "to go." So, literally, it means "a place where people go together or meet." The Parsees even now speak of their large communal meetings as the Anjuman (Hanjaman) Meeting. So, perhaps, the early Parsees themselves called their colony Hanjamana, or their Indian brethren, hearing them use this word for their large communal gatherings, named it Hanjamana for them.

## CONTRIBUTIONS TO PANJABI LEXICOGRAPHY.

## SERIES III.

BY H. A. ROSE, I.C.S.

(Continued from p. 155.)

**Rakri**: a black woollen thread, with a small iron ring and some yellow cloth and betel-nut tied round the left ankle of the boy after his first *bān* (a ceremonial oiling). Karnāl S. R., 1872-80, p. 128.

**Rakhol**: a tree, useless save for fuel; its leaves are also used as fodder. Simla S. R., 1883, p. 43.

**Rala**: thief. See *lohri*.

**Ramali**: a variety of rice. Karnāl S. R., 1872-80, p. 184.

**Ramjamani**: a variety of rice having hard fine grain. Karnāl S. R., 1872-80, p. 184.

**Rang**: a great mountain range.

**Rangari**: a good variety of rice. Kāngra S. R., p. 26.

**Rangan**: the *rawan* of the plains (*Doliches sinensis*.) Simla S. R., 1883, p. 41.

**Rūmnā**: to plant out the *raug*, q. v.

**Raughar**: a disease in which the pain extends from the haunch to the heels on either side. Gurgaon.

**Rao**: a drainage line. Ludhiāna S. R., 1878-83, p. 5.

**Raonā**: a snake (*Bungarus fasciatus*). Cf. *gadel*. Jullundur S. R., p. 12.

**Rar**: very dry and thirsty land; it generally has *kankar* cropping up in it and bears gram and moth well in propitious years. Cf. *raur*. Hoshiārpur S. R., p. 69.

**Rara**: the same as the *maira* land, but with a larger proportion of clay; gives wonderful crops with good rain, but is liable to fail in dry years. It is in fact, much the same as the *rohi* land. Cf. *moti* and *pathial*. Hoshiārpur S. R., p. 70.

**Rāra**: a small and sweet mango fruit; in size like the fruit of the *bahera*. Hoshiārpur S. R., p. 15.

**Rās**: a string. Cf. *dāmras*. Karnāl S. R., 1872-80, p. 168.

**Rās**: the heap of clean grain. Cf. *thāpa* and *bohāl*. Karnāl S. R., 1872-80, p. 173.

**Rasān**: an earthen vessel = *kauri*.

**Rasoe**: a cook-house. Sirmūr.

**Rātha**: a method of distributing the *acē* of the *lāna*. Karnāl S. R., p. 112.

**Ratru**: a second class rice. Hoshiārpur S.

**Ratti**: a red bean.

**Raun**: a place by a house where cattle are tied up.

**Raunj** = *nimbar*.

**Raunjh**: *Prosopis spicigera*. Gurgaon S. R., 1872-83, p. 12.

**Raur**: very dry and thirsty land; it generally has *kankar* cropping up in it and bears gram and moth well in propitious years. Cf. *rar*. Hoshiārpur S. R., p. 69.

**Rauṭi**: contr. *chaubāra*.

**Rawar**: cave.

**Rawar** or **dawar** = **don** or **shetha**: a cave. Simla Hills.

**Re** = **rai**: (*alias Smithiana*). Simla S. R., 1883, p. 43.

**Beh** (**rai**): *Pinus webbiana*. P. D., p. 946. Kāngra S. R., p. 21.

**Belra** or **kaunta**: the cones of the cedar and pines. Simla S. R., 1883, p. 44.

- Berka** : see *hausd*.
- Berrnā** : to exasperate ; cf. *rera* or *rerkd*, a quarrel.
- Betar** : sandy land.
- Beush** : (*reuns*, in Kulū) a small tree (*Cotonaster obtusa*), valued for sticks and goads. Simla S. R., 1883, p. 42.
- Bewa** : a fish having a curious habit of swimming about in companies on the surface with its mouth out of the water during the late autumn and spring. Ludhiāna S. R., 1878-83, p. 18.
- Bez** : the land inundated by a river. Sirsa S. R., 1879-83, p. 12.
- Beza** : a piece of cloth given in token of betrothal by the girl's people to the boy's. Ludhiāna S. R., 1878-83, p. 290.
- Bhon, ron** (Gāddi) : the dark hanging forests seen on high ranges, perhaps from *reh*, the commonest tree in such localities. Kangra Gloss.
- Rihālī** : the 1st day of Sāwan, but the people in different *parganas* observe the Rihālī on different dates in that month.
- Rina** : steep, as of steep hill sides, snow slopes, or precipices. Kangra Gloss.
- Rindi** : ventilator. Sirmūr.
- Ringa** : a stick for marking the depth of water. Sirsa S. R., 1879-83, p. 406.
- Ringarwāh** : pain in the legs, etc. Cf. *ranghar*. Gurdāspur.
- Rirā** : a grazing ground round a village—see *dolli*.
- Birri, rirāh** : a small ridge.
- Risāna** : the cloth on which *māp* full of grain is emptied. Cf. *mandhauna*. Karnāl S. R., 1872-80, p. 174.
- Rissālū** : a kitchen=*cholydlā*.
- Rohera** (? *rohira*) : a tree (*tecoma undulata*=*lahūra*. P. Dy., p. 654). Rohtak.
- Rohi kalari** : the *rohi* (loamy clay) land with an admixture of saltpetre. Hoshiārpur S. R., p. 69.
- Rohila** : bread=*rokhld*. q. v. : Ex. *rohila le diyo* 'bring bread.' Bauria argot.
- Roi lena** : to weep. Bauria argot.
- Rokhla, rohila** : bread. Bauria argot.
- Ronda** : a posthumous son. Cf. *pichhlag*. Kangra S. R., p. 98.
- Rong** : buckwheat (*Dolichos sinensis*). Kangra S. R., p. 25.
- Rōnsli** : a kind of soil. Hissar S. R., p. 16.
- Rora** : the pieces of hard wood with which the hollow of a sugar press is lined. Karnāl S. R., 1872-80, p. 161.
- Rora** : a variety of coarse, hardy rice sown on dry land. Kangra S. R., p. 26.
- Roru** : fixed assessment, a lump sum.
- Rot** : a ceremony performed by the Sultāni families once a year on Friday ; a huge loaf, of one maund (*katcha*) flour and a quarter maund (*katcha*) of gur, is cooked. The *bharāi* attends and beats the drum, and sings the praises of the saint (Sakhi Sarwar Sultān) while this is preparing, and receives one-quarter of the bread, the other three-quarters being eaten by the family. Ludhiāna S. R., 1878-83, p. 55.
- Rowār** (Kulū) : a cave under a rock. Cf. *guphā*.
- Rub** : a sheep over two years old : one over a year old is *doga* ; a lamb in Kulū is *gab*.
- Rubban** : quicksand (*dal-dal*).
- Ranghar** : a Muhammadan Rājput ; so styled by other castes. Karnāl S. R., p. 80.
- Runna** : irreg. past part. of *rōnd*, 'weep' (W.).
- Buri** : a heap of threshed rice.

**Rurpāl**: an extra perquisite, realised by the proprietor, generally at one *thimi* in the *topa*, in the gross produce.

**Bus**: a tree (*Echinops*). Karnāl S. R., p. 9.

**Rus**: a kind of grass. Karnāl S. R., p. 13.

**Rūti manāi**: a kind of marriage ceremony; four or five men go from the bridegroom to the bride's house, dress her, put a cap on her head, and bring her home to the bridegroom. Kāngra S. R., p. 98.

**Baug**: young rice plants. Simla S. R., 1883, p. 40.

**Sabarkatta**: a wooden scraper. Sirsa S. R., 1879-83, p. 252.

**Sabāt**: the verandah in front of a house. Hoshiārpur S. R., p. 42.

**Subdbani**: a religious book of the *Bishnois*. Hissar S. R., p. 12.

**Sadū**: the wife's sister's husband. Cf. *sādhū*. Gurgaon S. R., 1872-83, App. v., p. 1.

**Sag**: a watering, usually applied to the one before ploughing for the Rabi and the last one in the Kharif. Kāngra Gloss.

**Sāgar sidhi**: a game in which three boys stand one behind the other while three others leap on to their backs from behind. Sirsa S. R., 1879-83, p. 206.

**Saggi**: drizz (*Gāṭ*). Cf. *megh*.

**Sagwar**: irrigated. Kāngra Gloss.

**Sahora**: father-in-law, Pāngi.

**Sāhu, hāhu**: good. Bauria *argot*. Ex. *thānadār sū e*: 'the thānadār is a good man.'

**Sai**: earnest-money, paid to a tenant on engagement. Kāngra S. R. (Lyall), p. 44.

**Sairi**: autumn harvest. Kāngra Gloss.

**Sairu**: a tree of fair size, leaves fed to sheep and goats, growing low down in warm situations. Simla S. R., 1883, p. 44.

**Sajja**: a bedstead and bedding, a complete suit of clothes, some vessels, and such other parts of a complete outfit given to a Brahman at the first anniversary of the death of a person. Karnāl S. R., 1872-80, p. 138.

**Sajja**: a sharer or a share in a *lāna*. Karnāl S. R., p. 112.

**Salāran**: the opening from a *challa* or canal duct into a field. Kāngra S. R., p. 92.

**Salahj**: the wife's brother's wife. Cf. *salaij*, *sāriyā*, *sālhā*, *sāliyā* and *sālhe*. Gurgaon S. R., 1872-83, App. v. p. 1.

**Salaij**: the wife's brother's wife. Cf. *salahj*.

**Salāra**: s. m., a swallow.

**Saletnā**: to twist the strands together. Karnāl S. R., 1872-80, p. 199.

**Sālha**: the wife's brother's wife. Cf. *salaij*, *salahj*.

**Sālhe**: the wife's brother's wife. Cf. *salaij*, *salahj*, and *sālhā*.

**Salhun, salh**: a place where the dead are burnt, also called *martali*, *tīrath*, etc. Kāngra Gloss.

**Sālī**: s. f., wife's younger sister.

**Sāliyā**: the wife's brother's wife. Cf. *salaij*, *salahj*, *sāriyā*, and *sālhā*.

**Salokri**: a *pūjā* held on any auspicious (*mahurat*) day in the month of Baisākh before Kālī to avert *sharū*, 'hailstones,' in order that they may not destroy the crops.

**Salor**: *pueraria tuberosa*, a climber. Cf. *sāli*. Hoshiārpur S. R., p. 14.

- Salri** : a name applied to long strips of field lying low. Kāngra Gloss.  
**Saluka** : a waistcoat. Sirmūr cis-Giri.  
**Sampann** : complete, finished.  
**Samta** : s. f., reconciliation.  
**San** : like, resembling, *s. q. sñi*.  
**Sanda** : a large lizard with spikes on its tail. Sirsa S. R., 1879-83, p. 20.  
**Sandali** : a small window. Sirmūr Trans-Giri.  
**Sāndh** : see next  
**Sandh**, (**sāndh**) a level place near a village where cattle stand or sit in the heat of the day  
*Cf. biāk.* Kāngra Gloss.  
**Sandhūria** : a mango fruit. So called on account of its red (*sandūr*) colour. Hoshiārpur S. R., p. 15.  
**Sāng** : a ladder; also called *parsān* or *mānj*. Kāngra Gloss.  
**Sānga** : a two-pronged fork. *Cf. salanga.* Hoshiārpur S. R., p. 72.  
**Sangharū** : those who apply the torch to the pyre at a funeral. Churāh.  
**Sanghelna** : to collect together. Kāngra Gloss.

(To be continued.)

### NOTES AND QUERIES.

#### PROGRESS REPORT OF THE LINGUISTIC SURVEY OF INDIA, UP TO THE END OF THE YEAR 1911.

*For the XVIIth International Congress of Orientalists.*

The following is a list of the volumes of the Survey, showing the state at which each has arrived:—

- Vol. I.—Introduction. This cannot be touched until all the other volumes have been printed and indexed.  
 Vol. II.—Môn-Khmêr and Tai families.  
 Vol. III.—Tibeto-Burman family. In three parts.  
 Vol. IV.—Mundâ and Dravidian families.  
 Vol. V.—Indo-Aryan languages, Eastern group. In two parts  
 Vol. VI.—Indo-Aryan languages, Mediate group.  
 Vol. VII.—Indo-Aryan languages, Southern group.<sup>1</sup>  
 Vol. VIII.—Indo-Aryan languages, North-Western group. A portion in type, and the rest nearly ready for the press.

Vol. IX.—Indo-Aryan languages, Central group:—

Part, I.—Western Hindî and Panjâbi. In the press.

Part, II.—Rājasthānî and Gujarātî.

Part, III.—Bhîl languages, etc.\*

Part, IV.—Himalayan languages. In the press.

Vol. X.—Eranian languages. The greater part in type. A small portion remaining to be written.

Vol. XI.—Gipsy languages. This has been prepared by Dr. Konow, and is ready for the press.

It will thus be seen that the Survey, save for the Introductory Volume, is nearly completed. Only a few months' work remains. As for what has not already been published, the following remarks may be of interest:—

Vol. VIII. covers the whole of North-western India, and deals with Sindhi, Lahndî, and the Pisācha languages (including Kāshmirî) spoken between the north-western frontier of India proper and the Hindû Kush. With the exception of Kāshmirî, all the Pisācha languages have

<sup>1</sup> Vols. II to VII, have all been printed and published.

\* Vol. IX., Parts II, and III have been printed and published.

been disposed of, and the section dealing with them is in type. Lahndi, by far the heaviest section, is completed, except for a couple of dialects, regarding which it has been found necessary to make reference to India. Sindhi, which will require but a short section, has not yet been touched. All, therefore, of this volume that remains to be done is Sindhi, two dialects of Lahndi, and Káshmiri.

As regards Volume IX. (Eranian languages) two forms of speech remain untouched, viz., Bilôchi and Ormûri. The latter is a most interesting, but little known, language spoken in Waziristân. I have been fortunate enough to obtain excellent materials, and hope to be able to give a fairly complete account of it. I have already drafted a grammar and vocabulary. Although distinctly a member of the Eranian family it also shows points of agreement with the Pisâcha languages of the Hindû Kush country. It may here be remarked that Khêtrâni, a dialect of the Indo-Aryan Lahndi, also shows signs of similar agreement. The rest of this volume, dealing with the Ghalchah languages, Pushtô, and some local varieties of Persian, has long been in type.

As regards Volume IX, the parts dealing with Râjasthâni, Gujarâti, and the Bhil languages have already been published. The part for Western Hindi and Panjâbi has long been ready for the press, but difficulties connected with the preparation of special Oriental type have delayed its appearance. Part IV. has lately been completed in MS., and gone to press. It deals with the Indo-Aryan languages of the Himâlaya from Darjeeling, in the east, to beyond Chambâ, in the west. These have been divided into three languages, or groups of dialects, which (proceeding from east to west) I name, respectively, Eastern Pahâri or Naipâli, Central Pahâri and Western Pahâri.

These Pahâri languages exhibit points of great interest, both to the ethnologist and to the philologist. In Eastern Pahâri we have an Indo-Aryan language spoken by a dominant class, comparatively few in number, amidst a population whose speech is Tibeto-Burman. In such a case, we should expect to find many instances of Tibeto-Burman loan-words, but this does not occur to any large extent. On the other hand, the grammar is greatly influenced, and we find this Indo-Aryan language adopting a system of conjugation and rules of syntax which are

essentially Tibeto-Burman. For instance, as in Tibeto-Burman, there is a special impersonal conjugation of every verb, giving an honorific sense; and the subject of a transitive verb in any tense (not only the past tense) is put into the case of the agent.

Central Pahâri is the language of Kumaun and Garhwâl. The many dialects can conveniently be grouped under the two language names of Kumauni and Garhwâli. The speakers of Eastern Pahâri call themselves "Khas," and the principal dialect of Kumauni is called *Khas-parjiyâ*, or "the speech of the Khas-people." The main cultivating population of Kumaun and Garhwâl belongs to the Khas tribe. Western Pahâri is the name given to the group of dialects between Garhwâl, on the east, and Jammû and Kashmir, on the west. It includes the vernacular language of the country round Simla.

The tract over which Central and Western Pahâri are spoken closely corresponds to the ancient Sapâdalaksha,<sup>3</sup> the country from which in old times the Gurjaras migrated to populate north-eastern Râjputânâ (Mêwât and Jaipur). D. R. Bhandarkar has shown that the Râjpûts are the modern representatives of ancient Gurjaras, who adopted the profession of arms, the remainder, who adhered to the tribal pastoral life, retaining the old name of "Gurjara," or, in modern times, "Gûjar."

The Khas tribe of the Central Pahâri tract represents the ancient Khasas, regarding whom much has been written, but little definitely proved. The cultivating population of the Western Pahâri tract calls itself "Kanêt," not "Khas"; but the Kanêts are divided into two classes, one of which, the lower in status, bears the name of "Khas." The other class, of higher status, calls itself "Râo," and claims, as the name implies, to be of impure Râjpût descent.

The language spoken in the three Pahâri tracts is, as is well known, connected with Râjasthâni, and when the Pahâri volume appears, it will be seen that it agrees most closely with the dialects of North-Eastern Râjputânâ—Mêwâti and Jaipuri. But throughout there are traces of another form of speech belonging to the North-Western group, which I call "Pisâcha." These traces are slight in Eastern Pahâri, strong in Central Pahâri, and very strong in Western Pahâri.

<sup>3</sup> See D. R. Bhandarkar, *ante*, XL. (1911), 28. The name still survives in the "Sawâlaksh" Hills.

The state of affairs is further complicated by the fact that in the extreme north-west, amongst Piśācha-speaking peoples—in the distant hills of Swāt and Kashmir—there are at the present day wandering tribes of Gūjar cattle tenders and shepherds, who have a language of their own quite different from that of the people among whom they dwell. This language also closely resembles the Rājasthānī of Mēwāt and Jaipur.

Although it is unsafe to base ethnological theories on linguistic facts, I think that when Part IV. of Volume IX. of the Linguistic Survey is published, it will be seen that the following theory is at least not inconsistent with the linguistic facts as we now observe them.

I suggest that the earliest known Indo-Aryan, or Aryan inhabitants of the Himālaya tract, known as Sapādalaksha, were the Khasas. These spoke a language akin to what are now the Piśācha languages of the Hindū Kush. They are now represented in the Western Pahāri tract by the Khas clan of the Kanēts, and in the Central Pahāri tract by the Khas tribe, which forms the bulk of the cultivating population.

In later time the Khasas were conquered by the Gurjaras. The Gurjaras are now represented by the Rājputās of the whole Sapādalaksha tract, and also by the Rāo clan of the Kanēts, which represents those Gurjaras who did not take to warlike pursuits, but remained cultivators. Hence their claim to be of impure Rājput descent. In Garhwāl and Kumaun, where (for our present purposes) there are only Rājputās and Khasas, the cultivating Gurjaras became merged in the general Khas population. Over the whole of this Sapādalaksha tract the Gurjaras and the Khasas gradually amalgamated, and they now speak one language, mainly Gurjari, but also bearing traces of the speech of the original Khasa population.

As D. R. Bhandarkar has shown, many of these Sapādalaksha Gurjaras migrated into Rājputānā, carrying their language with them, which there developed into Rājasthānī. In the subsequent centuries there was constant communication between Rājputānā and Sapādalaksha and, under the pressure of Mughul domination, there ultimately set in a considerable tide of emigration back from Rājputānā into Sapādalaksha. These immigrants were received with all the prestige of the high position to which they had attained in the social system of the Indian Plains. The foundation by them of various

Hill States is a matter of history and need not here detain us, but, from a linguistic point of view, the important fact is that they still further strengthened the Rājasthānī element in the Pahāri dialects.

There remain the nomadic Gūjars of the north-western hills. Their presence is accounted for as follows:—We have seen that those Gurjaras who did not take to warlike pursuits, but adhered to their pastoral occupation, retained the name and social status of Gurjaras or Gūjars. During the period in which Rājput rule became extended over the Panjāb, the Rājput fighting men were accompanied by their humbler pastoral brethren, and we now find a line of Gūjar colonization running from Mēwāt (the "Gujarāt" of Albīrūnī) up both sides of the Jamnā valley, and thence following the foot of the Panjāb Himālaya, right up to the Indus. Where they have settled in the plains they have abandoned their own language and speak that of the surrounding population, but as we enter the lower hills we invariably come upon a dialect locally known as "Gūjari." In each case this can best be described as the language of the people nearest the local Gūjars, but badly spoken, as if by foreigners. The further we go into these sparsely populated hills, the more independent do we find the Gūjar dialect, and the less is it influenced by its surroundings. At length, when we get into the wild hill-country of Swāt and Kashmir, the nomad Gūjars are found still pursuing their pastoral avocations, and still speaking the language their ancestors brought with them from Mēwāt. But even this shows traces of its long journey. For these Gūjars, wandering over hills where the resident population speaks either Pushtō or some Piśācha dialect, and separated from the Jamnā by the wide plains of the Panjāb, over which either Lahndī or Panjābī is the universal tongue, speak a language, which though nearly the same as Mēwātī, also contain, like flies in amber, odd phrases and idioms belonging to the Hindōstānī of the Jamnā valley. These they could not have taken from Pushtō or from Piśācha. These are strange alike to Lahndī and Panjābī. These do not occur in Mēwātī, and they clearly show that the Gūjars, on their way to Swāt and Kashmir, must, at one period of their wanderings, have lived in the Jamnā valley.

GEORGE A. GRIERSON.

Camberley, 8th February 1912.

## BOOK-NOTICES.

**AJMER: Historical and Descriptive.** By HANU BILAS SARDHA, B.A., F.R.S.L. Printed at the Scottish Mission Industries Company, Limited, Ajmer, 1911.

THE idea of writing a guide of Ajmer was suggested to the author more than twenty years ago by Mr. F. L. Reid, late Principal of the Ajmer Government College, but it was only in 1909 when Ajmer was plague-affected that he could possibly take up the work in right earnest. As material accumulated, the author decided to write a more detailed history of the city than was permissible in a guide. But this ambitious object had to be postponed and the present guide to be prepared and published for Her Imperial Majesty and the Royal Party that visited Ajmer in December last. The book is dedicated to Sir Elliot Colvin, K.C.S.I., Agent to the Governor-General for Rajputana, and a happier choice it is impossible to imagine, knowing, as we do, what he has done for the improvement and well-being of Ajmer.

The guide is both descriptive and historical as it professes to be, and the descriptive and historical parts are so arranged that neither preponderates over the other. This is just the thing needed though it is seldom accomplished. The author has spared no pains to make his book as accurate, full, and reliable as it was possible for him to do. One has only to read a chapter to be convinced of this fact. The reader is specially requested to read Chapter VIII, which deals with an account of Khwaja Muinuddin Chisti, the presiding genius of Ajmer, and he is sure to be amazed at the mass of information so critically collected and so interestingly set forth. It is, however, Chapters VII, XIII, and XIV, which concern the antiquarian most. The first gives a description of *Aḡhāi-din-kā-Jhonprā*. The author proposes a new explanation of this name. "The name *Aḡhāi-din-kā-Jhonprā* was given to it," he says, "as fakirs began to assemble here in the times of the Mahrattas (latter half of the eighteenth century) to celebrate the Urs anniversary of the death of their leader Panjaba Shah, which lasted for two and a half days." He is perfectly correct when he says that here was the original site of the temple of Sarasvatī and the college house built by the Chohān king Visaladeva just as the Kamālmaulā mosque at Dhār represents the original place where a similar temple and college were constructed by the Paramāra sovereign Bhojadeva. But he is certainly wide of the mark when he tries to show that if we but omit the screen wall, front-arches, Mihrāb, and Mimbar of the prayer-chamber of the *Aḡhāi-din-kā-Jhonprā*, we have

the whole of the building as it actually stood in Visaladeva's time. Can Mr. Sardha point to any non-Muhammadan building which in plan is exactly like a mosque as *Aḡhāi-din-kā-Jhonprā* undoubtedly is? In fact, no Hindu or Jaina temple has yet been found, whose parts are arranged like the prayer-chamber and side cloisters of a mosque. Besides, in the body of old masjids built by demolishing ancient temples the pillars consist of two or more Hindu shafts superimposed, one on the other. Such stilted pillars are conspicuous by their absence in old Hindu structures, but are found in all old mosques as in *Aḡhāi-din-kā-Jhonprā*. These considerations strongly militate against the view that this last building in its present plan was originally some Hindu temple. The inscription slabs that were unearthed here in 1875 were for some time deposited in the Lucknow Museum and have now been brought back to Ajmer and kept in the Rajputana Museum there. The author says: "These inscriptions are of the greatest importance to the historian, and it is hoped that Government will see their way to taking in hand regular excavations in the *Jhonprā*, with a view to recover, if possible, the remaining portions of the important inscriptions." They were published by the late Prof. Kielhorn in this Journal, Vol. XX, p. 201 ff., and Mr. Sardha has given a succinct summary of what the former wrote regarding them. In this summary mention is made of a place called Vavveraa, where Vigharāja *alias* Visaladeva was encamped while he was preparing himself to give battle to the Hammāra, *i. e.*, the Muhammadan king who was advancing against him. This place Prof. Kielhorn was not able to identify nor has Mr. Sardha suggested any identification. There can, however, be no doubt that it is to be identified with Vaverā by which Rūpnagar was known before it was so named after Rūpsimha of the Kishangarh dynasty (*Ann. Prog. Rep. West. Circle* for 1911, p. 42).

Chapter XIII. gives an account of Pushkar, seven miles west of Ajmer. It is one of the most sacred places of the Hindus in India. It is also one of the most ancient places in India. All references to Pushkar whether in epics or inscriptions have been culled together by Mr. Sardha in this chapter. Of particular interest is the reference to Pushkar found in the Nāsik cave inscription. It tells us that Ushavadāta, son-in-law of the Mahākshatrapa Nahapāna, had first gone to give aid to the Uttamabhadras who were harassed by the Mālavas, who in ancient days-



were settled in the central and southern parts of Rājputānā. After defeating the Mālavas, Ushavādāta, we are told, went to Pushkar. The word actually used is *Poksharāni*, the plural and not singular of Pushkara,—a point not noticed by Mr. Sarda as he ought to have done. Even to this day, not one or two, but three, Pushkaras are known—*jyeshtha*, *madhya*, and *kanishtha*, all situated within a circuit of six miles. Ushavādāta again is represented to have bathed there and given three thousand cows and a village to the Brāhmaṇas. This shows that even in the first century A. D. Pushkar was a centre of Brahmanism. Mr. Sarda has also referred to the inscription of king Durgarāja, found at Pushkar, a summary of which has been published by me in the *Ann. Prog. Report West. Circle* for 1910, p. 59. But he is not correct in saying that A. D. 925 is the date of the king furnished by the inscription. It really gives two dates: (1) A. D. 925 for the grant of Malhana, and (2) A. D. 933 for the confirmation of it by Durgarāja.

The author has also narrated some of the interesting and important legends connected with Pushkar. One of these is of the Paṇḍit king Nāhaḍ-rāv, who bathed here and was cured of leprosy. This Nāhaḍ-rāv figures greatly in the Mārwar legends also. The question arises: who was this Nāhaḍ-rāv? Mr. Sarda apparently takes him to be Nāgabhaṭa II. of the imperial Pratihāra dynasty. But I think that he is in all likelihood Nāgabhaṭa of the feudatory Pratihāra family, that reigned at Maṇḍor and Mērtā. There is no legend about Nāhaḍ-rāv anywhere in Rājputānā beyond Ajmer and Mārwar. Jinaprabhasūri in his *tīrthakalpa* speaks of Nāhaḍ-rāv as king of Maṇḍor. This shows that he cannot belong to the imperial dynasty which reigned at Kanauj. The Ghatiyālā inscription again says that he established himself at Mēḍantaka (Mērtā). And as Mērtā is not far off from Pushkar, this explains why legend has associated his name with this sacred place. About the end of this chapter Mr. Sarda gives us the interesting information that the town of Pushkar is divided into two parts: (1) Chhotī Bastī and (2) Baḍī Bastī and that the Brāhmaṇs of the former allege that the Brāhmaṇs of the latter are not true Brāhmaṇs but are Śākadvīpī Brāhmaṇs or Magas (Magi of Persia) and that they began to call themselves Parāsara Brāhmaṇs after having been admitted into the fold of Brahmanism. This, it is said, was discovered by Raja Jai Singh II. of Jaipur himself.

Chapter XIV. gives both the ancient and modern history of Ajmer in a very lucid manner.

So far as the former is concerned, the author seems to have been guided by Pandit Gauri Shankar Ojha, though not without independent judgment. Thus, instead of Jayadeva, Mr. Sarda has Ajayapāla, as the son of Sāmantadeva and regards him as the founder of Ajmer, and not Ajayarāja, son of Prithvirāja I, as Pandit Gauri Shankar does. In very few other respects the author's account differs from that of Mr. Ojha given in his Hindi translation of Tod's *Rājasthān*. Both make the first four kings of the dynastic list, connected with one another as father and son. But no authority is cited by either. So far as our knowledge goes, this relationship is not supported by any published records or accounts. The reference to the coins of Ajayadeva and Somaladevi is interesting, as they have not yet been recognised by the numismatists. A paper on this subject will soon appear in this journal. Some inscriptions describe Chohāns as belonging to the solar and some to the lunar dynasty. Amongst the latter Mr. Sarda includes the Hānsī inscription of A. D. 1167. But this is a mistake, for this record in no place even hints that the Chohāns belonged to the lunar race (above Vol. XLI. p. 17 ff.). Again, Mr. Sarda says: "whether they belong to the solar or the lunar race, they assuredly do not belong to the Agnikula, as they now wrongly claim to do." But if some records say that Chohāns were Sūryavaṁśī and some that they were Somavaṁśī, there is no reason why there should not be other records calling them Agnikulīs and why therefore these records should be set aside. The truth of the matter is that a Rājput tribe with a foreign origin was always in need of such a pedigree when it became Hinduised, and its divisions, often separated from one another by great distances, traced their descents separately, some from the sun, some from the moon, some from the fire, and some from the earth.

The book is not without a few misprints, but considering the haste in which it had to be printed they are few. There is, however, a mistake which is not so excusable. The name of the late Prof. Kielhorn is everywhere spelt Keilhorn and not Kielhorn as it ought to be.

I have thus touched upon the points where difference from the author's views is possible, but in other respects it is impossible to disagree with him, and such points are by no means few. The reader, in fact, cannot leave the book aside without being impressed that it is in every way a very useful and valuable production.

D. R. B.

The *VANAUSHADHIDARPANA*, or the Ayurvedic Materia Medica, with quotations and copious original prescriptions from standard works, by Kaviraja Bhiraja Charan Gupta Kavibhusana, the Rajvaidy of Cooch Behar. With an Introduction by Mahamahopadhyaya Kaviraja Bijaya Ratna Sen Kaviranjana. S. C. Auddy & Co., 58 and 72, Wellington Street, Calcutta. Vol. I, 1908, Vol. II, 1909.

THOSE who are interested in the study of Indian Medicine may like to hear of the publication in India of this very useful compilation on the indigenous drugs of that country. Its author is Kaviraj Bhiraja Charan Gupta, who describes himself as the "Rajvaidy", or Court Physician, of the Native State of Cooch Behar. The first volume appeared in 1908, and the second in 1909. The structure of the work is as follows. The drugs, i.e., the articles on them, are arranged alphabetically, in the order of the Sanskrit alphabet; thus commencing with *Agaru* and ending with *Hilamochiki*. But the names of the drugs, beginning with *B* and with *V*, are all given promiscuously after those beginning with *P*, instead of their proper places. There is also an Appendix (*Parishista*) to the second volume, pp. 355 ff., giving a small number of additional drugs, arranged similarly. As a rule, the articles are made up in the following way. First, we have quotations from old Sanskrit authorities, such as Dhanvantariya and Rāja Nighaṇṭu, Bhāva Prakāśa, Charaka, Sūsruta, Vāgbhaṭa and others, on the qualities, actions, uses, etc., of the drugs, printed in Nāgari characters. Then follows a kind of Bengali commentary on those quotations, apparently written by the author himself, printed in Bengali characters. Finally there come some English notes on "Constituents, Actions and Uses", quoted from various sources, principally from Dr. R. N. Khory's *Materia Medica of India*. All this is excellent, and reflects much credit on the range of reading and the industry of the compiler. The latter are well shown also by the author's introductory chapter, which gives an interesting survey of the ancient medical literature of India. This chapter is followed by a series of shorter notices of mediæval Sanskrit and modern English works on Indian *Materia Medica* (*Nighaṇṭu*). To the second volume there are appended other two useful dissertations on food stuffs in general (*khādyā*), and on what is suitable or unsuitable in certain diseases. Finally the work is provided with three elaborate lists; viz., (1) of drugs, the names being given in Sanskrit, Bengali, and Cooch Behari; (2) of diseases; and

(3) of Latin names. The first and second of these three lists are printed in duplicate, that is, in Bengali and in Nāgari characters. This apparently superfluous duplication is, no doubt, due to the fact that the work is primarily intended for the benefit of the indigenous doctors (*Kavirajas*) of Bengal, who, as a rule, do not seem to be very familiar with the Nāgari characters. For the same reason, the dissertations and introductory chapters above mentioned, are written and printed in Bengali. But though principally intended for Bengali practitioners, the work is well worth the attention of all medical men and others in and out of India, who are interested in the indigenous Indian system of Medicine. The second list will probably be found particularly useful by the general practitioner. It enumerates in alphabetical order, all the well-known diseases of the Sanskrit medical texts; and under each disease it names the drugs suitable to it.

The weak point of the work is in its English portions, particularly the Latin botanical nomenclature. The English quotations abound in misprints. A conspicuous example occurs in the extract printed in Vol. II, pp. 102, 103. Here in 18 lines of print, there are no less than eleven gross misprints; e.g., "approdisiac" for aphrodisiac; "vatile" for volatile; "debastrucut" for deobstruent, and so forth. Botanical names are often blundered; thus *jigantea* for *gigantea*, I, 32; *fluxuosa* for *flexuosa*, I, 51; *subelatum* for *subulatum*, I, 124; *phillippensis* for *philippinensis*, I, 153; *sempervires* for *sempervirens*, II, 19; *logopoides* for *lagopoides*, II, 85, etc., etc. *Anisiphalins Rumphii*, I, 149, appears to be intended for *Anisifolium Rumphii*, but no such combination can be traced. The botanical rule as to the use of initial capital letters is very often neglected; thus we find *Feronia Elephantum*, for *elephantum*, I, 149; *Rottlera Tinctoria* for *tinctoria*, I, 153; *Uraria Picta* for *picta*, II, 85; *Ficus Bengalensis*, *F. Indica* for *bengalensis*, *indica*, II, 104, etc., etc. These errors are repeated in the lists appended to the two volumes. Another botanical rule, according to which the name of the author of the species should follow after the specific name, is invariably neglected. It is a pity that there should be these blemishes in a work, otherwise so excellent. Though they will not seriously interfere with its usefulness for the *Kaviraja*, the author will do well to attend to their removal in a second edition, for which, it may be hoped, the occasion may soon arise.

A. F. RUDOLF HOERNLE,

## CONTRIBUTION TO THE STUDY OF ANCIENT HINDU MUSIC.

BY RAO SAHIB PRABHAKAR R. BHANDARKAR, B.A., L.M.&amp;S.; INDORE.

(Continued from p. 164.)

BUT if the *śrutis* have received such bad treatment from some Sanskrit authors, they have had a still worse fate at the hands of modern writers. Thus Sir W. Jones says<sup>17</sup>:—"If I understand the native musicians, they have not only the *chromatic*, but even the second, or new, *enharmonic*, genus; for they unanimously reckon twenty-two *śrutis*, or quarters and thirds of a tone, in their octave: they do not pretend that those minute intervals are mathematically equal, but consider them as equal in practice, and allot them to the several notes in the following order; to *sa*, *ma*, and *pa*, four; to *ri* and *dha*, three; to *ga* and *ni*, two; giving very smooth and significant names to each *śruti*. Their original scale, therefore, stands thus:

<i>sa,</i>	<i>ri,</i>	<i>ga,</i>	<i>ma,</i>	<i>pa,</i>	<i>dha,</i>	<i>ni,</i>	<i>sa,</i>
4 ś	3 ś	2 ś	4 ś	4 ś	3 ś	2 ś	

"The semi-tones accordingly are placed as in our diatonic scale; the intervals between the fourth and fifth, and between the first and second, are major tones; but that between the fifth and sixth, which is minor in our scale, appears to be major in theirs; and the two scales are made to coincide by taking a *śruti* from *pa* and adding to *dha*, or, in the language of Indian artists, by raising *Servaretnā*<sup>18</sup> to the class of *Sintā* and her sisters; for every *śruti* they consider as a little nymph, and the nymphs of the *Panchama*, or the fifth note, are *Mālinī*, *Chapali*, *Lōlā* and *Servaretnā*, while *Sintā* and her two sisters regularly belong to *Dhāvṛta*: such at least is the system of CŌHALA, one of the ancient bards, who has left a treatise on music.

"SŌMA seems to admit, that a quarter or a third of a tone cannot be separately and distinctly heard from the *Vindā*; but he takes for granted, that its effect is very perceptible in their arrangement of modes; and their sixth, I imagine, is almost universally diminished by one *śruti*; for he only mentions two modes, in which all the seven notes are *unaltered*. I tried in vain to discover any difference in practice between the *Indian* scale, and that of our own; but knowing my ear to be very insufficiently exercised, I requested a *German* professor of music to accompany with his violin a *Hindu* lutanist, who sung *by note* some popular airs on the loves of CRISHNA and RĀDHĀ; he assured me, that the scales were the same; and Mr. SHORE afterwards informed me, that, when the voice of a native singer was in tune with his harpsichord, he found the *Hindu* series of seven notes to ascend, like ours, by a sharp third."

Now I can well believe the inability of Sir W. Jones to discover any difference between the Indian and European scales, and the German professor's confirmation of their unity. For, *practically*, the present-day Hindu scale<sup>19</sup> may be considered indistinguishable from the modern European scale, and Mr. Shore is quite right when he says that it ascends, like the other, by 'a sharp third' (major third). But that is about the only correct thing in this passage, almost all other assertions being errors, which have since been repeated by other writers, who have accepted them without examination. It is necessary therefore, to point them out here *seriatim*:

(1) In the first place it must be obvious to the reader that no one has a right to assume that the scale mentioned in Sanskrit treatises is the same as that of the present day. As a matter of fact, it will be shown in the sequel that they differ.

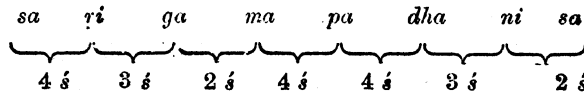
<sup>17</sup> On the Musical Modes of the Hindus (Works Vol. IV.)

<sup>18</sup> The names of the *śrutis* given by Sir W. Jones differ from those commonly found in Sanskrit treatises. Were they taken from *Samyāta-Nāṛdyana*?

<sup>19</sup> Whenever the present-day Hindu scale is referred to in this essay, it should be clearly understood that the present Hindustāni system of music is in view, and not the present Carnatic system, unless the contrary is expressly stated.

(2) Secondly, it is wrong to infer that the Hindus had the *enharmonic* genus of the Greeks or anything similar to it, because they unanimously reckon twenty-two *śrutis* in their octave. In the *Preliminary Remarks* above, the European scale is given in cents, twelve hundred being reckoned in the octave; but it would be absurd to argue therefrom that the Europeans have a genus in which the notes ascend by single cents.

(3) Thirdly, (a) thinking that the scheme of the scale as given by Sanskrit authors was



which is an error, as will be shown presently, and (b) finding the *prevailing* Hindu scale and the modern European major scale indistinguishable,<sup>20</sup> and (c) noticing three sorts of intervals in the classical Hindu scale,<sup>21</sup> and (d) observing them (owing to his erroneous scheme of the scale) to occupy, as regards their comparative magnitudes, the same places as the major tone, the minor tone, and the semitone in the European scale, except in one instance (*viz.*, the interval between the fifth and the sixth), Sir W. Jones naturally succumbed to the temptation of looking upon the two scales as quite identical, and made the *assertions* that the four-, three-, and two-*śrutis* intervals were respectively the major tone, the minor tone and the semitone. But the three-*śrutis* interval was a stumbling block. As this interval was identified with a tone, a *śruti* had to be considered as a third of a tone; at the same time, the four-*śrutis* interval being looked upon as a major tone, a *śruti* had also to be supposed to be equivalent to a quarter of a tone. If the value of a *śruti*, however, be admitted to be thus uncertain, of what use could such a variable standard be? If an inch be sometimes a twelfth of the foot and sometimes only a sixteenth, how could it ever be of use as a measuring unit? Sir W. Jones seems to have thought that he had effectually got out of the dilemma by saying:—"they do not pretend that those minute intervals are mathematically equal, but consider them as equal in practice." He seems to be unconscious of the fact that we cannot possibly consider a quarter-tone and a third of a tone as equal in practice, and choose either indifferently as the equivalent of a *śruti* in the classical Hindu scale and yet make the scale coincide with the European. Thus, if we suppose a *śruti* to be a quarter of a major tone, *i.e.*, 51 cents (see above), the value of the three-, and two-*śrutis* intervals will respectively be 153 and 102 cents, that is, even though the two-*śrutis* interval may be allowed to pass as practically equal to the diatonic semitone of 112 cents, the three-*śrutis* interval cannot be taken as equal to the minor tone of 182 cents. On the other hand, if we take a *śruti* as a third of a minor tone, *i.e.*, 61 cents, the four- and two-*śrutis* intervals will respectively be 244 and 122 cents; and here again even though we considered the two-*śrutis* interval as practically equal to the diatonic semitone of 112 cents, the same cannot be said of the four-*śrutis* interval and the major tone of 204 cents.<sup>22</sup> But the amount of error becomes still more pronounced, when we remember (as will be pointed out later on) that the old Sanskrit musicians were much more concerned about their just<sup>23</sup> fourths and fifths than about their seconds, and when accordingly we find their value on the hypothesis of Sir W. Jones.

<sup>20</sup> I have allowed the two scales to be *practically* the same, but when anybody wishes to establish the identity in detail, as for instance with regard to major and minor tones, he must produce stronger experimental evidence than Sir W. Jones has done.

<sup>21</sup> Hereafter I shall use the name 'classical Hindu scale' to mean the (*Shadja*) scale given in Sanskrit treatises. The term 'ancient or old scale' is not suitable, for even in modern Sanskrit books it continued to be taken as the standard, though there is reason to believe that it was not the *prevailing* scale, which in its turn could, of course, be expressed in terms of the standard. I know of Sanskrit books on music composed in the last few years in which the classical Hindu scale is taken as the standard, though it is no longer the standard in practice.

<sup>22</sup> As will be seen hereafter, the fact is that a *śruti* must be looked upon as practically invariable, like all other standards, with the result that the classical Hindu scale cannot be the same as the European one, even allowing that Sir W. Jones's scheme of the former as given above is correct.

<sup>23</sup> All the fourths and fifths of the classical scale are not just, only those with the intervals of nine and thirteen *śrutis* respectively being allowed to be so (*vide seq.*).

		Value of the Fourth in cents.	Value of the Fifth in cents.
Just ... ..		498	702
Acc. to Sir W. Jones {	When 1 <i>śruti</i> = $\frac{1}{2}$ major tone = 51 cents ...	459	663
	When 1 <i>śruti</i> = $\frac{1}{3}$ minor tone = 60 $\frac{2}{3}$ cents.	546	789
Acc. to Sanskrit writers {	When 1 <i>śruti</i> = $\frac{1}{22}$ octave = 54 $\frac{6}{11}$ cents	491	709
	...	...	...

A glance at the table shows that whereas in the Hindu system of 22 *śrutis* in the octave, the error amounts to only 7 cents or about a third of a *comma*, on Sir W. Jones' assumptions it is six to twelve times as great.

(4) So great is the anxiety of Sir William to establish the identity of the classical Hindu and the European major scale that, though in accordance with his (erroneous) scheme of the former he is forced to admit that the interval between the fifth and the sixth in that scale is a major tone whereas it is a minor tone in the other, he proceeds to add—"their sixth, I imagine, is almost universally diminished by one *śruti*" [thus making the two scales coincide]; "for he [Somanātha] only mentions two modes, in which all the seven notes are *unaltered*." Now even admitting that according to Somanātha, there are only two modes in which all the seven notes are unaltered,<sup>24</sup> how does it follow that in almost all the remaining modes the sixth is altered? To take an extreme view, the statement of Somanātha can be quite correct without a single one of the remaining *rāgas* having an altered sixth, the alterations being confined to one or more of the other notes. Sir W. Jones' imagination that the sixth of the classical Hindu scale is 'almost universally diminished by one *śruti*,' is a mere assertion, which he makes in order to uphold his preconceived notion of the identity of the two scales, but for the support of which he has produced no evidence.<sup>25</sup>

(5) Lastly comes the most serious error of all, which is in fact the source of all the others. Sir W. Jones would have found, if he had been a little more careful, that he had made a mistake in assigning proper places to the groups of *śrutis*. All Sanskrit treatises clearly give the following as the scheme of the *śadja-grāma* :—

$$\left\{ \begin{array}{cccccccc} [ni] & sa & ri & ga & ma & pa & dha & ni & [sa] \\ \underbrace{4\acute{s}} & \underbrace{3\acute{s}} & \underbrace{2\acute{s}} & \underbrace{4\acute{s}} & \underbrace{4\acute{s}} & \underbrace{3\acute{s}} & \underbrace{2\acute{s}} & \underbrace{4\acute{s}} \end{array} \right\} \text{Correct scheme of the } \textit{śadja-grāma}.$$

But Sir W. Jones made the mistake of putting *after* the notes the different groups of *śrutis* attached to them, whereas according to rules they ought to have been put *before* them. Thus he wrongly represented the scheme as follows :—

$$\left\{ \begin{array}{cccccccc} sa & ri & ga & ma & pa & dha & ni & sa \\ \underbrace{4\acute{s}} & \underbrace{3\acute{s}} & \underbrace{2\acute{s}} & \underbrace{4\acute{s}} & \underbrace{4\acute{s}} & \underbrace{3\acute{s}} & \underbrace{2\acute{s}} \end{array} \right\} \text{Sir W. Jones' incorrect scheme of the } \textit{śadja-grāma}.$$

This great error together with the others mentioned above, of which it was the source, has found its way in the writings of all subsequent authors, among whom are Sir W. Ouseley, Mr. J. D. Paterson, W. C. Stafford, Capt. Willard, Col. French, Carl Engel, Rājā S. M. Tagore, J. Grosset, A. J. Ellis,<sup>26</sup> A. W. Ambros<sup>27</sup> and Capt. Day, to mention only the most important. This propagation of error was quite natural, as most of the writers were ignorant of Sanskrit. But they re-iterated the words of Sir W. Jones with so much force and perseverance, and with such an appearance of independent research that a conscientious scholar like M. J. Grosset, who was the

<sup>24</sup> Somanātha defines only two *rāgas* viz. *mukhāri* and *turushka-toḍi* with all seven notes unaltered (R. V. iv. 8), but he admits the existence of other *rāgas* with similarly unaltered notes (R. V. iii. 32). At the same time the student of the R. V. will easily see that the unaltered notes according to Somanātha are quite different from those according to Sir W. Jones.

<sup>25</sup> In the correct scheme of the classical Hindu scale given below, it will be seen that the interval between *pa* and *dha* is only three *śrutis* and not four as Sir W. Jones made out.

<sup>26</sup> In his translation of *Helmholtz's Sensations of Tone*, 3rd edition, p. 521.

<sup>27</sup> *Geschichte der Musik*.

first to go back to the most ancient of Sanskrit treatises on music, was actually misled by them. This was very unfortunate, as he thereby missed the opportunity of correcting the prevalent error, and actually thought Bharata to be wrong in certain places, where he was quite correct.<sup>28</sup> Thus finding the order of *śrutis* given in the Bh. different from that given by Sir W. Jones, he thought that the discrepancy was probably due to the exigency of the metre.<sup>29</sup> The first person to detect the error was Rājā S. M. Tagore, who had himself previously given currency to it in his own writings.<sup>30</sup> But, unfortunately, instead of acknowledging it as such, he tries to defend it and in doing so falls into fresh errors.<sup>31</sup> Thus he says: "In the arrangement of the *Śrutis*, modern usage is diametrically opposite to the classical one; the latter placing them before the Notes to which they respectively belong, while the former fix their position after the Notes. Supposing a cypher to represent a *Śruti*, the classical arrangement would be like this:—

0 0 0 0	0 0 0	0 0	0 0 0 0	0 0 0 0	0 0 0	0 0
sa	ri	ga	ma	pa	dha	ni

The modern arrangement is as follows:—

0 0 0 0	0 0 0	0 0	0 0 0 0	0 0 0 0	0 0 0	0 0
sa	ri	ga	ma	pa	dha	ni

"It is difficult to determine when or by whom the alteration in the arrangement was effected. The arrangement of the frets on the *Vinī* and other stringed instruments accords with the modern acceptance of the principle. It will be seen from a look at these instruments, that, in them *Gānīhāra* and *Nishāda*, each of which has two *Śrutis*, and is called in European music a semitone, have, between themselves and the succeeding notes, half the space that is allotted to those having four *Śrutis*; and following the same method, *Rishabha* and *Dhairata*, have, with reference to the next succeeding Notes, each a fourth less than that of *Shādja*, *Madhyama*, and *Panchama* (each of which has four *Śrutis*). According to a rule laid down in the classical treatises, the disposition of the notes is reversed in the case of *Dāravi* (literally, wooden, i. e., stringed) instruments, and out of this reversed arrangement, perhaps, the modern theory about the arrangement of the position of the *Śrutis* has been evolved." Then in a footnote he adds:—"Capt. Willard, Sir W. Jones, and other eminent writers, who had carefully studied the principles of Indian Music and were practically acquainted with it, adopted the modern disposition of the *Śrutis*."

Now in this passage the only statements which are correct are (1) that the classical arrangement of the *śrutis* in the *śaṭjī-grāha* is as given there, and not as was given by former writers and by the Rāja himself in his previous works and (2) that in the classical arrangement the semitones were between *ri* and *ga*, and between *dha* and *ni*,<sup>32</sup> and that in the modern arrangement they are between *ga* and *ma*, and between *ni* and *sa*. All else is wrong. He had no right to assert that the erroneous scheme was 'the modern acceptance of the principle,' without quoting his authority for it. Then he adds that the modern arrangement of the frets on the *vīṇā* and other stringed instruments accords with it, for, he says, that if the space between the frets *sa* and *ri*, *ma* and *pa*, and *pa* and *dha* be taken as four units, that between the frets *ri* and *ga*, and *dha* and *ni* is three, and that between *ga* and *ma*, and *ni* and *sa* two. I need hardly remark that all this is quite

<sup>28</sup> J. Grosset—*Contrib. à l'Étude de la Musique Hindoue*, p. 84, notes 27 and 28.

<sup>29</sup> *Opus cit.* p. 85, note 34.

<sup>30</sup> 'Hindu Music' 1874; *Six Principal Rāgas*, 2nd edition, 1877.

<sup>31</sup> *Musical Scales of the Hindus*, 1884, pp. 93-94.

<sup>32</sup> The reader should note carefully that I say that the semitones were between *ri* and *ga*, and *dha* and *ni*, and not between the second and third notes, and the sixth and seventh notes, respectively, because, as will be pointed out hereafter, the classical *sa* was not the first of the scale in the same sense as the present day *sa* is.

wrong, as anybody with some acquaintance of the elements of acoustics can easily see.<sup>33</sup> The same sort of gross mistake had been committed previously by J. D. Paterson,<sup>34</sup> with this difference that this writer saw that even with his naive rejection of fractions, which he resorted to with apparent success in the first tetrachord *sa—ma*, he could not get anywhere near the numbers he desired in the case of the distances between successive frets of the second tetrachord *pa—sa*, and had recourse to the very ingenious suggestion that 'as they considered the 2nd Tetrachord as perfectly similar to the first, they probably made use of the same numbers to express that similitude.' Verily scholarship must have been comfortably unexact in those happy old days!

There is thus absolutely no basis for Rājā S. M. Tagore's fancied modern arrangement of the *śrutis*, there being no authority for it. Nor does the observed difference in the position of the semitones in the classical and the modern scales stand in need of such an hypothesis, as it is capable of more than one other explanation as will be seen hereafter. But in putting forward a probable explanation of the supposed displacement of the *śrutis*, the writer says: 'According to a rule laid down in the classical treatises, the disposition of the notes is reversed in the case of *Dāravi* (literally, wooden, *i. e.*, stringed) instruments, and out of this reversed arrangement, perhaps, the modern theory about the arrangement of the position of the *śrutis* has been evolved.' As usual the Rājā does not quote his authority; but it seems certain that he is referring to the lines

<sup>33</sup> If we suppose with the Rājā the length of the string producing *sa* to be 90 inches, then theoretically the lengths giving the succeeding seven notes of the octave [on the Rājā's assumptions about (1) the disposition of the *śrutis* in the modern Hindu scale and (2) the values of the three sorts of intervals being a major tone, a minor tone and a diatonic semitone] will be 80, 72, 67½, 60, 53½, 48 and 45 inches respectively, and the difference in lengths of strings will be as shown in the following table:—

$$4 \text{ } \acute{s}rutis \begin{cases} sa \text{ and } ri \text{ } 10 \text{ inches} \\ ma \text{ and } pa \text{ } 7\frac{1}{2} \text{ } ,, \\ pa \text{ and } dha \text{ } 6\frac{3}{4} \text{ } ,, \end{cases} \quad 3 \text{ } \acute{s}rutis \begin{cases} ri \text{ and } ga \text{ } 8 \text{ inches} \\ dha \text{ and } ni \text{ } 5\frac{1}{2} \text{ } ,, \end{cases} \quad 2 \text{ } \acute{s}rutis \begin{cases} ga \text{ and } ma \text{ } 4\frac{1}{2} \text{ inches.} \\ ni \text{ and } sa \text{ } 3 \text{ } ,, \end{cases}$$

A mere glance at the table shows the error of the Rājā's statement. The fact is that there is a radical error in representing musical intervals by differences in the lengths of strings producing the notes. The correct way to represent them is by means of quotients of the respective lengths. Thus the 4-*śrutis* intervals above are

$$\frac{90}{80} = \frac{67\frac{1}{2}}{60} = \frac{60}{53\frac{1}{2}} = \frac{9}{8}; \quad 3\text{-}\acute{s}rutis \quad \frac{80}{72} = \frac{53\frac{1}{2}}{48} = \frac{10}{9}; \quad 2\text{-}\acute{s}rutis \quad \frac{72}{67\frac{1}{2}} = \frac{48}{45} = \frac{16}{15}. \quad \text{See the Preliminary Remarks above.}$$

<sup>34</sup> On the *Grāmas* or Musical Scales of the Hindus (*Asiatic Researches*, Vol. IX), reprinted in Tagore's *Hindu Music from Various Authors*, and quoted in Capt. Day's *The Music and Musical Instruments of S. India and the Deccan*. What J. D. Paterson says amounts to this:—The *madhyama-grāma* is formed from the *śaḍja-grāma* (see Sir W. Jones' scheme above) by flattening *dha* by one *śruti*, which thus becomes identical with the major mode of European diatonic scale (of course, according to the wrong notions of that author and Sir W. Jones). Now take a sounding string 44 units in length between the nut and the bridge; then half the length or 22 units will give the octave of the open string, representing the 22 *śrutis*. The lengths for the different notes will theoretically be as follows:—

Note	...	...	...	1	2	3	4	5	6	7	8 or octave.
Length of string	...	...	...	44	$44 \times \frac{8}{9}$	$44 \times \frac{4}{5}$	$44 \times \frac{3}{4}$	$44 \times \frac{2}{3}$	$44 \times \frac{3}{5}$	$44 \times \frac{8}{15}$	$44 \times \frac{1}{2}$
Difference in length of strings of successive notes.	{			$4 \frac{8}{9}$	$3 \frac{41}{45}$	$2 \frac{1}{5}$	$3 \frac{2}{3}$	$2 \frac{14}{15}$	$2 \frac{14}{15}$	$1 \frac{7}{15}$	

Reject the fractions of the first three differences, says Mr. Paterson, and you have the figures 4, 3, and 2 respectively, the number of *śrutis* supposed to be there by the Hindu musicians. But the remaining figures do not fit in, even with the extreme liberality with which the reader has been asked to reject fractions, and the author has, therefore, recourse to the ingenious suggestion given above. Not to mention the hugeness of fractions omitted, it will be at once seen that the writer's way of representing musical intervals is radically wrong (see the last footnote).

एवं शारीरवीणायां दारव्यां तु विपर्ययः । and in that case it is evident that he has misinterpreted them, probably because he had not before him the context. The passage runs as follows :—

इति वस्तुस्थितिस्तावद्वात्रे त्रेधा भवेत्सौ । [ असौ नादः ]

हृदि मन्द्रो गले मध्यो मूर्ध्नि तार इति क्रमात् ॥

द्विगुणः पूर्वपूर्वस्मादयं स्यादुत्तरोत्तरः ।

एवं शारीरवीणायां दारव्यां तु विपर्ययः ॥ (Saṃgīta-darpaṇa I. 49-50)

It simply means that in the case of the 'body-vīṇā' the pitch rises as you go higher and higher (thus it is low in the chest, middle in the throat, and high in the head),<sup>35</sup> whereas it is just the reverse in the case of a wooden vīṇā, that is to say the pitch rises as you go lower and lower on the instrument. The reader will at once see that this has no connection whatsoever with the supposed sliding of the *śrutis*.

Again, when the author proceeds to defend 'Capt. Willard, Sir W. Jones, and other eminent writers' by saying that they 'adopted the modern disposition of the *Śrutis*', he is not adhering to facts; for a reference to the writings of Sir W. Jones will show that he was writing on the authority of Sanskrit treatises, none of which speak of the so-called 'modern disposition of the *Śrutis*.'

Lastly, it is curious to note that even when the Rājā has made the discovery of the correct arrangement of the *śrutis* in the classical scale and published it in his *Musical Scales of the Hindus*, he gives in the Supplement to the same work a drawing, said to be executed for him by a European friend, which, though labelled '*The Primitive Sanskrit Sharja-grāma*,' is nothing more or less than Sir W. Jones' original misinterpretation of that scale.<sup>36</sup>

In all this confusion of assumptions and assertions without authority or evidence, it is a relief to find one writer take a correct view of the nature of the *śrutis*. Mr. R. H. M. Bosanquet<sup>37</sup> reveals a wonderful clearness of vision when he writes :—'Are the *śrutis* all equal in value? The native writers say nothing about this, but the European ones for the most part suggest that they are not. For instance, an English reviewer recently wrote, "A *śruti* is a quarter tone or a third of a tone according to its position in the scale." This appears to be a misapprehension arising from the modern idea that each interval of a tone in the scale is necessarily the same. But the language in which the different forms of the scale is [?are] described distinctly indicates that a note rises or falls when it gains or loses a *Śruti*; consequently we may infer that the *Śrutis* are intended to be equal in a general sort of way, probably without any very great precision.'<sup>38</sup> But so great was the influence of the writings of Sir W. Jones (probably because he was a Sanskrit scholar) and Rājā S. M. Tagore (probably because he was a Hindu writer) that one need not be surprised at the following criticism on his paper by Capt. Day, who happens to be neither :—'This calculation of Mr. Bosanquet's was made on the assumption that all the *śrutis* were equal. That such could not have been in reality the case, or that the employment of the system of twenty-two never entered practically into Indian music, would seem to be from all evidence almost certain.

<sup>35</sup> Of course, this is the Hindu belief, according to which low-pitched notes proceed from the chest, those of middle pitch from the throat, and those of high pitch from the head.

<sup>36</sup> On the *Musical Modes of the Hindus* (Works Vol. IV, p. 188; reprinted in *Hindu Music from Various Authors*, 2nd edn. p. 141.)

<sup>37</sup> On the *Hindu Division of the Octave*, etc. Jan. 1877 (*Proceedings of the Royal Society of London*), quoted in Tagore's *Hindu Music from Various Authors* 2nd, edition.

<sup>38</sup> The perfect truth of this inference will be evident in the sequel, where it will be established on the authority of Sanskrit treatises.



'This will be more evident by a reference to the following comparative diagram of the primitive Sanskrit *shadja-grāma* and the European diatonic scale, as drawn for the Rājā Sir S. M. Tagore, and published in his work upon the "Musical Scales of the Hindus" from data supplied by the ancient treatises, the measurements being those of a string 90 inches long<sup>39</sup>.'

'The only difference, it will be seen, is in the fact that the sixth is in the European diatonic scale flatter than in the ancient one; so that the ancient Sanskrit sixth had apparently the same ratio, theoretically, as the Pythagorean sixth of the Greeks.'

Of course, Capt. Day is under a delusion when he says that the Raja's diagram was drawn 'from data supplied by the ancient treatises.' It is, as I have said above, nothing more or less than Sir W. Jones' original misinterpretation of the *shadja-grāma*.<sup>40</sup>

Capt. Day was not the only person who was thus misled. Others were similarly led into error, the most notable of whom was Mr. A. J. Ellis, who writes as follows<sup>41</sup>:—[Scales] 'Nos. 73 and 74 are an attempt to represent the Indian Chromatic Scale from indications in Rājā Sourindro Mohun Tagore's *Musical Scales of the Hindus*, Calcutta, 1884, and the *Annuaire du Conservatoire de Bruxelles*, 1878, pp. 161-169, the latter having been drawn up by Mons. V. Mahillon from information furnished by the Rājā. As regards the 7 *fixed* notes (*prakṛitā*) of the *C* scale (*sharja grāma*), *C*, *D*, *E*, *F*, *G*, *A* (a comma sharper than our *A*),<sup>42</sup> *B*, there seems to be no doubt of the theoretical values. As to the 12 *changing* notes (*vikṛitā*), the values given can be considered only as approximative. The division of the intervals of a major Tone of 204 cents into 4 degrees (*śrutis*); of a minor tone of 182 cents into 3 degrees; and of a Semitone of 112 cents into 2 degrees, as indicated by the superscribed numbers, is also certain.<sup>43</sup> But whether the 4 parts of a whole Tone were equal and each 51 cents, and the three parts of a minor Tone were also equal and each equal to 60⅔ cents, and the two parts of a Semitone were also equal and each therefore 56 cents, is quite uncertain.' Mr. A. J. Hipkins, who worked with Mr. A. J. Ellis in examining an Indian *vīṇā*, and the *śruti-vīṇā* imagined by Rājā S. M. Tagore, shows a clearer insight into the matter, when, in a communication to Capt. Day,<sup>44</sup> he remarks that the Indian scale intervals ought to be understood as they are explained by native writers—namely, as a tone, a ¾-tone and a ½-tone, composed of 4, 3 and 2 *śrutis* respectively.<sup>45</sup> Besides Mr. Bosanquet he seems to be the only person who grasped the truth amidst groundless erroneous assertions. Unfortunately as regards the disposition of the *śrutis* in the scale he is unaware of the mistake made by previous writers, to which I have so often referred, and accepts it, together with its unfailing accompaniment of a *dha*, sharper by a comma than the *A* of the European scale of just intonation.

<sup>39</sup> I have omitted the diagram.

