A. Socio-Cultural Study:

There is an intimate relationship between a society and its literature. No literature can flourish without the influence of society. An author faces the situations and incidents around him and incorporates such incidents in his works.

Literature is the representative of his period. He presents the social problems, emotions etc. in his literary works. The ways of living, principles, rise and fall, beliefs etc. of a society can be best known through the literature of a particular period. As for illustration, the Vedas, the Epics viz. the Rāmāyaṇa and Mahābhārata, the Purāṇas even the poetic and dramatic works like Kalidasa’s Raghuvamśam and Abhijñānaśakuntalam present the contemporary society in them.

The information regarding the gallantry, rise, fall and emotions of any nation, which we know through the literature, cannot be gathered through any other source. If literature had not been the mirror of our society then we would have been unable to understand the traditions and customs of our ancient period. Thus literature serves as a great source of
social information for all time and climes. In this regard on the basis of
the information available in the Nṛsiṁhacampū, we can have a better
understanding of the contemporary social condition in the following
ways:-

B. Dress and Decoration:

The taste of people for dress and decoration differs throughout the
ages. Man is normally in the habit of putting on dress suiting to time and
place. The fashion of dress and decoration, nevertheless, reflects the
standard of the living-style of people in a particular society. The
Nṛsiṁhacampū of Sūrya throws light on the pattern of dress and
decoration of the people of that age.

The Nṛsiṁhacampū contains references only to the upper-
garment, which is known as the Uttarīya and the Kirīṭa or mukūta
(crown). The Uttarīya, which is called Uttarīyaka also, is piece of cloth
resembling the shawl of modern days, which is of common use to both
man and woman. The Uttarīya\(^1\) and the Kirīṭa\(^2\) is found to be mentioned
many times in the Nṛsiṁhacampū. No specific reference is made in the
Nṛsiṁhacampū as regards the garment for the lower part of the body.

\(^1\) sampādyā nirastasamastottariyavasanṭ,  
Nṛsiṁhacampū, P.58

\(^2\) trutyadkīrtasphurad,  
Ibid., III.11
Ornaments are in continuous use in India for the beautification of men and women. In Sūrya’s society different kinds of ornaments were use by people. Gold was perhaps, one of the most valuable metals. Ornaments made of gold were put on by both men and women. The word *Kuṇḍala*\(^3\) denotes ear-ring.

The words *Kaṭaka* and *Keyūra*, which is also known as the *origada* denote bracelet worn on the lower arm and on the upper arm respectively. The *Kinkiṇī*\(^4\) is a small bell made of gold (cf. *kanakakirikiniḥbirhemamayakṣudraghaṇṭikābhīḥ*\(^5\), *kiṅkīnyah kāṅcanakṣudraghaṇṭikā*\(^6\)). Thus the word *kaṅkana* denotes bangle, the word *nūpura*\(^7\) denotes anklet, the word *hāra*\(^8\) denotes necklace are also found in the *Nṛsiṃhacampū*.

The *Nṛsiṃhacampū* provides information s regards the use of different varities of gems as may be witnessed in the word

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\(^3\) katakakeyurakundadībhiḥ, *Ibid.*, P.26


\(^5\) vīrārāghava’s commentary on *Uttararāmacarita*, VI.5, P.127

\(^6\) Mallinātha’s commentary on *Kumārasambhava*, VII.49

\(^7\) caranaṇanmaninīpuravicitravādītrinadnam, *Nṛsiṃhacampū* P.72

\(^8\) āśleśāvasare kareṇa na harehārah samuttāryate, *Ibid.*, V.6
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śūtrālambitakautstubhapravikasonmuktasvaktiyānuja\textsuperscript{9} ..................etc.

mauktikāhāra\textsuperscript{10}, pārasamaṇi, which is also known as śparśamaṇi\textsuperscript{11},
(which is believed to convert a base metal by a mere touch) are also
found to be mentioned in the Nrśimhacampū.

