Chapter : I

Introduction:

It is the customary in India to consider education as sacred and divine. Saints wrote all the Hindu authentic works. In ancient India temples were educational centres and important temples used to allocate a portion of the income to the development of education. India,
the cradle of ancient civilization and culture is dotted with research centres in various parts of country. The growth and development of research centers has been accelerated in the last three hundred years. During the British period several research libraries especially public and academic libraries have been established at important centres of learning. The interest shown by the British and European scholars in Oriental learning and ideology, the social, cultural and religious movements spearheaded by eminent Indians resulted in the genesis and development of learned institutions and societies. These institutions established research libraries for the benefit of the scholars pursuing research and study in various facets of Oriental learning and scholarship. The result of this renaissance is the origin and the development of number of special research centres devoted to Oriental and ideological collection in various parts of the country. In this respect South India is no exception. These research centres possessed very valuable and rare sources of information reflecting the political, social, economic and cultural aspects of the country and its people. In a nutshell these documentary sources available in some of the very old, prominent research Centres in the country reflect India’s cultural heritage in particular and World’s heritage in general.
South India or Southern region of India played a prominent role in the history of the country and its emergence as a nation. The term ‘region’ is generally too used to refer to the modern linguistics states of India viz. Andhra Pradesh, Karnataka, Tamil Nadu and Kerala. These Southern states of India rich in history, art and architecture tradition and culture, religion and philosophy, languages and literatures and folklore carved out a distinct and prominent place in the history of the entire country.\(^{(1)}\)

As in the case of political, social and cultural history of the country, South India also has rich tradition of having very prominent and old research Centres, which have been established during the last three centuries. These research Centres possess rich, varied documentary and cultural heritage of South India in particular and India in general. Not much work has been carried out in the field of documentary heritage by the scholarly world either

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in the field of library and information science or other subject fields such as history, culture civilization language and literature. There is hardly any study specifically dealing with documentary heritage of the country as whole or region or states of India.
The phrase documentary heritage denotes a single document, a collection, a holding or an archival fond. A document has two facets and components. The information or thought content it contains and the medium which supports it. They embody different forms of information and may be supported on different storage media. They include:

1. Textual material such as books, manuscripts, newspapers, papyrus, plastic, palm leaf, bark, textile, silk or other media.
2. Non-textual materials such as drawing, prints, maps, music etc. The physical support is similar to them of textual material.
3. Traditional moving and still photographic images. The physical support is usually paper or plastic but may be metal or glass.
4. Electronic data of all types including audio, video and text. The physical support is usually in some form of plastic, metal or glass.²


Age and other aspects of Research Centres:

As regards the age of these Research Centres, they widely differ from centuries to few decades. Of the eighteen research libraries, the origins of Thanjavur Saraswati Mahal Library goes back to the 16th Century. The
Nayak rulers of Thanjavur (1535-1675) established Saraswati Bhandar, a collection of palace MSS and developed a repository of culture and treasure house of knowledge.\(^{(3)}\) The next library to follow is the Government Oriental Manuscripts Library, which was established in the year 1869 in the merger of the three collections viz: Mackenzie collection, the East India House collections and Brown collection and transferring it to the presidency college, Madras in 1870.\(^{(4)}\) Another important library of national significance is the Adyar Library and Research Centre, which was established in the year 1886 by Colonel H.S.Olcott, the founder-president of the Theosophical Society. It was established to encourage the study of comparative religion, philosophy and science.\(^{(5)}\)

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An important special library of national significance in the realm of Oriental Studies is the Oriental Research Institute’s library of the University of Mysore, Mysore. This was established in the year 1891 at Mysore under the name Government Oriental Library, Mysore at the initiative and
benevolent support of the Maharaja of Mysore Sri Chamaraja Wadayar to preserve, conserve and disseminate knowledge embodied in valuable and rare documents such as palm leaf and paper manuscripts, inscriptions and coins in Kannada and Sanskrit. The most renowned Oriental Library in Kerala is the Oriental Research Institute and Manuscript Library University of Kerala, Tirunal who contributed immensely to the growth of Oriental studies in Kerala established departments for the publication of Oriental Mss, which in due course came to be known as the Oriental Research Institute and Mss Library.\(^6\) Another important learned Society devoted to the study of history, ethnology and religions of South India is the Mythic Society and its library, which was established in the year 1912 by the Europeans who were eager to explore India’s life, society and history.

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To develop Kannada language and literature, prominent persons from all over Karnataka assembled at Bangalore during the first week of May 1915 and resolved to establish a permanent autonomous body to carry out relevant programmes. The result of the conference was the launching of Kannada Sahitya Parishat in the year 1915. Sri H.V. Nanjundayya, the spirit
behind the whole show became the founder president of the Parisad. The Parishat’s library the Saraswati Bhandara had its roots in the establishment of the parent organization. To promote the cause of Kannada language and literature a small band of young, patriotic and enthusiastic workers established the Kannada Vidya Vardhaka Sangha “to establish and encourage libraries”, the Sangha established ‘Santosh Vaachanalaya which is an integral part of the parent organization,(7) in the year 1920 and named after ‘Jantakavi’ the pen name or pseudonym of Balacharya Sakkari (1856-1919) the famous Kannada poet. Dr. Savanoor Hanumantha Rao of Belgaum inaugurated the library.

One of the biggest and richest Devasthanams in the country the Tirumala Tirupati Devasthanams, Tirupati, decided to bring all the Mss and documents under one roof and appointed K.V.Ranga Swamy Ayyanagar to prepare a scheme in 1937. As a result of the report submitted by Ayyangar, the Sri Venkateshwara Oriental Research Institute was established in the year 1939. Another important institute devoted to the cause of research in Karnataka history, archaeology, Kannada language and

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literature epigraphy, art, architecture, numismatic, sociology, anthropology, folklore is the Kannada Research Institute, Karnataka University, Dharwad. The Institute was established in the year in 1939 right from the establishment of Kerala research institute, its reference library became one of its most important divisions(8). Mahmahopdyya Dr.U.V. Svmintha Iyer who has made himself immortal by his unparalleled contribution to Tamil Literature and learning bequeathed his personal collections of about 3.067 Mss on palm leaf, paper of literary works of unique value and importance to the scholarly world of Tamil language and literature The valuable treasure of works and Mss left behind Dr Iyer was handed gifted by his son Kalayana Sunder Iyer to Rukmini Devi Arundale, president of Kalakshetra. She generously agreed to house and maintain the collections


and established, now famous the Mahmahopdyya U.V. Swaminatha Iyer Library in the year 1943.(9) Another colossal figure in the field of
Sanskrit studies was *Mahāmāyā* Prof. S. Kuppuswami Sastri who passed away in the year 1943. To commutate his sacred memory the Kuppuswami Sastri Research Institute was founded at Madras in the year 1944. To fulfill the third objective of the Institute “to maintain a library of books, journals and manuscripts”, the Institute established a library since its inception. The library had a good fortune of receiving gifts of books from a large number of persons and continues to do so even now. (10)

One of the world’s leading museums is the famous Salarjung museum and had its origins in the later part of the 17th century. The library had its origins along with the Museum. The collection consists of rare photographs and valuable engravings. The Government of Madras in the year 1951 and appointed a committee to look after its affairs (11). A leading research institute in the union Territory of Pondicherry is the French Institute of

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Pondicherry, which was established in the year 1955 through the treaty of French territories in India. The objective of the Institutes is to study and conduct research on Indian Civilization, History and Society, Ecology, Environment and Development in South and South East Asia.

The Kerala Sahitya Akademi is one of the pioneering learned institutions in Kerala, which has been rendering yeomen service for the cause of Malayalam Language, literature and Kerala culture. The Akademi was established in the year 1956. The erstwhile Raj Pramukh of Travancore, Cochin inaugurated the Akademi. The Library of the Akademi was also established along the parent organization. It possesses the largest collections of Malayalam books in the state\(^{(12)}\). One of the old and famous libraries in South India which shelves many rare books on Tamil Literature and history of South India is Maraimalai Adigal Library

\[\text{Nigam, ML, ed. Salarjung Museum Silver Jubilee Celebrations Souvenir.}
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was established in the year 1958. The personal collections of Swami Sri Vedachalm constitute a good portion of the library dealing with
philosophy, Ethics, Political Science and English Literature.\textsuperscript{(13)} The Abdul Kalam Azad Oriental Research Institute was established at Hyderabad in the year 1959 to perpetuate memory of late Abdul Kalam Azad. Right from its inception the Institute has become a nerve centre of cultural, literary and research activities in the historical city of Hyderabad. In tune with the objectives of the Institute a library and Reading Room was established. The library possesses very valuable collections of 1600 bound files of newspapers and 133 paper manuscripts.\textsuperscript{(14)} One of the important and leading Oriental Research Institutes in Andhra Pradesh is the AP Government Oriental Manuscript Library and Research Institute. This was established by the A.P. State Archives Department in the year 1967 to salvage and unearths rare, valuable and old Mss in the state and to make them available to research scholars.\textsuperscript{(15)}

\textsuperscript{13} Maraimalai Adigal Library, Chennai. Brochure. n.d.p.1


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Chapter : II

Oriental Institute : Origin & Development

Chapter – II

Oriental Institute: origin and development :
The ritual of worship at the temples at Tirupati follows a special school, the *Vaikhinasa* *Gama*, the literature of which is now unknown except to a few priests, whose hereditary occupation is to practice it. While the temple is common to all Hindus, to *áрава* it has had a special attraction. From the time of Sri Ramanuja, it has been regarded as a primary duty on the heads of *áрава* community to arrange for the administration of this temple. Governments have been much preoccupied in the task of managing the vast properties of the temple, and of successfully handling the myriads of pilgrims who visit it in large numbers.

**The idea of an Institute at Tirupati:**

Among the aims which have been cherished by the devout, one of the most prominent has been the use of some of the surplus funds of the temple for the creation and up-keep of a great place of learning, worthy of Tirupati and its traditions and of Hinduism. This is admittedly within the powers of the Management. Some of the funds of the temple have been used for educational purposes for nearly sixty years. Where the direct objects of a religious foundation do not exhaust its resources, the law allows either the income or the property to be used in ways as nearly similar as possible to
those formulated originally for the endowment. This is particularly so in the case of Hindu temples. Hinduism does not distinguish between ‘secular’ and ‘non secular’ purposes in life. Life is a dedication and religion is the common thread passing through all activities of life and connecting them. The association of religion with education is thus a corollary of a primary aspect of Hindu life. This is why learning in India, has not only been sanctified but deified, and it has been laid down that only by the pursuit of studies would a human being, born in debt to the seers of the past, can discharge his obligation. Temples have become naturally the chosen places for imparting education. They have not only furnished the mental pabulum to the students but they have supplied their material requirements also.

The sanctified offerings of the temple are available for distribution to teachers and learners in the schools attached to the temple. To this is peculiarly acceptable, as it is either an article of his belief that no food should be eaten, which has not been previously offered to God in a domestic or a public shrine. The great halls and clouisters of temples are fit places for residence and lectures. In a temple, learning can be pursued in an atmosphere of solemn dedication springing from the surroundings and association in daily temple services. In some temples,
certain branches of learning will be regarded as peculiarly appropriate and
the selection of the āśra for study will be dedicated either by a special
aspect of the Deity to whom the temple is consecrated or by the bent of the
principal body of worshippers at the shrine or of those who manage the
study of Viśiṣṭadvaita philosophy in a ārāvāṇa temple.

One of the biggest and richest Dvāstham in the country the

Tirumala Tirupati Dvāstham was headed by the Mahant of Sri
Hatherama Bavaji Muth. The Mahant patronized research and publication
activities in the subject areas of Hindu Religion. Literature and Culture. The
inscriptions engraved on the walls of the temples under the management of
T.T. Dvāstham were collected and studied since 1922. The discovery
of the works of Tallapaka family engraved on the copper plates in Sri
Venkateshwara Temple at Tirumala gave fillip to the publication activity of
the Dvāstham. The publication of the copper plates began under the
title “Tirumala Tirupati Dvāstham Tallapaka Series”. The
management of the Dvāsthiṇām was taken over by the then Government of Madras from the Mahant in 1933. It was decided by the new management to allocate sufficient funds for the propagation of Indian Culture and Heritage.\(^{(1)}\) T.T.D. has been spending a portion of its income to the development of education and protection of Indian culture, since a long time. By 1936-37 T.T.D could maintain a Sanskrit college and a Vedic school (1869) in Tirupati with the portion of her income. One school at Tirupati (1886) and another at Kiyavīr were also run for English teaching.

Sanskrit college was established in Nammālvār temple with one Principal, 6 Professors, 6 assistants, 3 Pa, īṭaṭās and one English teacher.

Literature, grammar, Nyāya Pa, īṭaṭās Pīrvanām/Īśa, Advaita Vādīnā, Viśiṣṭadvaita are taught to the students.

There were 2000 books in the Library but no Palmleaf, Rs 200/- P.A. was allocated to purchase books. The total budget for the year 1936-37 was Rs. 22,471-00 which was divided into four heads on thus 1. Rs. 10,514-4-10 for
salaries, 2. Rs. 1538-10-4 for maintenance, 3. Rs. 8623-9-10 for scholarships and 4. Rs. 159-10-0 for Library.

1. S.V.University Oriental Research Institute, Tirupati. In S.V.University Oriental Journal. V.40.1977 parts 1&2, p.185

Even in the first quarter of 20th Century, it was the desire, to start a Hindu University, in South India on par with Benarus Hindu University in north India. This was the idea of Sri Pa´galar¡ja, the then chief Minister of Madras state. Prof. P. Seshadri submitted a report entitled ‘A Hindu University for Southern India’, in 1926.(2) In his report Prof. Seshadri, suggested Chandragiri, as a suitable place for starting university, with historical and cultural reasons. “Chandragiri is undoubtedly a suitable site for the proposed University”. He also said thus “the proposed university should be able to run a faculty of Oriental Learning” gave many suggestions with regard to Oriental research and study. After a decade, by 1937, the Proposal of establishment of Oriental Institute come into light. Perhaps Prof. Seshadri’s report may be the reason for this.

The Report of Rao Bahaddur K.V.Rangaswamy:
‘There is an obligation on Hindu temples and wealthy Hindu to contribute according to their resources, to the conservation, diffusion and proper understanding of Hindu ideals and Indian Culture and for the inculcation of correct conceptions of the Hindu religious ideas and

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**Indian Philosophy**’ with this idea T.T.D. wanted to start an Oriental Institute. At this stage, Dr. Rajan, the then minister for Endowment, Madras state Government and Sri A. Ranganatha Mudaliar, the then T.T.D commissioner played an important role. Rao Bahadur K.V.Ranga Swamy, the then principal of Benaras Hindu University College, has been entrusted the sacred responsibility of designing the institution. After touring many educational institutions and studying closely their Policies and methods, Ayyangar prepared and submitted a report to T.T.D. titled ‘A Scheme for an Oriental Institute at Tirupati on 11.9.1937’.

Sri Ranganatha Modaliar, the commissioner sent the report to eminent Personalities like Mahamahopadhyaya Pramadhanath Tarkabhusan, P.S.Siva Swamy Ayyar, Dr. A.S.Altekar, Dr.S.K.Belvalkar, Mahamahopadhyaya Ganganath Jha, M.M.Pandit Gopinath Kaviraj,
Dr.P.V.Kane, Dr.P.L.Vaidya, Pandit A. ChinnaSwamy Sastry, P.Seshadri, K.H.Nilakantha Sastry, V.G.Paramjipe, Prof.P.K.Acharya, C.Y.Chintamani, T.C.Srinivas Ayyangar etc. and obtained their opinions. (3)


**Report of Dr.S.K.Belvalkar:** Dr. S.K.Belvalkar, Professor in Sanskrit, Benaras Hindu University was one of the scholars, who expressed opinion on the report of Rao Bahadur Rangaswamy. He has participated in the initial meetings on T.T.D. proposed Oriental Institute.

On 24th April 1938, Dr.Belvalkar offered many valuable opinions on the report of Rangaswamy Ayyangar in the presence of Dr.Rajan, the then Minister for Endowment of Madras state government. Then the minister requested Belvalkar to submit his opinions in writing. Hence, he has prepared the note following ‘A Note on the proposal for an Oriental Institute at Tirupati’. Belvalkar submitted his report to T.T.D. on 26.11.1938 and this gained importance in the establishment of Oriental Institute.
Taking the report of Ranga Swamy Ayyangar, Dr. Belvalkar and other pandits into consideration, the T.T.D took a decision in July 1939 to start an Oriental Institute. Immediately **Sri Venkateswara Oriental Institute** was started in July 1939. Sri Ayyangar stated categorically how director of Oriental Institute should be. Defining the characteristics of a director thus “Everything will depend on his character, equipment, zeal, knowledge, experience and driving power” Sri Ayyangar quoted Bandarkar Institute, Pune and Sanskrit college, Benarus and stated ‘The person selected as director should have standing and prestige and be able to secure loyal co-operation from the members of the institutions placed under his charge’.

Sri Rangaswamy Ayyangar deputed pandits to all over India to collect Palmleaves and hand writings of Sanskrit, Telugu and Tamil languages. Nearly 10,000 manuscripts were collected and the library was equipped with 20 thousand books. Sri Ayyangar, who has given good design as the first Director of the institute, resigned on 18.09.1940 due to personal reasons. Dr. M. Krishnamachariar was appointed as the second director of the institute on 10.12.1940. He took over as the Director of the institute on 10.12.1940. Sri Krishnamachariar a retired Judge of Rayavellor court was a master on Literature and culture. He authored a
famous book entitled **History of Classical Sanskrit Literature**. He passed away in December 1941 due to ill health.

Sri Paravasthu Venkata Ramanuja Swamy, the Principal of Maharaja Sanskrit college of Vijayanagaram was appointed as the third director of the Oriental Institute. He developed the Institute with commitment and dedication and guided scholars in editing publication of many books. After serving 13 consecutive years, Sri P.V.Ramanuja Swamy retired on 3 June 1955.

At this stage, Sri Jeereddy Chenna Reddy, the then head, Dept of Telugu, Sri Venkateswara Art’s college of T.T.D was appointed as the fourth director in September 1955.

Later on scholars like Rallapali Ananthakrishna Sarma, Korada Ramakrishnayya, R. Pardhasaradhi Bhatta charyulu, K.C.Vardachari, D.T. Tatacharya joined the Institute. During the years 1941 and 1956 nearly 60 books have the seen the light of the day. These publications include Annamacharya writings, *Viśiṣṭadvaita, Āgamis* and Dictionaries.\(^{(4)}\) The S.V. Oriental Institute, immediately after its inception took rapid and concrete steps towards growth and development and
deputed devout Scholars and the Jathis to all parts of South India, particularly those areas comprising of composite Madras state in search of Sanskrit, Telugu and Tamil Mss. A major part of the present collection of Mss of the Institute was the result of collection by those Jathis.

(5) The Institute after its establishments gathered strength to hold seminars and conferences. One year after its establishment i.e. in 1940, it has organized Xth All India Oriental Conference. In 1955, the fourth session of the Sanskrit Viswacarita was held at Tirupati under the sponsorship of the Institute. Under the control of T.T.D., the Institute published sixteen volumes of the “Oriental Journal and 65 books comprising Sanskrit books (23), English (5), Telugu (21) and Tamil (16).


Chapter : III
Establishment of ár¢

v° kaïvævara University

Oriental Research Institute

Chapter : III

Establishment of ár¢ v° kaïvævara University Oriental Research Institute:
After the formation of Andhra state in 1953, आरक्षेश्वर के महाविद्यालय University was established at Tirupati in 1954 for the encouragement of higher education and research in all branches of study especially Oriental Studies and Research in Sanskrit, Ancient Indian Arts and Culture, Architecture and Fine Arts. In order to expand the research activity on scientific lines, the Institute was handed over to आरक्षेश्वर University on 1st November 1956, the day on which enlarged state of Andhra Pradesh was formed. Since then the Institute functioned under the nomenclature “आरक्षेश्वर University Oriental Research Institute”. After its merger with S.V. University in 1956, the institute had brought out forty volumes of आरक्षेश्वर University Oriental journal and a total of 31 books, which include 16 Sanskrit, 3 English, 10 Telugu and 2 volumes of Descriptive Catalogues.\(^1\)
At the time of merger, the following were working in the institute in different capacities: 1. Dr. Jeereddy Chenna Reddy, Director

2. Pa'ganîmîla Balakrishnamurthi, Reader in Telugu

3. K.Dakshinamurthi, Reader in Sanskrit

4. Rallapalli Anantakrishna Sharma, Reader in Music

5. R.Parthasarathi Ayyangar, Reader in Agama

6. K.Balasundaranayakar, Reader in Tamil

7. R. Srinivasaraghavachariyar, Asst Reader in Tamil

8. K.S.Ramamurthi, Asst Editor

9. N. Subrahmanya Sastri, Curator

10. A. Udayagiri Srinivasacharyulu, Library pandit in Telugu


Jeereddy Chenna Reddy, the then Director of Sri Venkateswara University Oriental Institute was appointed as the head, Department of Telugu, Sri Venkateswara University. Since then Prof. T.A. Purusottam, the then University college Principal, worked as the Director Sri Venkateswara University Oriental Research Institute until 1961.\(^2\)

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Between 1961-1968 E. áṛē Ḍṛiṅga, āḷarma, Professor of Sanskrit, áṛē Ṛṣṭakā尾ra University acted as the director.

In July 1968, Jeereddy Chenna Reddy was appointed as Professor and Director of the Institute and continued up to 1974 until his retirement. After his retirement, Prof. E. áṛē Ḍṛiṅga, āḷarma again took over charge as the director of the Institute.

In 1976, Prof. áṛēnivisa áa´ kīśteśtiyvar was appointed as Director and he worked up to 1986. Between 1986-1989 Prof. Divi áredhara Ōbi and Prof. K.J. Ṛṣṭakā, amálti acted as director’s incharge. Ṣuṣakāśri áṛēmāntirīya, a Mārtī was appointed as professor and Director, continued up to 2001. Since then Prof. V.Venkata Ramana Reddy is working as director. (3)

At the time of Prof. V. Venkata Ramana Reddy, the Institute conducted three International conferences and many workshops. They are as follows:

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2. **International Conference on SRIMAD BHAGAVATAM**, 20th -22nd June 2009 in collaboration with Tirumala Tirupati Divasth¡nam, Tirupati and Santa Bio-Technics, Hyderabad.


**Workshops:**


3. **Fifteen days National Workshop on Manuscriptology & Paleography** on 7\(^{th}\) – 21\(^{st}\) December 2011, in collaboration with National Mission for Manuscripts, New Delhi.


During the formative periods, the Institute was located at the house of Tatacharya near Govindaraja Swamy Temple street. In 1941, it was shifted to another building named ‘Saraswati Bhavanam’. After it came under the management of S.V. University in 1956, efforts were made to have suitable and permanent building. The foundation was laid in the
year in 1976 and completed in 1986. The building was named as ‘Tiruppan Śrück Bhavan’ named after the Saint Tiruppan Alvar who sang the glory of Sri Venkateshwara in the 9th Century A.D.

The Institute maintains a good research library and conducts research on various projects of specialization. The Institute has a good museum, which was conceived and started by Śrück Prabhakar Sastri an eminent scholar and authority on Anamīchya writings. In this museum, there are 102 stone icons, 26 wooden statues and articles 82 Aujanta photos and temple pictures and icons.\(^{(4)}\)

In 1955, the Institute had five Departments viz.: 1. Sanskrit, 2. Telugu, 3. Tamil, 4. Śgama and 5. Music. The last two departments have been started in the institute during the time of P.V. Ramanuja Swami who retired in 1955 as a Director. The Institute re-organised in 1976 by the then Vice Chancellor Prof. K. Sachidananda Murthy following the recommendations of the development committee constituted for the purpose.
The above committee has recommended that the institute must have four sections as 1. Language and Literature, 2. Philosophy and Religion, 3. History and Social Sciences and 4. Arts and Archeology.\(^{(5)}\)

The MRC at Oriental Research Institute, Tirupati has been working hard with a mission since September 2003. The MRC has so far documented 33,543 manuscripts written in Telugu and Devanagari scripts. Data pertaining to 33,543 manuscripts have been entered in to Database.

The survey taken up by the Institute has extended to 69 collections covering 8 districts of the State. It has held two outreach campaigns and sensitization programmes through newspaper and TV channels. This created
a good response in the area, especially among research scholars, teachers and manuscript holders.

The Institute provides facilities for bonafied research scholars and qualified specialists to consult its collections. It also provides photocopying service and supplies copies of books and manuscripts on demand not only from its resources but also from reputed sister organizations and individual scholars. Facilities are also available to register for M.Phil and Ph.D courses of Sri Venkateswara University in Sanskrit, Telugu and Philosophy.\(^6\)

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Chapter : IV

S.V.U. O.R.I’S Sanskrit

Publications – Categorization
Chapter : IV

S.V.U. O.R.I’S Sanskrit Publications – Categorization:

1. Critical Editions
2. Popular Series
3. Catalogues
4. Journals
5. Reprint Publications

In 1939 the Tirumala Tirupati Devasthanam started an Oriental Research Institute known as árê vê kaïê varâ Oriental Research Institute, for promoting Research in Sanskrit with the expertise of the
famous scholars like P.V. Kane and Belvalkar etc.,. Telugu and Tamil as regional languages were also added to the field. In a very short span of time the Institute acquired manuscripts numbering about ten thousand both palm leaf and paper in three languages i.e., Sanskrit, Telugu and Tamil. According to the original recommendations of the experts, the Institute was divided into two sections namely, the Research Section and the Library Section. The then Curator, with the help of the Pa, ‘itaÅs appointed in the Library section gave serial numbers to the manuscripts that were purchased or presented as gift and an Alphabetical Index was prepared in the year 1956. Scholars in the Research Section were publishing books editing the unpublished manuscripts.

In November 1956 the Institute was transferred to the S.V. University, Tirupati, which started functioning from 1954, for better academic activities. When Andhra was separated from Madras the Government Oriental Manuscript Library, Madras, handed over some three thousand and odd manuscripts-most of them in Telugu-as the share of Andhra, which have been deposited in this Institute which was redesigned as árê vªñand ´Evara University Oriental Research Institute after it came under
the management of the S.V. University. Before the Institute was transferred to the University, the Alphabetical List of the Manuscripts for both palm leaf and paper was published by the T.T.D in 1956.(1)


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Critical Editions:

1. Ṭappanyapríminyā Siddhānam
**Appaneyaprmarya Sidhanam** of Narayanabhatta,

Edited by Prof. E.R. Sreekrishna Sarma, in 1968.

The **Appaneyaprmarya Sidhanam** was described under the title **Parapakṣa Khaṇam** in the Descriptive Catalogue of Sanskrit Manuscripts in the Curator’s Office Library, Trivandrum (1939), No. 475. Through an article under the caption **Orukaṇu** (A letter) in the issue of the **Mitrubhāmi** weekly, Calicut, dated 5-2-1939, the late pandit E.V. Raman namputiri brought to the notice of the public the last portion of the work which is in the form of a covering letter addressed to the scholars of the **Cōla** country in general, and one **Somālavara Dékaṅāta** and **Yakṣāṅkṛitya, a Dékaṅāta** in particular.

Subsequently in 1942 the same scholar brought out an edition of the work with the name **Appaneyapraminata** which was printed in **dvānigārī** script in the V.V. Press Branch, Trivandrum. It is curious to
note that as per the information given on the title page of this edition only 54 copies were printed. The present edition is based on this printed edition and an old transcript of the manuscript described in the Trivandrum Catalogue.