<sup>40</sup> In justice to the Rājā himself it must be admitted that he does not claim that the diagram was drawn from data supplied by the ancient treatises, and in equal justice to Capt. Day it must be remarked that the Rājā unfortunately writes in a manner, which suggests that he has got the ancient Sanskrit treatises at his back in what he has to say. Thus in the present instance the adjectives 'Primitive Sanskrit' applied to the scale probably misled Capt. Day.

<sup>41</sup> In his translation of Helmholtz's work, 3rd edition, p. 521.

<sup>42</sup> The reader will at once recognise in this the same ghost, which was originally raised by Sir W. Jones and subsequently owned and exhibited by Rājā S. M. Tagore, only clothed in language of apparently greater precision. For, Sir W. Jones thought the interval between *pa* and *dha* to be a major tone, whereas that between *G* and *A* (to which they were supposed to correspond) is a minor tone, the difference between the two being a comma.

<sup>43</sup> This again is simply a re-iteration of Sir W. Jones' error which has been exposed above.

<sup>44</sup> *The Music of Southern India*, p. 21.

<sup>45</sup> Subject to a correction (which will be explained below) based on the authority of Sanskrit writers themselves.

To sum up, we have :

(1) The erroneous inference that the Hindus had the *enharmonic* genus, because they reckoned twenty-two *śrutis* in the octave.

(2) The original error of Sir W. Jones in placing the various *śrutis* (in the *śaḍja-grāma*) after the notes, instead of before them, as required by all Sanskrit treatises on music.

(3) Sir W. Jones' groundless identification of this erroneous scale with the European Diatonic Scale of just intonation, with the exception of *dha* which was supposed to be a *śruti* sharper. Sir W. Jones further thought, on mistaken grounds, that probably even this difference in the two scales did not exist in practice.

(4) As a result of these errors the two statements made by the writer (1) that a *śruti* was sometimes a quarter tone and sometimes a third of a tone, and (2) that the *śrutis* were equal in practice, without perceiving the contradiction involved therein.

(5) Acceptance of all these erroneous statements by subsequent writers without examination. Only the suggestion that probably the sixth notes even were in practice identical in the two scales was neglected, and the supposed augmentation of *dha* in the *śaḍja-grāma* was so often re-iterated that it came to be believed in as though based on Sanskrit texts. Similarly, the equality of the *śrutis* in practice, vouched for by Sir W. Jones, was lost sight of and only his other statement, viz., that at times a *śruti* was a quarter tone and at others a third of a tone continued to be repeated.

(6) Mr. Paterson's and Rājā S. M. Tagore's mistaken notion that intervals in *śrutis* between two notes were proportional to the difference in the sounding lengths of the string producing the notes.

(7) Recognition by Mr. Bosanquet and Mr. A. J. Hipkins that the *śrutis* were intended to be equal in a general sort of way.

Lastly, in this connection I may mention that quite recently a Hindu writer has been seriously maintaining that a *śruti* is not a unit of measurement at all!

Amidst all this confusion let us see what Sanskrit treatises on music, beginning with the oldest, viz., the *Bhāratīya-nāṭya-śāstra*, say in the matter.

At the very outset it may be remarked that, as noticed by Mr. Bosanquet, even with the information available in his time the *śrutis* must be regarded as 'equal in a general sort of way, probably without any very great precision.' As shown above, it is as absurd to speak of a *śruti* being sometimes a quarter-tone and at others a third of a tone as to say that an inch is sometimes a twelfth of a foot and sometimes a sixteenth. It is possible that quantities to be estimated may be such that they cannot be very accurately measured with the standard unit chosen, but the intention is clear that the standard unit is to be looked upon as invariable. Even Sir W. Jones, with whom originated the notion of the variability of a *śruti*, admitted that the *śrutis* were considered 'as equal in practice.' It seems strange, therefore, that the writers who followed him should have accepted just the wrong notion and ignored the other one. But if anybody be still in doubt about the *śruti* being a unit of measurement and consequently possessed of a fixed value, it ought to be removed by the explicit statement to that effect in the Bh. After giving the constitution of the *śaḍja-grāma* as follows :—

sa	ri	ga	ma	pa	dha	ni	sa
3ś	2ś	4ś	4ś	3ś	2ś	4ś	

it adds " But in the *madhyamagrāma* the *pañchama* should be diminished by a *śruti*. The magnitude of a *śruti* is the interval due to the sharpening or flattening [produced] by the augmentation

or diminution of the *pañchama* by a *śruti*.<sup>46</sup> Mātanga, a much later author, also says the same:—"What indeed is the magnitude of a *śruti*? I tell you. The *pañchama*, now, as belonging to both *grāmas* is known to all. The interval due to the sharpening or flattening by its augmentation or diminution is the magnitude of a *śruti*."<sup>47</sup> Bharata, moreover, proceeds to an exposition of the *śrutis* by means of an illustration, in which he asks the reader to get two exactly similar *vīṇās*, tuned to the *śaḍja-grāma*, and having the same succession of seven notes (मूर्च्छना); then "Making one of the two *vīṇās madhyamagrāmikī* (i.e., converting its tuning to that of the *madhyama-grāma*) lower the *pañchama* by a *śruti*.<sup>48</sup> Under the influence of the (lowered) *pañchama* (i.e., keeping it unchanged) make the very same (*vīṇā*) *śaḍjagrāmikī* (tuned to the *śaḍja-grāma*).<sup>49</sup> Thus is one *śruti* diminished. Once more do the lowering just in the same way; so will the *gāndhāra* and the *nishāda* enter (i.e., come to be in unison with) the *riṣabha* and the *dhaivata* (respectively) in the other (*vīṇā*), owing to their being two *śrutis* higher (than these). By lowering again just in the same way, the *dhaivata* and the *riṣabha* enter (i.e., come to be in unison with) the *pañchama* and the *śaḍja* (respectively), owing to their being three *śrutis* higher (than these). It (the *vīṇā*) being again lowered in the same way, the *pañchama*, the *madhyama* and the *śaḍja* will enter (i.e., come to be in unison with) the *madhyama*, the *gāndhāra* and the *nishāda* (respectively) in the other (*vīṇā*), owing to their being four *śrutis* higher (than these). Thus by this illustration (or proof) should be understood the twenty-two *śrutis* in the two *grāmas*."<sup>50</sup> From all this it ought to be perfectly

<sup>46</sup> मध्यमग्रामे तु शुच्यपकृष्टः पञ्चमः कार्यः । पञ्चमशुच्यपकृष्टर्षादपकर्षाद्वा यदन्तरं मारिवादायतत्वाद्वा तत्प्रमाणाय भुतिः । A. If मारिचम् is 'flattening' and आयतत्वम् is 'sharpening,' the arrangement of these words in this quotation as well as in the next (see footnote below) ought to be reversed. The former word occurs again in the *Bh.* (p. 306, l. 14), and in a quotation from Mātanga's work in Simhabhūpāla's comm. on the *S. R.* (Calcutta edn. p. 68), where it clearly means 'flattening,' and the modern usage is also the same. But in the *Bh.* p. 320, śloka 38, we have आयतत्वं तु चेन्नीचं [चे] मृदुत्वं तु विपर्वयम् [० र्यये] । The same śloka with a slight variation occurs in the *Nāradaśikṣhā*, and the corrections in the rectangular brackets are according to that authority. The verse, as occurring in the *Bh.*, is out of place and is not found in A. and G.; but according to it, मारिचम् and आयतत्वम् would mean 'sharpening' and 'flattening' respectively, i.e., just the opposite of what is given above as the meaning. But I have nowhere else found the term मारिचम् used to signify 'sharpening.'

<sup>47</sup> भुतेः प्रमाणमुक्तं मतङ्गेन । ननु भुतेः किं मानम् । उच्यते । पञ्चमस्तावद् मामद्वयस्थो लोके प्रसिद्धः । तस्मात्कर्षे-  
णापकर्षणभ्यां मारिवादायतत्वाद्वा यदन्तरं तत्प्रमाणभुतिरिति । (Simhabhūpāla's comm. on the *S. R.*, p. 43, Calcutta).

<sup>48</sup> This could be easily done by making the *pañchama* consonant with the *riṣabha* (i.e., a just fourth), which it is not in the *śaḍja-grāma* (see below for consonances).

<sup>49</sup> Of course, by lowering the pitch of the other strings.

<sup>50</sup> To start with, both *vīṇās* A and B were tuned to the *śaḍja-grāma*. The tuning of one of them B was changed to that of the *madhyamagrāma* by simply lowering its *pañchama* by the necessary amount (viz., to make it the exact fourth of the *riṣabha*). This amount of flattening is to be called a *śruti*. Keep this pitch of the *pañchama* constant and convert the tuning of B to that of the *śaḍjagrāma*, which of course, will have to be done by lowering the other notes by the necessary quantities. It is evident that the whole *vīṇā* B is now tuned a *śruti* lower than A. Repeat the operations once more, i.e., convert the tuning of B to that of the *madhyamagrāma* by lowering the *pañchama*, and then keeping this *pañchama* constant once more convert the tuning back into that of the *śaḍja-grāma*. It will be again necessary to lower the other notes by proper amounts, and the whole *vīṇā* B will now be tuned two *śrutis* lower than A. But at this stage it will be discovered that the notes produced by the *gāndhāra* and *nishāda* strings of B will be in unison respectively with those produced by the *riṣabha* and *dhaivata* strings of A. Thus it is proved that the *gāndhāra* and the *nishāda* possess each of them two *śrutis*. Similar reasoning will prove that the *riṣabha* and *dhaivata* possess each

clear that a *śruti* is a measure of musical interval, and all *śrutis* were intended to be equal. The illustration by means of two *vināś*, one with fixed notes and the other with variable ones, given in the *S. R.*, though defective from another point of view, also proves the same thing.<sup>51</sup>

In the *Bh.* the twenty-two *śrutis* have no distinctive names. In later works we find them named, the most commonly accepted names being those given in the *S. R.* The *Saṅgita-samaya-sāra*, quoted by Simhabhūpāla, gives a name to each of the sixty-six *śrutis* comprised in the three octaves.<sup>52</sup> Similarly there is no mention in the *Bh.* of the so-called five kinds (*jāti*) of *śrutis*, viz., *diptā*, *dyatā*, *karand*, *mṛidu*, and *madhyā*, found in later writers. What was intended by this classification of *śrutis* I am unable to say. The *S. R.* gives no explanation, but the *Nārada-śikshā* contains some verses in this connection, which I give below without pretending to understand them to any great extent. The notes are those used in *sāman* chants and mentioned above.

शीसाऽऽयताकरुणानां मृदुमध्यमयोस्तथा ।  
श्रुतीनां योऽविशेषज्ञो न स आचार्य उच्यते ॥ १ ॥  
शीसामन्द्रे द्वितीये च प्रचतुर्ये तथैव च ।  
अतिस्वारे तृतीये च क्रुटे तु करुणा श्रुतिः ॥ १० ॥  
श्रुतयोऽन्या द्वितीयस्य मृदुमध्यायताः स्मृताः ।  
तासामपि तु वक्ष्यामि लक्षणानि पृथक् पृथक् ॥ ११ ॥  
आयतात्वं भवेत्तृतीये मृदुत्वं तु विपर्यये ।  
स्वे स्वरे मध्यमात्वं तु तत्समीक्ष्य प्रयोजयेत् ॥ १२ ॥  
द्वितीये विरता या तु क्रुष्टश्च परतो भवेत् ।  
शीसान्तां [ शीसां तां ] तु विजानीयात्प्रथमे न (?) मृदुः स्मृताः [ ता ? ] ॥ १३ ॥  
अत्रैव विरता या तु चतुर्येन [ चतुर्ये न ? ] प्रवर्तते ।  
तथा मन्द्रे भवेद्द्वितीया सामन्तश्चैव समापने ॥ १४ ॥  
नाविरते श्रुतिं कुर्यात्स्वरयोर्नापि चान्तरे ।  
न च ह्रस्वे च शीर्षे च न चापि घटसंज्ञिके ॥ १५ ॥

*Nārada-śikshā* I. i.

Lastly, in the *Bh.* we find no mention of the following characteristics, attached by later writers to the various notes :—

(1) Division into (a) *uddatta* (*nishāda* and *gāndhāra*), (b) *anuddatta* (*ṛishabha* and *dhairata*), and (c) *svarita* (*shadja*, *madhyama* and *pañchama*). This classification occurs in *Yājñavalkya-śikshā* and in metrically defective verses in the *Pāṇiniya-śikshā*, neither of which are probably very old. It is easy to see that this classification has no merit. There happened to be three kinds of notes, viz., with two, three and four *śrutis* respectively, and there existed the three varieties of accents, and these were joined together.

of them three *śrutis*, and the *pañchama*, *madhyama* and the *shadja* four each. Thus there are altogether  $2 \times 2 + 2 \times 1 + 3 \times 4 = 22$  *śrutis* in a *grāma*. निदर्शनं स्वात्मभिः श्रुत्याख्यास्यामः । यथा द्वे वीणे तुल्यप्रमाणतन्त्रयुपवासनदण्डमूर्ध्नि षड्भुजामाश्रिते कार्ये । तयोरेकतरस्यां [ °तरां ] मध्यममामिकीं कृत्वा पञ्चमस्यापकर्षे [ °कर्षयेत् ] श्रुतिम् । तमिव पञ्चमवशात् षड्भुजामिकीं कुर्यात् । एवं श्रुतिरपकृष्टा भवति । पुनरपि तद्वदेवापकर्षयेद् यथा गान्धार-निषादवन्तावितरस्यामृषभधैवतौ प्रवेक्ष्यतो द्विश्रुत्यधिकत्वात् । पुनस्तद्वदेवापकर्षाद्धैवतर्भावितरस्यां पञ्चमषड्भुजं प्रविशतः [ बि ] श्रुत्यधिकत्वात् । तद्वपुनरपकृष्टायां तस्यां पञ्चममध्यमषड्भुजा इतरस्यां मध्यमगान्धारनिषादवन्तः प्रवेक्ष्यन्ति चतुःश्रुत्यधिकत्वात् । एवमनेन श्रुतिनिदर्शनेन द्वैमामिकयो द्वाविंशतिश्रुतयः प्रत्यवगन्तव्याः । The corrections in brackets are mine. In other places where the quotation differs from the printed edition I have the authority of one or more Mss. The first correction is justified by the reading of G. तयोरेकतर मध्यमनामिकीं कुर्यात् । The third correction is self-evident.

<sup>51</sup> *S. R.* pp. 33-38, *ślokas* 11-23.

<sup>52</sup> *S. R.*, Calcutta, p. 43.

(2) Classification according to supposed descent from various families, viz., (a) from the *devas* (*śhaḍja*, *gāndhāra* and *madhyama*), (b) from the *pitrīs* (*pañchama*), (c) from the *rishis* (*riṣhabha* and *dhaivata*), (d) from the *asuras* (*nishāda*).

(3) Castes—(a) *Brāhmaṇas* (*śhaḍja*, *madhyama* and *pañchama*), (b) *kshatriyas* (*riṣhabha* and *dhaivata*), (c) *vaiśyas* (*nishāda* and *gāndhāra*), (d) *śūdras* (*antara* and *kākalī*). Here again it is easy to see that the position of a note in the caste system depends upon its richness in *śrutis*. *Antara* and *kākalī* (explained in another part of this essay) being only intercalary notes are classed lowest.

(4) Colours.—The colours of the seven notes, as mentioned by Rājā S. M. Tagore<sup>53</sup> 'according to Sanskrit Authorities,' differ from those given in the S. R. which are respectively as follows:—(1) lotus red, (2) *piñjara* (pale yellow—*Simhabhūpāla*), (3) golden, (4) *kunda* white, (5) black, (6) yellow, (7) variegated. Certain authors look upon these as examples of 'photisms.'<sup>54</sup> If so the Hindus must be regarded as having not only their sense of vision thus affected by various musical notes, but also their senses of family descent, of caste, of birth-place, of god-fathers (*rishis*), of presiding deities, and of metre! For, they attach all these characters to the musical notes.

(5) Birth-places. The seven *dvīpas* correspond to an equal number of notes, and hence this idea.

(6) *Rishis* or god-fathers.

(7) Presiding deities.

(8) Representative Varieties of Metre.

For all these the reader should consult the S. R.

(To be continued.)

## KUMARAPALA AND ARNORAJA.

BY HAR BILAS SARDA, B.A., F.R.S.L., M.E.A.S.; AJMER.

THE Gujarāt Chroniclers mention only one war between Kumārāpāla, the successor of Siddharāja-Jayasimha, king of Anhilwārā and Arṇorāja, king of Sapādalaksha, as the kingdom of Ajmer was then called. Recent research, however, shows that two distinct wars, separated from one another by several years, took place between the two combatants and that the incidents of the war mentioned by the Gujarāt writers belong some to the first and some to the second war.

The *Prabandha-chintāmaṇi* of Merutuṅga and the *Dvyāśraya-mahākāvya* of Hemachandra place the war they describe at the beginning of Kumārāpāla's reign. The *Prabandha-chintāmaṇi* says that prince Bāhaḍa, son of Udayana, who had been adopted by Siddharāja-Jayasimha as his son, despising Kumārāpāla, made himself a soldier of the king of the Sapādalaksha country. He, desiring to make war on Kumārāpāla, having won over to his side all the officers in those parts with bribes, attentions and gifts, bringing with him the king of the Sapādalaksha country, surrounded with a large army, arrived on the borders of Gujarāt.<sup>1</sup>

The *Dvyāśraya* of Hemachandra says that the Rājā of Sapādalaksha, whose name was Anna, when he heard of the death of Jayasimha, though he had been a servant of that monarch, now thought the time was come for making himself known. . . . Anna began to make friends with Ballāla the king of Ujjain and the Rājās of the country on the west of Gujarāt, holding out threats to them as well as promises. Kumārāpāla's spies made known to him that Anna Rājā was advancing upon the western frontier of Gujarāt with an army.<sup>2</sup>

<sup>53</sup> *The Musical Scales of the Hindus*, p. 100; *Universal History of Music*, addenda p. vi.

<sup>54</sup> J. Combarieu—*Music, Its Laws and Evolution*.

<sup>1</sup> *Prabandha-Chintāmaṇi* by Tawny, p. 121.

<sup>2</sup> *Forbes' Rāsmālā* (p. 142), which gives *Dvyāśraya*'s account of the war.

Both writers are agreed that the aggressor was Arjorāja of Ajmer and that the war took place soon after the ascension to the throne of Kumārapāla, which event took place in Samvat 1200 (A. D. 1143.)

The *Dvyāśraya*, in verse 84 of Canto XVI, mentions Vikramasimha as being the Paramāra Rājā of Ābū, and he is further on stated as having led the men of Jālor and followed Kumārapāla<sup>3</sup> esteeming that Rājā as his lord.

Jinamandana in his *Kumārapāla-charitra* states that Kumārapāla while returning to Gujarāt from the war with Arjorāja deposed Vikramasimha the Paramāra ruler of Ābū as he was disloyal to Kumārapāla and placed on the throne in his place his nephew Yaśodhavalā.

The inscription dated Māgha sud 14th S. 1202 (A.D. 1146), recently discovered by P. Gaurishanker Ojha, the learned Superintendent of the Rājputānā Museum, Ajmer, in Ajāri (Sirohi State), 4 miles from Piṇḍwārā, and now in the Ajmer Museum, shows that Yaśodhavalā was king of Chandrāvati (Ābū) in that year (i. e., in Samvat 1202.) This Ajāri inscription coupled with the statement of Jinamandana about Yaśodhavalā's coming to the throne of Ābū fixes the date of the war between Kumārapāla and Arjorāja in which Vikramasimha was present as a vassal of Kumārapāla sometime between S. 1200 and S. 1202.

Now, the Chitor inscription of Kumārapāla dated Samvat 1207 (A. D. 1149-50) on a stone in the temple of Mokālī, the object of which is to record Kumārapāla's visit to Chitor or Chitrakūṭa, distinctly states that "when this king (Kumārapāla) had defeated the ruler of Sākambhari and devastated the Sapādalaksha country (line 11) he went to a place named Śālipura<sup>4</sup> (line 12) and having pitched his camp there, he came to view the glorious beauty of the Chitrakūṭa mountain; . . . . . Kumārapāla was delighted with what he saw there and having come to a temple of the god Samiddhesvara . . . . . he worshipped the god and his consort and gave to the temple a village, the name of which has not been preserved (line 26)" etc.<sup>5</sup>

From Chitor, Kumārapāla entered Mewār, visited the temple of Mātāji in the village Pālri near Morwan, a few miles west of Nibhahera, and placed an inscription there dated Pausa, Samvat 1207.<sup>6</sup> This shows that Kumārapāla was at Chitor in Pausa or Mārgaśīrsha, and that the war with Arjorāja took place in the month of Kārtika or Āśvina of that year, i. e. S. 1207.

The causes of the two wars appear also to have been distinct. The first war evidently took place because Arjorāja, who had married Siddharāja-Jayasimha's daughter, Kāñchanadevi (*vide Prithvirāja-vijaya*, Canto VII), espoused the cause of Siddharāja's adopted son Bāhaḍa and wished to place him on the throne of Gujarāt in place of the usurper Kumārapāla. The result of this war appears to have been indecisive, as Kumārapāla hastened to make peace with Arjorāja in order to be able to take the field against the Mālwa king Ballāla who had succeeded in winning over Kumārapāla's two generals sent against him, and was advancing from the east towards Anhilwārā.

The second war of S. 1207 appears to have taken place in consequence of Arjorāja's ill-treatment of his queen Devaladevi, sister of Kumārapāla. Jinamandana in his *Kumārapāla-prabandha* says that Kumārapāla was incited to undertake the expedition against Arjorāja by Devaladevi, who had been insulted by Arjorāja and when threatened by her with the wrath of her brother, "the demon for kings," was kicked by Arjorāja and told to go to her brother and tell him what she liked. Kumārapāla invaded Arjorāja's country to avenge this insult. And as Devaladevi must have been given to Arjorāja after the first war with Kumārapāla, this campaign of Kumārapāla against Arjorāja must have taken place some years after the first war between them. All these things therefore point to the fact that there were two wars between Kumārapāla and Arjorāja, the first of which took place sometime between Samvat 1200 and 1202 in which Arjorāja was the aggressor, and the second in Samvat 1207 in which Kumārapāla invaded the territory of Arjorāja.

<sup>3</sup> *Ibid.*, p. 143 (edition A. D. 1878.)

<sup>4</sup> Now called Salarā, about 4 miles from the foot of the hill on which the fortress of Chitor stands.

<sup>5</sup> *Epigraphia Indica*, Vol. II, p. 422.

<sup>6</sup> See Tod's *Rājasthān*, Vol. II, p. 618, (edition 1832 A. D.)

CONTRIBUTIONS TO PANJABI LEXICOGRAPHY.

SERIES III.

BY H. A. ROSE, I.C.S.

(Continued from p. 179.)

- Sanghrī** : a disease of the throat. Cf. *gal-perd*. D. G. Khān.
- Sangu** : companion. Jubbal.
- Sanj** : small wheaten cakes for the Devis. Pāngi.
- Sānj** : evening. Karnāl, S. R., 1872-80, p. 122.
- Sankchor** : *Ophiophagus elaps* : a snake. Hoshiārpur S. R., p. 18.
- Sānkli** : a gold earring with a chain. Sirsa S. R., 1879-83, p. 157.
- Sanna** : a part of a plough. Jullundur S. R., p. 109.
- Sānta** : a leather rope to fix the yoke to the plough. Karnāl S. R., p. 116.
- Sānta** : a leather whip. Karnāl S. R., 1872-80, p. 163.
- Sānta nata** : an exchange of betrothals between two families. Karnāl S. R., 1872-80, p. 127.
- Santiyanāsi** : a tree (*Argemone mexicana*.) Cf. *kandai* and *khari*. Karnāl S. R., p. 9.
- Sānu** : a tenant, of any kind; Kulū. Kāngra S. R., p. 90.
- Sanwak, samak** : a grass which bears a small grain collected in times of famine (*panicum polacum*) : Rohtak ?=*sānwak*, P. Dy., p. 1011 or *sāmak*, wild rice, p. 998.
- Sānwe** : land which has been lying fallow. Ludhiāna S. R., 1878-83, p. 101.
- Sānwin** : a system of cultivation, in which a spring crop, usually wheat, is taken, then the ground lies fallow for nearly a year, during which it is repeatedly ploughed and rolled. Cf. *nālīn* and *nārīn*. Jullundur S. R., p. 118.
- Saod** : good omen. Cf. *saon*. Karnāl S. R., 1872-80, p. 154.
- Saon** : good omen. Cf. *saod*. Karnāl S. R., 1872-80, p. 154.
- Sāond** : a loaf, made of wheat flour. Simla Hills.
- Saphal** : adj. fruitful.
- Sappar** : a rock or small precipice of rock; *shāfa* in Kulū. Kāngra Gloss.
- Sār** : mere soakage of water. Karnāl S. R., 1872-80, p. 159.
- Sāra** : a piece of cloth worn round the loins. Cf. *tamand*. Hoshiārpur S. R., p. 42.
- Sarai** : a platter, made of pottery, used once at feasts and thrown away. Cf. *kasora*, *kasori* and *saranu*. Karnāl S. R., 1872-80, p. 121.
- Saranu** : a platter, made of pottery, used once at feasts and thrown away. Cf. *kasora* and *sarai*.
- Sareli** : a large snake. Simla Hills.
- Sargudhi** : an inferior form of marriage : Churāh for widow-remarriage usually, but sometimes for virgins when the parents are very poor—called *garib-chāra*. Chamba.
- Sāri** : the wife's sister. Cf. *sālī*. Gurgaon, S. R., 1872-83, App. V., p. 1.
- Sāriyā** : the wife's brother's wife. Cf. *salaij*, *salahj*, *sālīhā*, *sālīyā* and *sālīhe*.
- Sāriyā** : a petticoat of coloured, striped or printed cotton. Cf. *ghāgra*. Sirsa S. R., 1879-83, p. 155.
- Sarkha** : a post-position : 'like, even.'
- Sāro** : the wife's brother. Cf. *sālī*. Gurgaon S. R., 1872-83, App. V., p. 1.
- Sarsam** : rape. Karnāl S. R., 1872-80, p. 179.

- Sāru** : a small mango fruit that very quickly rots (*sarjāta*). Hoshiārpur S. R., p. 15.
- Sarwār** : *saccharum moonja*. Cf. *sarkanda*. Ludhiāna S. R., 1878-83, p. 8.
- Sāsān** : village service land, amounting generally to 5 or 10 acres, and enjoyed by a headman as remuneration for his duties. Kāngra S. R., p. 84.
- Sashu** : mother-in-law, p. 244.
- Sāsra** : the wife's father's family. Cf. *susrāi* and *susrār*. Gurgaon S. R., 1872-83, App. V., p. 1.
- Sāsu** : mother-in-law. Cf. *khākhā*. Sirsa S. R., 1879-83, p. 124.
- Sat** : the Rājā's share of the produce, as opposed to *karat*. Kāngra S. R. (Lyall.) pp. 44 and 81.
- Satanjiv** : 'live a hundred years' said by the friends of a man when he sneezes. Karnāl S. R., 1872-80, p. 155.
- Satbahak** : a lighter description of *corvée* than the *pund begār*, consisting in carrying messages, letters, or light parcels. Kāngra S. R., (Barnes) p. 68.
- Satbāhuk** : a man excused heavy *begār*, but bound to carry messages, etc. Kāngra Gloss.
- Saul** : *savrea robusta*; Sāl. Cf. *seral*. Kāngra S. R., p. 22.
- Sath** : the share of grain taken from the cultivator by the State or a landlord. Kāngra Gloss.
- Sathoi** : a man who appraises the *sath*, or landlord's share of the grain.
- Satia** : the *swāstika*. Gurgaon.
- Saṭnājā** : a mixture of seven kinds of grain. Jullundur S. R., p. 56.
- Saṭṭ pataunā** : to be confounded, taken aback.
- Satyanās** : a tall thistle-like plant with a yellow flower. Cf. *katāra* and *kateli*. Sirsa S. R., 1879-83, p. 16.
- Satrāwal** : a tree. Karnāl S. R., p. 9.
- Saukar** : a money-lender. Hoshiārpur S. R., p. 96.
- Saur sauriya** : bedding. Sirsa S. R., 1879-83, p. 167.
- Sawa** : the stack in which the great millets are stood up to dry. Karnāl S. R., 1872-80, p. 172.
- Sawāi** : a method of charging interest : two annas in the rupee are charged for each harvest. Jullundur S. R., p. 72.
- Sāwal barā** : a fish (*Ophiocephalus marulius*). Karnāl S. R., p. 8.
- Sāwal chhotā** : a fish (*Ophiocephalus striatus*). Karnāl S. R., p. 8.
- Sawārā** : cook-house. Sirmūr.
- Seba** : much the same as *jabar* (moist low-lying land, very good for sugar-cane and rice). Cf. *jalal*. Hoshiārpur S. R., p. 70.
- Sehja dān** : the presents given to an *aśhḍraj*. Jullundur S. R., p. 67.
- Seil** : a porcupine. Kāngra Gloss.
- Sek** : the lanu appertaining to a bucket or wheel when there are two wheels or buckets on the same well. Cf. *adda*. Karnāl S. R., 1872-80, p. 169.
- Sen** : moisture.
- Senju** : an irrigated land. Ludhiāna S. R., 1878-83, p. 94.
- Seo** : a bridge, chiefly used by Gaddis or Kanets. Kāngra Gloss.
- Seok, sewak** : a man appointed by a *rājā* who managed and distributed the *begār* or forced labour in a *kothī*. Cf. *bhatangrā*. Kāngra S. R., p. 80.
- Seonjna** : a tree (*Moringa pterygasperma*). Karnāl S. R., p. 9.



**Seori**: a small allowance of grain from the threshing floor given to a Gujrâti Brahman at harvest. Karnâl S. R., p. 88.

**Sera**: a fringed vizor of gold tinsel in a wedding suit. Karnâl S. R., 1872-80, p. 129.

**Serâl**: the *sdl* (*Shorea robusta*). Kânga S. R., p. 22.

**Serna**: to wet, moisten. Kânga Gloss.

**Seri**: a watering. Kânga Gloss.

**Sershâhi**: a charge which the creditor charges the debtor in the case of his selling goods elsewhere; it amounts to one anna in the rupee or a standard *ser* per rupee. Jullundur S. R., p. 72.

**Seyul batû**: amaranth. Kânga S. R., p. 25.

**Sewal**: a fish. When in condition one of the best fish for the table. Several varieties are found. Its appearance changes greatly with the season and the water it is found in. It spawns late in the year, and the young may be seen in countless numbers in pools at that time. Ludhiâna S. R., 1878-83, p. 17.

**Sewal**: a ceremony at weddings performed by the bride or bridegroom's mother; she picks up her petticoat and touches the bridegroom's body all over with it. Karnâl S. R., 1872-80, p. 129

**Shâfa**: a rock (Kulû): see *sappar*.

**Shagotri** = *âangan*. Simla S. R., 1883, p. 41.

**Shahbala**: the lad of the family of the bridegroom. Sirsa S. R., 1879-83, p. 168.

**Shahtia**: a large mango fruit, sweet as honey (*shahd*). Hoshiarpur S. R., p. 15.

**Shajhernâ**: to purify, a man, a *deota*, a temple, a place, etc. Chamba.

**Shâmain**: the yoke used in ploughing—generally made of *darli*. Simla S. R., 1883, p. 45.

**Shanan**: (S. *snana*) A bath or bathing. Jubbal.

**Shangal**: chain. Sirmûr.

**Shânt**: a religious ceremony performed shortly before the marriage. The nine planets (including the sun and moon) are worshipped, and Brahmins are fed. Jullundur S. R., p. 65.

**Sharb**: a water rate levied by Firoz Shâh (10 per cent. on the yield of the irrigation) Karnâl S. R., p. 17.

**Sharâa**: a tax, Kuthâr, Simla Hills.

**Sharuno**: the full moon (*gûran mâshî*) day in Bhâdon: also called Rakhṛṇio. Simla Hills.

**Shel**: a quarter of a *ser* of flax per rupee paid as a tax. Kuthâr.

**Shibbo-kâ-thân**: a celebrated shrine sacred to saint Gugga in the Kânga district. Hoshiarpur S. R., p. 33.

**Shihân**: s. m. a tiger.

**Shir**: stairs. Simla Hills.

**Shir**: a ladder. Sirmûr.

**Shirhi**: a ladder. Sirmûr.

**Shok**: grief, anxiety.

**Shorâch** (Shivrâtri): a fast held on varying dates in Mâgh or Phâgan in the Sâch-pargana of Pângi.

**Shôgu**: 132 reams of paper given as revenue; Spitî. Kânga S. R., p. 114.

**Sian**: a figure, representing Râdhikâ, wife of Krishna. Gurgaon.

**Sidha**: the uncooked materials for a dinner, given to a priest. Karnâl S. R., 1872-80 p. 137.

**Sidi**: a bier for carrying a dead body. Cf. *arthi*. Sirsa, S. R., 1879-83, p. 168.

**Sidiâli**: Rs. 12 paid to the father and Rs. 3 to the mother of the bride at a betrothal in Pângi. The name *Sidiâli* is applied to the first named payment, and the second is called *gudmi*.

**Sidrī** : a store room on either side of the *tamsāl* (open yard). Karnāl S. R., 1872-80, p. 120.

**Sijja** : wet, damp. Kāngra Gloss.

**Sil** : the 7th of Chet on which day enormous crowds collect at the shrines. Cf. *silī sūten* and *Sitlā's 7th*. Karnāl S. R., 1872-80, p. 150.

**Sila** : hedgehog. Bauria argot.

**Silī sūten** : the 7th of Chet on which day enormous crowds collect at the shrines. Cf. *sil* and *Sitlā's 7th*. Karnāl S. R., 1872-80, p. 150.

**Silla** : an ear of corn. Kāngra Gloss.

**Simbhālu** : a tree (*vitea negundo*). Karnāl S. R., p. 9.

(To be continued.)

#### MISCELLANEA.

##### CAN WE FIX THE DATE OF SĀṆKARĀCHĀRYA MORE ACCURATELY ?

It is a well-known fact that in his gloss on the *Vedānta-sūtras* Sāṅkarāchārya makes mention of some kings who are supposed to be his contemporaries.<sup>1</sup> One of these is Balavarmā, who is twice alluded to by the philosopher, once in his *Bhāṣya* on *Sūtra* IV. 3, 5 and once on *Sūtra* II. 4, 1. This Balavarmā has not yet been identified, but he seems in all likelihood to be the prince of that name referred to in the Kaṭab copper-plate charter of the Rāshtrakūṭa king, Govinda III. It records the grant of a village by this king to the Jaina *muni* Arkakirti, in remuneration for his having warded off the evil influence of Saturn from Vimalāditya, the governor of the Kunuṅgil district. Vimalāditya's father was Yaśovarman and his grandfather Balavarman. They claimed to belong to the Chālukya family. Now, the date of the Kaṭab charter is Saka 735=A. D. 813, when therefore, Vimalāditya was living. Supposing that at that time Vimalāditya had reigned for 10 years and assigning a period of 18 years to each one of his predecessors, we find that Balavarmā was reigning from A. D. 767 to 785. This brings us exactly to the time when Sāṅkarāchārya is shown by Prof. K. B. Pathak to have flourished. He says: "Bhartrihari is criticised by Kumārila who in his turn is criticised by Sāṅkarāchārya; Bhartrihari died in A. D. 650, and became famous throughout India nearly half a century later as I-tsing assures us. Kumārila, who must have criticised Bhartrihari after the latter had become famous, of course belongs to the first half of the eighth century;

Sāṅkarāchārya must for a similar reason be assigned to the latter half of the same century."<sup>2</sup> And Balavarmā mentioned by the Kaṭab plates must have been ruling precisely in the second half of the 8th century, or, as we have calculated, from A. D. 767 to 785. There can thus be little doubt as to this Balavarmā being the contemporary prince of that name alluded to by Sāṅkarāchārya.

This conclusion receives a remarkable confirmation from another source. Sir Ramkrishna Bhandarkar says: "At the end of a work *Saṅkshepasārīraka*, the author Sarvajñātman, the pupil of Sureśvara, who himself was a pupil of the great Sāṅkarāchārya, states that he composed it while the prosperous king of the Kshatriya race, the Āditya (Sun) of the race of Maan whose orders were never disobeyed, was ruling over the earth."<sup>3</sup> This description, as the same authority tells us, would apply with propriety to a king with *Āditya* as a component of his name and belonging to the race of the Chālukyas, who, as the inscriptions inform us, were of the Mānavya gotra. And whom can this description fit better than Vimalāditya mentioned by the Kaṭab grant referred to above? Vimalāditya was a Chālukya, as the same inscription tells us, and *Āditya* of course forms part of his name. What is more, he is son's son of Balavarmā just as Sarvajñātman was pupil's pupil of Sāṅkarāchārya. Vimalāditya is removed two generations from Balavarmā just as Sarvajñātman was from Sāṅkarāchārya whose contemporary was Balavarmā.

D. R. BHANDARKAR.

<sup>1</sup> *Gauḍavaho* (BO. SK. Series), Intro., p. cxxii and ff.

<sup>2</sup> *Jour. Bomb. As. Soc.*, Vol. XVIII, p. 218.

<sup>3</sup> *Early History of the Dekkan*, p. 80.

## SOME UNPUBLISHED INSCRIPTIONS.

BY P. R. BHANDARKAR, M.A.; POONA.

## 5.—The Bānswārā Plates of Bhojadeva; [Vikrama-] Samvat 1076.

THE copperplates, on which the subjoined inscription is engraved, were originally in the possession of a woman of the Thātārā (copper-smith) caste living in Bānswārā in Rājputānā. They were afterwards bought for, and are now placed in, the Rājputānā Museum, Ajmer. I edit the inscription from a photograph kindly supplied by Pandit Gaurishankar Ojha of Ajmer.

The record contains thirty-one lines of writing. The Characters are Nāgarī. The language is Sanskrit. In respect of orthography, attention may be drawn to (1) the use of *v* for *ḍ* and (2) of the palatal *s'* for the dental *s*.

The inscription is one of the Paramāra king Bhoja, or, as he is herein called, the *Paramabhāṭṭāraka Mahārājādhirāja Paramēśvara* Bhojadeva, and records that after bathing on the festival day (*parvanī*) in consequence of the conquest of the Konkan, he granted a hundred *nivartanas* of land on the borders of the village of Vaṭapadraka to a Brāhmaṇa called Bhāila, son of Vāmana, who belonged to the Vāji-Mādhyāndina śākhā of the Vasishṭha gotra, which had only one pravara. Vaṭapadraka itself was situated in the Ghāghradora district (*bhoga*) of the Sthālī province (*maṇḍala*). The date, which is given at the end, is the 4th of the bright half of Māgha of the year 1176. Both the plates bear the sign-manual of the king.

So far only one record of Bhoja is known to us: viz., the Ujjain copperplate charter of V. S 1078 = A. D. 1021. Our inscription is another and is only two years earlier. Its importance lies in the fact that it speaks of the conquest of the Konkan by Bhoja, which certainly must have occurred just before the date of our plates. The full significance of this fact will be clear when we compare it with the Baḷagāmve inscription of A. D. 1019, which describes the Chālukya king Jayasīṃha as a moon to the water-lily that was king Bhoja (*i. e.*, taking away the glory of Bhoja) and as putting to flight the confederacy of Mālwa.<sup>1</sup> It thus appears that Bhoja had put himself at the head of the Mālwa confederacy and invaded the territory of the Chālukya king Jayasīṃha, commencing with seizing the Konkan shortly before our grant was issued. But this confederacy was soon broken by Jayasīṃha and no permanent conquest appears to have been achieved by Bhoja. The latter may perhaps have made this expedition to avenge the execution of his uncle Vākpati-Muñja by Tailapa, a dramatic play representing which had been acted before him, as the *Prabandha-chintāmaṇi* informs us.

Text.<sup>2</sup>

1. ओ <sup>3</sup> [ 1\* ] जयति व्योमकेशसौ यः सगर्गाय विभर्ति <sup>4</sup> तां । ऐर्द्वी शिरसा लेखां ज-
2. गङ्गीजांकुराकृतिं <sup>5</sup> ॥ [ १\* ] तन्वंतु वः स्मरारातेः कल्याणमनिशं जटाः । ( 1 ) क-
3. र्पातसमयोद्दामतडिद्वलयपिङ्गलाः ॥ [ २\* ] परमभहारकमहारा-
4. जाधिराजपरमेश्वरश्रीसीयकदेवपादानुध्यातपरमभहारकम-
5. हाराजाधिराजपरमेश्वरश्रीवाक्पतिराजदेवपादानुध्यातपरमभ-
6. हारकमहाराजाधिराजपरमेश्वरश्रीसिधुराजदेवपादानुध्यात-
7. परमभहारकमहाराजाधिराजपरमेश्वरश्रीभोजदेवः कुशली ॥
8. स्थलीमंडले घाघ्रदोरभोगांतःपातिवटपत्रके <sup>6</sup> शमुपगतान्समस्तराजपु-
9. रुषान्ब्राह्मणोत्तरान्प्रतिनिवासिजनपदार्थिभ्यः समादिशस्यस्तुवः संविदितं ॥

<sup>1</sup> Above, Vol. V, p. 17.<sup>2</sup> Expressed by a symbol.<sup>3</sup> Read °दीजां°.<sup>4</sup> Read °न्ब्राह्मणो°.<sup>5</sup> From a photo supplied by Pandit Gaurishankar Ojha.<sup>6</sup> Read विभर्ति.<sup>7</sup> Read समुपागता°.

10. यथाऽस्माभिः कौकणविजयपर्वणि इनात्वा<sup>9</sup> चराचरशुभं भगवन्तं भवानीपति
11. समन्वयसंसारस्यासारतां<sup>10</sup> दृष्ट्वा । वाताभविभ्रममिदं वसुधाधिपत्यमायांतमा-
12. नमधुरो विषयोपभोगः । प्राणास्तृणागजलविदुसमा<sup>11</sup> नराणां ( । ) धर्म्मः सखा
13. परमहो परलोक्याने ॥ [ ६\* ] भ्रमत्संसारचक्रामधाराधाराभिमां भिबं । प्राप्य येन
14. दृष्टुस्तेषां पश्चात्तापः परं फलं ॥ [ ४\* ] इति जगती विनश्चरं स्वरूपमाकलयोपरि-  
[ स्वहस्तोयं श्रीभोजदेवस्य ]

## Second Plate.

15. लिखितमामातभूनिवर्त्तनशतैकं<sup>11</sup> नि १०० स्वसीमानृणगोचरश्रुतिपथैतं हिरण्या-
16. शयसमेतं सभागभोगं सोपरिकरं सर्वाशयसमेतं ब्राह्मणभाइलाय<sup>12</sup> वामन-
17. सुताय वशिष्ठसगोत्राय<sup>13</sup> वाजिमाध्यंदिनशाखायैकप्रवराय छिच्छाच्छानविनिर्गतपूर्व-
18. जाय मातापित्रोराम्नश्च पुण्ययशोभिकृतये भट्टफलमंगीकृत्यचंद्राकाण-<sup>14</sup>
19. वक्षितिसमकालं यावत्परया भक्त्या शाशनेनोदकपूर्व<sup>15</sup> प्रतिपादितमिति मत्वा त-
20. निवासिजनपदैर्यथाशीयमानभागभोगकरहिरण्यादिकमाज्ञाभरणविधेयै-
21. भूत्वा सर्वमस्मै समुपनेतव्यमिति ॥ सामान्यं चैतत्पुण्यफलं<sup>16</sup> बुद्ध्वाऽस्मदंशजैरन्यै-
22. रपि भाविभोक्तृभिरस्मत्प्रदत्तधर्म्मोदायोयमनुमंतव्यः पालनीयश्च ॥ उक्तं च । व-<sup>17</sup>
23. इभिर्वसुधा भुक्ता राजभिः सगरादिभिः । यस्य यस्य यदाभूतिस्तस्य तस्य तदा फलं ॥ [ ५\* ]
24. यानीह दत्तानि पुरा नरेद्रेर्दानानि धर्म्मार्थयशस्कराणि । निष्कान्यवांतिप्रतिमानि
25. तानि को नाम साधुः पुनरादरीत ॥ [ ६\* ] अस्मत्कुलक्रममुशरमुशहरज्जिरन्यैश्च दानानि-
26. दमभ्यनुमोदनीयं । लक्ष्म्यास्तडिस्सलिलबुद्धचंचलाया<sup>18</sup> दानं फलं परयशःपरिपाल-
27. नच ॥ [ ७\* ] सर्वानेताम्भाविनः पार्थिवैर्दानभूयो भूयो याचते रामभद्रः ( । )
28. सामान्योयं धर्म्मसेतुर्नृपाणां काले काले पालनीयो भवजिः ॥ [ ८\* ] इति कम-
29. लदलानुविदुलोलां<sup>19</sup> भियमनुचिन्त्य मनुष्यजीवितं च । सकलमिदमुश-
30. हतं च बुद्ध्वा<sup>20</sup> न हि पुरुषैः परकीर्त्तयो विलोप्या [ ॥९\* ] इति ॥ संवत् १०७६ माघ शुद्धि ४
31. स्वयमाज्ञा । मंगलं महाश्रीः ॥ स्वहस्तोयं श्रीभोजदेवस्य

## 6.—Nādol Plate of Pratāpasinhha; [Vikrama-] Samvat 1213.

This plate, like those of Kirtipāla (*Ante*, Vol. XL., p. 144), was in the possession of the *panchāyat* of the village of Nādol in the Desūri district, Jodhpur State. When I visited the place in 1908, all the members of the *panchāyat*, fortunately for me, were present, and the plate was shown to me, though on the day I had to leave the place. There was no time to take an inked impression, and so I had to satisfy myself only with making a transcript of the inscription.

The record contains 13 lines of writing, which cover a space of 9½" broad by 6½" high. The Characters are Nāgarī. The language is Sanskrit, and excepting a benedictory verse about the end, the whole inscription is in prose. In respect of orthography it is sufficient to note that (1) a consonant following *r* is doubled; (2) that the dental *s* has been twice substituted for the palatal *ś*; (3) that the sign for *v* is also used for *b*, and (4) that *avagraha* has been twice employed, once in l. 7 and another time in l. 8. As regards lexicography attention may be drawn to *poritya* prefixed to *Vodāna* in l. 5. *Poritya* seems to stand for *paurvdyā*, an ungrammatical form derived from *pūrvā*. The word *trihāika* occurring in l. 10 is also worthy of note. It appears to denote some variety of a rupee.

\* Read स्मारवा.

<sup>10</sup> Read 'वृणाम' and 'विन्दु'.

<sup>12</sup> Read ब्राह्मण.

<sup>14</sup> Read चन्द्राकर्ण.

<sup>16</sup> Read बुद्धा.

<sup>18</sup> Read 'बुद्ध'.

<sup>20</sup> Read बुद्धा.

\* Read संसारस्यासारतां.

<sup>11</sup> Read 'भामान्त'.

<sup>13</sup> Read वशिष्ठ.

<sup>15</sup> Read शासने.

<sup>17</sup> Read व.

<sup>19</sup> Read 'दलाम्बुविन्दु'.

The inscription opens with the date : Friday, the 10th of the dark half of Mārgaśīrsha in the [Vikrama] year 1213, when Kumārapāladeva was the paramount sovereign and Vāhaḍadeva, the great minister, was doing all the business of the seal, relating to the drawing up of documents, etc. It then speaks of a grant made by his feudatory, *Mahāmaṇḍalika* Śrī-Pratāpasimha, who, we are told, was a son of Vastarāja and grandson of Yogarāja and belonged to the Voḍāṇa family of the eastern section. Voḍāṇa is the name of a Rajpūt clan, which is now well-nigh extinct. It is, however, mentioned in an inscription found at Barlu, 34 miles north-east of Jodhpur. The grant consists of a rupee per day allotted from the custom-house (*maṇḍapikā*) of Badarī. It was made for the benefit of three Jaina temples, two of which were of Mahāvīra and Arishtaṇemi, situated in Nādūlādāgikā, and the third of Ajitasvāmi-deva in Lavaṇḍaḍī.

Of the localities herein specified, Nādūlādāgikā is of course Nāḍlāī, as is clearly proved by Inscriptions Nos. VIII and XI published in my paper "The Chāhamānas of Marwar" (*Ep. Ind.*, Vol. XI., pp. 36 and 43). Inscription XI also speaks of Badarī, which has been identified with Borli, 8 miles north of Nāḍlāī. Lavaṇḍaḍī I am unable to identify. The two temples of Nāḍlāī referred to in our inscription still exist at this place. The temple of Mahāvīra has now been dedicated to Ādināth, but the Inscription No. XI found here distinctly shows that it was originally a temple of Mahāvīra. The temple of Arishtaṇemi mentioned in our inscription is doubtless the temple of Neminātha, locally known as Jādvaī, situated on a small hill to the south-east of Nāḍlāī. It was here that Inscription No. VIII was found, and in it the name of the god, Nemināthadeva, is clearly specified.

## Text. 21

1. ओ [1] सं १२१३ वर्षे (II) मार्गं वदि १० शुके ॥ श्रीमदणहिलपाटके (I) समस्तराजावलीस-
2. मलंकृतपरमभट्टारकमहाराजाधिराजपरमेश्वरउमापातिवरलध्वप्रसादप्रौ-<sup>22</sup>
3. दप्रतापनिजभुजविक्रमणांगणाविनिजितशाकंभरीभूपालभीकुमारपालदेवक-
4. ल्याणविजयराउये । तत्पादपघोषजीविनि महामात्यभीवाहउदेवे श्रीश्रीकरणादौ
5. सकलमुद्राध्यापान्परिपंथयति<sup>23</sup> यथा । अस्मिन्काले प्रवर्त्तमाने पोरित्यवोडाणान्वये ।
6. महाराज । श्रीयोगराजस्तदे<sup>24</sup> तदीयसुतसंजातमहामंडलीक । अविस्तराजस्तस्य<sup>25</sup>
7. सुतसंजातऽनेक<sup>26</sup> गुणगणालंकृतमहामंडलीकअप्रिताप ( ताप ) सिंहः<sup>27</sup> सासनं<sup>28</sup> प्रयच्छ-
8. ति यथा । अत्र नवूतडागिकायां<sup>29</sup> देवश्रीमहावीरचैत्ये । तथाऽरिष्टनेमिचैत्ये श्रीलवं
9. इडीमामे श्रीअजितस्वामिदेवचैत्ये एवं देवत्रयाणां स्वीयधर्म्मार्थं वदर्याः<sup>30</sup> मंडपिकामध्या-
10. त् समस्तमहोजनभट्टारकब्राह्मणादयप्रमुख<sup>31</sup> प्रवत्त<sup>32</sup> त्रिहाइको<sup>33</sup> रूपक<sup>34</sup> एक<sup>34</sup> दिनं प्रति प्र-
11. दातव्यमिदं । यः कोपि लोपयति सो ब्रह्महत्यागोहत्यासहस्रेण<sup>35</sup> लिप्यते । यस्य यस्य यथा भू
12. तस्य<sup>36</sup> तस्य तस्य फलं ॥ <sup>37</sup>बहुभिः वसुधा भुक्ता<sup>38</sup> राजनिः<sup>39</sup> । यः कोपि वालयति<sup>40</sup> तस्यैहं
13. गौडान्वये<sup>41</sup> कायस्थ पंडित. महीपालेन सासनमिदं<sup>42</sup> लिखितं ॥

<sup>21</sup> From the original plate.

<sup>22</sup> Read °व्यापारान्परिपंथयति.

<sup>23</sup> There is some space left between स and त्य.

<sup>24</sup> Read °प्रतापसिंहः.

<sup>25</sup> Read नवूतडागिकायां

<sup>26</sup> Read °ब्राह्मणादि°

<sup>27</sup> Read रूपकः.

<sup>28</sup> Read स ब्रह्म°.

<sup>29</sup> Read बहुभि°.

<sup>30</sup> Supply सगरादिभिः

<sup>31</sup> I do not know what °व्यामीति stands for.

<sup>32</sup> Read सासनमिदं.

<sup>22</sup> Read °लध्व°.

<sup>24</sup> The letters तदे are superfluous.

<sup>26</sup> Read °संजातानेक°

<sup>28</sup> Read सासनं.

<sup>30</sup> Read वदर्याः.

<sup>32</sup> Read प्रवत्तः.

<sup>34</sup> Read एकः.

<sup>36</sup> Read भुमिस्तस्य.

<sup>38</sup> Read भूक्ता.

<sup>40</sup> Read पालयति.

<sup>42</sup> Read गौडान्वयेन.

## OUTLINES OF THE HISTORY OF THE ALAMKĀRA LITERATURE.

BY P. V. KANE, M.A., LL.B.; BOMBAY.

(Continued from p. 128.)

### Section II.—The meaning of the word 'Alamkāra.'

THIS is the most appropriate place to discuss the meaning of the word *Alamkāra*. The latter has at least two generally accepted significances, one a wider one and the other, a narrow and more prevalent one. The word is used in a wide sense when it means 'charm' or 'beauty.' It then includes everything that makes poetry attractive. This is the meaning of the word when it occurs as the title of works on rhetoric; e.g., the *Kāvyaśloka* of Rudraṭa, the *Kāvyaśloka-sūtra* of Vāmana, etc. Vāmana in his *Kāvyaśloka-sūtra* (I. 1. 2) defines *Alamkāra* in this way, viz., *Saundaryam-alamkārah*.<sup>33</sup> The narrower meaning of the word is 'figure of speech.' This is the sense in which the word is most often used. In the present essay we generally stick to the narrower meaning of the word and shall give detailed accounts of those writers only who treat of figures of speech. In a few cases, writers on topics other than figures of speech have been dealt with, because their works have some bearing on the art of poetry, of which figures of speech form only a part. In many catalogues of Sanskrit MSS, such works as the *Kāmasūtra* of Vātsyāyana are classed under the heading *Alamkāra*. We shall abstain from dilating upon such works, as can by no stretch of language be included under *Alamkāra-śāstra*.

### Section III.—The position of figures of speech.

Let us now consider the place that should be assigned to figures of speech in the whole machinery of poetry. There is a great divergence of opinion on this point. The ancient rhetoricians attached to *Alamkāras* an importance which was out of all proportion to their proper worth. Daṇḍin's *Kāvyaśloka*, though it bears a proud title, is mostly taken up by the treatment of figures of speech. Daṇḍin does not dilate upon the soul of poetry, and appears to be unaware of the three-fold division of *Kāvya* given by later writers. He defines figures of speech as 'those attributes which produce charm in poetry.'<sup>34</sup> In one place he appears to regard the *Guṇa* called *Samādhī* as the all-in-all of poetry.<sup>35</sup> It cannot be said, however, that he is quite in the dark about *rasa*, the soul of poetry according to Ānandavardhana and all later *Alamkārikas*. Daṇḍin in one place says that all *Alamkāras* endow the sense with *rasa*.<sup>36</sup> He gives some prominence to *rasa*, by defining the figure of speech called *preyas* and *rasavad*. Similarly Bhāmaha nowhere speaks of *rasa* as the soul of poetry and gives the greatest prominence to *Alamkāras*. He is cognisant of *rasa*, *bhāva*, etc., but assigns to them a subordinate position, as Daṇḍin does, by speaking of them under *rasavad* and *preyas*. The same remark applies to Udbhaṭa. We can never affirm about the abovementioned three writers that they never dreamt of a suggested sense (*vyāṅgya artha*) in poetry; for they define *Samāśloki*, *Vyāṅgya*, *Aprastutaprasaṅga*, etc., in which some suggested sense is always present. In *Paryāyōkta* they (especially Bhāmaha and Udbhaṭa) included what by later writers was called *dhvani*. But with them the suggested sense is only an accessory to the expressed sense (*vācchya artha*); they did not assign the position of honour to the *vyāṅgya* sense as Ānandavardhana and his school do. The same remarks apply to Rudraṭa. In the figure *Bhāva* as defined and illustrated by him (VII. 38-41) there is a good deal of suggested sense. According to Vāmana

<sup>33</sup> The *vṛtti* on this is *Alamkāritir-alamkārah | Karaṇa-vyutpattya punar-alamkāra-śabdō syam-Uyamādisa-  
variate.*

<sup>34</sup> *Kāvya-ślokaśloka-dharmān-alamkāraṇa-grachakshate | Kāvyaśloka II. 1*

<sup>35</sup> *Tad-etaḥ kāvya-sarvasvaṁ Samādhī-nāma yō guṇaḥ | K. D. I. 100.*

<sup>36</sup> *Kāmaṁ sarvōpy-alamkāre rasam-arthe niehiñchati | K. D. I. 62.*

the soul of poetry is a style of composition, which is nothing but a peculiar arrangement of words.<sup>37</sup> His definition of *Ālamkāra* is different from that of Daṇḍin. He says "*Guṇas* are those attributes which produce charm in poetry; while figures of speech enhance it (charm)."<sup>38</sup> Daṇḍin speaks of *Ālamkāras* as those attributes which produce charm in poetry; while this function is assigned to *Guṇas* by Vāmana. Daṇḍin's treatment is a crude one; he does speak of *Ritis* (styles), of *Guṇas* and *Ālamkāras*; but he nowhere assigns to each its proper position. Vāmana is more scientific. He distinctly tells us what the soul of poetry is, and then says that ten *Guṇas* pertain to this soul of poetry (just as bravery, etc., are the qualities of the human soul) and that the business of *Ālamkāras* is to enhance the charm of poetry. Vāmana thus advances one step further than Daṇḍin and adumbrates the theory of rhetoric completely promulgated later on by Ānandavardhana. Vāmana also is quite aware of a suggested sense in poetry; but he assigns to it a subordinate position by including it under the figure *Vakrōkti*, which he defines as 'indication based upon resemblance.'<sup>39</sup> It was Ānandavardhana who first assigned to *Ālamkāras* their proper place and elaborated a complete theory of rhetoric. He established in a very subtle and suggestive treatise called the *Dhvanyāloka* that suggested sense is the soul of poetry, that *Guṇas* (*Mādhurya*—sweetness, *Ojas*—strength, and *Prasāda*—perspicuity) are the properties of the soul of poetry as bravery is a property of the human mind, and that figures of speech are purely ornaments which set off to advantage the inherent charm of poetry, as ornaments of gold set off the beauty of the person.<sup>40</sup> He divided poetry into three varieties: *Dhvani* (in which the *vyāṅgya* sense is most prominent, see *Dhvanyāloka-kārikā* I. 16), *Guṇibhūtavyāṅgya* (in which suggested sense is not the most prominent, *Kārikā* III. 35, p. 205), and *Chitra* (in which suggested sense is not manifest, *Kārikā* III. 42-43, p. 220). After establishing that the soul of poetry is suggested sense, a question naturally arises "by what process is this suggested sense obtained?" Ānandavardhana tries at great length to show that suggested sense is due to a function of words called *Vyañjanā*, which is apart from *Abhidhā* and *Lakṣhaṇā*. Most writers on *Ālamkāra* such as Mammaṭa, Viśvanātha, Jagannātha follow the lead of Ānandavardhana, and speak of three functions of words, *Abhidhā*, *Lakṣhaṇā* and *Vyañjanā*. But it must be borne in mind that many other schools of philosophy, especially the *Tārṅkikas*, speak of only *Abhidhā* and *Lakṣhaṇā*, and include *Vyañjanā* under *Abhidhā* or under *Anumāna* (Inference).<sup>41</sup> To the modern mind, it would appear that the two functions, *Abhidhā* (primary power) and *Lakṣhaṇā* (indication), are quite sufficient to account for all the meanings of words, and that the *Ālamkārikas* introduced unnecessary intricacies by admitting the *Vyañjanā-vṛitti*. But it appears to us that from the position taken up by Ānandavardhana that *Vyāṅgya* sense is the soul of poetry, he had no other alternative but to admit *Vyañjanā-vṛitti*. The *Vyāṅgya* sense cannot be conveyed by *Abhidhā*; for if it were so, it would cease to be *Vyāṅgya* and would be *Vāchya* (expressed). Nor can *Lakṣhaṇā* operate; for it is a secondary power of words, while the *Vyāṅgya* sense is the one most prominently conveyed by words and because suggested sense exists even when *Lakṣhaṇā* is absent and *vice versa*.

In connection with the theory promulgated by Ānandavardhana there are one or two points which deserve consideration. In our opinion Ānandavardhana, in advocating that *rasa* is the soul of poetry, was profoundly influenced by the *Nāṭya-śāstra* of Bharata. Bharata laid down with all the weight of his authority that the business of the drama is to evolve one or more of the eight

<sup>37</sup> *Rtiṣ-ātma Kāvyaśya* | *Viśiṣṭā pada-rachanaṁ rtiṣ* | *Kāvya-ālamkāra-sūtra* I. 2. 6-7.

<sup>38</sup> *Kāvya-sōbhāyāḥ kartāro dharmā Guṇāḥ* | *Tad-atīśaya-hetavaḥ-tv-Ālamkāraḥ* | *Kāvya-ālamkāra-sūtra* III. 1. 1-2.

<sup>39</sup> *Sādhya-lakṣhaṇā Vakrōktiḥ* | *Kāvya-ālamkāra-sūtra*, IV. 3. 8.

<sup>40</sup> *Tam-artham-avalambante ye śinginaḥ te Guṇāḥ smṛitāḥ* || *Āṅgāśritāḥ-tv-Ālamkāraḥ mantavyāḥ kṛtākāśritāḥ* ||

*Dhva-kārikā* II. 7, p. 78.

<sup>41</sup> *Vide Tarka-dīpikā* " *Vyañjanāpi Sakti-lakṣhaṇāntarbhūtā* | *Asaktimāla cha anumānādina-anyaitha-siddhā* || "

rasas: *Śringāra*, *Hāsyā*, *Karūṇā*, *Raudra*, *Vīra*, *Bhayanāka*, *Bībhatsa* and *Adbhuta*.<sup>42</sup> What had been admitted in the case of the drama, only a branch of poetry, was extended to the whole domain of the latter. The *Dhvanyāloka* is quite explicit on this point. It says: "It is well-known in Bharata (in the work of Bharata) that the composition of poems must have *rasa* as their purport, as said by us," and further that "*rasa*, etc., are the soul of both (*Nāṭya* and *Kāvya*)."<sup>43</sup> These dicta of Ānandavardhana did not gain universal favour at first. We know three or four writers who entered a vigorous protest against the theories propounded by the *Dhvanyāloka*. Pratihārendurāja (first half of 10th century A. D.) in his comment upon Udbhaṭa's *Alaṅkāra-sāra-saṅgraha* tries very hard to prove that what is called *dhvani* by certain critics is included under the figures of speech treated of by Udbhaṭa.<sup>44</sup> The author of *Vakrōkti-jīvita* affirms that *Vakrōkti* (crooked or clever speech) is the soul of poetry and that *dhvani* should be included under *Upachāra-vakratā*, i.e., *Vakrōkti* based upon resemblance.<sup>45</sup> It is said by the commentator of the *Vyakti-viveka* of Mahimabhaṭṭa that Bhaṭṭa-nāyaka wrote a work called *Hṛdayadarpaṇa* to demolish the theory set up by Ānandavardhana.<sup>46</sup> But the fiercest onslaught on the *Dhvanyāloka* was delivered by Mahimabhaṭṭa (first half of 11th century). He wrote a work called *Vyakti-viveka* to establish that all *dhvani* is included under Inference.<sup>47</sup> The views of this writer are combated by *Alaṅkāra-sarvasva* and Mammaṭa. Although the *Dhvanyāloka* had soon after its birth to undergo the ordeal of fierce criticism, still it gradually won favour and became the most authoritative work on rhetoric. From Mammaṭa to Jagannātha all rhetoricians look upon Ānandavardhana with the greatest veneration and accept his theories without a word of dissent.<sup>48</sup>

#### Section IV.—The basis of division as regards figures of speech.

The most ancient basis of classification appears to have been very simple. Figures of speech were divided into two classes: those that depend for their charm on words alone and those in which the beauty is seen in the sense alone. This division of the figures of speech is the only one that is found in ancient writings on *Alaṅkāra*. Bharata does not speak of it in his *Nāṭya-śāstra*. Daṇḍin tacitly recognizes it, inasmuch as he treats of *Arthālaṅkāras* in the second *Parichchheda* and of *Śabdālaṅkāras* in the third. Both Bhāmaha and Udbhaṭa do not explicitly divide *Alaṅkāras* into two varieties, but they seem to have had the twofold division in mind; for Bhāmaha first speaks of Anuprāsa and Yamaka and then of figures that are regarded by all as *Alaṅkāras* of *artha*; Udbhaṭa similarly speaks of Punaruktavadābhāsa and Anuprāsa first and then of *Arthālaṅkāras*. Vāmana speaks of *Śabdālaṅkāras* in the fourth *Adhikaraṇa* (1st Adhyāya) of his work and of *Arthālaṅkāras* in the second and third *Adhyāyas* of the same *Adhikaraṇa*. Rudraṭa, Mammaṭa, Ruyyaka and most subsequent writers recognize this twofold division of figures of speech.