C. Musical Instruments, Music and Dance:

Entertainment and recreation are of special importance in the
cultural life of mankind. As in the modern age some sources of
recreation and amusement were present during the time of Surya. From
Sūrya’s Nrśimhacampū, we come to know that music, dance etc.
occupied important place among the sources of amusement. The music
lovers had full knowledge of music. There had been the arrangement for
presentation of music in the principal celebrations. Damaru\textsuperscript{12}, Bheri\textsuperscript{13},
Dundubhi\textsuperscript{14} etc. were the musical instruments. The Bheri (drum) is the
same musical instrument as is understood by Muraja, Paṭaha or

\textsuperscript{9} Ibid., V.6
\textsuperscript{10} guṇjā mauktikahārapunjapatiṭā, \hspace{1cm} Ibid., V.10
\textsuperscript{11} yathā mūtayoreva sparśanyapāśanayormahimatāratamyam pragyakṣasiddhameva, \hspace{1cm} Ibid., P.26
\textsuperscript{12} caṇḍādambarabhṛṭḍdamaddamarukadhvānāvadhānākuta, \hspace{1cm} Ibid., III. 4
\textsuperscript{13} bhūribhēṛjharīkāra iva gabbīṛataraḥ, \hspace{1cm} Ibid., P.34
\textsuperscript{14} nedurdundubhayo divi, \hspace{1cm} Ibid., P.64

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*Mrdavīga*. There are references of singers like Vidyādharas\(^{15}\), Sura, Siddha and Čāraṇas\(^{16}\), who sung songs for enjoyment of Viṣṇu in the fourth *ucchvāsa* of *Nṛsiṁhacampū*.

**D. Flora and Fauna:**

A study of the *Nṛsiṁhacampū* provides us with information also regarding the flora and fauna of India of the age of Śūrya. Some flowers, trees, birds and animals are mentioned in the *Nṛsiṁhacampū* in manly contexts. A brief note on these is presented here.

**Flowers:**

Of the flowers, the lotus only is of frequent occurrences. The words *Kamala* (indīvara\(^{17}\)), *Aravinda*\(^{18}\) and *Padma*\(^{19}\) are found to be used in the *Nṛsiṁhacampū*, which stand to denote lotus.

**Plants:**

Of the few kinds of plants, referred in to the *Nṛsiṁhacampū*. The *Khadira*\(^{20}\) (the tree Mimosa catechu whose extracted resin is used with

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\(^{15}\) *********** vavṛṣuvidyādharaḥ samjaguḥ, \hspace{1cm} *Ibid.*, IV.15

\(^{16}\) astausit surasiddha-caranaganah srimannṛsiṁham prabhun, \hspace{1cm} *Ibid.*, IV.15

\(^{17}\) *Ibid.*, V.2

\(^{18}\) *Ibid.*, V. P.73

\(^{19}\) *Ibid.*, IV.1

\(^{20}\) *Ibid.*, III.1
betels), *Rambha*\(^{21}\) (Banana tree) and the *Guṇja*\(^{22}\) which is a shrub bearing red black berry, are found to be mentioned in the *Nṛsiṃhacampū*.

**E. Insects, Birds and Animals:**

The *Nṛsiṃhacampū* contains the names of some insects, birds and animals also. Among the insects, the black-bee (*Madhukara*\(^{23}\)) the word *Mašaka*\(^{24}\) (mosquito), and the word *Sarpa*\(^{25}\) (snake) are found to be mentioned. The words *Bhujanga*, *Phañiphana*, *Bhujagaraja* and *Bhujaga* are also used in the same sense.

Two kinds of birds are referred to in the *Nṛsiṃhacampū*. The word *Cakora*\(^{26}\) (a kind of bird) the greek patridge, which is said to feed on moon beams. The word *Garuda* (a large kind of prey) is also found to be used.

Of the animals, the elephant is mentioned on many occasions. The words *Mātanga*\(^{27}\), *dantāvala*\(^{28}\), are used to mean elephants.

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\(^{21}\) *Ibid.*, II.8
\(^{22}\) *Ibid.*, V.10
\(^{23}\) *Ibid.*, P.7
\(^{24}\) *Ibid.*, III. P.40
\(^{25}\) *Ibid.*, III. P.40
\(^{26}\) *Ibid.*, V.1
\(^{27}\) *Ibid.*, V. P.73
\(^{28}\) *Ibid.*, IV. P.59
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The mouse also gets a reference in the Nṛsiṃhacampū. The word Unduṟa\textsuperscript{29} stands to mean a mouse. The word Simha\textsuperscript{30} and Kesarī\textsuperscript{31} are used to mean a tiger.