The author of this *Kr̥patra* is well known versatile scholar Māḷ Puttēr Nīriya, a Bhāṭṭhiri who flourished between 1560 and 1666 A.D. Thus, he was a contemporary of the renowned scholars of Cōla, like the celebrated Appayya Deērita, Vaiñatya Makhin and Rjācīna, i Deērita, although there seems to be no full knowledge of the works of Bhāṭṭhiri in Cōla and the works of the Cōla scholars in Kerala at that time.

The *Kr̥patra* is a replay to the dogmatic views of one Vaiñatya who held that the grammatical works other than of the trinity of sages, namely, Pāṇini, Kātyāyana and Patañjali were not authoritative. In the grammatical work Prakriyā Sarvasva,
Nṛśya, a Bhaṭṭhiri accepted the authority of the grammars of non-Paninian school. Particularly Bhoja,

2. K.K.Raja: The Contribution of Kerala to Sanskrit Literature, p.130

the author of the Sarasvati Kaṭa, Ilbhara, aE and áru'ghraprakalā Sarasvati held him in high esteem and he has even referred some sections of the Kaṭa, Ilbhara, aE in his own grammatical work.

One may imagine that seeing the Prakṛiyā Sarvasva the Vainatya Pa, 'ita in question might have challenged the acceptance of non-Paninian views by Bhaṭṭhiri, but there is no support to this imagination. If we could unearth some work which avowedly denies the authenticity of non-Paninian works, we can understand the background under which Nṛśya, a Bhaṭṭhiri wrote this Kṛṣṇapatra.
The work is unique in the sense that there is no other treatise found so far devoting itself to the task of proving the authority of non-Paninian grammars through systematic argumentation, although the ideas expressed herein are found scattered in the works of the trinity of Sages, the Viṣṇupadeśa and in the works of the grammarians down to Bhājōva. The main idea presented here is that the scope of language is wider and the grammar is only an aid to understand the correctness of usages. Many noted writers have used forms which are not noticed by Pāṇini and his followers. Are we to reject those usages as incorrect because rules for them are not found in the Paninian grammar? Or shall we consider those usages as correct and acceptable even to Panini though not noticed by him? The fanatics would answer the first question in the affirmative, and this treatise is a fitting answer to them. Nārīya, a Bhaṭṭirī is of course a votary of the Paninian school. He maintains that Paninian rules are the clearest and the briefest of the Sanskrit grammars. But he would not admit that the other grammars are therefore non-
authoritative. For the grammar is for explaining and codifying the language, whereas language is too wide to be restricted by grammatical rules.

Beginning from Kaiyya Ia upto Níg jí Bhaí Vá, there has been a tendency to reject the authority of the non-Paninian grammars and to show forcibly that the forms which are not found in the rules of the trinity of the sages can be somehow or there pressed out of their works. In this process even the religion of the authors has been brought to play a part. For example, the incorporation of some rules of Candragomin in the KÍiikvatti was resented by the votaries of the trinity of sages. The author of the Nyasa has been criticized sometimes very severely; presumably on the ground that he was a Jaina although his work is one of the best in the Paninian system. This narrowness of outlook in the academic matters is what is not favored by Nírlya, a Bhaí Mathiri. Of course, his teacher, the celebrated grammarian and astronomer Acyuta Pisaroti had already shown this broad outlook in his excellent manual on grammar the Pravíikl.
BhaMathiri has however given us a useful treatise vindicating this broad outlook and liberality through this Kṛṣaṇapata.

The Vainatya whose views criticized in this Kṛṣaṇapata is yet to be identified. Appakavi or Priyappa āśtri, the author of the Āśāgīra Sahajéyam\(^3\), says that his uncle as well as one of his brothers is Vainatya. Dr. V. Raghavan states that there were several Vainateyas.\(^4\)

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4. This name is yet to be indentified. There were several Vainateyas (probably belonging to Tarkāṇya family) See: Dr.V.Raghavan, Introduction to the Sahendravilasa, Tanjore Saraswati Mahal Series No.54, p.44
But until the treatise which has been criticized in this Kr̕ō·apatra is known we are unable to identify the Vainatya in question. Appakavi's father Annaśtri is said to have been in the court of Vēkaṇapatiya of Vijayanagar. His brother Vainatya is said to have written a commentary on the Prakṣa (most probably Rucidatta's commentary on the Tatvacinīma, i). This Vainatya must be then a contemporary of Nirīya, a Bhāmatiri. But it is not yet know whether he was maintaining the view that the non-Paninian grammars were not authoritative.

The covering letter at the end of the Kr̕ō·apatra is addressed to one Somēvara Dekāśita and Yajuṉiṇiḍya, a Dekāśita. The former is still to be identified while the latter must be the scholar minister of Raghunītha
5. Vide R.No. 1843 of the Madras Government Oriental MSS. Library Catalogue. According to *New Catalogus Catalogorum* this was Venkatapati III who ruled from 1632-42

6. Ibid.

Nyak of Tanjore(7), It is also mentioned here that the Somivarav Dekhita was a scholar of deep erudition in Grammar, Mem/Aesa, Vedanta and Tarka and he wrote a work Kimad va-Vijaya and vanquished one Kimadva. The prologue to the áx gíra Sahajeyam referred to above mentions that Annapoorni vanquished one Kamadeva in the court of V kaJapatiriya. Annapoorni’s other name was Cidambara according to M. Krishnamachary(8), but his identity with Somivarav is
still unknown. Ullur S. Parameswara Ayer \(^{(9)}\) identifies this 
ŚrēmūTvāra with the author of R̄ḡhavayīdhāveyam\(^{(10)}\),

7. The last but one verse of the covering letter indicates this. Raghunatha 
Nayak ruled between 1614 and 1633.

8. *History of Classical Sanskrit Literature*, p.245


10. This author’s family name was Vinjimuri. He was a disciple of one 
but no proof is given to substantiate his statement. The nature of the work 
K̄mādvā Vījāya is also not known. Was it a treatise on Grammar, 
or Mimamsa or Tarkā?\(^{(11)}\) This point is not clear from the reference in 
this K̄r̄̄pāpatra.
The works of Nriya, a Bhaññathiri deserve to be known more widely. It is hoped that the present edition with the English translation, and notes will prove to be usefull to the students of Sanskrit in general and of Sanskrit grammar in particular.

11. According to new Catalogus Catalogorum, vol. III. p.348, it is a grammatical work.

2. Gajagraha, aprakīra
Gajagrha, aprakira of Nrsiya, a Dekshita, Edited by

Prof. E.R. Sreekrishna Sarma, in 1968.

This edition of the Gaja-Graha, a-Prakira is based on a single Manuscript. (Acc.No.6709-B) available in the Oriental Research Institute, Sri Venkateswara University. A short notice of this MS. by Sri N. Subramanya Sastry, Curator of the MSS Library, has already appeared in the S.V.U. Oriental Journal, vol. V. The description of the MS. is as follows:

Substance: Modern paper with water lines; size: 20.5 x 16.5 cm.; 63 folios; 14 lines to a page; 16 letters to a line; 881 verses; Grantha characters; uniform and legible handwriting; marginal notes are given on some folios; corrections are made with black ink here and there; each verse is numerically numbered and black ink is used for marking the verse numbers.

The work is called Gaja-Graha, a-Prakira in the colophon.

The last verse gives the name of the work as Gaja-Graha, a-Prakira and of the author as Nrsiya, a Dekshita. Nothing is known at present regarding the author or the age of the work. But going through the work one gathers the impression that the author was either
actually a mahout in charge of an elephant or an advisor to a king or a rich owner of elephants on matters concerning elephant-lore. Speaking about the price of elephants he mentions dinara. His command over the language is not enviable though he has a lucid style. There are many ungrammatical usages and the ideas in many places are not very clear due to repetitions, lack of cohesion and progressive use of particles like हौँ, ता, तथा, etc., for the sake of metre.

The work contains 881 verses in the एर्या metre and is divided into 5 chapters called एविषा. The first chapter in 29 verses praises the role of elephants as auspicious animals useful for work, protection and war. The next chapter in 345 verses describes ten methods of capturing wild elephants. The third consisting of 49 verses enumerates the places and regions where elephants are found. The fourth chapter dealing with the training of the captured elephants contains 241 verses and the last chapter in 207 verses tells us how the exhibition of elephants every year for evaluating their worth and for the entertainment and instruction of the public is to be conducted. The interest of the work lies in that there is no other Sanskrit work known so far which deals with the methods of capture and training of
the wild elephants so elaborately.\(^{(12)}\)

**Methods of Catching Elephants:**

\textit{Vārī - Bandha (30-53)}: Capture through the means of fencing. This method is effective in catching five or six elephants at a time and requires usually the service of about fifty persons. The catchers conceal themselves on the trees surrounding the thickets where the wild elephants numbering about four or five assemble for their rest, especially in a hot midday. Heavy logs with chains and ropes are suspended from the branches of the trees. Seeing the elephants quietly engaged in their rest the men let the logs down so as to form a fence around the thicket. Several men armed with nooses, lances and goads guard the fence outside. After a few days struggle to free themselves from the enclosure, the poor creatures become exhausted. Then the men approach them and tether them to the trees and fetch them to the city with the help of trained elephants.
II. **Vākā Bandha** (56-101) : Catching within the enclosure of woods. This is effected by surrounding a vast area of woods where a hundred or more elephants assemble for their rest. Several men armed with nooses and weapons surround the area and place huge logs and thorns obstructing the paths through which the animals could escape. They make tremendous noise by beating drums, roaring and howling. This makes the elephants confused and confounded. The animals are prevented from making their way out by the show of arms and violent shouting. The author says that the elephants are easily captured by this device in five or six days.

III. **Rajju Bandha, ḍā khāla Bandha** (102-130) : Capture through the means of ropes or chains; also called **Alavilla Bandha** (capture through the device of water-basins) and **Pa’ka Bandha** (capture through sticky mud). This method is very elaborate and expensive
leading to the capture of several elephants at a time. First of all suitable area is selected inside the woods. A good portion in the middle is made soft and muddy where the plants and grass, which the elephants are generally fond of are grown. Around this base on all corners strong pillars of burnt bricks or stones are erected. The ropes and chains as well as the pillars to which they are attached are covered with green plants and creepers. The elephants attracted by the green enter the base where the sticky mud makes them unable to move as quick as they would. Seeing the elephants inside the base, the people who are looking for the opportunity let loose the chains and the ropes from the pillars and place them around the neck and hind legs of the animals. This is followed by the usual methods of overpowering the victims.

IV. *Virī-Bandha* (or) *Salila-Bandha* (131-173) : So called because a moat filled with water is employed in the method. The preparations here are so elaborate that they take one or even two years for completion. The method is to be employed only to catch large herds of elephants. A vast area is chosen for the purpose and a deep ditch is dug around it. The ditch is filled with water and a strong wall is built around it. There will be only one entrance to this area. The area within as well as the
entrance is planted with sugar-canes, plantains and other green plants most liked by the elephants. Twenty to fifty tamed elephants are to be posted near the entrance in order to make believe the wild ones. When the herd enters the area and engages itself in the joy of grazing, the entrance is blocked by placing huge logs and thorny bushes. Armed men assisted by tamed elephants guard it from outside. Several persons make tremendous noise by blowing trumpets, blowing pipes and shouting. The victims make desperate efforts to escape. The sound making campaign is carried on for two three days, by which time the creatures become thoroughly exhausted. Seeing the opportunity the men overpower the elephants with their usual methods.

V. Anughita - Bandha, Kri, i - Bandha (174-203) : So called because the method is to entice the young elephants by using trained female elephants. Five to six young trained cows are led to the woods where young stray males are usually available. The mahouts lying on the back of the cows conceal themselves under suitable covers. Seeing the members of the fair sex the youth shows eagerness for their company, approaches them and touches them with his trunk. After a while he is fully excited and looses himself in the fresh love. Mahouts take this opportunity to give hints to the female to chain the wild youth unawares. The poor male is thus deceived. He
does not realize his plight until the mahout directs the female away from him. Then the men effect the capture by tethering the captive to a tree nearby. This method is easier and also yields good result as such a youth can be trained very easily, observes our author.

VI & VII. **Laghu Garta - Bandha** and **Ninnavatha - Bandha** (204-264):

These methods are pitfalls for catching single elephants. The difference between the two methods lies in that while in the former the depth of the pit is only three cubics, in the latter it is six cubics. In an area frequented by elephants, pits measuring thirty cubics in length, ten in breadth and three or six in depth are dug, each at a distance from the other. They are filled with soft earth and sands and are covered with light bamboo mats, grass and earth. On them green plants like sugar canes are temporarily planted. When a victim falls in the pit the men watching them approach and overpower it in a few days and by gradually filling the pit with soft earth and sands allow it to come out with the help of trained elephants.

The author does not favor this method and calls it *nica*, uncivilized. He says that those who try this method should take care to make the bottom
of the pits as soft as possible. Otherwise, the victims may be fatally hurt. Should the young calves fall into the pit, in most cases they die. Many victims are not able to overcome the fear and anger caused by the unexpected fall and in future to get rid of the suspicion about human beings. This seriously hinders their being trained. But, the author adds, being the easiest method of catching as far as the catchers are concerned, it has been widely practiced though it is certainly better to avoid it.

VIII. Kr°dhana - Bandha, Prakr°dhana - Bandha (or)

Pr°ra, a - Bandha (266-300) : This bandha means capture by driving.

This is also called Kardhana - Bandha because of the use of mud in the method. This is for catching a number of elephants at a time. In an area frequented by elephants, groves of plants most liked by them are grown. Around such groves water basins filled with soft earth and black clay are made. These are one cubic in depth and concealed by the green growth on them. The legs of the victim attracted by the green go up to the knee in the mud and its free movement is restricted. The men looking for the opportunity elect the capture by using the usual methods.
IX. *Vana - Bandha* (or) *Yudyjna - Bandha* (301-331) :

This *bandha* is so called because the capture in this method is effected in the city-park instead in the woods. The procedure followed here is the same as in the *Anugata* or *Kiri, I - Bandha* described as No. V. The methods lead the female to the woods and enticing the young male bring him down to the city-park where all arrangements for his capture are ready. At the park the females are separated from him and he falls into the hands of the trainers.

This method, according to the author is commendable, *Sthiya* As the capture is effected without causing violent anger or fear, the captives generally prove to be obedient afterwards. The males within the age group of sixteen to thirty fall victims to the method.

X. *Paucstika - Bandha* (332-371) : Capture by the method of puppets, also called *Graha - Bandha* is used to catch young babies without causing injuries to them. Inside the forest in suitable area five or ten or even more houses are built at a considerable distance from each other.
People skilled in catching elephants live in these houses with all necessary equipment. In the open space in front of the houses trained elephants are kept and looked after day after day and month after month. Images of young elephants are placed here and there near the houses. Tender green plants are also planted around the images. Seeing the elephants and the false babies for a long time and being attracted by the tender green plants, the wild babies mistake the babies and the elephants belonging to the herd, go around them and graze the plants. Taking the opportunity, men noose the babies and train them gradually. Should any mother or male elephant attack the place he or she is immediately overpowered by the men. This method, though needs much preparation and time, is recommended in capturing the young ones without causing alarm fear or injuries.

It can be seen from the above account that the enumerated ten methods virtually contract into five. The first two methods, $\text{Vatti - Bandha}$ and $\text{Vaka - Bandha}$ are the same with the difference that in the former the area used for the purpose is smaller. The capture in both is effected mainly by the fortitude and dexterity of the men engaged in the game. The third $\text{Rajju - Bandha}$, fourth $\text{Viri - Bandha}$ and the
eighth **Kr°dhana - Bandha** form together the method of **Kh°dda**
till recently recently practiced in Mysore and Bengal and agree in details
with the description by **G.P. Sanderson** in his excellent work **Thirteen years among the wild beasts of India** (Ch. VII, London, 1896). The fifth
**Anugata Bandha** and the ninth **Vana Bandha** are practically the
same. The pit-fall method is divided into two under the headings **Laghu
Garta** and **Nimmavalla Bandha**. The last **Paucika Bandha** is
a novelty, although we do not know whether it was ever in practice or is
only an imagination of the author.

The elephants should be examined according to their velour and their
capacity to carry loads and to run long distances. The animals emitting bad
smell and having an abundant growth of hair all over the body and desirous
of eating bad food are to be rejected. Those which have not got rid of
timidity. Anger and other natural passions even after some training are also
unacceptable. Thus the author recommends to watch the elephants at close
while they eat, drink, run or carry loads, when their merits and demerits will
be easily discernable.
3. Kamalavilisa Bhi, a
Kamalavilasa Bhāṣa of Nirīya, Akavi, Edited by K.S. Ramamurthy, in 1971

There is only one Mss. of this work in Oriental Research Institute, Sri Venkateswara University, Stock No - 794 (a), Script – Grandha

The Bhāṣa is one of the ten types of the major dramatic compositions in Sanskrit. This is a one Act play and an artistic monologue. Only one character appears on the stage throughout performing the role of interlocutors by means of copious use of Ekā Bhāṣita (voice in air), i.e. the actor enters into an imaginary conversation with the other unseen characters by repeating their speeches and himself answering them.

The Dalārṇapaka defines the Bhāṣa as a one Act play. The hero a Viśa (usually a helper of the hero in his love affairs in a play like Niśaka) either
narrates his own story or the story of others like a thief or gambler etc. The conversations are in the form of interrogations and answer with the aid of Œkila Bhilōti. The sentiment is either agīra or Vera and the plot is a Kalpita. There are only Mukta and Nirvaha, junctures and the Vatti is Bhratī. The Shityadarpa, also gives the same definition. But in the case of Vatti it says Bhratī is often found. The world ‘often’ (prayena) means that the Kiliśkīvatti also is found rarely. The Bhratī Vatti is nothing but the Sanskrit style of speech adopted by the actor.
Vita is a person adept in one branch of learning,\(^{(18)}\) which is explained as the branch like music etc., which is useful in helping the hero.\(^{(19)}\)


15. \textit{Vṛttī Prāyoga Bhṛati, Śhītyadarpa, a}, VI. p.230, Kane’s Ed.


17. \textit{Bhṛati Saśkṛtaprīyō Vīyaparō Naḷaṇarāyaṇā}, \textit{Daḷarpara}, III. p.6

18. \textit{Ūkavidyō Viḷḷāḥ} ibid. III. p.9

19. \textit{Jētātīdivyāḥ Nīyakoyginaḥ Ūkasya Viḍyayāḥ Viḍitaḥ} ibid. p.158

But the \textit{Śhītyadarpa, a} depicting him as a good conversationalist with charming manners makes him a sexually impotent person.\(^{(20)}\) Quite contrary
to this we find the Vita in this play loved and selected as a partner in love by
the harlot.

The word भिस, a. according to Dhanika is formed by the first and
last letters of the world भरतिवत्ति-प्राधिन, a Vatti which
is usually found in this type of play. But to अभिनवगुप्त the भिस, a
takes its origin from the root Bhan, ‘to speak’, as it is only one character that
is made to speak through out the play.\(^{(22)}\)

\[20. \text{Sambhoga Hi Na Sampidhitastu Dhurtat} \]

\[\text{Kalaikada} \]

\[\text{Vipacira Kulat Vigmi Madhurtata Bahumat} \]

\[\text{G mapaata} \]

\[\text{Shityadarpam, III. p.41} \]

\[21. \text{Bhirativattipradhnat Bhi, a, Da} \]

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Though these two appear to be different, they are in fact identical in their import as the Bhairati Vattti is nothing but the verbal expression in a play.

Though the áṅghra and Vīra sentiments are allowed, the Bhī, as usually abound in áṅghra only. The Bhī, as with the sentiment Vīra are yet to come to light. The comic element, i.e. Hīsya is only a subordinate to the main sentiment.

Nṛsiya, a Kavi is the author of the Kamalavilīsa Bhī, a which is also known as the Rāmavilīsa Bhī, a. His other work is a drama titled Pidukapālīkā in six acts. We understand from
these two plays that he was a native of Anantakapura of the Tanjore district. He was the son of Áarṇivíśvāsēri and studied under Vĕkārāgānklha.

Excepting these facts that he was a scholar and a poet no other information about him is traceable. His works are not noticed in any one of the existing catalogues. As the Bha’s in Sanskrit are abundantly written in seventeenth and eighteenth centuries, Nīriya, also must have flourished in between these centuries.

The Theme:

The theme is very simple. The play as usual opens with a prologue in which an account of the poet and the season are given. The place of the action is near about Mēnikāpura where connoisseurs of all types gathered for the Caitra festival of Rāmīnuja.

After the Prastivana RasikalKhara, the hero, starts the action with his appreciation of the skill of a certain harlot whom he enjoyed the
previous night, in the science of erotic. He then announces that he started to attend the marriage celebrations of the daughter of Kidambari in the early hours of the day, on her invitation. On his way he sees the beautifully decorated house of K manojar as suited to the spring-season and informs Srika that he could not meet her for a long time as he was heavily preoccupied. Then, going a few steps further he observes that his friend Vasanta talking to the youthful Kanakamaujari abandoning her mother Kanakamaujari and congratulates him on his sagacity in obtaining her with very little effort. Now he encounters the charming Puñgavi playing on her lute and praises her beautiful form and music. Next he comes across Madanamilti and expresses his desire to enjoy in her company. But on hearing that Madhuktu was engaged inside he censures the mentality of the mothers of the prostitutes who show more respect for the rich though unmatching, ignoring the
promising youth. At this stage he observes *Candra*ṇa being threatened by the old mother of *Sundaralata*. On enquiry he learns the cause that his friend *Candra*ṇa executed a contract with this strumpet for one year but the old mother made the girl over to another person in his absence. After effecting a compromise between them, he again on his way knows that *Śrāsaṇa* and *Vṛasaṇa* are fighting for the sake of *Mīdhavī*. Hence he proceeds to the spot where *Śrāsaṇa* complained to him that he gave one hundred rupees to *Mīdhavī* fixing up an engagement with her but *Vṛasaṇa* enjoyed with her by force before his arrival. He pacifies both and then finally proceeds to the house of *Kīdambarī*. He describes the splendid decorations and other arrangements found at the premises of *Kīdambarī* and the eagerness of the people assembled there for the hand of *Kamala*. Having understood that they were all waiting only for him he takes his seat and his joy knew no bounds when he learns from
that he was selected by Kamala for her partner. He congratulates himself and the play comes to an end with a benediction.
A Broad analysis of Sanskrit *Alâk¡ra¿¡sra* shows that there are two distinct divisions – the original and the encyclopedic. Writers like Bharata, Da, *i.e.* Bhima, *Vimana* and *Anandavardhana* belonging to the early centuries represent the first while the authors like *Vidyinitha* and *Vidyidhara* represent the second division. The originals are those that tried to establish definite theories regarding the soul of poetry. The encyclopedias simply codify the various aspects of rhetoric expounded by the great thinkers. But scholars such as *Mammatu* and *Vévanitha* who occupy a permanent place in the galaxy of rhetoricians stand in between. *Mammatu* is a catch-world in rhetoric. The popularity of his *K¡vyaprak¡la*
is revealed by the numerous commentaries it commanded. But this is also one of the works that was criticized by Jagannatha Pa³ita whose genius and originality brought him to the first category of writers. But a close on the Upanishadic line “Ras° Vai SaÄ†Rasam Hi Óivam Labhdevinandi Òhavati” had their roots in the theory of árvtatra only.

árvtatsal¹cana Bhavati is the author of the present work Kivyimata – a treatise on rhetoric. Besides this, he wrote 1. Srabh°dhini, a commentary on Mamma¹a’s Khyaprákīla 2. Khyaprákīla, a work on poetics and 3. Rm°dayan¹taka a play. (23) The Srabh°dhini and the Rm°dayan¹taka are not yet published. The Khyaprákīla was edited by Dr. P.L.Vaidya and published by the Mithila Institute of Post-Graduate Studies and Research in Sanskrit Learning, Darbhanga.
From the colophons of his compositions we understand that Arvatsal's father was Mahimahapdyya, himself an eminent scholar in all the branches of learning like Nyaya, Mimansa.

23. Introduction of KPa. p.10

Grammar and Philosophy. Arvatsa did not speak of his preceptor or any other relevant details of his life in his works so far traced. It is also noticed from his books that he is an ardent devotee of Lord Arjuna.

Dr. P.L. Vaidya after setting aside the dates given by Dr. P.V. Kane and Dr. De, arrives at the conclusion based on the date of Ca, that Srivatsa might have flourished between A.D. 1323 and 1380. Srivatsa’s definition of Kavya-
‘Kavyamasavadjevitao Padasandharbhao Yucyat’ is exactly identical with that of Candidasa who says ‘Asavadjevitao Padasandharbha Kavyam’. As the Kavyimttam of ārvtasa was not available to Dr. Vaidya he could not examine some statements that throw further light on the problem of date of ārvtasa.

24. Later than A.D. 1400. Introduction to KPa. p. 10

25. Cannot be earlier than 14th century. ibid.

ārvtasa is mentioned by Kamalskarabhama (1612) and Jagannatha Pandita (A.D. 1620-1660).

In the citations given in the Kavyimttam there are two verses (nos. 168 and 228) – one in praise of the king of Gauda, and the other in praise of king Mukunda. Most probably these two kings referred to may
be one and the same, as understood from an account given in the History of Orissa. “Mukundadva” ascended the throne in 1481 (A.D. 1558-59) and ruled over the country for about eight years. The whole period of his reign was spent in continual warfare and this last Hindu king of Orissa died on the battle field in 1490 (A.D.1568). An inscription in Telugu on a pillar at Drakarisa gives ample evidence to prove that he was the overlord of Gaua country. It states that “the king while ruling from his throne at Katak (Cuttuck) having conquered the Gaua country giving promise of favor to the Gauda king and having performed the pearl Tula Purusha and other donations at the Ganga remitted the duties on the marriages in the 27th Sthala attached to Kijamah ndravaram”.
From this account we understand that the Gau·ndra spoken of in verse No. 168 is none other than Mukunda referred to in verse No. 228. If this were to be correct we conclude that ártvata must have been a contemporary to Mukunda and must have survived him even after A.D. 1568.

The present work, according to the author, is intended to be a criticism on the Kigntyaprakāśa of MammaIa. The procedure he adopted in the beginning is to explain the Kigntyaprakāśa first and later to advance the criticism against the statement so explained. But he does not seem to have strictly adhered to this method throughout. This shows that ártvata has criticized the views of MammaIa only at a few important places as in the case of a definition of a Kīya. He also followed MammaIa in the maximum portion of the text. He took the Kīrki of MammaIa
only as the basis. Also, the examples cited are not different from those of Mamma in most of the places.

The whole Kavyamsha is divided into seven chapters. The first deals with the criticism of Mamma’s definition of Kavya. In this chapter he also shows his leanings towards Mahimabha. The nature of áada and Artha is dealt with in the second chapter. The third exposes Dhvani with its varieties and Rasa. He accepts only four sentiments, i.e. ástigra, Vétra, Hisya and Adbhuta as important. He does not like the hairsplitting division of Árivakaháraviciya, a division of Dhvani given by the ancients, as it is faulty and serves no purpose. The fourth chapter is devoted to Gu, shrítavya, iya. In dealing with the Dôsa in the fifth chapter, he accepts all the Dôsa
enumerated by the ancients concerning áâbda and Ártha. The sixth is devoted for Gu, á. Here also he sails with the ancients and differs from Mammála at certain places. Finally the seventh chapter is completely meant for the áâbda, Ártha and Ála-Ákàra. Here he gives sixty nine Ártha Ála-Ákàra in this text.