<sup>42</sup> *Nāṭya-śāstra* VI. 15.

<sup>43</sup> *Etach-cha rasādi-tātparyeṇa kāvya-nibandhanam Bharatādāv-āpi su-prasiddham-eva . . . . . rasādāyā hi dvayōr-āpi tayōr-jīvitabhūtāḥ* | pp. 181-182 of *Dhvanyāloka*.

<sup>44</sup> "Nanu yatra kāvyo sahrīdaya-hṛdaya-āhlādinah prādhānabhūtasya sva-śabda-vyāpārā-sprishṭatvena pratyāmān-aikarūpasy-arthasya sad-bhāvas-tatra tathāvidh-arth-ābhivyakti-hetuḥ kāvya-jīvita-bhūtaḥ kaisēhit sahrīdayair-dhvanir-nāma vyañjakatva-bhed-ātmā kāvya-dharmas bhihitah | sa kasmād-īha n-ōpadishṭah | uchyaṭe | eshv-eva-ālaṅkāreshv-antarbhāvāt | fol. 57 (Deccan College MS.).

<sup>45</sup> *Vakrōkti-jīvitakāraḥ punar-vaidāyāhya-bhaṅgi-bhaṅgīti-svabhāvāt Vakrōktim-eva prādhānyāt kāvya-jīvitam-uktavān* | . . . . *Upachāra-vakratādibhiḥ samastō dhvani-prapañchah evikṛitah* | *Alaṅkāra-sarvasva*, p. 8.

<sup>46</sup> See p. 1 of the commentary on the *Vyakti-viveka* (printed at Trivandrum, Madras) "*Hṛdaya-darpaṇākhyaḥ dhvani-dhvaṃsa-granthōsṭi*."

<sup>47</sup> *Anumānesantarbhāvan sarvasya-aiva dhvaneḥ prakāśayitum* | *Vyakti-vivekam kurute prañamya Mahīmā parām vāccham* || first verse of the *Vyakti-viveka*.

<sup>48</sup> Mammaṭa says "Ye rasasy-āṅginō dharmāḥ Sauryādāya iv-ātmanah | Utarsha-hetavas-te syur-achala-sthitayo Guṇāḥ || Upakurvanti taṁ santam yeṣṇadvāreṇa jātuchit | hārā-divad-ālaṅkāras-teśnuprāsa-pamīdayaḥ || Kāvya-prakāśa, Ullāsa VIII; similarly Saundhōdani as embodied in the *Alaṅkārasēkhara* says: *Alaṅkāras-tu sēbhāyai rasa ātmā pare manah* |" II. 2. p. 6.



Some writers, however, propose a division which is a little more elaborate. *Alamkâras*, according to them, are either of *śabda*, or of *artha*, or of both. Bhôja in his *Sarasvatikanthâbharana* enumerates twenty-four *Alamkâras* of each. It is worthy of note that he regards Upamâ, Rûpaka, etc., as *Alamkâras* of both *śabda* and *artha* (and not of *artha* alone, as said by almost all other writers). Strictly speaking, all figures are really *Alamkâras* of both *śabda* and *artha*, as no *Alamkâra* is possible without both of them. The reason why a particular figure is called an *Arthâlamkâra* or *Sabdâlamkâra* is that the charm prominently lies in the *artha* or in the *śabda*. Hence to regard Upamâ and Rûpaka as *Alamkâras* of both is not right, and no other work treats them as such except the *Agnipurâṇa*, which regards Ākshepa, Samâsokti, Aprastutaprasâṁsâ as *Alamkâras* of both *śabda* and *artha* just as Bhôja does. If we are to speak of a third class of *Alamkâras* at all, dependent both on *śabda* and *artha*, the most appropriate examples will be Punaruktavadâbhâsa and Paramparitarûpaka. But the twofold division of *Alamkâras* is enough for all practical purposes and has been followed by most writers, both ancient and modern.

#### Section V.—(1) The number of Sabdâlamkâras.

The number of *Sabdâlamkâras* has never been very large. Most writers, such as Daṇḍin, Bhāmaha, Udbhaṭa, speak of two or three. The largest number is that mentioned by Bhôja, viz., 24. The ancient works on *Alamkâra* paid a good deal of attention to *Sabdâlamkâras*, but as critical insight grew, the *Alamkâras* of words dwindled into insignificance.

#### (2) Historical treatment of a few Sabdâlamkâras.

*Yamaka*—Yamaka came very early into prominence. The *Râmdayaṇa* contains a few Yamakas here and there.<sup>49</sup> It is most likely that they are later additions. Even Kâlidâsa yielded to the charms of Yamaka and employed it in the ninth *sarga* of the *Raghuvamśa*. Varâhamihira in his *Bṛihatsamhitâ* has a beautiful Yamaka.<sup>50</sup> Bharata in his *Nâtya-śâstra* gives ten varieties of Yamaka, and is followed very closely by the *Agnipurâṇa*. Daṇḍin speaks of Yamaka at very great length, his treatment being perhaps the fullest that we possess. Bhāmaha speaks of five varieties only, and says that others are included in them. Vâmana gives a tolerably full treatment. But it is remarkable that Udbhaṭa omits the treatment of Yamaka altogether. Rudraṭa ranks next to Daṇḍin in the thorough treatment of Yamaka. Mammaṭa and other later writers, perhaps following the dictum of Ānandavardhana that, as Yamaka requires a special effort on the part of the poet, it is in no way accessory to *rasa*,<sup>51</sup> allude to Yamaka, but dismiss it in a few words.

*Anuprâsa*.—Alliteration is naturally charming to the ear; but when indulged in to excess one becomes disgusted with the jingle of words. The poets of every country resort to this device. We saw above that in the inscription of Rudradâman at Gîrnâr (A. D. 150), Anuprâsa is employed at every step. Kâlidâsa also, who is certainly earlier than the famous Mandasor inscription (A. D. 472), is very fond of Anuprâsa; but he never uses it to excess. It is to be noted that Bharata does not refer to it at all. Daṇḍin also seems to look with disfavour on Anuprâsa, says that the southern poets do not employ Anuprâsa and that the Gauda school of poets is very fond of it.<sup>52</sup> Bhāmaha speaks of two varieties of Anuprâsa, while Udbhaṭa speaks of Chhekânuprâsa, Vṛittyānuprâsa and Lâtânuprâsa. Vâmana, Mammaṭa and other subsequent writers treat of it. The *Dhvanydloka* remarks that Anuprâsa is of no use in suggesting *Śringâra*, when the latter is principal.<sup>53</sup>

<sup>49</sup> Tatś varârthâs suvisuddha-bhâvâs-teshâm striyas-tatra mahânubhâvâh | Priyeshu pâneshu cha saktabhâvâd dadarśa tîrâ iva susvabhâvâh || *Sundarakâṇḍa* V. 15-17.

<sup>50</sup> Yena ch-âmbuharaṇe spi vidrumair-bhâdharaiḥ samāniratnavidrūmaiḥ | Nirgatais-taduragaiḥ-cha rājitas śāgaro śhikatarāṁ virājitaḥ || *Bṛihatsamhitâ*, 12. 2.

<sup>51</sup> Yamakâdî-nibandhe tu prîthag-yatno'sya jâlyate | Sakti'sy-âpi rasesâgatvaṁ tasmâd-eshâm na vidyate | *Dhva-kîrikâ*, II. 19; see also II. 16.

<sup>52</sup> Itîdam nâdritam Gauḍair-anuprâsas-tu tatpriyaḥ | K. D. I. 54; Ato naivam-Anuprâsam dâkshinâtîyâḥ prayuñjate | K. D. I. 60.

<sup>53</sup> Śringârasya-âṅgino yatnâ-l-ekarûpânubandhanât | sarveshu-eva prabhedeshu n-Ānuprâsaḥ prakâśakaḥ || *Dhva*, II. 15.

*Chitra*.—Bharata, Bhāmaha and Udbhaṭa do not refer to Chitrabandhas at all. Daṇḍin does not give a general definition of Chitra, but he dilates upon some of its varieties, such as *Gomātrikā*, *Sarvatobhadra*, etc. It is by no means to be supposed that these tricks with words were favourite with later poets. Many of these Chitrabandhas occur as early as Bhāravi, who cannot be later than A.D. 600, as he is highly praised together with Kālidāsa in an inscription dated A.D. 634.<sup>54</sup> Māgha also indicates that in his day a *Mahā-kāvya* was expected to show such Chitrabandhas as *Sarvatobhadra*, *Chakra*, *Gomātrikā*,<sup>55</sup> etc. Māgha cannot be later than A.D. 750,<sup>56</sup> as he is quoted by Vāmana in his *Kāvyaḍaṁkārā-sūtravṛtti* (under IV. 3. 10, the verse *Ubhau yadi*, Māgha III. 8). It is in Rudraṭa and Bhōja that we have perhaps the fullest treatment of them. The *Kāvyaṁuśāsana* of Vāgbhaṭa and the *Vāgbhaṭaḍaṁkārā* give a pretty full treatment of Chitrabandhas. Mammaṭa and Ruyyaka refer to them, but dispose of them in a few words.

#### Section VI.—The number of Arthālaṁkāras.

Unlike *Śabdālaṁkāras*, the number of *Arthālaṁkāras* has generally been large and has been subject to great fluctuations. We may safely affirm that as a general rule, the more ancient a writer is, the fewer is the number of figures treated of by him. Bharata speaks of only four *Alaṁkāras*. Daṇḍin, Bhaṭṭi, Bhāmaha, Udbhaṭa, and Vāmana treat of from thirty to forty figures. Mammaṭa speaks of more than sixty, while Ruyyaka adds a few more. The *Chandrāloka* (13th century) speaks of a hundred figures of speech, to which the *Kuvalayānanda* adds about a score more. This is the highest number known to us. Jagannātha prefers a smaller number of figures, although he is later than the author of the *Kuvalayānanda*. If for some slight difference a different figure of speech were to be defined, there would be no end of figures, as remarked by Daṇḍin.<sup>57</sup>

#### Section VII.—Basis of Division.

In the ancient writers there is no basis of division. Daṇḍin, Bhāmaha, Vāmana and Udbhaṭa give no classification of the figures of sense. They generally first speak of *Upamā* and some other *Alaṁkāras* based upon it and the rest are treated of at random; *e. g.*, Daṇḍin puts *Vibhāvanā* between *Vyatireka* and *Samāsokti*. It is Rudraṭa who first gives a fourfold division of *Arthālaṁkāras*.<sup>58</sup> Mammaṭa seems to have had in view no scientific basis of division. The *Alaṁkāra-sarvasva* gives, first of all, the figures based upon *aupamya* (resemblance); then those based upon *virodha* (contradiction); then those based upon *śrīṅkhald* (chain), such as *Kāraṇamālā*, *Mālādīpaka*, *Ekāvali*; then the figures based upon *tarka-nyāya*, *kāvya-nyāya* and *loka-nyāya*; then the figures based upon the apprehension of a hidden sense; and lastly those based upon the combination of figures such as *Samkara* and *Sanśrīṣṭi*. The *Ekāvali*, the *Pratāparudrīya* and the *Sāhityadarpaṇa* generally follow this classification. Jagannātha also speaks of figures based upon *aupamya*, *virodha*, and *śrīṅkhald*. From *Kāvyaḍaṁkāra* downwards he does not mention any express basis of classification; but appears to have followed in the main the *Alaṁkāra-sarvasva*.

In the limited space at our disposal it is not possible to enter on a historical treatment of even a few figures of sense. A volume will have to be allotted to this purpose. It should be noted that, although by A.D. 600 about thirty figures had been named and defined, there is a good deal of divergence as to the exact scope of each figure. The nomenclature of the *Arthālaṁkāras* shows great variations. *Svabhāvokti* is also called *Jāti* by some; *Yathāsamkhyā* is called *Krama*; some figures such as *Nipuṇa* (mentioned by Bhaṭṭi), *Leśa* (mentioned by Daṇḍin) are rarely defined by other writers. The *Viśeshokti* of Vāmana is quite different from the same figure as defined by others. Very divergent views were held as regards *śleṣha*. We pass over the full examination of such points; because otherwise we shall have to enter into minute technicalities of the *Alaṁkāra-śāstra*, which it is not our present purpose to do.

<sup>54</sup> The Aihole Inscription; see *Ep. Ind.*, Vol. VI, p. 7.

<sup>55</sup> *Viṣamaṁ Sarvatobhadra-chakra-gomātrikā-dibhiḥ | Slokair-iva mahākāvyaṁ vyāhais-tadabhad-balam || Śiṣu XIX. 41.*

<sup>56</sup> With regard to Māgha's date, see now the Vasantgaḍh inscription of Varmalāta (*Ep. Ind.*, Vol. IX, pp. 189-90).—D. R. B.

<sup>57</sup> *Te chādyāpi vikalpante kas-tān kārṭavya vakshyati || K. D. II. 1.*

<sup>58</sup> *Arthay-ālaṁkāra Vāstavam-aupamya-atīśayaśleṣhaḥ |*

## COINS OF AJAYADEVA AND SOMALADEVI.

BY PANDIT GAURISHANKAR HIRACHAND OJHA; AJMER.

## (1) Coins of Ajayadeva.

SILVER and copper coins of Ajayadeva with an effigy of a seated goddess on the obverse, and the inscription 'भीमजयदेव' on the reverse, are frequently met with in Rājputānā, Mathurā, and other places. Prinsep, General Sir A. Cunningham, Captain W. W. Webb, and others have published facsimiles of them and have tried to show to what king they belong; but, in my opinion, their efforts have not been successful.

Ajayadeva's coins are held by Prinsep<sup>1</sup> to be the coins of the Rāthor̥s of Kanauj, but as there has been no king of the name of Ajayadeva amongst them, he tries to get out of this difficulty by making an assumption, for which there is hardly any justification. Speaking of these coins he says: "One of our coins undoubtedly belongs to the former prince (i.e., Jayachandra) and it may perhaps be allowable to give the last two, figs. 7 and 8<sup>2</sup>, to Jayachandra himself, whose proper name may have been Ajaya Chandradeva; the family name Chandra being frequently omitted both in writings and inscriptions."<sup>3</sup>

Prinsep was the first to hold Ajayadeva's coins to be those of the Rāthor̥s. His principal reason for this opinion evidently is that these coins bear an effigy of a seated goddess like the coins of the Rāthor̥s. This, however, is hardly sufficient to assign these coins to the Rāthor̥s; for we find an effigy of a seated goddess on the coins of many dynasties besides the Rāthor̥s, such as Tomaras, Kalachuris of Dāhala, and Chandels of Mohobā. Moreover, there is no authority whatever for holding Jayachandra and Ajayadeva to be one and the same king, or for holding that Chandra was the family name of these kings. In no inscription of the Rāthor̥s (Gāhar̥vāls) of Kanauj do we find the name Ajayadeva for Jayachandra. In these circumstances there is no reason whatever to assign these coins to the Rāthor̥s.

Relying on the authority of Prinsep, Captain W. W. Webb<sup>4</sup> and General Sir A. Cunningham<sup>5</sup>, holding Ajayadeva to be the same person as Ajaya-Chandra (Jay-chand),<sup>6</sup> have also assigned these coins to Jayachandra.

As a matter of fact Ajayadeva was a great Chauhān king, who founded the city of Ajmer, and his coins are found in various places in Rājputānā, which were under the rule of the Chauhān kings of Ajmer. Ajayadeva's silver coins were current<sup>6</sup> in the realm in the time of Ajayadeva's grandson, king Someśvara, as appears from an unpublished inscription<sup>6</sup> of [Vikrama-] Samvat 1228=1171 A. D., existing on a pillar in the Rūṭhī Rānī's temple at Dhoḍ, in Jahāzpur District, Mewār. They are also mentioned in the Menāl (in Mewār) inscription of [Vikrama-] Samvat 1225=1168 A. D.<sup>7</sup>

Owing to these reasons in A. D. 1906, while editing the Hindi translation of Tod's *Rājasthān*, I assigned these coins to the Chauhān king Ajayadeva of Ajmer in my notes, p. 400.<sup>8</sup> A perusal of *Prithvīrāja-vijaya*, the historical poem of the Chauhāns, has confirmed me in this opinion, for we

<sup>1</sup> *Essays*, Vol. I, p. 292.<sup>2</sup> *Op. cit.* Vol. I, pl. xxiv.<sup>3</sup> *Op. cit.* Vol. I, p. 292.<sup>4</sup> *Currencies of the Hindu States of Rājputānā*, p. 39, pl. iv. 1.<sup>5</sup> *Coins of Med. Ind.*, p. 87, pl. ix. 17<sup>6</sup> सत्कालवर्तमानरोप्यनञभीमजयदेवमुद्रांकितग्रन्थ २३ पौडय... (Dhoḍ Ins.)<sup>7</sup> *Prog. Rep. Archaeol. Survey, W. C.*, for 1906, p. 59.<sup>8</sup> Published by the Khadgavilās Press, Bankipore.

find the following verses in regard to the silver coins of Ajayadeva in the account of that king in *Sarga V* of the poem :—

स दुर्वर्णमयेभूमि रूपकैः पथ्यपूरत् ।  
तां सुवर्णमयेस्तत्र कविर्गस्त्वपूरयत् ॥  
कीर्तिं स वर्तमानानां भटैर्जज्ञे जयप्रियैः ।  
अतीतानागतानां तु रूपकैरजयप्रियैः ॥

“He (Ajayadeva) filled the earth with *rūpakas* (coins) made of *durvarṇa* (silver), but the poets filled it with *rūpakas* (dramas) composed in *suvarṇa* (good letters).  
“He took away the fame of the existing [kings] by soldiers fond of victory (*jaya*), but the fame of past and future [kings] he took away by *rūpakas* (coins) dear to Ajaya.”

The verses quoted above leave no doubt that these coins belong to the Chauhān king Ajayadeva of Ajmer.

## (2) Coins of Somaladevi.

Silver and copper coins of Somaladevi are frequently met with in different places in Rājputānā. But the question as to whose queen this Somaladevi was has not yet been settled.

The silver coins of Somaladevi, which are rare, bear on the obverse a degraded representation of type ‘King’s head,’ commonly known as Gadhiā-kā-paisā type, and on the reverse, the inscription श्रीसोमलदेवि or श्रीसोमलदेवी in Nāgarī characters. Her copper coins have on the obverse the effigy of a horseman, which generally appears on the coins of the Chauhān kings of Ajmer, and on the reverse the inscription श्रीसोमलदेवि or श्रीसोमलदेवी.

Prinsep for the first time published facsimiles of one silver<sup>10</sup> and five copper<sup>11</sup> coins of Somaladevi, but he read the inscription on the silver coin ‘श्रीसा...लदेव’<sup>10</sup> and that on the copper coins ‘श्रीसाम...देव,’<sup>11</sup> and remarked: “A scrutiny of the whole series (some not included in the plate) has elicited the letters श्रीसाम...देव; the blank may be filled up with the letters न्तपा, making the whole title *sri Sāmanta Pāla-deva*; or if it be thought that there is not room for other letters, it may stand as *sri Sāmala-deva*.”<sup>12</sup>

Prinsep thus supposed these coins to belong to a prince called Sāmantapāladeva or Sāmala-deva, which was due to the fact that the inscription was not properly deciphered.

In A.D. 1894, General Sir A. Cunningham, in his *Coins of Medieval India*, published two good specimens<sup>13</sup> of the silver coins of Somaladevi, but reading the inscription on them as *Sri-Somala-deva*,<sup>14</sup> assigned them to a king of that name. This reading of General Sir A. Cunningham was also incorrect.

Later on in A. D. 1900, Prof. E. G. Rapson read the inscriptions<sup>15</sup> on the two silver coins published by General Sir A. Cunningham as श्रीसोमलदेवि<sup>16</sup> and श्रीसोमलदेवी<sup>17</sup> respectively. This is the correct reading, but the question as to who this Somaladevi was remained unsettled. The learned writer stated: “It seems, therefore, that we have here the coins of a queen. Who this queen was we cannot yet determine. We can only note that we know of a queen Somaladevi, wife of Jajalladeva II, one of the Kalacuris of Mahākośala (Haihayas of Ratnapura), whose Malhar inscription is dated [Cedi-] Samvat 919 = A. D. 1167-68. The arrangement of the inscription on these coins of Somaladevi, and the style of the Nāgarī characters are certainly those of the

\* Jonarāja's Commentary : दुर्वर्णं रोप्यं दुश्च वर्णश्च तन्मये रूपकैर्निराविशेषैर्नाटकैश्च स भुवमपूरयस्तीवर्णैः सुवर्णमयेऽसोभनाक्षरमयेश्च कविर्गस्त्वामपूरयत् ॥ जयः प्रियो येषां तैर्भटैः करणभूतेर्वर्तमानानां कीर्तिमहरत् । अजयस्य राज्ञः प्रियैरूपकैर्निराविशेषैश्च भूतानां भाविनां च राज्ञां कीर्तिमहरत् ॥

<sup>10</sup> Prinsep's *Essays*, Vol. I, pl. xxvii. 17.

<sup>11</sup> *Op. cit.* Vol. I, p. 304.

<sup>12</sup> *Ibid.* p. 53.

<sup>13</sup> On No. 10.

<sup>14</sup> *Op. cit.* Vol. I, pl. xxv. 9-13.

<sup>15</sup> *Coins of Med. Ind.*, pl. vi. 10-11.

<sup>16</sup> *Jour. R. As. Soc.*, 1900, p. 121.

<sup>17</sup> On No. 11.

known coins of the Kalacuris of Mahâkośala, which belong to a period extending from c. A. D. 1030 to c. A. D. 1140 (Gunn., *Coins of Med. Ind.*, p. 76; cf. pl. vi. 10, with pl. viii. 6-11); but it would be rash to make this suggested identification of the Somaladevi of the coins on this evidence alone."<sup>18</sup>

No advance beyond this stage was made. The facts (1) that the inscription of [Vikrama-] Samvat 1226 (of the time of the Chauhan king Someśvara) engraved on a rock near Bijoliâ in Mewâr gives the name of the queen of the Chauhan king Ajayadeva of Ajmer as Somaladevi ( तस्युत्रोजयदेव इत्यवनिपः सोमलदेवपतिः ), (2) that these coins are generally found in places which were under the sway of the Chauhâns, and (3) that the copper coins bear an effigy of a horseman on the obverse, led me in A. D. 1906 to hold in a note in my edition of the Hindi translation of Tod's *Râjasthân* (p. 400), that these coins belong to Somaladevi, queen of the Chauhan king Ajayadeva of Ajmer.

This view receives full support from the celebrated poem *Prithvîrâja-vijaya*; for, speaking of Somalekhâ (Somaladevi), queen of the Chauhan king Ajayadeva, the poet says:—

सोमलेखा प्रियाप्यस्य प्रत्यहं रूपकैर्नवैः ।

कृतैरपि न संस्पर्श कलङ्गेन समासदत्<sup>19</sup> ॥

(Sarga V.)

"Also his (Ajayadeva's) dear consort Somalekhâ, though she made new *rûpakas* (coins) every day, was not touched by *kalaṅka* (dark spot)."

This verse immediately follows the verse क्रीर्तिं स वर्तमानानां etc., given above in part 1 of this article, and clearly shows that these coins belong to Somaladevi (Somalekhâ), whose name in the Bijoliâ inscription is given as Somaladevi, the queen of the Chauhan king Ajayadeva of Ajmer.

These coins are the only known coins of a queen in India, and I had first thought that Somaladevi probably became queen regent after Ajayadeva, and these coins related to the period of her rule. And in the note<sup>20</sup> in which I assigned these coins to Somaladevi, I also said that probably she had succeeded Ajayadeva as ruler of Ajmer during her son's minority. I now find, however, that the *Prithvîrâja-vijaya* makes no mention of such an event. It only says that she was very dear to her husband (Ajayadeva). The king therefore may have allowed her to strike coins, out of love for her, as she was very fond of designing them.

It may also be mentioned that we often get coins of Ajayadeva and Somaladevi in the same collection. About 20 years ago, Râo Ratausinh of Pârsoli (in Mewâr) found an earthen pot containing 20 copper coins, all of Ajayadeva and Somaladevi only, which the Râo handed over to me intact. These coins of Ajayadeva and Somaladevi found together, unaccompanied with those of any other ruler, also confirm my view.

The silver and copper coins of Somaladevi are of different designs, and they both differ from those of her husband in type; this is probably due to the fact that the Hindus were never very particular about the designs of their coins and did not attach so much importance to them as is done now. Even the Guptas, who were more particular than the others in this matter, after their conquest of the kingdom of the Western Kshatrapas, allowed the design of the Kshatrapa coins to stand in their new silver coins struck for the newly conquered territory, in so much that no change was made on the obverse of these coins, the inscription on the reverse alone having been changed.

Moreover, we find that the coins introduced in the 6th century A. D. by the Hūnas, now known as the 'Gadhiâ coins,' remained current in Râjputânâ, Gujarât, etc. (the designs became debased as time passed), but none of the rulers, who flourished in these regions from the 7th to the 11th century, designed coins of his own till the time of Ajayadeva and Somaladevi: even the latter, on her silver coins, has allowed the 'Gadhiâ-kâ-paisâ' type to remain on the obverse.

<sup>18</sup> *Jour. R. As. Soc.*, 1900, p. 121.

<sup>19</sup> Jonarâja's Commentary: तस्य प्रिया सोमलेखाया राज्ञी चन्द्रलेखा च प्रत्यहं नवैः कृतै रूपकैर्नारवि-  
शेदेर्भूगैश्च हेतुभिः कलङ्गेन पापेन लाञ्छनेन च स्पर्शे न प्रापत् ॥

<sup>20</sup> Tod's *Râjasthân*, Hindi, p. 400.

## CONTRIBUTIONS TO PANJABI LEXICOGRAPHY.

## SERIES III.

BY H. A. ROSE, I.C.S.

(Continued from p. 200.)

- Sin** : a boundary ; *tarsin*, the trijunction point of three villages.
- Singh** : a snake-god. Karnāl S. R., 1872-80, p. 151.
- Singhāra** : a fish (*Macrones lamarii*). Karnāl S. R., p. 8.
- Singhi** : a fish not very common, and very repulsive looking, very dark purple or red. Said to be a good table fish ; but its looks rather keep people from trying it. Ludhiāna S. R., 1878-83, p. 18.
- Singl** : a fish (*Saccobranchus fossilis*). Karnāl S. R., p. 8.
- Sinh** : a tiger. Bauria *argot*.
- Sink** : an iron spike which surmounts a shrine. Karnāl S. R., 1872-80, p. 144.
- Sir** : a small running spring ; in distributing canal water the word is used to express a measure of water about 4 inches square.
- Sir** : a very poor sandy soil. Cf. *khisar*. Hoshiarpur S. R., p. 70.
- Sir** : a small roughly terraced compartment of cultivation. Kāngra S. R. (Lyañ), p. 32.
- Sirak** : a form of epidemic disease. Cf. *bawa* and *marri*. Ludhiāna S. R., 1878-83, p. 183.
- Sirdari** : an allowance of Rs. 25 a day. Hoshiarpur S. R., p. 9.
- Siri** : partnership. Sirsa S. R., 1879-83, p. 183.
- Sirinah** (serina) : one-fortieth of the produce demand of a landlord : lit. one *ser* per maund. Karnāl S. R., p. 103.
- Sitla's 7th** : the 7th of Chet on which day enormous crowds collect at the shrines. Cf. *sīl* and *sīlī sēten*. Karnāl S. R., 1872-80, p. 150.
- Sīul** : a kind of grain parched and eaten at fasts. Churāh.
- Siyan** : any ploughing after the second (fr. *seu*) ; see under *boghār*.
- Ske** : why ? as, *ske jī hō* ? why are you going ? Bauria *argot*.
- So** : he ; *tera*, of him ; *ehbi*, to him ; *ehna*, from him ; plural, *ten*, *tinhdāra*, *inonbi*, *innonā* (Kulū).
- Soāna** : grazing ground. Kāngra S. R., p. 8.
- Sog** : mourning ; *bandhnd*, *bhanna*, to break, to end the mourning. Churāh.
- Sogi** : a companion. Kāngra Gloss.
- Sonā** : a figure drawn in red on houses on the Salono day. Probably to represent the *Shravana nakshatra*. Gurgaon.
- Sonchi** : a game played throughout the Punjab : one man runs backward, and two fellow and try to catch him, he pushing them off with open hands. Ludhiāna S. R., 1878-83, p. 70.
- Sonchi pakki** : a game in which one player walks backwards and strikes another, who follows him, on the breast with the open hand, while the other tries to catch his hand. Jullundur S. R., p. 65.
- Sat** : a hard dark clay soil. Cf. *satar*. Sirsa S. R., 1879-83, p. 12.
- Sat lenā** : the carrying the plough to and from the fields, by hanging it over the yoke between the bullock. Karnāl S. R., 1872-80, p. 168.

- Satar** : a hard dark clay soil. Cf. *sat*. Sirsa S. R., 1879-83, p. 12.  
**Sowa** : fennel (*Feniculum panmorium*). Kāgra S. R., p. 25.  
**Sowāna** : buffaloes' grazing-ground. Cf. *sōna*. Kāgra Gloss.  
**Sowārā** : a small plot of land in front of a house; if behind it, it is called *pichwārā*. Kāgra Gloss.  
**Sōā** : a shallow surface drain. Cf. *dgam*. Sirsa S. R., 1879-83, p. 293.  
**Suārthi** : self-seeking.  
**Subh obirtak** : well-wisher.  
**Suohajjā** : s. m. f. i., adj. clever, capable, a good manager.  
**Suohoha** : when all the milk of a village is devoted to the local Nāg, in Pāngl, and other parts of the Chandra Bhāga valley of Chamba, during a part of (or even the whole of) Sāwan it is called *suchcha*, and is not drunk; though it may be churned and made into *ghi*, the buttermilk being stirred and used at feasts held on certain days throughout the month.  
**Sudhār** : s. m., correction.  
**Sufeda** : a small mango fruit of white colour. Hoshiārpur S. R., p. 15.  
**Sugal** : a spring. Cf. *suhā*.  
**Suhra**, **suhṛ**, or **sugal** : a spring of water; in Kulā, *jāhrā*. Kāgra Gloss.  
**Sukhoḥain** : a second class rice. Hoshiārpur S. R. p. 88.  
**Sukhlambari** : *māfi* cases. Hisar S. R. p. 2.  
**Sukhpāl** : a palanquin. Kuthār.

(To be continued.)

## MISCELLANEA.

ON SOME MATTERS CONNECTED WITH THE  
LAUKIKANYAYANJALI.

MY attention has just been directed to a criticism of my *Laukikanyāyāñjali*, ante, p. 33 ff, and I write at once to crave a little space for some remarks thereon.

I thank Prof. Chakravartti for his appreciation of my labours (extending over half a century) in the delightful field of Sanskrit literature, and for his friendly criticism of the work under notice. It is unfortunate, however, that he should have made use of the old edition (Part I having first appeared in 1900, and Part II in 1902); for had he been in possession of the later one he would have known that I had myself corrected some of the mistakes which he points out, and had also offered an explanation of similes in regard to which I was previously in doubt. He would have found, too, that the naughty word "rubbish," which had been supplied to a definition furnished by the learned Tārānātha Tarkavāchaspati, had disappeared from the book! I need scarcely say that I have the highest respect for the learned writings of that great scholar; but, as pointed out by

Kumārila (in *Tantravārtika*,<sup>1</sup> pp. 200, 201), even great grammarians, authors of *sūtras*, *vārtikas*, and *bhāṣyas*, have made mistakes, and errors abound in *Ītiḥāsas* and *Purānas*. The man who has never made mistakes has yet to be discovered!

I gladly accept the Professor's fuller interpretation of the विपुलकदलीकल *nyāya*, inadequately rendered by Prof. Gough, and also that of the saying commencing with the words तपनीदमपनीच, in respect of which I myself went somewhat astray; but I am not yet prepared to abandon my view of the general purport of वाहुसो वक्षस्तावुसो बलिः, for does not the fact, that Vāchaspati Miśra quotes it (as I have pointed out) in conjunction (and, apparently, as synonymous) with the saying अहं ब्रह्मास्मि अहं ब्रह्मा एव प्रतिपाद्यो भवन्ति, furnish fairly good ground for attaching to it the meaning of "tit-for-tat"?

As to the गले पादुका *nyāya*, my objection to Raghunāthavarman's interpretation was owing to the ridiculous setting in which he placed it. There was no need of dragging in a विट in order to illustrate its meaning, and I am quite ready to adopt the Professor's explanation as perhaps

<sup>1</sup> See under अन्वयः कथं चान्वयिस्तेषु सचेतनाः in Part III of my *Maxims* (2nd ed.).

more suitable than that of Mr. Arthur Venis on which I relied.

I must join issue, however, with my learned critic in regard to his remarks in connection with the उटुकण्टकमन्त्रन्याय. In explaining it I quoted a passage from the *Bib. Ind.* edition of *Bhāmati* part of which stands thus:—यदि पुनरेत एव सुखदुःखस्वभावा भवेद्यस्ततः स्वरूपत्वाद्धेमन्तेऽपि चन्दनः सुखः स्यात् । न हि चन्दनः कदाचिदचन्दनः । तथा निशायेष्वपि कुंकुमपंकः सुखो भवेत् । न ह्यसौ कदाचिदकुंकुमपंकः । एवं कण्टकः क्रमेणकस्य सुख इति मनुष्यादीनामपि प्राणभृतां सुखः स्यात् । न ह्यसौ काश्चित्प्रत्येव कण्टक इति ॥ Now is it not at once apparent that the final clause is out of harmony with the two preceding ones, and that instead of कण्टकः we need either अकण्टकः or the alternative negative expression न कण्टकः ? One's critical instinct demanded such a reading, and I candidly admit that, on my own authority, but not "in the fashion of the uncritical Indian scribe," I adopted the former of the two, and notified the same in a footnote. But what about the MSS ? Do they bear me out in this ? The Professor tells us that, in place of the प्रत्येव कण्टकः of the *Bib. Ind.* edition, the Sanskrit College MSS. read प्रत्यकण्टकः, whilst those of the Asiatic Society have प्रति न कण्टकः. Of the four in the India Office Library, one has the former, and two have the latter, of the above readings; whilst the remaining one (No. 1879, comprising the text of the *Kalpātaru* as well as that of the *Bhāmati*) supports the printed text. The negative form of the expression may, therefore, be confidently accepted as the right one, and the Professor himself approves of that found in the College MSS. Why, then, does he regard my alteration as "uncalled for" ? It is true that the particle एव should have been eliminated, but that is a comparatively small matter.

I fear that I may have no opportunity of utilizing the useful material now placed at my disposal, since there is little likelihood of a demand for a third edition of the *Similes* during my lifetime; moreover, at the age of 72 one must prepare to quit the field altogether. I hope, however, that I have aroused interest in this much-neglected, but fascinating, branch of study, and that younger men may be led to take it up.

G. A. JACOB.

#### SOLECISMS OF SAMKARACHARYA AND KALIDASA

THE Sanskrit language of Samkaracharya, the founder of the *Advaita* school, is considered to be so chaste and idiomatic that it is inconceivable, nay sacrilegious, to think that he has committed any solecisms. Yet the following forms which occur in his gloss on the *Chāndogya-Upanishad* cannot, I am afraid, be defended by any rules of grammar. Thus in his comment on *Ādhyāya* I, *Khanda* 6, v. 1, Samkaracharya says *Yathā-cha Rik-sāmanā-dītyantabhiḥ*. According to Pāṇini V. 4, 77, instead of *Rik-sāmanā* we should here have *Rik-sāme*. Similarly in his *Bhāṣya* on *A*, VIII, K. 8, v. 4, he uses the form *gachchhetām* instead of *gachchhetāṃ*. Lastly, the ungrammatical form *marishye* occurs at the very beginning of his gloss on *A*, VIII, K. 12, v. 3, which is prohibited by and ought to have been *marishyāmi* in accordance with Pāṇini I. 3, 61. These solecisms are by no means surprising when they are found even in the composition of the most renowned poet, Kālidāsa. Thus in *Kumārasambhava* I. 35 and *Raghu-vaṃśa* XIV, 23, the form *āga* is used, which is not justified by Pāṇini II. 4, 52. Similarly, in *Raghu-vaṃśa* V. 34; V. 61; XIX, 50, the forms *jaymīvan*, *satthīvan* and *Kāmayāna* have been employed by him which cannot be correct according to Pāṇini III. 2, 107 and III. 1, 30.

D. K. BRANDERKAR.

#### A GUPTA-VAKATAKA COPPERPLATE GRANT

I HAVE lately discovered an interesting copperplate grant. It consists of 2 plates, each plate being inscribed on one side only. The characters of the grant resemble those of the Early Gupta Inscriptions. The legend on the seal reads thus:—

वाकाटक-कुलानस्य

कर्मप्रद-नृप-प्रियः ।

जनन्या-पुत्रसन्तत्य

शासनं-विपुलासनं ॥

The genealogy of the Guptas given in the grant is as follows:—

1. Guptaditya
2. Sri-Ghatotkacha
3. Maharaja Sri-Chandragupta I
4. Maharajadhiraja Sri-Samudragupta
5. Maharajadhiraja Sri-Chandragupta II



We are further told that Ohandragupta II. married Kuberañaga. Their daughter was Śrī-Prabhāvatī who was the crowned queen of Śrī-Indrasena, the great king of the Vākātakas. Her son was the *Yuvārāja* Śrī-Divākarasena. During his minority, as is evident from the legend on the seal, the present grant was issued

by his mother the queen regent Prabhāvatī. In another Vākātaka copperplate she is spoken of as the daughter of Devagupta. Is it possible that Devagupta was another name of Chandragupta II?

Poona.

K. B. PATHAK.

## BOOK-NOTICES.

THE RELIGION OF THE IRANIAN PEOPLES, by O. P. Thiele. Translated by G. K. Nariman. Bombay, 1912. The Parsi Publishing Coy.

MR. C. K. Nariman has rendered a notable service to his countrymen by the publication of the translations contained in this little book. It is of great consequence to the reading portion of the Parsi community that they should have ready command the results of the learning and research of such scholars as Thiele in a language which they understand as well as Englishmen themselves. It is, therefore, very gratifying to all interested in the welfare of the Parsis to find that there are amongst them those who can supply their wants in this direction, for not only has Mr. Nariman translated the work of Thiele from the original German, but he has added to that great service by another in supplementing it with Goldziher's *Influence of Parsism on Islam* and Darmesteter's *Persia, a Historical and Literary Sketch* from the French. Further he has given, as an appendix to Thiele's work, a series of most useful and interesting parallels from Buddhist writings.

Work of this kind is beyond question of great value to the community to which Mr. Nariman belongs, and one cannot help hoping that he will continue to select and translate European books and articles by writers of the first class. We can rest assured that the pages of this journal will always be open for such work.

R. C. TEMPLE.

AMALINGANUSĀSANA (Amarakosha) of Amarasimha with the commentary (Amarakoshodghāṭana) of Kshirasvāmin. Part I, edited by KRISHNAJI GOVIND OKA. Printed at the Law-printing Press, Poona City.

OF all the Sanskrit lexicons Amarakosha is considered to be the best. Every Brahman boy who learns Sanskrit has to get this *Kosha* by heart, in whatever part of India he lives. Its popularity is further evidenced by the number of commentaries that have been composed on it and

that form a literature by itself. So far as my knowledge goes, we have two very good editions of this work printed in Bombay, one with a commentary called *Amaraviveka* of Maheśvara, edited by Vāmanāchārya Jhalakikar, and the other with the commentary of Bhānuji Dikshita entitled *Vyākhyādsudhā*, and published by Pandit Sivādatta. We have thus a critically edited text of the *Amarakosha* presented to us. These commentaries too have their own use, and are, as such, perfectly welcome. But the most ancient and important of them all is that of Kshirasvāmin known as *Amarakoshodghāṭana*. An attempt had been made by the Bengali scholar Anundoram Borooah to edit it together with that of Rāyamukūṭa. But hardly two-thirds of the first *Kāṇḍa* had been published when his untimely and greatly lamented death occurred, and a complete and reliable edition of this commentary continued to be a great desideratum. This arduous work has now been undertaken by Mr. K. G. Oka. Part I of it, which contains the first two *Kāṇḍas*, is already out, and Part II is in the press, and is expected to come out in three or four months' time. This last will contain the third *Kāṇḍa* together with a paper on Amarasimha and Kshirasvāmin, a list of works and authors quoted by the latter, a glossary of words and so forth.

The importance of Kshirasvāmin's commentary will be patent to anyone, who reads Anundoram Borooah's preface to his partially published edition of the *Nāmalinganūsāsana*. The list of the lexicographical, medical, and other authorities, which the commentator quotes, is as invaluable as it is extensive, and shows the depth and versatility of his knowledge. His critical acumen also is perceptible in the places where he sets right the errors not only of Amarasimha but also of other lexicographers. Thus on *Amara* II. 4, 59, he says: बालपत्रो यवासः खदिरश्चेति इयर्थेषु धन्यन्तरिपाठमदृष्ट्वा बालपुत्रभान्त्या मन्थकृदालतनयमाह। सुसम्पन्नोऽयसौ। On *Amara* II. 4, 146, he has the following: पुष्करमूले जीणि नामानि। पश्यच-

मिति मन्थकृद्भ्रान्तः, पद्यवर्णेति लिपिभ्रान्तश्च पद्यवर्ण-  
मिति बुद्धवान्, यथाह—मूलं पुष्करमूलं च पौष्करं  
पुष्कराङ्गवत् । काश्मीरं पुष्करजटा धीरं तत्पद्यवर्णकम् ॥  
Again, on *Amara* II. 9, 51, Kshirasvāmin  
comments: इत्यादि [ भवेन ] इत्यस्य । यनादन्वयन-  
मिद्वयः, यन्माला—इत्यस्य इत्ययनं तथा । एतच्च इत्यस्य  
सदमिति भागुतिपाठे सरमति बुद्धा मालाकारो भ्रान्तः ।  
कौचिकट्टेस्तु नाशिता इत्ययमपि मालापाठेन विमलम्भः,  
यथाह दुर्गे—वाणद्वयोः सराविति इत्यं तु समर्थं, तस्मिन्  
उपरि ह्यवमानं यनं वधि इत्यस्य ।

At times Kshirasvāmin gives us a peep into the relative priority and posteriority of authors as preserved by tradition in his time, and, as such, it is of immense value. To cite one instance, on the word *manda* in II. 10, 19, of the *Amarakosha* he makes the following comment: मन्त्रेते स्वपितीव मन्त्रः अत एव मदि जाऊव इति चान्द्रो धातुः । What he means is this. In the *Dhātu-pāṭha* of Pāṇini we have मदि स्तुतिनोदमदस्वम कृन्तिगतिषु, and here *jādyā* is not given as another sense of the root *mad*. But Amara has mentioned *manda* in the sense of *jādyā*, and hence Chandra's *Dhātuvṛtti* gives *jādyā* as another meaning of *mad*. If this interpretation is correct, Kshirasvāmin implies that Amara was prior to Chandra. Amara must therefore be taken to have flourished prior to circa A. D. 450 when Chandra or Chandragomin, teacher of Vasurāta, is supposed to have flourished.<sup>1</sup> This runs quite counter to the view of Prof. Weber that Amara could not have lived much earlier than the 11th century A. D. But Weber's view cannot possibly be correct, for the well known line *tantram pradhāne siddhānte* from *Amarakosha* has been quoted in the *Kāśikā vivaraṇa-pañchikā* by Jinendrabuddhi who has been conclusively shown by Prof. Pathak to have flourished in the first half of the 8th century.<sup>2</sup> This is certain and indubitable. To this it may be added that "Stanislas Julien quotes a Chinese translation of the *Amarakosha* called *Fān-wai-kwo-yu*, or *Kū-shō-lun-yin-yuen-sh'*, by Gunarata, a native of Ujjayini, who lived under the Emperor Wou-ti of the Tcheou dynasty (561-566), though he does not know whether it is still in existence."<sup>3</sup> Further, Rao Sahib Prabhakar R. Bhandarkar has also given cogent reasons for supposing Amara to have lived earlier than Kālidāsa. The word *māṛjanā*, as shown by

him, occurs in the *Amarakosha*, but not in the technical sense assigned to it by the *Bhāratīya-nāṭya-śāstra*, but this word occurs in its technical sense in Kālidāsa. Amara was thus prior to Kālidāsa, i. e., prior to A. D. 400, the time of Chandragupta II, who is now taken by several scholars of repute to be the patron Vikramāditya of Kālidāsa. This view exactly tallies with what Kshirasvāmin insinuates, viz., that Amara was earlier than Chandragomin.

The importance of Kshirasvāmin's commentary does not end here. One of its unique features is the quotations it gives from the works of Sanskrit poets. To take one instance, in connection with the word *kalāhala* occurring in the *Amarakosha* I. 7, 10, he cites the following verse: मयु तिष्ठति वाचि योषितं इदमे हलहलं महाविषम्. It will be easily perceived that this verse is met with in Bharṭṛihari's *Śringāra-Śataka*. But it is worthy of note that all the printed editions of this *Śataka* have इदमे हलहलमेव केवलं instead of इदमे हलहलं महाविषम्. But this verse is actually found in the *Saundarananda* of Śvaghosha<sup>4</sup> in almost the same form in which it is cited by Kshirasvāmin, the only difference being that the printed text has महाविषं instead of महाविषम्.

We are thus very glad to find that the edition of *Amarakosha* together with Kshirasvāmin's commentary has been undertaken by Mr. Oka. So far as Part I, which is out, is concerned, he seems to have done his work, on the whole, satisfactorily. His edition contains very few misprints, and is free from the errors which are discernible in what little of this commentary was published by Anundoram Borooah. Mr. Oka has also succeeded in tracing many more quotations in the original works of Sanskrit authors from which Kshirasvāmin has cited them. One defect may, however, be mentioned. In tracing the quotations he has mentioned only the names of the author and his work in which they occur, without also specifying the number of the chapter and verse. It is sincerely hoped that this defect will be remedied in Part II, at any rate in the case of the quotations which are not well-known and cannot be at once found out even though we are informed in which works they occur.

D. R. B.

<sup>1</sup> *Jour. R. As. Soc.* for 1905, p. 45.

<sup>2</sup> Max Müller's *India: What can it teach us?* p. 328. Canto VIII, verse 35. (The work has been edited by M. M. Haraprasada Shastri in the *Bibliotheca Indica* Series).

<sup>3</sup> *Jour. Bomb. As. Soc.*, Vol. XX, p. 306.

## THE CHOLAS AND THE CHALUKYAS IN THE ELEVENTH CENTURY.

BY BHATTANATHA SVAMIN, VIZAGAPATAM.

IT is well-known from epigraphical records that the line of the Eastern Chālukyas was absorbed in the Chōla family about A. D. 1070. As soon as the Eastern Chālukyas gained supremacy in the Chōla kingdom, they assumed the titles of the Chōla kings, perhaps because, they had regarded the Chōlas with admiration and been anxious for a long time to attain to their status and titles. But how the Eastern Chālukya princes were able to occupy the Chōla throne is a problem which has not yet been solved.

The Eastern Chālukya king Vimalāditya began to reign, as stated in his Raṇastipūṇḍi grant, in A. D. 1011.<sup>1</sup> He married Kundavā, daughter of Rājārāja I of the Chōla family, and their son was named after the maternal grandfather. He is the well-known Rājārāja Narēndra of Rājahmundry. It appears that Vimalāditya and his successors of Vēṅgi became feudatories of the Chōlas, for the Korumilli inscription of Rājārāja Narēndra<sup>2</sup> undoubtedly acknowledges the supremacy of the Chōlas. Ammaṅgi, daughter of Rājēndrachōla I, Gaṅgaikōṇḍa, was married to Rājārāja Narēndra.<sup>3</sup> He ascended the throne on the sixteenth of August A. D. 1022<sup>4</sup> and ruled forty-one years.<sup>5</sup> The famous Telugu poet Nannayabhaṭṭa lived at the court of this king and dedicated his Telugu *Bhāratamu* to him.<sup>6</sup>

After the death of Rājārāja Narēndra, Vijayāditya, another son of Vimalāditya, ruled over the Vēṅgi country for fifteen years from A. D. 1062 to 1077.<sup>7</sup> In the year A. D. 1062 Virarājēndra, the last son of Rājēndrachōla I, Gaṅgaikōṇḍa, ascended the throne of the Chōla country.<sup>8</sup> An inscription of his second regnal year<sup>9</sup> refers to a battle where he defeated an army which was sent into Vēṅgi by Vikramāditya VI of the Western Chālukya family. This battle can be, hence, dated about A. D. 1062-1063, i. e., soon after the death of Rājārāja Narēndra. Probably Vikramāditya wanted to wrest Vēṅgi soon after Rājārāja Narēndra died, but apparently Virarājēndra helped Vijayāditya of the Eastern Chālukya family to succeed to his brother's throne.

Vēṅgi was again plundered by Dhārā-Janānātha and others about A. D. 1067, for this event is mentioned in the inscriptions of the fifth and subsequent years of Virarājēndra's reign.<sup>10</sup> In an inscription,<sup>11</sup> Vanapati, the minister of the Kalinga king Rājārāja, (who ruled for 8 years from Saka 991 or A. D. 1069 to Saka 998 or A. D. 1076<sup>12</sup>) is said to have fought with the army of the Chōlas and to have defeated the ruler of Vēṅgi. This battle seems to be the same as that mentioned in the inscriptions of Virarājēndra. Mr. G. V. Rāmamūrti Pantulu also thinks this Vēṅgi king to be Vijayāditya VII.<sup>13</sup> In Anantavarma's grant of Saka Samval 1040<sup>14</sup> Rājārāja of Kalinga is said to have defeated the Dramilas and to have thus helped Vijayāditya of Vēṅgi. Now, Vanapati's inscription and Anantavarma's grant refer to the same fact, but seem to contradict each other, because one makes the Kalinga king Rājārāja the enemy of the king of Vēṅgi and the other makes him the friend of Vijayāditya, the lord of Vēṅgi. This apparent absurdity will be removed if we assume that the grant of Anantavarma refers not to the king of Vēṅgi but to Vijayāditya, brother of Western Chālukya Vikramāditya VI, who also bore the

<sup>1</sup> *Ep. Ind.* Vol. VI., pp. 347-361.<sup>2</sup> *Ibid.* Vol. XIX., p. 430.<sup>3</sup> *Ibid.* p. 431.<sup>4</sup> *Ante*, Vol. XIX., p. 431.<sup>5</sup> *South Ind. Ins.*, Vol. III., p. 193<sup>11</sup> *Ep. Ind.*, Vol. IV., pp. 314-318.<sup>12</sup> *Ep. Ind.*, Vol. IV., p. 315, note 4.<sup>2</sup> *Ante*, Vol. XIV., pp. 50-55.<sup>4</sup> *Ibid.* pp. 129 ff.<sup>6</sup> See the beginning of that work.<sup>8</sup> *Ep. Ind.*, Vol. VII., p. 9.<sup>10</sup> *Ibid.* Nos. 30, 82, 83, and 84.<sup>12</sup> *JASB.*, Vol. LXXII., Part I, p. 109.<sup>14</sup> *Ante*, Vol. XVIII., p. 171.

title of Lord of Vēṅgi.<sup>15</sup> Apparently the latter Vijayāditya wanted to take possession of Vēṅgi with the help of the Kalinga king Rājārāja, but was defeated. If the inscriptions above referred to of Virarājendrachōla also refer to the same fact, we may infer that Dhāra-Janānītha also helped the Western Chālukya Vijayāditya and that Virarājendra helped his relative Vijayāditya, the Eastern Chālukya king of Vēṅgi, and defeated Dhāra-Janānītha and Rājārāja of Kalinga. Prof. Hultzsch is disposed to identify Vijayāditya of Anantavarma's grant with the Eastern Chālukya ruler of Vēṅgi and the Chōla who threatened to absorb his dominions with Rājendrachōla II, alias Kulōttungachōla I,<sup>16</sup> but this cannot be justified at all.

Another event mentioned in the inscriptions of Virarājendra is the treaty with Vikramāditya VI.<sup>17</sup> The earliest known reference to this event is found in the inscriptions of the fifth regnal year of Virarājendra, and hence it may be dated A. D. 1067. This treaty resulted, about 1063, in the marriage of a daughter of Virarājendra with Vikramāditya VI, which is described in *Vikramādityakādevacharita*.<sup>18</sup>

Virarājendra seems to have died in his 8th regnal year or A. D. 1070,<sup>19</sup> when, according to *Vikramādityakādevacharita*, a rebellion arose in the Cōla country to prevent the succession of his son Adhirājendradeva. This rebellion seems to have lasted till the end of the year A. D. 1072, for we do not find any of Adhirājendra's inscriptions of that period. Vikramāditya VI heard the news and coming to Gaṅgaikōṇacholapuram secured the kingdom for his brother-in-law,<sup>20</sup> about the end of the year A. D. 1072. Mr. Krishnaswami Aiyangar thinks that Rājendrachōla II, son of Rājārāja Narendra, who afterwards became Kulōttungachōla I, must have organized this rebellion,<sup>21</sup> but there is absolutely no evidence for this. In A. D. 1074 there was another rebellion of Adhirājendradeva's subjects against him, in which Adhirājendradeva lost his life.<sup>22</sup> Adhirājendra was succeeded by Rājendrachōla II in A. D. 1074-75.

The early history of Rājendrachōla II will be now discussed. He, like Adhirājendra, was a descendant of the great Chōla king Rājendrachōla I, Gaṅgaikōṇa, the latter being his son's son and the former his daughter's son. Rājendrachōla II was the rightful heir of the Vēṅgi country, and he should have succeeded his father Rājārāja Narendra in A. D. 1032. But, instead, the kingdom passed into the hands of his uncle Vijayāditya, already referred to, and we shall discuss how this could have happened. Prof. Hultzsch supposes the rightful heir Kulōttunga I to have been ousted by Vijayāditya with the help of Virarājendra.<sup>23</sup> If Rājendrachōla, alias Kulōttunga I, was so treated by Vijayāditya, the former would have overthrown the latter soon after attaining supreme power in A. D. 1074-1075 as shown below. But such a thing did not take place. On the contrary, the inscriptions of Verachōla and Rājārājachōlaganga state that Rājendrachōla I himself appointed his uncle Vijayāditya to govern Vēṅgi.<sup>24</sup>

It is apparent from *Avatāram* (the tenth canto) of *Kalingattupparani* that Rājendrachōla I remained in the house of his maternal grandfather till A. D. 1070. It appears from the same work that this was due to the partiality of his grandmother, Gaṅgaikōṇa's wife.<sup>25</sup> Further, Madhurantaki, daughter of Rājendrachōladeva, son of Rājendrachōla I, Gaṅgaikōṇa, became his wife.<sup>26</sup> Thus he was related as son-in-law, besides as grandson and grandson's son to the Chōla family. These continuous relations and association in an early age with the Chōla

<sup>15</sup> Dr. Fleet's *Kanarese Dynasties*, 2nd edition, p. 454.

<sup>17</sup> *Ibid.* pp. 69 and 203.

<sup>18</sup> This is the latest known regnal year of this king.

<sup>19</sup> *Vikramādityakādevacharita* VI, 6 to 25.

<sup>20</sup> *Vikramādityakādevacharita*, canto VI, verse 25.

<sup>21</sup> *Ante*, Vol. XIX., pp. 431 and 435, and *Ep. Ind.*, Vol. VI., No. 35, v. 14.

<sup>22</sup> *Kalingattupparani*, canto X, v. 6.

<sup>16</sup> *South Ind. Ins.*, Vol. III., p. 128 and note 11.

<sup>17</sup> V. 28 to VI. 3.

<sup>18</sup> *South Ind. Ins.*, Vol. III., p. 132 Table.

<sup>21</sup> *Ancient India*, pp. 128 and 50.

<sup>23</sup> *South Ind. Ins.*, Vol. III., p. 123.

<sup>24</sup> *Ante*, Vol. XIX., p. 430.

<sup>26</sup> *Ante*, Vol. XIX., p. 430.



from A. D. 1062 to A. D. 1078, but as it has been already proved that Rājēndrachōla II appointed Vijayāditya as his viceroy, there is no real contradiction to be explained. We must include the first four years (A. D. 1070 to 1074) of Rājēndrachōla II's reign in the fifteen years' reign of Vijayāditya as a governor of Vēṅgi, otherwise Virachōḍa's accession in Saka 1001 is impossible.<sup>33</sup> In the early years of his reign Rājēndrachōla II was engaged in wars in the Central Provinces as they are called now. Hence he could not come to help his sovereign Adhirājēndradēva at the time of the above mentioned rebellion in 1070-71. Besides he could not rule Vēṅgi himself and intrusted it to Vijayāditya.<sup>34</sup>

Vijayāditya was firmly established in this office in A. D. 1074 when the subjects of the Chōla empire rebelled a second time and killed their king Adhirājēndra as already stated. Even then Rājēndrachōla II was not able to go in time to save his sovereign, but went to the place after Adhirājēndra's death and occupied the vacant throne, as stated in *Kaliṅgattupparaṇi*,<sup>35</sup> and assumed the title of Kulōttungachōla. There being no enmity between the two we have no reason to suppose that a war between Rājēndrachōla II and Adhirājēndra had taken place in A. D. 1074 as is said in the *Annual Report on Epigraphy* for 1904 (page 12). *Divyastūtricharita* of Garuḍavāhana Śrīnivāsa, which, as I understand it, supplies a detailed account of Adhirājēndra's death, also supports my statement that Adhirājēndra died in a rebellion. I quote below that portion of the work completely, as orientalists have not looked into it as yet, though it was written by a contemporary disciple of the well-known philosopher Rāmānuja.<sup>36</sup>

*Divyastūtricharita*, canto XVIII, vv. 71-89.

चोलेऽभूदय कुलपांसनी नृपांसो  
रोषाणामिव कलिजन्मनां समूहः ।  
सहस्राक्षवक्रपात्र मन्मनीत्वा<sup>37</sup>  
पाण्ड्यस्तं ज्येष्ठतुल्यं चैवमार्गनिष्ठम् ॥

Then began to rule a cruel Chōla king, who brought disgrace to his family and who was like a collection of evils caused by Kali. Intending to destroy his family, a Pāṇḍya converted him to Saivism.

दुर्मेधाः परुषपुरोहितामुरोधी<sup>38</sup>  
निर्भिद्य विभुवननावकस्व विष्णोः ।  
धामैकं<sup>39</sup> सुललितविषकूटमुख्यं  
पाथोधेः पद्मसि स पातबांभूव ॥

Following the advice of his cruel preceptor, the evil-minded Chōla destroyed the principal shrine at Chitrakūṭa (Chidambaram) dedicated to Vishṇu, the Lord of the three worlds, and threw it into the waters of the ocean.

आस्थान्नामलिलविषधितां पुरस्ता-  
राहृतस्वविषववासिवैष्णवेभ्यः ।<sup>40</sup>  
आविस्वस्वरतरमस्ति नो शिवादि-<sup>41</sup>  
स्वावज्ञातरपरमुखकैः स पद्मम् ॥

<sup>33</sup> *Ante*, Vol. XIX., p. 431.

<sup>34</sup> *Ep. Ind.*, Vol. VI, No. 85, v. 14.

<sup>35</sup> *Ante*, Vol. XIX., p. 332.

<sup>36</sup> This work is printed in Mysore (10th Apr. 1885). A critical edition with an introduction has been undertaken by me.

<sup>37</sup> Printed copy reads 'मन्मि'.

<sup>38</sup> MS. copy reads 'दुर्मेधापरुष' Ramānujādyadivyaśharita reads 'दुर्मेधास्वजन'.

<sup>39</sup> 'धामीक' B. D. O.

<sup>40</sup> 'वैष्णवेभ्यः' MS.

<sup>41</sup> 'सत्सर्वं प' MS.

He summoned the Vaishnavas of his country and forced every one of them to write on a paper "शिवस्वरतरं नास्ति (There is none higher than Śiva)" and present it to him before an assembly of all *pandits*.

चोलस्य श्रुतिकटु चेष्टितं यतीन्द्रः  
श्रुत्वा<sup>42</sup> श्रितविमलाम्बरः स रङ्गनाम् ।  
श्रीरङ्गनाम् तव धाम दर्शनं चे-  
त्युक्त्वा प्रास्थित विविदेद्य कूरनाथम् ॥

When the great sage (Rāmānuja) heard of the harsh behaviour of the Chōla king, he disguised himself in white attire and started from Śrīraṅgam, saying to the god "O Thou, Lord of Śrīraṅgam, protect thy shrine and religion," and left Kūrattālvān behind (*to look after Śrīraṅgam*).

निर्यातो यतिपतिरागते<sup>43</sup> महीतुं  
चोलेन प्रहितबलं विलोक्य पश्चात् ।  
धन्व<sup>44</sup> क्षमापयि सिकतावलीः किरङ्गिः  
स्वच्छाचैर्ध्रुवमभिमन्त्रिता न्यरीत्सीत् ॥

On his way the great sage saw, while passing through a desert, a body of soldiers, sent by the Chōla king to obstruct (*him and his disciples*); he then ordered his disciples to throw charmed sands in the path of the army to stop it (*and pursued his way*).

मार्गेऽयं<sup>45</sup> प्रतिवसति प्रजास्ततस्त्वा  
रक्षित्वा विरचितभीरुशूद्रमोहम् ।  
भालोकैर्निजचरितप्रदर्शनाच्च  
श्रीनारायणपुरमासद्विषण्णः ॥

At every halt in his way, though with a heavy heart, Rāmānuja protected the natives of the country, pleasing even females and Sūdras by his sight and by showing his glory and at last reached Tirunārāyaṇapuram.