F. Geographical Information:

In constructing a systematic geography of ancient India, Vedic Saṃhitās Brāhmaṇas, Upaniṣads, Dharmasūtras and Dharmaśāstras render us some help. Of the geographical names in the Rgveda, those of the rivers alone give easy and certain identifications. The epics and the Purāṇas are recognized as a rich mine of geographical information about ancient India. They contain some chapters given a fairly accurate account of not only the different territorial divisions of India but also her rivers, mountains, lakes, forests, deserts, towns, countries and people. The Tīrthayātrā - Digvijaya sections of Mahābhārata, the Jambukhaṇḍa-vinirmāṇaparva of the same epic, and the Kiṣkindhyā-Kāṇḍa of the Rāmāyaṇa are rich in geograaphical information. No less important are Panini’s Aṣṭādhyaśi, Patanjali’s Mahābhāṣya, Kautilya Arthaśāstra and the Yoginītantra for a study of early Indian geography.

\textsuperscript{29} Ibid., IV.6  
\textsuperscript{30} Ibid., IV.3, IV, P.51,52&53  
\textsuperscript{31} Ibid., III. P.40
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The later Sanskrit literature abounds with geographical information. As for example, Rajasekhara’s \textit{Kāvyamīmāṁsā} clearly states the five traditional divisions of India. The \textit{Naiṣadha-caritam} by Śrīharṣa, the \textit{Daśakumārācaritam} by Daṇḍin, the \textit{Harṣacaritam} by Bānabhaṭṭa, Dhoyi’s Pavanadūta may be utilized for geographical knowledge. A fairly good idea of Kalidasa’s knowledge of geography may be gathered from his works.

Daivajñapaṇḍitaśūrya’s \textit{Nṛsiṁhacampū} also incidentally contains some geographical information about ancient India. Surya refers to the mountains \textit{Kailāsa}\textsuperscript{32} and the \textit{Devendragiri}\textsuperscript{33}. He has also mentioned the river \textit{Jahnavī}\textsuperscript{34} (Gaṅgā) and the \textit{Sāgara} (Kṣirasāgar\textsuperscript{35}), the ocean of milk. He also refers to the region \textit{Kāśmīra}\textsuperscript{36} in the \textit{Nṛsiṁhacampū}. Now the above region, mountains and river, mentioned by Sūrya may be identified in the following ways.

\textsuperscript{32} \textit{Nṛsiṁhacampū}, III. P.34
\textsuperscript{33} \textit{Ibid.}, 1.10
\textsuperscript{34} \textit{Ibid.}, IV.17
\textsuperscript{35} \textit{Ibid.}, V.2, V.8
\textsuperscript{36} \textit{Ibid.}, III. P.34
Kāśmira:

This city is known to Pāṇini\textsuperscript{37} and to Patañjali\textsuperscript{38}. It lies to the north of the Punjab. It shows interesting developments in literature, religion and philosophy. The kingdom of Kāśmira was enclosed on all sides by high mountains. The capital of the country on the west side was bordered by a great river which was evidently the Vitastā. The medicinal plants were found here. The climate was cold and stern. Among the numerous temples in Kāśmira, two may be mentioned, Martanda and Payech. Martanda, also called the temple of the Sun, stands on a slope about three miles east of Islamabad overlooking the finest view in Kāśmira. The great structure was built by Lalitāditya in 8\textsuperscript{th} century A.D payech, which lies about 19 miles from Srinagar under the Naunagri Karewa, about six miles from the left bank of the Jhelum river. Kāśmira was the home of a separate school of Saivism having a philosophy similar to that of Advaita as developed by Śaṅkara.

\textsuperscript{37} kacchādibhyāśca. \textit{Asthādhyāyī}, IV. 2. 133
\textsuperscript{38} abhijānāsi devadatta kāśmirān gamisyāmaḥ, \textit{Mahābhāṣya}, III.II.II P. 176
Kailāsa:

It is mentioned in the Yogīnītantra.\(^{39}\) It is called a king of mountains. It is also known as Bhūtesagiri surrounded by the river Nandā also called Gaṅgā.\(^{40}\)

The Kālikāpurana\(^{41}\) refers to Kailāsa. It was visited by Śiva and Pārvati.\(^{42}\) Sāntanu lived on this mountain and also on the Gandhamadana. This mountain, also known as the Śankaragiri was visited by Viirasekhara, son of Manasavega and grandson of Vegavat, a King of Iksvaku’s line.\(^{43}\) Kālidāsa refers to Kailāsa in