Ártvatsa criticizes the definition of Kírya given by Mammála and upholds the definition the definition of Bhója.

He differs from Mammála in the treatment of the verses Bhadratman and Brahma Dhírmika stating that the second can safely be taken as Ánumína instead of Vyaujána.
He accepts only four *Rasas* namely, *āśīra, Vēra, Hīsyā* and *Ādbhuta*.

as against the eight enumerated by the ancients on the ground that the other sentiments like *āṁśa Vēra Kgudra* and *Bhayinaka* do not give any pleasure. He also does not accept *āṁśa Vēra Kgudra* and *Bhayinaka* do not give any pleasure. He also does not accept *Dīnavēra*. But in his *Śrādhūdhriṇī* he seems to have accepted *Karu, a* and others.\(^{(26)}\)

He does not accept all the twelve varieties of *Ārthaāktyudbhava Dhvani* given by Mammāla and reduces *Kavipradhōkti-Sidda* and *Kavinibhadra pradhōkti-Sidda* into one group. He does not give importance to *Dōsa* like *CyutasaÆsqūti* in a *Kīya*, as they are common both for *Kīya* and *akavya*. He dispenses with the faults like *Virōdha, Grīṁya* and *Āyatra*.  

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82
äravatsa does not give any definition of a Kavya in his Kavyamātram but seems to have defined it as ‘Kavyamāsvadāvitaḥ Padasandhāṛbh ucyuta’ in his Padasandhāṛbh ucyuta’ in his Kavyaparākhyā, which is exactly identical with the definition Ṛsvadṛucyutuḥ ‘Pada Sandharbhāḥ Kavyam’ of Candidasa.

In this connection it may not be out of place to say a few words about a similar work called Khyaprakīla-Kha, 'ana by Siddha Candra Gani, a Jain writer. In the introduction of this text the editor has established that Siddha Candra was born either in A.D. 1587 or 1588 and lived for at least 77 years though the exact year of his death is not yet fixed. Siddha Candra is a Mahamahopādhyāya and an eminent scholar in many a
branch of learning. He enjoyed the patronage of the Mogul emperors like Akbar and Jahangir, and a contemporary of Jagannatha Pandita and wrote about 19 works.

If the above account were to be correct, it is clearly noted that Siddha Candra Gani is a junior to ārvatsalīcana, the author of the present work, as ārvatsalīcana was referred to by Jagannatha Pandita in his Rasagaṇidhara.

At this stage it is interesting to note that the text Kīvaprakāśa-Kha, āna closely resembles Kīvimuta of ārvatsalīcana in almost all respects. Specially the verse Pariracitakiyaka, Īaka in the beginning of the text occurs in both the texts. Both the texts begin in the same manner 'Tatra Anubhavapārvakāte Kīvaprakāśa-lakha, ānāte Ārasāhyat'.
Both the texts do not give a definition of a *Kīvyam*. Though the *Kīvyam Kīvyaprakīla-Kha, ana* gives information more elaborately how strange it is to have two different manuscripts of a work of the same nature with identical passages repeated verbatim in the name of different authors belonging to different ‘isms’ and different ages.

27. KM. p.7, para.2 – KPK. p.10, para.2; KM. p.12, para 1. KPK.p.21, para 3, etc.

5. *Vijayavikramavyāyga*

*Vijayavikramavyāyga* of *Kṛyākṛtya*, Edited by K.S.Ramamurthy, in 1972
The very title of the present work *Vijayavikramavyāyogya* suggests that it is a *Vyāyogya*, one of the ten types of the dramas enumerated in Dramaturgy. Speaking of the technical qualities of this type, Bharata says that the hero here must be any famous person other than a *Divya* or a *Rājarṣi* and that its incidents should take place in a single day. There are very few women characters in it while the men characters are many in number. All these people gather, as characters do in a *Samavakīra* (another type of play). This is only a one act play with an illuminating sentiment like *Vēra* (or) *Raudra* resulting from a war.\(^{(28)}\)

\[\text{Na Ca Divyanīyakākṣata Kīry°} \]

\[\text{Rājarṣinīyakanibandhana} \]

\[\text{Yuddhāṇiyuddhārdana} \quad \text{Sa'gharĀkṣataA} \]

\[\text{KartavyaA}(12)\]
The Nityastra, Ch. XVIII.

Manuscript Material:

A) Mss. belongs to the Sri Venkateswara University, Oriental Research Institute. No. 7530, Paper Manuscript, Telugu Script

   c) M.S. belongs to the Madras Government Oriental Mss. Library, Madras. No. 1367, Palmleaf Manuscript, Telugu Script

   d) MS. belongings to the Madras Government Oriental Mss. Library, Madras. No. 1460, Paper Manuscript, Telugu Script

The writer got the Mss. belong to S.V.U.OR.I. collected with the two manuscripts belonging to the Madras Government oriental Manuscripts Library, Madras. Through these three Manuscripts are in good condition they are not free from mistakes. The palm leaf manuscripts is better than the two paper manuscripts, with regard to the readings. The Mss. of the India Office Library could not be consulted.
Author: From the Prastāvana of this work we understand that the author Ēryaśraya belongs to the Kau, īnyagtra, that he is pious and noble, and that he won recognition as a poet whose compositions are considered pleasant. Excepting this, nothing about his parentage, schooling, nativity and other compositions is known.

Time: Four copies of this work are available, one with the India Office Library, London (8214), two with Government Oriental Manuscripts Library, Madras (R. 1367 and R. 1406) and one with Sri Venkateswara University Oriental Research Institute (7530), Tirupati. Of these four, three copies are in paper and one in palmleaf.

All these four manuscripts give the name of the scribe, who copied it from the original, as Lakṣmenirīya, a the son of Kandarpa Setirimalistrin. In three manuscripts (8214; R. 1406 and 7530) Lakṣmenirīya, alistrin says that the transcription of the work was completed on Wednesday, the 9th of the dark fortnight of Adhiṅkalivana in the year Kr. – a date which exactly
corresponds to 7-8-1844\textsuperscript{(29)} according to the Indian Ephemeris of Swamikannu Pillai. But the manuscript R.1367 gives the month as Sravana and not as Adhikalrivana as mentioned in the year

29. Nos. R. 1367 and 7530 give this as 8\textsuperscript{th} day, which corresponds to Tuesday the 6\textsuperscript{th} August 1844. The difference is only one day.

many accept Adhikalrivana as the correct month. The word Adhika might have been inadvertently omitted by the scribe in that copy. As such we may presume that Ṛyasya might have flourished before A.D.1844.

The present work, is based on an incident connected with the war of the Mahābhārata, and though simple in theme, it is skillfully molded into
the shape of *Vyjȳga* by Śrīvyāṣṭryā. The sentiment *Vēra* is constantly maintained throughout. His characterization is good and his poetic imagination is mature. In addition to his mastery over *Śhitya* he has good acquaintance with *Jȳtiṭā* (30) and *Nyṣya* (31).

In delineating the *Vērārasa* he seems to have given more importance to the thought content than the arrangement of syllables in a verse to produce the quality *Ojā*. This can be seen from the verse:

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*Vyjȳvakramavyjȳga*, Sri Venkateswara University,
Oriental Research Institute, Tirupati. Verse: 12.

Though Arjuna's behaviour with Pāculī before he starts for the
war indicates at gharasa it is in fact couched with Vīra only.\(^{33}\)

The verse:

\[
\text{Hi Vatsa Hi Bhuvanavatsala Abhimanyu} \\
\text{Kasi Kva Th Mukha Man'kīya Stuvi} \\
\text{Bhavimi.} \\
\text{Asmin Sthithā Mayā Katham Kathayasahīya} \\
\text{Stvaē Mantarē, a Kva Nu Gacchasi}
\]

\(\text{Vīras' kaste}}^{34}\)
which indicates Arjuna’s love and affection for his son Abhimanyu, is affluent with Karu, arasa. But these sentiments are only subordinated to the main sentiment Vēra in a successful manner.

The style of this Vyāyoga shows that Ēryasērya had become a mature poetic craftsman by the time he came to compose it. His expressions are beautiful and the sentiments expressed by characters are quite striking suited to the situation. The verse:

\[ \text{Hanta Hantratu Jevatsu Ag. Ca} \]

Samupasthit\(\prime\).
in which Krishna consoles Arjuna over the death of Abhimanyu serves the purpose of both consoling as well as rousing the spirits of Arjuna for the war. Ėryaśrya embellishes his style with figures of speech which give a certain vividness and directness to his statements. He uses figures of speech like Ātīlayṓkta, Ānujua, Āpahnuti, Ārthantarinyāsa, Utrp kṛta, Upamā, Uḍīkṛta, etc. But Upamā and
are more in number. He also seems to have attempted writing poetic prose. The is not free from defects. There are here and there a few words and verses

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38. Ibid. Verse: 103.
39. Ibid. Verse: 86.
40. Ibid. Verse: 34.
41. Ibid. Verse: 45.
42. Ibid. Verse: 24.
44. Ibid. Verse: 101.
45. Ibid. Verse: 100.
47. Ibid. Verse: 27, 48 and 54.
that could not be clearly understood. He fails to maintain the figure he uses throughout; His Prakrit is not clear. But these defects are negligible in the light of his overall performance.

Above all these things he can be accepted as a skilled dramatist who can understand characters, their scope and the canvas of his theme. Ṛṣyāṣṭrya has made a small change in the Mahābhārata story. In the Mahābhārata, Krīṣṇa covers the Sun by means of his yogic powers in order to enable Arjuna to kill Āindhava who comes out under the impression that the Sun has set. But in Ṛṣyāṣṭrya’s play, Arjuna is reminded of his vow as the sunset draws near and then showing all his skill in archery he cuts off the head of Āindhava. Ṛṣyāṣṭrya omitted Arjuna Krīṣṇa’s Ygamiya in order to glorify Arjuna’s character.
6. *Pídukípa IIbhiòkaÊ*


*Nírîya, a Kávi* who is already known to the Sanskritists through his *Kamalavilásabhá, a* is also the author of the present drama the *Pídukípa IIbhiòkaÊ*. His date cannot be exactly determined due to the inadequacy of the material available. But from the prologues of his two works it can be understood that he was the son of *ár¢nivíśasìri* and lived in *Anantakáñòt, a Nagara (Pura)* of the Pandya country.

He studied under *ár¢baila V éka Jara Íghanítha*. Excepting these
few points no other information regarding his bio-data is traceable. Even in the case of the priority of his compositions, there is no definite indication in any one of his works. But judging from the nature of the works, it can be surmised that he wrote the *Kamalavilssabhi, a*, a work pregnant with the erotic sentiment, in his youth befitting his age and the *PldukipalkiitkhaFE* the theme of which is based on the religious epic Ramayana with its heroic sentiment, in his next attempt.

The *PldukipalkiitkhaFE* is a drama in six acts. The author has drawn his theme form the Ay°dhyakaFE of the *Ramayana* of *Vlmcki*. This is the first of its type with that title in Sanskrit literature that has so far come to the light. The *PldukipalkiitkhaFE* of *Kmapanivada* seems to be still in its manuscript stage.

**Argument:**
After the usual *Ninda* and *Prasthivana* the first act opens with *Sumantra* who possesses all praise for *Ríma* for vanquishing *Paraśuráma* the destroyer of the *KÀatriya* race. At this juncture *Da.jaratha* enters issuing orders to call for the ministers and citizens in whose presence he wishes to proclaims his desire to enter *Vínaprastha* abdicating the throne in favor of Rama. All felt happy at the decision of *Da.jaratha* and *ValiÁha* who meets him there to fix an auspicious *lagna* for the proposed coronation. Then *Da.jaratha* when the others left to attend to their duties, wishes to go to the apartment of *Kaikyí*. On knowing this *Sumitra* doubts the nature of *Manthara*.

In the second scene of this act *Manthara* using all her skill instigates *Kaikyí* who is innocent, to see that *Bharata* becomes the King instead of *Ríma*. 
In the third scene Kaikyì finds fault with Dañaratha attributing motives to him, without paying heed to his statement that nothing was preplanned. He in his anxiety to appease Kaikyì informs that he has no objection to install Bharata on the throne as Ràma never coveted it.

At this Kaikyì recalls to her mind the two boons given to her by Dañaratha on a previous occasion and insists that in accordance with those boons, Bharata should be made the king and Ràma to be banished to the forest for a period of fourteen years. Dañaratha, receiving a shock at this tried in vain to convince Kaikyì to cancel the banishment of Ràma, Ràma who then appears before Dañaratha and Kaikyì at the call of the king, knowing the situation through the angry Kaikyì resolves to go to forest leaving the kingdom to Bharata, to maintain the
integrity and honesty of his family. He then leaves them informing that he would like to take leave of his mother and others.\(^{(48)}\)

The second act opens with \textit{Kausalya} desirous of seeing \textit{Ríma} when \textit{Ríma} enters with a view to inform the news of his departure to forest to \textit{Kausalya and Sétā}. He also thinks of \textit{Lakṣāmana} when \textit{Lakṣāmana} enters on the other side in an angry mood finding fault with the king \textit{Dánaratha} for acting on the advice of a lady. \textit{Ríma} advising \textit{Lakṣāmana} not to be in haste as the orders of the elders should not be transgressed asks him to console \textit{Kausalya} and \textit{Sétā} in his absence. At this stage \textit{Kausalya} joins them when \textit{Ríma} requests her permission to go to forest. \textit{Lakṣāmana} then informs the whole affair to \textit{Kausalya} who has been all the while under the impression that \textit{Ríma}
is going to be coroneted the next day. When she swoons Rama and Lakśmana console her. While Rama entrusts Kausalya to take care of Lakśmana, Lakśmana requests Rama to permit him to accompany him to the forest. Rama gives his consent.

In the second scene Rama narrates the whole turn of events to Sita who was in coronation-mood, informing her that he is going to the forest. Sita persists in following him when Rama permits her. At this juncture the commands of Vaiśāiṅa to see Rama with Sita and Lakśmana are heard and they all retire.
The third act starts with Valiśṭhā who informs the news of Rāma’s departure with Seta and Lakṣāmāṇa to the forest. He also speaks of the miserable plight of Daśaratha caused due to the separation of his beloved son.

The second scene depicts the melancholic madness of Daśaratha and Kausalya for Rāma. Valiśṭhā though unable to withstand that, tries to bring the king back to normalcy by announcing the arrival of Sumitra who informs that Rāma at the end of his journey in the chariot crossed the Ganges with the help of Guha and entered forest. On listening to this they all experience agony.

In the third scene, announcing the death of the king Daśaratha, Valiśṭhā asks Sumitra to keep the corpse in oil till the arrival of Bharata and issues orders to bring back Bharata. At the end it is also
given that *Bharata* arrives along with *áatrujua* following the command of *Vâisiṣṭha*.

In the fourth act *Bharata* being anxious to know the reason for the sudden summoning enters the apartment of his mother along with *áatrujua Kaikṣyī* informs *Bharata* that *Rîma* was sent to forest with *Seta* and *Lakšmana* assuring him that he can rule over the country without any troubles. At this *Bharata* scolds his mother in anger and decides to stay in *Daśākā* only where *Rîma* is dwelling. Then they both leave this place thinking of consoling *Kausāsya*. On noticing this attitude *Kaikṣyī* feels that her action became unpleasant to every one.

After this a voice from behind the curtains informs that *áatrujua* was strewing the cut-pieces of the corpse of *Manthara*.
The next scene throws light through the conversation of Sumantra and Vaśiṣṭha that Bharata tried his best to console Kausalya.

In the last scene Bharata determines to meet Rama when Vaśiṣṭha advises him to translate his wish into action after completing the obsequies to his deceased father Daśaratha.

The fifth act begins with the consultations of Bharata and Ātrūṣṭa as to the next course they have to adopt, as they finished the obsequies. At this stage Kausalya meets them and requests Bharata to occupy the throne without making vain attempts to meet Rama. But Bharata expresses his firm resolution not to accept the offer as Rama is the only legal heir to the throne. While he was thus conversing with Kausalya, he suddenly hears a voice in the air stating that Lākonāmanu
is serving Rßma in good earnestness. This hastens Bharata’s journey for which áatrujµa keeps ready a chariot.

In the second scene ValiÁ¶a explains to his wife Arundhati that Lakkßmana though angry with Bharata will not harm him as he is pacified by Rßma. Then Bharata meets ValiÁ¶a and with his blessings leaves for Da¸·aka.

In the first scene of the sixth act Bharata and áatrujµa meet the sage Bhßradvßja at his hermitage and with his blessings proceed to the dwelling place of Rßma.

A Purßhita in the second scene informs that Bharata met Rßma and finally brought the sandals of Rßma and an auspicious Lagna was also fixed to coronate the sandals, on the request of Bharata.
In the third scene Ḫārata enters with Sandals. All arrangements are made for the coronation. Even the celestial sages like Nirada and Tumbura alighted, and in the presence of all Vaśīṭṭha got the sandals placed on the throne and the coronation at the appointed hour was completed.

After this Ḫārata was anointed the deputy emperor. All the kings offer their presents; the celestials shower flowers on the sandals and finally the play ends with a Ḫāratavikyā.
The *Vedantasra Cintima* of Setirimallori is a short manual dealing with the primary tenets of the *Advaita* Philosophy from the metaphysical point of view. It is intended to cater to the needs of the beginner in the subject. Hence the author does not either raise the epistemological issues or dilate much on the controversial problems leading to the emergence of different schools like the *Bhati* and *Vivara*, a. For example he merely records the theories on the self, namely *Avacchadapakata* of *Prakritiman* without entering into the discussion of their relative merits.

This work is in fact written on the similar lines of the *Vedantasra* of Sadinanda, the only difference is that our author quotes profusely the *adi, Gita and Puria* as well as the writings of the celebrated
exponents of Advaita like Vidyatra, ya and Appayadashkita.

In this respect the influence of the writers on the Vidyatra Advaita. Dvaita can be seen. The significant method adopted in this work is the attempt to combine teachings of the Advaita with that of the Yoga of Patanjali. While the former supplies the metaphysics the latter explains the method to be adopted by the Sthaka. Hence it is quite interesting to note the detailed discussion on the process of attaining Moksha through the path of Vmadva (Vmadva-Marga) which is meant for an Adhikrin who could go through the path of Sukha (Sukha-Marga) and realise the Brahmaguna by mere drava, a, Manana and Nididhyasa. The detailed description of the topics dealt with in the text given on the contents page will suffice to give a perception of the nature of the work. (49)
This work seems to be little known and so far no reference of it has been recorded in any catalogue including the Catalogos Catalogorum of Th. Aufrecht. The present edition is based on two palm-leaf manuscripts preserved in the O.R.I.

The author himself refers to three of his other works in the present text, namely Vḍintakaustubha, a commentary on the first four sutras of the first Adhyāya of the Brāhmaṣṭras, Bhaktamāhātmya and Bhāgavīlīdī Prapācanir, aya. The Vḍintakaustubha is available in two palm-leaf manuscripts, one in Sri Venkateswara University, Oriental Research Institute (No. 5526) and the other in the Madras Government Oriental Manuscripts Library (R.4143). The other two works are not reported to be available.

49. S.V.U.O.R.I Journal- texts and Studies, Vḍintasīra

Cintīma, i, introduction, 1973. Sri Venkateswara University,

Oriental Research Institute, Tirupati.
The author does not give any information regarding his personal life in either of his works. He conceals even the name of his teacher and refers to him as one born in the Ṛtrīya-Grātra. In the colophon of the Vāḍintaṃkaustubha the author is mentioned as belonging to the Kauśīṇya-Grātra. Nothing else could be gleaned about the author from the internal evidences available in the works preserved. The upper limit of composing the present work could be fixed to the first half of the last century from the dates of copying the manuscripts.
8. *Gajalikha*

*Gajalikha of Nāradamuni* with the commentary of

Umapatacharya,

Edited Prof E.R. Sreekrishna Sarma, in 1975

The work is divided into *Pālās*. The first *Pālā* commences with the statement of *Dvāla* how the sage *Nārada* visited the court of Indra and how on the request of the latter *Nārada* proceeded to teach him the *Gajalikha*. Thereafter the *Pālā* deals with the mythological origin of elephants. They are created by the Creator by singing the *Smadva*. Originally they had wings and used to bring unexpected damages to the world. Hence, the God made them incapable of moving in the air and thus they became the largest, intelligent and beautiful animals, called elephants, on the land.
The second chapter enumerates and describes the characteristics of twenty-eight varieties of elephants found on earth. Among them the sixteen varieties are called noble \textit{(Uttama)} ones, as they are born with the characteristics of gods, semi-gods and human beings. Their height, colour, the places where they are generally found and their dispositions are elaborately dealt with. They are those that bear the traits of the gods – \textit{Ind}, \textit{Agni}, \textit{Yama}, \textit{Varu\u0142a}, \textit{Viju}, \textit{Kubra, \u0136\u0140\u0121\u0101\u0121a}, \textit{V\u0101\u0140\u0107\u0140}, \textit{Brahma} and \textit{Tandras}, of the semi-gods – \textit{Yak\u0101\u0127is, Gandharvis} and \textit{K\u0101\u0140\u0102\u0111\u0107\u0140\u0127is}, and of the ascetics, kings and ordinary human beings. The elephants, belonging to the middle class are those having the traits of the manes, the fish, the birds, creepers, flowers and cows. The elephants having the traits of \textit{R\u0121\u0111\u0101\u0110\u0107\u0130\u0140\u0121is, P\u0110\u0140\u0117\u0107\u0127is}, lions, tigers and monkeys belongs to the low class.

The third, fourth and fifth \textit{P\u0110\u0140\u0117\u0107\u0154\u0110\u0110s} deal with catching of the elephants. For this purpose, the places, of where the good varieties of them
are found in India, are described in the third \textit{Pījala}, while the fourth gives an account of the movements of the elephants and the good omens that predict an easy catching the elephants and they are all in general agreement with the contents found in the \textit{Gajagraha, aprīkara} published earlier. The methods enumerated here are 1. \textit{Durgabandha} (catching the animals by putting barricades on their way and driving them into an enclosure); 2. \textit{Viribandha} (blocking the escape of the elephants when they enter a lake or large pond for drinking and sporting in the water); 3. \textit{Kāri,ibandha} (enticing the males by the trained females); and 4. \textit{Garthabandha} (making the animals fall in the artificially dug ditches).

The sixth \textit{Pījala} is devoted to describing the methods of bringing the elephants, caught in the forest, to the city of the king. The desirable qualities of the \textit{mahouts} are also described here.\textsuperscript{(50)}

The subject matter dealt with in the seventh \textit{Pījala} is the construction of abodes, where the newly caught elephants are to be housed.
An elaborate description of the various kinds of sheds for the animals and the quarters for the mahouts finds a place here. This matter is not found in any other work so far published on elephants. The eighth Śiśālaka throws light on the various traits, features and behavior of elephants when they are in the first years of their growth and are in love.

The ninth Śiśālaka first gives an account of the growth and behavior of the elephants from their second to the tenth year. This is followed by the details of the various phases of training in their course. The training to be imparted to the elephants is divided into seven phases. The first is Prārambhikā (initiation in training), and the second
Khlanalikà (training in sports). These two trainings are to be given upto the end of the fourth year of their age. By the beginning of the fifth year, training must be given to them in running. Unfortunately the manuscript breaks off in the middle of the description of this Dhavanalikà. The author do not know what are the other four òksas contained in the work.

9. Kriṣṭavilàsa
Kriṣṭaṇvīlasa of Puṇyakṣi with commentary, Edited by K.S. Ramamurthy, in 1976

Puṇyakṣi is the author of the present work the Kriṣṭaṇvīlasa Kavyam. From the introductory verses of the work it is gathered that Puṇyakṣi comes of the family ‘Calli. àrt Jyopa, ita and Timmama were his parents and Vëkaṭa the son of Dakṣiṇa, imërti of the Timmavajjala family was his preceptor. Puṇyakṣi studied under Bödinandagha, a sanyasin and calls him a ‘Sadguru’.

He does not say anything about the scholarship of his father Jyopa, ita. But speaking about Vëkaṭa his first preceptor he says that his Guru Vëkaṭa is well-versed in all the åstras like Mëmäśa, Tarka and Grammar. He is also proficient in Vedas and
their ancillaries. He also makes a mention of Dakoti, Imrti, the father of V. kahta. but no work of either V. kahta or Dakoti, Imrti is mentioned.

Eulogising B. dinandagha, a. his second preceptor, probably his Guru in V. dhta, he says that on listening to the speech of his sadguru (B. dinandagha, a) Patanjali (the author of Mahibhiirtya, a work on Grammar) faught shy and entered P. Jala, Gautama and Jaimini (the authors of Nyaya and Mimi/Eso/si/sris) became dumb. Bha (probably Kumariabha) entered heavens and Vyasa and others migrated to the abode of Brahma. This shows that the sanyasin B. dinandagha, a is very profound and eloquent in all áśris and sciences.
This is all the information we get from his introduction. The colophons in the *Kriṣṭavilāsa* also do not throw any further light on the author. The author does not seem to have written any other work.

**Date:** The poem does not give us any valid information that helps us in determining the date of the author. Though *Puṇyāṭit* speaks of *Timmakījala* and *Dakāṭiṣa*, *imśrta* he does not refer to their works. It is also not possible to trace them in the descriptive catalogues.

Regarding his second *guru* we note that *Bodinandaga* was a sanyasin of the Advaitic order. He does not seem to have written any work. From the list of *śāstras* given in the *ātri-gāyatrī-parampara* it is understood that there were *śāstras* with the appellation *Gha, a* even from the early days, in this order, as evidenced by *Gha, a Managha, śātra*, who happened to be the fourth in order from *ātra-kartāṇa*. The list mentions in all 41 *śāstras* in succession.
Among these Ēchryṣa Vidyāraṇya, the architect of Vidyānagara and the author of Vādabhāṣya is the 22nd Achārya, who occupied the pontifical seat in A.D. 1331. After him there were 19 Ēchryṣa whose total period covers 551 years, i.e. on an average each Ēchryṣ occupied the seat for 19 years. This means that the period of these Ēchryṣas came to an end by A.D. 1882.

The list does not mention any other Ēchryṣ with the appellation Gha, a excepting Jñānagha, ēchryṣa. But we usually come across Ēchryṣas like Bōdaghā, a and Bōdinandagha, a. As Bōdaghā, a happened to be the preceptor of Jñānagha, a, he should have flourished sometime in the 10th century. Bōdaghā, a and happened to be the preceptor of Jñānagha, a, he should have flourished sometime
in the tenth century. B°dagha, a and B°dìnandagha, a do not seem
to have occupied pontifical seat.

B°dinandagha, a was mentioned by Aufrechet as

B°dinandagha, a or Ah°bhala¿¡sri. It seems that

B°makiÀ¸a, a the author of the Prak¡¿ik¡ on the

Mem¡ÀÈ¡tr¡s was a student of Ah°bhala¿¡sri. But the

work Mem¡ÀÈ¡trapra¿¡k¡¿ik¡ could not be noticed in the

available descriptive catalogues.

Neither Timm°vajjala V°kal°la nor his father

DakÀi¸¡m£rti could be identified. As such the period in which they

flourished could not be determined.