तस्तेन्यं यतिपतिमन्त्रितप्रकीर्णैः  
संरुद्धं पयि सिकताभरैर्निवृत्तम् ।  
आनेयीतृपसदनं<sup>46</sup> महार्हपूर्णं  
श्रीरङ्गास्सह यतिवेषकूरभर्त्ता<sup>47</sup> ॥

Being obstructed by the charmed sands caused to be poured in the way by the great sage, the army turned and led Periyānambi (the teacher of Rāmānuja) and Kūrattālvān, disguised as a *sanyāsin*, to the royal palace from Śrīraṅgam.

पत्रेऽस्मिन्परतरमस्ति नो शिवादि-  
व्याधानुं लिपि<sup>48</sup> माधिगोष्ठि विद्वद्वमे ।  
चोलनानुमतपुरोधसेति पृष्टौ  
तौ न्याय्यामिति वदतः स्म<sup>49</sup> वाचमुद्यैः ॥

On the advice of his preceptor, the Chōla king asked them to write "शिवस्वरतरं नास्ति" on the paper in the presence of pandits assembled there, but they proclaimed the truth as follows:

अन्याद्यं तदिह हरिं विना वरीय-  
स्तत्रेत्थं नृपतिनियोगदत्तपत्रे ।  
मानार्थं शिवपदमाकलय्य तस्मा-  
द्गौणं<sup>50</sup> चाप्यधिकमिति स्फुटाक्षराणि (?) ॥

<sup>42</sup> 'श्रुत्वा यः' MS

<sup>43</sup> 'मार्गे स' Pr.

<sup>44</sup> 'धातुलिपि' MS.

<sup>45</sup> 'रागती' MS.

<sup>46</sup> 'सविध' Pr.

<sup>47</sup> 'स' Pr.

<sup>48</sup> 'वन्व' Pr.

<sup>49</sup> 'पत्वा' M3.

<sup>50</sup> 'चास्त्व' Pr.

"There is no reason to suppose any other than Hari to be supreme." Having said this they took the word 'Śiva' to mean a measure, and wrote "द्रोणमस्ति ततः परम् (There is *drôṇa*, which is higher than that)" on the paper, which was put before them by the order of the king.

तावृक्षां लिपिमवलोक्य तं (तां) चतुर्म्<sup>51</sup>  
मण्डुक्त्या कपटमतिं च तत्र मत्वा ।  
क्रोधान्धः स तथनमन्धमस्य चक्रे  
स्वं द्रष्टुर्ध्रुवमघनिष्कृतिं विधास्यन् ॥

The king saw what was written and was informed of the deceit of Kūrattālvān by Nālūrān. Then the enraged king got the eyes of Kūrattālvān plucked out, which seemed to be an atonement for Kūrattālvān's seeing such a bigoted Śaiva king.

रासेनव्रजकृतानिष्ठुरप्रहारै-  
र्वीतासुः सदसि महार्हपूर्णसूरिः<sup>51</sup> ।  
कूरेणं तमपि नृपोऽक्षिपत्पुरास्त्वा -  
रायुष्यद्वविणहराविव स्वकीये<sup>52</sup> ॥

Periyanambi died in the very assembly, being severely beaten by the king's attendants. And these two, Kūrattālvān and the body of Periyanambi, who proved to be the robbers of king's life and wealth, (*for the king lost those two soon after*) were expelled from the capital.

कूरेणः सह स परा<sup>53</sup>न्तकद्विजैन्द्रेः  
संस्कृत्योचितविधिना महार्हपूर्णम् ।  
श्रीरङ्गः प्रति गतवानुदन्तमेनं  
प्राणैषीद्यतिपतये स्वशेन गुप्तम् ॥

Kūrattālvān performed the funeral of Periyanambi with (*the help of*) the Brahmins of the village Parāntaka and then returned to Sriraṅgam, whence he sent word to the great sage (Rāmānjan) by a spy.

चारोक्तं श्रुतिभिर्दुरं निशम्य वृत्तं  
शोकान्धो<sup>54</sup> यतितिलको रूपाऽर्घ्यक ले।  
दत्तार्घ्योऽधिकमभिवेङ्कुटेन्दु चोल-  
त्यारेभे प्रलयकृते वि (-हि) नाभिचारम् ॥

The glorious sage, who heard this horrible news from the spy, poured some water in libation to Vēṅkaṭēśvara, in addition to the usual libation to Savitṛi, at the time of libation (*i. e.*, Sandhyā) and began a snake sacrifice for the destruction of the Chōḷa king.

त्यागेणः पुरजिहुपेन्द्रभक्तमुख्य-  
ओलेशान्वयवसुधाधिपत्यमुद्राम् ।  
अद्यावामिति कमलालये<sup>55</sup>ऽशरीरं  
वाग्भेरी मुखरयति स्म गोपुराग्रे ॥

<sup>51</sup> 'वीतासुं सदसि महार्हपूर्णसूरिम्' Pr.

<sup>52</sup> 'मधुरा' MS.

<sup>53</sup> 'यात्' Pr.

<sup>54</sup> 'शोकाधौ' MS.

<sup>55</sup> Kamalālaya is the Sanskrit name of Tiruv ārur. See *South Ind. Ins.*, Vol. II, p. 153, note 3. Now the name is restricted to the tank near the shrine of Śiva. 'कमलालये' Pr.



Tyāgarāja, the Śiva god of Tiruvārūr, the pre-eminent devotee of Viṣṇu, made an incorporeal sound from the top of the Gōpura : "Now, I have closed the rule of the kings of the Chōḷa family."

श्रीरामानुजविबुधार्थ<sup>58</sup> चोदितः स-  
न्रह्मरोत्सुकनुहरियथा हिरण्यम् ।  
विष्याथ क्षितिपतिमायुधेन कण्ठे  
निद्राणं निशि निशितेन वेङ्कटेशः ॥

The god Vēṅkaṭēśvara, being urged by the libation of the learned Rāmānuja, stabbed the king with a weapon when he was asleep and thus resembled Narasimha who, out of love for Prahlāda, destroyed Hiranya (—*kaṇṇu*).

तद्धृतिप्रवर्लितकण्ठ<sup>59</sup> नालरन्ध्रा-  
न्निःसीमौषधिमनुभे<sup>60</sup> दुर्निवारात् ।  
उत्तस्थौ<sup>61</sup> क्रिमिपटलं यतस्तदासी-  
त्तस्यासं क्रिमिगलनाम पापलक्ष्म ॥

Numerous worms sprang from the hole of the wound which was made in the Chōḷa's neck by the weapon of Vēṅkaṭēśvara and which could not be cured by many drugs and charms. On that account he bore the name Krimikaṇṭha as a mark of his sins.

उद्धूतैर्विसृमरकेशदाहगन्धै<sup>62</sup>-  
ओलेशं उवलितचित्तामिदग्धगात्रम् ।  
स ज्ञात्वा फणिकृत<sup>63</sup> होमतो व्यरसी-  
त्तद्व्याहार<sup>64</sup> कपरिचारकागमार्थी ॥

From smells risen from the sacrificial fire, which were like to those of burning hair, Rāmānuja knew that the Chōḷa's body was burnt in the blazing fire of a funeral pile. Then he finished the snake sacrifice and waited for a disciple who was to bring the news of the Chōḷa's death.

आयासाद्यक्षितिपतिराकलय्य शिष्या-  
ओलेशं वृषगिरिनाथहेतिविद्धम् ।  
निष्ठघूतक्रिमिपटलाह्लात्पराशुं  
प्रीतोऽशन्मनुमणि<sup>65</sup> पूर्णपात्रमस्मै ॥

The disciple came and related how the Lord of the mount Vṛisha (i. e., Vēṅkaṭēśvara) wounded the Chōḷa king and how the Chōḷa king died of the growth of worms in his neck. The great sage pleased to hear these tidings, initiated him in the *Dvayamantra* as a Pūrṇapātra.<sup>64</sup>

श्रीनारायणपुरिसंपशात्मजाख्यं  
कल्याणाभिध<sup>65</sup> सरसीतटे<sup>66</sup> मुकुन्दम् ।  
उत्पाद्याकृत सदृशोत्तरद्विचत्वा-  
रिंशत्किंकरानिकराश्रितं<sup>67</sup> यतीन्द्रः ॥

Afterwards Rāmānuja made an image of Viṣṇu called Selvappillai, instituted it on the banks of the tank called Kalyāṇa at Tirunārāyaṇapuram and left fifty-two of his disciples to worship it there.

<sup>58</sup> 'विबुधार्थ' R. D. C.

<sup>59</sup> 'निर्विष्टोषधिपुनरुक्ति' R. D. C.

<sup>60</sup> 'देहविक्ष' Pr.

<sup>62</sup> 'तत्त्वार्थान्तर' R. D. C.

<sup>64</sup> I. e., taking from friends at festivals by force clothes, etc.

<sup>65</sup> 'णाह्वय' Pr. and R. D. C.

<sup>66</sup> 'तटी' MS.

<sup>67</sup> 'कर्ण' R. D. C.

<sup>69</sup> 'उत्तस्थे' R. D. C.

<sup>61</sup> 'फणिविषति' Pr.

<sup>63</sup> 'स्पष्टलक्ष' MS. 'हृद्यमनु' R. D. C.

<sup>67</sup> 'रान्वितं' R. D. C.

If we identify the Chôla king of *Divyasûricharita* with Adhirâjêndradêva, we can easily reconstruct from this story the real history of Adhirâjêndra's death. In his *Ancient India*, Mr. Krishnaswami Aiyangar identifies the Chôla opponent of Râmânûja with Kulôttungachôla I, otherwise called Râjêndrachôla II.<sup>68</sup> But according to *Guruparamparâprabhâva*, the Tirunârâyana-pura temple was built in the cyclic year Bahudhânya, Thursday, the 14th day of Makaramâsa with Pushya-nakshatra, but the Saka year corresponding to this is stated to have been subsequent to Saka 1012.<sup>69</sup> Hence it must have been either Saka 1020 or A. D. 1098. 1098 was the 28th regnal year of Kulôttungachôla I, alias Râjêndrachôla II. *Divyasûricharita* states that the temple of Tirunârâyana-puram or Mêlkôta was built after the death of Krimikaṇṭha. If we identify Krimikaṇṭha with Kulôttunga the temple must have been built after 1119, the latest known date of Kulôttunga I.<sup>70</sup> The year Bahudhânya subsequent to A. D. 1119 is 1158. But Râmânûja, the founder of Tirunârâyana-puram temple, died in Saka 1059 or A. D. 1137.<sup>71</sup> Therefore Kulôttunga cannot be Krimikaṇṭha. If Krimikaṇṭha or the Chôla king of *Divyasûricharita* is identical with Adhirâjêndra there is no difficulty. Moreover the expressions *tadvaṇśakshayakaraṇḍya* and *Chôlêśānvayavasudhādhipatyamudrām | adyâddām* in *Divyasûricharita* clearly state that a family ended with the royal opponent of Râmânûja. Kulôttunga I is the founder of the new Châlukya-Chôla dynasty whose descendants ruled the Tamil country for more than five generations.<sup>72</sup> This fact supports the identification of Krimikaṇṭha with Adhirâjêndrachôladêva with whom the original Chôla family ended.

In *Mysore Archaeological Survey Report* for 1907-8, the account of Râmânûja's visit to Tirunârâyana-puram is stated to have been due to wrongly identifying Yâdavapura (Tonnur) with Tirunârâyana-pura, which is Yâdavagiri; the date of erection of Tirunârâyana-puram temple was interpreted to be that of Râmânûja's visit to Tonḍanûr or Tonnur, where Râmânûja met Vishṇuvardhana, or Viṭṭhala, and, according to *Guruparamparâprabhâva*, converted him.<sup>73</sup> It is further written in the *Report*: "Either there must be some mistake about the date or we must suppose that Vishṇuvardhana had also taken up his residence at Tonnur when his brother Ballâla I was on the throne" for "the year Bahudhânya, corresponding to A. D. 1099, does not fall within the reign of Vishṇuvardhana."<sup>74</sup> But *Divyasûricharita* clearly states that Râmânûja visited Srinârâyana-pura or Tirunârâyana-pura and built the temple of Selvappillai or Sampadâtma-ja. No mention is made of Vishṇuvardhana's conversion in Tonḍanûr in this work which, being contemporary evidence,<sup>75</sup> is more authoritative than *Guruparamparâprabhâva* and *Râmânûjârya-divyacharita*. The two latter works often quote from *Divyasûricharita*. We cannot take, therefore, Vishṇuvardhana's conversion by Râmânûja at Tonnur as a fact; but if his conversion is a fact, we shall have, then, to identify the former with a Viṭṭhala who was ruling the district of Tirupati many years before Râmânûja's visit to Tirunârâyana-puram, and who was seemingly converted by Râmânûja during his visit to Tirupati. The following verse of *Divyasûricharita* may be quoted in this connection :—

प्राप्य श्रीपुरमुगेन्द्रशैलमूला-

लंकारं पदनतविहलेन्द्रभूपात् ।

लब्ध्वासावकरमतिष्ठिपञ्च तत्र

प्रख्यातांस्त्रिगुणशतं स्वशिष्यमुख्यान् ॥ D. S. C. XVIII, 22.

<sup>68</sup> *Ancient India*, p. 150.

<sup>69</sup> See *Guruparamparâprabhâva* (Śrīe-Vaiṣṇava-Grantha-Mudrâpaka-Sabhâ edition), p. 343.

<sup>70</sup> *South Ind. Ins.*, Vol. III., p. 131.

<sup>72</sup> See pedigree of the Chôlas in *Ancient India*.

<sup>74</sup> *Mysore A. S. Report* for 1907-8, pp. 9 and 10.

<sup>71</sup> 'धर्मो नष्टः' *Guruparamparâprabhâva*, p. 338.

<sup>73</sup> *Guruparamparâprabhâva*, p. 340.

<sup>75</sup> See *Divyasûricharita*, canto XVII, v. 87.

" Having reached Tirupati, the ornament of the foot of the hill named after the lord of the serpents (*i. e.*, Śeṣha-śaila or the Tirupati hill) he (Rāmānuja) got an *agrahāra* from the king Viṭṭhala, who worshipped his feet, and established three hundred of his famous and principal disciples in it."

This might have happened during the time of Viṣṇuvardhana's father Ereyanga (about A.D. 1062), who is said to have made conquests in the north.<sup>76</sup> The current form of the story of Rāmānuja's visit to south-western India (which is elaborately described in *Guruparamparāprabhāva*) seems to be the invention of a later person, most probably of the author of the *Yādvag-riṃāhātmya*. Therefore about A. D. 1074 Rāmānuja visited Tirunārāyaṇapuram and not Toṇḍanūr, and this was owing to the hostility of Adhirājendra and not Kulōttunga I.

Now, the reason why Adhirājendra destroyed Chidambaram temple must be explained. In that village, the Viṣṇu temple caused some kind of obstruction to the Tiruvidhi festivals of Śiva. Moreover only the Viṣṇu temple had a *mukhaṃḍapa* and there was no room for building another *maṇḍapa* for the Śiva temple. This gave a greater importance to the Viṣṇu temple which was disliked by the orthodox Śaivas. Even now this difficulty exists and the Śaivas are trying to remove the Viṣṇu temple from the premises of the Śiva temple. It seems Adhirājendra had this in view in destroying the Viṣṇu shrine of Chidambaram. Not being able to go against the Śaivas by reconstructing the Viṣṇu shrine at the same place, Rāmānuja instituted the images at Tirupati as stated in *Divyasūricharita* and other works. But the intended extension of the Chidambaram Śiva temple did not take place at that time owing to the untimely death of Adhirājendradēva. Kulōttunga II, the grandson of Kulōttunga I, who ruled from about A.D. 1126 to A.D. 1146,<sup>77</sup> had fulfilled the desire of Adhirājendradēva by constructing a *maṇḍapa* in the front of the temple. It is this fact that is mentioned in Oṭṭakūttan's *Kulōttungachōlanulā* and *Takkayāgapparaṇi*. Mr. Krishnaswami Ayyangar ascribes the destruction of the Chidambaram temple of Viṣṇu to Kulōttunga II.<sup>78</sup> Besides *Divyasūricharita* and *Rāmānujārya-dīvyacharita* the following verse quoted by the learned Aiyangar from *Prapannāmṛita* states that it was Krimikaṇṭha that destroyed the Gōvindarāja shrine at Chitrakūṭam.

खिलीकृतं चिचकूटं क्रिमिकण्ठेन यत्पुरा ।

तत्प्रतिष्ठापितुं सम्यक्तदा मेने महागुरुः ॥

I translate this verse in the words of Mr. Aiyangar. " He (Mahāchārya) wished to restore the temple of Gōvindarāja at Chidambaram (Chitrakūṭa), which had been uprooted by the Chōḷa Krimikaṇṭha."<sup>79</sup> It is impossible to identify Krimikaṇṭha with Kulōttunga II, for he survived Rāmānuja by nine years; and the statement that Rāmānuja returned to Sriraṅgam after the death of Krimikaṇṭha is erroneous on this view.

Now, to return to our subject. I hope I have proved that the story narrated in *Divyasūricharita* shows Adhirājendra's death to be due to the dislike of his subjects. In this way we can clearly explain the 27th, 28th and 29th verses of canto X of *Kalīngattupparani*<sup>80</sup> and the expression '*prakṛitivirōdhahatasya* (of Chōḷa's son who was killed owing to his enmity with the subjects)' in *Vikramāṅkadēvacharita*.<sup>81</sup> The word '*Chōḷasūnōh*' is used to denote that Adhirājendra died too young to have any children to rule after him. It cannot be called usurpation, therefore, if Kulōttunga I, alias Rājendra II, a grandson of the Chōḷa family, ascended the Chōḷa throne after Adhirājendradēva.

<sup>76</sup> *Epigraphia Carnatica*, "Inscriptions of Mysore District," 14.

<sup>77</sup> *Ibid.* pp. 153, 210, 220, 316, 320 and 323.

<sup>78</sup> *Ante*, Vol. XIX, p. 332.

<sup>79</sup> *Ancient India*, p. 153.

<sup>80</sup> *Ibid.*, p. 320.

<sup>81</sup> *Vikramāṅkadēvacharita*, VI, 28.

After the death of Adhirājendra, Vikramāditya VI as well as Rājendrachōla II apparently wanted to occupy the vacant throne of the Chōlas, but the latter quickly fulfilled his object. The other being disappointed wanted to fight with Rājendrachōla II, but the latter withstood him, finding an ally in Sōmēśvara II, elder brother of Vikramāditya VI and the then reigning king of the Western Chālukyas (A. D. 1069 to 1075). A battle was fought between the contending parties, but Rājendrachōla II could not be dethroned though, as a result of the battle, Sōmēśvara II was overthrown by Vikramāditya VI.<sup>82</sup> The latter ascended the Kuntala throne in A. D. 1076 whence started the Chālukya Vikramavarsha era.<sup>83</sup> Inscriptions of the fifth year of Rājendrachōla II's reign refer to this battle, stating "(He) unsheathed (his) sword, showed the strength of (his) arm, and spurred (his) war steed, so that the king of Kondala (Kuntala), (whose spear had) a sharp point lost his wealth. Having established (his) fame, having put on the garland of (the victory over) the Northern region, and having stopped the prostitution of the goddess with the sweet and excellent lotus-flower (i. e., Lakshmi) of the Southern region, and the loneliness of the goddess of the good country whose garment is Pommi (Kānēri) he put on by right (of inheritance) the pure royal crown of jewels, while the kings of old earth bore his two feet (on their heads) as a large crown."<sup>84</sup>

I have already stated that after his coronation as the ruler of the Chōla country he bore the title Kulōttunga, which means "highest in his family," and which is found only in his inscriptions subsequent to the fourth regnal year. This implies that the independent rule of the united empire of Vēṅgi and the Chōla country was attained by him alone and not by his predecessors, and not before 1074-75, even by him. This title cannot mean that he was called a Chōla after attaining supreme power, for he was already styled a member of the Chōla family in A. D. 1071-72, as stated by Prof. Hultzsch.<sup>85</sup> *Kalīngattupparani* says "As a young prince of the Lunar race, as an infant lord of the Solar race, he grew up the joy of the kings of both races, like the fruit of the virtuous deeds of his ancestors."<sup>86</sup> *Vikramānkhadēvacharita* styles our prince Rājendrachōla II as 'Chōla Rājiga' in one place (VI. 38) and 'Rājiga Vēṅginātha' in another place (VI. 26). He was Ubhayakulōttama<sup>87</sup> (the best of the two races), therefore, even before he was crowned as ruler of the eastern country.

According to Mr. Krishnaswami Aiyangar, Adhirājendra ascended the throne in A. D. 1070 and ruled only part of a year, for Rājendrachōla II also ascended the Chōla throne in the same year; the capture of elephants at Vairāgarvam and the capture of the fortress of Chakrakōṭṭam mentioned in his inscriptions as deeds of his heir-apparentship imply that he distinguished himself in the expedition sent out by Virarājendra in A. D. 1067; Kulōttunga's having uplifted the lotus goddess in the direction of the rising of the sun would only mean that Rājendra Kulōttunga distinguished himself as a prince in the eastern exploits of his grandfather, either during Rājendra Chōla's, or under Virarājendra when he re-conquered Kaḍāram.<sup>88</sup> In my opinion the above statements are not well founded. If the above-quoted inscriptions of Rājarājachōdagaṅga<sup>89</sup> and Virachōla<sup>90</sup> are taken into consideration we must conclude that the coronation of Rājendrachōla II with the title Kulōttunga as a ruler of the Chōla country took place some time after his coronation as ruler of the eastern or Vēṅgi territory. The earlier Tamil inscriptions styling him Rājendrachōla refer to his coronation as ruler of the eastern country; for they describe his crown as 'Kula-

<sup>82</sup> *Ibid.* VI., 27 to 30.

<sup>84</sup> *South Ind. Ins.*, Vol. III. p. 142.

<sup>85</sup> *Ante*, Vol. XIX, p. 332.

<sup>86</sup> *Ancient India*, pp. 49, 50, 123, 130, 131 and 233.

<sup>87</sup> *Ante*, Vol. XIX, pp. 423 to 436.

<sup>88</sup> Dr. Bhandarkar's *Early History of Dekkan*, 2nd edition, pp. 85 ff.

<sup>89</sup> *Ibid.* p. 132.

<sup>90</sup> *Kalīngattupparani* I, 2.

<sup>91</sup> *Ep. Ind.* Vol. VI, pp. 334 to 347.

*maṇimakutaṃ* (the jewelled crown of his family), while the latter inscriptions styling him Kulōttungachōḷa describe his crown as '*punitarutirumaṇimakutaṃ* (the pure royal crown of jewels),' and hence must imply another coronation. This confirms the statement that Rājēndrachōḷa II, afterwards Kulottunga I, was crowned twice, first in A. D. 1070 as ruler of his paternal dominions of Vēṅgi and secondly in A. D. 1074 as emperor of the Chōḷa country. I have already stated that Rājēndrachōḷa II was not only in possession of Vēṅgi but of a portion of the Tamil country also. I, therefore, take the words "(He) gently raised, without wearying (her) in the least, the lotus-like goddess of the earth residing in the region of the rising sun," to mean the Vēṅgi country and a part of the Chōḷa country. If this were the description of his conquest of Kaḍāram, I see no reason why it should not be mentioned in even one of his later inscriptions together with the conquest of Chakrakōṭṭam and Vayirāgaram. The conquest in the battle of Chakrakōṭṭam and the capture of elephants at Vayirāgaram are said to have taken place when he was still *Iḷaṅḡō* or *Yuvārāja*, only in the inscriptions of the fifth and following years of Kulōttungachōḷa I's reign<sup>91</sup> and Kalingattupparani.<sup>92</sup> The latter work mentions his capture of elephants without referring to Vayirāgaram. If the said battles were fought before his coronation in A. D. 1070 these ought to have been stated as deeds during his *Iḷaṅḡopparuvam* or heir-apparentship even in the inscriptions of his second, third and fourth years. It seems, therefore, that after attaining supreme power in A. D. 1075 his rule over the eastern country as a feudatory to the Chōḷas was treated by him as his period of heir-apparentship to the Chōḷa throne.

Mr. V. A. Smith's *Early History of India* has the following account of Kulōttunga I's reign: "Kulottunga, otherwise called Rājēndrachōḷa II, the son of the daughter of Rājēndra I, Gangaikonda, ruled for forty-nine years, from 1070 to 1118. There is some obscurity concerning the manner in which he attained supreme power. . . . The celebrated philosopher Rāmānuja, the most venerated teacher of the Vaishṇava Hindus in the South, received his education at Kāñchi and resided at Srīrangam near Trichinopoly during the reign of Kulottunga: but owing to the hostility of the king, who professed the Śaiva faith, was obliged to retire into Mysore territory until Kulottunga's death freed him from his anxiety."<sup>93</sup> In the light of my previous remarks this has to be revised. Kulōttunga, the grandson of the Chōḷa king Rājēndra I, ascended the Chōḷa throne by right and not by usurpation, and there is no obscurity concerning the manner in which he attained kingly power as Mr. V. A. Smith thinks.

#### BRAHMAN IMMIGRATION INTO SOUTHERN INDIA.

BY A. GOVINDACHARYA SVAMIN, C.E., M.B.A.S., M.R.S.A., M.M.S.; MYSORE.

THE word 'immigration' has here been purposely used by me; for until comparatively recently no settlements on a large scale were made in the south by the northern Āryans, as a result of pre-meditated and well-concerted action on the part of a whole class or tribe, directed by the efforts of the king. The Āryan tribes seemed to have at first pressed forward from north-west to south-east, urged by natural causes over which they had no control and against which they could make no stand until they reached the plains of Hindustan where they seemed to have found a peaceful settlement for a long period of time. But soon the impulse to go farther came upon them, due to various causes, and as there was no longer any ground on the south-eastern side they seemed to have bent their steps westward and southward, overrunning Central India and Southern India. The militant polity adapted to constant warfare and constant pressing forward until the extreme south-east limit of their line of march into India from the north-west was reached, is well reflected in the hymns of the *Rig-Veda*. The peaceful establishment and consolidation of states in

<sup>91</sup> *South Ind. Ins.*, Vol. III, p. 142.

<sup>92</sup> *Early History of India*, 2nd edition, p. 422.

<sup>93</sup> *Kalingattupparani*, X, 23 and 24.

Central India is described in the works of the *Sūtra* period. The next onward march, impelled by other than mere natural forces, is described in the epics of the *Āryan* land; the *Rāmāyaṇa*, describing the earliest movement, and the *Mahābhārata*, the ambitious conquering march of the *Āryan* kings of the north. By the term 'Southern India,' I understand what is commonly known as the Deccan, which we may take as signifying the whole land to the south of the Vindhya Mountains known as *Pāriyātra* in olden times, i.e., the limits of travelling. These mountains first formed an effective barrier on the forward pushing *Āryans*; and by the wild animals that infested their intractable wilderness and by the wilder aboriginal tribes peopling their slopes, the progress of the northerner towards the south seems to have been checked for a long time. So much was the loss of life and property that they had suffered at the hands of the agencies that were at work to the south of their settlements in *Āryāvarta*, that they ever after came to identify the south with death and called it *Yāmyā dik* or *Yama-dik*, or that which points to the abode of death. We also see that their favourite line of march leading to the point where they met with the least resistance they called *Āgneya*, from *Agni*, whom they took for their lead. They called *Agni*, *purohita*; referring by this symbol either to the use of fire in clearing forests that were ahead of their advance, or to the warmth, the quest of which must have determined their line of pressure. The latter seems to me to be the true symbol, considering how they must have been pressing forward in the glacial epoch from the Arctic regions where must have been their primitive home, only under the sure lead of the quest of warmth. In the shape of high floods and storms, destruction must have then come to them from the south-west, which direction they therefore called *Nairṛitya*, from *Nirṛiti*, i.e., destruction. These lines of pursuit and avoidance seem to have been symbolised in the *tantra* that is used in sacrifices: वायव्यावामेयान्तं, नैऋत्यादीनां नान्तं. Agreeably to this surmise we find that in the *Śāntivachana* शान्तिस्तु; नृष्टिस्तु etc., that is made in the purificatory ceremony, the liturgical formula includes ऐशान्यामरिष्टनिरसनस्तु। आमेय्यां यत्पापं तत्प्रतिहतमस्तु. This indicates that their advance was towards the south-east; because the prayer is addressed for the removal of the evil at the south-east point: and all trouble or misfortune is sought to be thrown into the north-east.<sup>1</sup>

Before the settlement of the *Āryans* in India was effected, the low-lying plains of the great rivers had been inhabited by the Dravidian race, and the first conflict of the *Āryas* and the Dravidas appears to have taken place in the extreme west and north of India.

That the Dravidians had planted their settlements so far up in the north and west is borne out by the fact that several Dravidian dialects, such as Brāhūi, Villi, and Santāl, are found stranded in the midst of other tongues in Baluchistan, Rājputānā and Central India. But as the centre of gravity of the Dravidian peoples, as determined by the density of their population, lies somewhere about Mysore, we must take the south of India as the home of those peoples whence they might have spread to the north. There is evidence for this in the literature of the Tamils. It is said that long ago the land had stretched farther south from Cape Comorin and all that region had belonged to the Pāndiyan king. But at one time the sea gained over it, submerging many mountains and rivers, of which பஹுளி was one:

அடியிற் தள்ளு வரசர்க் குணர்த்தி  
வடிவே லெறித்தவான் பகைபொருது  
பஹுளி யாற்றுடன் பன்மலை யடுக்கத்து  
க்குமரிக் கோடுங் கொடுங்கடல் கொள்ள  
வடதிசைக் கங்கையுமி மயமுள்கொண்டு  
தென்றிசை யாண்ட தென்னவன் வாழி..

சிலப்பதிகாரம்—காடுகாண் காதை (17-22).

<sup>1</sup> The countries to the north-east of their settlements they called *aparājita*, i.e., unconquered or unsubdued.

It is said that during the time of Nilantaru Tiruvil Pāṇḍyan, the submergence of the land took place and Ugra-Pāṇḍya, his successor, vowed that he would make amends for it by annexing the land to the north as far as the Ganges and the Himalayas. Perhaps it was in consequence of this resolve, he led his expedition into the north and there encountered the Āryans, who had then been pouring into India through the passes of the Himalayas.

In their first conflicts the Āryans seem to have called these *Dasyus* and *Paṇis*, as evidenced by the *Rig-Veda*. *Dasyu* (thief) was very likely the name given to one section of this Dravidian race known as the Chōḷas or Chōḷis, from which the Coromandal coast derives its name (சோழ மண்டலம்). *Chōḷa* is the Tamil word சோழி, a softened form perhaps of சோழி. That the country itself was once called சோழி is evidenced by the fact that the original name of the Chōḷis capital, Uraiyur, was சோழி, from which also was derived சோழிச்சோடு (Calicut of our English geography) perhaps a west coast settlement from the Chōḷa land, when, in the 11th century, that kingdom gained its lost power, and led by Rājārāja, Ko-para-kesari, and others, extended its dominions on all sides. The name சோழி itself was perhaps given to the land by the people from the shelly nature of its beach, deriving it from சோழித்தல் i.e., to have a shore in gentle waves. But the Āryans must have mispronounced Chōḷa as 'chōra,' and misunderstood it as meaning *thief*, perhaps led into that misunderstanding by the raiding propensities of those peoples; and consequently re-named them *Dasyu* in unambiguous Samskrit. As for the word *Paṇi* its nothing but the Dravidian name பணி reserved in words like பாணியன், பணிக்கன், which means *toddy*: பணியன் or *panis* means a native of the toddy country or the toddy-bibber. பாண்டிய might have been a later adaptation of that word after closer contact with the Āryans of the north. Thus we see that even during the *Rig-Vedic* times the Āryans and the Dravidians must have come in contact with each other; it was, however, chiefly with the *Dasyus* that the Āryans had to fight and the *Rig-Veda* speaks of many hundreds of *Dasyus* sent to sleep by Indra and many forts (99) belonging to them destroyed by the advancing Āryans. It was the *Dasyus* or the *Chōras* or the Chōḷas that formed the more advanced northern wing of the Dravidian race settled along the east coast and penetrating even into the plains of Hindustan through the low-lying lands of the Gangetic delta. Masulipatam, known as *Masoli* to Ptolemy, Strabo and other classical geographers, bears clear testimony to the northward expansion of the Chōḷas in early times. Hiouen Tshang, writing so late as in the 7th century A. D., places the Chōḷas to the north of the Dravidas, the latter having Kāñchī for their capital; perhaps he refers by this term to the Pallava power in the ascendant in Kāñchī in those times; while the Chōḷa country itself is described by him as deserted and wild. Perhaps the modern *Andhras*, who inhabit the Northern Circars and a good portion of the ceded districts and the Nizam's dominions as far up as the Central Indian States, might have been the product of the intermingling of the advance Dravidian wing in the Chōḷas and the Kolarians, whereof the *Oddhras* seem to be an offshoot. From the numerical superiority of the *Oddhras*, the name *Āndra*, which can be easily equated to *Āndhra*, might have been given to this mixture of the races. In those days the differentiation of Telugu and Tamil does not seem to have taken place. And the Chōḷas must have spoken a tongue which was the parent of modern Telugu and more akin to Tamil. It was, in fact, the Tamil of the **first Sangham** of the Tamil land. The name *Draviḍa*, given in common to all the languages of the south, shows that at the time when that name was given, Tamil must have been the common tongue. For *Draviḍa* is nothing but an Āryanised form of Tamil, the local name for the language meaning *nice* or *sweet*—the linguistic equation being தமிழ் = தமிழ் = *damila* = *damida* = *dramida* = *draviḍa*, from which *Draviḍa* was derived. As a consequence of these early contests and the resulting intermixture of the two races, the Āryans very early became

united with the Dravīdas in the larger sense and seem to have adopted also some of their *culture* into their religion. Agastya, a Rig-Vedic sage, is said to have introduced the worship of Marut along with that of Indra. Now Marut, son of Rudra, was also a god of the Dravidians known as **Marudai**, afterwards included in the Puranic pantheon as *Subramanya*, son of Siva, who was identified with the Vedic Rudra. The country of the *Paṇiyas* was *Marudai*, (an agricultural soil) called so after their god, and it perhaps became *Āryanised* into *Madhurai* when closer contact was effected in subsequent times. With the closer mingling of the two races after the first contests had subsided, many of the customs belonging to the Dravidians were apparently borrowed by the *Āryans*. For the immigrant *Āryans* seem to have soon learnt the great ethnic law that an emigrant from northern latitudes had no chance against the most vigorous tropical races unless the stock was maintained by constant streams of emigrants from the parent-land. But as this could not be done, they seem to have chosen the next best alternative—of strengthening the Dravidian soil with the *Āryan* seed, and devised proper marriage laws by which this was systematically effected. Thus a *Brāhmaṇa* was allowed to marry from all the four castes—in the language of the later code; all the children of such a union were considered as *Brāhmaṇas* according to the rule in vogue in those early days, formulated in a *Brāhmaṇa* as *utpādayituh putrah*: the son belongs to him who sows the seed, i. e., the son belongs to the same *varṇa* or race, i. e., caste, in the latter sense of the word, as the father. In this manner an intermingling seems to have taken place between the *Āryans* and the non-*Āryans*, so much so that the *Ārya* became, in the words of an English historian, “absorbed in the Desya as the Lombard in the Italian, the Frank in the Gaul, the Roman (of Roumania) in the Slav, etc.” This conclusion rests on the evidence of anthropometry, which establishes the substantial unity of the present-day Hindu race, especially in the North.

As a consequence of this early intermingling, the *Āryan* had to give up his ancient language as the language of common life and adapt the languages of the races with whom he mingled. Thus the children speaking the mothers’ tongues originated the various *Prākṛit* dialects which had thus sprung into existence even before the time of Buddha in the 6th century B. C. When all Hindustan had become *Āryanised*, Baudhāyana, who seems to have lived in *Kaṭiṅga*, belongs to the 7th century B. C. Even in his days the north and the south had differentiated themselves, in point of manners, customs, etc. It is only in this way that we can account for the remarkable fact that the *Brāhmaṇas*, living in the various parts of the country, though priding themselves on having descended from the same identical *Rishis*, though following many common customs, still speak diverse tongues. The mother’s tongue and the father’s religion seem to have become the law of the land. This surmise gains in strength if we remember that emigration or change of habitat does not of itself create a change in the spoken language of a people or a tribe or a family: for instance, a Maharatta, a Karnataka or a Telugu family or tribe settled in *Tamiḻ* or *Kannada* lands is, even now, after the lapse of several centuries, found to cling to its mother tongue. Therefore to explain the origin of *Telugu*, *Kannada* or *Tamiḻ* *Brāhmaṇas* we must accept this rule and infer that the earliest settlements of *Brāhmaṇas* must have been made in the Rig-Vedic times when it was not unlawful to take native women as wives, and the children born to them were readily accepted as equal in rank to the fathers. These *Āryanised* Dravīdas must have lived chiefly in *Kaṭiṅga*, near modern Orissa etc., i. e., in the *Telugu* land, long before the 7th century B. C., as evidenced by the fact that great *sūtrakāras* like Baudhāyana and *Āpastamba* hail from that region. But farther south the *Āryans* do not seem to have largely spread in those days. For Baudhāyana says: अवन्ततोऽङ्गमगधाः सुराष्ट्रा वक्षिणापथा उपवृत्तसिन्धुसौवीरा एते संकीर्णयोगिनः ॥

From this we learn that those countries were lying on the out-skirts of *Āryan* settlements, and we may also infer from the manner of the expression that the *Brāhmaṇas* themselves used to go into them for various reasons, though not settled in them in large numbers. Pāṇini’s acquaintance with



the geography of southern India seems to be very meagre; for he makes no mention of Paṇḍya, Choḷa, etc., which names however are added by Kātyāyana in his *Vārtikas* and are distinctly described by Patañjali. Aśoka's edicts, the *Mahābhārata* and the *Rāmāyaṇa* all show their full acquaintance with the south. Hence we have to conclude that the complete Āryanisation of the south must have taken place after the 6th and before the 3rd century B. C. In fact those were the times when Buddhism had grown into a powerful proselytising religion, sending missionaries to all parts of the world. Certainly south India must have very early enough become subject to the influence of the new religion. Jainism, which there is reason to believe was even anterior to Buddhism, seems to have first made the southward march and brought down more Āryans of the north into the Carnatic and Tamiḷ lands, having been pressed out of its home by the spread of the Buddhist sect. For we find from the Sravaṇa Belgōḷa inscriptions that Bhadrabāhu, who was the reputed spiritual *guru* of Chandragupta, came and settled here in 297 B. C. Perhaps some of the Brāhmaṇas also who were disturbed in their old homes in the north pressed towards the south and settled in various places all along their route in those days. For we find that Tamiḷ works which are known to belong to the 1st century A. D. at the latest and which may be referred to the 1st century B. C., speak distinctly of Brāhmaṇas and Brāhmaṇa institutions of sacrifice, and even refer to the heroes of the *Rāmāyaṇa* and the *Mahābhārata*. Thus in *Tirumurugappaḍai*, one of the ten idylls, we find the terms அந்தணர் and வேள்வி meaning 'brāhmaṇa' and 'sacrifice,' which distinctly refer to the presence of Brāhmaṇas in the district of Madura (the native place of the author of the work மதுரைக்கணக் காயனர் மகனார் நக்கீரனார்) and their uninterrupted performance of sacrifices. In another place he refers to them as இருபிறப்பாளர், a Tamiḷ translation of the word *dvija* ( द्विजः ). In another work சிறுபாணற்றுப்படை, clear reference is made to Bhīma, brother of Arjuna, who burnt the forest of Khāṇḍavana. *Sillappadhikāram*, which from clear internal evidence of the poem, belongs to the 1st century B. C., has அருந்திற் பிறிந்த வயோத்தி பேரல் 'like Ayodhyā bereft of the great Rāma.'

It appears there occurred twelve years' famine in Hindustan in the 3rd century B. C., and a large number of people emigrated from the north in consequence of it. It is said that Bhadrabāhu foretold the occurrence of the famine and led out the emigrants from Ujjain. This tradition is attested by the Jaina inscriptions at Sravaṇa Belgōḷa. Perhaps he brought with him numerous Brāhmaṇa families also. There is nothing unreasonable in such a supposition, because in those days there seems to have been very little difference between the Jains and the Hindus in point of belief or ritual. Only the *Jina-dikṣhā* of the ascetics was a distinguishing feature of the religion at all repugnant to the Hindus. For even so late as A. D. 1368, in the time of Vīra-Bukka-rāja, the king is said to have brought about a union between the Jainas and the Śrīvaiṣṇavas by making the leader of the latter faith living in Kāñchī (Koil), Srīraṅgam, and Tirunārāyaṇapuram (Melkote) sign a document stating that the Jainas must not be looked upon as in a single respect different from them in point of doctrine or ritual. If such could be said of two extreme forms of Hindu religion at such a late period as A. D. 1368, we may understand how many Brāhmaṇas in the 3rd century B. C. could have easily called Bhadrabāhu their *guru*. Evidence for such a large immigration is found from an unexpected quarter. Among the Draviḍa (Tamiḷ) Brāhmaṇas we have a section of people called பூதநாடு, the Great Immigration, who themselves are subdivided into Mazhanadu (மழநாடு) and Molagu, probably from the names of the provinces where they made their first settlements. *Brihat* and *Charanam* mean the great migration, and must refer to a large southward movement caused by some such disaster as famine. மழநாடு = மலநாடு is the archaic form of மலைநாடு; perhaps மலனாடு is the same as the Telugu *Muriki nāḍu*. The Mazhanāḍu section is itself subdivided into *Kandra-māṇikkam*, *Mangudi* and *Sathiamangalam*, etc., all villages along the Western Ghats; for, following the examples of all colonists in tropical lands, they must have

naturally clung to the highlands and peopled the skirts of the present province of Mysore, the districts of Malabar, Coimbatore and Madura, and spread out towards the west coast as far as *Magadi*, which Mr. Venkayya identifies with *Vēngi*, the Chera capital, and considers it as lying near the modern Cranganore in Malabar. One section of them were called *அஷ்ட ஸதிரம்* (*अष्टसहस्र*) from the 8000 land which they occupied—being perhaps the same as the Ashtagram division of Mysore. Another section, the *Molagu*, I am unable to identify: they may be the settlers in the dry districts of Bellary and Anantapur. At the time when these settlements were made, Kannada does not seem to have distinguished itself from Telugu or Tamil. Throughout the period of time when the Kongu kings ruled, the language seems to have been Tamil and the literature of the period belongs to the Chera kingdom with the capital at *Vēngi*, i.e., Cranganore, on the west coast. It was only during the rule of the Chālukyas and the Yādavas of Devagiri that Kannada became a separate tongue by differentiation from Telugu on the one hand and Tamil on the other.

Moreover, of this twelve years' famine, which seems to have led to the great southward movement from the north, we have evidence of a peculiar kind, in one of the stories of the *Pancha-Tantra*. The whole story seems to be a satire on the leadership of the Jaina *guru* Bhadrabāhu, who led the colonists southward only to expose them to sufferings of various kinds, among which may be included starvation and death, voluntarily sought by some in the orthodox Jaina fashion which is technically called *सहेत्य*. For we read in the Sravana Belgola inscriptions how troops of his followers exposed themselves to slow death by starvation on the bare hill in that place. It is exactly like the crane decoying the fish away in the story only to expose them on a bare rock. There seems to have occurred many such prolonged droughts in the past, during one of which the sage Viśvāmītra and his family are represented as helped to bits of beef by Triśaṅku, who had become a Chandāla by reason of his sins. The *Chhândoggyopanishad* also makes mention of a famine caused by drought in the land of the Kurus. But these famines do not seem to have led to any great emigration to the south.

But from all these we must not conclude that prior to this period there were no Brāhmaṇas at all in the south. Tamil literature of the 3rd Sangham period, which we must take as referring to the period between the 1st century B. C. and 1st century A. D. (because Gaṇabāhu of Ceylon, who is represented as a contemporary of the author of one of the classics of that period, viz., *Silappadhikāram*, is known from the *Mahāvamsa* to have ruled towards the end of the 2nd century B. C.), bears ample traces of Sanskrit influence upon itself and upon its language. Nay, Tamil tradition makes Agastya, one of the Āryan sages, the founder of its language and literature, meaning thereby that he was the first to systematise the language. There is a tradition among the Āryans that this Agastya crossed the Vindhya and went to the south, and there is also an answering tradition among the Tamils that he did come among them and became the father of their literature.

(To be continued.)

#### DANDIN, THE NYASAKARA, AND BHAMAHA.

BY PROF. K. B. PATHAK, B.A.; POONA.

MR. Kane has contributed a paper on Nyāsakāra, Vāmana and Māgha to the *Journal of the Bombay Branch of the Royal Asiatic Society*, for 1909, p. 94. In this paper he says: "The *Harshacharita* clearly alludes to the Nyāsa in the expression कृतगुरुपदन्यासाः as the commentator Śaṅkara, who appears to be an early writer, explains कृतगुरुपदन्यासाः as कृत अभ्यस्तो गुरुपदे दुर्बोधशब्दे न्यासो वृत्तिविवरणं येः. *Śrīharshacharita*, chap. III, p. 96, Nirṇaya, 1st Edition." On looking into the Nirṇayasāgara Edition of this work I find the reading to be not वृत्तिविवरणं but वृत्तिविवरणं. Dr. Führer's most valuable and critical edition of the *Harshacharita*, based on many manuscripts, also reads, on p. 133, न्यासो वृत्तिविवरणं येः. It is evident, therefore, that Mr. Kane

has changed this reading into वृत्तिविवरणं by omitting the *reph* on वि°. His opinion about the date of the *Nydsakāra* being unsettled is, on this account, not entitled to consideration. But the word न्यास is frequently used in the sense of a grammatical treatise or commentary. It occurs in the following verse in this sense :

न्यासं जेनेन्द्रसंज्ञं सकलबुधनुतं पाणिनीयस्य भूयो-  
न्यासं शब्दावतारं मनुजततिरितं वैद्यशास्त्रं च कृत्वा ।  
यस्तत्त्वार्थस्य टीकां व्यरचयद्विह तां भाव्यसौ पूज्यपाद-  
स्वामी भूपालवन्द्यः स्वपरहितवचः पूर्णवृन्दोद्धृतः ॥

*Epigr. Carn.*, Vol. VIII, Part II, p. 268.

Mr. Narasimhachara<sup>1</sup> quotes from this verse the words पाणिनीयस्य भूयोन्यासं शब्दावतारं and would have us believe that the second word न्यास in this verse is the name of Pūjyapāda's commentary on Pāṇini. This view is amply refuted by the Hebbūr plates, which describe king Durvājita :

शब्दावतारकार-देव-भारतीनिव[ब]-द्व-ब्रह्मस्यः

*Epigr. Carn.*, Vol. XII, p. 17.

"He who was restricted to the path of eminence by the words of Deva [Devanandin] the author of the *Śabdāvatāra*."

In my paper<sup>2</sup> on "Pūjyapāda and the authorship of the *Jainendra-Vyākaraṇa*" I have shown that Pūjyapāda wrote the *Jainendra-Vyākaraṇa* and that his other name was Devanandin. I have also given Vṛttaviṣā's verse saying that Pūjyapāda also wrote a commentary on Pāṇini. But Vṛttaviṣā does not give the name of this commentary. In the passage quoted from the Hebbūr plates, the word 'Deva' stands for 'Devanandin.' Jināsena speaks of the author of the *Jainendra-Vyākaraṇa* as Deva :

कवीनां तीर्थकृद्देवः किं तरां तत्र वर्ण्यते ।  
विदुषां वाङ्मलध्वंसि तीर्थे यस्य वचोमयं ॥

*Ādipurāṇa*, chap. I, 52.

It is thus clear that Pūjyapāda is spoken of in the Hebbūr plates as शब्दावतारकार and not as न्यासकार. It follows, therefore, that in the other Mysore inscription quoted above, the words पाणिनीयस्य न्यासं शब्दावतारं कृत्वा mean "having composed a commentary called शब्दावतार on Pāṇini's work." It may be stated here that Pūjyapāda is never spoken of as *Nydsakāra* in Jaina or Brāhmanical literature. Vardhamāna refers to him thus :

सामुद्रस्यलकः । अयं दिग्वल्लभतेन.

*Gaṇaratnamahodadhi*, Benares Ed., p. 196.

The terms न्यासकृत् and जिनेन्द्रबुद्धि are reserved for the Buddhist commentator of the *Kāśikā* :

परिषत्समुदायशब्दो न्यासकृन्मतेन.

*Idem.* p. 209.

अष्टमः प्रहरणमस्य आष्टमीकः । अयं जिनेन्द्रबुद्धिमतेन.

*Idem.* p. 215.

I shall now proceed to deal with the objection urged by Mr. Trivedi against the identity of Bhāmaha's *Nydsakāra* with the Buddhist commentator of the *Kāśikā*. Mr. Trivedi says<sup>3</sup>: "Prof. K. B. Pathak brought to my notice that he had found the reference alluded to by Bhāmaha, viz., the justification of the compound वृत्तहन्ता, in Jinendrabuddhi's *Kāśikā-vivaraṇa-pañjikā*. I thereupon

<sup>1</sup> *Ante*, April 1912.

<sup>2</sup> *Ante*, Vol. XII, p. 20.

<sup>3</sup> Introduction to his edition of *Pratāparudriya*.

tried to verify the reference in question, and I am indebted to the learned Sâstri A. Anantâchârya for an extract, which shows that there is no reference to वृचहन्ता in it." It is obvious that Mr. Trivedi understands Bhāmaha to say that the *Nyāṣakāra* justifies the compound वृचहन्ता. That this is not the correct interpretation of Bhāmaha's words, I shall try to show. I shall give below Bhāmaha's verses, together with the passage containing the *Nyāṣakāra's jñāpaka*, as the extract supplied to Mr. Trivedi from Mysore is most corrupt.

शिष्टप्रयोगमात्रेण न्यासकारमतेन वा ।  
वृचा समस्तषष्ठीकं न कथंचिदुदाहरेत् ॥  
सुवृत्तापकमात्रेण वृचहन्ता यथोदितः ।  
अकेन च न कुर्यात् वृत्तिं तन्मको यथा ॥

*Bhāmaha* VI, 36 and 37.

The *Nyāṣakāra-mata*, or the doctrine propounded by the *Nyāṣakāra*, by deducing a ज्ञापक from Pāṇini's *sūtra* [II, 2, 15], alluded to by Bhāmaha, is as follows :

अथ किमर्थं वृचः सानुबन्धस्योच्चारणम् । तून्ो निवृत्त्यर्थम् । नैतदस्ति । तद्योगे न लोकाव्ययेत्यादिना षष्ठी-  
प्रतिषेधात् । एवं तर्ह्येतदेव ज्ञापकं भवति तद्योगेपि कश्चित् षष्ठी भवतीति । तेन भीष्मः कुरुणां भयशोकहन्ते-  
त्येवमादि सिद्धं भवति ।

*Kāśikā-vivaraṇa-pañjikā* or *Nyāsa*.

The substance of this passage is thus given by Sarāṇadeva, who wrote in Saka 1095 :

कथं भीष्मः कुरुणां भयशोकहर्ते (न्ते ) ति । उच्यते । वृचन्तमेतत् । न च न लोकाव्ययनिष्ठेति (2. 3. 69)  
षष्ठीनिषेधः । यतस्त्वृचकाभ्यामि (2. 2. 15 ) त्यच वृचः सानुबन्धकस्योपादानं तून्ो निवृत्त्यर्थं ज्ञापयति तून्ो  
योगे कश्चित् षष्ठीति न्यासः

*Durgḥatavṛitti*, p. 37.

For a detailed explanation of the *Nyāṣakāra's* passage, I refer the reader to my paper<sup>4</sup> on Bhāmaha's attacks on Jinendrabuddhi. It will be sufficient for my present purpose to point out that in the verses cited above Bhāmaha condemns all genitive compounds like वृचहन्ता and तन्मको as ungrammatical, and says that such compounds should never be employed by young authors aspiring to literary eminence. When he contrasts the शिष्टप्रयोगमात्र with the न्यासकारमत, he does not mean to say that this particular compound वृचहन्ता is used by the शिष्ट or justified by the *Nyāṣakāra*. Bhāmaha mentions this word वृचहन्ता as an illustration of the class of genitive compounds justified by the *Nyāṣakāra*. This is amply proved by the expression इत्येवमादि in the sentence भीष्मः कुरुणां भयशोकहन्तेत्येवमादि, and by the ज्ञापक discriminating between वृच् and तून्, which applies to all genitive compounds like वृचहन्ता. This interpretation of Bhāmaha's words which perfectly harmonizes with the sense intended by the *Nyāṣakāra* himself, is upheld by such a competent authority as Bhaṭṭoji Dīkshita in an interesting passage in the *Praudhamanoramā*. In his *Siddhānta-kaumudī*, under Pāṇini II, 2, 15, we read कथं तर्हिषदानां निर्मातुः त्रिभुवनविधातुश्च कलहः इति । शेषषष्ठ्या समास इति कैयटः. On this Bhaṭṭoji Dīkshita remarks :

शेषषष्ठ्या इति । केचित्तु जनिकर्तुः प्रकृतिस्त्वयोजको हेतुश्चेति निर्देशादनित्योयं निषेध इत्याहः ।  
न्यासकारं स्त्याह । वृचन्तमेतत् । न लोकेति षष्ठीनिषेधस्त्वनित्यः । अकाभ्यामिति वक्तव्ये वृचः सानुबन्धकस्य  
महणाङ्गज्ञापकादिति ।

*Praudhamanoramā*, Benares Ed., Part I, p. 310.

Bhaṭṭoji's grandson Hari Dīkshita explains the words वृचन्तमेतत् as त्रिभुवनविधातुरित्येतत् ।  
सानुबन्धकस्य । तस्य हि तूनेव व्यावर्त्य इति भावः ।

This passage in the *Praudhamanoramd* serves as an illuminating commentary on Bhāmaha's verses. The word शिष्ट refers to Pāṇini himself, who uses the compounds जनिकर्तुः and तस्ययोजक. But it is worth noting that Bhaṭṭoji's *Nyāsakāra* justifies the word त्रिभुवनविधानुः; the *Kāśikā-Nyāsakāra* justifies भयशोकहन्ता; while Bhāmaha's *Nyāsakāra* justifies वृत्रहन्ता by one and the same ज्ञापक. And thus if we were to accept Mr. Trivedi's interpretation, we should be compelled to recognise three different *Nyāsakāras*, all commentators on Pāṇini, and all justifying genitive compounds in तृच् by the same method. Even then our difficulty would not end. For Bhaṭṭoji assures us that he applies the term न्यासकार to the *Kāśikā-Nyāsakāra*:

पूर्वत्रासिद्धमिति [VIII. 2, 1] सूत्रे काशिकायां वहेः कान्ताण्णिचि चाडि. औजडदित्युदाहृत्य  
क्तिन्नन्तस्य तु औजिडदित्युक्तम्। तत्रैव न्यासकृता णौ कृतस्य दिलोपस्य स्थानिवद्भाव इति व्याख्यातम्  
*Praudhamanoramd*, Benares Ed., Part II, p. 614.

स्वत्कापितृको मत्कपितृक इति [काशिका] वृत्ति मन्थं व्याख्याय न्यासकार उज्जमाह

*Idem*. Part I, p. 118.

And yet Bhaṭṭoji's *Kāśikā-Nyāsakāra* justifies the word त्रिभुवनविधानुः, while the real *Kāśikā-Nyāsakāra*, as we have seen, justifies the compound भयशोकहन्ता. Bhaṭṭoji Dikshita certainly was not so inconsistent as to recognise two *Kāśikā-Nyāsakāras*. The distinguished author of the *Praudhamanoramd* obviously understands the Buddhist commentator of the *Kāśikā* to justify, by his ज्ञापक, all genitive compounds in तृच् including वृत्रहन्ता and त्रिभुवनविधानुः, when the latter says भीष्मः कुरुणां भयशोकहन्तैत्येवमादि सिद्धं भवति. It is thus manifest that Bhaṭṭoji's interpretation of the *Nyāsakāra*'s words is the same as that which Bhāmaha puts upon them. As the *Nyāsakāra* lived about A. D. 700, Bhāmaha must be assigned to the eighth century.

Bhāmaha was the son of Rakrilagomin. Mr. Trivedi says that *Gomin* is explained by *Naighantukas* as a contraction of *Gosvāmin*. This is not correct. The real explanation of *Gomin* is given by Vardhamāna at the beginning of his *Gaṇaratnamahodadhi*:

शालातुरीय शकटाङ्गः च चन्द्र गोमि-।

पूज्यश्चन्द्रः चन्द्रगोमी। "गोमिन् पूज्य" इति

Here Vardhamāna quotes a well-known *sūtra* from *Chandra-Vyākaraṇa*:

गोमिन् पूज्ये. [IV. 2. 144]

गोमिन्निति पूज्ये निपात्यते। गोमान् अन्यः

*Chandra-Vyākaraṇa*, German Ed., p. 74.

Rakrilagomin was Reverend Rakrila, a Buddhist, and his son Bhāmaha was also a Buddhist. Pūjyapāda is never called देवनन्द but always देवनन्दिन्. When Mr. Trivedi says that "many Nyāsakāras are mentioned in the *Dhātuvṛtti* of Mādhavāchārya: क्षेमेन्द्रन्यास, न्यासोद्योत, बोधिन्यास शाकटायनन्यास," he tells us something less than the truth. The *Mādhaviya-dhātuvṛtti* frequently mentions the *Nyāsakāra*.

यदाह न्यासकारः "ये निजादिभ्यः परेऽप्यन्ते ते सर्वे छान्दसाः तथा हि तान्पठित्वा छन्दसीत्युक्तम्" इति.

*Mādh.-dhā.* जुहोत्यादि 14. Benares Ed., p. 126.

न्यासकारोऽपि कर्षे इति शपा निर्देशादौवादिकस्य महणमित्याह.

*Mādh.-dhā.* सुहादि 6. Benares Ed., p. 214.

अमुं न्यासकारादयो नेच्छन्ति। यदाहुः। क्षुभ्रादिषु त् मोतीति त्यस्येन श्रुतिरिति.

*Mādh.-dhā.* हादि 25. Benares Ed., p. 208.

न्यासकारोऽप्येवं निरुवाह-। स्मरणार्थोऽप्ययम्। चेतन्ती समतीनामिति दर्शनात्।

*Mādh.-dhā.* आदि 39. Benares Ed., p. 83.

“अत एकहलि” त्यत्र [काशिका VI, 4, 126] वृत्तौ जगणतुः जगणुरिति प्रत्युदाहणसमर्थनार्थमनित्य-  
प्यन्ताश्वराद्य इति न्यासकारेणाभिधानात्.

*Mddh-dhā.*, Benares Ed., p. 311.

From the last instance it is clear that the term *Nyāsakāra*, used by itself and without any prefix, always denotes the Buddhist commentator of the *Kāśikā*.

Bhāmaha, who attacks this Buddhist commentator, must be assigned to the eighth century. In the following verses, Bhāmaha attacks the *Kāvyādarśa*. I quote from Mr. Trivedi's text :

यदुक्तं विप्रकारत्वं तस्याः कश्चिन्महात्माभिः ।  
निन्दाप्रशंसाचिख्यासाभेदादत्राभिधीयते ॥  
सामान्यगुणनिर्देशात् त्रयमप्युदितं ननु ।  
मालोपमादिः सर्वोपि न ज्यायान् विस्तरो मुधा ॥

Bhāmaha's *Alaṅkāra* II, 37 and 38.

#### Translation.

Some great authors have divided *upamā* into three kinds on the basis of *निन्दा*, *प्रशंसा* and *आचिख्यासा*, such as *निन्दोपमा*, *प्रशंसोपमा*, and *आचिख्यासोपमा*. Our criticism is that the three kinds may well form one group under *सामान्यगुण* and that the prolixity of *मालोपमा* and other varieties, far from being good, is useless.

The expression *अत्राभिधीयते* is very important. It is often used by Śaṅkarāchārya. Ānandajñāna says that it introduces a refutation of an opponent's view set forth in the preceding passage :

तस्मात्प्रतिपत्तिविधिविषयतयैव शास्त्रप्रमाणकं ब्रह्माभ्युपगन्तव्यमिति । अत्राभिधीयते न । कर्मत्रय-  
विद्याफल्योर्वैलक्षण्यात् ।

*Śāstraka-Phāṣya*

परमतनिरासं प्रतिजानीते नेति

*Ānandajñāna*, Ānandāśrama Ed., Vol. I, p. 55.

The author criticized by Bhāmaha, in the verses quoted above, recognizes *निन्दोपमा*, *प्रशंसोपमा*, *आचिख्यासोपमा*, *मालोपमा* and other varieties of *upamā* so numerous that Bhāmaha is heartily sick of them. Who is this author ? We read :

पद्मं बहुरजश्चन्द्रः क्षयी ताभ्यां तवाननम् ।  
समानमपि सोत्सेकमिति निन्दोपमा स्मृता ॥

*Kāvyādarśa* II, 30.

ब्रह्मणोऽप्युद्भवः पद्मश्चन्द्रः शम्भुशिरोभूतः ।  
तौ तुल्यौ त्वन्मुखेनेति सा प्रशंसोपमोच्यते ॥

*Idem.* II, 31.

चन्द्रेण त्वन्मुखं तुल्यमित्याचिख्यासु मे मनः ।  
स गुणो वास्तु दोषो वेत्याचिख्यासोपमां विदुः ॥

*Idem.* II, 32.

पूण्यातप इवान्नीव पुषा व्योम्नीव वासरः ।  
विक्रमस्त्वयधाहृक्ष्मीमिति मालोपमा मता ॥

*Idem.* II, 42.

In addition to these four kinds Daṇḍin enumerates twenty-nine other varieties, which, in the opinion of Bhāmaha, are perfectly useless. As regards the first three cited above, it is suggested that this is a distinction without a difference, as all the three can be grouped into one class under *सामान्यगुण*. The justice of Bhāmaha's criticism will be at once admitted if we reflect that these numerous varieties are not recognised by Sanskrit writers on *Alaṅkāra*, who succeeded Bhāmaha. Nor can it be urged against this view, that Daṇḍin copied these thirty-three varieties from some previous author, since such a presumption is rebutted by the fact that Nṛpatuṅga<sup>5</sup> has admitted most of these *upamās* into his *Kavirājamārga* II, 59-85.

<sup>5</sup>“Nṛpatuṅga and the authorship of the *Kavirājamārga*,” *Jour. Bomb. As. Soc.*, Vol. XXII, p. 81 ff.

Having proved that Bhāmaha criticises Daṇḍin, I shall proceed to discuss the date of the *Kāvyaḍarśa*. Patañjali in his comments on Pāṇini (III, 1, 7) says : न वै तिङन्तेनोपमानमस्ति.

Daṇḍin says that this authoritative statement of Patañjali is entirely disregarded by those who wish to find an example of उपमा in the well-known line from the *Mṛichchhakaṭika* लिम्पतीव etc., merely because the word इव occurs in it, though in reality it is an illustration of उत्प्रेक्षा properly so called

लिम्पतीव तमोङ्गानि वर्षतीवाञ्जनं नमः ।  
इतीदमपि भूयिष्ठमुत्प्रेक्षालक्षणान्वितम् ॥

*Kāvyaḍarśa* II, 226

केषाञ्चिदुपमाभ्रान्तिरिवभुव्येह जायते ।  
नोपमानं तिङन्तेनेत्यतिक्रम्यासभावितम् ॥

*Idem.* II, 227.