\(^{39}\) (a) kailāsaśikharārū-dharīn sankararīn,  
\textit{Yogīnītantra}, I. 20

(b) guroḥ sthānārīn hi kailāsaṁ.  
\textit{Ibid.}, I.I

\(^{40}\) paryastarīn nandaya satyaḥ snanapuṇyatatarodayā 
vilokya bhūtesagiriṁ vibudha vismayaṁ yayuḥ,  
\textit{Bhāgavatapurāṇa}, IV. 6. 22

\(^{41}\) satyā sārdhāṁ svayaṁ reme kailāse meruparvate 
mandare devavipine śṝṅgārarasavevite,  
\textit{Kalikapurana}, XIII.23

\(^{42}\) girikumjeśu rāmyesu tayā sāha sacīpatiḥ 
vihṛtya suciraṁ kālaṁ kailāsagirikandare,  
\textit{Ibid.}, XIV.28.30

\(^{43}\) analpena ca pāpmanā rajataśṅkhalibhutāṁ mamaṅkṣvā-
kasya rājño vegavataḥ pautraḥ putro manasvegasya viṛaśe-
kharo nāma vidyādharas śankaragirau samadhyagamat.  
\textit{Dasakumaracarita}, P.60
Kumārasambhavam.\textsuperscript{44} It contains a number of groups of giant peaks. It may be identified with the Vaidyutaparvata. It is the Kangrinoche of the Tibetans, situated about 25 miles to the north of Mānasasarovara. Badrikāsrama is said to be situated on this mountain.

**Devendragiri:**

The Devendragiri which is also known as Mahendragiri or Mahendra Mountain is associated with East direction and clearly says that no other than Eastern Ghats. It is a Kula Parvata along with Malaya, Sahyadri, Parijātra, Šuktiman, Vindhya and Malavān. The Yoginītantra\textsuperscript{45} has a reference to the Devendra or Mahendra Mountain. The whole range of hills extending from Orissa to the district of Madurā is known as Mahendraparvata. It included the Eastern Ghats. It joined the Malaya Mountain. Parasurama retired to this Mountain after being defeated by Rāmacandra. According to Bāṇa’s Harṣacarita the Devenmdra or Mahendra Mountain joints the Malayaparvata. This fact is also proves by the Caitanyacaritāmṛta\textsuperscript{46}. The Raghuvaramśa of Kālidāsa place it in Kaliṅga. The name is primarily applied to the range of Hills separating

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\textsuperscript{44} rāvanadhvanitabhitayā taya kanthasaktadrīhabāhubhāhandhāh / ekapingalagirau jagadgururnirviveśa viśadāḥ śaśiprabāḥ //

*Kumārasambhava*, VII.24

\textsuperscript{45} Yoginītantra, 2.4.128

\textsuperscript{46} Caitanyacaritāmṛta, vol.1.P.581
Gaṅgā from the valley of the Mahanadi. Kālidāsa styles the king of Kalinga as the Lord of Mahendra or Devendra.⁴⁷ The Mahendra Mountain is situated between the Gaṅgāsāgaraśāṅgama and the Sapatagodavari. A portion of the Eastern Ghats near Gaṅgā is still called the Mahendra or Devendra hill.

**Ganga:**

The Gaṅgā which is also called Alakaṇandā⁴⁸ or Dyudhuni⁴⁹ or Dyunadi⁵⁰ is mentioned in the Rgveda⁵¹ and in the Śatapatha Brāhmaṇa.⁵² It is mentioned in the Patañjali’s Mahābhāṣya⁵³ as well as

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⁴⁷ Raghuvarta, IV.43. 54
⁴⁸ (a) nandā calakanandāca saritau vāhyataḥ puraḥ
  Tirthapāpapadāmbhojaraṣatīśvapavane, Bhāgavatapurāṇa. IV. 6. 24
  (b) Ibid, IX. 29. 42
  .......... sidhaimuto dyudhunipātaśivasvanāsu
  reme ciram dhanadavallalanāvaruthi, Ibid, II. 23. 39
  (a) dvārī dyunadayā ṭṣabhaḥ maṅtreyamāsinamādāhodhaṁ,
  Ibid., III. 5.1
  (b) .......... caidyce ca sātvatapateścaranaṁ praviśe cakrus-
    tattastvabhṛhasnapaṁ dyunadyāṁ,
    Ibid., X 75. 8
  imeṁ me gaṅge yamune sarasvatiṁ,
  Rgveda, X. 75. 5
  .......... gaṅgaṁyāṁ vrthrghne’badhnātpaṅcapaṅcāṣataṁ,
  Śatapathabrāhmaṇa, XIII. 5. 4. 11
  ........ tadyathā gaṅgā yamunā devadatteti. anekā naḍī
gan-gāṁ yamunaṁ ca praviṣṭā,
  Mahābhāṣya, I. I. IX. P. 538