The poem KriÀ¸avil¡sa contains an anonymous commentary. In

this commentary, work like the Sug¢taratn¡kara and authors like
Ba Pillamala are mentioned. The commentaries Saujervini and Gha, Vipatha of Mallikara also are referred to. Above all the definition quoted in explaining the figures of the verses in the text, are taken from the Kuvalayinanda of Appayyadekita of the first quarter of the seventeenth century.

In the light of the above material and as Bodinandagha, a does not seem to have occupied pontifical seat, it can be presumed that Bodinandagha, a might have flourished sometime in the eighteenth century when Pu, yak had the opportunity of studying under him and producing this present work.

Text and Commentary: The opening remarks of the commentator indicate that the poet and the commentator are two different persons. But in Sanskrit literature this kind of representation showing differentiation is not rarely met with. There are so many texts like the Dhvanyala where the Kirikira is felt as different from the Vattikira, though the difference
exhibited there is only a difference in capacity. If this argument were to be considered it can be taken that both the text and the commentary of the Kriṣṇa, avilisa is by one and the same hand, that is Pu, yakṣa. The styles of the introductory verses in the poem and the verses in the commentary look alike. If it can thus be established that the poet and the commentator are one and the same, it can be said that Pu, yakṣa flourished in about the eighteenth century.

**Family:** The families Calli and Timmivajjala are usually met with in Endhada only. Members of Calli family are generally found in Guntur, Krishna and Godavari districts, whereas the members of Timmivajjala family are noticed in Nellore district. The Callas belong to the Velanati division of the Vaidiki sect and the Timmivajjallas are known as Pudurudraviś. From this it is understood that the family of
Punyakoti migrated to Nellore where Pu, yakṣi had the chance of being a disciple to Pu, yakṣi Timmivajjala Vedaṭa.

Scholarship: From his own account we understand that Pu, yakṣi is a sound scholar in all the branches of Sanskrit literature, like Māmas, Tarka, Vyākaraṇa, and Vādanta. He acquired this knowledge under the guidance of the able teachers like Vedaṭa and Boddinadvagha, a. As he did not mention any work written by these two great teachers, we have to presume that these two great scholars spent their life diffusing knowledge to their students. Quite in keeping with this tradition, even Pu, yakṣi must have spent most part of his in the path cut by his preceptors.

Work: Pu, yakṣi has taken the subject matter for his work Kriṣṇa, avilasaṭa from the 10th Chapter of dérmad Bhagavatam.
He has beautifully described the exploits of Lord Ārkā, beginning from his birth, his killing of Pūtana, Cakrāśra, Kaśēsa, and his marriage with Rukmini, Satyabhāma, Mitravinda, etc. to the eradication of poverty of his friend Kucila.

Remarks: The Kriśavilāsakīvyam is a voluminous work in eleven cantos. The poet seems to have maintained equal enthusiasm throughout. The ending is as good as the beginning. The whole work runs in an easy and eloquent style. Nowhere is observed either an obstacle to the continuity of his thought or a hurdle to the heights of his imagination. Though the poet always overwhelmed in the ecstasy of his devotion to his lord he did not fail to observe and depict even the minutest detail of the actions of his Lord. He is a master in Māmāśēsa and always dwells in the realms of philosophy. He goes to the extent of using philosophical figures (IV.39). The Leks made
use by him reveal his keen observation (IV.89).\(^{(51)}\)

At times he unnecessarily takes to the usage of the \textit{Alaukika} words like \textit{Apicyam}. He also on some occasions is guilty of dragging on the compounds to the second line and indulges in grandiloquent verbosity.

\textbf{Other works on the same theme:} So far it is noticed that there are about five other works on the same theme with the same title. They are the \textit{Krish\'avil\'isa of Sukum\'ra}, \textit{Guru R\'ma}, \textit{\'a\'aka}, \textit{Prabh\'ik\'ara} and \textit{\'A\'adak\'\=ita}. Of these it is only a few cantos have been printed and the other works are still in their manuscript stages. \textit{Sukum\'ra}’s text is wonderfully popular, because of its poetic beauty, in its native land Kerala. It is also understood that every student initiated into Sanskrit studies in Kerala, is first taught the \textit{Krish\'avil\'isa}. 

\textit{Sukum\'ra}. 
introduction, 1976. Sri Venkateswara University, Oriental Research Institute, Tirupati.

10. Bilabhīratam


*Kikatya Pratiparudra*’s II sword and pen commanded equal respect. His court seems to have been busy with men of letters. It is said that there are about two hundred poets in his court. He is a scholar and a poet by himself. He wrote two Sanskrit plays *Uṣṇārya-daya* and *Yayitica-rātra*. *Vidyānītha* the author of the famous *Pratiparudraya-śākha*, a *Narasītha of the*
Kidambari Kalyana Kalkya Mallanna of Udararighava, Acindra ndrakavi

who prepared the Anumakṣa, alasanam, Rṣipīti

Tripurintaka who composed the Prabhīramāṭa.

NarasiKhadisa who wrote the Sidddvaha a kavya which is inscribed on slabs and Jayapatīnī the author of the Nattaratnāvalī are a few noteworthy poets in his court. Gaṅgavi

who wrote the Mithuravijaya comes of the Kakati family.

Agastya Pa, īta the author of the present work the Bīlaṁbritam is said to have flourished during the period of Pratiparudradva II of Warangal. Though he is said to have been the author of some seventy four works, here able to trace so far only three works
viz., the *Kriṣṭacakrīta*<sup>1</sup>, the *Nalakṛṣṭikaumudikīrya* and the *Bilabhīratam*.

Out of these the *Bilabhīratam* is a *Mahākavya* in twenty cantos, available in full whereas the *Nalakṛṣṭikaumudikīrya* is available in two cantos only and the *Kriṣṭacakrīta*, a prose work is almost complete excepting two are three pages at the beginning.

From these extant works, we cannot gather any biographical data of *Agastya Paśita* as he did not seem to have cared to mention it. But from *Narasītha* and *Vījñānīthaka*, the authors of *Kalidambarī*, *Nīlākam* and *Saugandhikīpāri*, *ayaē*, respectively, we understand that *Agastya*, the maternal uncle of these two scholars, enjoyed the patronage of *Pratiṣparudra II* of the *Kikateya* family at Warangal between A.D. 1294-1325. Excepting this no other detail is known to us. But
from the statements of Ga\textasciitilde{g}d\textacute{\textipa{v}}i, Vilvan\textasciitilde{im}a and Kj\textacute{\textipa{n}}a\textparenthesis{\textipa{r}a\textparenthesis{\textipa{m}a, idek\textipa{t}a}, we note that Agastya enjoyed popularity as a poet and occupied an important place in the galaxy of scholars. He seems to have had another nephew by name Ga\textasciitilde{g}d\textacute{\textipa{h}ara who was also extolled by Ga\textasciitilde{g}d\textacute{\textipa{v}}i in her M\textipa{thu}ravijaya. A perusal at the titles of his other works also reveals the fact that Agastya handles themes from the topics of epics and Pur\textipa{\i}, which have been influencing in the people from times immemorial. This may be due to his reverence for Vy\textipa{\i}sa.

To determine the date of Agastya we have to solely depend upon external evidences as nothing connected with his date has been found in his works so far extant. In this connection the statement of Vilvan\textasciitilde{im}a, the teacher of Ga\textasciitilde{g}d\textacute{\textipa{v}}i seems to be most authentic. Vilvan\textasciitilde{im}a in his play Saugandhik\textparenthesis{\textipa{p}a\textparenthesis{\textipa{\textipa{r}i, aya}, says that he wrote the work at the
behest of the king Pratıparudra II (of the Kikatya family at Warangal) and he was the nephew of the great poet Agastya through his mother. From this we understand that Vilvanitha enjoyed the patronage of the king Pratıparudra but his uncle Agastya, whether in the court of Pratıparudra or not, was a senior and attained fame during that period a fact evidenced by Gağdīvi, besides Klīcima, idekRita. Hence we can safely place Agastya Pā, ita in the first half of the thirteenth century.\(^{(52)}\)

Agastya’s Kusā, acaritaK is a small prose work, and the Nalakertikaumudi is a fragment containing two contos (II and IV) consisting of 182 verses in all. The third work the Śilabhiratam is a Mahākīvyā containing twenty contos. Here the author narrates the
entire kernel of the *Mahabhirata* stripping off the Upakhyanas.

Aufrechte's catalogues catalogorum gives the following works as belonging to Agastya......

1. *Bilabhiratam*

2. *Ma, iprak'la Ratnaprak'la*

3. *Lahti/sahasranmaÆ*

4. *áivâ/AlakaÆ*

5. *ákalidhikira*

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10. *ártmadeśhagavadGīta*
The \textit{ārstmadbhagavad Gēta} is well known to the world of scholars. It is the core-part of the \textit{Māhābhārata} and is the most popular Indian philosophical work. For, it provides the aspirant with a practical manual in a simple language, showing him the way how to live a calm life in the midst of the stresses and pulls of the extreme opposites of desire and hatred, pleasure and pain, joy and grief etc.

This \textit{Bhāgavad Gēta} has been therefore commented upon down the ages. Even \textit{āśkara}'s \textit{Bhāṣya}, the earliest of the available commentaries on the \textit{Bhāgavad Gēta}, speaks of many commentaries of still earlier authors, available at that time, striking different notes. This \textit{Bhāṣya} of Sankara seems to have attracted the attention of all the Indian scholars of the subsequent ages. For, there has been no important Indian
philosopher of the post-śākara period, who has not commented upon the

*Bhagavad Gīta*, according to his own school of thought.

In modern times the *Bhagavad Gīta* crossed the frontiers of India. An edition of its English translation by Charles Wilkins appeared two hundred years ago in 1784. Warren Hastings, the first Governor-General of British India, wrote a thought-provoking introduction to this edition praising the greatness of the philosophy of the *Bhagavad Gīta*. Since that time, modern thinkers, both Indian and non-Indian, have written on the *Bhagavad Gīta* or an aspect of it.

To this long chain of the *Bhagavad Gīta*-commentators belongs the great Mahājñāna teacher Abhinavagupta (c. 950-1015 A.D.), one of the brightest stars in the sky of the Kashmir school of Saivism. The matters, connected with Abhinavagupta’s date, nativity, forefathers, preceptors, place of action and the like have been well settled and his contributions to different branches of Kashmir *Saivism* have
been discussed in detail by scholars long age Abinavagupta’s works in the field of Indian aesthetics, like the Ācana, a commentary on the Dhvanyālāka of Ėnandavardhana and the Abhinavabhārati, a commentary on the Nīyālīstra of Bharata are quite popular among the Sanskritists all over the world. His Vṛtti on the Ādvara Pratyabhījuakrīkīs etc., his independent works like the Tantrasaṅkāra, Paramārthaśira etc., are well-known to all the students of Kashmir āativijātī. However, Abhinavagupta’s Bhagavad Gītāgraha which is now being brought out in these volumes with English translation is not so well-known, even though the work has been in print since 1912. Therefore we confine ourselves to a brief study of the Bhagavad Gītāgraha here. Abhinavagupta speaks of the numerous commentaries of earlier authors available with him. What those commentaries could have been is difficult to ascertain. Yet it is certain
that he had with him the complete text of the \textit{Bhil\text{\'a}ya of Bhil\text{\'a}kar\text{\'i}ch\text{\'ya}. For, Abhinavagupta refers to him by name and also his gloss with veneration in the last chapter of the \textit{Bhagavad G\text{\'a}t\text{\'i}sa\text{\'gra}ha\text{\'a}} and refutes his views not mentioning the name. Basing on this fact, it can be safely inferred that Abhinavagupta knew also the \textit{Bhil\text{\'a}ya of a\text{\'a}kar\text{\'i}ch\text{\'ya}} who is refuted quite often by \textit{Bhil\text{\'a}kar\text{\'i}ch\text{\'ya Bhagavad G\text{\'a}t\text{\'i}} commentator.} In the \textit{Bhagavad G\text{\'a}t\text{\'i}sa\text{\'gra}ha\text{\'a}} it self we have instances that seem to corroborate this surmise. Besides, there is the \textit{Sarvat\text{'}khadra}, a commentary on the \textit{Bhagavad G\text{\'a}t\text{\'i}} by another Kashmirian writer by name Kl\text{\'i}naka Ram\text{\'i}k\text{\'i}nta. This author is assigned to a date earlier than that of Abhinavagupta. If this is acceptable then it is not improbable that
Abhinavagupta knew Ramkanta's commentary also. Further Abhinavagupta refers to his preceptor's views on certain verses of the Bhagavad Gita. All these seem to indicate that in the Kashmir valley of Abhinavagupta's time there were heated discussions on the purport and philosophy of the Bhagavad Gita. It is to be borne in mind that ākara's Bhāya roused sharp criticism first among those who followed the Kashmirian text of the Bhagavad Gita viz. Bhāskara.

Its reaction from the South came later in the form of the Viśiṣṭadvaita commentary by Rāmnujacārya (c. 1100 A.D.).

It is therefore nothing but natural that Abhinavagupta, one of the great thinkers of his age, was attracted by the profound philosophy, the practical approach to arrive at a sort of Samanya (correlation) among different Indian philosophical schools and by the apparent simplicity and
remarkable flexibility of the language of the *Bhagavad Gīta*.\(^{53}\) It’s profound influence on *Abhinavagupta* is discernible in his earlier writings like the *Paramārthaśstra, Tantraśastra, Jayara Pratyabhijavatī* etc. Therefore, besides being requested by his *Brihmana* relative *Lotaka* to elucidate the *Bhagavad Gīta*, *Abhinavagupta* seems to have been compelled inwardly by his own philosophical spirit to write the *Bhagavad Gītāsa-graha*.

In fact *Abhinavagupta* holds the *Bhagavad Gīta* in a very high esteem and calls it once as *Ādisiddhāsūtra* (aphorism of the Foremost among the Beatified).
12. Vir°dhavarEdhini

_Vir°dhavarEdhini_ of _V°ll°la Umm¯mah Ívara áístri_,


Among the texts that expound the fundamental doctrines of the
_Advaita_ philosophy, the super-triple-canon (Prasthínatrayáh) –
consisting of (i) _Sêtra PrasthínaH_ (ii) Upanisadic canon the
aphoristic canon (UpaniÁat PrasthínaH) and the _Gêti_
Canon (Gêti PrasthínaH) – stands out as the most prominent or
important branch of the non-dualistic thought founded by Ėdi áa áara-
_Bhagavat-Pída_, who is supposed to be the incarnation of Siva itself.
Based on the first super-canon, that is the \textit{Sētra Prasthīna\textasciitilde{E}} 

\textit{Vśīla Vombhūmahīvara}, an erudite scholar in \textit{Darśana}'s, who championed the cause of the \textit{Advaita} Philosophy in the early half of the 16\textsuperscript{th} century, wrote the \textit{Virādha-Varēdhini} in 27 \textit{Virādh\textasciitilde{E}s} (Topics) which challenge the validity of \textit{ārtīmīnuja}'s arguments contained in his commentary on the \textit{Brahmas\textasciitilde{E}tras} and which uphold the veracity of the tenets of the \textit{Advaitavādīnta} propounded by \textit{ārtākārakārya} in his \textit{Brahmas\textasciitilde{E}trasbhāśkārya}. The term \textit{Vādīnta} literally means the end of the \textit{Vēda}. The world \textit{Vēda} is derived from the root \textit{Vid} ‘to know’, and it means knowledge. Ultimately \textit{Vēda} has come to mean the book of knowledge or wisdom. Consequently \textit{Vādīnta} should mean the end, or symbolically speaking, the highest doctrine of the \textit{Vēda}. 

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A few passages from the *Avatára, the Muśaka and the Mahānirīya, a upaniṣads* may be cited here to understand the purport of the term *Vedānta*. What *Vedānta* accomplishes is the bringing about of the One-and-Only-Brahman without a second. Brahman, in the unmanifested stage, is the Absolute Being who is designated *Iswara* in the manifested stage. *Advaita which is the Vedānta* par excellence believes in seeing all as the one-and-only-Absolute without a second. It teaches that the true existence that is One is alone real.

The super triple canon is also known as *Prasthitratraya* comprising the *upaniṣads* (*aruti PrasthinaÆ*) and the *Brahmaśṭra (Śṭra PrasthinaÆ)*. As a matter of fact, the super-triple canon teaches the fundamentals of the system of *Vedānta* as embodied in the texts mentioned above.
Many learned teachers like Árîkârîkriya, Árîrîmirîjîkriya, Árîmdadvîkriya and others have written erudite commentaries on the Brahmasûtras of Veda, PînÂ. PînÂ, one of the chief disciples of Ecîrya áa-karabhagavatî, wrote an excellent commentary which goes by the name of Pàucapadîka, which is commented upon by Vivara, acîrya, and the commentary is named as Tatvadépana. This school of commentators belong to the Vivara, a Vivara, a Prastîna tradition. Afterwards Vîcaspati misra wrote a brilliant commentary on Ecîrya áa-karîs Brahmasûtras, known as Bhîmati, which is studied by students of Advaita Philosophy all over the world. Amalînanda wrote a gloss on it, known as Kalpataru. The celebrated scholar,
Appayyadeekaṭṭha glossed on the Kalpaṭaru and it is called the Parimala

which is again commented upon by Lakāmīnaraṇaṇaṇa of Kottaiyur,
in the Ṛṣi-ga gloss. These works represent the Bhīmati school of Advaita thought (Bhīmati Prasthitāth). Another disciple of Ēcchya ākara is Surīvara who composed the Vattikīs on the Bhādārāyaṇa and Taittirīya Upaniṣad and hence he is styled as the Vattikīkara in the Advaita literature. He is the author of the thought-provoking work, Naiskarmyasyaiddhi. Sarvajalman (A.D. 900 c) wrote the Saṅkṣetraśāstra which may be regarded as the epitome of the Brahmaśtrīs.
It deserves mention in this connection that the followers of the
ViśiṣṭAdvaita and Dvaita systems have found fault with ārṣā kārīcārya’s exposition of such concepts as God, Soul, World and Salvation. Consequently the Advaitins too rejected the criticisms leveled against their Advaita system by the rival philosophers.

Madhusūdana Sarasvati, in his Advaitasiddhi, criticized the findings contained in the Nyāyamata a Dvaita polemical treatise. The Taraṅgini in another Dvaita work which criticized the Advaitasiddhi. Brahmīnanda wrote the Grīthika (also known as Gauṇaṇa-Brahminanda) to refute the arguments raised by the author of Taraṅgini, Vanamalimītra of the Candrika Vanaṇaṇṭhikā’s work was again refuted by Trayambhaka Śaṅkara in his Siddhiṁntavaijayanti.
Anantlavr, a follower of the Viśiñadvaita school of thought, wrote the Nyāyabhākara (A.D. 1872) for criticizing the Candrika.

M.M. Raju Sastri who hailed from Appayayadekśita’s family, wrote the Nyāyndul khara to reject the findings of Anantlavr. (54)

It emerges from a careful study of the Virādha-Varādhēni that its author closely followed the Bāmatē School in his refutation of the Viśiñadvaita system as has been expounded by Ārt Kāmapujicitērya. Moreover the poet-philosopher, Umāmahēvera cites several passages drawn from the Bhāṣyā of Ācārya āa kara in the Virādha-Varādhēni. According to him, even

54. For details, see the sage of Kanchi, pp.82-83 by T.M.P. Mahadevan (Secunderabad, 1983) who rendered into English a discourse in Tamil Delivered by His Holiness Jagadguru Sri
Chandrasekharendra Sarasvati of the Kanchi Kamakoti Peetham on the 13th of October, 1932 in Madras.

ārt Kṛṣṇa has implicitly followed the opinion expressed by Ėc̄rya ākara in his Sūtrabhisṭavya (See the 13th section or Êrādhā of the Êrādhā-Varādhāni) because his work is to be taken as an armour to defend oneself against the attacks made by the Ēc̄rya Advaita Kṛṣṇa. Of course, the word Varādhāni means ‘an armour’ or ‘an army’. As has been stated above, the work is written in a rich style, free from ambiguity, in order that the philosophical arguments raised against Ėc̄rya ākara by ārt Kṛṣṇa might be silenced or successfully refuted and that the Advaita system might be established on the firm grounds. This might be seen in the seventh section of the Êrādhā-Varādhāni (pp 33-35).
Very seldom does the post-philosopher criticize the views of Ārāmadvīcīrya, as in the case with Ār. Kāṁśujīcīrya. In some places, the Virāṭa-Varṣadheni reminds students of Advaita Philosophy of the style seen in the Kha, 'ana-Kha, 'akhyānam of Ārharāta. In the first Virāṭa, the Sīkhyā view is rejected. As has been stated in the first verse therein, the poet critic composed the Virāṭa-Varṣadheni to reject the hypotheses proposed by rival schools of philosophy, by a logical examination and critical attitude. He has taken the trouble to compare some doctrines found in the Viśiṣṭadvaita with those of Jainism. For instance the second Virāṭa may be cited in support of our contention.

Another point worth mentioning here is that the author of this work quotes from the Āvagīta and the Īvargaīta (another name for the Bhāgavat Gīta) Ēchyā ākara too uses the Īvargaīta in lieu
of the *Bhagavad Gītā*. From a manuscript preserved in the S.V.U.O.R.I. Collection (Tirupati), it is clear that the āivagītā is extracted from the *Padmapurī*, a. This work is in the form of a dialogue between āiva and Rāma.

A manuscript of the *Tatvacandrika* is deposited in the Government Oriental Manuscripts Library, Madras. Both the āivagītā and *Tatvacandrika* remain unpublished. The author of the *Viruddha-Varzhēni* cites some appropriate verses from the āivagītā. The verse

Parasparadyıśavaśita

Śyāpanīthavaśa

Kırāntımanī
Ókṣobhavibhīṣaṇa Pariśeta Dukhaśābhitā

is taken from the āivageta (see the first Virāṭa, p.13) while explaining the concept of Adyasa.

The Tatvacandrika examines the arguments which are not included for discussion in the Virāṭa-Varādhini, as has been shown in the following terms by Umāmahāvīra:

Saptaviṣṇaṭatirvatra Virāṭa

Prakṛtitā

Avaśayāti Vibhīvyantā Candrikākyā

Nibandhanā

To put it particularly 27 Virāṭas are discussed in the Virāṭa-Varādhini, and the remaining arguments are scrutinized in the
Candrika. I have compared the Vir°dhã-Var¿dhine with the Candrika manuscript.

In the Tatvacandrika:

Guru, Præjusjítaguru.

Namímykyasaèisrín.....

From the colophon it is evident that Um¡mah̄ívara, was a disciple of Ākkayyaêistri, also known as Ākkayyasțri. He belonged to the V®ll¿ family. He came from the village known as M°kÀagu, a.

Some are of the opinion that Um¡mah̄ívara also bore the name of Abhinava Kælsísa. In the Tatvacandrika, the author examined the views of Madhva, Ákmuñja, ñrekt¿nta and rejected them. The Vir°dhã-Var¿dhine

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reads at the end of the first Ēśvara:

Madhvarūmīnjau Jītau Vṛstavyākṣtī Kāmanda

Yatpasidhīt Kālaṣṭasya Vaibhavyam Kīṇa

Vār, yat° (pp. 15)

His son Bhākara Dekhita who wrote the Ratnatulika Taptamudravana and other works, was a disciple of both Narasīhasvini and Kriṣṇaṁd Sarasvati.

55. See, Contribution of Andhra to Sanskrit Literature of P. Sri Ramamurthi.

T.R. Chintamani in his introduction to the Shītyaratnākara stated that Bhākara lived at the time of Raghunāthānīyaka who
reigned during the first half of the 17th Century A.D. that Umåmahåavarå lived between 1550-1650 A.D. is known from Tangaswami’s Bibliographical list of Advaita manuscripts.

In his contribution of ŸEdhris to Sanskrit Literature, árèrимamstrì fixed the date of Umåmahåavarå aliases Abhinava Kålidåsa as 1465 A.D. His teacher was Akkayyasstrì, the author of the Bhådavatacampu. But his first name was Umåmahåivarå. Umåmahåivarå was also known as Abhinava Kålidåsa and Kavikaajura. He belonged to the ŸEdhrî country, as is known from his house-name, ‘Vållå’, and he also belonged to the village Måkåagu, ‘aÈ which is in the Rayalaseema District of Andhra Pradesh. So the theory that he belonged to the Cöla country in Tamilnadu is not correct.
13. *Disacaritam*

*Disacaritam* of ár¢¿ailasLri. Edited by T. Anantanírya, a, in 1989.

A new Sanskrit *Kívya, called Disacaritam* running into 16 cantos, written by ár¢¿ailasLri. *This Kívya* depicts and describes the Vi¿iÀ¶advaita school of philosophy in general and ár¢vaiÀ¸ava tradition in particular. The very name of the *Kívya* itself indicates its ár¢vaiÀ¸ava nature. *This Kívya* is peculiar in so many respects….

This is the only Palm-leaf Manuscript available in South India which is deposited in the S.V.U. Oriental Research Institute Manuscripts Collection (Stock No. 6531).
This is a metrical composition in Sanskrit about अट्टरा-अत्तरा- 
धेन्दुनिता-धेन्दुनिता which are considered to be holy and sacred places 
for pilgrimage in अर्वाचव, अर्वाचव religious tradition.

The author अर्वाचलस्वाय is a great scholar poet, which is evidenced 
by his sanskritisation of so many Tamil place names and words in the 
कृत्य.

The author’s name may be seen at the end of the कृत्य in three 
लक्ष्य, which shows his unassuming nature of a true वाचव, वाचव.(56)

The actual plot of the कृत्य is very simple. A वाचव called 
लक्ञमनादिसा had a guru called अर्वाचव गा लक्ञमनामुनि, who 
initiated him and his wife into वाचवनविं. After receiving the blessings 
from his गुरु लक्ञमनादिसा starts for pilgrimage to the 108 sacred 
centres in the अर्वाचवव, अर्वाचव cult. The कृत्य ends with the ‘
Arciridi-Gumani (the liberated soul going to Vaiku, Ia after piercing through the Skryama, 'ala) which is a philosophical tenet (Rahasya) in Viśiśtadvaita philosophy. In this context Vādintadākṣita, belonging to Vāgaḷai-Sampradāya, who has written a Rahasya-Grantha called Arauradhi is eulogized.


14. Gṛṭṭīgvinda

Gṛṭṭīgvinda with the commentary āruṭirāujani of Lakṣāmidhāra, Edited, by K.S. Ramamurthy, in 1990
Jayadeva’s Gitā-govinda is Sanskrit is a usical poem on the love of Kṛṣṇa and Rādhā. The work contains twenty four dance-songs, each song in eight feet in twelve cantos. There are about sixty recitative link verses. There are three characters, i.e., Kṛṣṇa, a Rādhā and a friend who acts as messenger between Kṛṣṇa and Rādhā. The poem is intended to be a dance-drama; scholars described this variously as ‘a little pastoral drama’ by Jones, ‘a lyric drama’ by Lassen, ‘a refined yatra’ by von Schroeder; ‘one between song and drama’ by Paschal and Sylvain Levi.\(^{57}\)

From the commentaries on the work like the Abhinayathika, etc. it becomes evident that the work is intended to be a dance-drama that helps propagation of the Kṛṣṇa cult which was prevalent in those days.