In his comments upon Pāṇini (I, 4, 49) Patañjali does not divide कर्म into different This deficiency has been supplied by Bhartṛihari whose classification has been adopted by the authors of the *Palamañjarī* and the *Mādhavīya-dhātuvṛitti*. Bhartṛihari says :

निर्वर्त्ये च विकार्ये च प्राप्ये चेति त्रिधा मतम् ।  
तद्येष्टिततमं कर्म चतुर्थान्यत्तु कल्पितम् ॥ 45 ॥  
औदासीन्येन यत्प्राप्तं यच्च कर्तुर्नीप्सितम् ।  
संज्ञान्तरैरनाख्यातं यद्यथाप्यन्यपूर्वकम् ॥ 46 ॥  
यदसज्जयते सद्वा जन्मना यत्प्रकाश्यते ।  
तन्निर्वर्त्ये विकार्ये च कर्म द्वेधा व्यवस्थितम् ॥ 49 ॥  
प्रकृत्युच्छेदसम्भूतं किञ्चित्काष्ठादि भस्मवत् ।  
किञ्चिद् गुणान्तरोत्पत्त्या सुवर्णादिविकारवत् ॥ 50 ॥  
क्रियाकृतविशेषाणां सिद्धिर्यत्र न गम्यते ।  
दर्शनादनुमानाद्वा तत्प्राप्यमिति कथ्यते ॥ 51 ॥

*Vākyapadīya* III, Benares Ed., p. 202.

Helārāja remarks :

कर्तुः क्रियाया यदीप्सिततममाप्तुमिच्छमाणतमं तदेव (वं) लक्षणम् प्रथम [I, 4, 49] सूत्रानिर्दिष्टम्  
कर्म त्रिभिः प्रकारैः निर्वर्त्यविकार्यप्राप्यरूपैर्भिन्नमनेकन्तान्निर्दिष्टं बोद्धव्यम्  
Bhūtīrāja says :

एवं तावत्प्रथमसूत्रलक्षितं निर्वर्त्ये-विकार्ये-प्राप्यभेदेन त्रिधा भिन्नं कर्म व्याख्याय

*Idem.* p. 216.

Haradatta says :

एतद्येष्टिततमं कर्म त्रिविधं निर्वर्त्ये विकार्ये प्राप्यमिति. and, after citing the above verses, continues:  
तत्र निर्वर्त्ये घटं करोतीति; विकार्ये काष्ठानि भस्म करोतीति सुवर्णं कुण्डलं करोतीति; प्राप्यमिदित्ये  
पश्यतीति.

*Palamañjarī*, Benares Ed., Vol. I, p. 302.

The *Mādhavīya-dhātuvṛitti* says :

तत्र आद्यं [ ईप्सिततमं कर्म ] त्रिधा, निर्वर्त्ये, विकार्ये प्राप्यमिति  
and then cites Bhartṛihari's verses.

*Mādh-dhā.*, Benares Ed., p. 12.

This threefold division of ईप्सिततमं कर्म is not mentioned by Patañjali under Pāṇini (I, 4, 49). The commentators Helārāja and Bhūtīrāja assure us, by using the expressions प्रथमसूत्रनिर्दिष्टम् and प्रथमसूत्रलक्षितम् that this threefold division of कर्म was evolved out of the *sūtra* by the genius of Bhartṛihari himself. This view is endorsed by Kaiyata in his remarks on the *Sūtra* कर्मण्यण्. We need not be surprised if Daṇḍin, who quotes Patañjali, and calls him *ūpta*, shows his familiarity with the *Vākyapadīya* and borrows these technical terms :

निर्वर्त्ये च विकार्ये च हेतुत्वं तदपेक्षया ।  
प्राप्ये तु कर्मणि प्रायः क्रियापेक्षैव हेतुता ॥  
हेतुनिर्वर्तनीयस्य दर्शितः शेषयोर्द्वयोः ।  
दत्त्वोदाहरणद्वंद्वं ज्ञापको वर्णयिष्यते ॥

*Kāvyaḍarśa* II, 240 and 241.

Bhartṛihari died in A. D. 650. It is thus evident that Daṇḍin flourished in the latter half of the 7th century. And Bhāmaha, who attacks the views of Daṇḍin and of the *Nyāṣakāra*, must be assigned to the 8th century.

AN ACCOUNT OF THE EXPEDITION TO THE TEMPLES OF SOUTHERN  
INDIA UNDERTAKEN BY MARTIM AFONSO DE SOUZA,  
THE 12TH GOVERNOR OF PORTUGUESE INDIA.

BY W. R. VARDE-VALAVLIKAR, BOMBAY.

GASPAR CORREA, the author of the *Lendas da Índia*, in his narration of events that took place during the administration of Martim Afonso de Souza, gives an account of the expedition undertaken by him to some of the rich temples of Southern India. Among other things, the said narration contains a graphic description of one of the festivals of the Temple of Tremelle, which is very amusing and reads like a romance.

Martim Afonso assumed the reins of government in May 1542. He had already made himself famous as Captain-in-chief of the sea (*Capitão mór do mar*) on account of his bravery and warlike qualities, before he was appointed Governor of Goa. He was a great favourite with the clergy, and the Jesuit author of the *Oriente Conquistado* showers high encomiums on him.<sup>1</sup> His administration shows that he did not hesitate to perpetrate any atrocity under the pretence of religion. He was, therefore, quite an apt man to undertake a predatory expedition to the *pagodas* of the *Gentoos* of the South.

Martim Afonso had received special orders to fit out this expedition from king Dom João III.,<sup>2</sup> surnamed the Pious, who had received reports from some of the Portuguese residents in India of great wealth to be found in a certain temple in Southern India. On assuming the reins of office, his first care was to fit out a fleet for the projected expedition, and he carried out the preparations for the same with the greatest secrecy. As soon as the fleet was ready for sail on the 27th of August 1543, he sent ahead four vessels under the command of four captains, under sealed orders, with special injunction that the said orders were not to be opened until the vessels were twenty leagues away from the bar of Goa. This proceeding excited the curiosity of some of the *fidalgos*<sup>3</sup> with the result that they importuned him to be admitted into the secret of the expedition. He thereupon gave them to understand that he was going to Pegu to assist the king of the place against the Bramas (Burmese) and that he was promised a great treasure for the king of Portugal in return for his services.<sup>4</sup>

On the 1st September, the Governor left the city of Goa for Pangim, and the next day he started with a fleet of 45 sail, 300 cavalry, 3,000 seamen and soldiers and a lot of musketry.

The fleet went to Cochin, where the object of the expedition, so far kept secret, leaked out. There it came to be known that the Governor was going to rob the very rich Temple of Tremelle situate in the port of Paleacate (Pulicat), in the dominions of Bisnega (Vijayanagar); that further, in order not to leave anything belonging to the Portuguese exposed on the whole coast of Paleacate, the Governor had already sent orders to the inhabitants of São Thomè (near Madras), to raze to the ground the church of the apostle, to take steps to save the holy relics, and after pulling down all other habitations, to embark with their goods in the big vessels that lay there at anchor for that purpose.<sup>5</sup> The object of these orders was plain enough in as much as after the committal of the contemplated robbery, retaliation was certain; in which case, nothing would escape the vengeance of the people of the land.

It will be sufficient to give an idea of the great wealth of the Temple of Tremelle to state that at the time of the civil war in the kingdom of Bisnega (about 1535), the legitimate heir to the throne, on applying to the managers of this temple for help, when he desired to take

<sup>1</sup> *Oriente Conquistado a Jesus Christo, Conquista 1, divisão 1, paragraphos 28, 29, 30.*

<sup>2</sup> King of Portugal, 1521-1557.

<sup>3</sup> Portuguese grandees.

<sup>4</sup> *Lendas da Índia*, Vol. IV, *Lenda de Martim Afonso de Souza*, chap. XXX.

<sup>5</sup> *Ibid.* chap. XXXIII.



possession of his kingdom and expel the usurper, was assisted with gold coins laden on a hundred bullocks!<sup>6</sup>

The Temple of Tremelle is no doubt the same as that of Tirumala about which the *Imperial Gazetteer of India* gives the following information:—"Tirupati, in the taluk of Chandra-giri in North Arcot District, Madras, is celebrated throughout Southern India for the temple on Tirumala, the holy hill, 2,500 feet high. This place, often known as Upper Tirupati, is six miles distant from Tirupati town and situated in 13° 41' N. and 79° 21' E. The shrine is dedicated to Venkateswaraswami, an incarnation of Vishnu, and is considered so holy that formerly no Christian or Musalman was allowed even to ascend the hill . . . . . From all parts of India thousands of pilgrims annually flock to Tirupati with rich offerings to the idol. Up to 1843 the temple was under the management of Government, which derived a considerable revenue from these offerings; but now they are made over to the *mahant* (trustee) . . . . . During the first six years of British rule the income of the temple averaged upwards of two lakhs . . . . . The hill on which the temple stands possesses a number of the usual holy bathing places, some of which are picturesquely situated."

Correa says that the principal source of the immense wealth of this temple depended on the charity offered by pilgrims who flocked there by millions on festive occasions, the chief amongst which fell on the full moon day in the month of August. A fair was held every year on this occasion in front of the temple, when the kings of Bisnaga, from remote times, gave free access to all kinds of merchandise without any duties whatsoever.<sup>8</sup> He then describes this festival as follows:—

"I saw this festival and the fair, which is held on that day. The temple stands on a large plain (*campo*). The people begin coming to this place with their baggage a fortnight earlier. At this time, there will be seen three to four hundred thousand of horses. Here people of all the nations of the world are to be seen and all kinds of merchandise which can be named and all the things of the world—the whole universe—are to be found in great abundance. All the coins of the world are current at this fair.

"The plain which is full of people, covers an area of about eight leagues interspersed with a great number of small tents, where anybody can kill, with impunity, a thief caught in the very act of stealing.

"The pilgrims, before going to the temple, wash their bodies, apply sandal paste, dress themselves gaily and adorn themselves with ornaments of gold.

"The male pilgrims shave their heads clean with razors with the exception of a thin lock on the top of the head which they twist and tie beautifully. It is said that this lock is of much use to the fighting men, in-as-much as when they fall on the battlefield, it serves the purpose of carrying them by their heads hung by it instead of by their ears, nose or beard, which is considered a great dishonour. There is a sufficient number of barbers who sit apart under the shade of some big trees and shave each head for a single copper coin called *caixa*.<sup>9</sup> It is highly surprising to see the heaps of cut hair which fill the space under the trees as well as over them. This hair, however, is not allowed to run to waste. There is a dealer who buys it from the barbers for a thousand

<sup>6</sup> *Lendas da Índia*, Vol. IV, *Lenda de Martim Afonso de Souza*, chap. XXI.

<sup>7</sup> *Imperial Gazetteer of India*, Vol. XXIII, p. 393.

<sup>8</sup> *Lendas da Índia*, Vol. IV, *Lenda de Martim Afonso de Souza*, chap. XXXI.

<sup>9</sup> *Caixa* is a corruption of *cash* or *kas*, 80 of which make 1 *fanam* or *panam*: 42 *fanams* make 1 *str pagoda*, which was 19½ carats fine and intrinsically worth 7s. 5½d. These coins were formerly used in the Madras Presidency.

*pardaos*<sup>10</sup> or more : he gets them twisted and made into thick or thin cords, puffs for women and many other things, out of which he makes a lot of money by selling them at the same fair.

"On the eve as well as on the day of the festival and throughout the night, the pilgrims, according to their means, present offerings to the deity, always accompanied with some coins. The rich sometimes offer from one to five thousand *pardaos*; the quantity of gold coins thus offered and lying before the temple is so great that it equals a heap of about 215½ bushels (ten *moios*)<sup>11</sup> of wheat.

"Near the temple there are four big wells full of water. Besides these, some of the merchants open wells for their private use. There are other wells opened by poor men to sell water. Rich men open wells out of charity and count it a meritorious act just as we do with our alms, and in this way, there is to be found an ample supply of water. Eatables of all kinds in the world are to be had here in plenty and dishes of every sort that one can desire are to be found here. She-goats, sheep, lambs, kids and more than a million of *rezes*<sup>12</sup> are sacrificed in front of the temple and after their blood is offered to the deity, the carcasses are given away in charity to the poor who sell them to butchers; thus there is a great abundance of meats of all kinds to be had at this fair.

"The king of Bisnaga comes to this festival accompanied by about 10,000 cavalry, 200,000 infantry, and a hundred to two hundred ladies attached to his person. The ladies are conveyed in locked palanquins elegantly gilt inside and fitted with a very fine silver net through which they unseen could see all that passed. The vehicles are so constructed that the ladies can sit, sleep and perform their functions (*podem fazer seus feitos*) in them. A narration of their customs, the opulence of their ornaments, food and lodging would be an endless story, almost incredible. The king, while travelling, halts at several places and at each of them he is received and lodged with all his retinue and the great lords who accompany him, in a house specially built for the occasion by the principal man of the place, even if the king were to pass there a single day or night. The house consists of walls of clay covered with tiles; its inner roof is artistically overlaid and the whole thing is painted and finished with great perfection; it is provided with tanks and gardens full of aromatic herbs. It is so beautiful and comfortable that even the great king of Spain would be much pleased to stay there for a long time. The king with all his retinue is served there with daintiest dishes and there is so much abundance and plenty, that the host who entertains the king a single night spends more than 50,000 *pardaos*. The house is pulled down as soon as the king goes away; for nobody can live in the house where the king has once lodged. In this way, new houses are built every year for the reception of the king; this gives rise to competition and rivalry among the hosts of several places, every one amongst whom tries his utmost to surpass the rest in point of perfection and abundance; for the host who gives the best reception is highly praised and honoured by the king. On the other hand, the host who, in spite of his opulence, is careless in according to the king a reception befitting his dignity and pomp, is ordered to be tied to four stakes and whipped barebodied, with his belly towards the ground!"<sup>13</sup>

<sup>10</sup> "And if any one does not know what a *pardao* is, let him know that it is a round gold coin, which coin is not struck anywhere in India except in this kingdom (Vijaya-Nagar); it bears impressed on it on one side two images and on the other the name of the king who commanded it to be struck; those which this king (Krishna Deva) ordered to be struck have only one image. This coin is current all over India. Each *pardao*, as already said, is worth three hundred and sixty *reis*." (*A Forgotten Empire, Narrative of Domingo Paes*, p. 282.) The *Pardao* was worth about 1s. 6½d.

<sup>11</sup> The *moio* is a measure of capacity used in Portugal for corn, barley, etc. It contains sixty *alqueires*. One *alqueire* holds 1 peck, 3 quarts and 1 pint.

<sup>12</sup> Beasts of pasture such as sheep, oxen, etc.

<sup>13</sup> *Lendas da Índia*, Vol. IV, *Lenda de Martim Afonso de Souza*, chap. XXXII.

At Cochin the Governor resolved to go to the port of Paleacate and thence to proceed to the Temple of Tremelle with 400 cavalry, 2,000 musqueteers and 2,000 slaves; the latter were intended to get together the riches of the temple and carry the same every one of them a sack on his back. Accordingly, he steered towards Cape Comorin, doubled the same and went along the coast up to Beadala (Vadaulay),<sup>14</sup> where he took some native pilots on board and reached the island of Vaqas.<sup>15</sup> There he remained for some days awaiting the arrival of a *catur*<sup>16</sup> which he had sent to Paleacate to get some information about that port. The *catur* brought news that there was not sufficient water in the river of Paleacate and that only a small ship could enter it with spring tide. Furthermore, the Governor came to know that the news of his expedition had already reached the Court of Bisnaga, who were well prepared to defend the temple at all risks, and that even in spite of this, if he were to go there with two to three thousand well armed men and ten thousand musqueteers, not one of them would escape the people of that place who, for their multitude, could, with handfuls of earth bury alive any number of Portuguese troops.<sup>17</sup> The prospect of a big haul was thus frustrated, and one of the holiest and the richest shrines of Southern India was saved from the iniquitous designs of Martim Afonso de Souza.

The Governor then retreated to Quilon. In the neighbourhood of this place, at a distance of about a league, in the interior, there was a rich temple, the riches whereof consisted chiefly in precious stones. The king Dom João III, having learned of this fact from his captains at Quilon, had instructed the Governor to sack the temple. The time seemed very favourable to the plunderer, as one of the *jangades*<sup>18</sup> of the temple had gone with a force of 10,000 men to Cape Comorin to assist the king of the place against the much suspected Portuguese invasion.

The Governor accompanied by his men crossed the river that lay between Quilon and the temple and went along a narrow way that led through woods and palmgroves. The natives of the place knowing his object, offered him 50,000 *pardaos* and requested him to withdraw; but he refused their offer and proceeded on his way and having missed it at some point, reached the temple late in the evening.

Near the temple, there were some huts thatched with grass. Here was a great deal of merchandise of all sorts, especially white linen manufactured at Cape Comorin.

A high enclosure of stone wall surrounded the temple, within which the Governor rallied all his troops and gave them strict orders not to step out of it. The natives, armed with bows and arrows and some muskets, gathered fast outside the wall, but they could not resist the plunderers who far outnumbered them. The Governor entered the temple with some men of his choice and having fastened the door behind him, learnt from the black men of the temple where the treasure lay; he then ordered his slaves to dig the particular spot and after some big stones were removed, he dismissed them; next, he gathered all that was found in the hole and put it into two big barrels and wrapped them up with cloth. By a stratagem the barrels were made to drip to make the people believe that they contained nothing but water; but the people knew full well that the contents were such as could not be damaged in spite of their being in water.<sup>19</sup>

The next morning, the Governor ordered the place to be set on fire. He did not suffer his men to rob anything; for he did not want them to be overloaded with heavy burdens that would prevent

<sup>14</sup> A port of the ancient kingdom of Vijayanagar, on the Ramnad coast, Madura district.

<sup>15</sup> Near Cape Comorin.

<sup>16</sup> A small ship of war with oars

<sup>17</sup> *Lendas da Índia*, Vol. IV, *Lenda de Martim Afonso de Souza*, chap. XLIII.

<sup>18</sup> The kings and the chiefs of the land appoint, according to their usage, two respectable gentlemen as captains to guard their temples. They are called *jangades*. They have many men under them and perform the duty of councillors and administrators of the temples. They get their living out of the revenue of the temples and are discharged by the king at his will and replaced by others. (*Lenda de Martim Afonso de Souza*, chap. XLIV).

<sup>19</sup> *Lendas da Índia*, Vol. IV, *Lenda de Martim Afonso de Souza*, chap. XLIV.

them from marching quickly ; some of his men wanted to take away the copper tiles with which the roof of the temple was covered ; but they were not allowed even to touch them.

The Governor then ordered the troops to return by the same way they had come. He caused the two barrels to be hung on poles and carried alternately by eight slaves under the strict vigilance of Gracia de Sá.

Just at the time when the troops began to move, a rich Nair (the compeer of the *jangade* who had gone to assist the king of Cape Comorin), wearing gold bracelets and earrings and armed with sword and target, made his appearance on the spot accompanied by about a dozen Nairs finely dressed and well armed. Unmindful of their small number, they all made a daring attack on the Portuguese and died a heroic death without retreating even an inch. In spite of this misfortune, the native archers pursued the Portuguese on their way through the woods and harassed them to the utmost. At last, in the afternoon when they reached some open fields free from any woods, the archers left them. Then the Governor and his troops took rest near a fountain of excellent water and had some refreshment.

At about three o'clock in the afternoon, the Governor marched again with his troops quite in a different direction and went to another big temple which was also covered with copper tiles. He found in it a big stump of wood which was said to contain plenty of money. The Governor ordered it to be rooted up and loading it on the shoulders of some black men, carried it to the bank of the river, whence they passed to an island. There, in the presence of all his men, he broke it open, and found in it a number of silver coins of little value, which he threw among the troops who scrambled for them.<sup>20</sup>

The Governor then publicly expressed his regret at undertaking this expedition which, as he said, put him to much expense and gave much trouble to his troops and brought no gain in return except a gold vessel worth about two thousand *pardans*. He added that the king his master was greatly deceived by the men in India in making him believe that great wealth would be found in that temple. His men, however, did not believe his tale, which they thought to be a gross lie invented to avoid making payments to them. They, therefore, bore a grudge against him and cursed him bitterly.

The Governor fell ill at this island and was bled three times. When he got better he went to Quilon and thence to Cochin with his whole fleet. From Cochin he proceeded to Goa.

#### CONTRIBUTIONS TO PANJABI LEXICOGRAPHY.

##### SERIES III.

BY H. A. ROSE, I.C.S.

(Continued from p. 213.)

**Suklāi** : viscous extract of the bark of a hill-tree, generally the *pūla*, *bahal* or *fālsa* used to bring the scum to the top of boiling sugar-juice. Jullundur S. R. p. 120.

**Sulāni** : a prop. Jullundur S. R., p. 102.

**Sulār** : leather-trousers, commonly worn by Rājput̃s, etc. ; also called *chamkar*. Kāngra Gloss.

**Sultāni** : a well that reaches the real spring water. Karnāl S. R., 1872-80, p. 159.

**Sūngā** : sniffers ; a class of men, generally holy *faqirs*, who are believed to be able to smell sweet water below ground. Sirsa S. R., 1879-83, p. 178.

**Sungal** = *gājā* : iron scourge. Chamba., Described in Oldham's Sun and Serpent, p. 98.

**Sunī** : a fish (*Crassochilus reba*). Karnāl S. R., p. 8.

**Sunji-ki-rōtī** : supper : see under *datīdlā*.

**Sunkar** : a coarse rice. Karnāl S. R., 1872-80, p. 184.

<sup>20</sup> *Lençus da Índia*, Vol. IV, *Lenda de Martim Afonso de Souza*, chap. XLIV.

- Sunki** : the sticks of *sani*. Karnâl S. R., 1872-80, p. 189.
- Sunnâ** : to hear, to listen.
- Sâra** : a reddish insect preying on the inside leaf of the arrow of sugar-cane, and thus stopping all growth. Cf. *gaddi*. Jullundur S. R., p. 119.
- Surnâli** : a wild convolvulus. Sirsa S. R., 1879-83, p. 17.
- Surnâli** : a variety of tobacco. Karnâl S. R., 1872-80, p. 191.
- Surta** : a variety of sugar-cane, having a long, soft, thick, white cane; the best of all, but somewhat delicate, and especially fancied by jackals. Cf. *sotha*. Karnâl S. R., 1872-80, p. 180.
- Sûsi** : a hare : see *danti*.
- Susra** : father-in-law. Cf. *khakhra*. Sirsa S. R., 1879-83, p. 124.
- Susrâr** : the wife's father's family. Cf. *susrâl*.
- Susrâl** : the wife's father's family. Cf. *susrâr* and *sâsrd*. Gurgaon S. R., 1872-80, App. V., p. 1.
- Sâtar** : the villages on the border of the smaller stream. Hissar S. R., p. 18.
- Silâwar** : trousers = *suthân* : Sirmûr cis-Giri.
- Swânt** : wife = *roti* — used by Râjputs : see *lâri*.
- Syâna** : literally 'knowing ones'; a class of men who exercise the gift of divination under the inspiration of some deity or other, generally a snake-god or Saiyad. Karnâl S. R., 1872-8, p. 145.
- Tâbar** : a child. Sirsa S. R., 1879-83, p. 121.
- Tadia** : an armlet. Karnâl S. R., 1872-80, p. 133.
- Tagâda** : jewelry. Ludhiâna S. R., 1878-83, p. 67.
- Tagri** : a waist string for fastening a small cloth between the legs. Karnâl S. R., 1872-80, p. 124.
- Tagri** : a waist band of silver chain, worn by boys. Karnâl S. R., 1872-80, p. 125.
- Tahav** : branch of a tree.
- Take** : clothes. Ludhiâna S. R., 1878-83, p. 150.
- Takka** : a unit of assessment, payment being made partly in cash and partly in kind. Bathâr ? (Simla Hills.)
- Takwa** : a snake. Cf. *harewa*. Jullundur S. R., p. 12.
- Tâl** : a tarn or lake; *dâl* is commoner. Kângra Gloss.
- Talak** : a sacred grove. Karnâl S. R., 1872-80, p. 156.
- Tali** : upper storey : but in trans-Giri it means the house of an ordinary man, *i.g.*, *ghar*.
- Tâlna** : to pick out, as weeds, etc. Kângra Gloss.
- Tamand** : a piece of cloth worn round the loins. Cf. *sâra*. Hoshiârpur S. R., p. 42.
- Tâmba bainsî** : a variety of cobra snake. Jullundur S. R., p. 12.
- Tamsâl** : an open yard in a house. Karnâl S. R., 1872-80, p. 120.
- Tâmbia** : a cooking pot, of another kind. Sirmûr trans-Giri.
- Tanda** : a small strand. Karnâl S. R., 1872-80, p. 200.
- Tandan** : ice or icicle. (*Gâdi*).
- Tângar** : the stalks of the gram plant. Jullundur S. R., p. 127.
- Tangli** : a four-pronged fork. Hoshiârpur S. R., p. 72.
- Tantia** : a wasp. Bauria *argot*.
- Tâola** : a wooden bearing on which the *châk* (wheel) of the potter rests. Cf. *khili*. Karnâl S. R., 1872-80, p. 200.

(To be continued.)

## MISCELLANEA.

ON BUDDHAMITRA, THE TEACHER OF  
VASUBANDHU.

DR. TAKAKUSU says that Vindhyavāsa was successful in a dispute with Buddhāmītra, the teacher of Vasubandhu. Vindhyavāsa lived in the middle of the tenth century after the Buddha's Nirvāṇa or about A.D. 450. In A.D. 448-49, corresponding to the Gupta year 129, during the reign of Kumāragupta a Bhikṣu Buddhāmītra installed an image of Buddha at Mankuwar, and in the inscription on the pedestal of the image tells us that "Buddha was not refuted in respect of his opinions." This shows that this Buddhist Bhikṣu was so famous for his learning that no contemporary Brahman scholar, however eminent, could venture to attack Buddhism. I therefore conclude that this Bhikṣu Buddhāmītra of the Mankuwar inscription was identical with the Buddhāmītra who was the teacher of Vasubandhu, the latter being contemporary with Kumāragupta, as I have already shown.

Another inference which I draw from the expression *sva-mat-āviruddhasya* applied to Buddha in this inscription is that the religious controversy, in which Buddhāmītra was so signally defeated by Vindhyavāsa that the reigning sovereign Vikramāditya transferred his patronage from Buddhism to Brahminism, could not have taken place in the reign of Chandragupta-Vikramāditya; as in that case the statement that Buddha was not refuted in respect of his opinions, would never have been accepted as true by the people in

the time of Kumāragupta. We are, therefore, justified in concluding that this religious controversy took place in the time of Skandagupta-Vikramāditya and that Vasubandhu's patrons mentioned by Paramārtha were Skandagupta-Vikramāditya and Narasimhagupta-Bālāditya.

As regards the son of Chandragupta II, whose patronage Vasubandhu enjoyed according to the interesting half-verse which Vāmana has preserved for us, I have already identified this prince with Kumāragupta. It is thus clear that Buddhāmītra and his famous pupil Vasubandhu were both living in the reigns of Kumāragupta and Skandagupta; while Vasubandhu was contemporary with Kumāragupta, Skandagupta and Bālāditya, and died at the age of 80, shortly after the accession of the last named prince. The date of Bālāditya's accession is as yet far from being settled. We are, therefore, not able to say how old Vasubandhu was in A. D. 414, the year in which Kumāragupta ascended the throne. Vasubandhu's literary career, nevertheless, nearly coincides with the first three quarters of the fifth century; while Dignāga, to whom I-tsing refers as being later than Vasubandhu, must be placed in the last quarter of the fifth and the first quarter of the sixth century (A.D. 475-525). Texts of Dignāga's works on logic were in existence in the year A.D. 539, the date of the Chinese mission, and were carried by Paramārtha to China in the year 546, and there translated into Chinese.

K. B. PATHAK.

## BOOK-NOTICE.

KADAMBARI, by P. V. KANE, M.A., LL.B., Pleader, High Court, Bombay. Price, Rs.3. Sold by the Oriental Publishing Company, Girgaon, Bombay.

THIS is a students' edition and the editor has spared no pains to make it useful to the students. The introduction is scholarly and the notes are erudite. It were far better, however, if the notes could have been reduced to one-third its present size.

Pp. xv-xvi. Ādhyarāja is referred to as a poet. See, however, Pischel's article on Ādhyarāja in the *Göttinger Nachrichten*, 1901 (subsequently translated into English and published in the *Collegian*, 1911-1912).

Notes, p. 32. सौदामनी has been explained सुदामा पर्वतः तेन एकदिकः. This is how Mallinātha explained the word in the *Meghadūta* (I. 37). It is covered by Pāṇini, IV. 3. 112. The second explanation सुदामा मेघः तत्र भवः is supported by

Bhānuji in his commentary on the *Amarakośa*. The first explanation, however, seems to be more authoritative. For सौदामनी seems to have been an adjective originally. Compare such phrases as "तडित् सौदामनी यथा" and "विद्युत् सौदामनी यथा" in the *Bhāgavata* (I. 6. 27; VIII. 8. 8; X. 49. 27). "विद्युत् सौदामनी यथा" occurs thrice in the *Rāmāyana* and twice in the *Mahābhārata*. As it was fashionable once to say "red gold" and "baron bold" in English, so it seems to have been fashionable to say विद्युत् सौदामनी or तडित् सौदामनी in Sanskrit. The explanation is furnished by Sridhara as follows: सुदामा नाम काश्चित् स्फटिकपर्वतः . . . स्फटिकमयपर्वतप्रान्तभवा हि विद्युत् अतिस्फुटा भवति नहन् ।

VANAMALI CHAKRAVARTI,

Principal, Srinagar.

## ON THE SESHAS OF BENARES.

BY S. P. V. RANGANATHASVAMI ARYAVARAGURU OF VIZAGAPATAM.

## I.

Whoever wishes to master the Sanskrit language, must completely understand the grammar of it, for in a language like Sanskrit, in which a great many words in common use have peculiarities of their own, ready-made grammatical forms can carry the student but a little way. Moreover, a scientific study of the grammar of a dead language, which is not learned for use in practical life, is certainly to be preferred to a mere empiric study. Accordingly, the grammarians never resorted to a mere unscientific teaching of the forms as such and mixing them up unconnectedly into a list, for it is said in the *Mahābhāṣya*:

एवं हि श्रूयते बृहस्पतिरिन्द्राय दिव्यं वर्षसहस्रं प्रतिपशोक्तानां शब्दानां शब्दपारायणं प्रोवाच नान्तं जगाम ।  
बृहस्पतिश्च प्रवक्ता, इन्द्रश्चाध्येता, दिव्यं वर्षसहस्रमध्ययनकालो न चान्तं जगाम । किं पुनरद्यत्वे यः सर्वथा चिरंजीवति  
स वर्षशतं जीवति । . . . तस्मादनभुजायः शब्दानां प्रतिपत्तौ प्रतिपदातः । कथं तर्हीने शब्दाः प्रतिपत्तव्याः ।  
किञ्चित्तामान्यविशेषवद्वक्षणं प्रवर्त्य येनाल्पेन अल्पेन महतो महतः शब्दशैवान् प्रतिपद्येरन् ॥

[For it is thus heard—Bṛihaspati to Indra expounded, for a thousand years of the gods, the vocabulary of words, uttered word by word, and he did not reach the end. And Bṛihaspati was the expounder, and Indra, the learner, and the time of study, a thousand years of the gods,—and he did not reach the end!—how much less in these days. He who is very long-lived lives but a hundred years . . . therefore in the setting forth of words the recitation of them word by word is inexpedient. How, then, are these words to be set forth? Some criterion, embracing homogeneousnesses and peculiarities, must be employed whereby with little effort, they (the learners) may learn quantities of words.—J. R. Ballantyne.]

And so they adopted to the method of Rule and Exception. Among the earliest attempts to formulate such rules may be cited the work of Pāṇini, who is also the greatest of grammarians, as his work includes all the forms, both of the classical and Vedic literatures. Vararuchi, while criticising, enriched it with his *vārtikas*. Patañjali again wrote a critical commentary on him,<sup>1</sup> and Bhartṛhari wrote a commentary on the *Mahābhāṣya* of Patañjali. Kaiyaṣa, in his *Bhāṣya-pradīpa*, refers to this commentary:

भाष्याधिः क्रातिगंभीरः काहं मन्दमतिस्ततः ।  
छात्राणामुपहास्यस्वं यास्यानि भिगुनात्मनाम् ॥  
तथापि हरिबद्धेन सारिण मन्यसेतुना ।  
क्रममाणः शनैः पारं तस्य प्राप्नोस्मि पङ्क्तवत् ॥

But Bhartṛhari seems to have commented on the first three *pādas* only; for, in his *Gaṇaratna-maholadni*, Vardhamāna, referring to Bhartṛhari as a grammarian, says:

भर्तृहरिर्नृणां भाष्यत्रिपाद्या व्याख्याता वाक्यपदीयप्रकीर्णकयोश्च कर्ता ।

It is owing to this commentary on the *Mahābhāṣya* that Bhartṛhari is called *Tikākāra*. But Rānabhadradikshita (17th century) of Tanjore, says: टीका न तस्य लभते स्म शुवि प्रतिष्ठान्<sup>2</sup>, giving, as his reason, Bhartṛhari's self-conceit.

<sup>1</sup> We learn from *Vākyapadīya*, that Vyādi wrote a voluminous commentary on Pāṇini, called *Baṅgraha*, extending over two lakhs of lines, of which *Mahābhāṣya* is an abridgment. Cf. *Vākyapadīya*, p. 288 f. (Benares Sanskrit Series).

<sup>2</sup> *Patañjali-charita*, canto viii, stanzas 14 and 15. A fragment of Bhartṛhari's commentary on *Mahābhāṣya* is found in the Royal Library at Berlin (vide Weber's Catalogue 720; Camber's 553).

Another set of commentaries arose on the same aphorisms of Pāṇini, in *Kāśikā* and its commentaries, of *Padamañjarī* of Haradatta and *Vṛttinyāsa* or *Kāśikā-vivaraṇa-pañjikā* of Jinendra-buddhi. As with the previous set, commentaries again arose on these commentaries; e. g. *Anunūṣa* or *Tantrapradīpa* by Maitreya-rakṣita. This work has been wrongly identified by some<sup>3</sup> with *Dhātupradīpa* by the same author, owing to a mistake in the following verse which occurs at the end of the latter work:

वृत्तिन्यासं समुद्दिश्य कतवान् मन्यविस्तरम् ।

नाम्ना तन्त्रप्रदीपोऽयं विवृतास्तेन धातवः ॥

Here तन्त्रप्रदीपोऽयं is a mistake for तन्त्रप्रदीपे यो. The verse reads correctly in the copy of *Dhātupradīpa* belonging to the library of the Asiatic Society of Bengal (No. 3718). *Tantrapradīpa* is therefore a different work and is noticed by Rajendralal Mitra, in his *Notices of Sanskrit Manuscripts*, No. 2076. It is really unfortunate that so valuable a work is not found in any of the public libraries of India or Europe. In these two sets of commentaries there are slight differences of opinion.

Any one, wishing to master the grammar of the language should study completely either of these two sets of works dealing with the *Bhāṣhyamata* and *Vṛttimata* respectively and spend much time in doing so. In fact, it is said that the complete study of the grammar of the Sanskrit language requires a dozen years. Hence arose an impulse to simplify matters and make the people comprehend the grammar of the language in a shorter period. We hear of such an impulse as early as the *Kathāsaritāgarā*:

शिक्षमाणः प्रयत्नेन कालेन कियता पुमान् ।

अभिगच्छति पांडित्यमेतन्मे कथ्यतां स्वया ॥ 142 ॥

ततोऽहमवहं राजन् वर्षेष्टादशभिः सदा ।

ज्ञायते सर्वविद्यानां मुखं व्याकरणं नरैः ॥ 144 ॥

सुखोचितो जनः क्लेशं कथं कुर्यादियच्चिरम् ।

तवहं मासषट्केन ह्येव स्वां शिक्षयामि तत् ॥ 146 ॥ [I. vi.]

This impulse was met in two ways. Some of the scholars began to prepare new books, which were very concise, and they composed new aphorisms and glosses thereon. Thus arose new schools of grammar, comprising *Kātantra*, *Mughhabodha* and others. Others, on the other hand, did not like to compose new aphorisms, but retained those of Pāṇini alone, and proceeded in another direction. They classified and rearranged the aphorisms of Pāṇini in the order of their precedence of application with regard to the different sections of grammar. Then they were commented upon and linked together a chain of rules to be applied to the formation of particular words. Thus a number of aphorisms became associated with a particular word and with each other, and enabled the reader to memorise them easily. In this way a new school of grammar arose, including *Rūpāvatāra*, *Prakriyākaumudī*, *Siddhāntakaumudī*, etc. Among the greatest of the scholars who worked in this direction was Sesha Kṛishṇa, who composed a commentary, *Prakriyāprakāśa*, on the *Prakriyākaumudī*. Sesha is the family name, and Kṛishṇa the author's own name.

<sup>3</sup> Cf. Prof. J. Eggeling, on page 182 of the *Catalogue of Sanskrit MSS. of the India Office Library* (No. 687).



It is of this family of Seshas, whose members are scholars for six or even seven generations that we shall speak in the following pages. The family has a peculiar claim on our attention. Every student of *Vyākaraṇa-śāstra*, nowadays, is ultimately a *śishya* of this family, for he will read the *Siddhāntakaumudī* by Bhaṭṭoji Dikshita, who was a pupil of Vireśvara, son of Kṛishṇa, mentioned above. He will also read the *Śabdenduśekhara*, etc. of Nāgoji Bhaṭṭa, pupil again of the grandson of Bhaṭṭoji Dikshita. We may, therefore, look upon the Sesha family as the ultimate source of the present school of *Vyākaraṇa-śāstra*.<sup>4</sup>

## II.

The Seshas were Dākshinātya Brāhmaṇas, and belonged to the Advaita sect. They were at first the inhabitants of the banks of the Godāvarī, but seem to have subsequently changed their residence, and, ever since, to have lived at Benares. They formed a very respectable family, and were called *Bhaṭṭa-bhaṭṭarakas*. Descendants of the family are seen even at the present time at Benares, and are very much respected, though they are not equal to their ancestors in scholarship. In every meeting or *sabha* which they attend, they are offered two *sambhāvandās* while others receive only one—a mark of great respect and esteem. They are even now called Bhaṭṭa-bhaṭṭas. The exact time of their removal to Benares is uncertain. In a drama entitled *Murādrivijayandāka* by Kṛishṇa, it is said that the author is composing it at Benares while his father lived near the Godāvarī.

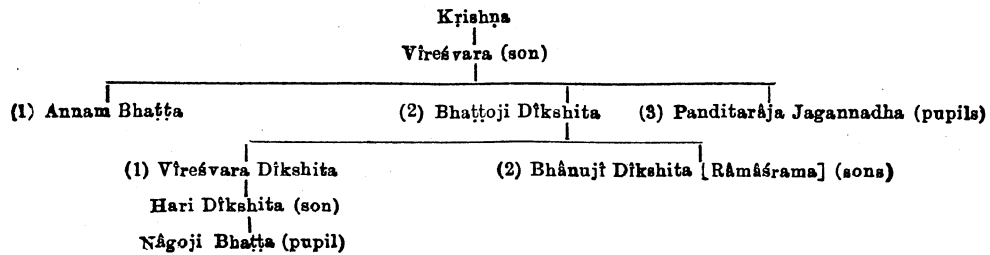
अस्ति किल दाक्षिणात्यस्य गोदारोडोवास्तव्यस्य श्रीमद्विष्णुरूपवंशवर्णनमुक्तामणेरधिविद्यानगरसभं विद्वद्भुविति-  
थमदृग्भट्टारकापरनाम्नो भट्टनृसिंहस्यात्मजः कृष्णभट्टो नाम महान्विद्वत्काविः ।

But Narasimha says in his *Govindārṇava* that he is composing it at the orders of king Govindachandra of Tāṇḍava. We may, therefore, conclude that Narasimha was first living near the Godāvarī, and subsequently removed to Benares. The Seshas might have removed to Benares in the first half of the 16th century, since Narasimha belongs to that period, and they have remained permanently there ever since. Probably it is from their residence at Benares that there arose a school of grammar called the Benares School of Sanskrit Grammar.

## III.

The genealogical table given at the end requires a few words of explanation. It is based upon facts contained in the works of the members of the family itself. I had traced the line as far back as Rāmachandra, when from a work entitled *Govindārṇava* by Narasimha, I gathered another name, Viṣṇu, who was not the immediate predecessor of Rāmachandra, but was some generations removed from him. This Viṣṇu must have been a very distinguished

The following table will make the statement clearer :



personage, as he had attained proficiency in and wrote treatises on all the *Sāstras*. The most important of his works is an elaborate commentary on the *Mahābhāṣya*:

बुद्धा शेषविशेषशेषविविधप्रख्यातिसख्यस्पर्शं  
यं श्रीमानभिशिभिरे स्वब्रह्मो विष्णुः पुराणः पुमान् ।  
यत्प्रोक्ता किल शेषभाषितमहाभाष्याधिपोतायिता  
व्याख्या का विबुधचित्तोचितनया आगच्छति लोकत्रये ॥  
यस्यान्यानि निबन्धानि बहुशो न्याये ऽथ वैशेषिके  
मीमांसायुगले भुविस्मृतिपथे ब्रह्मार्कसिद्धांतयोः ।  
नित्यं जैमिनिगतैतमादिकणभुग्गर्गादिनामावलीं  
बलपर्यायतया विधाति विदुषां श्रोत्रे प्रविश्य स्फुटम् ॥

Vishṇu seems to have been a specialist in the science of *Vyākaraṇa*:

फणिभाषितभाष्यस्य तत्त्वं [ v. l. सारं ] वेत्ति सरस्वती ।  
शेषो वा शेषविष्णुर्वा नान्योऽस्ति धरणीतले ॥

This verse is quoted by Śeṣha Govinda in his commentary on *Sarvasiddhānta-saṅgraha*. At the same place it is said that some attribute the verse to Kṛishṇa, reading शेषकृष्णो वा in the place of शेषविष्णुर्वा.

Vishṇu, therefore, is the first member of the Śeṣha family as yet known. He was a great scholar and author, and we do not meet with any other member of it until we descend to Narasimha. This Narasimha was a great scholar, and composed the *Govindārṇava*, as has been said above. He it was who gained for the family the title of Bhaṭṭa-bhaṭṭārakar even before he removed to Benares. It was conferred upon him by the paṇḍits of the court of the king of Vidyānagara (now identified with Bijapur).

This *Govindārṇava* was a *dharmaśāstra* work. The author says it was composed at the request of Govindaachandra, of the Śrīvastaka family, king of Tāṇḍava, opposite to modern Benares.

पुरहरपुरतः पुरतः सुरसरितश्चोपतीरमन्तरिता ।  
विविधारिभैः [ v. l. अभिभैः ] विभवैरभिरामा राजते नगरी ॥  
सुरसरिपुष्पकण्ठे नीलकण्ठो यक्षीयं  
त्रिभुवनकमनीयं वीक्ष्य रम्यत्वमत्र ।  
अभूत् सुकृतसारे ताण्डवं तेन नाम्ना  
प्रमितिरिह पृथिव्यामस्ति ताण्डवेति यस्य ॥

There is, however, a difficulty as to the authorship of the *Govindārṇava*. In the introductory verses, it is stated that Narasimha was the author. But Kṛishṇa, in his *Śāstrāchārāśiromaṇi*, claims *Govindārṇava* as his own larger work on law: अत्र अपरो विशेषो गोविंदार्णवे ऽस्मत्कृते ब्रह्मणः । Mr. S. K. Belwalkar, late Assistant Professor of the Deccan College, Poona, says that "if the statement in *Śāstrāchārāśiromaṇi* is of any value, it can only mean (a) that Śeṣha Kṛishṇa, perhaps at the request of his father, completed the work left incomplete by Narasimha, whatever be the cause that prevented him from completing it himself, (b) Śeṣha Kṛishṇa may have written a running commentary on the work." In the *Govindārṇava*, Narasimha's father is said to be one Rāmachandra, and beyond this the work states nothing about him. We cannot therefore say how Rāmachandra was related to Vishṇu. He is spoken of as a great scholar in the following verses from *Govindārṇava*:

तदाभूत्सकलकलाकलापकौतूहलावासः ।  
श्रीरामचंद्रविबुधः परममहापुरुषलक्षणोपेतः ॥  
तर्के कर्कशातां बह्वतितरां महि तयास्त्युद्धते  
वेदांतेषु पटुः तयातिनिपुणः सांख्येयि विख्यातधीः ।

अष्टव्याकरणीप्रबंधचतुरः साहित्यरत्नाकरः

क्षीणीमण्डलमण्डनैकतिलकः श्री रामचंद्रो गुरुः ।

We have in the Bodleian Library a commentary on *Naishadha* by one Sesha Rāmachandra and a commentary on the 14th canto only of the same work in the Deccan College Library, Poona. But it is said that this Rāmachandra was the pupil of Sesha Nārāyaṇa.<sup>5</sup> If this were correct, this Rāmachandra must be a different personage from our Rāmachandra, and I am unable to trace his connection with the Sesha line given at the beginning.

Narasimha had two sons, Krishna and Chintamani. Krishna too was a great scholar—in fact the greatest scholar of the family. He composed a large number of works. Ten of them with short notes on some, are given below :

(1) उपपदमतिङ्गसूत्रव्याख्यानम् ।

(2) कंसवधम् (Printed in the *Kāvya-mālā*, No. 6.)

(3) पदचंद्रिका — On the authority of H. T. Colebrooke, it is said, in the catalogue of the India Office Library, that this is a Sanskrit grammar—"chiefly based on the *Sārasvata-prakriyā*." But the extract from the work given at the same place clearly shows that it is based on Pāṇini only. Moreover, the phrases एतावपाणिनीयम् and तदपाणिनीयम् on folios 29 and 33 respectively of the M.S., and the rejection of some forms as अपप्रयोग because they are in contradiction to the *Bhāṣya*, support the above statement that it is based on Pāṇini.

(4) परिज्ञातापहरणचंपूः (Printed in the *Kāvya-mālā*, No. 14).

(5) प्रक्रियाप्रकाशः । A commentary on *Prakriyā-kaumudī*.

(6) प्राकृतचंद्रिका—This is a grammar of the Jaina Prākṛit dialects in metre. The dialect Prākṛita, the first of the six dialects, is termed Ārsha in this work, and it does not treat of Apabhraṃśa as it is an unimportant dialect:

तच्चार्थं मागधी शौरसेनी पेशाचिकी तथा ।

चूलिकापेशाचिकं चापभ्रंशश्चेति षड्विधम् ॥

and at the end of the work we have अपभ्रंशस्तु यो भेदः षष्ठः सोऽत्र न लक्ष्यते ।

(7) गुरारिविजयनाटकम् ।

(8) यद्गुणंतशिरोमणिः—This is a commentary on the *Yanluganta* portion of *Prakriyā-kaumudī*, as is evident from the following *pratikas*.—इत्यत आह—अचि प्रत्यय इति । ननु छंदसीत्यस्येति बुद्ध्याह—चकारादिति । There is not much difference between this work and the portion of *Prakriyā-prakāśa* by the same, treating of the same subject. Only the latter is more concise. The author here and there criticises *Prasāda*, the commentary on *Prakriyā-kaumudī*.

(9) शास्त्रालंकारः—An extensive work on grammar of which *Prakriyā-prakāśa* is an abridgment, as is evident from the following verse of the latter work :

वह्नी सुवर्णमिव यत्परिशोध्य शास्त्रालंकारनामानि मया निहितं निबधे ।

उद्धृत्य सारमिदमियमिहोपबद्धं सिद्धांतशुद्धिविविधमुज्ज्वलानुरोधात् ॥

(10) शुद्धाचारशिरोमणिः—The authorship of this work is still open to question.

(11) स्फोटतत्त्वम्—It treats of the philosophy of grammar in 22 verses with the author's gloss thereon.

शास्त्रब्रह्मचिदानन्दमधिष्ठानमुपास्महे । यस्य वर्णाः पदं वाक्यं विवर्ताः संचकासति ॥

महाभाष्यमतं भर्तृहरिणापि प्रकाशितम् । आलोच्य सर्वतन्त्राणि स्फोटतत्त्वं निरूप्यते ॥

<sup>5</sup> Vide *Catalogus Catalogorum*, Vol. I, page 306 b. The name of the commentary is given as *Bhavadvyotaniḥā*

The work ends as follows:

प्राक्तु [ प्राक्तं ] सूक्तिमुक्तानां माला कृष्णविनिर्मिता । विदुषामाद्वेषां कण्ठे भासतामसतामपि ॥  
क्रियाकारकभावेन यत्सर्वत्वानुभूयते । स प्रत्यगात्मा जयति शब्दब्रह्ममयं महः ॥  
शब्दब्रह्माभिधानं श्रीमद्भाष्यकारस्य संमतम् । श्रीकृष्णशेषविदुषा स्फोटतत्त्वं निरूपितम् ॥  
विद्वज्जिः सदसद्व्यक्तिकारिभिः सारहारिभिः । रागविद्वेषराहितैर्दुषितं वाऽस्तु भूषितम् ॥

The various authors to whom he refers in his gloss show his extensive reading in Sanskrit literature. The author quotes शारीरकभाष्ये शंकराचार्यः under verse 4 ; द्वितीयटीकायां वाचस्पतिमिश्राः भट्टपादैः under verse 6 ; मीमांसावास्तिककारमिश्राः, न्यायटीकाकारमिश्राः under stanza 7 ; प्रभाकारमते, under stanza 8 ; भर्तृहरिः under verse 13 ; आलंकारिका ध्वनिकारादयः under verse 14 ; न्यायसूत्रं under verse 17 ; लीलावतीकार under verse 18 ; भट्टवास्तिककार, वाचस्पतिमिश्रैः तत्त्वबिंदौ, द्वितीयटीकायां वाचस्पति-मिश्राः, भागम under stanza 19.

Some more works, such as उषापरिणयचंपू, सत्यभामापरिणयनाटक, and सत्यभामाविलास have been given in the *Catalogus Catalogorum* as having been composed by Sesha Kṛishṇa on the authority of Dr. Oppert, but one cannot be sure about these works till one sees them or gets extracts therefrom.

Kṛishṇa had a pupil named Jayantabhaṭṭa, son of Madhusūdana, a native of Prakāśāpurī on the river Tapti. He composed only one work, from which I quote the following few verses, relating to his history:

श्रीकृष्णपंडितवचोऽम्बुधिर्मथनोत्थं सारं निपीय फणिसंमतयुक्तिमिश्राम् ।  
अर्ध्यामाविस्तरयुतां कुरुते जयंतः सत्कौमुदीविवृतियुत्तमसंमदाय ॥  
भूपतिं तपतीतटी विजयते तत्र प्रकाशापुरी तत्र श्रीमधुसूदनो विरुच्ये विद्वद्विभूषामणिः ।  
तज्जेनेन्द्रसुताभिधेन<sup>०</sup> विदुषमालोच्य सर्वं मतं तत्त्वे संकलिते समाप्तिमगमत्संधिस्थिता व्याकृतिः ॥  
कृष्णशेषवचोऽम्बोधिः दुःप्रवेशोऽल्पबुद्धिभिः ।  
इति मत्वा तदुत्सस्तु तत्कृते संप्रसारितः ॥  
कृष्णशेषवचोऽम्बोधिस्तत्त्वचंद्रः प्रकाशितः ।  
प्रकाशाभूजयतेन कादयां चाकादयतां चिरम् ॥

Jayantabhaṭṭa's *Tattvachandra*, from which the above verses are taken, is a commentary on the *Prakriyā-kaumudī*. It is an abridgment of *Prakriyā-kaumudī-tilak* called *Prakriyā-prakāśa* by Sesha Kṛishṇa, his guru.

Kṛishṇa had a brother, Chintāmaṇi. But it is curious that they never mention each other in their works, though if Chintāmaṇi were the elder, there is some justification for their not mentioning each other. We cannot on that score definitely say which was the elder. Chintāmaṇi does not seem to be as great a scholar as his brother. Had it not been for Chintāmaṇi's own work, it would have been impossible to know that Narasimha had two sons. Chintāmaṇi was the author of *Rasamañjarī-parimala* and many other works mentioned in the *Catalogus Catalogorum*.

Kṛishṇa again had two sons—Vireśvara and Nārāyaṇa. These two members of the family were also persons of extraordinary talents. Nārāyaṇa wrote a commentary on the *Mahābhāṣya* called *Sūktī ratnāṅkara*. This is a very rare work. Even where copies of it are found, it is incomplete in the beginning. The only known copy that has the beginning is in my Ārsha Library and so I give an extract from the work at the end of this paper.

Of the two brothers, Vireśvara was the elder. He does not seem to have composed any works. Probably all his time had been spent in giving instruction to his pupils 'Perubhaṭṭa' and Peru-

<sup>०</sup> तज्जेन मधुसूदनजेन इन्द्रसुताभिधेन जयंतनाम्ना । It is unnecessarily corrected into तदुत्पन्नेन जयंतकेन ॥

<sup>१</sup> Vide commentary on *Rasagāṅgādhara*.

bhaṭṭa's sons Paṇḍitarāja Jagannātha, Bhaṭṭoji Dikshita and Annambhaṭṭa who make up for the deficiency of their teacher in literary composition. But some are of opinion that Paṇḍitarāja Jagannātha says that Bhaṭṭoji Dikshita was a pupil of Kṛishṇa. He does not, however, clearly say so. His words are : श्रीकृष्णपंडितानां शिष्याश्चित्तयोः पादुकयोः प्रसादासाहितशब्दानुशासनाः । Here the word पादुका betrays the truth. It is usual to call a pupil his guru's *pādūkā*, and since Vireśvara was also his father's pupil, Paṇḍitarāja Jagannātha used the term for Kṛishṇa's son, Vireśvara. Moreover, the present writer is of opinion that the fact of Bhaṭṭoji Dikshita's naming his son Vireśvara (evidently after his teacher) goes strongly in support of his view.

Vireśvara's name is given as *Viveśvara* in South Indian manuscripts, but it can be easily asserted that Vireśvara is the correct name for the following reasons. Paṇḍitarāja Jagannātha, who was his pupil, says in his *Manoramā-kucha-mardana* अस्मद्गुरुवीरेश्वरानां तनवै. Further it has already been pointed out that Bhaṭṭoji Dikshita, to show his gratitude to his guru, named his son after him, and we know full well that Bhaṭṭoji Dikshita's son's name was Vireśvara Dikshita only. He seems to have been called *Viveśvara* in Southern India by mistake. On this point Mr. S. K. Belwallar, who has kindly supplied me with information on certain points, and to whom, therefore, my thanks are due, concurs with me, and says "Viveśvara, to my mind, appears an emendation for which some scribe or other is alone responsible."

It seems that Vireśvara alone of the two brothers had sons. They are Purushottama and Chakrapāṇi. Purushottama does not appear to be an author. At least, I have not met with any one of his works. His brother Chakrapāṇi wrote a work *Paramata-khaṇḍana* in answer to Bhaṭṭoji Dikshita's *Manoramā*, in which he also criticised the latter work.\* He wrote another work called *Kḍrakatattva*. Chakrapāṇi refers in many places to "my *Prakriyā-pradīpa*." But that work is not now forthcoming.

Chakrapāṇi had a son Gopinātha, who had a son named Rāma. This last was the author of *Dharmānubandhislokavyākhyāna*, in which he says :

श्रीकृष्णं प्रणिपत्य तस्मत्तमयो वीरेश्वरं तस्मत्  
श्रीविद्वत्पुरुषोत्तमं तदनुजं श्रीचक्रपाणिं ततः ।  
गोपीनाथगुरुं च कृष्णचरितं श्रीकार्यतर्कपुत्रं  
कुर्वे रामपराभिधो भवतु तच्छ्रीविश्वनाथार्पणम् ॥

#### IV.

Now, as regards the time when they flourished, we have not sufficient evidence, and it is really unfortunate that whenever we wish to deal with the dates of the poets of our land we have to confess the want of external evidence. In such cases, we have to rely entirely on internal evidence and probability. Narasimha in his *Govin lāṛṇava* says that he composed that work at the orders of Govindachandra, king of Tāṇḍava.

तं शेषामलवंशभूषणमणिं गोविंदचंद्रः स्वयं

गोविंदार्पणनामके चरचरन् धर्मप्रबंधं शुभम् ॥

\* In his commentary on *Amarakośa*, Bhānuji Dikshita says that he wrote a work called *Manoramāmaṇḍana* and defended his father against Chakrapāṇi.

अशेषविषयस्य संतोषाय विशेषतः।

करोति तन्नुज्ञातो नृसिंहः सन्निबन्धनम् ॥<sup>9</sup>

And Kṛishṇa says in his *Padachandrikā* that he is composing it at the orders of king Narottama (brother of Govindachandra):

आपूर्वापरवारिराशिवसुधासाक्षादयदीक्षामुरोः

अदिक्षेन नरोत्तमक्षितिपतेः श्रीशेषकृष्णदुना ।

So it appears that they were the *protégés* of the kings of Tāṇḍava at that time. But unfortunately we can neither identify the town at present, nor can we give the dates of the kings. We, therefore, have recourse to another method of determining their date. Kṛishṇa was a contemporary of Giridhara,<sup>10</sup> son of Rājā Todarṇal, the financial minister of Akbar the Great. Rājā Todarṇal died in 1586. So his son must have lived in the last quarter of the 16th and the first quarter of the 17th century. Kṛishṇa thus flourished at the beginning of the 17th century.

In his *Prakriyā-prakāśa*, Kṛishṇa gives the genealogy of the kings of Antarvedi<sup>11</sup> (the portion of the land lying between the two rivers, the Jamna and the Ganges) for five generations, the last being Kalyāṇa. At the orders of the last mentioned, the author says, he composed this work. The capital of Antarvedi is given as Patrabhujā. Again Kṛishṇa, in his *Sādāśchārāśromani*, says that he composed this work at the request of Pilāji. Nārāyaṇa tells us that he composed his commentary on the *Mahābhāṣya* at the request of Phirinda (see the extract given below). The Sesha family, therefore, seems to have been patronised by different people at different times. But we are strangely ignorant as to the dates of any one of these patrons. Further research may throw greater light upon the Sesha family.

#### V.

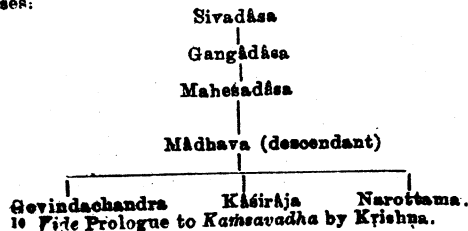
While hunting for information about this family, I came across the following works by persons bearing the surname Sesha. But I have not been able to trace any connection between these authors and the renowned family treated of in the above pages. All these works are commentaries on the originals of other authors. They are:

1. A commentary on *Gīta-Govinda* by Sesha Kamalākara, son of Mengauātha.
2. — by Sesha Ratnākara.
3. A commentary on *Padārtha-chandrikā* (called *Saptapadārthi*) by Sesha Ananta.
4. A commentary on *Nyāya-siddhānta-dīpa-prabhā* by the same.
5. A commentary on *Amara-śatika* by Sesha Rāmākṛishṇa.
6. A commentary on *Saiva-siddhānta-saṅgraha* by Sesha Govinda.
7. *Jyotishabhāṣya* by the same.
8. *Agnishṭoma-prayoga* by the same.
9. Commentary on *Saptapadārthi* (called *Padārtha-chandrikā*) by Sesha Sārṅgadhara.
10. Commentary on *Lakṣhaṇvali* (called *Nyāyīmuktivali*) by the same.
11. *Srauta-sarvasva*
12. *Nāntasaṅgraha*
13. *Bodhāyanīya-Agnishṭoma-prayoga*
14. *Laghunyāyasudhā* by Sesha Paṇḍita.
15. Commentary on *Velāṅgujyotiṣa* by Sesha Naga.

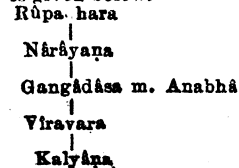
} by Sesha Nārāyaṇa, son of Sesha Vāsudeva, and grandson of Sesha Ananta.

Mahāmahopāthya Pandit Haraprasād Sāstri, on the authority of T. H. Colebrooke, says in the preface to his Nepal Catalogue, that the author of the *Prakriyā-kauṇḍī* was of the Sesha

<sup>9</sup> The following genealogy is given in the previous verses:



<sup>11</sup> The genealogy is given below:



family. Colebrooke got the information from a Bireśvara Sēsha, reputed to be a descendant of the author of *Prakriyā-kaumudī*, who stated his own genealogy as follows :

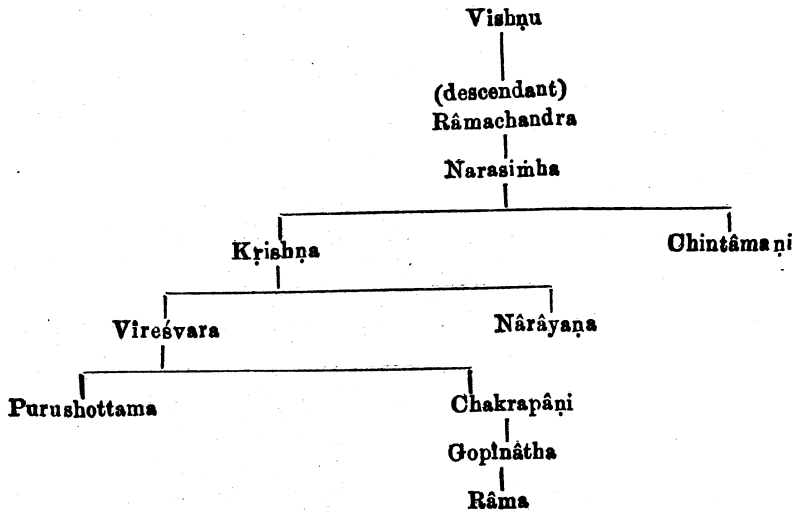
"Rāmachandra paṇḍita, Nṛsiṃha paṇḍita, Nārāyaṇa paṇḍita, Chakrapāṇi paṇḍita, Bireśvara paṇḍita, Sambhu paṇḍita, Gopāla paṇḍita, and the Bireśvara paṇḍita himself." But I cannot hold this to be authentic information.