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in Kālidāsa’s Raghuvamśa. The Gaṅgā is also known as the Bhagirathī and Jāhnavī. The yoginītāntra refers to it.

The Gaṅgā or the modern Ganges is said to have issued from the foot of Nārāyaṇa and to have followed her course on the Mount Meru, then she bifurcated herself in four streams following east, south, west and north, the southern stream was allowed by Śiva through the intercession of king Bharata to flow through Bhāratavarṣa. According to the Harivamśa king Pururavā lived with Urvasi for five years on the bank of the river Mandākinī which is another name of the Ganges. According to the Mārkaṇḍeapurāṇa the Ganges is described as Tripathagamini, i.e., having three sources. It was visited by Rāma and

54 bahudhāpyaṁgamaṁairbhinnāḥ panthānaḥ siddhihetavaḥ
tvayyeva nipatantyogha jahnavīya ivarṇave,

Raghuvamśa, X. 26

55 (a) Ibid, X. 69. (b) Ibid, VII. 36. (c) Ibid, VIII. 95.

56 nagari nirvaranasya gangam prapya yathaiva tah
kalimantragrahadeva sarve sivasamah kila,

Yoginītāntra, II. 11

(b) Ibid, II. 73

(c) Ibid, III. 64. P. 160

57 tayā sahāvasad rājā varṣāni daśa pañcā ca
pañcā saṭ sapta cāṣṭau ca daśa cāṣṭau ca bhārata
vane chaitrathe ramye tatha mandākīnitate,

Harivamsapurana, XXVI. 5. 7
Lakṣmaṇa. The stream which follows in the east towards the Caitraratha forest is called the Śitā which proceeds towards the Varuṇa Sarovara. The stream which flows towards the Gandhamadana Mountain from the southern side of the Sumeru is called the Alakānanda which falls into the Mānasarovara in strong currents. The Vāyu and Matsyapurāṇas give almost the same description (as the Markandeya) of the descent of the Ganges. While the Viṣṇu, Bhāgavata and Padmapurāṇas as well as the Mahābhārata agree substantially. According to Bāṇa’s Kadambarī the Ganges while bring brought down by Bhagīratha happened to wash off the altar of Jāhnu who was performing a sacrifice.

G. Philosophical Information:

Although a poetic composition, the Nṛsiṁhacampū contains some philosophical information in it. It would be interesting and instructive to collect and consider them together which exhibit author’s acquaintance with the system of Indian philosophy of ancient India.

58 tau prayântau mahaviryau divyâm tripathagām nadiṁ
   dadṛśate tatastatra saryvāḥ samgame śubhe ,
Vālmiki Rāmāyaṇa, I. 23.5

59 (a) Kādambarī, P. 146. (b) Kādambarī, P. 12
Vedānta:

We find references of Vedānta Philosophy in Daivajñapaṇḍitaśūrya’s *Nṛsiṁhaçampū* in the following ways. In the *ucchvāsa* V of his work *Nṛsiṁhaçampū*, Daivajñapaṇḍitaśūrya describes Viṣṇu the Lord of world as Brāhmaṇ, the highest reality. Omnipresent, Omnipotent, is the qualities of Brahman with are enumerated in the *Nṛsiṁhaçampū*. Here Viṣṇu is regarded as the creator, preserver and destroyer of the world. Moreover, in a verse of the *Nṛsiṁhaçampū*, the individual Self (*Ātmnu*) is indentified with the Brahman. Here, it is clearly noticed the identity of the individual self with Supreme Self or Brahman.