\(^{57}\) New Catalogus Catalogorum, vol. VI. p.26

Jayadeva is a native of Kṛndubi village. This is identified with the modern Kṛnduli on the Ajay river in Berbhum district in West
Bengal. According to a section of scholars, Jayadva’s birth place is in Orissa. Bhajadva and Ramjdi are his parents and Padmívati referred to as an accomplished dancer his wife. He is a student of Navadvipa – a University situated on the confluence of Bhagírathi and Jala gí rivers near Krishnanagar in Bengal which flourished under the pala kings of Bengal. Dhiy and Umjpati mentioned by him in his introductory verses must have been his contemporaries as students in the same university. He was patronized by King Lakámanasína of Bengal (A.D. 1179-1205). The poets Umjpatidhara, Sra, a, Góvardhana and Dhiy, quoted by Jayadva are referred to in the Siddhí- Kar, imsta. As Dhiy Pavanadíta glorifies the campaign of Lakámanasína into the south, it can be concluded that Dhiy also was patronized by Lakámanasína. Umjpatidhara’s verses were
also found in two inscriptions of Lakṣmanasena as such Umāpatidhara’s connections with Lakshmanasena cannot be disproved.

The connections of Gṛvindhana and Śrana with the king Lakṣmanasena also may be established on the strength of the verse –

Gṛvindhana Ca Śrana, "Jayadva Umāpati
Kavirija Ca Ratnini Samit"

Lakṣmanasya Ca

quoted in the Kavyamālī, No. 1. An inscription on the assembly hall at Laksmanasena’s capital of Navadvīpa informs that all these poets were patronized by the King Laksmanasena. The Sena kings patronized Vaiśā, avijacak. On the strength of the work the Gṛtvinda and the patronage he enjoyed under the King Laksmanasena it can be
presumed that Jayadva belongs to the Kriسلح, a cult of the
Vaiسلح, avijnate and lived in the later half of the twelfth and the first
quarter of the thirteenth century A.D.

The Gtgvinda, because of its content and performance, became
very popular in a short period. This is evidenced by an inscription in Patna
dated A.D. 1292 wherein a verse from the Gtgvinda is found quoted.
An inscription in the Puri temple dated A.D. 1499 informs that the King
Pratiparudra of Orissa ordered the Gtgvinda to be sung
throughout Orissa, specially before the Lord Jagannatha, at an annual
spring fair in the village Knduli in Bengal; during the spring
celebrations in honour of the Goddess Sarasvati in Nepal and daily lin
many of the temples of Kerala.\(^{58}\)

Numerous manuscripts of this work were found throughout the
country in different scripts. Intonation, acoustics, and music, etc. had their
share in bringing in variants. The work commanded something like fifty
commentaries and about ten have been printed. Musical notes and Abhinaya posture also are given in some of the commentaries. Commentaries like the Rasikapriya of Kumbhakar, a, Rasamanjari of M. Karielra and Jejana etc. have been published. The Gita Govinda with Abhinaya also, as available up to the seventeenth song was edited by K. Visuddapristri and published by TMSSM Library, Tanjore in 1950.


The work is translated into many Indian as well as European languages; Dutch, English, French, German and Latin constitute the foreign languages and in India it is translate into Assamese, Bengali, Hindi, Kannada, Malayalam, Marathi, Nepali, Oriya, Tamil, Telugu, etc. In addition to this many scholars have contributed papers on the work and its commentaries and many editions have come out. The editions with English
translations of Barbara Stoler Miller and of Lee Siegel are the latest in the field. They both have dealt with all the aspects of the subject matter very thoroughly in a scientific manner.

The present edition of the Četāśvinda is based on the commentary Āstirajjani of Lakṣmidhara also called Lakṣma, asṛ. He is a native of the village Cerukuru on the banks of the river Kṣna, aśīn Ėśadhi. He belongs to the Kālīyapag-tra of Ėruḥri family. Yaju śvara and Sarvamba are his parents. he refers to his grandfather Timmayya Smayji and his elder brother K., waćbhal. Though the brothers are four in number the other two brothers are not mentioned. They worshipped āiva. The family is well versed in Vedas and āśra. His father is said to be a poet in eight languages (Aśṭakalakavi Paṇṭabhadra). Lakṣmidhara
himself is a devotee of Dakṣiṇa and composed works like the ābabalaacandrika Kgsamaujari, Praśannarigava. I a commentary on the Vyākhya Praśannarigava and āttirāujani (a commentary on the Jñāna-vinda). He was patronized by Tirumalarīya I (A.D. 1567-75) of the Aravidu dynasty of Vijayanagara hence Lakṣmanasūri belongs to the sixteenth century.

Some of the manuscripts of the āttirāujani Tirumalarīya Lakṣmanasūri āttirāujani found in South India go by the name of Tirumalaraya as the author of the work. It is doubtful, because Lakshmanasuri claims the authorship of the Srutiranjani, in the introductory verses of his work ābabalaacandrika and in his commentary on the
Prasannarghava. No other work in the name of Tirumalariya seems to have come to light so far. (59)

59. As already noticed Lakamanasri is a profound scholar. From his statement that it is not possible to understand thoroughly the Jtgrvinda even with the help of many other commentaries in the absence of the astirajam we understand that he took pains to overcome the shortcomings of other commentaries and to explain clearly the purpose of the work Jtgrvinda. He says that his commentary does not contain three things, ie. 1. what is not pious. 2. what is opposed and 3. what is not desired. (61) He also requests the readers to excuse him if any lacuna is found in spite of his sincere trials in writing this commentary. This note of Lakamanasri gives us an idea of the influence of Mallinitha on
him. Finally he says that his commentary will be appreciated by those who are well versed in *Kāṭi, Ṛta, Kṛṣṇa, Saṅketa and ābha āśrīs āśrīs*. This shows that he made use of his scholarship of these *Sastras* in the course of his writing this

60. For further details on authorship. Etc. please see ‘the Literary Notes’ by V. Raghavan in the *Annals of the Bhandarkar Oriental Research Institute*, Introductory verse 16.

61. Ibid. verse 17.

A perusal at his commentary proves that this is not a vain boast. He properly quotes from the works on erotic, rhetoric, music and grammar. He does not leave any word unexplained and unjustified. His aim is to glorify Jayadeva rather than to show his erudition. His style is simple and lucid. He brings the point to the reader with examples taken from day to day life.

Among the so far printed commentaries the *Rasikapriya* of

*Kumbhakarna* (A.D. 1433-68) and *Kasamapārjī* of
áá´karamíra are in vogue. The Rasikapriya is more elaborate than the Rasikapriya. Kumbha in his introductory verses makes it clear that his purpose is to indicate the appropriate music for the songs and to analyze the áá´ga depicted in the work. He explains the figures of speech and the types of the heros and heroines. But it is observed that he did not touch upon the

62. Ṛgya sa´kíra Sa´getalabdalístra

VicakÀanaiÅ

Víśàkánéya Vídvaññhíå Vyakhyasú ántirajñani

ibid. verse 19.

aspects of music as intended.(63)

The Íta and Íğha indicated by the commentators differ from
commentary to commentary. ādākaramīra in his Rāsikapriya does not dwell on any pretensions. Ītvinanda Vidyāśīgara Bhāṭīrya in his commentary published in 1882 at Calcutta, quoted from the Saṅgataparijātī of Añbalapāta, ita, the nature of the ragas, indicated for the songs. His explanation of the text is very simple.

The Gitagovinda with Abhinaya was published by the TMSSM Library, Tanjore in 1950. The author of this text is not known. The editor has based his text on two paper manuscripts preserved in the Sarasvati Mahal Library. Here the abhinaya for each word of the song is given based on the tradition of the Bharatanātya. The date editor

feels that ‘he should have belonged to a period prior to the Afghan and Mughal rule in India, i.e. 14th to 17th centuries. He also feels that this work is found on a paper manuscript and hence should have come from North and the author must have been a disciple of Jayadva or one who knows the tradition of his dancing style. All this is only a conjecture of the editor.

The Rāgas and Tālas in which the songs were composed were originally given by Jayadva. But at present they are sung in different Rāgas both in north and south, as the modes in which they sung in the days of Jayadva were changed beyond recognition.

Coming to the commentary the āntirañjani of Lakōmanasēri we note in the first instance that it is a very elaborate one and there are numerous manuscripts found in the manuscript libraries, specially of South India. Lakōmanasēri’s aim is to explain the entire text in the light of rhetoric, music and grammar. He also gives Pathantarīs (variant readings) which procedure indicates his perusal of the commentaries of his
predecessors, then in vogue. In many cases he explains the variants also suitably fitting them in the context. There are also few cases which were refuted by him on the ground of poetic beauty. It is also felt that in some cases the readings he adopted are for the sake of music and metre.

Lakṣmanadharma’s explanation of the poem differs from others. For example the word padmavati in the compound Padmívati Padmívati Cara, a Cara, a Cakravarti in the second verse is explained differently by Kumbha and Lakṣmanaséri. While Kumbha takes Padmívati to mean the goddes Lakṣmì, Lakṣmanaséri explains this as the name of the wife of Jayadva. The Rasamanjari also feels that this refers to the wife of Jayadva. Lakṣmì, but not to Vidyasigara Bhavikriya. Interprets this in a different manner of Jayadva and the compound suggests his reverence towards his mother. But Lakṣmanaséri explains this word as the name...
of the wife of Jayadva and says that Jayadva was the director of the
dance performed by her in the presence of the Lord. In support of his reading
he quotes the

eighth Pída. Kāśṭapādi Vidasi Yidi of the tenth canto
(p.224).(64)

Again in Pída 5 of the first Kāśṭapādi of the first canto (p. 13)
the compound Adbhutavimana is explained with reference to Vimana
incarnation of Viṣṇu only by others. But Lakṣmanasēri explains
this as the one who made insignificant the wonderful demons. He gave this
meaning to overcome the tautology that might be caused by the presence of
the word Vimanarṇa in the same context. In the tenth canto the sixth
Pída read Sarasaladalaktakrīgam. This is, as it is commented upon
by Kumbha and others. But Lakṣmanasūri reads this as Āsarasalasadalaktakasāragam to avoid harshness and create smoothness in the music. In the fourth canto, commenting on the verse Smaraturam he observes that there are two variant readings for the word vajradhika as vajradati and vajrad api and condemns vajrad api as it does not create charm (p.119). In the Kāṭapadi Ratisukhasāra in the fifth canto (p.131) dealing with Dīvapīḍa he says that the line Dhirasamir.... Vanamāli constitutes the Dīvapīḍa (p.132). Here he dismisses the view of those who say that the
dhruvapada is upto … *Karayugasah* \(^{(65)}\) He profusely quotes works on erotics, and grammar wherever required. The sentiments are explained in full along with the figures of speech.

65. Even then, in order to honour the tradition, he treats *Dhērasamer* \(^{\text{\textregistered}}\) *Karayugasiyā* as *Dhvapida* and comments accordingly; cf. *Āthipi I na Sahaiva Dhvapidaē Vyakhīyāt* \(^{\text{\textregistered}}\) (p.132).

16. *BhaiĀmevīlīsa Campu*
Bhaiñevilla Campu of Ratnakṣa Makhin.


The Bhaiñevilla Campu is composed by Ratnakṣa Makhin. He is also known by various names as ārṇivāsadēkṣita, Ratnakṣa ārṇivāsadēkṣita, Ratnakṣa Yijin and Ratnakṣa tācvarin. He is the son of Lakāmi and Bhavasvīmin.

He hailed from a village Satyama galā, situated in Coimbatore District of Tamilnadu. He had two wives. From the first wife he had a son by name Kāvaygīn and through his second one Kimsikārī he had two sons — Ārdhanarīvīra and Yajuanirīya, a alias Ryačīma, i. Dekṣita. Ratnakṣa Makhin was the court poet of Shrappa. In the Bhivanapurūtāma we find him referring to Shrappa, the Nayak king of Gingee as his patron.
As per the inscription on the western wall of the Third Prkara in Tirumala temple, “Srappaniyaka was the son of Petappaniyaka Kiliyapagatra, Epastambhasatra Yajulikha. In 1473, Vir®dhikut, Abha (10-5-1551 A.C.) he provided for the propitiation of árt V®kaIêvara with eight V®llai Tirupp®n®kam daily and established the Sahasran®mam®h®tsava-Tirunila in the month of Masi with Akkur®pa, am (seed-showing) on the day of the star Makñ, Adhiv®sam (dwelling, i.e., in the particular chamber outside the central shrine) on the day of Uttara and Sattumur®ya (closing function) on the day of Citta (No. 666-T.T.I). Towards the expenses of the festival and offerings he granted the village Villiyanalur with an annual income of 400 K®h®i-P®na in Viluppura-Slimai
in Tiruvadilājyama. The epigraph also refers to the Ma, Vapaṭa of Bayappaṇiṇyaka and the tottam (garden) of Śrappaniṇyaka.

“Several inscriptions of the Madras Epigraphical collection indicate that his official career during Sādūsvarāya’s reign from āaka 1465, ābhakata, Miṣṭha (January 1544 A.C.) (No. 334 of 1917) to āaka 1489, Prabhava, Vīṭi Cika (November 1567 A.C.) (No. 313 and 314 of 1921), was confined to the Tiruvadilājyama, i.e Tiruvatadilājyama (A portion of the modern South Arcot district) which was ‘a subdivision of Tirumunaya Pādi-Valandu which was itself a portion of Vahudilampalū-Usavīdi (i.e. Cavadi in Kurukhai- Kurramaṭa, a district of Maladu asias Jagannitha- Valanadu, (No 312 of 1921)”. Further there are three inscriptions issued
by Sṛrappa and Sattevariya jointly. Thus these inscripational evidences confirm that surappa was the ruler of Gingee at least from A.D 1465-1567. Ratnakāta might have got his patronage in an extensive way by which he could built Agrahāris, Aramis, Itakis and dig wells.({66})

Rājachīma, i Dekāta, the son of Ratnakāta Makhin was a student of Vākāḷīvara Dekāta, son of Gōvinda Dekāta. Gōvinda Dekāta was the minister of the first three Tanjore Nayaks – Cōvappa, Acyutappa and Raghunītha in A.D 1614. Rājachīma, i Dekāta was the court poet of

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Raghunitha. Therefore Ratnakara Makhin should have lived in the later half of the fifteenth century and first half of the sixteenth century.

The date given in the colophon of Bhavanapuruṣottama as A.D 1588 justifies the date given above.
16. Bhāpilāma, 'anamaś


Na Viś, u Pūthivæn'khañ Dikpilæsavirjitañ

Tj' nīdhīdharmamErthañ SatyamErtsñ Kapīkara

“The ruler of the land i.e., the king is none other than Lord Viś, u himself. He is embodied with eight bright qualities of eight Dikpiläkś.

Having a dazzling personality, the king is the personification of righteousness, truth and compassionate towards all his subjects”.

Such is the unique and extra-ordinary place given to a king in ancient India. Besides the eight great qualities of Adikpiläkś, the king automatically inherits 1/6th part of the merit of penance performed with severe austerities by the sages in his kingdom. Not only that, a famous dictum says that –
Pur°hita

the king will inherit the effect of demerits performed by his subjects in his kingdom and the effect demerits performed by the king will go to his Pur°hita. Here the place of a Pur°hita is closely scrutinized in day to day administration of the kingdom. The word Pur°hita means

PuruÀ¶ya HitaÅ Pur°hitaÅ It has two fold meaning.

1. One who cautions in advance the good or bad consequences to a king while doing an act in the welfare of the country.

2. One who always tells good and meritorious things and contemplates the well being of the people living in a city.

Hence the place of Pur°hita is very important in the administration of the country. In ancient India the Pur°hita will play a dual role i.e., as Kulaguru or R¡jaguru also besides as a minister. Sage Vicià¶a
was not only Pur°hita but also a Kulaguru to king Dalaratha in the R¡m¡ya, a times.

In the Indus Valley Civilization, we come across a seal of a man wearing a cotton upper cloth with border decorated running beneath his right shoulder and who is identified as Head Priest of a king i.e., raja Pur°hita. Hence the proverb goes Yatra R¡j¡ Tatra Praji. Such is the king so is his subjects. If the king has spotless character and true to his thinking, speech and deed then the people will also meticulously follow in everyday life. R¡m° Vigrahavin DharmaÅ says, V¡lm¢ki. R¡ma is the real embodiment of eternal Dharma.(67)

In the drama, Vikram°rvad¡ya, the great poet K¡lid¡sa says that R¡ji K¡lasya K¡ra, am. A king is the sole cause of time. That means, a king can even divert or alter the course of time also to his whims.
and fancies i.e., for good or bad consequences. A true and good government can restore *Kutayuga Dharma in this Kaliyuga* also.

ártikñē, advariya’s court poet Allasini Pddana in his *Manucaritra* addressed the king as Budhitamanubhavaka, Nala Nigara, Ni Bhlyeratha Bharatanandana Kalpanalpa *Yajal Cuhkita Loka*(2-81) Trayt Dharmaika

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SaoEkakă, (6-126). All these praises are not exaggerations but are real in the sense because the king ártikñē, advariya is described as
Hindur¡jyaradhurandhara (3-142) as attested by the foundations of

Hindu Kingdom of Vijayanagara laid down by sage Vidy¡ranya.

17. Vaivalvataprabhā
Romain Rolland, a prolific writer and thinker of 20\textsuperscript{th} century proclaimed that “the only philosophy that can have any hold on intellectual people is the rationalistic philosophy of \textit{Advaita}”.

The advent of \textit{Jagad Guru árt/díla karíchya} (788-820 A.D.) paved the way for philosophical thinking and writing in India, who defeated the atheistic religions like Jainism and Buddhism and others and
established the Vedic thought in its real perspective, for which people called him as “Sanmata Sthapan/ci\rya”. Until the advent of \ác\rm\inuj/ci\rya (1017-1137 A.D.) \d\dv\it\ta is the only Philosophy par excellence that spread far and wide and deep rooted in the minds of scholars all over India for nearly 1541 years. In fact, \ác\rm\inuj/ci\rya was also a student of \d\dv\it\ta Philosophy under the Guru \y\d\va \Pr\k\k\a at Kanchipuram in his boyhood (1025 A.D.). Even \ác\rm\inuj/ci\rya in his \ác\eh\Í\k\i\y\a of \b\h\m\s\t\r\l\s has fundamentally accepted the Philosophy of \d\dv\it\ta, but he propounded the reality of the world.

In the devotional aspect i.e., \b\h\k\i\t, \ác\rm\inuj/ci\rya enunciated \s\d\h\n\a S\p\k\k\a for the elated Souls and for others advocated
“Tasya Ca Va≤kara, aśē
Taccara, igatir vā” (ārêbhīṣṭāya, 1-4-1).

In Ēdiśa karicīrya’s preachings Brahmicīrya, Juna and Sanyīsa were held supreme for the ultimate realisation. For common people ārēba kara also advocated Bhakti in his Vivākṣāma, i.

Not only that, Ēdiśa karicīrya wrote hundreds of devotional Stotra on different deities, which is a great source of inspiration for ārēvāśīndrāṅī (; (1269-1370 A.D.) an Ēciṣra in ārēvaśī, avaiśē and who wrote number of Stotras like
Except Čāḍīkārṇa and some Taniś Lokes, Ārdrīνuṣṭhīrīya does not concentrate on ĀṬvāṅgika Sūtra literature while Vaidyālikī filled up this vast lacunae with great devotion. (68)

The Āṇḍārḍhī’s contribution to Advaita Philosophy is still a virgin field to be surveyed and studied thoroughly for the proper understanding and to estimate the scholarship of several hitherto unknown scholars. In this connection here will mention some of the traditional Advatic stalwarts of Andhra Pradesh.

One among such unknown and neglected scholars is the author of the present work entitled *Vaivāpaprakha*, a commentary on
Brahmashtra áa´kara Bhúlya written by ártliýi

NarasioÁha áïstri (1863-1948 A.D)

Biographical details of áiioÁi NarasiioÁha áïstri:

After a thorough search, I came to know that áiioÁi NarasiioÁha áïstri’s grand son áiioÁi Vióvapati áïstri aged 78 years presently is residing at Guntur District of Andhra Pradesh.

Birth and Parentage:

ártliýi NarasiioÁha áïstri was born in the year 1863 A.D. in a small village called Ullipáí near Áoáli Taluk, Guntur District of Andhra Pradesh. He belonged to Kúyapa Gótra according to the colophons of the texts of Indírýari, aya and Vaivalýaprabha. His father was áiioÁi Setiríma áïstri, who was a great Sanskrit scholar and poet. He was conferred with the title Sad-Darlan/cirya. He
worked as a Sanskrit Pa, ita at A.E.L.C.M. College (present Andhra Christian College) at Guntur.

Narasiha ástri in his boyhood studied all subjects at the feet of his revered father and later on with other teachers for advanced studies. As he lost his mother on the 10th day of his birth, he was carefully brought up by his paternal aunt and his beloved father.

**Major works of the Author :**

1. **Indirí Pari, ayam** – A Sanskrit Drama with a deeper thought of Advanta Philosophy.

2. **Advaita Ëædhra M®ghasandai¿am** – A Telugu Translation in verse for the K̄lidśa M®ghasandai¿a.

3. **VaivaVaprabha** – A Commentary on BrahmaSūtra áa áakaà BhíKya.
Besides the Bhagavad Gītā which is commonly known as ‘The
Gītā, scholars have noticed that many other Gītās are composed in verse
form to which the title Gītā is given. Sixteen of them are from the
Mahabharata, twenty are from Purul, is, four as independent works untraced to any other known epic or Purul, is.


From the Purul, is: Kapila Gati, Haesa Gati, Bhikhu Gati, Dvi Gati, Ganasa Gati, Brahma Gati, Skta Gati, Yama Gati, ata Gati, Nma Gati, Skrya Gati, Valshita Gati
Independent Gitas:  

Getis HÊivakra Geti, Krutkêta  
Geti, Uttara Getta, Piuvâva Geti

The names Hêivarya Geti, Hari Geti and Vyusa Geti in all probability refer to Bhagavad Geti only and no other work.

Besides the thirty six Gitas mentioned above, there is another class of composition which may come under expression later Gita literature. Some of these are synopses and other glorifications on Bhagavad Geti. The main example of the former being the Arjunôpkhyâna in the Yêgavîśiêta and that of the later précis in the Agni Pûrî, a III 380.

Gitas in Pûrî, a: Vedic religion expands the goal and the means. The goal is Tatva-Juna. Knowledge of the reality, which is expanded in the Junâ-Kî, a. While the means to it is expanded in the Upisana-
In expanding the Dharma taught by the Védas, the preceptors sought to co-ordinate and harmonize all the texts and to resolve the apparent contradictions in them. This is known as the synthetic method, it is called as Ókavíkyata or Samanviya. In the Karma Mèmáśa, the texts of the Karmakí, á are sought to be co-ordinated and harmonized. In the áśúraka Mèmáśa the texts of the Júna-Kí, á are sought to be co-ordinated, harmonized and explained. The theory above the goal and the practice laid down by the attainment must also be harmonized with each other. The Upaniśads and áśúrakas Śtris say later emphasis on Tatva-Júna. The Bhagavad Géta further emphasis the practice of the means of attainment. Freedom from bondage comes only to him who in his daily life sincerely practices. Enunciated by árekalá, a, which demands
unbounded Prīma-Āhāta to Prāma-Īvara Tatva-Jīna and Prāma-Īvara Bhākta must therefore exist together and work together for their mutual development and fine consummation. Any system of religious philosophy which does not bestow equal importance on both. These branches will be defective. The Bhāgavata Purāṇa, a-1-2-6, 11 brings out this point prominently by saying. The practice of Dharma generates Bhākta, Bhākta generates Vairāgya, these two together generate Jīna and all the three must function jointly to enable the Śiddhākṣa to realize, integrally and differentially, the reality called
Brihman, Paramitman and Bhagavat. árēla kārīchraya

propounded the Advaita system establishing the synthetic unity of the

Prastānatraye (the triple foundation of Vādinta) by applying the

synthetic method to it and harmonizing the teaching and contained therein.

To bring out this harmony prominently he had to bring the Bhagavad

Gīta to the forefront and glorify it as a work of great authority, as mighty

as the Upanishads and the Brahmasūtras. All the great Spiritual

preceptors who appeared after him followed his example and adopted the

same method. Vīśiadvaita, Dvaita, Suddhadvaita, 

Bhaidhadvaita all are sought to sanction of the Bhagavad Gīta. All

of them sought to establish that the Bhagavad Gīta supported their

particular doctrine. When they could not get the sanction of the

Bhīgavata. They composed Gita’s to fit their cults by imitating the
Bhagavad Gita or copying from the out of our acknowledgement. Such are Rımageta, Sıryageta, Gau Áageta, Dıvyadeta and Present work áivageta. Just as Bhagavad Gita speaks of Vıśudvva Param āvara the other Gitas speak of Rıma, Sırya, Gau, apati and áiva these like, as the highest deity according to their predilections.

The áiva-Gita consists of sixteen chapters. The first chapter recites the Guru-Parampara (the succession of teachers). Chapters two and three stage how Sage Áagastya initiated árªrªma and áiva-ĐekÁita. Chapters four to sixteen form a dialogue between árªrªma and his chosen Deity áiva. Áagastya asks him what he is sorrowing over, the body called Seta or the Jeva-Seti. If it is the body that he is sorrowing over, he must see that the body is made up of perishable substances; so there is no point in sorrowing over that which must of
necessity perish. If it is the ज्वा, he must realize that the ज्वा is identical with the eternal and imperishable ब्रह्म, and so there is no point in sorrowing over it, being eternal. आि०ग्यात印度 thus propounds to आ०प्रिमà and आ०द्वैतà वैद्यनà doctrine as expounded by आेला धार्मिक्यà आ०प्रिमà asks आगस्त्यà thus propounds to आ०प्रिमà the आ०द्वैतà वैद्यनà doctrine as expounded by आेला धार्मिक्यà आ०प्रिमà asks आगस्त्यà how he is to disbelieve the universe of actual experience. आगस्त्यà then initiates आ०प्रिमà into आ०वा-देखां and advises him to propitiate आ०वा and to get from आ०वा the solution of the problem. Chapters four and five state how आ०प्रिमà worships आ०वा and gets a vision of the origin, sustenance, and destruction of this empirical universe, that he has already killed र०वा, a and other evil-doers, or in other words the evil-
doers have been killed by their own evil-doings, and that ārṇāma can
easily kill Ravana by being that proximate cause (nimitta) of it. Sri Rama
then asks how this form of Umrāmah īvara can be the ultimate Reality.

āiva quotes several Upanisadic texts and details more or less the Vibhāti
given in chapters nine and ten of the Bhagavad Gīta. This is the subject
of chapter six and the next one describes the universal form of āiva seen by
ārṇāma ārṇa. In chapter eight āiva answers how the bodies of
creatures are developed. Chapter nine deals with the physiology (bhuta
bhautika) and psychology (Citta, Taittika) of the human body. Chapter
ten deals with the Svātapa, intrinsic nature, of the Īśva. The details
given are in consonance with the teachings of Advaita Vedanta, the
individual soul is really the same as Brīman, and transcends the senses
and the intellect. When it is joined with Upādhis (conditioning factors), it
is called Jeva, when there is no Upiddhi, it is Brhman. Chapter

eleven deals with the journey of the conditioned Jeva after dearth, talking

either of the two paths beginning with the flame or with smoke, leading

respectively to gradual liberation or return to this earth through

Caerdaloka, the world of the moon. Chapter twelve says that the

worship of āiva has to be done both as the supreme Deity and as

Sarvintaryāmin (the imminent Deity). Chapter thirteen speaks of the

nature of Mukti; and its kinds Silokyā (residence in the same sphere),

Silujya (proximity), Sarupa (similarity in form), and Silujji (unity)

are then explained. The final conclusion is that real Mukti is the

realization of the ultimate Reality, attained only by Jñāna. Chapter

fourteen speaks of the five sheaths and explains how they have to be
differentiated, subordinated to, and distinguished from, the Atman by
discrimination and dispassion. The chariot allegory of the
Kathopaniṣads here referred to. Chapter fifteen explains the essentials of Bhakti. Chapter sixteen describes the Adhikiri, (person competent) to learn and practice these teachings.