## VI.

Extract from *Sāktiratnādhara* of Sēsha Nārāyaṇa :

अवलम्बे गजवदनं पूजितमिन्द्राशिनिर्द्वैः ।  
इष्टविधातकदुरितध्वंसाद्यभीष्टफलसंपत्तये ॥ २ ॥  
नमस्कृत्यार्पितं भ्रमदूग्मालोललङ्कारगुञ्जारवाकर्णितेन ।  
प्रजासप्रमोदप्रपूर्णस्त्रिनेत्रां मुमन्त्र्यमुंडादिहंजीम् ॥ २ ॥  
संसारसारं करुणावतारं लीलाविहारं भुवनैकहारम् ।  
अपारपारं कलिनिर्विकारं जगद्गुरुं कृष्णमहं भजामि ॥ ४ ॥  
भाष्येऽशेषविशेषनिर्णयकृती आशेष एवापरः  
तद्व्याख्यातुलसत्सहस्रवदनः संप्रेक्षितः पंडितैः ।  
अष्टव्याकरणावगाहनकृतश्रीकृष्णकौतुहल-  
प्रथः श्रीपद्मचंद्रिकाविवरणं चर्वति यथाधुना ॥ ५ ॥  
यः शब्दाभरणं निबंधमकरोत्सत्प्रक्रियाकौमुदी-  
टीकां प्राकृतचंद्रिकां च कृतवान् विश्वोपकारक्षमाम् ।  
सोऽयं पंडितमंडनं समभवत् श्रीकृष्ण एवापरः  
कृष्णः शेषनुसिंहसूरतनयः षड्विंशतानां खनिः ॥ ६ ॥  
तत्सूनुर्भुवनैकभूषणमणिः विद्यावसातमधः  
संभूतः कलिकालकल्मषहरो वीरेश्वरः पंडितः ।  
जातः सर्वकलानिधिस्तदनुजः कामादिषड्वर्गाजिव्  
श्रौतस्मार्तविविक्तधर्मनिरतः श्रीशेषनारायणः ॥ ७ ॥  
आपूर्वाचलपश्चिमाचलबुधश्रेणीगणानां जयात्  
श्रीमत्पंडितसार्वभौमपदवीं आरूढवान् यः स्वयम् ।  
भुत्वा तं निजपंडितैः सविनयं टीकां प्रकर्तुं महा-  
भाष्यस्वाशुतरां व्यजिज्ञपद्यं श्रीमान् फिरिषे नृपः ॥ ८ ॥

## Genealogy of the Seshas.



## CONTRIBUTION TO THE STUDY OF ANCIENT HINDU MUSIC.

BY RAO SAHIB PRABHAKAR R. BHANDARKAR, B.A., L.M.&amp;S.; INDORE.

(Continued from p. 195.)

## The 'grāmas.'

IN the *Bh.* only two *grāmas* are mentioned, viz., the *śaḍja* and the *madhyama*.<sup>55</sup> The *gāndhāragrāma* came into existence and fell into disuse before Śāringadeva, who says that it is described by Nārada (a writer on music) and that it prevails in heaven and not on this earth.<sup>56</sup> This *grāma* is mentioned in the *Pañchatantra* in the well-known verse सप्त स्वराख्यो मामा मूर्धनारस्वैकविंशतिः । This work was translated into Pahlavi in the reign of the Persian king Chosra Nushirvan (A. D. 531-579). If the verse belonged to the original work and was not introduced at the time of a later recasting, the *gāndhāragrāma* must be considered as having received recognition before the sixth century A. D. It may also be pointed out that the above verse quoted from the *Pañchatantra* occurs in the *Nāradi-Sikshā* I. ii. 4, which, though it be not the original work of Nārada mentioned by Śāringadeva, is evidently based upon it.

Though the *Bh.* does not define a *grāma*, it plainly indicates that the seven notes in particular relations constitute a *grāma*. The octave being divided into 22 equal intervals, called *śrutis*, the relations of the different notes in the two *grāmas* is as follows:

<i>Shadajagrāma</i>	—	sa	ri	ga	ma	pa	dha	ni	[sa]	
		3ś	2ś	4ś	4ś	3ś	2ś	4ś		
{	<i>Madhyamagrāma</i>	—	sa	ri	ga	ma	pa	dha	ni	[sa]
			3ś	2ś	4ś	3ś	4ś	2ś	4ś	
{	Or more accurately,	ma	pa	dha	ni	sa	ri	ga	[ma]	
			3ś	4ś	2ś	4ś	3ś	2ś	4ś	

For, as the type of the *śaḍjagrāma* begins with *sa*, so the type of the *madhyamagrāma* begins with *ma*. This is evident both from the order in which the different notes in the two *grāmas* are mentioned,<sup>57</sup> and also from the 'first' *mārchanā* in each. The *Saṅgita-pārijāta* also says that *ma* is the note produced by the open string in the *madhyamagrāma*,<sup>58</sup> though the evidence of this work in matters not personally known to the author is usually of but little value and ought not to be accepted in the absence of corroboration from other sources.

The following are the values of the notes in cents in the two *grāmas*:

<i>Shāḍjagrāma</i>	—	sa	ri	ga	ma	pa	dha	ni	sa
Cents		0	164	273	491	709	873	982	1200
<i>Madhyamagrāma</i>	—	ma	pa	dha	ni	sa	ri	ga	ma
Cents		0	164	382	491	709	873	982	1200

Before we proceed to discuss these scales further, it is absolutely necessary to know which of these notes was taken as the keynote. All modern writers on ancient Hindu music have committed the error of supposing the *śaḍja* to have been the keynote of the scale, being misled by the present day

<sup>55</sup> *Bh.* p. 423, *śloka* 110, is likely to make the reader think that in this one place at least the *gāndhāragrāma* is referred to; but the word *gāndhāre* in that verse is a misreading, as is shown by a comparison with other manuscripts. G. reads कारवीचैव कर्तव्या साधारण समाभयाः, which is evidently a mistake for कामरवीच कर्तव्या साधारणसमाभयाः; A. reads कारवीच कर्तव्या साधारितवशाभया ।

<sup>56</sup> *S. R.* p. 43, *śloka* 5.

<sup>57</sup> *Bh.* p. 304, *ślokas* 28-29. It may be noted, however, that these *ślokas* occur only in the Ms. G., and not in A., which, as a rule, is more reliable, nor in the Deccan College Mss.

<sup>58</sup> *S. P.* p. 9, *śloka* 101.



usage. But it is easy to see that no note but the *madhyama* could have been the keynote in the days of the *Bh.* For, if we examine the hexatonic and pentatonic *jātis* or modes, we shall find that they are produced by the omission of one or two notes respectively from the complete scale; and all notes are in turn thus omitted *except the madhyama*. "The omission of all notes [in turn] is allowed in the *jātis* (modes), but the *madhyama* should never be omitted. For, in the ordinance of music and also in the *sāmans* the *madhyama* is said to be the chief of all notes and non-omissible."<sup>59</sup> But it is just possible that this may only be a repetition of an old rule which had really fallen into desuetude for we meet with such instances in Sanskrit works on music, as will be seen hereafter. We may also consider it possible that though the *madhyama* might have been the keynote in the *madhyama-grāma*, the *shādja* might have been the keynote of the *shādja-grāma*. But on a careful examination of the *jātis* we find that even in the *shādja-grāma* the *shādja* is at times omitted to obtain the hexatonic and pentatonic varieties. It is thus certain that the *madhyama*, which is in no case omitted, must have been the keynote of both *grāmas*, exactly as at the present time the *shādja*, which is omitted from none of the *rāgas*, is the keynote of the scale in use. This fact of primary importance being once grasped, we can proceed to discuss the two *grāmas* in succession.

For the sake of comparison with modern scales, which are made to begin with the keynote, let the *shādja-grāma* be re-arranged with its keynote, the *madhyama*, as the lowest, and we have the *shādja-grāma* commencing with its keynote.

Table I.

	<i>ma</i>	<i>pa</i>	<i>dha</i>	<i>ni</i>	<i>sa</i>	<i>ri</i>	<i>ga</i>	<i>ma</i>
Cents	0	218	382	491	709	873	982	1200
It becomes immediately evident that this scale is practically the same as								
	<i>c</i>	<i>d</i>	<i>e<sub>1</sub></i>	<i>f</i>	<i>g</i>	<i>a<sub>1</sub></i>	<i>b<sub>b</sub></i>	<i>c'</i>
Ratios	0	$\frac{9}{8}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{5}{3}$	$\frac{16}{9}$	2
Cents	0	204	386	498	702	884	996	1200

which is the European major mode with the exception of the leading note *b<sub>1</sub>*, instead of which we have *b<sub>b</sub>*.<sup>60</sup> The differences between the corresponding notes are 14, 4, 7, 7, 11, and 14 cents, the greatest being 14 cents or two-thirds of a comma, affecting the second note, which is sharper by this amount in the classical Hindu scale. But the fifth is sharp only by 7 cents or one-third of a comma, the fourth is flat by the same amount, and the major third is flat by 4 cents or one-fifth of a comma nearly. Criticising this scale Mr. Bosanquet says<sup>61</sup>:—"The system of 22 possesses, then, remarkable properties; it has both fifths and thirds considerably better than any other cyclical system having so low a number of notes. The only objection, as far as the concords go, to its practical employment for our own purposes, lies in the fifths; these lie just beyond the limit of what is tolerable in the case of instruments with continuous tones. (The mean tone system is regarded as the extreme limit; this has fifths  $\frac{1}{4}$  of a comma flat.) For the purposes of the Hindus where no stress is laid on the harmony, the system is already so perfect that improvement could hardly be expected." He then proceeds to point out the deviations of other intervals, some of which, as noticed above, are large. But it is incorrect to look upon the 22-*jūtis* system as exactly representing the Hindu scale. The European scale is described as consisting of twelve

<sup>59</sup> *Bh.* p. 310, *śloka* 72-73. सर्वस्वराणां नादास्तु विहितस्वयं जातिषु । न मध्यमस्य नादास्तु कर्तव्यो हि कशाखन ॥७२॥ सर्वस्वराणां प्रवरो ह्यनादी चैव मध्यमः । गान्धर्वकलेऽभिहितः सामस्वपिच मध्यमः ॥ ७३ ॥ The last half *śloka* is the reading of the Deccan College Ms.

<sup>60</sup> For the notation used Vide *Helmholtz's Sensations of Tone*, Engl. Transl., 2nd edn.

<sup>61</sup> On the Hindu division of the Octave (Proc. of the R. S. of London), reprinted in Rājā S. M. Tagore's *Hindu Music from Various Authors*, 2nd edition.

semitones to the octave, with the intervals of 2, 2, 1, 2, 2, 2, 1 semitones between its successive notes. A scale constructed according to these data would be

	<i>c</i>	<i>d</i>	<i>e</i>	<i>f</i>	<i>g</i>	<i>a</i>	<i>b</i>	<i>c'</i>
Cents	0	200	400	500	700	900	1100	1200

Here the fourths and fifths are more accurate than those in the 22-*śrutis* scale, but all other intervals show the same or greater deviations than are found in that scale.<sup>62</sup> But on that account we do not say that in the European scale the major thirds are wrong by  $\frac{2}{3}$ -comma, etc. The only legitimate remark that can be made would be that the expression of the European scale in terms of twelve semitones as given above, is not an accurate one. Similarly, it is quite as probable that the expression of the Hindu scale in terms of 22-*śrutis* is only an approximation.<sup>63</sup> The question then arises—"Do we possess any indications which will enable us to make an accurate determination of the Hindu scale, of which the cycle of 22 *śrutis* might simply be an approximate expression?" To which the reply is, "Yes, for some notes at least."

In the *Bh.* we are told what notes are consonant or *sahvādins*. 'Two notes with an interval of nine or thirteen *śrutis* between them are consonant with each other. Thus, in the *śaḍja-grāma*, (1) *śaḍja* and *pañchama*, (2) *ṛishabha* and *dhr̥ivata*, (3) *gāndhāra* and *nishāda*, (4) *śaḍja* and *madhyama*. So also in the *madhyamagrāma* with the exception of *śaḍja* and *pañchama*. Here [in the *madhyamagrāma*] there is consonance of *pañchamā* and *ṛishabha*."<sup>64</sup> This at once enables us to write the exact values of all the notes except two, since it is evident that the interval of nine *śrutis* represents the just Fourth, and that of thirteen the just Fifth. Thus we have

		4 $\frac{1}{2}$	3 $\frac{1}{2}$	2 $\frac{1}{2}$	4 $\frac{1}{2}$	3 $\frac{1}{2}$	2 $\frac{1}{2}$	4 $\frac{1}{2}$
A	Notes	<i>ma</i>	<i>pa</i>	<i>dha</i>	<i>ni</i>	<i>sa</i>	<i>ri</i>	<i>ga</i> <i>ma</i>
	Ratios	1	$\frac{9}{8}$		$\frac{4}{3}$	$\frac{3}{2}$		$\frac{16}{9}$ 2
	Cents	0	204		498	702		996 1200

Only two notes remain, *viz.*, *dha* and *ri*. They are mutually consonant, but neither of them being consonant with a note of known value their own values cannot be determined by this method. But before considering any suggestions as to their probable values, it is necessary to note the difference between the exact values thus obtained of the various intervals, and those calculated from the cycle of 22, which was brought into existence in order to express them.

Intervals.	Exact value in cents.	Defective expression of the value by the cycle of 22.
Major tone of 4 <i>śrutis</i> ...	204	218
Minor Third of 5 <i>śrutis</i> ...	294	273
Just Fourth of 9 <i>śrutis</i> ...	498	491
Just Fifth of 13 <i>śrutis</i> ...	702	709

<sup>62</sup> This is the well-known equal temperament scale of Europe, and though in extensive use, is not the ideal just scale.

<sup>63</sup> Indeed, this ought to be evident *a priori*. Thus for instance, a note and its fifth or a note and its octave are the actualities presented to us first, and afterwards comes the idea of measuring and comparing them. Now, it is easy to see that we may be in possession of two definite magnitudes, but for various reasons may not be able to express one exactly in terms of the other. The intervals of an octave and a fifth are examples in point. Hence the various cycles proposed, such as those of 12 and 22. It would be putting the cart before the horse to treat the semitone or the *śruti* as the primary notion and to seek to establish the fifth of a note by going up 7 semitones or 13 *śrutis*.

<sup>64</sup> *Bh.* p. 303. The *S. R.* means the same thing when it says 'that those notes, in the interval between which there are twelve or eight *śrutis*, are consonant with each other'. But this mode of expression is objectionable for the same reason that it is objectionable to say that between the 1st and 14th of January intervene twelve days, and between the 1st and the 10th eight.

The interval of 8 *śrutis* is of no value for our present purpose, being simply composed of two intervals of 4 *śrutis*. Similarly other available intervals being only defects of these intervals from the octave of 22 *śrutis*, need no separate consideration. From the above table it will be seen that the system of 22 *śrutis* is capable of introducing an error of as many as 21 cents or nearly a comma in an attempt to express by means of it an interval, the value of which is known beyond all doubt by the method of consonances. We can now proceed to discuss some values for the undetermined notes, which offer themselves for consideration, remembering that a deviation to the extent of about a comma need not by itself stamp them as improbable:—

(1) The first value we shall consider will be that suggested by Mr. Hipkins, who holds that the 3 *śrutis* interval must be taken as a  $\frac{3}{4}$ -tone. We have seen that on the 22-*śrutis* scale the calculated value of the 4-*śrutis* interval is 218 cents but that the real value was 204 cents. A  $\frac{3}{4}$  tone, therefore, must be equal to 153 cents, an interval known to be used in the East. But the substitution of this value leaves 141 cents as the value of the 2-*śrutis* interval between *dha* and *ni*, or between *ri* and *ga*, and it is impossible to believe that the two intervals of 153 and 141 cents, differing from each other only by 12 cents, should have been expressed by 3 and 2 *śrutis* respectively. We cannot, therefore, look upon the 3-*śrutis* interval as a  $\frac{3}{4}$ -tone. The same fact may be put in another light. The two intervals of 153 and 141 cents are so nearly equal that each of them may be looked upon as equal to 3-*śrutis*, and it will be found that the whole scale can then be more accurately expressed by means of the cycle of 24 than by means of one of 22, thus:

Notes	...	...	<i>ma</i>	<i>pa</i>	<i>dha</i>	<i>ni</i>	<i>sa</i>	<i>ri</i>	<i>ga</i>	<i>ma</i>	
The scale to be expressed	...	0	204	357	498	702	855	996	1200	cents	
Values expressed by means of cycle of 22 <i>śrutis</i>	...	0	4 $\frac{1}{2}$	3 $\frac{1}{2}$	2 $\frac{1}{2}$	4 $\frac{1}{2}$	3 $\frac{1}{2}$	2 $\frac{1}{2}$	4 $\frac{1}{2}$	1200	cents
Values expressed by means of cycle of 24 <i>śrutis</i>	...	0	4 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$	4 $\frac{1}{2}$	3 $\frac{1}{2}$	3 $\frac{1}{2}$	4 $\frac{1}{2}$	1200	cents

A glance at this table shows the greater accuracy of expression obtainable by means of 24-*śrutis* scale, if the 3-*śrutis* interval were intended to be a  $\frac{3}{4}$ -tone as Mr. Hipkins supposes. But since the Hindus fixed upon 22-*śrutis* only, it is evident that they did not intend the 3-*śrutis* interval to be a  $\frac{3}{4}$ -tone.

(2) Secondly, we shall consider the value of the 3-*śrutis* interval calculated on the basis of 22-*śrutis* to the octave, which is 164 cents. In the first place let it be noted that if this value has a claim on our consideration, that claim is shared to an equal extent by the value assignable to *dha* by a calculation on the same basis, viz., that of 7-*śrutis*=382 cents, and this we shall proceed to do in the next paragraph. In the meanwhile if we take 164 cents as the value of the 3-*śrutis* interval, the value of the neighbouring 2-*śrutis* interval becomes 130 cents, and the same objection presents itself as before, viz., the improbability of taking the two intervals of 164 cents and 130 cents for a 3-*śrutis* and a 2-*śrutis* interval respectively.

(3) Lastly, let us consider the value of *dha* obtained by calculating on the same basis as in the last paragraph, which is 382 cents. This gives very remarkable results. The 3-*śrutis* and 2-*śrutis* intervals have now the values of 178 cents and 116 cents respectively, which are almost exactly in the ratio of 3:2. An additional argument for accepting this value is the consideration that the Hindus in choosing the cycle of 22 were more likely to have aimed at securing a greater accuracy in the expression of the relations of the fourth, the fifth and the thirds than that of smaller intervals like the seconds. It will be noticed that this value of the major Third, viz., 382 cents, differs only by 4 cents from the value of the just major Third which is 386 cents, and there is nothing against the supposition that probably this was the actual value of that interval; the

small difference being due to the unavoidable defect of the system of 22-*śrutis*, selected for expressing the relations of the notes in the scale. This defect is shared by all systems, and it can be diminished only by admitting a greater number of degrees.

Finally an express statement in the *S. P.*<sup>65</sup> gives a death-blow to the  $\frac{3}{4}$ -tone notion, and indirectly supports the value which we must assign to the 3-*śrutis* interval as a consequence of the value we have found for the 7-*śrutis* interval. With 386 cents for the latter, we have 182 cents (a minor tone) for the former, whereas the  $\frac{3}{4}$ -tone is only about 150 cents. From the data given in the *S. P.* for the division of a string the ratio of the 3-*śrutis* interval between *sa* and *ri* is  $\frac{3}{2}$  or 204 cents (a major tone), and of that between *pa* and *dha* is  $\frac{4}{3}$  or 231 cents. Even allowing for the errors inevitable in determinations of the values of notes by the division of a string in a fretted instrument like the Hindu *bīn*, it is evident that a minor tone may be confounded with a major tone, but it is not easy to believe that a  $\frac{3}{4}$ -tone can thus be confounded. On the other hand it would be quite legitimate to bring forward the objection that originally the 3-*śrutis* interval might have had a different value from that which it came to have in the days of the *S. P.*; but there is no evidence to support this hypothesis.

Inserting the value we have found for the 7-*śrutis* interval in the Table A, we have the complete scale as follows :

	4ś	3ś	2ś	4ś	3ś	2ś	4ś	
	<i>ma</i>	<i>pa</i>	<i>dha</i>	<i>ni</i>	<i>sa</i>	<i>ri</i>	<i>ga</i>	<i>ma</i>
B { Ratios	1	$\frac{9}{8}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{5}{3}$	$\frac{16}{9}$	2
Cents	0	204	386	498	702	884	996	1200

From what has been said above it will be evident that the values of all notes given in this table are perfectly certain, except those of *dha* and *ri* which may be looked upon as *almost* certain.

It is now necessary to notice the following remarks of Mr. A. J. Hipkins : " The Indian scale intervals ought to be understood as they are explained by native writers—namely, as a tone, a  $\frac{3}{4}$ -tone, and a  $\frac{1}{2}$ -tone, composed of 4, 3, and 2 *śrutis* respectively. With this conception of intervals, and it must be borne in mind the  $\frac{3}{4}$ -tone is still approved of in the East, a division of the octave into 24 equal quarter-tones becomes impossible. For as it was essential to secure an approximately perfect fourth with 9 *śrutis*, and a fifth with 13, the division of the octave by 22 was the only one available. The error in the fourth of 9 equal *śrutis* of a 22 division is no more than  $\frac{1}{3}$ -comma, in melody scarcely noticeable, but the error in a 21 or in a 23 division could not have been easily tolerated."<sup>66</sup> At the outset, in this connection let me ask the reader to recall what I have said above, about the system of 22 *śrutis* being called into requisition to *express* the relations of the notes in an already existing scale and the inherent inability of all systems to *express accurately* the so-called natural scale unless the octave is subdivided into a very large number of degrees. But this is not all. Mr. Hipkins is actually in error when he supposes that Hindu writers explain the intervals of their scale as being 'a tone, a  $\frac{3}{4}$ -tone, and a  $\frac{1}{2}$ -tone.' Hindu writers have never said this ; they only say that there are three sorts of intervals, consisting of 4, 3 and 2 *śrutis* respectively—in other words in the ratio 4 : 3 : 2. This is very different from what is understood by European writers by 'a tone, a  $\frac{3}{4}$ -tone, and a  $\frac{1}{2}$ -tone.' Consider the intervals 200, 150, and 100 cents. European writers will call them a tone, a  $\frac{3}{4}$ -tone, and a  $\frac{1}{2}$ -tone respectively, which is correct. But now take the well-known intervals 204, 182, and 112 cents, or a major tone, a minor tone, and a diatonic semitone. These they will forthwith describe as a tone, a tone,

<sup>65</sup> See below.

<sup>66</sup> Capt. Day's *The Music of Southern India*, pp. 20-21.

and a semitone respectively, which is only an approximation and not accurate, for, the exact ratios are  $1.8214 \dots : 1.625 : 1$ , and not  $2 : 2 : 1$ . The approximation may be justified thus:  $1.8214 \dots$  is nearly 2; and  $1.8214 : 1.625 = 1.1225 : 1$ , i. e.,  $1 : 1$  nearly. But there is another way also of looking at these ratios:  $1.8214 : 1 = 2 : 1$  approximately, as before; but  $1.625 : 1 = 1.5 : 1$ , more nearly than  $2 : 1$ ; in other words, the three intervals are in the ratio  $4 : 3 : 2$  approximately. It is this approximation which has been used by Sanskrit writers. It will be seen that the two approximations agree as regards the ratio between a major tone and a semitone; and if the European approximation is more accurate as regards the ratio of a major to a minor tone, the Hindu approximation has the advantage of greater accuracy in the ratio of a minor tone to a semitone. The latter possesses the further advantage of indicating that there are three kinds of intervals, whereas the former reduces these to only two. It was probably owing to this European custom of calling the major tone, the minor tone, and the diatonic semitone by the terms a tone, a tone, and a semitone that Mr. Hipkins overlooked the possibility of the Hindu approximation being quite as good, if not better, for the purpose of expressing the actual ratios, and was led to misinterpret the intervals of the Hindu scale.

Having thus determined the values of the intervals in the Hindu scale, it will be interesting to consider now the converse problem of what cycles can possibly be employed to express the same. The conditions of the problem evidently are:

- (1) There must be three kinds of intervals.
- (2) The octave to consist of three intervals of the greatest magnitude and two of each of the others.
- (3) Integers only to be used in expressing the intervals.

It is easily seen that no cycle of less than 15 degrees can satisfy all these conditions. The cycle of 53 with the three intervals in the ratio of  $9 : 8 : 5$  can express the scale with remarkable accuracy. If we now examine all possible cycles consisting of 15 to 53 degrees, which satisfy these conditions, only the following ones make an approach to the scale for which we wish to find an expression:

Table C.

Degrees in the cycle.	Ratios of the three intervals.	Degrees in the Major Third.	Cents in the Major Third.	Degrees in the Fifth.	Cents in the Fifth.
22	4 : 3 : 2	7	382	13	709
29	5 : 4 : 3	9	372	17	704
32	6 : 4 : 3	10	375	19	712.5
34	6 : 5 : 3	11	388	20	706
41	7 : 6 : 4	13	380.4	24	702
46	8 : 7 : 4	15	391	27	704
53	9 : 8 : 5	17	385	31	702
Scale under consideration $1.8214 \dots : 1.625 : 1 \dots$			386	...	702

Thus the cycle of 22 is the smallest that can be used for expressing the given scale; that of 29 gives the fifth more accurately, but the third is much worse; that of 32 is decidedly worse; the rest are all better, that of 53 being the best. We thus see that *assuming* the value of the scale, which we have found from other consideration, to be correct, it could not have been better expressed than by means of a cycle of 22, unless the ancient Hindu writers had resorted to 34 degrees or more. This consideration, therefore, gives further indirect support to the value we have assigned to the scale. Why cycles of 34 degrees or more were not used so as to secure a greater accuracy will be discussed presently; but we must first consider an apparently formidable objection. In the section "On the *svaras* and *śrutis*" it has been mentioned that, according to Bharata, in order to convert the *śaḍjagrāma* into the *madhyamagrāma*, the *pañchama* must be lowered.

by a *śruti* so as to make it consonant with the *ṛishabha*. But according to the values which we have come to assign to the different notes (see Table B), the necessary lowering amounts to only a comma or 22 cents, which is less than even half of the average value of a *śruti*, which is  $54\frac{2}{11}$  cents. It is not this discrepancy, however, which is the difficulty in our way, as it is really of no importance. For, it is easy to see (and the reader may convince himself of it by actual trial) that it must necessarily occur in *all* cycles, whenever it is sought in this manner to find the value of one *particular* degree, unless indeed the cycle chosen is such that the difference between the major and the minor tone is represented by one degree, and that the value of each degree is as nearly as possible 22 cents, consistently with its giving good values for other intervals. Such a cycle is that of 53 in the Table U above. Why this cycle was not adopted by the Hindus to express their scale, if the latter was really the same as that I have arrived at from other considerations, will be discussed further on. It is sufficient for my present purpose to make the reader understand that the fact of the difference between the major and minor tones being only 22 cents (*i. e.*, very much less than the average value of a *śruti*) in no way goes against the value we have come to assign to the Hindu scale. Indeed, we can even go further and say that whoever might have originated the cycle of 22 to represent the Hindu scale, Bharata and Maṭaṅga were misled into straining it in an unjustifiable way, when they said that the amount of flattening necessary to make the *pañchama* of the *shadjagrāma* consonant with the *ṛishabha* was the measure of a *śruti*. It will be seen that this error is quite natural, since with the adoption of the cycle of 22 we are forced to represent the major tone by 4 and the minor tone with 3, and the just Fourth and Fifth with 9 and 18 respectively. Now in the *shadjagrāma* the *pañchama* is not consonant with the *ṛishabha* and the interval between the two is expressed by 10 or 12 according to the direction in which you measure. In order to make it consonant (as in the *madhyamagrāma*), it must be flattened by a certain amount; but no sooner this is done the interval must be expressed by 9 or 13 (according to the direction in which you measure), since those are the numbers by which we must denote the intervals of consonance in the cycle of 22. In other words, you are obliged to say that the *pañchama* has been flattened by one unit, however much the necessary amount of flattening may actually differ from the average value of that unit. This apparently correct but really erroneous statement then can in no way go against the value we have come to assign to the Classical Hindu Scale. But the same cannot be said of the experiment described in the *Bh.* in connection with the exposition of the *śrutis* (see the section "On the *svaras* and *śrutis*" above). In this experiment, it will be remembered, we have, at starting, two *vinā*s in unison tuned to the *shadjagrāma*. The tuning of one of them is subsequently changed to the *madhyamagrāma* by lowering the *pañchama* by the requisite amount, which with our present values for the notes of the scale will only be a comma or 22 cents. The remaining strings are now lowered so as to have the *shadjagrāma* tuning once more. Supposing this can be accurately done, every string of this *vinā* ought to give a note lower by a comma than the note of the corresponding string of the other. Performing this double operation once more, the difference in notes of corresponding strings will be two commas or 44 cents only, and the *gāndhāra* and *nishāda* strings of the changing *vinā* cannot possibly give notes in unison with the *ṛishabha* and *dhāivata* of the other. But Bharata says that they do; and there will be the same discrepancy in the rest of the experiment. Now if we believe that this experiment was actually performed by some musician with the stated result, we are forced to give up the values we have assigned to the notes in the Hindu scale and to admit those found by actual calculation on the supposition that the 22-*śrutis* cycle represented the scale *exactly* (see Table I). But this necessarily leads to the consequence that we must admit that the Hindu year was so peculiar that when it declared two notes to be consonant they were not so according to our present notions, but that the just Fourth was

consistently flatter by 7 cents and the just Fifth as *consistently* sharper by the same amount. When we further note that the values of the Fourth and the Fifth as given in the *S. P.* are exact, we must make the additional admission that this peculiarity of the Hindu ear had disappeared by the time that that work was written. I think this to be beyond belief, and consider that when the Hindu musicians declared that there was consonance between two notes it was exact consonance as given in the *S. P.* and as understood at present. The necessary result of this view is that we must look upon the experiment in question as only a paper or imaginary experiment, based on the excusable error pointed out above, *viz.*, that the amount of flattening necessary to make the *pañchama* consonant with the *ṛishabha* was taken to be really equal to one *śruti*, whereas it was so only in name, one being forced to call it a *śruti* owing to the exigencies of the cycle adopted, *viz.*, that of 22. In confirmation of the imaginary nature of the experiment I may draw the attention of the reader to the fact that in the *Bh.* we are asked to take two *vīṇā*s tuned to the same *murchhand* and having strings and *daṇḍa* (the wooden bar proceeding from the body) of the same dimensions. It is easy to see that a real experimenter ought to perceive that it is not essential to have the strings and *daṇḍa* of the same dimensions. Further, since there are only seven strings in the *vīṇā*, the tuning of which is kept fixed, a real experimenter would have discovered that as he proceeded with the successive lowerings of the strings of the other *vīṇā*, there would be no strings in the fixed *vīṇā* with which some of the lowered strings could be in unison. As an illustration, suppose that the two *vīṇā*s were tuned to the first *murchhand*, *viz.*, *sa, ri, ga, ma, pa, dha, ni*, and the procedure of lowering the second *vīṇā* by a *śruti* was repeated four times, then the *ma* and *pa* strings of this *vīṇā* would be in unison with the *ga* and *ma* strings of the fixed *vīṇā*; but the *sa* string of the second *vīṇā* could not be in unison with the *ni* string of the first, as stated in the *Bh.*, the latter being an octave higher. A real experimenter would have certainly noticed this.

Having thus disposed of the only objection of some real importance, we must now try to find out why the Hindu musicians did not employ a cycle like that of 53 so as to be able to give an accurate expression to their scale, if it had the constitution which we have found for it. And the reason is not far to seek, if we keep in mind how the *śruti* interval was determined. Mr. A. J. Hipkins<sup>67</sup> confidently says that 'There can be no doubt about the origin of the *śruti* in the measurement of a stretched string,' but has omitted to give the grounds for his assertion. At first sight this assertion does look plausible. For, if we divide a stretched string into two, and subdivide one of the halves into two again and continue the subdivision in this manner, we shall come in due course to the fraction  $\frac{1}{32}$ ; and if the string be damped at this distance from the nut the remaining portion of the string =  $\frac{31}{32}$  ought *theoretically* to give a note which is 55 cents higher than that of the whole string; and 55 cents is almost exactly one *śruti* (=  $54\frac{1}{11}$  cents). But if the experiment be *actually* performed, it would be found that the result is far from accurate. It is improbable, therefore, that the *śruti* interval was arrived at by the measurement of a stretched string. There are other considerations also which go against this notion. In the *Bh.*, which mentions the *śrutis*, there is no reference to the production of higher notes by stopping a string. The Hindu *vīṇā* in its oldest form had no finger-board which occurs only in more recent forms, and the frets were added at a still later period. Even in the *S.R.*, though fretted instruments were in existence at the time, the 22 *śrutis* are demonstrated not by means of subdivision of a string, but by means of a *śrutivīṇā* with 22 strings, each having a pitch slightly higher than that

<sup>67</sup> Capt. Day's *The Music of Southern India*, Introduction, p. xi.

of the preceding one so that the fourth gave the *shādja* note and the last the *nishāda*.<sup>63</sup> From all this it is clear that the *śruti* interval could not have had its origin in the measurement of a stretched string. But even supposing that the value of the interval was thus fixed by subdividing a string into 32 parts, for obtaining the value of 2 *śrutis* we must take 31 of these parts and divide this again into 32, and so on for larger intervals, with the result that every such successive operation must increase the error, which unavoidably attends the experiment as noticed above. This makes it more probable that the relative values of the different notes in the scale were actually determined by trial by means of the ear with the help of strings rising in pitch step by step, as conceived, for example, by Śārṅgadeva. This I think may also account for the name *śruti* (*something heard*) given to the unit of measurement which resulted from such a process. Now, since equal rises in pitch have to be determined only by the ear, it is easy to see that the greater the number of degrees in a cycle the smaller is the value of each degree, and consequently the more difficult it is for the ear to appreciate the equality of each step in the pitch. We need not wonder then that the Hindus could not resort to a cycle like that of 53 and had to stop at one of 22, which, by the way, as pointed out above, cannot be excelled by another of less than 34 degrees.

To sum up, the values of notes in the Classical Hindu Scale (the *shāḍjagrāma*) are as follows :

		4ś	3ś	2ś	4ś	3ś	2ś	4ś	
	Notes	ma	pa	dha	ni	sa	ri	ga	ma
B	Ratios	1	$\frac{9}{8}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{5}{3}$	$\frac{16}{9}$	2
	Cents	0	204	386	498	702	884	996	1200

As previously remarked, the values, given in this table, of all notes except *dha* and *ri* are absolutely certain, and I believe the evidence I have given is sufficiently convincing as regards the correctness of the values of the latter two also.

Now, we arranged the *shāḍjagrāma* thus, with its keynote at the commencement, to enable a comparison to be made with the modern European major scale, from which it differs only in the seventh note being flatter by a chromatic semitone + a comma. The correct way, however, of representing it, is this, viz., with *sa* as the lowest note :

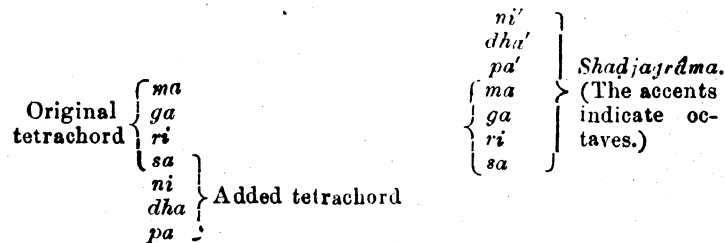
The 'shāḍjagrāma.,							
3ś	2ś	4ś	4ś	3ś	2ś	4ś	
sa	ri	ga	ma	pa	dha	ni	[sa]
$\frac{3}{4}$	$\frac{5}{6}$	$\frac{8}{9}$	1	$\frac{9}{8}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{3}{2}$

<sup>63</sup> S. R. I. iii. 12 et seq. The experiment is not as accurately described as one would wish. We are asked to tune the 22 strings each a little higher-pitched than the preceding so that between two successive notes produced by them there should not exist an intermediate note. These directions are evidently defective, for we can have notes of intermediate pitch. Then again, it would have been better to have 23 strings with 2 intervals, so that at the fourth lowering of the strings it would have been possible to show that the *sa* string of the changeable *vīṇā* was in unison with the *ni* string of the fixed *vīṇā*. A similar inaccuracy of expression of the author I have noticed above. But the experiment was probably not quite imaginary like that in the *Bh.*, referred to above. At any rate we are not asked to have the strings and *danḍā* of the same dimensions but are only required to construct two similar *vīṇās*, the similarity consisting in their producing identical sounds—इ वीणे सदृशौ कार्ये यथा नादः समो भवेत्. I think Simhabhūpāla's explanation of this verse is correct, and Kallinātha's is not. The latter says सदृशौ सदृशाकारे; the former सदृशौ समाने । आकारसाम्यं नात्रोपयुज्यत इत्याह 'यथा नादः समो भवेत्' यथा नादः समान एव भवतीति । Indeed one might almost think that the author had before him the expression तुल्यप्रमाणतन्त्र्युपवादनदण्डमूले of the *Bh.* and wrote यथा नादः समो भवेत् as a correction. In passing, it may be noted that this experiment does not go against the values we have come to assign to the Classical Hindu Scale, remembering that the intervals are to be judged by the ear.



This arrangement at once makes clear why the *ga* of the Classical Hindu Scale differs from, the *ga* of the modern Hindu scale. In the former, the first tetrachord is really a descending one, whereas in the latter it is ascending. It will be noticed presently that in the *Bh.* we are told that if the note *antara ga* (which corresponds to modern *ga*) is to be used, we can do so only in going up the scale.

It will be noticed that the arrangement of the *shadjagrāma* as given above is such as to tempt one to think that it consisted of two disjunct tetrachords; and this is indeed the way in which it came to be looked upon by later writers. But at the time we are speaking of, the octave was not recognised and the *grāmas* consisted only of seven notes.<sup>69</sup> This leads to the conjecture that the original descending tetrachord *ma, ga, ri, sa* was, in the first instance, extended not upwards as *pa, dha, ni, sa*, but downwards as a conjunct tetrachord *sa, ni, dha, pa*, the common note being *sa*; the three new notes *pa, dha, ni* were subsequently transferred (as octaves) above the keynote *ma*, thus producing the heptachord *shadjagrāma*. Some further support is given to this view by the quotation from the *Nārādī-Sikshā* given above (*ante*, Vol. XLI, p. 162). Indeed the matter would have been beyond all doubt, if in that quotation the *nishāda* had been spoken of as the fifth note and the *dhaivata* as the sixth.



The *madhyamagrāma* seems to have been a later development in the evolution of Hindu music; for, in defining it, the *Bh.* tells us how the *shadjagrāma* must be modified in order to arrive at the former, *viz.*, by flattening the *pañchama* by one *śrutī*. In this *grāma* the keynote *ma* was placed at the commencement (see above). We have, therefore,

**The 'madhyamagrāma.'**

	3ś	4ś	2ś	4ś	3ś	2ś	4ś	
<i>ma</i>	<i>pa</i>	<i>dha</i>	<i>ni</i>	<i>sa</i>	<i>ri</i>	<i>ga</i>	[ <i>ma</i> ]	
1	$\frac{10}{9}$	$\frac{5}{4}$	$\frac{4}{3}$	$\frac{3}{2}$	$\frac{5}{3}$	$\frac{16}{9}$	2	

The reader will at once notice that this *grāma* is the same as the Seventh of what are known as Ecclesiastical Modes, whereas the *shadjagrāma* is the Eighth and related to it as a plagal to an authentic one. In India, therefore, it would appear that the plagal mode preceded the authentic one in order of time (*Sāman* chants, of which we know but little, being kept out of consideration). The contrary, it is stated, was the case in Europe.

**Other Notes in the Bhāratīya-nāṭya-sāstra.**

Besides the seven notes discussed above, the *Bh.* recognises four more, under the name *svara-sādhārāṇam* ('common note'), which is explained to be an '*antara-svara*' ('an intercalary note'). These are (1) *kākalī-nishāda*, (2) *antara-gāndhāra*, (3) *shadja-sādhārāṇa*, and (4) *madhyama-sādhārāṇa*.

The values of *kākalī-nishāda* and *antara-gāndhāra* can be easily fixed from the datum in the *Bh.*, *viz.*, that they are two *śrutis* sharper than *nishāda* and *gāndhāra* respectively. The former note makes the intervals between *dha* and *kākalī ni*, and between *kākalī ni* and *sa* a major

<sup>69</sup> It is for this reason that I have placed the 8th note in brackets.

tone and a diatonic semitone respectively; similarly, the latter makes the interval between *ri* and *antara ga* a major tone, and that between *antara ga* and *ma* a diatonic semitone. These notes, however, were used with great restrictions: (1) They were to be used *only* in going up the scale, and even then in a passing manner without dwelling on them; (2) they were to be used only in the three *jātis*—*madhyamd*, *pañchamī*, and *shadjā-madhyā*—and even then only if the *amśa-svara* was *sa*, *ma* or *pa* in the first and third, and *pa* in the second.

The *shadjā-sādhārāṇa* and *madhyama-sādhārāṇa* were notes intermediate between *nishāda* and *shadjā*, and between *gāndhārā* and *madhyama*, respectively; and the difference between them and the corresponding natural notes was so minute that they were designated also by the name *kaiśika* ('hair-like'). Further, the *shadjā-sādhārāṇa* could be employed only in the *shadjāgrāma*, and the *madhyama-sādhārāṇa* in the *madhyamagrāma*. We have no data in the *Bh.* to enable us to determine the values of these. From the *S. R.*, however, we see<sup>70</sup> that according to later writers they were produced by the following relations of notes:

<i>Shadjā-sādhārāṇa</i>	<i>dha</i>	<i>ni</i>	<i>sa</i>	<i>ri</i>
	3s	2s	4s	
<i>Madhyama-sādhārāṇa</i>	<i>ri</i>	<i>ga</i>	<i>ma</i>	<i>pa</i>
	3s	2s	4s	

Further, it would seem that though, as in the *Bh.*, *madhyama-sādhārāṇa* was confined to the *madhyamagrāma*, there was no corresponding restriction on the *shadjā-sādhārāṇa*.

A change had also occurred in the mode of employing *kākalī-nishāda* and *antara-gāndhārā*.<sup>71</sup> Firstly, one could descend thus:

*sa kākalī-ni dha* (c B A)  
*ma antara-gāndhārā ri* (f e d)

Secondly, one could follow this procedure:

*sa kākalī-ni sa* the next higher note available  
*ma antara-gāndhārā ma* the next higher note available

By the words 'the next higher note available' is to be understood, 'the next higher note, making allowance for such notes as are required to be omitted in the particular mode to be played or sung.' It will be observed that though the second procedure may be looked upon as in accordance with the teaching of the *Bh.*, the first goes directly against it. It is impossible for us to find out when and how the change came about, as no works on music in the period between the *Bh.* and the *S. R.* are extant. The author of the *S. R.* himself, it must be noted, is not writing from his own knowledge, but on the authority of the writers who preceded him, and whose works were then available. The ancient music had already passed away in the time of Śāringadeva, the author of the *S. R.*

#### The 'grāmas' according to later writers.

The structure of the two *grāmas* as given in the *S. R.*, which is a compilation made from previous works, is exactly as given in the *Bh.*<sup>72</sup> But in the *S. P.*, which is a work of a much later period (see above) and when the old distinction of the *grāmas* had been completely forgotten,<sup>73</sup> though there is agreement in the structure of the *shadjāgrāma*, that assigned to the *madhyama-grāma* is as follows with *ma* for keynote:

<i>ma</i>	<i>pa</i>	<i>dha</i>	<i>ni</i>	<i>sa</i>	<i>ri</i>	<i>ga</i>	[ <i>ma</i> ]
3s	3s	3s	4s	3s	2s	4s	

<sup>70</sup> *S. R.* p. 64, śloka 7 and 8.

<sup>71</sup> *S. R.* p. 64, śloka 3, 4, 5 and 6.

<sup>72</sup> The reader should note that the arrangement of *śrutis* in the *madhyama* and *gāndhārā grāmas*, as drawn up in App. iv of the *S. R.* Anandashrama series, is not according to the text. It agrees with that given in the *S. P.*

<sup>73</sup> *S. P. kāṇḍa i.*, śloka 100.

This must be looked upon either as having its origin in the imagination of the author, an occurrence by no means very rare, or as having been quoted from a previous writer, equally imaginative. According to the *S. R.*,<sup>74</sup> however, this was the constitution of the *gāndhāragrāma* of Nārada, which had already fallen into desuetude (see above). For, this authority gives the following arrangement of *śrutis* in this *grāma*.

The 'gāndhāragrāma.'

ga	ma	pa	dha	ni	sa	ri	[ga]
3 <sub>s</sub>	3 <sub>s</sub>	3 <sub>s</sub>	4 <sub>s</sub>	3 <sub>s</sub>	2 <sub>s</sub>	4 <sub>s</sub>	

Here it would seem that *ga* was the keynote, and in that case it is not very difficult to attach plausible meaning to the scale. For, on comparing it with the *śaḥjagrāma* it will be observed that it is identical with it except for the fact that the interval between the second and the fourth notes, which amounts to  $\frac{2}{3}$  or a minor third, is sought to be equally divided. If this conjecture be correct, it reminds us of a similar division introduced by Zalzal (8th century A. D.) in the Arabic scale and said to be still in use.<sup>75</sup> In India, however, it fell into disuse, which probably gave rise to the myth that 'it was prevalent in heaven (*svarga*) and not on the face of the earth.'<sup>76</sup> It is said to have originated with Nārada, a writer on music, but there is no inherent improbability in its having been borrowed by the Hindus from the Persians and Arabs, like so many other things in music (see below).<sup>77</sup>

The *S. P.* having thus given a constitution for the *mādhyaṃagrāma*, which according to the *S. R.* belongs to the *gāndhāragrāma*, proceeds to define the *gāndhāragrāma* as follows with *ga* for the keynote:

ga	ma	pa	dha	ni	sa	ri	[ga]
3 <sub>s</sub>	3 <sub>s</sub>	3 <sub>s</sub>	4 <sub>s</sub>	3 <sub>s</sub>	3 <sub>s</sub>	3 <sub>s</sub>	3 <sub>s</sub>

No other Sanskrit treatise on music, available to us, mentions a *grāma* with this structure. If we examine, however, the original *gāndhāragrāma* as given in the *S. R.* (which is the same as the *mādhyaṃagrāma* as defined in the *S. P.*), we find that the seventh note is the just Fourth of the fourth note but is not the just Fifth of the third. In the *gāndhāragrāma*, according to the *S. P.*, it would appear, the seventh note is made the just Fifth of the third note, sacrificing its relation of the just Fourth to the fourth note, the other relations remaining the same.

(To be continued.)

## KALIDASA AND THE HUNAS OF THE OXUS VALLEY.

BY PROF. K. B. PATHAK, B.A.; POONA.

Kṣhīrasvāmī, the well-known commentator on the *Amarakośa*, who belongs to the second half of the eleventh century,<sup>1</sup> explains *vāhlīka*,<sup>2</sup> meaning saffron, thus:

वह्नीकदेशजं यद्रघोरुत्तरदिग्बिजये  
दुधुवर्वाजिनः स्कन्धालङ्घनकुङ्कुमकेसरान्।

In order to enable the reader to understand the view of Kṣhīrasvāmī, I shall quote the following three well-known verses of Kālidāsa :

ततः प्रतस्ये कौबेरिं भास्वानिव रघुर्दिशम्।  
शरैरुत्तरिबोरीष्यान्नुत्तरिष्यन् रसानिव ॥  
विनीताभवभ्रमास्तस्य वक्रुत्तीरविचेष्टनैः।  
दुधुवर्वाजिनः स्कन्धालङ्घनकुङ्कुमकेसरान् ॥  
तत्र हृष्यावरोधानां<sup>3</sup> भर्तृषु व्यक्तविक्रमम्।  
कपीलपादनादेशि बभूव रघुचेष्टितम् ॥

Raghuvamśa IV.

<sup>74</sup> *S. R.* p. 46, śloka 3, 4, and 5.

<sup>75</sup> In the 13th, 14th and 15th centuries, however, Zalzal's neutral third was not in favour. (Prof. Land's *Gramme Arabe*).

<sup>76</sup> *S. R.* p. 46, śloka 5.

<sup>77</sup> If we are to believe, however, that this *grāma* was in existence in India at the time when the *Pañchatantra* was first translated into Pahlavi (see above), the Hindus could not have borrowed it from the Arabs.

<sup>1</sup> He quotes Bhoja and is quoted by Vardhamāna, the author of the *Gaṇaratnamahodadhī*.

<sup>2</sup> Mr. K. G. Oka's Ed. of the *Kṣhīrasvāmī*, p. 110.

<sup>3</sup> Some manuscripts of Vallabha's commentary read हून्.

Kshīrasvāmi tells us that Raghu encountered the Hūnas in the Vahlīka-deśa, where the saffron plant was cultivated. If this view is accepted, the reading सिन्धुतीर adopted by Mallinātha, a commentator of the fourteenth century and a native of Southern India, must be abandoned. Before examining the other reading वङ्गुतीर, I shall try to settle the date of Vallabha, who gives this latter reading. On the word āsa occurring in लावण्य उत्पाद्य इवास यत्नः (*Kumārasambhava* I. 35), Vallabha remarks :

आसेति कवीनां प्रमादजः प्रयोगो भूभावप्रसङ्गात् यत्तु . . . . तिङन्तप्रतिरूपको निपात इति तदसन् तादृशस्य तिङन्तस्यैव भवनात् ।<sup>4</sup>

These remarks are thus reproduced by Vardhamāna :

वङ्गभस्तु नु तिङन्तप्रतिरूपको निपात इति न सम्मतम् । तादृशस्यैव तिङन्तस्याभावात् ।

*Gaṇaratnamahodadhi* I. 13. Benares Edition, p. 16.

Mallinātha says :

वङ्गभस्तु न तिङन्तप्रतिरूपकमवश्यम् । अस्त्यर्थे इति भ्वादेशनिश्चयमात्तादृशित्वात् तिङन्तस्यैवाभावात् । किन्तु कवीनामय प्रमादिकः प्रयोगः इत्याह ।

Vallabha, who is quoted by Vardhamāna, mentions Bihlāṇa in his comments on the last verse of Māgha's *Kavi-vanśa-varṇana* in his *Śiśupālavadha*. On these grounds we may safely assign Vallabha to the first half of the twelfth century. It is a well-known fact that he was a native of Kāshmir. These facts invest his opinion with exceptional importance. In the above passage cited from Kālidāsa, Vallabha reads वङ्गु<sup>5</sup> and explains it thus वङ्गुनाद्री नरी तस्यास्तीरे.<sup>6</sup> According to Kshīrasvāmi, Vahlīka-deśa or Bactria was the country where Raghu encountered the Hūnas, and this region was, in Vallabha's opinion, watered by the river Vaṅkū. In the fifteenth canto of the *Raghuvamśa*, verse 89, the towns of Takshaśilā and Pushkalāvati are mentioned. The last named town was called by the Greeks Peukelaôtis. In the Greek form of this word the letter *s* is superfluous, and the letter *o* corresponds to the Sanskrit *va*. According to this rule, the Greek word Oxus, the name of the celebrated river, would be वङ्गु in Sanskrit; and in Prākṛit it would be spelt वङ्गु and pronounced वङ्गु. The sign for doubling being mistaken for *anusvāra*, the word would be pronounced Vaṅkū. The Sanskrit form Vakshū, with a superfluous nasal, would be pronounced Vaṅkshū. It is thus plain that the Vaṅkū or Vaṅkshū river is the Oxus river. It is interesting to note here that the famous Chinese traveller Yuan Chwang calls this river Pochu or Fochu. This Chinese name is only a phonetic transcription of the Indian form of the name Vakshū or Vakkū. *Va* answers<sup>7</sup> to the Chinese *po* or *fo*, as in Molopo for Mālava, or in Na-fo-ti-po-ku-lo for Navadevakula, while the Indian *ksha* or *kka* corresponds to the Chinese *ch*, as in Ta-cha-shi-lo for Takshaśilā or Takkasilā. Thus the Chinese form of the name of the river Oxus, Pochu or Fochu, presupposes the Indian original Vakshū or Vakkū, mispronounced Vaṅkshū or Vaṅkū.<sup>8</sup>

We have thus seen that in the opinion of Kshīrasvāmi and Vallabha, Kālidāsa makes Raghu invade the northern country and conquer the Hūnas, who had already established themselves on the banks of the Oxus in Bactria. General Cunningham<sup>9</sup> says: "According to the Chinese authorities the white Huns first appeared in the countries on the Oxus in the beginning of the fifth century" and then gives a list of the Hūna kings who ruled on the Oxus. Mr. V. A. Smith, in his *Early History of India*, p. 297, says that the Huns were in the Oxus

<sup>4</sup> Read अभावात् D. C. MS. No. 72 of 1883-84.

<sup>5</sup> Some manuscripts of Vallabha's commentary read वङ्गु.

<sup>6</sup> S. P. Pandit's Ed. of *Raghu*, notes, p. iii.

<sup>7</sup> Watter's *Yuan Chwang*, Vol. II, pp. 312-13.

<sup>8</sup> Four D. C. MSS. of *Raghuvamśa* and its commentaries read Vaṅkū and two read Vaṅkshū.

<sup>9</sup> Ephthalites or White Huns, *Transactions of the Ninth Congress of Orientalists*.

valley between A. D. 455-84. The first invasion of India by the Hūṇas was repelled by Skandagupta-Vikramāditya in A. D. 455. From these facts the conclusion is inevitable that Kālidāsa composed the verses quoted above when the Hūṇas were still in the Oxus valley and shortly before they invaded the Gupta empire in A. D. 455. At this time Kālidāsa appears to have been very young, as he speaks of his poetical efforts with extreme diffidence and in such depreciating terms as

मन्वः कवियशःप्रार्थी गमिष्याम्युपहास्यताम् ।

Raghu I. 3.

His masterpiece, the immortal Sakuntalā, must have been a later production of his genius. He was thus contemporary with Vikramāditya II of the Gupta Dynasty. This view rests upon the identification of the Vaṅkū or Vaṅkshū with the Oxus river and upon the fact that the Hūṇas first appeared in the Oxus valley in the beginning of the fifth century.

In the last verse quoted above, Mallinātha reads कपोलपाटलादेशि and explains पाटलस्य पाटलि-मस्ताडनादिकृताहण्यस्य, alluding to a well-known Indian custom:

रिपुसुन्त्रीणां करतलताडनभीतिरिव मुक्ताहारैः पयोधरपरिसरो मुक्तः

Vāsavadattā, Hall's Ed., p. 42.

On the other hand Vallabha<sup>10</sup> reads कपोलपाटनादेशि and explains कपोलपाटनमाहि (दि) शतीति . . . पतिवधात् (त्) भार्या रुदन्त्यः क (कुच) कपा (पो) लं नखैर्विदारयति. Chāritravardhana and Sumativijaya adopt this reading, and say हूणयोषितः कुचकपोलविदारणपूर्वरुदन्तीति तद्देशाच्चारः.

In Thomas Watters' work on the *Travels of Yuan-Chwang*, describing the social characteristics common to the tribes and districts between China and India, we read:

"They burn their dead and have no fixed period of mourning. They flay (?) the face and cut off the ears." Watters, Vol. I, p. 40

"Among some tribes it apparently was the custom to tear or gash the face at the funeral of a parent or chief." *Idem*, p. 41.

"We find it recorded, moreover, that when the death of T'ang T'ai Tsung was announced, the barbarians sojourning at the capital expressed their sorrow by wailing, cutting off their hair, gashing (?) their faces and cutting their ears, until the blood washed the ground." *Idem*, p. 42.

From these extracts it is evident that Kālidāsa must have written *kapola-pātana*, 'to tear and gash the face,' and not *kapola-pātala*, the latter reading being substituted by the Southern commentators like Mallinātha in accordance with Indian notions.

From the two verses discussed above, we learn that Kālidāsa was contemporary with the Hūṇas of the Oxus valley, who were defeated by Skandagupta-Vikramāditya in A. D. 455 and who killed the Sassanian king Firoz, in A. D. 484, and that it was the custom, among the Hūṇa women, to tear and gash the face at the funeral of their husbands.

In my paper on Buddhāmitra, the teacher of Vasubandhu, I have shown that Dignāga belongs to the latter half of the fifth century. It is thus clear that Kālidāsa and Dignāga were contemporaries and lived in the time of Vikramāditya II of the Gupta Dynasty. This confirms the tradition preserved by Mallinātha.

#### CONTRIBUTIONS TO PANJABI LEXICOGRAPHY.

##### SERIES III.

BY H. A. ROSE, I.C.S.

(Continued from p. 243.)

Tāola : a bowl for keeping sugar, etc. Karnāl S. R., 1872-80, p. 121.

Tāola, taula : quickly. Kāgra Gloss.

Tap, tapāli : the duct or passage by which water enters a field. Opp. to *paṇḍ*, q. v. Kāgra Gloss.

Tapri : a small shed or thatched house. Kāgra Gloss.

<sup>10</sup> D. C. MS. No. 150 of A. 1882-83.

- Tarka pāni** : the upper stratum of water of a *kachcha* well. Sirsa S. R., 1879-83, p. 178.
- Tarāji** : a poll-tax on Chamārs. Kuthār.
- Taras** : the sarus crane (*Grus antigone*). Ludhiāna S. R., 1878-83, p. 12.
- Taren** : a high stool on which a man stands to winnow corn. Kāngra Gloss.
- Tarophla** : thick or tangled. A word used to describe a division of land by which each party gets a separate share of each field, so that shares are much intermixed. *Pattu vand* and *gādu vand* mean much the same thing. *Tela vand* means division into large blocks. Kāngra Gloss.
- Tarota** : a hole in the ground or in a bank where water has forced a passage; *darddh* is also used for same thing. Kāngra Gloss.
- Tasri** : the heads of *jowār*. Karnāl S. R., 1872-80, p. 187.
- Tat** : goat. Bauria argot.
- Tat** : the pods of the gram plant. Jullundur S. R., p. 127.
- Tataini** = Panji *akh*.
- Taṭani** : s.f., a fire-fly.
- Tatiāla** : a long thong. Karnāl S. R., 1872-80, p. 172.
- Tatta** : fast. Bauria argot.
- Tatti** : it consists of four earthen jars pierced and tied together and hung up by a string in the bride's courtyard, and is struck by the bridegroom with a sword. Sirsa S. R., 1879-83, p. 167.
- Tehman** : a loin-cloth worn by Mussalmans, sometimes not passed between the legs, but usually worn in the Hindu fashion (though they preserve their own name for the garment). Karnāl S. R., 1872-80, p. 124.
- Teinta** : a term applied in Kulu and Lāhul to a grassy slope or up land above the cliffs or precipitous hill sides which form the sides of a valley. Kāngra Gloss.
- Tel talwāi** : a present given to the barber's wife for rubbing a lock of the bride's hair with oil. Jullundur S. R., p. 65.
- Tela-vand** : see *tarophlā*.
- Teli** : the man who scutches ginned cotton. Cf. *pumba*. Karnāl S. R., 1872-80, p. 183.
- Telia** : an oily kind of water.
- Tera tin** : all any how. Karnāl S. R., 1872-80, p. 155.
- Thāch** : a plain or level space on the top of a hill, or in a high valley. Simla.
- Tha** : to be born. Bauria argot. Ex. *Damkera thāhe* = a boy is born.
- Thaiya** : hide, imperative. Bauria argot.
- Thaili** : the handle of the plough. Cf. *arli*. Ludhiāna S. R., 1878-83, p. 99.
- Thāk** : prohibition (of grazing) : Kāngra S. R. Lyall p. 24.
- Thākna** : to forbid, stop from. Kāngra Gloss.
- Thākuri** : a weight = 6 chhitāns. Jubba.
- Thāl** : a vessel made of pottery, flatter and smaller than the *daggā* (q. v.) with a very wide mouth. Karnāl S. R., 1872-80, p. 121.
- Thali** : very sandy soil. Karnāl S. R., 1872-80, p. 170.
- Thamba** : a subdivision of a tribe; a group of villages bound together by common descent. Cf. *thapa*. Karnāl S. R., p. 74.
- Thamba** : the connecting rod fastened to the beam to which the oxen are fastened in a sugar press. Cf. *mānak*. Karnāl S. R., 1872-80, p. 161.
- Thān** : a small mud representation of a temple. Sirsa S. R., 1879-83, p. 144.
- Thānapatti** : a cess; a fee of Rs. 5 paid at each daughter's wedding. Cf. *mudhkhera*. Ferozepore S. R., 1889-91, p. 10.
- Thānh** : a long log of wood. Simla Hills.
- Thand ?** : search. Bauria argot. Ex. *hapāhi thandolo lewan aue*. The policeman is coming to search the house.

- Thañdiāī, thandiāī**: also *ghi* or any other grease.
- Thāngeri**: a bird. Probably from its feeding on *thāngī* or hazel nuts. Pangwāl.
- Thapa**: a subdivision of a tribe, a group of villages bound together by common descent. Cf. *thamba*. Karnāl S. R., p. 74 and 75.
- Thāpa**: a bloody mark of a hand, which the bride's mother with her hand dipped in henna leaves on the bridegroom's father's clothes. Karnāl S. R., 1872-80, p. 132.
- Thāpa**: the heap of clean grain. Cf. *rās* and *bohāl*. Karnāl S. R., 1872-80, p. 173.
- Thāpa**: a flat wooden dubber. Karnāl S. R., 1872-80, p. 200.
- Thāpa khauncha**: a conical basket open at both ends which is suddenly plunged to the bottom of a village pond with its big end downwards, any fish that splashes being taken out through the small end. Karnāl S. R., p. 7.
- Thāpt**: a small block of wood used for breaking clods. Jullundur S. R., p. 108.
- Thapun**: a secular clergy. Hissar S. R., p. 12.
- Thathe**: a press. Ludhiāna S. R., 1878-83, p. 105.
- Thek**: a sheaf of wheat made up for carriage from the field. Kāngra Gloss.
- Thekma**: a petticoat or wrap with red spots. Karnāl S. R., 1872-80, p. 124.
- Thekna**: to spot. Karnāl S. R., 1872-80, p. 124.
- Thelu**: a block of wood which is fitted into an irrigation channel, so that the water flows evenly over it. The water is then divided into several channels by pegs which fit into the block. Kāngra Gloss.
- Theni**: deposit of an article left in trust with another. Kāngra Gloss.
- Thihān**: these. Bauria *argot*.
- Thika**: a chief village. Karnāl S. R., p. 76.
- Thilaul**: the money given to the bride's mother at a betrothal used in Kilar and Darwās. Pangi. Called *guāmī* in the Sach Pargana of Pangi. Pangwal.
- Thilia**: a vessel made of pottery, smaller than the *ghara*, for dipping water. Cf. *gharia* and *dūna*. Karnāl S. R., 1872-80, p. 121.
- Thimi**: a measure of 8 *sērs kacha*. Kāngra Gloss.
- Thimbī**: a measure of capacity = one-eighth of a *dharūn*. Kāngra S. R. (Lyll), p. 32.
- Thula**: a subdivision of a *panna* (ward of a village community). Karnāl S. R., p. 92.
- Thuladār**: an assistant headman, not officially recognized. Karnāl S. R., p. 92.
- Tiba bangar**: the flat tableland on the tops of hills. It requires much rain, but is slightly better than *bhet*. Cf. *panga*. Hoshiārpur S. R., p. 69.
- Tikāwal**: a necklace of fourteen coins, one a gold mohur and the rest rupees. Karnāl S. R., 1872-80, p. 125.
- Til**: a complete suit of female clothes. Cf. *tīwal*. Karnāl S. R., 1872-80, p. 125.
- Tila**: a wooden stick. Gurdāspur. Cf. *tīlā*, stalk. *P. Dy.*, p. 1138.
- Tilkin**: shoes. Ludhiāna S. R., 1878-83, p. 150.
- Tilla**: an effect of cold which attacks buffaloes only. Cf. *hallu*. Ludhiāna S. R., 1878-83, p. 134.
- Tini**: s. f., top (of a tree).
- Tind**: the pod of cotton. Karnāl S. R., 1872-80, p. 183.
- Tindar**: the earthen vessels tied to the *māl* of a Persian wheel for raising water. Karnāl S. R., 1872-80, p. 160.
- Tingra**: a fish. It rarely runs large, yet specimens of 5 lbs. or so are sometimes caught by the fishermen. Ludhiāna S. R., 1878-83, p. 17.
- Tingra**: a fish (*Macrones lamarrii*). Karnāl S. R., p. 8.
- Tingra ohhotā**: a fish (*Macrones tengara*). Karnāl S. R., p. 8.
- Tint**: the buds of the *kair* tree. Karnāl S. R., p. 11.