Here we make some introductory references to the Vedānta philosophy. Vedānta literally means the end of the Vedas or the doctrines set forth in the closing chapter of the Vedas which are the

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60 parātmāham,

*Nṛsiṁhaçampū*, V.8

61 prthvyām pāthisi pāvake ca pavane diṅvantarikṣe punar mārtāṇḍe ṣaṣimaṇḍle’ sati sutale yaṣectan’cetane astyanarbhirastyanautavibhavo bhāveṣvabhāve’pi vā sarvatrāsti sadāsti kim bhugira tvyyasti mayyasti ca//

*Ibid.*, II.7


63 ciccaitanyam brahma cātmā prātmetyavam nāmanyātman’oham vijāne,

*Ibid.*, II.14

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Upaniṣads. Subsequently however Vedānta came to mean all the thoughts that developed out of the Upaniṣads. Chronologically Upaniṣads are the last of the literary products that pass as the Vedas comprising of three distinct phases namely Saṃhitā, Brāhmaṇa and Upaniṣads. The philosophical speculations found in the Vedas and the Upaniṣads have reached their culmination in the philosophy of the Vedānta. Accordingly to the Vedānta philosophy Brahman or Ātman is both creators and material cause of the world. Realisation of self or Brahma (ātman-vidyā) is regarded as the highest knowledge. All other knowledge are inferior to it. Everything becomes known if the Self is known. There is unanimity of that Brahmavidyā is Vedānta philosophy is related to Vedānta philosophy. This Vedānta philosophy was enunciated by Bādarāyaṇa. Later Śaṅkarachārya came to expound and establish this philosophy in his (Brahmasūtra) Bhāṣya. There developed a school of this philosophy its various treatment by the followers of Śaṅkara.

The oneness of everything is Advaita. Underlying all forms, names and qualities there is one basic reality which alone is real and changeless. This is the doctrine of Advaita or non-dualism. Śaṅkara

\[\text{ekamevādviśyāṁ,}\]

*Chāṇḍogyapāṇiṣad, 6.2.1*
holds that Brahman is the only ontological reality. This Brahman is one
and without a second\(^65\). There is no other reality than Brahman. The
Ātman of the Upaniṣad is Brahman, the supreme reality. Śaṅkara holds
that Brahman alone is real and the world and the empirical selves are
mere illustrations. Brahman is devoid of differences, homogeneous and
heterogeneous and internal. Brahman is the only reality, and it is one
and non-dual. The Jīva and the world are not the real transformation of
Brahman, they are the appearance of Brahaman. We have parināma or
transformation when the milk is changed in to curds and Vivarta or
appearance when the rope appears as the snake. In the case of
transformation both the cause and the effect are real. But in the Vivarta
nothing comes into existence as the effect. In the illustration of snake in
a rope, the rope is real and it is falsely taken as a snake.

Likewise Brahma is not transformed into the world and individual
selves. Śaṅkara does not deny the world. A person having the illusion of
snake in a rope takes the snake to be real, since he reacts with fear to the
illusory snake. Thus illusion is corrected as soon as his ignorance about
the nature of the substratum is dispelled and he see the rope. Similarly
so long as we are in the world, the world is real for us. It is only to those

\(^65\) nirasatanikhilādvaitavibharmam akhaṇḍarī
saccidanandaikarasam brahma,

\textit{Vedāntaparibhāṣā}, 263
wise few, who have attained the intuitive knowledge of Brahman, that
the world is unreal or false. Recapitulating this idea of Adaita Vedānta
Daivajñapaṇḍitasūrya expresses similar view. In the second ucchvāsa of
his Nṛsiṁhacampū.

Again in one place Śūrya says that true knowledge of things is
obscured by ignorance, and that this is the cause of all discussion. Here,
he states that the world has grown on the basis of karma and it is the
bondage of karma that blinds us to this world. The bondage of karma is
due to the existence of attachment, passions and desires. This
attachment leads to the bondage of karma and the bondage of karma to
rebirth.