19. Tattvasārasaṅgraha R̐ṣmiya, a

Tattvasārasaṅgraha R̐ṣmiya, a, Edited by V.Venkatarāmāna Reddy, in 2005

Ygr·Vṛgadākā Ovāsa Paucaṭ
Though wisemen may attribute different names to Him, there is only one, prior to this creation and there will be only one after dissolution. He is only one, all-knowing, all-pervading, serene and sublime who is well-known by the name Rāma. To that first and foremost God, I offer my prayers!

This is the first benedictory Sloka of Tatva Saṅgraha Rāma, a of Rāmābrahminanda Sarasvati, which clearly establishes the Vedic and Advaitic concepts of Ókatva in Anantva or
Śīṁnatva in the mundane world in general and Advaitik Ātmabhakti in particular.

The Vedic concept of Ókatva is keenly observed in the sloka i.e.,

ÓkaÆ á¡ntaÆ Bahudhi YaatÆ Vadanti. This statement invariably reminds us of the Vedic mantra ÓkaÆ SyÆt Vipri Bahudhi Vadanti. Ígv®da 1-164-46 Truth is only one, but wisemen attribute different names.

Supar, am VipraÆ KhyÆ VacÆkhir kam á¡ntaÆ Bahudhi Klapayanti. Ígv®da 10-114-5 Vedic seer is called Kavi. “In the opinion of Vedic Pâris and Vedic Scholars (VipraÆ V®da PïthaÆ TuvipranaÆ) the concept of Supar, a is only one but wisemen with their imagination describe it in numerous ways.
Unity in diversity is the key aspect of Veda and which is the keynote of *Tatva Sa'graha Rımlıya, a* Ókatva in Bhinnatva is the *Tattva* (Philosophy) of Advaita, which is proved through the devotion towards *Rama*, from different sources of *Ramayana*. Hence the name *Tatva Sa'graha Rımlıya, a* is given to this work. To sum up in one sentence it is Ókatva in Bhinnatva is the *Tattva Advaita Rımlıya, a* *Tatva Sa'graha in Rımlıya, a*. If we say in the works of Saint *Tyjgaŕja* it is Rımbhakti i.e., the Sovereignty of Devotion towards *Rıma*.

As *Itih́sa and Puri, a* are *Upabhrihman´s* (elaborate explanations) to the Vedas, the *Tatva Sa'graha Rımlıya, a*, also meticulously followed the footsteps of *Itih́sa and Puri, a* and finally established the uniqueness of *Ramanama* in various ways through
R̐makath̐i. Of course, the name of R̐ma as a king of great velour is recorded in the Ṛgveda.

This is only one reference we come across in Ṛgveda. As the name of R̐ma is occurring with other valorous kings, we may say that R̐ma is a king of great valour. \(^{(70)}\)

In Taıt̐tireya Ṛa yan (5-8-13) the word R̐ma is used in the sense of a son. The Ṣit̐ar̐ya Brahma, a (7,27-34) mentions a story about R̐ma M̐rgav̐ya

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70. S.V.U.O.R.I Journal- texts and Studies, Tattvasr̐asa grahā

K̐m̐iya, a, introduction, 2005. Sri Venkateswara University, Oriental Research Institute, Tirupati.
and Jayam jaya. The átāpatha Brīhma, a (4-6-1-7) mentions the name R̄ma Oupatasvini, who is the son of Upatasvini Jaímíneya Upaniṣad. The Brīhma, a at two places (3-7-3-2; 4-9-1-1) mentions R̄ma as Rtujateya. His name occurs in the list of Darsanic teachers.

20. árthālohyāpram yamili

árthālohyāpram yamili of árvataśa Varadīśrya Edited by Prof. V. Venkata Ramana Reddy and T.S.R.Narayanan, in 2006
In this book introducing the learned scholars as well as to the students of Viṣṇūdvaita Philosophy, a unknown work entitled ārthbhūṣyapramyāmī written by Vastya Varadācārya in the S.V.U. Oriental Series. In the introductory Slokas the author says that, he explained some important chapters occurring in the ārthbhūṣya of āśramaṇujamuni. Hence this work is worth publishing in the ORI Series, under unpublished and rare works of Indian Darśana. The present work is the first gift to the scholars and students of Viṣṇūdvaita Philosophy. In the ORI two palmleaf manuscripts of this work with Acc.no.640-A and 2038. (71)
Popular Series:

The library possesses very valuable and rare Mss rarely available elsewhere. Among the Palm Leaf Mss collections, one can find 2.5 inches length to 30 inches length and 1 inch to 3.5 inches width of Palm leaf Mss. These Mss deal with śrīdīśas, śrīdīśgis, īṭīhīsīs, Rāmīya, and Mahābhīrata, Puri, is and Kīvyīs. Mention may be made of āreṇvatsa Liucana Bhallīs “Kar, inxtam”. Nīriya, a Kaves “Pidukipa llihīkām”. In addition, the library possess
as volumes of *Tripiṭikas of Buddhist* and books on comparative research studies on Jain, Christian and Buddhist religions. The library collection also contains very rare books such as *Yamīlaṭṭakatantram, Bhaveyatsaṅkhyā, Komudīvaṃśya Satvatimāta* and *Prayagam*. Most of the Sanskrit Mss are in ‘Grantha lipi’ and rest is in Telugu, Tamil, Malayalam, Kannada, *Nandinīgarī, Devanāgarī* and *Alrada* scripts.⁷²

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**Catalogues:**

The two catalogues published by the institute throw ample light on the Sanskrit, Telugu and Tamil Mss in possession of the Institute. A **Descriptive**

Though the need for a Descriptive Catalogue of the manuscripts was keenly felt for a long time it was in 1977 the work of preparing it was taken up. Dr. K.S. Ramamurthi, the then Lecturer in Sanskrit in the Institute and Dr. S.R. Matha, Curator-cum-Librarian, as editors prepared a Descriptive Catalogue for कव्या (comprising prose, poetry, drama) and अलंकर. This volume entitled ‘कव्या and अलंकर’ containing 1126 entries forms Vol. 1 of its series.\(^{(73)}\)

As editors, we have divided the work into two parts. The first part contains the physical description such as title of the work, number of leaves, number of lines on a leaf, language, characters etc., and the second part contains the description of the text such as the beginning, the ending and the colophon etc. In the last column of the first part, we have given the titles of other works that are found together with the work on hand in the bundle for enhancing the value of cross – references. Working on the second part of the Catalogue, we chose only such texts that were not printed and those that

differ in texts or colophons etc. As such, the second part does not contain all the works that are found in the first part. Care was taken to note the year of writing or copying the work as found in the manuscripts. Editors also thought that it would be wise to present the text as it is in the manuscript, without meddng with it even when mistakes are noticed in the text, with a hope that the editor of the text in future will have a chance of choice to exhibit his erudition.

In the year 1983, the Institute received financial assistance from the Central Government of India for printing Descriptive Catalogue etc., Under this scheme the first volume was given to the press, which has successfully completed the printing work.

In the Volume 1, Part 1 of the Descriptive Catalogue of Sanskrit Manuscripts (S.V.U. Oriental Series 23) a description is provided for 1017 palmleaf and 109 paper manuscripts on Kīvya and Alākṣa

Part – II: The part II a summary account of some rare and important manuscripts, is given with the beginning, ending and colophon to focus their value. An alphabetical index of authors and commentators is given at the end for cross reference. The Institute has 315 Nyāyakāś, 675 Kīvya and
Akkara works. Eight unpublished works in this collection were published, and some other works like Rasakalpadruma and Jagannatha Satyabhima Parinaya of Mallikirjuna – sphulingakavi are in progress, Efforts are being made to bring out all the single manuscripts besides supplying the copies of manuscripts to the interested public. Dr. S.R. Matha, Curator-cum-Librarian has meticulously recorded the readings and prepared pleasure to keep on records the services rendered by Dr. K.S. RimamLrti was on staff of O.R.I. forever twenty-six years (1956-82). He was expired on January, 1993 before the book could be released.


Journals:

The library has a separate section of rare periodical collection; This section gets about forty two-research journals on exchange basis for the institute publication “S. V. University Oriental Journal”. The back volumes
of the forty-two research journals constitute the rare and the core collection of the institute, Oriental research on language and literature of Sanskrit and Telugu, Linguistics, Indian Philosophy and Religion, Ancient Indian History, Fine Arts and Ancient Indian Science are published in S.V. Oriental Journal. (74)

List of Journal Volumes:

38. Sri Venkateswara University Oriental Journal, Volume – XLVIII, 2005
42. Sri Venkateswara University Oriental Journal, Volume – LII, 2009

**Reprint Publications:**

The Sri Venkateswara University Oriental Research Institute on one side undertook the project publishing the unpublished works and on the other side re–printings of old books which have been already printed with the financial help of T.T.D. Two volumes of अर्ध कैलेला मृदिमयम, वैचा मिर्का, यापुरि, अहं and ब्रह्मा वैवर्तपुरि in two Volumes are Published in Hindi. Some other publications are yet to come.\(^{(75)}\)
Chapter : V

S.V.U. O.R.I. Contribution towards

‘árvaiça, avijam’
Chapter: V

S.V.U. O.R.I. Contribution towards ‘árvaiÀ¸avijam’

Different commentators have explained differently the Brahmas£tr¡s of Vy¡sa. From these interpretations have risen several schools of Philosophy, viz., K•vala Advaita of ár¢la ¿karîcîrya, the philosophy of qualified Monism or VîliÀ¶idvaita of ár¢rîmanujîcîrya, the Dvaita of ár¢madvîcîrya, the Bh•dîbh da of ár¢nimbarkîcîrya, the áuddhîdvaita philosophy of árvallabhîcîrya Tîntya Bh•dîbh da philosophy of ár¢caitanya philosophy of Sree Meykander. Each system of philosophy treats of three main problems, viz., God, world and soul. The several schools of Philosophy are only different attempts at discovering the Truth. All these Acharyas base
their doctrines on the Upanishads. The *Prasthānātraya* are regarded as the authoritative scriptures.

The three main schools of metaphysical thought are *Dvaita*, *Vedādīdvaita* and *Advaita*, propounded by Ārdrādvrāma, Ātrīmīnuja and Ārīkaṅkara respectively. Unqualified non-dualism of uncompromising or rigorous monism is of Ārīkaṅkara, differentiated or qualified monism is of Ātrīmīnuja, and strict or rigorous dualism is of Madva Madhava said: ‘Man is a servant of God’ and established his *Dvaita* philosophy; Ātrīmīnuja said: ‘Man is a ray of spark of God’ and established his *Vedādīdvaita* philosophy; Ārīkaṅkara said: ‘Man is identical with Brahman or the Eternal soul’, and established his *Kāvala Advaita* philosophy. Each one incarnated himself on this earth to complete a definite mission, to preach and propagate
certain doctrines which are necessary to help the growth of certain type of people, who flourished at a certain period who were in a certain stage of evolution. All schools of philosophy are necessary.

Rñminuja.

ártr/nímnuja flourished in this world between the years 1017 and 1137 A.D. Details of the long and eventful life of this divine personality cannot be easily summarized in the brief manner expected in an article of this kind. He was born in Sriperumbudur, about midway between Madras and Kancheepuram, of Asuri Kesava Somayaji and Kanthimathiamma. His father was a great vedic scholar and the couple were devoted vaishnavites. The child was born in the year Pi‘gala in the month of Cittirîy and under the star Tiruvadriya. The usual routine of Cóla, Upanayana, and instruction in the vedic texts was gone through under the supervision of the father. Lakšña, as he was named by his maternal uncle ár/hallapEa of Thirupathi, was a precocious lad and
was much influenced by the uncle and even more by K. Jucipur, a close friend of his father. Both ár°lañlapñr, a and K. Jucipur, a were disciples of Yamuníc¡rya (Alavandar) who was then the accepted Éc¡rya of all Srivaishnavites at ár°ra¿gaæ. Not long after he got married, Lakàma, a lost his father and as directed by his mother, he began his study of V®d¡nta under Yidavaprakíla, the famed Ádvaita-V®d¡ntin and K. JucipuraoÆ. But the disciple frequently differed from the guru in the interpretation of vedic texts and had to part company. He proceeded to ár°ra¿gaæ to meet Yamuna, but he was a day too late. He could only have Darla, a of the mortal remains of the great saint. In the presence of the body he took a vow to continue the work of the saint and establish the teachings firmly, by writing authoritative commentaries on the Brahmasútras and the Sahasrag¡ti of
Nammikkir. The latter is a poem of some thousand Tamil verses of unfading beauty describing the mystic experiences of the Ṛṣi with the Divine. The profound influence of this poem on Rāmānuja can be seen very frequently in his commentaries on the Bhāmasūtrās and the Bhagavad Gītā. Sadly disappointed that he could not meet the great saint, Lakṣāma, a returned to Kanchi and remained in the service of Lord Varadarāja for some time.

Lakṣāma, a sought Kṣucipura as his Ėcīrya to initiate him into Vaiṣṇava doctrines, but being a Vaiṣya by caste, the latter would not accept a Brahmin disciple. On the advice of Kṣucipura, Lakṣāma, a became a disciple of Mahipāla, a another important disciple of Yamuna and got invited in to the
Vaiśīalker doctrines. Because of the income patibility of his wife with
the true ārvalkavaiśīa way of life, Lakṣāma, a renounced family ties
and became a Vaiśīalker Sanyāsin (Jeeyar) under the title of
Śrīmāņājumuni. Earliest to join his as disciples were a nephew of his,
Čícarathi Mudaliandan, and a prince, Kuresa, who gave up all his wealth
to join Śrīmāņa as a disciple. This prince who voluntarily became a
beggar is affectionately called Kurathalwan by ārvalkavaiśīas. He was a
man of mighty intellect and was a source of inspiration to this Master. Soon
afterwards the old teacher Yidavaprajīa also joined the picked band of
disciples, having become a Vaiśīalker, a Sanyāsin. (1)

Vaiśīalker Idvaita.
The term *Viśiṣṭadvaita* is not so simple as the terms *Dvaita* and *Advaita* and the English equivalents for it like ‘Qualified Non-dualism’ and ‘Attributive Monism’ and ‘Panorganismal Monism’ are equally complex.


and confusing. Religion is the realization of God, and the experiences of the three seers *Vimadva*, *Prahlīda* and *Nammīlvīra* furnishes the key to the understanding of *Viśiṣṭadvaita*. *I śi*

*Vimadva* realized the all pervasive nature of Brahman when he said “I
Manu, I am the Sun” and Prahlada was gifted with the same

Brahma-Dasa or God-consciousness as is clear from his utterance:-

“All is from me, I am all, within me is all” Nammalvira’s experience just before he attained Mukti is true to type. His unitive consciousness was poetically described in a mystic way when he said that his separatist feeling was devoured by Divinity and that the bliss of union was ineffable and fecund. The Upaniṣads in their outpourings of the integral experience of Brahman or Pariplā, a Brahmanudbhava bring out His essential nature or Svarāpa as Satyam, Jñāna and Īśvāna. As the Sadvidya says He is the Sat without a second who is eternally self-realized and the Vidi, upuri a explains Sat as the being of our being of our being, Tadbhavabhava. Sat is the juice in the tree which pervades it and like salt dissolved in water, the Atman is
dissolved in Braman and is inseparable from It. **Brahman** is the supreme light ‘**Paraµjy°tis**’ that illumines all lights and the mukta attains it as his true nature as the blindfolded man is free when is sight is restored and reaches his place. Another Upanishad defines **Brahman as Ênandamaya** and after attempting a calculus of pleasures concludes that the bliss of **Brahman** is ineffable and indefinable and the only definition is experience definition. **Ênanda** is like honey the quintessence of all joys and the **Mukta** revels in it. Reflection on **Brahman** expires in rapture.

Like the river that merges into the sea, the **Mukta** merges in the all-absorbing Absolute but absorption is not the annihilation of the self, ending in **S£nya** or nothingness. The **Mukta sees Brahman** in all beings and all beings in **Brahman** and his seeing, **Darja, a**, is not perception.
or conception but direct intuition. The Atman and Brahman are distinct in existence but they are non-dual in experience. This is Viśiṣṭādvaitik experience and the philosophy is deduced deductively from this experience and the two are inseparable. The Mumukṣu or the seeker after Brahman has one supreme qualification namely intense longing to realize Him and becoming one with Him. The question of the origin of the universe of Āvidya and Karma or error and evil is only of secondary interest to him. The Vādintin trace them to Māyā, Upādhis, Pariṇāma or Karma but these are admitted to be insoluble problems. Māyā in Ācarā Advaita is Anirvacantya or indescribable; the Upādhis according to Bhāṭākara are somehow where in Brahman. Pariṇāma according to Yādava and others is inherent in Brahman and is in the nature of
things. *Karma* has no beginning though it is a moral defect of the *Jiva* and the idea of causation is involved in a circle is cyclic. A patient suffering from a disease cares more for the cure than for the cause and the *Mumukṣu* suffering from the ills of *Smarasa, Advaita* and *Karma* longs for freedom from *Smarasa* and has no direct interest in cosmology and the casual analysis of the ills of life. No philosopher Eastern or Western has solved by reason but is dissolved, by realizing *Brahman*.

By knowing *Brahman* or the absolute everything else is known but not vice versa. *Nārada* in the Upanishad was not satisfied with his specialization in all sciences and arts and the sought his teacher *Sanatkumāra* to initiate him into the knowledge of *Brahman*. *Vyasa*, the author of the eighteen *Puri*, is was satisfied only when the portrayed the full incarnation of God as the molder or
redeemer of souls. Arjuna was terrified by the Cosmic form of the Lord but was dawn by his Svarupa as saving Light and Love.

The philosophy of Viśiṣṭādvaite as of Vedanta in general deals with the nature of Brahman and his relation with the Ītman or the Ītva. Viśiṣṭādvaite as the adjectival theory of the absolute stresses the internal relation between the two as substance and its inseparable attribute, mode or AprthakaAśiddha ViśAha as in the example of light and its luminosity. Brahman is the substance or Sat that exists in itself and by itself as the absolute and the attribute in it as its inseparable attribute or mode. The two can be distinguished but not divided and the Ītva is a ViśAha or Prikra of Brahman and it is inseparable from it. This view is adequate as far as it goes but it does not go far enough as the logical view of religion does not fully express its spiritual value. Brahman is not the logical highest but the intuitional highest and
therefore the term Ārthakaḥṭastra or ‘Pan-organismal monism’ may be said to be more comprehensive than the term Viśiṣṭadvaita Ārtha or the body is sustained and directed by the soul or Ārtri and exists for its satisfaction. The soul is likewise sustained and directed by BRAHMAN more than the term internal relation but it is only a biological view and it does not reveal spiritual unity. Viśiṣṭadvaita is sometimes called theism or even theistic monism, as it explains the ultimate spiritual relation between the creator and the crated or the Ārtri as Āadiḥi or Svini and extols the need for the institution of Prapatti or absolute self-surrender to the feet of the Lord Nṛśīva, as the only view of Ārvaiṣṭa, Āva religion and the way of salvation.
In the fourth chapter of śānti śāstra which sums up the Upanishads and the tenth decade of ‘Nammikira’s Tiruvaymozhi which is the autobiography of the ‘soul’ as ascent to the absolute or Brahman the terms ‘Para’ ‘Avibhaga’ and the All self are used and they stress the nature of Viśiṣṭa Viśvadāta as ‘Unionism’ and unitive experience. Brahman is not the soul or the self, but the absolute and everything, term and thought, every chit and Ācīt connotes Him as its absolute meaning and value. They may have their own denotation but Brahman is their final connotation as He is the self of all beings or Sāṃsthā or Viśudva but the terms connotation ‘Sāminidhikara, a used in this context are logical and grammatical and not spiritual or mystical in heir intent and content. The term ‘Purnaism’ or ‘Bhumaism’ is more significant
than the previous terms as it brings out the integral nature of *Brahman*
and the unitive experience of *Avibh¡gitva*. *Brahman* is both the
Supreme Sat or Existence and the home of the eternal values of truth,
goodness and beauty. *Brahman* is the God-head who is the Truth of the
True, - *Satyasya Satyam* - and is the ethically perfect without any
taint. Logically He is the light of lights – *Jy°tícaÆ Jyatis* – and is
the intuitional Highest as by knowing Him everything is known. He is the
Beauty of beauties aesthetically as *Bhuvana Sundara* and
*Madana m·hana* (cosmic and mystic Beauty) whatever is separate or
*Anya* is trivial and has no value but whatever is *Ananya* or is
inseparable is *Bhuma* or infinite. In this way, *Brahman* is defined as
Life or our Life, Light of Lights and Inner Love absolute and He
*Brahmanises* all *atmans* or infinities them. The perfect alone makes for
perfection and the deity deifies the Jiva by making it godly. Every end implies a means or Sidhana and the Mumukṣu who seeks Mukti follows the threefold ways of Karma, Jñāna and Bhakti, which are inter-related and continuous Karmayoga consists in the self shedding its selfishness or Ahaṅkāra and Mamakāra. They have to be rooted out by Niḥkāra and Mamakāra. They have to be rooted out by Niḥkāra or doing one’s duty without any inner inclination or kama or caring for external consequences. By such renunciation (Vairigya) self-realization or Ītmaṇa is effected.

The atman is known as eternal and self-effulgent and such Ītmaṇa leads to Brahmaṇa and Bhakti. Brahman is the all-self or Visudva and it is only by knowing Him and becoming one with Him
that Mukti is attained. Work, wisdom and worship are ultimately one.

Brahman is himself the means and the end of all Karma as He is Himself the subject of knowledge and the object and as He alone satisfies the craving of the Mumukṣu. With his instinct for the Infinite or ‘Pravā’ as the Ṛṣiṇa calls it, the Jīva pines and pants for reunion with Brahman and since the longing is infinite, the Infinite alone can satisfy it. Just as a man immersed in water or scorched by flames, longs for life, the Mumukṣu longs for Mukti. He hungers for the Absolute and his hunger is satisfied.

Viṣiṣṭadvaita as Avibhagaism or mystic unionism expounds the union of Brahman and the Jīva as a descent of the Absolute and the ascent of the finite self. As Brahman is beyond Prakṛti with its categories of space, time and causality and the Jīva obscured by
limited by *Karma* and soiled by *Kama*, he is really transcendental as the Eternal, self-effulgent and blissful one. But He as inner love desires the *Brahmanisation* of the *Jiva* and therefore descends into the finite without losing its inner self and thus becomes the immanent or the *Çãtvary¿min*. He is in the finite but it is not the finite and he seeks to mould it into His likeness or nature. The process is complete when He incarnates into history becomes a permanent incarnation in *Arca* and becomes easily accessible even to the lowest species in order that each *Jiva* may be transmuted and divinized. The soul hunger of *Vishud†va* for the mahatma that hungers for Him is more intense than the God-hunger of the soul. The soul ascends by the path of *Karma*, *Ju†na* and *Bhakti* and soars God ward on the wings of *Bhakti-Çãpapanna-Janana* or ‘*Mathinalam*’ or illumined Love. The *Çãtvary¿min* is finite as an entity but its essence is infinite and the two *Çãtvary¿min* meet at long last and
are one-d for ever. Like the Upanishad birds on the same tree the bird below-namely Jiva, is tired of the sweets and bitters of the divided life and soars above and the bird above-the serene and shining Self-seeks the bird below and two are united. ‘Every world ling has thus a divine destiny and destination’ as Nammalvira says. The Mukta with his Brahmadharmi sees the same Brahman in all beings and all beings in Brahman and is not satisfied till all jives shed their separate and separatist feeling and become one with Brahman in Sarvamukti.

Vidvidvaita is thus understood as the view and way of mystic yearning for union with Brahman and its consummation. The terms Vidvidvaita, áirtrakalîstra, ‘panorganismal monism’, ‘theistic monism’ are not so comprehensive as the terms ‘purnaism’ and ‘mystic unionism.’ This view has affinities with Advaita
understood as the disappearance of the dualistic out-look. There is not much common ground between Pure Advaita as Vivarthavîda and the degrees of reality and Vaiśravâvijam with its theistic tendency. But there is rapprochement in the views of Advaita or non-dualistic experience as the absence of the dualistic or separatist outlook. When Brahman is realized He reveals His own nature and then all problems are solved or dissolved in direct experience.

Râmânuja-értvaiśvâvijam:

Vaiśvâvîdvaita is so called because it inculcates the Advaita or oneness of God, with Vîlaiśvâ or attributes. It is, therefore, qualified monism, God alone exists. All else that is seen are his manifestations or attributes. According to Râmânuja the attributes are real and permanent. But they are subject to the control of the one
Brahman. It admits plurality. ātram

Nriya, a subsists in a plurality of forms as souls (Cit) and matter (Acit). Hence it is called Viśiṣṭādvaita or qualified non-dualism.

Viśiṣṭādvaita philosophy is Vaiśeṣik, avijam. Rāmānuja's religion is called ātvaisthavijam, because 'āt' of the Goddess Lakṣmī is made to have an important function to perform in the salvation of the soul.

The world and the souls are inherent in Lord Nriya, a, as attributes in a substance. Matter and souls are the subordinate elements. They are termed Visheshanas, attributes. God is Viśisṭhā or that which is qualified. Rāmānuja accepts perception, inference and scripture
as valid sources of knowledge. The Vedas and Veda Smritis are the sole and independent authority for the knowledge of Brahman.

The Viśiṣṭadvaita doctrine and the cognate religious practices can be traced to very early times. The Bhāgavatīs and the Paurāṇikīs, most of whose doctrines were incorporated into his system by Ātrita/nīnuja, handed down, with slight variations, the teachings of a still earlier school. In the old Viṣṇudvīk school, as it is called, the Vishishtadvaita doctrines had already reached a highly developed form. According to Mr. L.D. Barnett, the old Viṣṇudvīk school held the following doctrines: At the summit of existence there is an Absolute Spirit. He is variously called Paramātman, Puruṣa, Puruṣottama, Viṣṇu, Śiva, Nṛsiṇa, a, Hari, Viṣṇu, u. etc. Though a
Being inconceivable, intangible and above the three moods, he is not the blank, attribute less, unqualified one of the Advaita School. On the contrary, all conceivable good qualities raised to infinity are united in Him. He is the soul, the witness and the inward Ruler of the Universe. The Universe is real and not illusory, because it is inspired by Him. The Universe comprises two real categories, Matter (Pr¿kti,Avyakta) and an infinite number of Souls, (Puru¿ha,Äva). In their primary origin both are identical with the Supreme Self, for though without beginning and end, it is from Him that they periodically emerge into manifestation. Cosmically they are real, for the Supreme is really, though infinitely, qualified, the force by which He determines Himself into conditioned being with His own knowledge and not illusion. He has willed the world and wills it for ever. His grace is found everywhere by them that seek it, for deliverance from the cycle of birth. God’s grace may be found by knowledge or through austerities; but in all seeking there must rule the spirit of loving devotion- Bhakti. else knowledge and austerity will seldom avail. Often the mere devotion of
simple hearts may find what is hidden from ascetics, and win the grace that raises the soul on the ladder of life nearer to final redemption. From 

Visud̄va the Universe is evolved in a parallel series of physical and spiritual orders. In the physical series there is first, Primal Matter (Prakūti, Pradhiṅa Āvyakta), thence Manas, than Āhaṅkāra or cosmic self-consciousness, and elements. Parallel to these is the spiritual order or cosmic forces. The highest is Āākāra, also called Āha or Puruṣā; the cosmic Kāṭrajña, the primal motive force, associated with indeterminable Primal Matter. The next phase is termed Pradhyumna which is associated with cosmic Āhaṅkāra, and evolves the order of determinate nature. The fourth phase is Brahman who guides the disposition of the material world. Spirit and Matter are thus combined in a series of graduated pairs. Each member of the pair evolves a lower phase of its own nature by reason of its union with the
other member. The old Visudvik School had also an eschatology, according to which adepts enter the sun and pass to Nriya, a manifestation of Visudva, who dwells in the midst of the sun. Then as Paraminu-Bhêtis, or supremely subtle entities, they enter into Aniruddha, and having become Mahibhêtis, or pure mind, they pass into Pradyumna, and thence go on to Sa karîana. At last they cast off all elements of material being, and enter into the Supreme or Visudva, where they dwell in eternal bliss. They are, however, not absorbed into the Supreme in an Advaita believe. They abide by the Supreme in an everlasting union of love and knowledge. They are the servants of the Supreme, finding their full reward in perfect service.