- Tilla**: (1) the peak or point of a hill; (2) the ptarmigan; also called *dhār chakru*. Kāngra Gloss.
- Tira**: niche. Sirmūr
- Tirath**: properly a place of pilgrimage, but used for the place for burning the dead, which is also called *martali*: in Kulu, *mantori*. Kāngra Gloss.
- Tirchoka**: see under *bij battār*.
- Tiṭainā**: s. m.
- Tithun**: in that place; *jithun*, in the place which; *othun*, in that place; *kithun*, where. Kāngra Gloss.
- Tiun**: still, yet.
- Tiwal**: a suit of clothes. Sirsa S. R., 1879-83, p. 156.
- Tiwal**: a complete suit of female clothes. Cf. *til*. Karnāl S. R., 1872-80, p. 125.
- Toba**: a small pond. Cf. *chapri*. Jullundur S. R., p. 58.
- Todar**: a bracelet made of a cylindrical bar of metal. Cf. *kangan*. Karnāl S. R., 1872-80, p. 125.
- Tokha**: a masonry pillar. Sirsa S. R., 1879-83, p. 318.
- Tokna**: a brass pot larger than a *tokni*. Sirmūr trans-Giri.
- Tokna**: a large narrow-mouthed cauldron, made of metal for storing water and cooking at feasts. Karnāl S. R., 1872-80, p. 121.
- Tokni**: a brass jar. Sirsa S. R., 1879-83, p. 166.
- Tokni**: a large narrow-mouthed cauldron, made of metal, for storing water and cooking at feasts. Karnāl S. R., 1872-80, p. 121.
- Tokoni**: tokni a large brass pot. Sirmūr trans-Giri.
- Tol**: a big boulder. Kāngra Gloss.
- Tolah**: a weighman. Cf. *modi*. Ludhiāna S. R., 1878-83, p. 81.
- Tondi**: spring, i.e., the three warm months before the *barsāt* or rains. Kāngra Gloss.
- Topa**: a measure of grain; of rice seven maunds and ten *sērs kacha*, or of wheat ten maunds *kacha*. Kāngra Gloss.
- Topi lāni**: name of ceremony for widow remarriage in Pāngī and Lāhul. Pangwāl Mono. 107.
- Tor**: sowing the seed by drilling it through a tube into the furrows. Ludhiāna S. R., 1878-83, p. 105.
- Tor**: the irrigation of land by delivering water above the fields. Karnāl S. R., 1872-80, p. 170.
- Toran**: the wooden frame of a door. Sirsa S. R., 1879-83, p. 168.
- Tori**: then. Bauria *argot*.
- Toria**: an insignificant oil-seed. Karnāl S. R., 1872-80, p. 191.
- Tos, tonas**: a pine; (*Abies pindrow*). Kāngra S. R., p. 21.
- Totā**: a cone of *sāthi* (grain parched and ground, eaten with water mixed with it) used at weddings in Pāngī (Sach Pargana) and Chamba Lāhul. Pangwāl Mono. 107.
- Towāt**: a he-goat—see under *bakrī*.
- Trangari**: a small bridge over a rivulet, called *dipī* in Lāhul. Kāngra Gloss.
- Tren**: three. Sirsa S. R., 1879-83, p. 124.
- Trihāna**: a tenant who farms land with plough and oxen furnished by the landholder. Cf. *chantequ* and *atholū*. Kāngra S. R. Review, p. 8.
- Tringol**: the ibex: in Lāhul and Spiti called *kīn*. Kāngra Gloss.
- Tooghār**: the great bustard (*Eupodotis edwardsii*). Ludhiāna S. R., 1878-83, p. 12.
- Tuijun, tijjun**: to you; you. In Kulū, *tobī*, to you; *tona* or *tusdā*, from you. Kāngra Gloss.
- Tukri**: a Gūjar's blue petticoat, with or without spots. Karnāl S. R., 1872-80, p. 124.
- Tukkal**: a knife used in threshing sugar-cane. Cf. *phatti*. Jullundur S. R., p. 108.
- Tulah**: testing, or settlement of an account of any kind. Kāngra Gloss.
- Tuli**: a grass stalk. Kāngra Gloss.



- Tām** : gold and silver ornaments. Sirsa S. R., 1879-83, p. 157.
- Tumbī, tumbri** : a small cucumber or gourd. *Kumbri* is an earthen pot, a small utensil in which *ghi* is generally kept. Simla Hills.
- Tūng** : balcony. Sirmaūr.
- Tūt** : a tree (*Morus alba*). Karnāl S. R., p. 9.
- Tūs** : chaff. Karnāl S. R., 1872-80, p. 173.
- Tusri** : the heads of the great millets. Karnāl S. R., 1872-80, p. 173.
- Ubaran** : the ploughing after the seed of *charri* has been sown broadcast. Jullundur S. R., p. 124.
- Ubatna** : a mixture of barley flour. Sirsa S. R., 1879-83, p. 165.
- Ubha thāi jana** : to stand. Bauria *argot*.
- Ūd** : a heavy wooden roller. Cf. *girri*. Karnāl S. R., 1872-80, p. 162.
- Uddar** : an otter. Kāngra Gloss.
- Udhai** : white-ant. Bauria *argot*.
- Ugāhi** : collection of revenue. Karnāl S. R., p. 110.
- Ugāhna** : to collect revenue. Karnāl S. R., p. 110.
- Ughār** : see *hoghār*.
- Ugilan** : the plough in which the boot and the curve of the *hal* are near each other. Jullundur S. R., p. 109.
- Ujāla** : general withering up from any reason. Karnāl S. R., 1872-80, p. 180.
- Ujeh** : above ; see under *bunkh*.
- Ūkhal** : a mortar made of stone or wood in which grain is ground by a wooden staff called *musal* and its husk separated.
- Undra** : rat. Baurai *argot*.
- Uprāhons** : *banjar* land attached to a field. Hissar S. R., p. 25.
- Upridā jānā** : to go up ; see under *bunkh*.
- Ur** : see *or*.
- Urhur** : buckwheat (*Cajanus bicolor*). Cf. *kundi* and *dhingra*.
- Urni** : sheep. Bauria *argot*.
- Urni** : a fish (*Mugil corsula*). Karnāl S. R., p. 8.
- Urñū** : a lamb under six months of age ; see under *bhed*.
- Ūt** : the man who dies without a son. Cf. *gyāl*. Karnāl S. R., 1872-80, p. 149.
- Ūt nāput jānā** : to die without a son. Karnāl S. R., 1872-80, p. 149.
- Utār** : unirrigated land. Kāngra S. R. (Lyall), p. 32.
- Utkarū** : (1) fixed rent or assessment, generally used where it is paid partly in kind, partly in cash. *Chakota* is another word for the same thing. Kāngra Gloss. (2). a tenant-at-will.
- Vadanak** : a tall red kind of wheat. Jullundur S. R., p. 125.
- Vāhal** : the bed of an old drainage channel. Cf. *vāl* and *johal*. Sirsa S. R., 1879-83, p. 12.
- Vāl** : the bed of an old drainage channel. Cf. *vāhal* and *johal*. Sirsa S. R., 1879-83, p. 12.
- Vām** : a noose made of *mānj* rope. Sirsa S. R., 1879-83, p. 112.
- Vand** : an allotment (Nurpur) ; see *bher* : in Barā Bangāhel = *jeola*. Kāngra S. R., (Lyall), p. 32.
- Vangat** : see *bangat*.
- Vikh** : twenty. Sirsa S. R., 1879-83, p. 124.
- Vil** : a kind of rheumatism that is rarely fatal ; the animal affected gets stiff and unable to walk. Cf. *vildya*. Sirsa S. R., 1879-83, p. 301.
- Vilāya** : a kind of rheumatism.
- Voti** : wife = *swāni*, used by Rājputs ; see *lāri*.
- Wahna** : to-morrow. Bauria *argot*.

**Wali** : again. *Bauria argot*.

**War** : the force which pursues the raiders. Sirsa S. R., 1879-83, p. 31.

**Warna** : the waving of the offerings for the malignant deity over the patient's head. Karnāl S. R., 1872-80, p. 146.

**Warpher** : a ceremony of marriage performed by waving a pot of water over the bridegroom's head and then drinking a little of it and waving a rupee round his head. Karnāl S. R., 1872-80, p. 130.

**Watran** : a broadcast sowing ; to sow when the moisture has sufficiently subsided to allow of ploughing and sowing. Hoshiārpur S. R., p. 88.

**Watri** : cotton sown in June or July. Hoshiārpur S. R., p. 87.

**Wehla** : soon ; as *wehla āo* : come soon. *Bauria argot*,

**Yamu** (Kulū) : the *sardā* deer ; see *god*.

**Zirī** : fine rice. Cf. *dhān*. Karnāl S. R., 1880, p. 178.

#### MISCELLANEA.

##### ON 'SIVA-BHAGAVATA' IN PATANJALI'S MAHABHASHYA.

MUCH has been written by eminent scholars about the ancient sect of Bhāgavatas. The earliest inscription making use of the word 'Bhāgavata' as an attributive of a follower of a particular sect is that edited by Dr. Fleet in *Jour. R. As. Soc.*, Oct. 1909, in which Heliodoros, son of Dion, of Takshasilā, a *Yonādāta* of king Antialkidas at the court of Trātār Rājā Kāśiputa Bhāgabhadra, is described as a *Bhāgavata*. Evidently he was a Vishṇu-bhāgavata, for the inscription commemorates the erection of a *Garuḍa-dhvaja* to *devadeva Vāsudeva*.

I wish to draw the attention of scholars to the fact that Śiva-bhāgavatas can claim the same antiquity as Vishṇu-bhāgavatas. From the very earliest days there were two sects of Bhāgavatas who believed Bhagavat, conceived either as Vishṇu or Śiva, to be the supreme cause, and *bhakti* or devotion to him as of more importance than ritual or sacrifice.

This inscription mentions Antialkidas Nikephoros who, according to Vincent Smith, was a contemporary with the early years of Eucratides circa. 170 B.C. Menander's invasion took place about 150 B.C., only a few years after, and his siege of Sāketa and Majjhamikā is alluded to by Patañjali in words which leave little doubt that the events took place in the lifetime of the great grammarian.

Now, Patañjali mentions the word *Śiva-bhāgavata* while commenting on Pāṇini V. 2. 76. The passage is as under :

अथः शूल-दण्डाग्निनाभ्यां उक्-उजौ ५ । २ । ७६  
किं योऽयः शूलेनान्विच्छति स आथः शूलिकः ?  
किं चातः ?

शिवभागवते प्राप्नोति ।

एवं तत्पुत्रपत्नीपौऽत्र दृश्यः । अथः शूलनिवायः  
शूलम् । यो मृदुनोपायेनान्विच्छेन्नर्थान्नभसेनान्विच्छति  
स उच्यत आथः शूलिकः ।

An explanation of the context is necessary.

Patañjali takes pains to explain that words formed by Pāṇini V. 2. 72, 75 and 76, are not to be taken in a literal sense, but only in a metaphorical one. Thus *śitaka*, *ushṇaka* (Pāṇini V. 2. 72) do not mean 'he who does cold,' or 'he who does hot,' for then they might be applied to snow or sun, but they respectively mean 'a person who takes a long time over doing a thing which has to be done soon,' and 'a person who does a thing betimes.' Similarly, *pārśvaka* (Pāṇini V. 2. 75.) does not mean 'he who seeks his ends by the side, for then it might mean 'a king's servant' but it is taken to mean 'one who proceeds to perform in a roundabout way things which can be performed in a straightforward manner.' We now come to Pāṇini V. 2. 76, from which we get the word *Ayāśśūlika*. Patañjali asks if this word is to be taken in the literal sense of one 'who goes about, or seeks his ends with an iron dart' ? On this he asks, what would then happen ? The reply is that then the word would apply to a *Śiva-bhāgavata*. Evidently, the members of that fraternity must then have been in the habit of going about, or seeking their ends, with an iron *śūla* in hand. Finally Patañjali says that the word is not to be taken in the literal sense, and, therefore, cannot apply to a *Śiva-bhāgavata*, but it is taken to apply to express one who has recourse to extreme or harsh or rash measures to seek an end which can be secured by milder methods.

Patañjali's denial that the word does not apply to *Śiva-bhāgavatas* is a proof of the existence of the class in those days. They must have used an iron spear as a distinctive mark like modern *Jogis* who carry an iron trident. Śiva's weapon is *śūla* or *triśūla*, whence his epithet *Śūli*.

CHANDRADHAR GULERI.

Ajmer.

## THE RAMACHARITAMANASA AND THE RAMAYANA.

BY L. P. TESSITORI; UDINE (ITALY).

[THE present paper on the connection between Tulasî Dâsa's *Râmacharitamânasa* and Vâlmiki's *Râmâyana* was first published in Italian in the *Giornale della Società Asiatica Italiana* (Vol. XXIV, 1911), and is now republished in English at the kind suggestion of Sir G. Grierson and Sir R. C. Temple. The subject is indeed a most interesting one, as it involves a question which has remained *sub judice* up to the present day.

Many different opinions have been advanced as to the principal source from which Tulasî Dâsa derived his *Râmacharitamânasa*, but they have all been mere conjectures, rather than inductions from a sufficient quantity of positive evidence, and, being also very unlikely, have only helped to make the question more intricate instead of solving it. The two extremes have been represented: (a) by the scholars who, being not directly acquainted with the *Râmacharitamânasa*, have almost necessarily tended towards conceiving it as a poor and close *rifacimento* of the *Râmâyana*, bearing no stamp of originality; and (b) by the scholars who, being more or less acquainted with the *Râmacharitamânasa*, have allowed themselves to be misled by its outward appearance and by the different meaning of the facts in it, and have arrived at the conclusion that Tulasî Dâsa had availed himself of other sources and was not at all or very little indebted to his great predecessor. It is important to determine the right course between the two exaggerations and to give the *Râmâyana* its proper place amongst the sources of the *Râmacharitamânasa*.

The solution of the problem can be reached only by freeing ourselves from any preconception, or misleading influence of general impressions, and confining ourselves to the impartial examination of positive facts. It is chiefly a work of patience. The Hindî poem must first be compared verse for verse with the *Râmâyana*, with the object of ascertaining all points of agreement with the Sanskrit text. Then, by placing agreements and disagreements in the same scale, it must be ascertained whether the former outweigh the latter to such a degree as to permit us to classify the *Râmâyana* as the principal source of the *Râmacharitamânasa*. The way is however, made arduous by the fact that Tulasî Dâsa does not confine himself to only one recension of the *Râmâyana*. This makes it necessary to carry on the same inquiries into both the principal recensions, and ascertain in which places of the *Râmacharitamânasa* either of the two prevails. Another difficulty is that of distinguishing between real and apparent discordances, i. e., between particulars derived from sources different from the *Râmâyana* and particulars derived from the *Râmâyana* itself, but modified either because of their incompatibility with the religious principles of the new poem, or for some other reason. The reader will judge whether the present study covers all the above points and proves sufficiently that Tulasî Dâsa availed himself of the *Râmâyana* as a principal source for the particulars of Râma's life, but at the same time strove with all his power to keep as clear as possible of Vâlmiki's art, so that on the whole the *Râmâyana* can only be called his source of information, never his artistic model.

Of course, the fact of having taken into consideration only the *Râmâyana* gives the above conclusions a temporary character. We know Tulasî Dâsa availed himself also of the *Adhyâtmârâmâyana*, a mystic *rifacimento* of the *Râmâyana*, which is included in the *Brahmāṇḍapurāṇa*. When inquiries are brought to bear on this source, too,—a task which the author of this article may possibly carry out in the near future—then only can the priority of the *Râmâyana* amongst the sources of the *Râmacharitamânasa* be definitely established. But on the whole, even if some

restriction is still to be made on the priority herein assigned to the *Rāmāyaṇa*, our general conclusions are absolutely definite and the present article will always retain its value as a collection of the best proofs in favor of Tulasī Dāsa's having largely and directly utilized Vālmiki's poem.<sup>1</sup>—L. P. T.]

*Nāndapurdāṇanigamāgamasammataṃ yad Rāmāyaṇe nigaditaṃ kvaciḍ anyato 'pi |*

*svāntaḥsukhāya Tulasī Raghundīthagāthābhāshānibandham atimañjulam ātanoti || 7 ||*<sup>2</sup>

In the above stanza in the Sanskrit introduction to the *Rāmācharitamānasa* Tulasī Dāsa himself informs his readers of the sources from which he has drawn. In fact he does here avow most explicitly that he has derived from the *Rāmāyaṇa*, and partly also from other works, all the matter that was conformable to the *Purdāṇas* and to the Holy Scriptures. Leaving aside for the present the question how far the words *kvaciḍ anyato 'pi* should be extended, the fact remains that in the above passage Tulasī Dāsa himself does quote the poem of Vālmiki as his chief source, and does declare clearly that he has drawn from it the bulk of that material which he has brought into harmony with his own spiritual ideas and clothed in a pleasant form of poetry. Such is after all the meaning hidden in that testimony, which on the other hand gives us but superfluous information, for every diligent reader of the *Rāmācharitamānasa* would reach for himself the same conclusion. Tulasī Dāsa has followed the path formerly trodden by Vālmiki, placing his feet upon the very footmarks left by his great predecessor.

If looked upon superficially, such an assertion will no doubt strike one as the absurdest paradox. A bottomless abyss lies between the two poems: in each one breathes a different air, sees different people living in a world quite apart; the impressions which each makes on the mind of its readers are so unlike that one cannot see at a glance anything but a fancied dependence of the one upon the other. But one must not ignore that objective facts, not æsthetic impressions, are the best criterion for settling any question regarding the dependence of any one work upon another; and it is in the light of that positive criterion that our assertion is to be viewed. The fact is that, as far as Rāma's life is concerned, the thread of the narrative is mainly one and the

<sup>1</sup> At the moment of revising the proofs of the present article, I am kindly informed by Sir G. Grierson that Bhalbhadrā Prasad Sukul of Ballia, U. P. and three other *paṇḍits* are publishing an edition of Tulasī Dāsa's *Rāmācharitamānasa*, together with another poem of the same title in Sanskrit *ślokas*, which bears such an exact correspondence to it, that it must necessarily be concluded that one is a translation of the other. Sir G. Grierson has seen the *Aranya* and *Sundarakāṇḍa* of this edition, and has found that both the versions are practically line for line the same. The editors consider the Sanskrit version to be the original one, basing their opinion on what Tulasī Dāsa himself says in the introduction to the Hindi poem concerning the origin of the story, and particularly on the passage, in which he states that he heard the story from his *guru*, but owing to his being but a child, he could not understand it, and only afterwards, when he understood it better, he put it down in *bhāshā*:

*main puni nija guru sana suni kathā su Śūkara-kheta |*

*samujhi nahim tasu bālapana taba ati rahenū aceta || . . .*

*tadapi kaḥ guru bārahim bārā | samujhi parī kachu mati-anusārā |*

*bhākhā-baddha karabi main soī | more mana prabodha jehi hoī || (I, 30-31)*

The editors promise a full account of the Sanskrit MS. in the preface to the *Bālakāṇḍa*. "Till then—writes Sir G. Grierson—we must wait in patience." That one version is a translation of the other is perfectly certain, but which is the original it is impossible, at present, to say. The impression conveyed to my mind is that it is the Sanskrit version that is the translation, as it is not so compact as Tulasī Dāsa. The author has to fill up his *ślokas* with unnecessary words to make them agree with the Hindi. But, on the other hand, it may be argued that Tulasī Dāsa took a Sanskrit original and improved it by condensing it. In the latter case, it is this Sanskrit *Rāmācharitamānasa* that we ought necessarily to consider as the first, and perhaps the only, source of the Hindi poem. But, even so, our general conclusion that Tulasī Dāsa's poem is chiefly based upon the *Rāmāyaṇa* would by no means be impaired. The only difference would be that the correspondence of the former to the latter ought to be explained simply as a consequence of Tulasī Dāsa's having translated a work that was chiefly based upon Vālmiki, not as having been intentionally brought about by Tulasī Dāsa himself.

<sup>2</sup> The present and all following quotations from the *Rāmācharitamānasa* are taken from the edition of the काशी नागरी प्रचारिणी सभा, प्रयाग, १९०३.

same in both the poems: Tulasi Dāsa derives from Vālmiki all the particulars of the story, shortens or amplifies them as he likes, explains them according to his creed, clothes them in a new fashion, but hardly ever alters their objectiveness, their succession, their historical value. One might be induced to think Tulasi Dāsa firmly believes in the historical trustworthiness of the *Rāmāyaṇa* and therefore makes it a point not to mistake the truth, at least so far as that truth does not strike too openly at his ethical and religious ideas. This is why Tulasi Dāsa retains some particulars, which were quite in accordance with the redundant epical style in Vālmiki's poem, but seem mere, and even strange, superfluities amidst the habitual conciseness of the *Rāmacharitamānasa*. This is why Tulasi Dāsa always applies the greatest attention to giving *unicuique suum*; i.e., to attributing every action or speech, however insignificant it may be, to the very persons whom Vālmiki has represented as authors thereof. This is why Tulasi Dāsa always makes it a point never to alter the succession of events<sup>3</sup> and goes so far in his scruples that he never fails to replace by a short allusion any episode or important passage of the *Rāmāyaṇa*, to which he could not give room in his poem.

This general rule of fidelity to his source finds its greatest exception in Tulasi Dāsa's sixth book<sup>4</sup>, where the succession of the facts is wholly subverted, the particulars of one combat are often mistaken for those of another, and the deeds of one champion are attributed to another; but in this case the exception does not weaken the rule and can be easily explained, if we only suppose that Tulasi Dāsa could not always find his way amidst the bewildering intricacy of Vālmiki's *Yuddhakāṇḍa* and often lost himself in the labyrinth of events,—which supposition is greatly corroborated by our own practical experience of the difficulty of thoroughly mastering by heart the subject of this most intricate book, though nowadays the scholar can reckon upon handier editions and greater helps, than were available to the mediæval poet.<sup>5</sup>

But, leaving aside the *Laṅkākāṇḍa* and the few other divergencies from Vālmiki, which are interspersed in the other books of the *Rāmacharitamānasa* and not always without a reason, the fact remains of Tulasi Dāsa's strict fidelity to the historical and chronological data in the narrative of the Sanskrit *Rāmāyaṇa*; a fidelity of such a nature that, were there no other testimony, it would perhaps be sufficient to show that Tulasi Dāsa, whilst writing, always

<sup>3</sup> This rule admits of a few exceptions, which are mainly found in the *Bāla*° and *Ayodhyākāṇḍa*. I quote the three which are the most striking in the above two books:—

(i). Tulasi Dāsa places Rāma Jāmadagnya's episode immediately after the breaking of the bow and consequently before Daśaratha's arrival at Mithilā. [Vālmiki represents it as taking place during Daśaratha's and Rāma's return to Ayodhyā];

(ii). Tulasi Dāsa makes Viśvāmitra start from Mithilā along with Daśaratha and sojourn in Ayodhyā for many days. It is in Ayodhyā that Viśvāmitra's story is related by Vasishṭha and Vāmadeva. [Vālmiki makes Viśvāmitra start from Mithilā before Daśaratha and has his story told in Mithilā itself by Çatānanda];

(iii). Tulasi Dāsa makes Guha cross the Gaṅgā along with the three exiles and accompany them one or two stages further. [Vālmiki makes Rāma dismiss Guha and Sumantra before crossing the Gaṅgā].

It is most likely that alterations in the order of succession, like the above, crept into the *R.C.M.* from some of the other sources, which were utilized by Tulasi Dāsa. But that is not perhaps the case with all alterations of that kind. Take the following example: In the *R.C.M.* Lakshmaṇa hears of Rāma's banishment only as late as II, 70, 1-2, namely after the permission given Sitā to follow her husband into the exile. Now it is simply absurd that Lakshmaṇa, Rāma's inseparable companion, should have heard the news later than the citizens, whose grief had been described by Tulasi Dāsa long before. It is obvious that Tulasi Dāsa, in his overdrawn laconism had quite forgotten to make any mention of Lakshmaṇa at the proper place, and had to repair his omission when he had to relate how Rāma, after giving Sitā his consent, gave it to Lakshmaṇa too.

<sup>4</sup> The first half of the *Bāla*° and nearly the whole of the *Uttarakāṇḍa*, as they have no correspondent in the *Rāmāyaṇa*, but are a mere addition to Rāma's life, are of course beyond the scope of the present article.

<sup>5</sup> Possibly the change in the title of the book from *Yuddha*° to *Laṅkākāṇḍa* was not without its reason.

kept this source at hand and referred to it whenever his memory was failing him.<sup>6</sup> Any diligent reader, who is patient enough to compare stanza for stanza the two poems, will easily be able to trace back the whole path trodden by Tulasī Dāsa through the forest of Vālmiki's *Rāmāyaṇa* and to get a clear idea of his way of proceeding. To prove my assertion let me quote the three following passages of the *Rāmacharitamānasa*, in which Tulasī Dāsa, for accuracy's sake, retains some particulars found in Vālmiki's poem, which, though they have their sufficient reason in the Sanskrit original, are not justifiable in the Hindī version, and look strange, or at least superfluous:—

1. In Book II, 10, Tulasī Dāsa, after having told us that Vasishṭha, in obedience to Daśaratha's orders, went to Rāma's house, in order to make him devote himself to the holy practices preliminary to consecration, adds that, having given his instructions to Rāma, Vasishṭha returned to the king (*guru sikha dei rāya pahin gayaū* |, II, 10, 4a). This particular, whilst corresponding exactly with Vālmiki's narrative (C', II, 5, 21 and following), looks quite superfluous in our poem, and is not in accordance with Tulasī Dāsa's continuous effort towards being as concise as possible.

2. In Book IV, 27, Tulasī Dāsa relates that the monkeys, having failed to get tidings of Sitā, do not dare to return to Sugrīva, but sit down on beds of *kuṣa* spread on the shore of the Ocean (*baiṭhe kapi saba darbha dāsī* ||, IV, 27, 10b). It is obvious that Tulasī Dāsa has here in mind the *prāyopaveśana* described by Vālmiki in the 55th *sarga* (C and B') of the 4th Book, and, as he cannot afford himself to relate it fully and does not wish to omit it altogether, he contents himself with so imperfect an account, that is quite incomprehensible without a direct reference to his source.

3. In Book VII, 15, after having described Rāma's consecration, Tulasī Dāsa introduces even the *phalastuti*, which in Vālmiki comes immediately after it (C, VI, 128, 105 and following = B, VI, 112, 12 and following), without perceiving that such a *phalastuti*, whilst being in its place in the *Rāmāyaṇa*, which originally ended with the *Yuddhakāṇḍa*, is quite out of place in his poem, which is to end only with the *Uttarakāṇḍa*.

Many other examples in corroboration of the above assertion, could be drawn from all those passages, where Tulasī Dāsa indicates by a most cursory allusion a Vālmikian episode deliberately omitted. Such allusions are often so incomplete and obscure that they seem to bear no meaning to any one who has not in mind the corresponding passages in the *Rāmāyaṇa*, and we cannot understand why Tulasī Dāsa should have thrust them into his poem, unless we attribute to him the scrupulosity of a diligent historian, who feels himself bound to represent the facts in their full completeness and entirety. Here also I shall confine myself to only three examples:

1. The Viçvāmītra episode is wholly omitted by Tulasī Dāsa and the following allusion is substituted for the story: *muni-mana-agama Gādhisuta-karānī* | *mudita Basisṭha bipula-bidhī* | *barānī* ||, I, 359, 6, which we find repeated after a few stanzas: *Bāmadeva Raghukula-guru jñānī* | *bahurī Gādhisuta-kathā bakhānī* | I, 361, 1;

<sup>6</sup> Sir G. Grierson, in his notice of the Italian edition of the present article (J. R. A. S., 1912, pages 794-798), finds my assumption, that Tulasī Dāsa had a manuscript of the *Rāmāyaṇa* by him and that he consulted it as he went along, not altogether justifiable. For, he observes, it cannot be thought that an Indian poet would labour on such lines. I feel I must heartily agree with him. My assumption was simply founded on the fact that I was unable to conceive Tulasī Dāsa's exactness in reproducing step by step and in its right arrangement the entire succession of incidents in Vālmiki's poem as a mere case of memory.

<sup>7</sup> Following Jacobi's example (*Das Rāmāyaṇa, Gesch. u. Inhalt*, etc., Bonn, 1893), I represent by C the northern (or commented) recension, by B the Bengalee, and by A the western one.

2. The episode of the blind anchorite's son, whom Daçaratha killed in his youth, is thus alluded to in passing by Tulasi Dâsa: *tâpasa-andha-sâpa sudhi dî | Kausalyahim sabâ kathâ sunâi ||* II, 155, 4 ;

3. Sugrîva's detailed narration to Râma of Vâlin's feats on the Dundubhi *asura* and the seven palm-trees (C, IV, 11) is omitted by Tulasi Dâsa and the mere statement is made instead that Sugrîva showed Râma Dundubhi's bones and the palm-trees: *Dundubhi-ashti tâla dekhârâye |* IV, 8, 12a.

Many examples of this kind, as well as others, could be easily drawn from the *Râmacharitamânasa* as further arguments in favour of Tulasi Dâsa's strict fidelity to the *Râmâyana*, but it would be superfluous to dwell any longer upon this point here, as the reader will find plenty of such arguments in parallel passages quoted later on.<sup>8</sup> Having thus set the general rule that Tulasi Dâsa, as far as possible, closely follows Vâlmiki's data without altering them, it remains to formulate exceptions and to ascertain out of what motives, extrinsic or intrinsic in the poet's mind, these have sprung. In what cases does Tulasi Dâsa alter Vâlmiki's narrative? and why?

As regards a good many of the alterations we can give these questions a prompt and most positive answer. Tulasi Dâsa does not write as objectively as Vâlmiki did. On the contrary, there is a moral ideal to which all his poetry is subjected, and a particular result which he wishes to bring out by means of his poem. He has to relate facts in such a way as to convince his readers of Râma's divinity and to inspire them with faith and devotion. No wonder then that he alters Vâlmiki's facts, when these do not prove conformable to the tenets of his creed, as in that case alterations were an impelling necessity and quite justifiable from his particular point of view. This accounts for the total disguise of Râma's personality from the human in the divine; the continual effort towards exalting his greatness and enhancing his virtues; the omission or justification of all the particulars which would seem unbecoming to his majestic power; the exaggeration of the devotional feelings of all the people, who surround him or happen to come in contact with him, and the promotion to the rank of Râma's fervid votaries of all those who in the *Râmâyana* either do Râma some great service (Hanumat, Sugrîva, etc.), or, being his enemies, refrain from fighting against him, be it out of righteousness (Vibhîshana), or be it out of fear (Mârîcha, Kâlanemi). Particulars incompatible with the principle of Râma's divinity are not always silently passed over by Tulasi Dâsa, but in some, indeed in most cases, they are maintained, but softened or explained as being mere illusions brought about by the Lord's *mâyâ*; and this is another argument in favour of our assertion, that Tulasi Dâsa as far as he can avoids altering the source.<sup>9</sup> In some other cases, where both Râma and Lakshmana are concerned, unbecoming particulars are attributed to Lakshmana only. The same is the case with Sîtâ, who—just as Helena never went to Troja according to Stesichoros' palinode—never went to Laïkâ, but was absorbed by the Fire, leaving on earth a void image of herself, and was given back by the Fire pure and untouched to Râma, after his victory over the *râkshasas*. Sîtâ's repudiation and her being swallowed by the Earth, her mother, are quite naturally wanting in the *Râmacharitamânasa*.

There are other alterations, which are of a different nature and are not so easy to explain. In many instances it is difficult to make out why Tulasi Dâsa has varied Vâlmiki's narrative

<sup>8</sup> Let me add only the remark that such a correspondence of the two poems to one another is all the more significant, inasmuch as Tulasi Dâsa is by no means a poet wanting in imagination, so that he would not have hesitated to overstep the limits laid down by Vâlmiki, had he deemed it permissible and wise.

<sup>9</sup> To confine myself to a single example of facts of this kind, I may cite *Kishkindhâkandâ*, 10, 4 and following, where Tulasi Dâsa maintains the particular of Vâlin's reproaching Râma for having killed him by treachery, but takes care to justify it by the remark: "Vâlin, though full of affection in his heart, yet with his mount uttered harsh words . . ."

when there was apparently no reason for doing so; and we cannot suppose he did it out of mere love of novelty, since the facts examined above bear irrefragable testimony of his respect for the Vālmikian tradition. In my opinion these variations, which do not seem to have sprung from the necessity of removing some points in the old epic as being in open contrast with the moral and religious spirit of the new poem, have crept into the *Rāmācharitamānasa* in sundry ways and are partly voluntary and partly involuntary. I would therefore distinguish:—

(a) The innovations, which Tulasī Dāsa knowingly introduced, conforming himself to other sources than the *Rāmāyaṇa*. A clear allusion to those sources is made by the poet himself with the phrase *kvacid anyato 'pi* in the couplet quoted at the top of the present article;<sup>10</sup>

(b) The innovations which Tulasī Dāsa introduced unconsciously without having any intention of swerving from Vālmiki's path. These innovations, which, looking at their origin, we might more properly term mistakes or oversights, may be explained: (a) partly by supposing that the poet when composing those particular passages had not an exact vision of the Sanskrit text, but wrote from memory without perceiving that this was wrong; and (b) partly by considering that, in consequence of his continual effort to abridge and condense, when striving to constrain into a few verses the subject of several *sargas* of Vālmiki, the poet may have involuntarily altered the appearance of the facts by relating them too concisely and defectively.

Let me give an example illustrative of this second class of alterations. In *Ayodhyākāṇḍa*, 156, Tulasī Dāsa, just after having described Daśaratha's last moments, enters immediately into the description of the bemoanings of the queens, forgetting to remark that they took place only in the following morning, and then goes on to relate the grief of all the servants and citizens, as if all this had taken place during the very night of Daśaratha's death. Then he says: "In such lamentations the night was spent, (till in the morning) all great and learned sages arrived" (156, 8). Now, according to this description, it would seem that the sages had arrived in the morning subsequent to the night of the king's death, whilst according to Vālmiki they arrive, or rather assemble, only in the morning of the second day. That Tulasī Dāsa, when writing this passage, had in mind and was closely following the corresponding passages in the *Rāmāyaṇa* cannot be doubted, as it is sufficiently proved by No. 31 of the parallel passages quoted later on. It is clear that Tulasī Dāsa simply forgot to mention the breaking of the first day.

In the same class of alterations is to be reckoned that which I would call the *omission of the interval*, and this is little short of a rule in the *Rāmācharitamānasa*. Whenever in Vālmiki's narrative there are two analogous events separated by an interval of not much importance and having the only effect of retarding the progress of the facts, Tulasī Dāsa passes over the interval and merges the two events. A few examples will explain the matter better:

(a) In the *Ayodhyākāṇḍa* (C, 4 = B, 3) Vālmiki relates that Daśaratha calls Rāma into his presence, and after having informed him of his intention of consecrating him *yuvardja*, enjoins on him the performance along with Sītā of the fast preliminary to the ceremony (*first event*). Rāma takes his

<sup>10</sup> Tracing these sources is not within the limits of the present article. Let me only point out that they are to be looked for especially amidst the *Purāṇas*, and the *Adhyātmārāmāyaṇa* and the *Vasishṭhasaṃhitā* are probably two of them. Sir G. Grierson calls my attention to the fact that several commentators point to a *Bhūṣuṇḍīrāmāyaṇa* also as having been largely utilized by Tulasī Dāsa, but this probably refers, as Sir G. Grierson himself seems inclined to suppose, only to the Kāka-Bhūṣuṇḍī episode in the *Uttarakāṇḍa*, which being not included in Rāma's life, lies outside our subject. On the whole my opinion concerning all these extraneous sources is that Tulasī Dāsa availed himself more of their spirit, and in some cases of their artistic form, than of their substance. In reference to art he utilized also to some degree Kālidāsa's *Raghuvamśa*, as is proved by the three quotations following: *Ragh.*, XII, 2 = *R. C. M.*, II, 2, 7; *Ragh.*, XII, 5 = *R. C. M.*, II, 25; 10-11; *Ragh.*, XII, 80 = *R. C. M.* VI, 69, 7.



leave and goes in search of Sītā and Kausalyā, and finds both of them praying for him in the *devatāgāra*. After having spoken to them, he returns to his own house (*interval*). Then Daçaratha sends Vasishṭha to Rāma to prescribe to him once more the performance of the fasting ( $C, 5 = B, 4$ ) (*second event*). In Tulasī Dāsa's poem we miss every trace of the interval and find the two events blended together, inasmuch as Daçaratha does not himself inform Rāma of the proposed consecration, but from the very beginning sends Vasishṭha to give him the information, as well as to prescribe to him the customary fast (*R. C. M.*, II, 9-10);

(b) In Vālmiki's *Aranyakāṇḍa* ( $C, 19-20 = B, 25-26$ ) Çūrpaṇakhā, after having been mutilated by Lakshmaṇa, goes in tears to her brother Khara and, being asked the reason of her grief, tells him of the insult she has suffered at the hands of the two Rāghavas. Khara commits to fourteen *rākshasas* the task of revenging her; she leads these champions against the Rāghavas, but Rāma destroys them (*first event*). Then Çūrpaṇakhā returns back to Khara and keeps on weeping till he requests of her for a second time the reason of her tears. She tells him of the defeat of the fourteen *rākshasas* and for the second time begs for revenge ( $C, 21 = B, 27$ ) (*interval*). Then Khara sends against Rāma fourteen thousand *rākshasas* at the command of Dūshana ( $C, 22 = B, 28$ ) (*second event*). Tulasī Dāsa omits the interval and makes one event of the two: the two expeditions are reduced to one, and this one of course no longer corresponds either to the first or to the second of the two, but is a mixture of both. So Tulasī Dāsa describes his unique expedition as being led by Çūrpaṇakhā (like the first one in the *Rāmāyaṇa*) and as composed of fourteen thousand *rākshasas* (like the second one in the *Rāmāyaṇa*) (*R. C. M.*, III, 20);

(c) In Vālmiki's *Yuddhakāṇḍa* ( $C, 68 = B, 47$ ) Rāvaṇa laments Kumbhakarna's death (*first event*). Then comes another terrible fight, in which Narāntaka, Devāntaka, Mahodara, Triçiras, Mahāpārçva and Atikāya lose their lives ( $C, 69-71 = B, 48-51$ ) (*interval*). This gives Rāvaṇa the opportunity of making other lamentations and getting into despair, till Indrajit comforts him with blustering promises ( $C, 73 = B, 52$ ) (*second event*). Tulasī Dāsa passes the whole interval over and makes Rāvaṇa lament only once, *viz.*, after Kumbhakarna's death, and at this particular moment be consoled by Meghanāda (*R. C. M.*, VI, 72).

In the same order of alterations are to be included all the anachronisms proceeding from Tulasī Dāsa knowing already from Vālmiki the result of every particular event, and anticipating by ascribing to the will of his personages facts, which in the *Rāmāyaṇa* happen only afterwards, either by a mere chance, or as a natural consequence of previous occurrences. Thus he makes Agni himself, when handing to Daçaratha the impregnating nectar, direct him to divide it into the proper portions (*R. C. M.*, I, 189, 8); Viçvāmitra demand from Daçaratha not only Rāma but also Lakshmaṇa (*R. C. M.*, I, 207, 10); Rāma promise Sugrīva that he will slay Vālin with a single arrow (*R. C. M.*, IV, 7, 15), etc.

Turning to the rhetorical and artistic side of the *Rāmacharitamānasa*, we shall have to notice the very contrary of what we have observed in regard to its contents. The fact is that Tulasī Dāsa, whilst conforming himself closely to Vālmiki as far as the particulars of Rāma's life are concerned, directs on the other hand all his efforts towards acquiring an absolute independence from Vālmiki's style and expressions. He displays the strongest aversion to availing himself of Vālmiki's artistic resources and continuously takes the utmost care not to slide inadvertently into any image, simile or phrase used by his predecessor. Whether it be the natural pride arising from the poet's consciousness of his own worth and, his consequent abhorrence of lowering himself to the humble position of an imitator, or whether it be the necessity of giving vent to his poetical genius and to his rich imagination, or even the desire of giving his poem an appearance more in harmony

with the taste of the new times and making it more easily understood and appreciated by the illiterate masses, the fact is that Tulasi Dāsa continually tries his best to keep clear of any imitation and to establish his own independence and originality. And he generally succeeds in this effort, so that in this respect he appears as the author of a new and original work, not of a *rifacimento*, and every one must acknowledge that however much Vālmiki has been his source, Vālmiki has not in the least been his model.

No doubt a great part of the appearance of originality, which, makes the *Rāmācharitamānasa* look so different from the *Rāmāyaṇa*, is due to the different religious principles with which it is wholly infused and to the different genius of the language in which it is clothed. I do not mean by this to refer to the general impressions one may derive from reading the poem. I have already pronounced myself in favor of a positive criterion for solving any question of dependence of one work upon another, and accordingly I avoid general impressions here also and confine myself to the comparison of parallel passages of the two poems. It is such a comparison, carried on patiently for the entire length of Rāma's life, that has led me to the abovementioned conclusion: *viz.*, that it is Tulasi Dāsa's deliberate wish to keep himself as independent as possible from Vālmiki's expressions and that he tries continually to represent the facts in a new light, in order to make new impressions on the minds of his hearers and readers. This conclusion is chiefly deducted from the following observations:

(1) Tulasi Dāsa, though generally bent towards summarizing and condensing, dwells, often intentionally, on particulars hastily dealt with by Vālmiki, and passes over or refers to by a simple allusion particulars which Vālmiki has treated at some length.<sup>11</sup> As an example illustrative of the first series of cases, I quote the episode of Aṅgada's embassy to Rāvaṇa, which is circumscribed by Vālmiki within a few *ślokas* (*C*, VI, 41, 59 and *¶*=*B*, VI, 16, 60 and *¶*), whilst Tulasi Dāsa enlarges it enormously (*R. C. M.*, VI, 17-35). The second series of cases is sufficiently illustrated by all those Vālmikian episodes, which Tulasi Dāsa omits or mentions by a hurried and obscure allusion, and these have been already dealt with in the antecedent pages;

(2) Tulasi Dāsa makes a constant endeavour not to reproduce Vālmiki's similes and in parallel passages always replaces them by new ones, mostly of his own making;

(3) Tulasi Dāsa generally disdains to utilize words, appellatives or epithets used by Vālmiki in parallel passages and substitutes synonyms for them.<sup>12</sup>

In spite of his continual efforts to keep clear of any imitation of Vālmiki's art, Tulasi Dāsa nevertheless falls at times inadvertently into the very traps he wishes to avoid, and reproduces some turn of expression from the *Rāmāyaṇa* in the very words used by Vālmiki, or appropriates to himself some of his predecessor's similes. However scanty may be the number of these Vālmikian reminiscences interspersed within the *Rāmācharitamānasa*, and however difficult

<sup>11</sup> His aversion to dwell upon particulars well known or largely and magisterially described by others is openly avowed by Tulasi Dāsa himself in more than one passage. For example, after having rapidly related Sati's suicide, he says: *yaha tihāsa sakala jaga jānā (tā tem main samēhhepa bakkānā* (This story all the world knows, therefore I have described it briefly) (*R. C. M.*, I, 66, 4). A similar remark may be seen after the allusion to Kārtikeya's birth and deeds (*R. C. M.*, I, 103, 9-10). Tulasi Dāsa's tendency to give his descriptions a different length from Vālmiki's had been already noticed by Growse: "In other passages, where the story follows the same lines, whatever Vālmiki has condensed—as for example the description of the marriage festivities—Tulasi Dāsa has expanded; and wherever the elder poet has lingered longest, his successor has hastened on most rapidly" (*Introduction to his Translation*, page iv).

<sup>12</sup> Though a good many of such substitutions by synonyms may be explained as prosodial necessities, yet it cannot be so in all cases. A few instances illustrative of the different cases are: *Brahma-datta* for *Svayam-bhūdatta* (see parallel passage No. 79), *sahodara* for *sodarya* (see parallel passage No. 77), *pāvaka-sara* for *astram-agasyam* (see parallel passage No. 7), *Chandramā* for *Niṣṭhara* (*R. C. M.*, IV, 29), *Meghanāda* for *Indrajit*, etc.

may be the task of recognizing them, owing to the great change they have undergone in being transferred to a language so different from the Sanskrit and to a style so different from the rich style of the epic, yet by diligent inquiries they can still be brought to light; and are important in so far as they supply us with the surest evidence that Tulasi Dâsa did actually and directly draw on the Sanskrit *Râmâyana*.

Before entering on the exhibition and illustration of the most striking of these Vâlmîkian reminiscences still to be found in the *Râmacharitamânasa*, and thereby adducing the proofs of what I have been affirming up to now, I deem it necessary to solve the question as to which recension of the *Râmâyana* was used by Tulasi Dâsa.

A careful analysis of the Hindi poem has enabled me to conclude that Tulasi Dâsa did not always follow the same recension of the Sanskrit poem, but that, though he usually followed *B*, he knew and largely followed also *C* (and may be even *A*).

Tulasi Dâsa's inconsistency as regards a model recension becomes apparent at a first glance, if we only look at the limits he has assigned to the single books. After the pattern of the *Râmâyana*, the *Râmacharitamânasa*, too, is divided into seven *kândas*, but the lines of the partition within the Hindi poem and within each of the three recensions of the Sanskrit poem do not coincide with each other. Tulasi Dâsa, however, does not follow an independent course generally, but conforms himself either to the one or to the other of the recensions, as can be seen from the following synopsis:

*Bâlakânda*: Ends in the *R. C. M.* as in *C*, *A*, and in the main as in *B* also, for the substance of *sargas* 79-80, which *B* adds to the *Bâlakânda* thereby differing from *C*, *A*, has not been introduced by Tulasi Dâsa into his poem.

*Ayodhyâkânda*: Ends in the *R. C. M.* as in *B*, *A*; whilst *C* adds to it five other *sargas*.

*Aranyakânda*: Ends in the *R. C. M.* as in *B*, *A*; whilst *C* falls short of a *sarga*.

*Kishkindhâkânda*: Ends in the *R. C. M.* as in *C*; *A* adds to it one more *sarga*, whilst *B* ends the *kânda* four *sargas* before *C*.

*Sundarakânda*: Ends in the *R. C. M.* a *sarga* before than in *B*; *A* concords with *B* but adds two *sargas* which fail in *B*, *C*; *C* ends the *kânda* a score of *sargas* before.

*Laïkâkânda*: Ends in the *R. C. M.* as the *Yuddhakânda* in *A*, *B*, *C*.

*Uttarakânda*: Differs entirely in the *R. C. M.*

By comparing single passages in the *Râmacharitamânasa* with their corresponding ones in the *Râmâyana*, and chiefly by examining the particulars, exclusive either of *B* or of *C*, that have been accepted by Tulasi Dâsa, I have been able to conclude with certainty that Tulasi Dâsa follows *C* and *B* alternately, and to fix the limits and recurrence of these alternations as follows:

(1) Tulasi Dâsa follows *C* from the beginning of Râma's life (*C*, I, 18) till Râma's arrival at the Chitrakûta (*C*, II, 56);

(2) Tulasi Dâsa follows *B* from Sumantra's return to Ayodhyâ (*B*, (*C*), II, 57) till the end of the *Aranyakânda* and may be even further on for a good part of the *Kishkindhâkânda*;

(3) Tulasi Dâsa follows *C* from the beginning of the *Sundarakânda* till Râma's ascension on the Suvêla after bridging the Ocean (*C*, VI, 40);

(4) Tulasi Dâsa follows *B* from the beginning of the combats with the *râkshasas* (*B*, VI, 17 = *C*, VI, 42) down to the end of the *Yuddhakânda*.

Each of the above items represents a conclusion from a series of evidence drawn from examining all passages which are found in only one of the two recensions of the *Râmâyana* (*B*, *C*) and either have no correspondence at all with the other or differ greatly from it. All this evidence is invariably unilateral within each of the four partitions, i. e., within the limits of the first and

third partition, Tulasi Dâsa follows *C* exclusively, and within the limits of the second and fourth partition follows *B* exclusively. These deductions are chiefly derived from the following points of examination :

1: T. D. follows C.

- (1) *R. C. M.*, I, 191, 1<sup>a</sup> = *C*, I, 18, 8<sup>b</sup> (*B* wanting).  
[Râma is born on the ninth day of the Chaitra-month]. See parallel No. 2, below
- (2) *R. C. M.*, I, 210, 4<sup>b</sup> = *C*, I, 30, 18<sup>b</sup> (*B* differing).  
[Mârîcha is struck so forcibly by Râma's shaft that he falls a hundred *yojanas* away]  
In *B* we miss the number. See parallel No. 6;
- (3) *R. C. M.*, II, 6, 1-4 = *C*, II, 3, 6-20 (*B* wanting).  
[Vasishthâ in compliance with Daçaratha's request enumerates the customary things required for Râma's consecration];
- (4) *R. C. M.*, II, 37, 2<sup>a</sup> = *C*, II, 13, 17<sup>b</sup> (*B* wanting).  
See parallel No. 17;
- (5) *R. C. M.*, II, 38, —39, 1 = *C*, II, 14, 55<sup>b</sup>-64<sup>a</sup> (*B* differing).  
[Sumantra goes to wake Daçaratha and is commanded by Kaikeyî to fetch Râma at once]. In *B*, not Kaikeyî but Daçaratha himself, spurred on by Kaikeyî, gives Sumantra the order to fetch Râma;
- (6) *R. C. M.*, II, 36, 1-8 = *C*, II, 47 (*B* wanting).  
[The citizens that follow Râma to the woods get up in the morning and noticing Râma's disappearance burst into lamentations; then, being unable to find out the tracks of his chariot, return to Ayodhyâ]. See parallel No. 25;
- (7) *R. C. M.*, II, 124, 5 and ff. = *C*, II, 56, 13-17 (*B* wanting).  
[The three exiles reach Vâlmiki's hermitage].

2: T. D. follows B.

- (1) *R. C. M.*, II, 152, 3<sup>a</sup> and ff. = *B*, II, 58, 22 and ff. (*C* differing).  
[Sumantra relates to Daçaratha the messages of Râma and Lakshmana]. *C* (II, 58, 21 and ff.) says the same as *B*, but the reference to *B* is more persuasive. See parallel No. 28;
- (2) *R. C. M.*, II, 155, 9-10 = *B*, II, 66, 67-68 (*C* differing).  
[Daçaratha breathes his last invoking: "Râma! Râma!"].
- (3) *R. C. M.*, II, 163, 1 and ff. = *B*, II, 77, 6 and ff. (*C*, II, 78, 5 and ff.)  
[Çatrughna illtreats Mantharâ]. This takes place in the *R. C. M.* as well as in *B* after Bharata's reproach to Kaikeyî, whilst in *C* it takes place only thirteen days after Daçaratha's obsequies;
- (4) *R. C. M.*, II, 169, 7-8 = *B*, II, 79, 39-40 and 80-81 (*C* wanting).  
[On the morning following the day of Bharata's arrival, Daçaratha's ministers congregate the assembly and in that meeting Vasishthâ consoles and admonishes Bharata];
- (5) *R. C. M.*, II, 281, 6<sup>b</sup> = *B*, II, 80, 15 (*C* wanting).  
See parallel No. 39;
- (6) In the *R. C. M.*, the *Ayodhyâkânda* ends at the same point as in *B* (*C* adds to it also the five *sargas* with which the *Aranyakânda* begins in *B*: *C*, II, 116-119);
- (7) *R. C. M.*, III, 1-3 = *B*, II, 105 (*C* wanting).  
[Description of Râma's and Sitâ's pastimes on the Chitrakûta and episode of the crow]. This *sarga* *B*, II, 105 is quoted by Râmāyarmaṇ in his commentary as a *prakṣipta* after *sarga* *C*, II, 95;

- (8) *R. C. M.*, III, 19, 7 = *B*, III, 23, 25 (*C* wanting).  
See parallel No. 43 ;
- (9) *R. C. M.*, III, 19, 11<sup>a</sup> = *B*, III, 23, 45 (*C* wanting).  
See parallel No. 44 ;
- (10) *R. C. M.*, III, 21, 1 = *B*, III, 30, 33 (*C* wanting).  
See parallel No. 45 ;
- (11) *R. C. M.*, III, 22, 10 = *B*, III, 31, 25-28 (*C* wanting).  
See parallel No. 46 ;
- (12) *R. C. M.*, III, 22, 23-30 = *B*, III, 31, 46<sup>2</sup>-47 (*C* wanting).  
See parallel No. 48 ;
- (13) In the *R. C. M.*, the *Aranyakāṇḍa* ends at the same point as in *B*. (The *sarga* which *B* considers as the last of the *Aranyakāṇḍa* is included by *C* in the *Kishkindhāṇḍa*.)

## 3: T. D. follows C.

- (1) In the *R. C. M.*, the *Kishkindhāṇḍa* ends at the same point as in *C*, viz., after the deliberation on the leaping over the Ocean. (*B* includes this deliberation in the *Sundarakāṇḍa*) ;
- (2) *R. C. M.*, V, 1, 9-8, 5 = *C*, V, 1, 85-187 (*B* differing).  
[Hanumat in his way through the sky meets firstly Maināka, then Surasā, and lastly Simhikā]. In *B* the order of succession is changed : Surasā, Maināka, Simhikā ;
- (3) *R. C. M.*, V, 4 = *C*, V, 3, 20-51 ( (*A*), *B* wanting).  
[Hanumat's meeting with Laṅkā (= *Laṅkāpurādhisikṣātridevatā*) in *C*; with the Laṅkini rākshasī in the *R. C. M.*]<sup>13</sup> ;
- (4) *R. C. M.*, V, 26, 3<sup>a</sup> = *C*, V, 54, 40  
*R. C. M.*, V, 26, 4 = *C*, V, 54, 35-33  
*R. C. M.*, V, 26, 8-9 = *C*, V, 54, 40 } (*B* wanting).  
See parallel No. 67 ;
- (5) *R. C. M.*, V, 60, 5-6 = *C*, VI, 22, 27-39 (*B* wanting).  
[The Ocean prays Rāma to shoot at the Drumakulya the arrow he has fitted to his bow and Rāma complies with the request];
- (6) *R. C. M.*, VI, 13 = *C*, VI, 40 ( (*A*), *B* wanting).  
[Overthrowing of Rāvaṇa's crowns at the hands of Sugriva in the *Rāmāyaṇa*, of Rāma in the *R. C. M.*]  
See parallel No. 75.

## 4: T. D. follows B.

- (1) *R. C. M.*, VI, 6-8  
*R. C. M.*, VI, 14-16 } *B*, VI, 33, 3-34 (*C* wanting).  
*R. C. M.*, VI, 36-37
- [Mandodari tries to persuade Rāvaṇa to give up fighting against Rāma; but he answers by boasting of his own strength]. This scene is found only once in *B*, but is repeated three times in the *R. C. M.*;
- (2) *R. C. M.*, VI, 56-60 = *B*, VI, 82 (*C* wanting).  
[Hanumat goes to fetch the herb that will heal Lakshmaṇa and meets on his way two obstacles : Bharata and Kālanemi. This is according to *B*. Tulasī Dāsa on the whole keeps close to

<sup>13</sup> Tulasī Dāsa varies somewhat the episode, but does not alter it in its general lines. Brahmā's prophecy is identical even in the expression both in the *Rāmacharitamānasa* as well as in the *Rāmāyaṇa*.

*B*, but makes Hanumat meet firstly Kâlanemi and then Bharata, and represents him as being actually brought down by Bharata's arrow (*so!*)];

(3) *R. C. M.*, VI, 61, 7-8<sup>b</sup> = *B*, VI, 24, 7<sup>b</sup>-8<sup>a</sup> (*C* wanting).

See parallel No. 77;

(4) *R. C. M.*, VI, 63, 5-6 = *B*, VI, 40, 30 and ff. (*C* wanting).

[Kumbhakarna declares to Râvana Nârada's prophecy];

(5) *R. C. M.*, VI, 106, 9-10 = *B*, VI, 92, 74<sup>b</sup>-76 (*C* wanting).

See parallel No. 82;

(6) *R. C. M.*, VI, 108, 11 = *B*, VI, 99, 32<sup>b</sup> and ff. (*C* wanting).

See parallel No. 88.

I regret that the absence of an edition has prevented me from extending my inquiries to the *A* recension too. The only work on *A*, that has been accessible to me, is that by Hans Wirtz,<sup>14</sup> which exhibits tables of concordances between *A* and the two other recensions, but these are too concise and vague to serve for any detailed comparison and to lead to precise results. The only point of connection between the *Râmacharitamânasa* and *A*, that I have been able to ascertain, refers to the *sarga* *A*, VI, 82, (wanting in *B* and *C*) which has its perfect correspondence in *R. C. M.*, VI, 85. The substance of the passage is as follows: "Râma, informed by Vibhishana that Râvana is performing a sacrifice that will make him invincible, despatches Hanumat with other monkeys to interrupt it. These enter Râvana's palace and try in every way to distract his attention by provoking him with all sorts of insults, but they do not succeed. At last, seeing no other means, they seize the queens by the hair and drag them away, till the screams of the poor women crying for help induce Râvana to interrupt his sacrifice and run to their rescue." Such is Tulasi Dâsa's narrative, which is in perfect conformity with the summary of the *sarga* *A*, VI, 82 as given by Hans Wirtz, pages 35-36. Since this *sarga* on the *Mandodarîkeçagrahana* is wholly unknown to both *B* and *C*, it is beyond doubt that Tulasi Dâsa has derived it either from *A* directly or from some other source proceeding from *A*.

Having thus smoothed the way by removing these questions, let us proceed directly to a close view of those Vâlmîkian reminiscences, which can be still found within the *Râmacharitamânasa*, and which, considering Tulasi Dâsa's aversion to imitating his predecessor's art, are the surest proof in favor of the proposition we have been advancing and maintaining. Of course, it is not so much the single coincidences, which might often be quite casual and insignificant, as the whole of them taken together that may be expected to lend the most forcible argument in elucidation of our assertions.

#### Balakânḍa.

(1) The monkeys, Râma's future helpmates, are described with the same epithets in the *R.* as in the *R. C. M.*:

*C*, I, 17, 25<sup>a</sup>-28<sup>b</sup> (*B*, I, 20, 13<sup>b</sup>-14<sup>a</sup>):

çilâpraharaṇāḥ sarve sarve parvatayodbinaḥ || 25 || nakhada-  
mshṭrâyudhâḥ sarve. . .

and are represented as having resorted to the mountains and to the woods:

*C*, I, 17, 32<sup>a</sup> (*B*, I, 20, 20<sup>a</sup>):

. . . nânâvidhâḥ chhailân kânânâni ca bhejire |

*R. C. M.*, I, 188, 4<sup>a</sup>:

giri-taru-nakha-âyudha saba . . .

*R. C. M.*, I, 188, 5:

giri kânana jaham tatham bhari pûri |  
rahe. . .

(2) Râma is born on the ninth day of the Chaitra or Madhu month:

*C*, I, 18, 8<sup>b</sup> (*B* wanting):

tataç ca dvâdaçe mâse Chaitre nâvamike tithau || 8 ||

*R. C. M.*, I, 191, 1<sup>a</sup>:

navamî tithi Madhu-mâsa punitâ |

<sup>14</sup> Die westliche Rezension des "Râmâyana," von Hans Wirtz, Bonn, 1894.

(3) Râma is always in company with Lakshmaṇa. With him he goes hunting :

C, I, 18, 31<sup>b</sup>-33<sup>a</sup> (B, I, 19, 24) :

yadâ hi hayam ârûḍho mṛigayâṃ yâti Râghavaḥ || 31 ||  
athai 'nam pṛishṭhato 'bhyeti . . . .

in company with him he takes his meals :

C, I, 18, 31<sup>a</sup> (B, I, 19, 23<sup>a</sup>) :

mṛishṭam annam upânîtam agnâti na hi tam vinâ |  
Râma is always obedient to his parents :

C, I, 18, 28 (B wanting) :

. . . . pituḥ çuçrûshaṇe rataḥ

This last coincidence, which at first sight might look quite casual, becomes important if we consider that it occupies the same and identical place in each of the two poems. Upon the whole there is no doubt that Tulasî Dâsa directly knew and largely utilized Vâlmîki's *sarga* C, I, 18.

(4) In the *R. C. M.* Viçvâmitra tries to persuade Daçaratha to give him Râma and Lakshmaṇa, and protests that this will be beneficial to him and to his sons too. Both these arguments can be traced back to the *R.* :

C, I, 19, 15<sup>b</sup>-16<sup>a</sup> (B, I, 22, 16) :

yadi te dharmalâbham tu yaçaç cha paramaṃ bhuvi || 15 ||  
sthiraṃ ichchhasi râjendra Râmaṃ me dâtum arhasi |

C, I, 19, 10 :

çreyaç châ'smai pradâsyâmi . . .

(B, I, 22, 11 :

vidye châ'smai prayachchhâmi . . .)

R. C. M., I, 207, 12 :

dharmasujasa prabhu tuma kaum.

inha kahaṃ ati kalyâna || .

(5) Tâḍakâ's attack is depicted with the same stereotyped expression in both the poems :

C, I, 26, 8<sup>b</sup> (B, I, 29, 7<sup>b</sup>) :

çrutvâ châ 'bhyadravat kruddhâ . . .

R. C. M., I, 209, 5<sup>b</sup> :

sunî Tâḍakâ krodha kari dhâi |

The persuasiveness of this particular parallel is intensified by the fact that *sunî* and *krodha kari* are not so well justified in the *R. C. M.* as *çrutvâ* and *kruddhâ* are in the *R.* In the Sanskrit poem Tâḍakâ hears the terrible twang (*jyḍghoṣa*) of Râma's bow and, feeling herself provoked by it, gets into a fury ; but in the Hindi poem *sunî* has no direct object, and the only obvious object of which it admits, *viz.*, the voice of Viçvâmitra who was pointing out Tâḍakâ to Râma, does not seem a sufficient reason for the *râkshasî's* fierce wrath.

(6) Mârîcha, smitten by Râma with an arrow, is driven a hundred *yojanas* to the other side of the Ocean (in the *R.*, into the Ocean) :

C, I, 30, 18<sup>b</sup> :

sampûrṇaṃ yojanaçatam ksiptaḥ sâgarasamplave || 18 ||

(In *B* we miss the number).

R. C. M., I, 210, 4<sup>b</sup> :

sata jojana gâ sâgara-pârâ || .

(7) In the *R. C. M.* (I, 210, 5<sup>a</sup>) Râma slays Subâhu with a *pâvaka-sara*, which corresponds to the *astram agneyam* mentioned in the parallel passage of the *R.* (C, I, 30, 22 ; B, I, 33, 19<sup>a</sup>).

(8) The chief lines in the description of Râma Jâmadagnya are identical in both the poems :

C, I, 74, 17<sup>a</sup> (B, I, 76, 18<sup>b</sup>) :

jaṭâmaṇḍaladhâriṇam |

C, I, 74, 19 (B, I, 76, 20) :

skandhe châ 'sajya paraçam dhanur vidyudgaṇopamam |  
pragṛihya çaram ugraṃ cha . . .