In Southern India, according to tradition, arca Thagöpa is placed at the head of the succession list of Vishnavite teachers. Many wonderful
stories are related of the Saint, how he grew up without mortal nourishment, and so on. To him are attributed the thousand Tamil songs. A noticeable feature about his work, and one that has characterized the *Vaishnavite* movements all over India, is that he was the first to address the people on religion through the medium of their own language. We can, indeed, go further and say that all the great religious reformers in the world have seen the importance of using the common language of the people not only in religious instruction, but in religious service as well. If religion is to reach the hearts of the common people, religious truths should be conveyed to them in a language understood by them. The next name in the succession of saints is that of *Nithamuni*. He is said to have set the songs of *áaThag·pa* to music. This seems to mark another stage in the deepening and widening of the *Vaishnavite* faith. The influence of music on the human mind has at all times been great. Music is the greatest and purest of the arts. In it the distinction between form and material vanishes. It gives us deeper glimpses into the heart of things and brings us nearer to the mystery in which they lie hidden than other arts do. Hence it has more frequently been impressed into the service of religion. Set to music, the Sacred Collect had a deep influence
in stirring religious faith and the love of God in the breasts of men and women, both humble and high. Nithamuni is regarded as the founder of rejuvenated Vaishnavite teaching and practice in Southern India. Chief among his disciples was Pu, arthikota. What strikes us about these Vaishnavite saints is not merely their earnestness and their learning, but their deep humility which has a higher than mere earthly origin. A story is told of Pu, arthikota that he put up with cavalier treatment in the house of the father-in-law of Nithamuni without complaint and without even a bit of resentment. This deep humility touched Nithamuni when the affair came to his knowledge, and he gave the title ‘Uyyakondar’ to Pu, arthikota. Such were the men to whom the spread of the Vaishnavite movement in Southern India was due. Ramamitra followed Pu, arthikota, and had charge of the spiritual future of Yamunicirya or Alavandar. Yamuni’s intellect developed rapidly.
He seems to have rejoiced in his intellectual powers which were extraordinary—the rejoicing had more than a touch of pride in it and to have possessed considerable personal attraction in addition to his learning and ability. Wealth and honor came to *Yamunáciyá*, and he led a worldly life till at last the vanity of it all was brought home to him by *Rámáníra*, the instructor to whom he was entrusted in early life by *Puµárkapá*. The story is so beautiful that it is hard to omit mentioning it. *Rámáníra* hinted to *Yamuni* when at the zenith of his worldly career that a treasure was left by *Náthamuni*, Yamuní's grandsire, in trust with himself. *Yamuni* went with *Rámáníra* to receive it. The two went to *ártra jàapat*. Taking *Yamuni* to the temple, *Rámáníra* pointed out the Deity to him and said that was the treasure left by *Náthamuni* to be handed over to his grandson, The
incident touched the secret spring that unlocked the chamber wherein his spiritual nature lay hid. In a moment all was changed. Yamuni renounced the world, and henceforth devoted all his energies to the furthering of the faith. He composed philosophical works, and also some beautiful devotional songs, which prove that in him, as in Ārurīmīnuja, the intellectual and the emotional qualities, were harmoniously blended. He paved the way for Ārurīmīnuja.

In the man who leaves a deep impress on the history of his race we invariably find rare qualities besides those of the mere intellect. The possession of a great intellect alone does not enable a man to put forth that dynamic force that moves masses of men. A discerning critic of Herbert Spencer has said that if that philosopher’s emotional endowment had been equal to his intellectual flights, he would have set the universe on fire. It is precisely because Ārurīmīnuja had a fund of rare emotional qualities that he was able to kindle the divine fire in the breasts of countless men and women. His soul is full of the love of God. Like Spinoza he is “God Intoxicated”. His love embraces all of god’s creatures. It knows no
distinctions of caste or rank; it extends beyond the limits of humanity to all sentient beings. *Rima*nuja seeks initiation at the hands of *Nambi*, discerning his spiritual greatness. When the latter protests against the step, *Rima*nuja tells him that the scriptures say that great souls are born in every grade in the social scale, and that birth is a minor consideration to those who seek the life spiritual. He even wanted to partake of the leavings of *Nambi*’s meal. What his wife regards as impure is sacred to him. When *Gôvinda* extracts the thorn from the mouth of a serpent and relieves its pain, *Rima*nuja is moved. These rare emotional qualities were wedded to a great intellect. it is enough to dip casually into the *árbhīṣṭya* to be aware that one is in communion with a great mind. Analytical power, the faculty for detecting hidden similarities, and constructive capacity are seen at their highest in it. The knowledge and equipment which *Rima*nuja brought and utilized in composing his great commentaries was unsurpassed. As Professor Thibaut remarks, the *árbhīṣṭya* was written “with
reference—in many cases tacit-to an immense and highly technical philosophic literature”. The traits that led to this intellectual eminence are discernible in Rāmānuja early enough. We are told that he easily mastered many branches of knowledge before he passed his boyhood. This feat many a talented boy has achieved. But Rāmānuja had in him the seeds of genius which, unlike mere talent is superior to its surroundings. He had the questioning spirit within him, and he could not accept a statement which did not commend itself to his intellect merely because it was put forth by his teacher, and leaves him non-plussed. A second and a third time he crosses swords with Yadava to the latter’s great chagrin, on the interpretation of another Upanishadic text. We cannot, in these modern times, fully realize the courage of Rāmānuja in thus challenging the authority of his teacher. The reverence in which the Guru was held in those days was unbounded. It was the force of inner conviction alone, we may be sure, that compelled Rāmānuja to dispute Yadava’s views. Surely it was in no spirit of bravado that he took so unconventional a step.
Rāmānuja had more than his share of that quality which is ever allied to true genius and real greatness viz. humility. Again and again Gaṅgāśāstrā puts off Rāmānuja’s initiation into the divine mysteries. But the latter bides his time in patient humility. He humbles himself before greatness, intellectual and spiritual, wherever found. He was not devoid, like some men who have reached in the spheres of religion and speculation, of practical ability. He manages the affairs of the Temple of the Lord with complete success. He attends to the thousand and one details of the various departments personally superintending them. Nothing escapes his vigilant attention. As our author puts it, “the refectory, the sacred ornaments the wardrobe, the garlands, the lamps, the daily worship, the claims and complaints of the various officials and servants, the repairs to the flower gardens, the groves, the pleasure grounds, the vehicles- everything came in for the minutest scrutiny and suggestions for simplification and improvement”. This incomplete analysis of Rāmānuja’s qualities would be still more so if mention of his wonderful self-abnegation were omitted. Self-abnegation is indeed the highest spiritual stage men can conceive of. It is the hallmark of true spiritual greatness. To change the metaphor, it is the
key, which admits one to the Kingdom of God. R̄mūṇuja disc obeys the instructions of his spiritual director and hastens to impart the teachings he had received to all whom he could find. When the Guru upbraids him and tells him that perdition is the punishment for his willful disobedience he replies: “No one who has taken refuge in you would ever bestow a thought on what became of his unworthy self. What you taught me I imparted to these Vaiśeṣikas, who will in turn hand it down to posterity. They are your disciples and in consequence free for ever from the bonds of material existence.” Provided others are saved, he cares nothing for himself. We feel ourselves here in the presence of a personality where words are valueless and silent adoration is the only rational attitude.

We have already made mention of the fact that the philosophy of R̄mūṇuja can be traced to very early times, and have given the main points in; the doctrines of the Vaiṣudvīk School. As Professor Tribute remarks, R̄mūṇuja’s teachings are not the outcome of his individual views merely, but rest on an old and weight tradition. R̄mūṇuja
expressly says in his *arthaṭīrṭa* that he follows the authority of *Pṛṣṭhaṭīrtra*, those who were successively engaged in handing down the true interpretation of the *Vedanta* and the meaning of the sutras.

Rāmānuja mentions among these Tarka, Dramidā, Guhadva, Kapardin Bharuki etc. The writer, quotations from whom frequently occur in Rāmānuja's works is Dramidāṭīrtra. Dramidāṭīrtra, as one might expect from the name, belonged to the Tamil country. Rāmānuja's teachings are mainly systematization of the old doctrines which have been handed through a long period. What exactly is the individual contribution of Rāmānuja to this body of doctrines has yet to be determined. Meanwhile the notion that Rāmānuja's philosophy is an innovation made under extraneous influence, or that it is a mere attempt to answer rival doctrines which preceded it in point of time, has to be given up. Rāmānuja's
philosophy was, of course, based on the scriptures. What according to Rāmānuja were the true teachings of the Upanishads? We shall give the main points of his answer, noting where he differs from the Advaitik interpretation of Ākāra. According to Rāmānuja the Upanishads teach that there exists only one all-embracing Being. He is called the Brahman, the Highest Self or the Lord. While Ākāra holds that the Brahman is absolutely devoid of qualities or attributes, Rāmānuja maintains the contrary view, and says that it possesses all imaginable auspicious qualities. While Sankara holds that the Brahman is absolutely devoid of qualities or attributes, Rāmānuja maintains the contrary view, and says that It possesses all imaginable auspicious qualities. While Ākāra considers that the highest being is thought itself and that thought cannot be regarded as its attribute, Rāmānuja holds that the Highest
being is not thought, but thought is its main quality. The Lord is also all-powerful, all pervading and all merciful. His nature is antagonistic to all evil. 

\textit{da`kara} maintains that the non-qualified, homogeneous \textit{Brahman} is the only reality; plurality is the product of \textit{Miyi}. According to \textit{Rämnuja}, on the other hand, the \textit{Brahman} comprises within itself elements of plurality, which are real and not illusory. Matter in its various forms and individual souls are real constituents of the nature of the \textit{Brahman}. Matter and soul, \textit{Brahman Acit and Cit}, are the body of the Lord. They are entirely dependent upon and subservient to him. He is their \textit{AÆtary¡min}. The Lord pervades and rules all things, material and immaterial. Matter and souls are modes, \textit{Prak¡ra} of the Lord, but they have an individual existence of their own which is eternal. They will never be entirely resolved into \textit{Brahman}. The spiritual passages which refer to \textit{Brahman} being in the beginning only one without a second, refer to the
Pralaya state. Brahman in this state is not absolutely one, for it contains within itself matter and world in a germinal condition. But in the Pralaya condition which occurs at the end of each Kalpa, matter and soul are in such a subtle condition as not to allow of individual distinctions being made, and so they are not counted as something second in addition to Brahman. Matter in the Pralaya state is unevolved Avyakta.

Individual souls are not joined to material bodies, and their intelligence is in a state of contraction, Sa´k°ca. Matter and soul in this condition do not possess the distinctions of name and form. When the Pralaya State comes to an end, creation takes place owing to an act of will of the Lord. According to áa´kara on the other hand, it is the association of Brahman with Miyi or the principle of illusion, that produces the appearance of the world with its distinct individual existences. Brahman associated with
My is Ívara or the Lord, and under his guidance Myi modifies itself progressively into the world with its distinctions.

The question has been raised whether Kjmyuna or áa´kara represents the true teaching of the Upanishads, the Sutras and the Bhagavad Géti. If we take the testimony of European scholars, who, being in the position of outsiders so to speak can take a more impartial view of the matter than Hind£ Pa, ita who belong to the schools of Kjmyuna or áa´kara, we find that many even of those who are inclined to agree that áa´kara’s system is more in harmony with the teachings of the Upanishads are of the opinion that he is not completely successful in his attempt to effect the reconciliation. They regard the teachings of the Upanishads as many voiced. áa´kara’s interpretation of some of the Upanishadic texts is forced and his view that the Upanishads teach that there is a higher and lower Brahman is regarded as erroneous.
As Professor Thibaut says, “Knowledge is in the Upanishads frequently opposed to Avidya, by which latter term we have to understand ignorance as to Brahman, absence of philosophical knowledge and again in several places we have to find the knowledge, of the sacrificial part of the Veda with supplementary disciplines contrasted as inferior to the knowledge of the self, to which latter distinction the Muṣa-panishad applies the terms Apara and Paravidya. But a formal recognition of the essential difference of Brahman being viewed on the one hand as possessing distinctive attributes and on the other hand, as devoid of all such attributes, is not to be met with anywhere. Brahman is indeed sometimes described as Sagu, and sometimes as Nirgu, but it is nowhere said that it rests on a distinction of different kinds of knowledge leading to altogether different results. The knowledge of Brahman is one, from whatever aspect it is viewed. Hence the circumstance that in the same Vidyas, it is
spoken of as *Saguo, a* and *Nirgu, a*. When the mind of the writer
dwells on the fact that *Brahman* is that from which all this world
originates and in which it rests, he naturally applies to it distinctive attributes
pointed at its relation to the world, *Brahman* is then called the Self and
the life of all, the inward ruler, the omniscient Lord and so on. When on the
other hand, the author follows out the idea that the *Brahman* may be
viewed in itself as the mysterious reality of which the whole expanse of the
world is only an outward manifestation, then it strikes him that no idea or
term derived from sensible experience can rightly be applied to it, that
nothing more may be viewed in itself as the mysterious reality of which the
whole expanse of the world is only an outward manifestation, then it strikes
him that no idea or term derived from sensible experience can rightly be
applied to it, that nothing more may be predicated of it but that it is neither
this nor that. But these are only two aspects of the cognition of one and the
same entity.” By the skilful alteration of the terms *Saguo, a* and

*Nirgu, abraham, a, kara, a, kar* seeks to harmonies his system
with the teaching of the Upanishads. There are other features in Sankara’s system which it is difficult to reconcile with the Upanishads, which our limit forbids us to touch upon here. The difficulty of reconciling the Advaita doctrine with the text of the sutras and the Bhagavad Géti is far greater. Greater stress is laid in an explicit manner on the personal character of the Brahman in Bídariya, i.e. Sétris. As regards the Bhagavad Géti, the fact that it makes a very close approach to the teachings of the Bhégavatís, and consequently to the system of Kinṣnuja is patent.

There is another way of approaching the question of the validity and value of a body of philosophical and religious teaching like that of Kinṣnuja besides that of seeking to reconcile it with the Scriptures or testing it by independent abstract speculation. We may, or rather we ought to, ask the question whether it satisfies the needs of our common human nature, whether it helps man to walk with firmness, courage and joy in his
pilgrimage through our transitory life. It is being more and more recognized by recent philosophical thinkers in the West that philosophies are made for men and not man for philosophies. Many of the world’s great philosophers have, in spite of their great power, failed and built up mere arid, abstract systems, veritable castles in the air, because they neglected to take into account all the sides of our complex nature. Philosophies and religions which do not harmonies with the need of our, complex nature and satisfy the longings of the human heart should be ruled out of court. The matter, however, is happily not in our hands. There is a struggle for existence among philosophical and religious theories as well as among organic beings. The fittest survive. judged by this test the religious philosophy of Rāmānuja comes out triumphant. The emphasis it lays on the personal nature of God, His holiness, love and pity for all created beings, the way it points out of attaining salvation by means of Prapatti or self surrender to His will, which is open to all, its sweeping away of all artificial distinctions of caste, race and status, its care for the lowly and the humble, these fit in with our nature as no other religious and philosophical system does. Herein lies the secret of its strength. It has prevailed because it is true, for, as the Upanishads proclaim, truth conquers, not falsehood. From very early times
Vaiśāvajam has been the religion of the people of India, a fact to which testimony was borne by a distinguished savant at the recent meeting of the Congress of religions. Of this Religion Rāmānuja was the greatest expositor, the symbol of its culmination and triumph.

O.R.I. Contribution towards ʿḥr Vaiśāvajam

Kaiṅkaryaratnivali

Kaiṅkaryaratnivali of Paravastu

Kṣat, amicīrya, Edited by M. ārēmannīrya, a Mērti, in 1993.

The present edition of the Kaiṅkaryaratnivali is based on two copies of the book printed lithographically in Telugu script under the supervision of the author at the lithographic press of the Hathirīmji Mutt, Tirupati in 1857. Of the 108 copies printed in 1/8th Crown with 24 lines on each page two are preserved in the Manuscripts Library of Oriental
Research Institute with Accession numbers 6750 and 7202 which are abbreviated as A and b respectively. As the printing was done by hand through lithographic process, there arose several omissions for want of proper inking and all such omissions for want of proper inking were corrected later by pen separately. The book runs to 168 pages. Both the copies are incomplete; while the title page and pages upto 7 are missing in B. These two copies are treated as manuscripts because, besides rarity, the lithographic printing a century ago was based on the manuscript copied on a plain paper.

The copies exhibit orthographic idiosyncrasies besides all sorts of scribal errors and irregularities like insertions and omissions. Some of the orthographic idiosyncrasies appearing all through the book are as follows:

Nondistinction between the voiced aspirates and unvoiced aspirates; e.g. Vaigh¡nasa for Vaikh¡nasa (1.77, 94), Uddhayapa for Uttapya (1.153)

Nondistinction of the vocalic r and the conjunct consonant with the consonant r; e.g. á¤va for á¤tya (1.70)

Nondistinction of n and n; e.g. Svarna for Svar, a (2.36)
Omission of unvoiced aspirate (Visarga) before velara; e.g. 

bhogamurte krsnamurteh for bhogamurteh krsnamurteh (1.87)

Nondistinction of aspirates from unaspirates; e.g. Ṣvabrātha for Ṣvabratha (2.85).

Nondistinction of Tha and Dha which is common in Telugu.

Indicating the lengthening of the vowel by duplicating the following consonant; e.g. Svakyakaṭa for Svakyakaṭ (2.65)

These irregularities are corrected without being recorded in the foot-notes of the present edition.

The nominal compound Kiˈkara is derived from the pronoun kim and the root kr with the noun formative suffix –a (-ta) (according to P śi, śni 3.2.21: diva ...kim... dhanuraruhsu) meaning ‘servant’. The secondary derivative Kaiˈkarya means ‘the office of the servant’ or ‘servitude’. The word Ratnabali means ‘necklace of jewels’. thus
Kai kāyunātnavāi contains the services of the devotees at the temple of Lord Vākāyavara and other Vaishnavite shrines.

According to the traditional works called Sampradāygranthiś of ārvaiavā ṍvijagroś composed by Periyavaccanpillai, Pillaiś kacirya Viśdintad ikā, etc., the aspirant of liberation (Mumukśu) should realize in thought and practice the four basic principles, namely,

2. While Yamuna and Rāmānuja laid the philosophical foundation of the Viśādvaita school, Periyavaccanpillai, Pillaiś kacirya, Viśdintad ikā and others have contributed through their
Sampradáyagranthís to the development of religion. The Sampradáyagranthís ‘traditional works’ are further subdivided into Rahasyagranthís ‘secret works’ and monographs. The Rahasyagranthís written in Maáiprávšá ‘Hybrid Tamil-Sanskrit’, give information necessary for one who aspires liberation (M°kÀa).

3. K.A.A. V°kaÍchi. The Maáiprávšá Literature of the ár¢vaiÁva Ëc¡ry¡s and AnantÁchry¡ Research Institute, Bombay, 1978, p.96

The relation of the soul and body (áar¢rasaÁar¢rabhava), Service to Lord (Kai´karya) which is extended to His devotees, Self-surrender (Prapatti) as the means to realize the Lord, and The intercession of the Ëc¡rya and LakÀmi to realize the Lord.
Kai`karya is a basic principle established and acknowledged right from the time of Œkvir and Bhâ'iyakra. For example Râmânuja makes a prayer in his á¢ra´gagadya: “When shall I become your servant, serving you all the time?,“(4) “I pray you to make me your servant for ever”.(5)
Periyavaccanpillai says that the devotee renders the service to the God without anticipating any return like happiness. But it is done by the devotee whole-heartedly to please the God. Pillais' kac'rya emphasizes that service to Lakṣmī should also be rendered, for the devotee can approach the Lord only through Lakṣmī. Vēkaḍālikī holds that the services (Kai'karya) rendered to the God ensures the man blessed with God’s Grace to continue the orthodox life with strictly regulated practices just as a dam built across ensures the benefits already gained by regulated flow without being washed away by warding off floods.

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6. Ṣivancabhavattat pirakkuyāḥ Pratiyāḥ Vā, Ia.
Pratikritamana Kai'karyamaḥ Vā, Ia.
Periyavaccanpillai’s Commentary Gadyavikhyanaḥ on
As depicted in the *Kai’karyaratnāvali*, the services to the temple rendered by the devotee can be divided into three types as follows:

1. Participation in the construction and functioning of the temple. It includes all the amenities created for pilgrims like construction and renovation of choultries, rest houses, mantapas and feeding houses, creation of gardens, digging of tanks and institution of festivals with proper endowments.

Participation in the worship of gods both on ordinary days and on festive occasions like *Brahmotsavas* and Immersing one’s own self in the sacred waters of the temple tank or ford of the river adjacent to the temple.
All the services are equal in effect, but differ in execution depending upon the capacity of the devotee. The ablution in the temple tanks called *Puskara*, etc, and at the fords of rivers (*Tirthis*) is the easiest way to purify one’s own self from accrued as well as acquired defilements.

Thus the *Kai-karyaratnivati* is purported to glorify the services of pious devotees rendered to Lord *Vëkaµövara*. The narration is mixed up with legend, mythology, beliefs, customs, superstitions, facts and figures. It also gives the services rendered at the temples of *ärêg-vindarjjasvîmi* and *ärêkô-da, arîmasvîmi* at *Tirupati*, and of *Padmîvati* at *Tirucâncir*. It informs also of the gardens, waterfalls, tanks, wells, etc. connected with these temples. The book is divided into six *Adhyiyas*.

The first *Adhyiya* gives a mythological account of the origin and construction of the *Vëkaµövara* temple at
V´kaídri, árviô, u, at the instance of the sage Nrada, decides to appear on this Earth in the form of ‘Worship Image’ on the banks of the river Svar, asukhi in order to alleviate the sufferings and miseries of human beings. Garu´a transfers a sport mountain called V´kaídri from Vaiku, Iha on the banks of Svar, amukhi. (9) Lord ViÁ, u descends on the V´kaídri (1.16-49). A cow called Gautami sucks down milk from her udder; this is the first service rendered to Lord

9. In the Ígv da ViÁ, u is compared to kucara moving on mountains with wide strides; cf. Pra TadviÁ, usthavat Yury na MÚy Ná

BhêmaÁ Kucar Ó GaristhaÁ, RV.1.154.3

V´kaídri Ávara (1.50-51). Gopênisaha, a Cola king establishes the Worship Image of the Lord (1.52-54). A priest by name Vaikhínas, a
servant called Ra´gad¡sa and a hunter render services in their respective capacities to the Lord by performing the ritual, offering flowers and forest rice respectively (1.62-68). A king by name áa´kha constructs the temple with Vimana for lord Varihasthami (1.69). Another king áa´khana follows suit and constructs the temple of Lord V®´ka¶®¿vara with different halls and AÆtarpradakÀi¸a, a inner path of circumbulation (1.86-154). The sanctity of the well inside the temple is also explained (1.84-85).

The second Adhy¡ya is devoted to the further development of the V®´ka¶®¿vara temple and the institution of the Brahms transmission. The royal prince T°¸·am¡n of N¡r¡ya¸avana decides to render services to Lord V®´ka¶®¿vara and continue the construction activity of áa´khana. Thus he builds the
Bahirpradakṣī, a Dhvayastambha and so on (2.5-25).

T'o, 'āmīn is none other than Raḡadīsa in his previous birth (2.26-35). He institutes the festivals like Vasantastava (2.36). The services of the potter Kuruhanambi are esteemed reverentially, even though he offers flowers made out of mud (2.58-67). Ekārajī, the elder brother of T'o, 'āmīn and the king of Nīrīya, avana performs the marriage of Srinivasa with his daughter Ārvanīsas Padmāvati at Nīrīya, avana (2.68-79). He also builds the Kasyinavā kalīvāra temple at Nīrīya, avana (2.80-91). T'o, 'āmīn accompanies the newly wedded couple to Vēkaḍri. There he meets the potter Kuruhanambhi and serves him (2.92-102). The constructions made by kings of different dynasties, particularly of the Vijayanagara kingdom are praised. He
mentions in particular अर्काऽट, advariya with his consorts; for, the poet fancies that क्र्याभिप्प is still continuing his services to the Lord even today in the form a metallic idol (2.132-133). The constructions added or repaired to the \textit{Vśēkātēvara} temple during the period of these kings may be summarized as follows (2.112-133):

In front of the main entrance (Mukhadvīra) a 
\textit{Caturasrama, Iapa} ‘quadrangular open hall’ with a plank swing (उल्पिथ) hung with bronze chains (2.113).

In front of the \textit{Caturasrama, Iapa} an \textit{Anjaneyaswami} temple and a thousand pillar \textit{Ma, Iapa} (2.115) with two inner \textit{mantapas} with elevated seats (2.116).
Two Gopura ‘ornamental gateways’ near the thousand pillar Ma, Iapi (2.116).

10. The poet is however aware of the different Vijayanagara kings who constructed various temples, as he mentions Rayabhupa in plural while mentioning the Kashinav kalivar temple at Nigalipura: Rayabhupa Kuta Ramyasilavatta, 6.170

Four lamp posts in the corners of streets for illumination of the roads (2.117-118).

Mathas ‘cottages’ for each of the three schools of philosophy, namely Advaita, Vishishtadvaita and Dvaita (2.119).
In the *Mahāpradakṣīṇa*, a ‘principal path of circumbulation’, a *maṇḍapa* to facilitate the Senior Jiṣyār with the scholars to stand while reciting the *Jiṣyār Prabandha*, etc., during the festivals of Lord *Vaiṣṇava Varāvara* (2.121).

Fortification of dilapidated tank *Pūrāṇaṅkāri*, by arranging steps with stone (2.124-125) and construction of a *maṇḍapa* with sixteen pillars in the middle of the tank for conducting float festival in summer (2.126).

The *Dharmasthambha* and a *maṇḍapa* for *Vāhanīs* (2.128).

Two cars, one in stone and the other in wood (2.128).