R. C. M., I, 268, 5<sup>a</sup> :

sisa jaṭâ . . .

R. C. M., I, 268, 8<sup>b</sup> :

dhanu sara kara kuṭhâra kala  
kâmdhe ||

In the *R. Râma* tells Paraçurâma that he spares him only on account of his being a Brâhmaṇa; in the *R. C. M.* we find the same words uttered by Lakshmaṇa :

*C. I.*, 76, 6 (*B. I.*, 77, 40) :

brâhmaṇo 'si'ti pûjyo me . . . | tasmâch chhakto na  
te Râma moktum prâṇabaram çaram || 6 ||.

*R. C. M.*, I, 276, 6<sup>b</sup> :

bipra bichâri bachaü . . .

(9) On the morning after the marriages of his four sons, Daçaratha gets up very early and bestows upon the Brâhmaṇas 400 thousand cows :

*C. I.*, 72, 21<sup>b</sup>-23 (*B. I.*, 74, 27<sup>b</sup>-29) :

prabhâte kâlyam utthâya chakre godânam uttamam || 21 ||  
gavâṃ çatasahasraṃ cha brâhmaṇebhyo narâdhipaḥ | ekai-  
kaço dadau râjâ putrân uddiçya dharmataḥ || 22 || suvar-  
ṇaçrîṅgyaḥ sampannâḥ suvatsâḥ kâṃsyadohanâḥ | gavâṃ  
çatasahasrâṇi chatvâri purusharshabhaḥ || 23 ||.

*R. C. M.*, I, 330, 2<sup>a</sup> :

baçe bhora bhûpati-mani jâge |

*R. C. M.*, I, 331, 2-3 :

chârilachchha bara-dhenu maṃgâl |  
Kâmasurabhi sama sîla suhâi || saba  
bidhi sakala alamkṛita kînbî | mudi-  
ta mahipa mahidevana dînhi ||.

(To be continued.)

#### AJIVIKAS.<sup>1</sup>

BY D. R. BHANDARKAR, M.A.; POONA.

It has been long since recognised that the Âjivikas of Aśoka's Pillar-edict VII were the same as the Âjiviyas of the Jaina scriptures and the Âjivakas of the Buddhist canon. And Prof. Kern was the first to contend that they were an ancient ascetic order, worshipping Nârâyana, *i.e.*, a subdivision of the Vaishṇavas. This view he has set forth in *Der Buddhismus und seine Geschichte in Indien*, Vol. II. It was countenanced by Prof. Bühler, who in his paper on "The Barâbar and Nâgarjuni hill cave inscriptions of Aśoka and Daçaratha"<sup>2</sup> says as follows: "As Professor Kern's work will not be accessible to the majority of Indian readers, I shall try to give a brief exposition of his arguments, regarding which he has kindly furnished me some fuller information. Assuming, as must be done, that the Âjivikas of our inscriptions are the same as those named in Aśoka's seventh Pillar-edict, he translates the words l. 4-5: *hém-éva bôbhanéu Âjivikéu-pi-mé kaṭé imé viyapaṭḍ hôhanî-ti* by 'Likewise I have arranged it that these (*Dharma-mahâmâtras*) will be occupied also with the Brâhmaṇical Âjivikas.' With the information thus elicited from the Pillar-edict, he combines the statements of Utpala regarding the Âjivikas, who are mentioned in Varâhamihira's *Bṛihat-Jâtaka*, XV. 1, together with the Vṛiddhaśrâvakas, the Nirgranthas or Jainas, and other ascetics. Utpala says in his commentary: *âjivika-grahaṇam cha Nârâyaṇ-âsritânam*, "and the use of (the term) Âjivika refers to those who have taken refuge with Nârâyana," and in support of this explanation, brings forward two Prâkrît passages, introducing them with the words: *tathâ cha vaṃ* [read *tathâ ch = aiva*] *Kâlakâchâryaḥ*—"and thus (*says*) also Kâlakâchârya." In the first of these passages the term *êaḍaṇḍîd*, *i.e.*, *êkadāṇḍin*, "(an ascetic) carrying one staff" (instead of the usual triple staff) is used for Âjivika and in the second a longer explanation is given, which Utpala renders by *Késavamârگا-dîkshitaḥ Késapabhaktaḥ Bhâgavata ity = arthaḥ*." Prof. Bühler further adds that Prof. Kern's "confidence in the statements of Utpala appears justifiable, because the latter are supported by so ancient a writer as Kâlakâchârya. The Kâlakâchârya, quoted by him, is in all probability the famous Jaina teacher, who is said to have

<sup>1</sup> In June 1902 I communicated a note on the Âjivikas to the *Jour. Bomb. As. Soc.*, which has been published in its Vol. XXI, p. 389 ff. This paper, though it has attracted the attention of some of the reputed scholars, does not seem to have been largely read. I, therefore, re-edit it here in a slightly recast form and embodying the latest information available to me.

<sup>2</sup> Above, Vol. XX, p. 362.



changed the date of the Pajusan festival in the year 993 after Vira, or A. D. 466. The identification is suggested by the fact that Utpala's Kālakāchārya is the author of a work on astrology and that the Jainas ascribe to their latest Kālakāchārya an innovation which presupposes the study of astronomy. If thus the author, quoted by Utpala, belongs to the fifth century, his statements deserve to be treated with all due respect."

It will thus be seen that, according to Professors Kern and Bühler, the Ājivikas are Vaishnavas. This view rests on two passages from Utpala's commentary on Varāhamihira's *Bṛihajjāṭaka*. The first passage is: *Ājivika-grahanam cha Nārāyaṇ-āśritānām*, which Prof. Kern renders by "and the use of (the term) Ājivika refers to those who have taken refuge with Nārāyaṇa." The second passage is a quotation from Kālakāchārya, which Utpala renders by the Sanskrit *Keśava-mārga-dīkṣitah Keśava-bhaktah Bhāgavata-ity-arthaḥ* and which, Prof. Kern supposes, shows that the Jaina teacher regards Ājivikas as Bhāgavatas. Now, in the first place, the translation proposed by Prof. Kern for the first passage is not correct. That this is the case will be seen from the following extract from Utpala's commentary on *Bṛihajjāṭaka* XV. 1 :

एकस्थेचतुरादिभिर्बलशुतैर्जाताः पृथग्बीर्यगैः  
शाक्याजीविकभिश्चवृद्धचरका निर्भन्यवन्त्याशनाः ।  
माहेयज्ञगुरुक्षपाकरसितप्राभाकरीनैः क्रमात्  
प्रव्रज्या बलिभिः समा परिजितैस्तस्त्वामिभिः प्रच्युतिः ॥

तत्राशवेव चतुरादिभिरेकस्थैर्महैर्जातस्य प्रव्रज्यायोगं शार्दूलविक्रीडितेनाह ॥ एकस्थैरिति । यत्र तत्र राशौ प्रहा-  
श्चतुरादयश्चत्वारः पञ्च षट् सप्त वा एकस्था यदा भवन्ति । सर्वे बलहीनास्तदा जातस्य प्रव्रज्या न भवति । तेषां चतुरादीनां  
एकत्रगानां मध्याद्यद्येकोऽपि बलवान्भवति तदैव प्रव्रज्याः भवन्ति । यदा बहवो बलिनस्तदा बहवः प्रव्रज्या भवन्ति ।  
एवमेकस्थेचतुरादिभिर्बलशुतैर्जाताः प्रव्रज्याभाजो भवन्ति । यस्मादुक्तं ॥ प्रव्रज्या बलिभिः समा ॥ तथाच पृथग्बीर्यगैः  
शाक्यादयो भवन्ति । बीर्यगैर्बलिभिर्महैः पृथक् समस्ता भवन्ति । शाक्यादीनां माहेयादयो प्रहा यथोक्तक्रमेण ॥ तथाच ॥  
चतुरादीनामेकस्थानां मध्याद्यदा बलवान्माहेयो भवति तदा शाक्यो भवति । शाक्यो रक्तपटः । अथ चतुरादीनां  
मध्याद्यदा ज्ञो बुधो बलवान्भवति तदा आजीविको भवति । आजीविकश्चैकवर्णः । एवं जीवो बलवान्भूया  
भवति तदा भिक्षुर्भवति । संन्यासी ज्ञेयः<sup>३</sup> । यदा चन्द्रो बलवान् तदा वृद्धभावको भवति । वृत्तभंगभयात्  
भावकशब्दो लुप्तो द्रष्टव्यः । वृद्धभावकः कपाली । शुक्रे बलवति चरको भवति । चरको चक्रधरः<sup>४</sup> । सौरे  
बलवति निर्भन्यः निर्भन्यो नमः क्षपणकः प्रावरणादिरहितः । आदित्ये बलवति वन्त्याशनो भवति । वने भवं वन्यं  
तद्वमातीति वन्त्याशनः । तपस्वी मूलफलाशनः । एवं क्रमात्प्रव्रज्यापर्यायः । एते च कालक्रमताव्याख्याताः । तथा च  
कालकाचार्यः ॥ तावसिभो दिणणः हे चंदे कावालिभं तथा भणिअं । रत्तवडो भूमिसुवे सोमसुवे एअवण्डी अ ॥ देवगुरु-  
शुक्र-कोणा कवेण जई-चरअ-खवणाई ॥ अस्यार्थः । तावसिभो तापसिकः । दिणणाहे दिननाथे । चंदे चन्द्रे । कावालिभं  
कापालिकः । तथा भणिअं तथा भणितः । रत्तवडो रक्तपटः । भूमिसुवे भूमिसुते । सोमसुवे सोमसुते । एअवण्डी अ एकव-  
ण्डी च । देवगुरुर्ब्रह्मरूपिः । शुक्रः शुक्रः । कोणः क्षितिः । कवेण क्रमेण । जई यतिः । चरअ चरकः । खवणाई क्षपणकः ।  
अत्र वृद्धभात्रकग्रहणं महेश्वराश्रितानां प्रव्रज्यानामुपलक्षणं । आजीविकग्रहणं च नारायणाश्रितानां । तथा च कालक-  
सहितायां पठ्यते । जलण-हर-सुगभ-केसव-सुह-ब्रम्ह-णग-मग्गेसु विक्काणं । पाअव्वा सुराई-गहा कमेण नाह  
गऊं ॥ अस्यार्थः जलण उवलनः । सामिक इत्यर्थः । हर ईश्वरभक्तः । भहारकः । सुगभ सुगतः । बौद्ध इत्यर्थः । केसव  
केशवभक्तः । भागवत इत्यर्थः । सुह श्रुतिमार्गेरतः । भीमांसकः । ब्रम्ह ब्रह्मभक्तः । वानप्रस्थः । नग्ग नमः । क्षपणकः ।  
मग्गेसु मार्गेषु । विक्काणं वीक्षानां । पाअव्वा ज्ञातव्याः । सुराईगहा सूर्यादिप्रहाः । कमेण क्रमेण । नाह गऊं नाथ गतः ।

Now, with regard to the first passage *Ājivika-grahanam cha Nārāyaṇ-āśritānām*, it is plain that the word *cha* indicates that it is connected with the preceding sentence, and that consequently the words *pravrajyānām=upalakṣhaṇam* from the latter, require to be understood after *Nārāyaṇ-āśritānām* in the former passage. Prof. Kern, however, not perceiving the force of *cha* takes *Ājivika-grahanam cha Nārāyaṇ-āśritānām* as a sentence distinct in itself. Evidently, therefore, he cannot be right in translating it by "and the use of (the term) Ājivika refers to those who have taken refuge with Nārāyaṇa." The true rendering of the passage ought to be : "and (the term)

<sup>३</sup> Another reading: भिक्षुवर्णः यतिः

<sup>४</sup> Another reading: चक्रकरलिः

Ājīvika is used as a mark to denote the monastic orders seeking refuge with Nārāyaṇa." Here the most important word is *upalakṣhaṇa*, which Prof. Kern has entirely lost sight of. *Upalakṣhaṇa* means a mark indicative of something that the word itself does not actually express. Sanskrit commentators often employ the word *upalakṣhaṇa*, when they want a certain word or expression in the original to denote things, not, truly speaking, signified by that word or expression. And precisely the same practice is followed here by Utpala. To understand this fully and also the real significance of the two passages, on the misinterpretation of which Prof. Kern's view is based, it is necessary to comprehend the gist of Varāhamihira's stanza and Utpala's commentary thereon, quoted above. According to Varāhamihira, a man turns a recluse when four or more planets are clustered together in one and the same zodiacal division at the time of his birth and at least one of them is powerful. And according as this powerful planet is the Sun, Moon, Mars, Mercury, Jupiter, Venus or Saturn, he becomes a *vanyaśūna*, Vṛiddha[-śrāvaka], Sākya, Ājīvika, *bhikṣu*, Charaka or Nirgrantha. Utpala tells us that Varāhamihira has made this enumeration on the authority of Kālakāchārya. The latter's verse *Tāvaso diṇaṇḍhe*, etc., is then cited, which tells us that a man becomes a Tāpasika, Kāpālīka, *raṭapaṭa*, Ekadaṇḍī, *yaṭi*, Charaka or Kṣhapaṇaka when the predominant planet is Sūrya, Chandra, etc. The Tāpasika, Kāpālīka, etc., of this verse are taken by Utpala to correspond to the *vanyāśūna*, Vṛiddha-śrāvaka, etc., of Varāhamihira. How far this procedure of Utpala is justifiable I leave it to scholars to determine. But certain it is that he would have us take Vṛiddha-śrāvaka and Ājīvika to mean Kāpālīka and Ekadaṇḍī. Now, there is another verse of Kālakāchārya, which also informs us what kind of recluse a man becomes under precisely these astrological conditions. The list of ascetic denominations mentioned in this verse agrees with that previously given except in two points. These exceptions are *Harabhakta* or *Maheśvar-śrīta* and *Keśavabhakta* or *Nārāyaṇ-śrīta*, and, as this second verse of Kālakāchārya says, a man becomes one of these according as the powerful planet is Chandra or Budha. But it has been just stated above that in the same astrological conditions he becomes a Vṛiddha-śrāvaka (=Kāpālīka) or Ājīvika (=Ekadaṇḍī). Hence arises the necessity, says Utpala, of understanding Vṛiddha-śrāvaka and Ājīvika of the original stanza as marks (*upalakṣhaṇa*) denoting *Maheśvar-śrīta* and *Nārāyaṇ-śrīta*. Thus, according to Utpala, Ājīvika does not signify *Nārāyaṇ-śrīta*, *Keśava-bhakta*, or Bhāgavata, as Prof. Kern supposes, but simply indicates it; and it is equally incontrovertible that Kālakāchārya also never held such a view. The theory propounded by Prof. Kern and upheld by Bühler that the Ājīvikas are Vaiṣṇavas has, therefore, no grounds at all to stand upon.

It will not be out of place, I think, if a short account of these Ājīvikas is given with a view to point out who they were. My work here will be principally that of bringing some of the scattered rays to a focus. The founders of this monastic order were Nanda-Vachchha, Kisa-Saṁkicchha, and Makkhali Gosāla, of whom the last is by far the most famous, as he is one of the six well-known teachers mentioned in Buddhist scriptures. Buddhaghosha tells us that an Ājīvika is *nagga-pabbajito*.<sup>5</sup> Ājīvikas are also described as *achela*,<sup>6</sup> i.e., unclothed. And, in confirmation of this, there are at least two stories forthcoming from the *Vinaya-piṭaka*. According to the first, which is in the *Mahāvagga*,<sup>7</sup> while the Buddha and the Bhikṣhus were once staying in the Anāthapiṇḍikāśrama in Jetavana at Sāvastī, it began to rain all over the world. The Buddha informed the Bhikṣhus that that was the last mighty storm over the whole world, and consequently asked them to let themselves be rained down upon. The Bhikṣhus accordingly divested themselves of their robes, and exposed their bodies to rain. On that very day, Visākhā, mother of Migāra, was engaged in preparations for a feast to the Buddha and his Bhikṣhus. When the preparations were over, she sent her maid-servant to the Buddha to intimate that dinner was ready.

<sup>5</sup> Jour. R. As. Soc. for 1898, p. 197.

<sup>6</sup> Jātaka I. 390.

<sup>7</sup> M. VIII. 15, 2-3.

When the maid-servant approached the Anāthapiṇḍikāśrama, she saw the naked Bhikshus, but concluded from their being naked that they were Ājivikas. The other story, which is from the *Nissaggiya*,<sup>9</sup> is, that, while a few Bhikshus left Sāketa for Srāvastī, they were waylaid by robbers, who deprived them of their robes. Being forbidden by the Buddha to ask for another garment, they went naked to Srāvastī to meet the other Bhikshus there. But the latter instead of recognising them as mendicants of their order, mistake them for Ājivikas as they were unclothed.

The Ājivikas covered their bodies with dust, and ate the ordure of a calf.<sup>9</sup> They were noted for ascetic practices of the most rigorous kind. Some of the austerities they practiced are mentioned in one *Jātaka* to have been "painful squatting on heels, swinging in the air like bats, reclining on thorns, and scorching themselves with five fires."<sup>10</sup> Again, as first pointed out by Prof. Bühler, they branded the hands of their novice with a heated ball.<sup>11</sup> Their doctrine has been admirably summed up by the Buddha in the words *n-atthi kamman n-atthi kīriyaṃ n-atthi viriyan-tī*.<sup>12</sup> They were thus complete fatalists.

The Ājivikas appear to have been in existence long before the rise of Buddhism. The most celebrated exponent of their doctrines in the time of the Buddha was Makkhali Gosāla. But he was only the third of their teachers, the two preceding ones being Nanda Vachchha and Kisa Samkicchha. They seem to have been of some consequence during the Maurya period. The Barābar and Nāgarjūni cave inscriptions<sup>13</sup> show that these caves had been excavated and dedicated specially to them by Aśoka and his grandson Daśaratha. The Ājivikas are also mentioned in Aśoka's Pillar-edict VII, in connection with the religious sects which the *Dharma-mahāmātrās* had been instructed by him to concern themselves with.<sup>14</sup> Then we do not hear of the Ājivikas till the time of Varāhamihira (circa A.D. 525) who, as we have seen above, refers to them in his *Bṛhajjātaka*. An allusion to them also occurs in the *Jānakī-haraṇa* of Kumāradāsa (A. D. 725). In chap. X, v. 76, Rāvaṇa is represented to have approached Sītā in the guise of an Ājivika monk. Some inscriptions<sup>15</sup>, found in the Madras, Presidency and belonging to the first half of the thirteenth century, speak of a tax on the Ājivikas which it appears to have been customary in those days to impose on them. It is not clear why they were so much looked down upon. Prof. Hultzsch, who has edited the inscriptions, considers them to be Jainas, but specifies no grounds in support of his position. He is probably led to hold this view because he thinks that there is no evidence to show that the Ājivikas were existing so late as the 13th century. But, as has been recently shown by Prof. Pathak,<sup>16</sup> they were well-known to the Digambara Jaina authors of the later Chālukya and Yādava periods and are mentioned as living chiefly on *kāñji*. They, however, mistook them to be a sect of Buddhist Bhikshus. The Buddhists, in their turn, have mistaken them for Nirgranthas, for the latter have actually been once called Ājivikas in the *Divyāvadāna*.<sup>17</sup> The truth of the matter appears to be that they were neither Buddhists nor Jainas even in the later times, but formed a distinct sect.

<sup>9</sup> N. VI. 2.

<sup>10</sup> *Jāt.* I. 390; the reading *vachchhaka*<sup>o</sup> noticed in the footnote is obviously the correct one, and not *machchhaka*<sup>o</sup> adopted in the text.

<sup>11</sup> *Ibid.* I. 493; other ascetic practices to which they resorted, have been set forth in the *Majjhima-Nikāya* II. 238, and *Dīgha-Nikāya*. For the translation of this passage, see Rhys Davids' *Dialogues of the Buddha*, I. 227 ff.

<sup>12</sup> *Jāt.* III. 542.

<sup>13</sup> *Āguttara-Nikāya*, Vol. I, p. 286; see also Rhys Davids' *Dialogues of the Buddha*, Vol. I, p. 71 ff, and Möenle's *Uvdsaga-dasdo*, Appendix II.

<sup>14</sup> *Ante*, Vol. XX, pp. 169 and 384.

<sup>15</sup> *Ep Ind.* Vol. II, p. 272.

<sup>16</sup> *South-Indian Inscriptions*, Vol. I, pp. 88, 89, 92 and 108.

<sup>17</sup> *Ante*, Vol. XLI, p. 89.

<sup>18</sup> *Divyāvadāna*, by Cowell and Neil, p. 247.

The *Amarakosha*<sup>18</sup> speaks of five kinds of *sannyāsins*, among whom Maskarins are mentioned. It is worth noting that the word *maskarin* occurs also in Pāṇini's *sūtra*; मस्कर-मस्कारिणौ वेणुपरिव्राजकयोः (VI. 1. 154). According to Pāṇini, Maskarin was thus a Parivrājaka. Patañjali's gloss on this *sūtra* is as follows: न वै मस्करोऽस्यास्तीति मस्करी परिव्राजकः। किं तर्हि। मा कृत कर्माणि मा कृत कर्माणि शान्तिर्वैः श्रेयसीत्याहातो मस्करी परिव्राजकः॥ On the same *sūtra*, the *Kāśikā* has the following: परिव्राजकेऽपि माङ्ग्युपपदे करोतेस्ताच्छील्य इति निर्पात्यते। माङ्गे ह्रस्वं सुट् च तथैव। माकरणशाली मस्करी कर्मापवादित्वात्परिव्राजक उच्यते। स त्वेवमाह। मा कुरुत कर्माणि शान्तिर्वैः श्रेयसीति॥ Kaiyaṭa's *Pradīpa* on Patañjali's *Mahābhāṣya* gives the following: मा कृतेति अयं मा कृत अयं, मा कृतेत्युपक्रम्य शान्तितः काम्यकर्मपरिहाणिर्युष्माकं श्रेयसीत्युपदेष्टा मस्करीत्युच्यते। माङ्गपूर्वात्करोतेतिनिः सुडागमो माङ्गे ह्रस्वश्च निपात्यते॥ Thus, according to Patañjali, a Maskarin was called Maskarin, because he said मा कृत कर्माणि etc. i.e., "don't perform actions, don't perform actions; quietism (alone) is desirable to you." Now the only sect of ascetics who believed in the inefficacy of action was the Ājīvikas. Their precept: *n=atthi kammaṃ n=atthi kiriyam n=atthi viriyam* has been quoted above. The same doctrine has been set forth at greater length in *Sāmañña-phala sutta* of the *Dīgha-Nikāya*, from which the following may be cited: "The attainment of any given condition, of any character, does not depend either on one's own acts, or on the acts of another, or on human effort. There is no such thing as power or energy, or human strength or human vigour."<sup>19</sup> It will thus be seen that the Maskarins as described by Patañjali can be no other than Ājīvakas. This receives confirmation from two sources. First, Gosāla, one of the founders of the Ājīvaka sect, is in the Buddhist texts called Makkhali, which undoubtedly is the Pāli form of Maskarin. Secondly, the verse from the *Jānaki-haraṇa*, to which allusion has been made above, runs thus:

हम्भार्जविकमुत्तुङ्गजदामण्डितमस्तकम्।

कच्चिन्मस्करिणं सीता ददर्शाभ्रममागतम्॥

Here Rāvaṇa who approaches Sītā in a disguised form is called both Ājīvika and Maskarin, which must, therefore, be taken to be synonymous terms. In the *Bhaṭṭi-kāvya*<sup>20</sup> also Rāvaṇa is represented to have come to Sītā in the garb of a Maskarin. Among the various characteristics mentioned, that of his being a *śikhin* is specified. From this the commentator Mallinātha argues that he was a Tridaṇḍin, and not an Ekadaṇḍin, as the latter has no matted hair. But this does not agree with what Utpala says, for, as we have seen above, he gives Ekadaṇḍin as a synonym of Ājīvika. The word *śikhin* of the *Bhaṭṭi-kāvya*, however, agrees with the *uttuṅga-jatā* of the *Jānaki-haraṇa*, and as the latter calls an Ājīvika a Maskarin, it appears that an Ājīvika was really a Tridaṇḍin, and not an Ekadaṇḍin as Utpala supposes.

### THE ADITYAS.

BY R. SHAMASASTRY, B.A., M.R.A.S.; BANGALORE.

THE Ādityas play an important part in the Vedic sacrifices and seem to occupy the foremost rank among the Vedic gods. Their exact nature is, however, little understood. Sometimes they are said to be six<sup>1</sup> in number, and at other times seven<sup>2</sup> or eight<sup>3</sup>, the eighth being described as 'half-born.' In the *Brāhmaṇas* they are said to be twelve month-gods<sup>4</sup>. Whether six, seven, or eight, they are undoubtedly very ancient Vedic gods, for some of them, Mitra, Varuṇa, and Indra, for example, go as far back as the Indo-Iranian period, and are the gods of the Zend-Avesta. Hence an attempt to find out their exact nature will not be useless.

<sup>18</sup> Cap. VII. v. 42.

<sup>19</sup> Rhys Davids' *Dialogues of the Buddha*, Vol. I, p. 71 ff.

<sup>20</sup> Canto V. vs. 61-63.

<sup>1</sup> B. V. ii. 27, 1.

<sup>2</sup> B. V. IX. 114, 3.

<sup>3</sup> B. V. X. 72, 8, 9; Tai. Br. I. 1, 9, 1.

<sup>4</sup> Sat. Br. XI. 6, 3, 8.



that he may attain his own measure. When he comes by a thousand cattle, then he should sacrifice with the Varuṇapraghâsa. When he comes by a thousand of this, then he gets rid of his sin by means of sacrifice."

Omitting the sacrificial technicalities with which the above passage abounds, we may confine our attention to that portion of the passage where a distinction is drawn between the Season-sacrificer and the Four-monthly sacrificer, and where the nature of the three Four-monthly sacrifices, the Vaiśvadêva, the Varuṇapraghâsa, and the Sâkamêdha is clearly defined. It is clear from this passage that during the Vedic period there were two important schools of priestly astronomers, the Season-sacrificers and the Four-monthly sacrificers. Of these two schools, one seems to have been observing the lunar year of 354 days without adjusting it to the solar or sidereal year, and to have allowed it to fall back by  $11\frac{1}{2}$  or 12 days in every year and to regain its original initial point at the close of 32 or 30 years, making a full rotation through the seasons. This is what is meant by the expression that what was the spring became the summer, and that what was the summer became the autumn. The priests who were sacrificing for such rotating seasons are called Ritu-yājins, 'Season-sacrificers'. The other school of sacrificers called the Châturmâsyâyājins, 'Four-monthly sacrificers', did not like the Season-sacrificers, allow the year to fall back for want of intercalation, but adjusted their lunar year of 354 days to the sidereal year of 366 days by adding two months in five years or four months in ten years. From the reference made to twelve days in the beginning of the passage, it is clear that it is the sidereal year of 366 days that is taken for adjustment with the lunar year of 354 days. Accordingly the extra days in three lunar years amount to thirty-six days, i.e., one month and six days. These six days, says the author, are to be added to the twenty-four days of the subsequent twenty-four full-moons or two years. From the statement that whoever gains a thirteenth month is a Four-monthly sacrificer, it is clear that the three Châturmâsyas or Four-months are undoubtedly three intercalary periods of four months each. I have pointed out in my *Vedic Calendar* how the vedic poets regarded the intercalary days or months as enemies and as sinful periods infested with demons. This is what the writer means when he says that the sacrificer has to separate the Châturmâsyas, the Four-months, from the enemy. The meaning of a thousand cattle seems to be this:—In ten sidereal years of 366 days each there are 120 months of 30 days each and four intercalary months of 80 days. Each ordinary month was made to consist of five week-periods of six days each. The days in each such week, except the last in each month, were called *gô*, *jyôtiṣ*, *Āyus*, *Āyus*, *gô*, and *jyôtiṣ*. Of these names, the word *gô* means 'a cow', i.e., 'cattle.' Since there are two cows in each 'week,' there are eight cows or cattle in each month. Hence the number of cattle in 120 ordinary months will be  $120 \times 8 = 960$ . In the intercalary months even the last 'week' appears to be counted, as well as the first four 'weeks.' Accordingly, in the four intercalary months there are  $4 \times 10 = 40$  cow-days. Hence the number of cow-days or cattle in ten years, when the Vaiśvadêva or first Four-monthly sacrifice was performed, amounts  $960 + 40 = 1000$ . This appears to be the meaning of the expression that when the sacrificer counts a thousand cattle after the Vaiśvadêva period, he has to perform the Varuṇapraghâsa. What is meant by the expression that Puruṣa amounts to a thousand will be explained later on.

It appears that when the three Four-monthly periods were got rid of by intercalation, the Vedic poets used to renew their sacred fire by churning anew. This idea is conveyed in the following passage of the *Maitrâyaṇīya Samhitā* (I. 10, 7):—

येषां विहितानि चातुर्मास्यानि. संवत्सरं वै चातुर्मास्यानि. संवत्सरेणानि मयति.

"Three are the Four-monthly sacrifices to be performed. To a year (amount the three) Four-monthly periods. In such a year [i.e., once in thirty years] the sacrificer churns the fire [i.e., sets up the sacrificial fire again]."

It is not to be understood that the Vedic poets were adjusting the lunar year to the sidereal year by intercalating four months once in ten years alone. Since a thirteenth month is frequently mentioned in the *Vēdas*, we may believe that they were adjusting the years once in two and a half years, when one intercalary month occurs. It is, therefore, likely that whenever a thirteenth month is mentioned, half a cycle of five luni-solar years is meant. The following passage of the *Maitrāyaṇīya Samhitā* (I. 5, 6) refers to a thirteenth month and the form of the sacrifice performed in it :—

जीर्यति वा एष आहितः पशुर्ह्यग्निः. तदेतान्वेवाग्न्याधेयस्य हवीषि संवत्सरे संवत्सरे निर्वपेत्. तेन वा एष न जीर्यति तेनैव पुनर्णवं करोति. तन्न सूर्यम्. एताभिरेवाग्नेयपावनानीभिः अग्न्याधेयस्य वाज्यानुवाक्याभिरुपस्थेयः. तेन वा एष न जीर्यति. तेनैव पुनर्णवं करोति. द्वादशभिर्नुपतिष्ठते द्वादश मासाः संवत्सरः संवत्सरमेवाप्स्वावर्तुधे. अग्नीषोमीयया त्रयोदशपस्थेयोऽस्ति मासस्त्रयोदशः तमे वै तयाप्स्वावर्तुधे.

“When once set up, he becomes old ; for Agni is (*like*) a beast. Hence he should offer, year after year, these oblations of the Agnyādhēya rite. He does not thereby grow old. The sacrificer renews him thereby. This (*way of renewing the fire*) is not well-considered. The sacrificer should simply praise the fire with the Yājya and Anuvākya hymns called Āgnyā-pāvamāni, used in the Agnyādhēya rite. Thereby he does not become old. Thereby the sacrificer renews him. The sacrificer praises him with twelve verses, for there are twelve months in the year. Thus he catches hold of the year and keeps it. He is to be praised with a thirteenth verse dedicated to Agni and Sōma, for there is the thirteenth month also. With this verse he catches hold of that month and keeps it.”

The last line of the passage given above leaves no doubt that there was also the custom of observing or intercalating a single month. I presume that the Darśa and Pūrṇamāsa or new and full moon sacrifices, described in the beginning of the Yajurveda, are no other than sacrifices performed during an intercalary month, for the gods worshipped in those sacrifices are the gods that are worshipped during the intercalary month.<sup>7</sup> The following passage of the *Maitrāyaṇīya Samhitā* (I. 5, 7) confirms this view :—

अग्नीषोमीयया पूर्वपक्ष उपस्थेयः अग्नीषोमीयो वै पूर्वपक्षः अपरपक्षाद्यैवेन परिददाति. ऐन्द्राग्न्यापरपक्ष उपस्थेयः ऐन्द्राग्नौ वा अपर पक्षः पूर्वपक्षाद्यैवेन परिददाति.

“The light half of the month is to be worshipped with the verse dedicated to Agni and Sōma, for the light half of the month belongs to Agni and Sōma. Thereby he transfers the light half to the dark half of the month. With the verse dedicated to Indra and Agni the dark half of the month is to be worshipped ; for the dark half belongs to Indra and Agni. Thereby he transfers the dark half to the light half of the month.”

According to the passage of the *Maitrāyaṇīya Samhitā* (I. 5, 6) previously quoted above, Agni and Sōma are the chief gods in the sacrifice of a thirteenth month. According to this other passage (I. 5, 7) Agni and Sōma are the gods in light half, and Indra and Agni in the dark half of the month. It follows, therefore, that the month referred to in the above passage must be one of an intercalary nature. Since the same are the gods in the new and full moon sacrifices, we may take these also to be sacrifices performed during an intercalary month. Since the Atharvaveda (V. 6, 4) assigns the thirteenth month to Indra (त्रयोदशो मास इन्द्रस्य गृहः), “the thirteenth month is the home of Indra”, we shall not be wrong in considering Indra also as one of the chief deities worshipped in a thirteenth month. The following passage of the *Maitrāyaṇīya Samhitā* (II. 1, 3) furnishes additional evidence about the same fact :—

अग्नीषोमाभ्यां वै वीर्येन्द्रो वृत्रमहन्. स ओजसा वीर्येण व्याधत्. स एतमैन्द्राग्नमपश्यत्. तेन ओजो वीर्यमात्मजधत्त.

<sup>7</sup> See *Āśvalāyana Brāhṃa Sūtra* I. 3, 9 and 10 ; and *Sāṅkhāyana Brāhṃa Sūtra* I. 3, 14 and 15.

"Indra killed Vṛitra with the power of Agni and Sôma. Hence he grew with brightness and strength. He saw the power of Indra and Agni also. Thereby he kept brightness and strength in himself."

The connection of Vṛitra with Agni and Sôma, the gods of an intercalary month, will be explained later on. That intercalary months were being observed, either singly or in sets of two, three, or four months, is clear from the following passage of the *Maitrāyaṇīya Samhitā* (I. 11, 10):—

वसवस्त्रयोदशाक्षरया त्रयोदशं मासमुदजयन् रुद्राश्चतुर्दशाक्षरया चतुर्दशं मासमुदजयन् आदित्याः पञ्चदशाक्षरया पञ्चदशं मासमुदजयन् अदितिष्वोडशाक्षरया षोडशं मासमुदजयत्.

"The Vasus conquered the thirteenth month with a verse of thirteen syllables. The Rudras conquered the fourteenth month with a verse of fourteen syllables. The Ādityas conquered the fifteenth month with a verse of fifteen syllables. Aditi conquered the sixteenth month with a verse of sixteen syllables."

Since in this passage a year of 12 months is referred to before speaking of the thirteenth, fourteenth, and other months, I take them to be of an intercalary nature. There is no reason to believe that the Vedic poets were counting thirteen or sixteen ordinary months in a year, though they were acquainted with the luni-solar cycle of 5 years, as pointed out above. The following passage of the *Maitrāyaṇīya Samhitā* (I. 10, 5) leaves no doubt that Indra is a god of an intercalary month:—

देवाश्च वा असुराश्चस्मिंल्लोके आसन् स प्रजापतिरकामयत् प्रासुराशुदेय प्रजाः सृजेयेति स चातुर्मास्यान् पश्यत् चातुर्मास्यैवै सोऽसुरान्प्राशुदत् चातुर्मास्यैः प्रजा असृजत् तद्य एवं विद्वांश्चातुर्मास्यैर्जते प्र भ्रातृव्यं नुदते प्र प्रजया च पशुभिश्च जायते अग्निष्टोमहैश्वदेवं यज्ञक्रतुं निर्माय प्रजापतिः प्रजा असृजत् उक्थ्याद्वरुणप्रवासान्यज्ञक्रतुं निर्मायेमाः प्रजा वरुणेनाप्राहयत् अतिरात्रात्साकमेधान्यज्ञक्रतुं निर्मायेद्वो वृत्रमहन् सृष्टा वा अन्याः प्रजाः आसन्नसृष्टा अन्याः अथ प्रजापतिरकामयत् प्रजास्सृजेयेति संवत्सरो वै यज्ञो यज्ञः प्रजापतिः स एते पयसी आत्मन्नधत्तोधन्यं च बाह्यं च अथैताभ्यो देवताभ्या एतानि हवींषि भागं निरवपत् तैः प्रजा असृजत् ऋतुभ्यो वै ताः प्रजाः प्राजायन्त ऋतवो वा एतानि पञ्च हवींषि.

M. S. I. 10, 5.

"The Dévas and the Asuras were in this world together. Prajāpati desired that he might drive out the Asuras and create children. He looked to the 'Four-months;' for it is by the 'Four-months' that he drove out the Asuras and created children. Whoever, knowing thus, performs the sacrifice of 'Four-months,' will drive out his enemy and get both children and cattle.

"Creating the Vaiśvadeva sacrifice on the model of the Agnishtôma, Prajāpati created children; and creating the Varuṇa-praghâsa sacrifice on the model of the Ukthya, he put these children under the clutches of Varuṇa. Creating the Sâkamêdha sacrifice on the model of the Atirâtra sacrifice, Indra killed Vṛitra. The children that were created became of one kind, while those that were not created became of another. Then Prajāpati desired that he might create children. The year is the sacrifice, and sacrifice is Prajāpati. He kept in himself this pair, the year and the sacrifice, (*like two kinds of*) milk, that which is produced from the udder and that which is external. Then to these gods he offered the following oblations as a share, and created children from them: from the seasons were those children born. The seasons are the five oblations."

From this passage we can understand the technical sense in which the words *Dêva*, *Asura*, and *Prajâs*, are commonly used in the Vedas. In the terminology of the Vedic poets the name of the ordinary days of a year is *prajâh*, 'children.'<sup>3</sup> I have pointed out in my notes in the *Vedic Calendar*, ante, p. 52, how the Vedic poets regarded the intercalary months as Asuras, demons. It follows therefore that the word *Dêva* as opposed to *Asura*

<sup>3</sup> R. V. I., 164; A. V. IX, 8.



must mean an ordinary month or days. Accordingly, we may interpret the conflict between the Dêvas and the Asuras as denoting some inconsistency between the ordinary and the intercalary months. That the words, *Dêva*, *Asura*, and *Prajâ*, have such meanings as the above, is confirmed by the above passage: We are told in the passage that Prajâpati or Father Time repelled the Asuras by means of the Châturmâsyas, a period of four intercalary months, as pointed out above—and that having done so, he created children. This evidently means that Prajâpati got rid of the extra months by intercalating four months in ten years, and, adjusting thereby the lunar to the sidereal year, brought the seasons and days to their usual position which was four months behind before intercalation. We also learn that Indra is a god of an intercalary month, and that the oft-repeated destruction of Vṛitra by Indra is an act of getting rid of the sinful and demon-like intercalary months through the worship of Indra and other gods; for we are told in the passage that Indra killed Vṛitra by the Sâkamêdha, or the sacrifice performed during the third period of the four intercalary months, i. e., at the end of 30 or 60 years.

From a consideration of the passage explained above, we learn that Prajâpati is Father Time, that his children are the ordinary days of the year, that the Asuras are the sinful intercalary months, and that Indra is a god of an intercalary month. We know from the story of Aditi that Indra is one of her sons. Accordingly, we may take Aditi to mean the cycle of five luni-solar years, bringing forth Indra periodically along with her other sons. The other sons also must necessarily be the gods of intercalary months. This idea is, as clearly as the sacrificial terminology of the poets could permit, conveyed in the following passage of the *Maitrâyaṇīya Samhitâ* (I.6,12):—

यस्या रात्र्याः प्रातरग्निमाधास्यमानः स्यात्तां रात्रीं चतुदशरात्रमोदनं पक्त्वा ब्राह्मणेभ्यो जीवतण्डुलमिवोपहरेत्. अदितिर्वै प्रजाकांमौदनमपचत्. सोऽग्निष्टमादनात्. तस्या धाता चार्यमा चाजायेतां. सापरमपचत्. सोऽग्निष्टमादनात्. तस्या मित्रश्च वरुणश्चाजायेताम्. सापरमपचत्. सोऽग्निष्टमादनात्. तस्या अश्वश्च भगश्चाजायेताम्. सापरमपचत्. सैश्वतोऽग्निष्टमेऽदन्त्या द्वौ द्वौ जायेते. इतो नूनं मे श्रेयः स्याद्वत्पुस्ताददनीयामिति सा पुस्तादशित्वोपाहरत्. ता अंतरेव गर्भः संता भवस्ताम् इहं भविष्यावो यदादित्या इति. तस्योः आदित्या निहंतरमैधन्. ता अंशश्च भगश्च निरहताम्. तस्मादेतौ यज्ञेन यजंते. अंशप्रासोऽशस्य भागधेयं जनं भगोऽगधत्. तस्माद्वाहुर्जनो गंतव्यः तत्र भगेन संगधता इति. स वा इन्द्र ऊर्ध्व एव प्राणमनूद्भयत्. मृतमितरमाण्डमवापयत्. स वाव मार्तोण्डो यस्येमे मनुष्याः प्रजा. सा वा अदिति-रादित्यानुपाधावत्. अस्त्वैव म इहं माम इहं मोवे परापन्नसिति. तेऽब्रुवन् अथैषोऽस्माकमेव ब्रवातै न नोऽतिमन्यता इति. स वाव विवस्वानादित्यो यस्य मनुश्च वैवस्वतो यमश्च. मनुरेवास्मिंल्लोके यमोऽनुष्मिन् एते वै देवयानान्पथो गोपायंति यदादित्याः त इयक्षमाणं प्रतिनुदंते. यो वा एतेभ्योऽप्रोच्याग्निमाधत्ते तमेते स्वर्गाल्लोकात्प्रतिनुदंता उज्जिष्टभागा वा आदित्याः यदुज्जिष्टे दिवर्तायेत्वा समिध आदधाति तदादित्येभ्योऽग्न्याधेयं प्राह. नैनं स्वर्गाल्लोकात्प्रतिनुदंते. संवत्सरमुत्सृजेताग्निमाधास्यमानो नास्याग्निं गृहादुरेयुर्नान्यता आहरेयुः. संवत्सरे वृद्धा गर्भाः प्रजायंते प्रजातमेनं वृद्धमाधत्ते. द्वादश रातीरुत्सृजेत द्वादश वै रात्रयः संवत्सरस्य प्रतिमा. संवत्सरे वृद्धा गर्भाः प्रजायंते प्रजातमेनं वृद्धमाधत्ते तिस्र उत्सृजेत. त्रयो वा इमे लोकाः. इमानेव लोकानान्नोति. एकामृत्सृजेत एको वै प्रजापतिः.

M. S. I, 6, 12.

“ During that night on the morrow of which he is going to set up the sacred fire, he should cook four dishes of rice and present them to Brâhmins as fresh rice. Desirous of getting children, Aditi cooked the rice. She ate the remnant (of what remained after the gods partook of the dish). Two sons, Dhâtâ and Aryamâ, were in consequence born of her. She cooked another (dish), and ate the remnant. Two sons, Mitra and Varuṇa, were in consequence born of her. She cooked another (dish), and ate the remnant. Two sons, Amśa and Bhaga, were in consequence born of her. She cooked another (dish). She thought that in consequence of her eating the remnant, two

and two sons are being born of her ; and that it would indeed be to her advantage if she would eat it before (*presenting it to the gods*). Accordingly, having previously eaten it, she offered the remnant (*to the gods*). The seeds, still remaining in the embryo form, said : ' We shall become what the Âdityas are.' The Âdityas on the other hand looked for a murderer of those two. Amśa and Bhaga struck them. Hence sacrificers worship these two in their sacrifices. Amśa-prâsa became the portion due to Amśa in sacrifices. Bhaga went to the people. Hence they say that if one is desirous of getting wealth, one should go to somebody among men. That Indra, however, got up and recovered his breath. The other egg appeared as dead. He is, verily, the Mârtāṇḍa (*broken egg*) whose children are men. Aditi then went to the Adityas and said : ' Let this one be to me, but not the other which has fallen lifeless. They said : ' Then let it be to ourselves, as we say ; do not despise us.' He is, verily, the Aditya, the Vivasvat, whose offspring are Manu, the Vaivasvata, and Yama, the Vaivasvata. Manu is in this world, and Yama in the other. These are the Âdityas who guard the paths through which gods move. They drive away that sacrificer who sets up his sacred fire without calling upon them : they drive him away from the heavens. The Âdityas are, verily, the portions of the remnant. When a sacrificer puts the sacred sticks into the fire after rotating them in the remnant, then he may be taken to have spoken to the Âdityas of his setting up of the sacred fire. Him they do not throw away from the heavens. He who is going to set up the sacred fire should omit a year (*i. e.*, intercalate a year). He should not bring his fire from a household or from any other place. Embryos [due to the remnant, *i. e.*, the twelve days at the end of the sidereal year of 366 days], developed in the course of the year are born. When the embryo is born and fully developed, the sacrificer sets it up (*while setting up the sacred fire*). Twelve nights he has to omit (*in a year*) ; for twelve nights are the index (*prati-mā*) of the year. Embryos [*i. e.*, the twelve days] developed (*in the form of months*) in the course of (*the cyclic*) year are born. When it is born and fully developed, he sets it up [*i. e.*, intercalates while setting up the sacred fire]. He should omit three, for three are the worlds ; these world's he will thereby attain. He should omit one, for one is the Prajâpati."

(To be continued.)

#### MISCELLANEA.

##### A NOTE ON AJIVIKAS.

I read, *ante*, pp. 88ff, the article on Âjivikas by K. B. Pathak, who opines that they are a sect of Buddhist Bhikshus. D. R. B.'s bracketed note at the end of this article that they are neither Buddhist Bhikshus as Mr. Pathak says, nor Jainas as Dr. Hultsch understands, but they form a distinct sect, seems to be borne out by other evidences. We have one given, *ante*, Vol. XXIII, p. 248, 1894 (which I have quoted in full on page 960, *Jour. R. As. Soc.*, October 1911), of which the following extract is to the point:—

"The essentials may, however, be stated. They are (1) that the recovery of the Vaikhāṇasa *Dharma-Sūtra* permits me to fully prove the correctness of Professor Kern's (or rather Kālakāchārya's and Dapala's) identification of the *Âjivikas* with the *Bhāgavatas*, and (2) that the sacred books of

the Buddhists contain passages showing that the origin of the *Bhāgavatas* was traditionally believed to fall in very remote times, and that this tradition is supported by indications contained in Brahmanical works."

One such passage contained in an orthodox Buddhist book, the *Saddharma-Puṇḍarīka*,<sup>1</sup> as showing the remoteness of the *Bhāgavata* (*i. e.*, *Âjivika*) cult, is that where Mañju-Śrī is compared to Nārāyaṇa. The words run thus: " . . . . and a body compact as Nārāyaṇa's."

A. GOVINDACHARYA SVAMIN, M.R.A.S.,  
M.R.S.A., M.M.S.

[Who the *Âjivikas* really were was shown by me ten years ago in a note published in the *Jour. Bomb. As. Soc.*, Vol. XXI, p. 399 ff. The same note has been reprinted in a slightly altered form in this number on p. 286 ff.—D.R.B.]

<sup>1</sup> S. J. E. Series, Vol. XVI, chap. XXIII (Gadgāda Svāra), translated by H. Kern, see p. 397.

## MAPS AND ATLASES OF INDIA.

THAT we have no recent Atlas or Map of India on a scale sufficiently large to be readily useful in locating most places mentioned in history and the daily newspapers is somewhat strange. There are small maps, as accurate and full as the best cartographers can produce, but on scales too small to afford satisfactory ideas of distances and areas, or to include hundreds of places to which reference may be required.

Among those of recent date, "Thacker's Reduced Survey Map of India," edited by Dr. J. G. Bartholomew, was issued in 1891. The sheet measures 30 by 36 inches and is also available in folded form with an Index to the ten thousand names appearing on it and representing every place mentioned in the second edition of the "Imperial Gazetteer of India" (1885-87). It is a fine piece of cartography to a scale of 69 miles or one degree of latitude to an inch; but the crowding of so many names in so small a space requires so minute etching that it often strains the eye to locate and read them. If we reduce the map of England to the same scale, it measures only 6 inches by 5, and how many of the place names could be entered upon it in legible script? But much of India is more densely populated even than England; hence the inadequacy of so small a scale for a clear and satisfactory map of India, yet this is one of the best of the kind published.

"Constable's Hand-Atlas of India", published 1893, together with some forty-two small maps of physical, ethnological, meteorological and other features, and plans of towns, prepared by Dr. Bartholomew, gave the foregoing map in eighteen sections, together with the Index adapted to them. These sectional maps measure little over 6 by 8 inches each, so that, on the scale of 69 miles to an inch, each of them represents an area of about 560 by 420 miles, or 235,000 square miles, an area that would include the maps of both England and Ireland on the like scale. This volume is so compact and full of valuable details that it is the best as yet available to the student; and the 'Hand Gazetteer' of the same publishers supplies the geographical positions of over seventeen thousand place-names.

In the "xxth Century Citizen's Atlas", the same map is again utilized in three 'sections' and a map of Farther India, each map measuring 16 by 12 inches.

An "Atlas of India" containing sixteen maps and an Index of nearly ten thousand names appearing on the maps, with an Introduction by Sir W. W. Hunter, was next published by W. and

A. K. Johnston, 1894. The volume measures 12 by 8½ inches and the maps 9 by 12 inches within the borders, providing for a scale of 1 to 3,225,000 or 50·9 miles to an inch. This larger scale gives about twice the area for the same number of names as in the preceding, and district boundaries are well defined. The fourteen principal maps (omitting the Index map and the plans of cities) are not simply 'sections' of country, but represent separate provinces and groups of adjoining states.

Following this was the 'Map of the Indian Empire' by the late E. G. Ravenstein, on a scale of 1 to 5,000,000 or an inch to 79 miles nearly, and was published by G. Philip and Sons. The sheet, with insets, measured 33 by 39 inches, and was finely engraved, the number of towns and villages entered being considerable. The same publishers also issued 'Philips' Gazetteer of India (1900) by E. G. Ravenstein, containing a list of about 13,500 names of towns, villages, railway stations, valleys, hills, tahsils, etc., with the approximate geographical positions only to tenths of a degree. This 'Gazetteer,' we are told was "intended as a companion to the *Atlas of India*." But this projected Atlas was given up. This map has quite recently been re-issued in two sheets with Index of about 4,000 place names in folding case, as one of Messrs. Philips' Travelling Maps.

The new edition of the "Imperial Gazetteer" was naturally expected to be accompanied by an Atlas planned on a scale more adapted to the area of so populous a territory. Sir W. W. Hunter's "Statistical Account of Bengal" was accompanied by nineteen district maps—some of double size—on a uniform scale of 16 miles to an inch. As many maps on half the scale would have supplied an atlas of all India, showing most towns of importance or historical interest. But instead of such a boon, and simply to make the Atlas range in height with the octavo volumes of the Gazetteer, the eighteen provincial maps are on a scale of 63·1 miles to an inch or one to 4,000,000 and measure only 9 by 7½ inches. To avoid overcrowding, the names on these eighteen and a map of Afghanistan are reduced to scarcely 6,700,—or hardly two thirds of the number in the Gazetteer. With the twenty-eight small physical and other general maps and sixteen plans of towns, no fault is found: they are admirably executed and serve their various purposes instructively. It is the general maps that are altogether disappointing. As a map of England on this scale would measure 6½ by 5½ inches and proportionately might contain only about 200 place names, it would be comparatively

useless,—of what general utility can a map of India be on so very small a scale?

For so vast a territory, a very large scale map or series of maps is not here advocated. For most European countries, maps on a scale of between 30 and 35 miles to an inch are most satisfactory. And so long ago as 1836 the Society for the Promotion of Useful Knowledge had published on a scale of 34·4 miles to an inch—"India in eleven parts with an Index Map." These were 'sectional' maps, engraved by the brothers James and Charles Walker, and were beautifully clear and useful. The work seems to have been well received, for a revised edition was issued by E. Stanford, 1842-45, containing some twenty maps—including surrounding countries; and again, a last and carefully corrected and improved edition, containing twenty-six maps was published by the same firm in 1861. This useful work continued long in use, and it is to be regretted that such a work was not kept up to date and reproduced. The maps varied little in size from 13 by 10 inches inside borders, and so had double the area of those in the new Gazetteer Atlas; and the thin bound volume was about 14 inches high by 9" wide.

Decimal scales are now the fashion for maps,<sup>1</sup> but with our units of the inch and mile, they afford no facilities for estimating distances. The Indian Great Trigonometrical Survey sheets are on a 4 miles to the inch scale, and any map on this scale, or its subdivisions of 8, 16, etc., miles, affords a ready means of estimating distances. Making the scales as measures of a

degree of latitude is similarly inconvenient, whilst it is slightly inaccurate, since these degrees vary with the distance from the equator—from 68·7 to 69·4 statute miles.

It is now understood that the Indian Survey has agreed to proceed in preparing a map, or series of sheets covering India, on a scale of one-millionth,—that is of 15 miles 6 furlongs 57½ yards to an inch. But this will take years to complete, and though most valuable for certain purposes, it will fill sixty sheets or thereabouts of 20 by 16 inches and rather expensive and cumbersome for general use. Meanwhile a less ambitious but practically useful work is much wanted in the library and at the desk—for the general reader, the traveller, the secretary and the district official.

Now such an atlas could be constructed on a scale of 32 miles to an inch; the maps would be on the scheme of Johnston's and the Gazetteer atlas,—not mere sectional maps, but of provinces or halves of such in some cases. They would fill only eighteen or nineteen double page maps of a size that would bind in a volume about 11 by 16½ inches. The space for names, etc., would be double that on Johnston's and four times that on the Gazetteer maps, thus providing for a very large increase of their numbers. The work might be accompanied by useful small maps of physical, meteorological, ethnographical, and other features, plans of towns, etc., of which the largest would go two on a page. Shall we see such an Atlas?

J. B.

#### BOOK-NOTICE.

**HISTORY OF BENGALI LANGUAGE AND LITERATURE**  
by DINESH CHANDRA SEN. Printed by the Calcutta University, 1911.

THIS is a large work of more than a thousand pages, based on the lectures delivered by the author as Reader in Bengali Language and Literature at the Calcutta University during the months January to April 1909, and deals with the literature of Bengal and the language in its literary aspect down to the middle of last century. It is clear on every page that the work has been one of great devotion on the author's part, and he has made diligent enquiries to trace out all particulars, whether great or small, that might help to increase or elucidate our knowledge of the literature.

One striking feature that he discloses is that the early literature was not the expression of poetical ideas by the then cultured classes, nor was it composed by them for the people at large, because those classes were enthralled by Sanskrit learning and fell afterwards under the influence of the Arabic and Persian literature of their Mohammedan patrons; but it was the welling up of the poetic feelings that swayed the hearts and minds of the populace, feelings that did not flow within classical channels, but arose generally from and mirrored homelife and daily interests.

In the first chapter the earliest conditions in Bengal are idealised in the belief that pre-historic Bengal was Aryan, a belief for which the author's devotion may merit pardon. Ancient Bengal

<sup>1</sup> Scales in millionths are related to the metrical system,—the metre being supposed to be exactly the ten millionth part of the quadrant from the Equator to the Pole. This is now found to be very nearly 10,001,776 metres, so that the metre is shorter than was intended.

really came but partially within the pale of Aryan influence, and that was no doubt the reason why it was treated as foreign in Manu's Code, and its language regarded as a Paisāchi Prakrit unfit for literary use. The author shows that it was largely through the interest evinced by Muhammadan rulers that the great Sanskrit epics were translated and appeared in Bengali verse in the 14th century. It was not to Brahmans nor to Hindus versed in Sanskrit classics that Bengali was indebted for early favours, but the earliest Bengali compositions are attributed to the zeal of Tantric Buddhists to popularise their creed in the 10th and 11th centuries, and they enunciate homely proverbial philosophy in Buddhist form.

Among early compositions are the *Dharmamangal* poems, songs recounting the exploits of Lāu Sen and extolling the god Dharma, who represented originally the popular idea of Buddha; but when those songs achieved a wide popularity, Brahmanism, after it overcame Buddhism, recast them so thoroughly that they appear now to be devoted to the Śākta cult. The high moral discipline of Buddhism gradually degenerated into general half-sceptical self-indulgence, and indulgence when stimulated by Vaiṣṇava views of religious love turned to extravagant courses of licentiousness. This phase in its idealistic and spiritual aspect is illustrated in the poems of Chandi Dās (end of 14th century) which express homely fervour in pastoral guise, and in those of Vidyapati in Behār in the 15th century. On the other hand, Mahāyānism conducted to the worship of local deities, and popular feeling turned towards the minor deities and especially goddesses, that were esteemed locally, from about the 9th century, so that their worship soon grew in popularity and found expression in songs that sprang from the people themselves. Many poems were composed in their honour in and after the 12th century. Chief among those deities were Manasā, the snake-goddess, who is extolled in the touching story of Behulā in the *Manasā-mangal* composed by Haridatta; and Chandi Devī, to whose power two well-known stories bore testimony, which were narrated in many forms and especially in the 16th century poem, the *Chandi-mangal*, by Mukunda Rām, whose poetry vividly portrays the domestic life of rural Bengal.

Brahmanism aided that revulsion from Buddhist degeneracy by adopting those local deities, and stimulated it by reviving the old stories of the ancient *rishis* and kings with their glamour of semi-divine ideals. The two Purāṇic gods, Viṣṇu and Śiva, thus regained popular adora-

tion; and the Brahmans inculcated also the importance of caste. This great change the author calls the Purāṇic Renaissance, because it expressed itself in the revival of Epic and Purāṇic stories recast in new poems composed in the vernacular tongue to suit popular taste. Such poems were recited through the country by professional singers, the Mangal-gāyaks, who amplified them at times with their own verses. From this period, it seems, may be really dated the rise of Bengali literature.

The *Rāmāyaṇa* with its story of Rāma and Sītā, and the *Mahābhārata* with those of the Pāṇḍavas and Kṛishṇa, were of course the treasure houses; and those stories were thrown afresh into Bengali verse in many poems from the 14th century onwards. The poets, while handling their themes correctly, yet narrated them with new vitality and embellished them with descriptions and comparisons borrowed from their own land and associations. Among such versions of the *Rāmāyaṇa* the most famous were Kṛittivāsa's and Raghunandan's poems, while Sañjaya's and Kāśi Rām's compositions best reproduced the *Mahābhārata*. Two other Sanskrit books freely drawn upon were the *Bhāgavata-Purāṇa* which described the exploits and majesty of Kṛishṇa as an incarnation of Viṣṇu, and the *Chandī-māhātmya* in the *Mārkaṇḍeya-Purāṇa* which excited the admiration of those who revered Chandi. Śiva did not attain the same prominence as Viṣṇu, because, as the author explains, the popular conception of this stern deity did not credit him with any keen interest in his worshippers personally, and in the poems that extolled him he appeared rather with peasant traits amid rural home life.

The author narrates all these stories and gives extracts from the chief poems with English translations, which being in prose naturally lose the spirit of the old Bengali, for the old poetry composed in short rhyming lines often carried terseness to an extreme. He also adds valuable notes, explaining how the Purāṇic Renaissance enriched the old Bengali by introducing and vernacularising many Sanskrit words, and pointing out grammatical peculiarities and words that have since become obsolete. Much of that old literature fell into neglect and often MSS. were lost or perished; still many poems have been rescued from oblivion and published by the Bapatā Press.

It is remarkable how closely the old literature is bound up with religion, for it followed and expressed popular religious sentiments as they varied through the centuries; and indeed the

author classifies it mainly according to its religious aspect. Thus he passes next to the Vaishnavas, who exercised a widespread and deep influence among the people, for Mahāyānism encouraged religious devotion and facilitated the conversion of many to the worship of Vishnu, and Vaishnavism infused new vigour into the doctrine of *bhakti* or loving faith. Chaitanya was the great exponent of this in the early part of the 16th century, and it involved a revolt against the strict system and oppressive ritual which Brahman ascendancy had imposed. Purāṇic ideals lost ground and *bhakti* became the great vivifying influence. He inspired such veneration in his followers, that many accounts of his life were written in prose, which were the first biographies in Bengali; and among them the greatest was the *Chaitanya-charitāmṛta* by Kṛishṇa-dās. His teachings with Kṛishṇa as their subject were popularised in the *padas* or songs of the Vaishnavas, which portray human actions, feelings and even questionable passions and yet often suggest a spiritual import. The greatest composer of *padas* was Gobinda-dās in the 16th century, and he wrote in the Brajabuli dialect, which holds a middle position between Hindi and Bengali, and in which vernacular words were preferred to strict Sanskrit forms. The later writers of the Purāṇic Renaissance marred the freedom of their poetry with classical Sanskrit phrases, but the new poets gave utterance to natural feelings in simple Bengali, with which they were more familiar than some of the older writers, and captivated the ear of the people with their new Manoharsābi tune. This leads the author to discuss the origin and history of the *kīrtan* songs, and the great importance of the *kathaks* or professional reciters who have existed in India from the earliest times. Their recitations could give a poem wide publicity and permanent fame, and created also a demand for written copies even among rustic folk.

Vaishnava freedom was adverse to Brahmanic formularism and permeated the people with subversive ideas; yet its influence is found in all the literature after Chaitanya's time and even in the later conceptions of Śaivism and Śāktism. Vaishnavism, however, declined in purity the more it overspread the country, because the passionate expressions used in the songs could arouse human nature without imparting a spiritual meaning; and in the reaction against immoral tendencies Brahmanism re-asserted itself when the Muhammadan power decayed in the 18th century. Learning then found patronage at two Courts, that of Raja Kṛishṇachandra of Nadiya

and that of Raja Rājballabh of Bikrāmpūr near Dacca; but at both poetry fell under the control of courtiers and schoolmen who imitated Sanskrit and Persian models, and it became highly artificial with ornate diction and elaborate conceits. Bhārat Chandra obtained great fame with his *Annadā-mangal*, in which the old-time story of prince Sundara was retold in depraved taste. Jaynarāyan and his accomplished niece Ānandamayī were distinguished at Bikrāmpūr; and the Muhammadan poet Ālāol, who worked mainly in the field of translation, gained the applause of Muhammadans as well as Hindus in his poem, *Padmibati*, notwithstanding its strong Hindu proclivities.

Rural poetry is discussed in its four divisions, the *kīrtan* songs, the songs of the *kaviwālās*, which grew out of simple episodes in the *yitrās*, the religious songs about Kṛishṇa and others, and the songs of the *yitrās* or popular drama.

The author thus reaches the period of English rule and discusses the influences, which affected Bengal, directly from the Government and missionaries, and indirectly by its contact with the West, and the effects that have been produced thereby in the elaboration of the language, the altered outlook of the leading writers and the many-sided character and tendencies of the books written. He has endeavoured to weigh all these matters without prejudice and impartially.

This book is the outcome of great research and study, for which the author deserves the warmest praise. He has explained the literature and the subjects treated in it with such fullness and in such detail as to make the whole plain to any reader; and the book would probably gain in usefulness by some compression. The folk-literature, the structure and style of the language, metre and rhyme, and many miscellaneous points are discussed in valuable notes; and specimens of old decorated book-covers and handwriting and some portraits are displayed in coloured plates. The tone is calm and the judgments appear to be generally fair, though it is well-nigh impossible to estimate aright the period of English influence, since the changes have been vaster and profounder than in any earlier age and are still in progress. One noticeable blemish appears in the transliteration of Sanskrit and Bengali words and names; no uniform system is observed and the same word even is not always transcribed in the same way.

F. E. P.

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