Several villages, including dwelling houses, were donated to saints, priests (*Ārkaṅkis*), Vedic scholars, etc. (2.122-123). The second chapter is concluded with the description of the institution of *Brahmotsavas* for
Lord $V^\omega \text{ka} T^\varpi \text{iva}$ at $V^\omega \text{ka} \text{I\ddot{i}ri}$ by Brahma $\text{So\ddot{a}dra}$ and other lords of directions.

The third $\text{Adhy\ddot{a}ya}$ is devoted to give an account of the different festivals celebrated by the devotees for Lord $V^\omega \text{ka} T^\varpi \text{iva}$ and of the sacred bathing ghats. The nine day festival of $\text{Brahmatsava}$ is described in detail (3.70-71). The festivals conducted on certain days like $\text{De\ddot{p}iva} \text{li}$ $\text{K\acute{a}rt\acute{e}ka-Paur\acute{a}mi, \acute{a}r\acute{t}\acute{e}k\acute{s}\ddot{a}mi, \text{I\ddot{a}n\acute{a}mi.}$ New Year’s Day, $\acute{a}r\acute{t}\acute{r}i\acute{m}\acute{a}n\acute{a}v\acute{a}mi$ etc. are explained. The performance of certain special festivals like $\text{K\acute{a}li\acute{k}tsava, \text{Adhy\ddot{a}ya} t\acute{\acute{s}}\acute{a}v\acute{a}, \text{P\acute{a}ra, ayak\acute{a}l\acute{\acute{s}} t\acute{\acute{s}}\acute{a}v\acute{a}, U\dot{\ddot{o}}s\acute{t}\acute{s} ava}$ and so on are described in detail.

There are eight $\text{T\acute{e}rth\acute{i}s}$ ‘sacred waters’ at the tanks and waterfalls namely, $\text{Cakr\acute{a}t\acute{t}r\ddot{a}th\acute{a}, Sv\acute{\acute{a}mi}pu\ddot{\acute{a}}k\acute{a}r\acute{i}, \ddot{\acute{a}}\dot{\ddot{i}}\acute{m}ak\acute{u}t\acute{a}th, a\ddot{t}\acute{t}r\ddot{h}\acute{a},}$
Kumbradhvira, Tumburaviraha and Pi, avatthra. Different purifications and religious merit a devotee would obtain by taking sacramental ablutions on different occasions are enlisted (3.117-159). To subsume the idea of Prapatti ‘self surrender’ mythological legends like Idris’ penance on Vaikridri to get redemption from the cures of Gautama (3.97-104), Rms camp on Vaikridri with Lakshma, a and Prinaris on the way to Laka (3.105-116) Balarima’s pilgrimage to Vaikridri (3.160) and so on are added by way of Arthavida ‘explanation’. All the religious merits are accrued by rendering ‘paid services’ called Erjita. They are twenty four in number:

1. Offering new clothes to the Worship Image (3.166).
2. Offering food to the manes (3.167).
3. Offering cakes of black gram to the Lord (3.168).
4. Offering worship with 1000 names of the Lord (3.169)
5. Offering of curd rice, jaiggery rice of and tamarind rice (3.170)

6. Offering camphor (3.171).

7. Procession of the Festival Image to the garden (3.172).

   Offering food to the Bhñyakira (3.173)

   Procession of the Lord on the vehicles Garúà, Híva and Gaja (3.174)

   Performance of Ámantran tsava (3.175).

8. Procession of the Lord around the temple (3.175).


   Performance of Kasyìn tsava (3.177).

   Performance of Abhilà (3.178).

   Decoration of the Lord with flowers called Pula ‘jì ‘upper garment (shirt) of flowers’ on Thursdays (i.e. offering upper garment of flowers) (3.179).

   Performance of Abhilà on Fridays (3.180).

10. Offering food with delicacies (3.182-183).

11. Services at the mirror house (3.184).

12. Services of the Festival Image with umbrella and chowrie (3.185).


14. Offering of lamps (3.188-190).

15. Offering of birds like parrots (3.191-192) and Performance of the *Brahmotsava*.

The third chapter ends with the enunciation of the sanctity of other temples at *Tirupati* and *TirucínEr* (3.203-211).

The fourth *Adhyáya* is devoted exclusively to describe the services rendered by *Śvadīśa* Mahant of the *Hathirinji* Mutt, the senior Jiyar *Vākalakāmenshīya*, and himself as their associate.

In 1801 the management of the *ārīva ūkī vara* temple at *Tirumala*.
ártavinda, ártmasvami and ártvindarasvimi at Tirupati and ártpadmivati temple at Tirucinžr fell into the hands of the East India Company and the income of these temples was credited to the general revenue of the State. In 1843 the British Rulers relinquished their connections with the religious institutions and conferred the administration of the temples of Tirumala, Tirupati and Tirucinžr on the Mahant of the Hathirinji Mutt. Svidala happened to be the first executive head called Vicira, akarti of these temples (4.16). Hathirinji, the founder of the Mutt, was already connected with the services of Lord Vakatīvara. He dedicated two bronze bells and two big Vihanis (4.14). Svidala followed suit and executed his duties with zeal. He restructured all the temple rituals with the active cooperation of the Senior Jiyar Vākalakotima, asvimi (4.113). To his credit goes the privilege of reintroduction of the car festivals (Kathotsava) and float
festivals (Plavêtsava) in the temples of árvêkaêvara, árvêvindariya, ártrîma and ártpadmîvati. He increased the facilities for pilgrims (4.136). He apportioned enough resources for sufficient quantities of food offerings (Prasîda) in temples. For instance the MahânîvêdanaÊ after car festival (4.48-51) and daily food offerings were introduced in the Rêma temple (4.53). He took keen interest in the renovation of the temple tanks to conduct float festivals, repairs and modifications to the dilapidated portions of the temple and added new buildings to enlarge the activities. Kçñâ, amîchya describes in detail all the services rendered by his patron Svadîśa as follows:

árvêkaêvara temple at Tirumala:

To bring pomp and glory Svadîśa presented two vehicles in gold and silver (4.29), an ivory cradle, a beautiful snake-shaped pedestal, and a
diadem (Kirti) bedecked with gems (4.30). He constructed a

Vihanama, Iapa ‘open hall to keep the vehicles’ by the side of the

SaEsthinasaudha (4.18). A car was built with great effort by inviting
craftsmen from other states and purchasing the wood and other materials incurring
a huge expenditure (4.19-22) and the car festival was reintroduced (4.28).

Renovation of the Puskarī, i ‘lotus pond’ is one of the master enterprises
undertaken by Sadis’va. The Puskarī, i is divided into two Kṣarīs
(4.62) called Varhaka and Svīmisarvara. While the

Varhakakṣara has three Tirthas, the Svīmisarvara has six

Tirthas (4.63-64).\(^\text{(11)}\)

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11. The Puśkarī, i ‘lotus pond’ at Tirumala comprises of various compartments with
different types of wells and pools in different depths to obtain supply of water in the pond in all
seasons. In the middle of water in the pond in all seasons. In the middle of the pond is the is the
mantapa, ‘pavilion’ which is made use of during Jalakre ima, Ṣap’tsava (4.77), etc. To
the south of this mantapa, the pond is called Svamisarovara and to the north is called
**Vārīhaka.** In the Svamisarovara there are six wells sunk. These six wells are now covered with mud; but their masonry lines are still seen when the water is dried during summer for cleaning the pond. The name *Vārīhaka* for the northern half of the tank is because it lies opposite to the *Vārīhasvīmi* temple. In this *Vārīhaka* pool, there is a small pool lined lined with masonry in granite stone. Depending upon the depth it is conceived as composing of three pools. Thus in total there are nine tirthas ‘sacred pieces of water’ in the Puṣṭakari, i.

The elaborate and strenuous efforts to ensure water storage through natural springs of water on mountains stand testimony to the zeal of the bygone devotees.

The process of excavation of mud and clearing the tank took six months and at last on 14-9-1849 the tank was filled with water (4.74). Then he renewed the *Jalakṛṣṭima, Īṣṇusava* ‘float festival in which the Festival Images of Lord *VākaPīvara* and His consorts are taken to the *Ma, Īapa* in the middle of the tank’ (4.77). In the year *Puthir* (1852-53) he dedicated one gem-necklace (4.104). A *Jadibandhana* (an ornament fixed on the braided hair) was dedicated to the Festival Image
(Bhagamrtha) (4.105). In the year Pramdeca (1853-54) a diadem was presented to Lord Varkalvara taking it in a procession on an elephant (4.120). In the year Enanda (1854-55) he installed two Ekjanya images at Tirumala, one in the close proximity of the Hathirmjtec Mutt and the other in the North street of the temple. In the year Rkasasa (1855-56) he dedicated a covering for the lotus feet of the Lord and a aathakpa. A golden umbrella was made to be placed between two big white cloth umbrellas during the car festival (4.132-133). In the year Nala (1856-57) he offered to the Lord clothes of gold (4.134). In the same year two big choultries were built with all facilities (4.135). In Piga (1857-58) he made other Vhanis also with gold (4.137) and repaired the Garudadhvaja (4.139).
The renovation of the main Gopura (Bhad Gopura) on the southeastern side was a master task; the hole there formed was filled up with large quantities of brick and mortar and new idols were fixed in those repaired parts (4.82-84). Eleven Kaladiś were newly fixed in the front side of the Gopura (4.88). Subsequently two Gopurā (entrances) were also renovated (4.91). He constructed the Prikira ‘outer wall’, kitchen (4.92) and the Vimana (4.93). To facilitate float festival he built two Manḍapā in the temple tank (4.95). He laid a garden with a well sunk in it (4.103).

A new car was made and the car festival was introduced (4.43-48). He renovated the Vimana and the Gopura (4.52). He presented a bronze
bell and two lamp-posts (4.54). He reformed the *Mahānivādana* during festivals (4.49-51) and arranged food offerings daily at nights (4.53).

**Śrīpadmāvati Temple at Tirucināl:**

Śrīpadmāvati repaired the steps of the tank, removed the mud, refilled with fresh water for growing lotus and conducting float festival (4.34). He presented to the Goddess new ornaments (4.36).

The lofty image of Śrīpadmāvati Mahant as picturesquely depicted by the poet convinces the reader of the commitment needed for better management of temples and of how he was the forerunner of the present administrators of the *Tirumala Tirupati Devasthānam*.

The chapters five and six are appendages to the main text which actually ends with the fourth chapter as per the principle of beginning and ending (*Upakrama* and *Upasaśāhira*). In order to propagate the concept of self-surrender (*Prapatti*) and service (*Kai karya*) based on pilgrimage and sacramental ablutions in fords of sacred rivers, waterfalls and
tanks attached to the temples, the author includes a traditional account of the important centres of pilgrimage. The author himself justifies the account on the ground that several devotees belonging to these places come and pray to Lord \textit{Vākāṭāvara}. In vice versa those who are at the sacred place of \textit{Tirupati}, like the author himself, would also go to other places, in order to enhance the Grace of Lord \textit{Viśū} and \textit{Lakāmī} to obtain liberation (\textit{Mōkā}). The author opines that it would be impossible for any person to visit all the places of worship during his life time. Hence the narration or listening of these places is just enough to derive the full religious merit (5.7).

The narration thus in this book, as the author himself confesses, is based on the personal visits during pilgrimages and on the basis of accounts furnished by \textit{Sthalamāhyadhya in Purī}, is.\footnote{12} All the places of pilgrimage north to Tamilnadu are treated as Northern region (\textit{Uttarindhra}).

According to the \textit{ārvaīvā}, \textit{ava} tradition there are 108 shrines or utmost importance among over one thousand \textit{Viśū}, \textit{ava} temples in the country.
There is of course controversy over one or two places in the list. For example our author does not mention


*Vaikuña, Iha* which is also called *Paramapīda* in the list. As per the list and classification of the author there are 23 places in *Tāmakāla*, forty places in *Cāladia*, eighteen places in *Pāyadīa*, Two places in *Madhyadīa*, thirteen places in *Malayāladīa* and twelve place in *Uttaradīa* (5.35-37).

Further while giving his account of 108 shrines, he includes the minor temples of *Vaiśākha* deities, *Śhiv* and religious preceptors. He also includes the *ādīva* shrines like *Ók̑manivar of Kaucli* (5.83), *ādīva of árdīaśāh* (6.165) and *ārdījihāstrē* (6.172). Even a local
Jamindra of Vō'kaJaγiri is praised in the course of his narration (6.166-167).

Vō'kaJaγiri SamaÆ Sth¡naÆ Brahm¡¸·®

N¡sti Kiucana
As there is no hill in the Universe as equal to the **HILL OF VENKATA**

(V\(^\circ\) ka\(^\circ\)la) and so also there is no God in this universe equal to the

**LORD OF V\(^\circ\) ka\(^\circ\)la** either in the past nor in the future.

This *sloka* in the **Brahmi, apruti, a** furnishes us two important names i.e.,

1. **V\(^\circ\) ka\(^\circ\)l\(^\circ\)d\(^\circ\)ri**

2. **V\(^\circ\) ka\(^\circ\)la**

The name of the **Hill is V\(^\circ\) ka\(^\circ\)la** and the name of the presiding God of the hill is **Lord V\(^\circ\) ka\(^\circ\)la**. Here two points are to be noted.

1. The hill is **V\(^\circ\) ka\(^\circ\)la** and the Lord is **V\(^\circ\) ka\(^\circ\)la**. There is no difference
between the Hill and the Lord. Hence the name, the Lord of Hill i.e., 
\( V\varphi k\hat{\alpha}la \) is quite appropriate. In Tamilnadu even today, we hear the 
names of TIRUVENGADAM, and TIRUVENGADA MUDAIYAN, 
\( V\varphi kal\varphi\acute{a}la\acute{\nu} \) and \( V\varphi kal\varphi\acute{a}lapati \) (meaning \( V\varphi k\hat{\alpha}la \)
and \( V\varphi k\hat{\alpha}la \)). Hence, they became very popular and prominent
names of the Lord. Since (these names are the UpabhrShrama of the
Vedas elaboration of Vedic concepts, they are explained in the introduction.

Here it should be understood that there is no difference between the Hill
and the Lord. Apart from the Vedic concept, it is sufficient to prove with a
simple evidence from the \( \acute{a}r\tilde{e}tv\varphi k\hat{\alpha}la \\text{ Á\tilde{a}tan\acute{a}tm\acute{a}} \)

1. \( V\varphi k\hat{\alpha}l\hat{\alpha}ya, \acute{a}r\tilde{e}tv\varphi k\hat{\alpha}l\acute{\acute{a}}\acute{\acute{y}}a \text{ Nama\acute{a}} \) (22)

2. \( \acute{a}\text{\acute{\acute{a}}p\acute{a}r\acute{\acute{a}}t\tilde{a}r\acute{\acute{a}}t\acute{\acute{a}}p\acute{\acute{a}}t\acute{\acute{v}}a, Prak\acute{i}l\acute{a}n\acute{a}p\acute{a}r\acute{\acute{a}}\acute{\acute{i}}\acute{\acute{y}}a} \)
\( \acute{a}r\tilde{e}tv\varphi k\hat{\alpha}l\acute{\acute{a}}\acute{\acute{y}}a \text{ Nama\acute{a}} \) (26)
3. Slagrmanivisya ārati kailiya Namaḥ (76)

In Vraja Sahasranāvali –

4. Ngitiya Namaḥ (679)

5. Stinustiya Namaḥ (936)

All these names prove that the Hill and the God are one and the same and not differentiate between the God and the Hill.(13)

Vraja is the Lord of the universe. He is none other than Lord Viṣṇu whose beloved consort Goddess Lakṣmī resides in his chest. What is the secret behind this? ārati, ava Sampradāya says that residing in the heart of Lord Viṣṇu, she is consistently increasing his patience and endurance towards the devotees who are her children. Lord, like a father always shows angry towards the devotees because they are not listening to his pious teachings as Rāma and Kṛṣṇa did and particularly strict adherence to Dharma and Gita and several
other paths of ethical, moral and spiritual. Mother is always kind, compassionate towards her children. *Nij Kantinapradyati?* is the question of *Seti Rûmiya, a*, which means “To err is


Human” Hence, residing in the heart of the Lord Viśâkha, she consistently pleads to forgive, and excuse, the sins committed by devotees, who are their children. This is called as *Puraskîra Lakötânt*.

*Puraskîra* As a mediator she persuades the case of the devotee standing between God and devotee and she is the total personification of motherly affection (*Vîsalya gu, a*) and compassion. To that Goddess of the universe, *Padmâvatî*, I offer my salutations”.

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There was a dispute among the religious pandits of middle ages, is during 11th or 12th century about the existence of árvarókalívāra. Though this is not an important issue these days, it has become a life and death problem for the devotees of god who worship him with different names and in different modes. That was the age the lives were the sacrificed for the sake of religion. We cannot deny the religious struggles in the contemporary period but we are living in peace when compared to the past as far as religion is concerned.\textsuperscript{(14)}

What was the dispute? Whether the Tirumala god had horijantal\textsuperscript{11} or vertical\textsuperscript{12} Tirun\textsuperscript{ma}vē? Whether he had the Vaiśāhavīvāna or Mayārasvīvāna or Garu\'avāvāna? Whether the Mālavirī in the southern part of the Tirumala
Puṣṭakari, was áiva or Viśṇu or Skandha? áiva wears Nāgbhara, a. Did Viśṇu also had the Nāgbhara, a? If so, how this was the dispute ártanantīrya the Worshiper of árt Viśṇu, the student of Yatirīja contemporary of Bhagavin Kṛṣṇa has explained the complete structure of the dispute in the book entitle árt vṛkṣapātaśamāla.


This book described the arguments of Kṛṣṇa with his rivals for the establishment of his own religion, after debeauuting them the systematic
establishment of temple system on at Tirumala, becoming the Tirumala God a Son-in-law to Anantîrya, the desire of Padmîvati devî to become the daughter of Anantîrya, the reasons of the desire etc are clearly proposed in this book. During arguments and counter arguments with opposite group, Yatîrîja used Sanskrit prose only, though some of the slokas are coated from other Puranas. Since ārt Vêka¶Îvara was popular as God of seven hills, ārt Anantîrya as divided the book into seven Sthavakîs. Sthavaka means a flower bouquet or a bunch of flowers. In brief, Yatîrîja has established in this book that the Tirumala God was nothing but ārtînîvîsa who has no Edimadyînta, who was Paramîtma or Nirvikalpa. This book also recorded the worshipping system that has been adopted in those days.
Conclusion
Conclusion:

My thesis is a sincere attempt to study the origin and development of Árē Vēkōḷāvara university Oriental Research Institute and its contribution to Sanskrit Literature. In the first chapter, the emergence of Oriental Institute and its development are explained historically with the available information. The Oriental Institute has laid foundation for the establishment of S.V.U.O.R.I with the initiation taken by K.V. Kāgasvīmi Ayyangar. In the second chapter the emergence of Árē Vēkōḷāvara University and the merger of Oriental Institute in the Árē Vēkōḷāvara University, the publication of Árē Vēkōḷāvara university Oriental Research Journal, publications of books in Sanskrit, English and Telugu and the publications of descriptive catalogues are explained. It is also explained
that the bifurcation of árt Võ kaIv̱ara university Oriental Research Institute into four sections namely 1. Language and Literature 2. Philosophy and Religion 3. History and Social Science 4. Arts and Archaeology has paved the way for multifaceted development of the Institution.

After reading these two chapters one can know that the árt Võ kaIv̱ara university Oriental Research Institute did not emerge from the emptiness but it is a result of struggle for nearly 55 years.

The árt Võ kaIv̱ara university Oriental Research Institute has various kinds of programmes in her schedule. Among which the publication of the Sanskrit works is given top priority. It is observed that árt Võ kaIv̱ara university Oriental Research Institute could publish nearly 23 Sanskrit works between 1968 and 2010, books like

A. Appanyapṟm̤iya Sidhanam of N̤rya, a
ḆhaIIa
ed., by Prof E.R. ár̥kṣaṭa, áarma, 1968

B. Gajagranapriyāra of Nṛśṛya, adhoštā
ed., by Prof E.R. ár̥kṣaṭa, áarma, 1968

C. Kamalavilasa Bhi, of Nṛśṛya, akavi
ed., by K.S.Ramamurthy, 1971

D. ár̥tvēkalīcal tihisamīla,
ed., by Prof. Vēmrī Venkata Ramana Reddy, 2010 etc.

ár̥tvēkalīvara university Oriental Research Institute could collect nearly 2,000 Sanskrit palm leaves and handmade papers and prepared a catalogue also which is a Hercules task. I have explained the contribution of ár̥tvēkalīvarā university Oriental Research Institute for the preservation and publication of Sanskrit works, introduced, and analysed all the 23 publication works.
It is natural, an institution like árçi Vêka¶îvara university Oriental Research Institute established with the financial assistance of Tirumala Tirupati DvästhînaÊs, to concentrate on ártvaíñ, avîjaÊ, through publication of Kai´karyaratnîvâki of Paravastu KrtîÊ, amâcîrya, Vêkaîkalâ MôlimyaÊ, ártvÊ kalîcal tihîsamîla etc. The fourth chapter was allocated to discuss the focus of Oriental Research Institute on Vaiñ, avîjaÊ.

My study reveals that the Oriental Research Institute has contributed its might to Sanskrit Literature with dedication and worship through the publication of books. The Oriental Research Institute has collected a very rare back volumes of periodicals with endeavour and zeal facilitating the present generation to know about on past. In addition, the Oriental Research Institute concentrated the documentation of palm leaves and paper manuscripts. This is nothing but the result of the dedicated work rendered by the employed scholars and advisory.
IV. APPENDIX : A

1. LIST OF BOOKS PUBLISHED BY S.V.U.O.R.I

A) Sanskrit Books

1. आपंत्याप्रिमिन्या शिखानाम of निर्ल्या, ए. भाटिता

ed., by Prof. E.R. आर्कुड, a अर्मा, 1968
2. Gajagrahanaprikha of Nṛliya, adekṣaṭa
   ed., by Prof E.R. ārkaśa ārama, 1968

3. Kamalavilasa Bha., a of Nṛliya, akavi
   ed., by K.S.Ramamurthy, 1971

1. Kriyamātan of ārvatsalājana BhaṬṭa Nṛliya
   Edited by K.S. Ramamurthy, in 1971

2. Vijayavikramavijyaga of Ėṛyasṛya. Edited by
   K.S.Ramamurthy, in 1972

3. Pidukapallibhiṭkaṭ of Nṛliya, a Kavi. Edited

4. Vaitantavija Tintāma, i of Setīśramāliṣri, Edited by
   M.Srimannarayana murthy, in 1973

5. Gajasikha of Nṛdamuni with the commentary of
   Umapatacharya,
Edited Prof E.R. Sreekrishna Sarma, in 1975


11. *Gītādvinda* with the commentary *ārūṭirājāni* of Lakṣāmidhara. Edited by K.S. Ramamurthy, in 1990


17. *Tattvasīrasa graha Kimiya, a.*, Edited by V. Venkataramana Reddy, in 2005

18. *āśe bhūṣyaprayam yamīṣa of āśvacīra Prasādaśīrya*, Edited by Prof. V. Venkata Ramana Reddy and T.S.R. Narayanan, in 2006

Edited by M. āśravandiriya, a Mērtī, in 1993.

20. āvākaḷīcalṭikāsamīlā, ed., by Prof. V. mērtī

Venkata Ramana Reddy, 2010 etc.

B) ENGLISH BOOKS

1. Hayagriva – The Horse-headed deity in Indian Culture
   by D. Sridhara Babu, 1990

2. The Kuruksetra War and Rajavamsavarnana of the Puranas
   by D.C. Sircar, 1990

3. An English Transalation of Vidyanatha’s Prataparudriya
   by K.S.Ramamurti and S.R.Matha, 1993

   Volumes, 2004
## 2. GLOSSARY

<table>
<thead>
<tr>
<th>SANSKRIT</th>
<th>ENGLISH</th>
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<tbody>
<tr>
<td>Durgabandha</td>
<td>Catching the animals by putting barricades on their way and driving them into an enclosure.</td>
</tr>
<tr>
<td>Garu'a</td>
<td>The king of birds. (Garuda is represented as the vehicle of Vishnu)</td>
</tr>
<tr>
<td>Kalpataru</td>
<td>One of the tree of heaven or Indra’s paradise.</td>
</tr>
<tr>
<td>(a tree supposed to grant all desires)</td>
<td></td>
</tr>
<tr>
<td>Karabha</td>
<td>A young elephant (twenty years old).</td>
</tr>
<tr>
<td>Karanika</td>
<td>An examiner (a judge)</td>
</tr>
</tbody>
</table>
Kṛṣṇapatra - Merginal writing (a post script to a letter)

Nikīma - Plentiful

Paucīka - A doll (puppet)

Pa´ka - Mud (clay)

PīTala - Pale-red (pink or pale-red colour)

Prapatti - The way it points out of attaining salvation

Pura - A city

Puśkari, i - Lotus pond

Rajju - A rope

Upikhyana - A short tale or narrative, an episode.
Vir\text{\-}\text{dha} - Opposition, obstruction, impediment.

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2. Agastya Pā́ṭa, ed., by Kīrmamūrti. K.S.,

Bīlabhratārā, Tirupati, O.R.I, áre və ṇā́rīvārā

University, 1983

4. Ėryasţ́rya ed., by Kīrmamūrti. K.S.,

Vijayavikramavīyəga, Tirupati, O.R.I, áre və ṇā́rīvārā

University, 1972


āremnāmīśrya, a M., Kāścā karyaratnāvās, Murthi. O.R.I, áre

və ṇā́rīvārā University, 1993


with the commentary āxtīrauvānī, Tirupati, O.R.I, áre

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10. Pu, yakṣi with commentary, ed., by Ramamurthy. K.S.,

Kṣaṇ, avilīsa, Tirupati, O.R.I, áre Vṛkaīvara

University, 1976


12. Ratnakheta Makkhin, ed., by Matha. S.R.,

BhaiAmepari, ayacampī, Tirupati, O.R.I, áre

Vṛkaīvara University, 1991

13. Reddy Venkataramana . V, áre áivageti Ttparya Prakīiki,

Tirupati, O.R.I, áre Vṛkaīvara University, 2004


Vṛkaīcala Mhilmya, with Hindi translation, Tirupati,

O.R.I, áre Vṛkaīvara University, 2006
15. Reddy Venkataramana V & Narayanan. T.S.R.,
*Bhakti*, Tirupati, O.R.I, árē Vṛṣṭakāṭālīvara
University, 2002

Tirupati, O.R.I, árē Vṛṣṭakāṭālīvara University, 2006

17. Reddy Venkataramana V & Narayanan. T.S.R.,
*Vaivāvataprabha*, Tirupati, O.R.I, árē Vṛṣṭakāṭālīvara
University, 2003

Tirupati, O.R.I, árē Vṛṣṭakāṭālīvara University, 2005


20. Sāntiśāstrī, ed., by Mārti.ārēmannīśā, a M.,
*Vādintasāstra Cintīma*, i, Tirupati, O.R.I, árē Vṛṣṭakāṭālīvara
University, 1973
21. árêlañásëri, ed., by Ánanantarîśya, a, T., Ðïsacarîtaë,

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22. árêvatsalårucana Bhaññîcharya ed., by Rînamërti. K.S.,

Kîvîyamataë, Tirupati, O.R.I, árê Vê kañêvara

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23. Twenty-four Erudite Scholars, Vîciññîdvañta, Philosophy and


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árvś Kaśśvarā University, 2007