In this context Daivajñapaṇḍitasūrya very clearly mentions the
word ‘māyā’. This is natural to Vedānta philosophy. The words māyā,
avidyā, ajñāna, bhrānti, bhrama, adhyāsa, adhyāropa etc. are found
to be used in Vedānta. Though there is a question whether māyā and

\[\text{sāndrānandam yadantaṭaḥ sphurati yadudayc dṛṣyadhirastameti} /\]
\[\text{savapno yadvatprabodhi vilasati ca yadajñānato viśvametat} /\]
\[\text{rajvajñānādīvahivahirtyodapi savīṭravat sāksitām yātameva} /\]

Nṛsiṁhacampū, II. 15

\[\text{Jivāstavat svakarmanimitāanekacitrarūṣi cīram bhramantoḥ prati janma} /\]
\[\text{parasparam pitāputratām propadyaut eva. tatra tatra} /\]
\[\text{tajjātivāraṇamahahahābhimmēnena yāvajīvanam vartmānāḥ} /\]
\[\text{ṣānairdhahbhogam} /\]
\[\text{samāpy vidhīvāsādasmād vipadyautte. tathā ca kaīh keśamuddhṛtirniścaye;pi} /\]
\[\text{tanmāyāgrastāḥ punarmohamevānusaranti,} /\]

Ibid., p.19

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avidya are identical or different? The general trends of the Advaitins including Śaṅkara himself has been to treat these two terms as synonymous and to distinguish between the two aspects of māyā or avidyā which or called āvaraṇa and vikṣepa, the former being the negative aspect of concealment and the positive aspect of projection. The advocates of the other school who treat māyā or avidyā as different say that māyā is something positive. While avidyā is entirely negative in character. According to them Brahman reflected in māyā is the īśvara and Brahman reflected in avidyā is the jīva. They truths say that māyā is made mostly of sattva, while avidyā is made of all the three i.e. sattva, rajas and tamas. But finally it is stated that both māyā or avidyā are identical. They are met different. We may quote, in this regard, the view of Dr. Chandradhar Sharma, the author of the Indian philosophy in support of our observation. Dr. Sharma states; ‘’whether māyā is called the cosmic and positive power of projection and avidyā the individual and negative ignorance, or māyā or avidyā are treated as synonymous and as having two aspects of concealment and projection, the fundamental position remains the same. Further, both the schools agree that Isvara is ever free from the negative aspect of Ignorance and that in Him sattva preponderates. Hence, whether concealment is called avidyā
or tūlāvidyā and projection māyā or mūlavidyā, the difference is only in words”.

Māyā is not only absence of knowledge; it is also positive wrong knowledge (mithyācārārūpā). It is not only non-apprehension, but also misapprehension. It makes the infinite appear as finite. It produces the manifold phenomena when in fact there is only the non-dual Ātman. It makes the ultimate Ātman appear as limited jīvas. It produces the false notion of plurality and difference. But it is not the real characteristic of Ātman or Brahman because it is destroyed by true knowledge, just as rope-snake is sibilated by the knowledge of the rope. Avidyā is the darkening power (tāmas-pratyaya). It’s essential nature is to cover or hide the real (āvaraṇātmakatvādavidyā). It operates in three ways; (i) as positive wrong knowledge (vīparītagrāhikā), (ii) as doubt (saṁśayo pasthāpikā) and (iii) as absence of knowledge (agrahamātmikā).

Sāṁkhya:

We find reference of Sāṁkhya philosophy in Daivajñapaṇḍitasūrya’s Nṛsiṁhacampū in the following ways. Sūrya

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68 A Critical Study of Indian Philosophy, P.274
69 Praśnābhāṣya, I.16
70 Gitābhāṣya, XIII.2
mention the word *Mūlapraṅṭi*, which is related to Sāṅkhya philosophy. In the fifth *ucchvāsa* of the of the *Nṛsiṁhacampū*, we have came across a verse wherein Lakṣmī is described as *Mulapraṅṭi* and Nṛsiṁha as Param Brahman. After killing Hiraṇyakaśipu, Viṣṇu who is incarnated in the form Nṛsiṁha, willing to start His journey towards the Kṣīrasāgarā along with His consort Lakṣmī, says that ‘I am unattached, dispassionate and gladsome, it is better for me to stay in the Kṣeṣirasāgarā.

Here the author does not mention the word Puruṣa, but he indicates it by using the word prātmā (prātman or Brahman).

Now it will be appropriate on our part to give an introduction to the Sāṅkhya philosophy in general.

Sāṅkhya philosophy founded by Kapila is a systematic account of the process of evolution. It shows that all derived things in this world as produced from two realities – Puruṣa and Prakṛti. Prakṛti evolves the world when it comes into relation with *Puruṣa*. The evolution of the

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71 purātmāham mūlapraṅṭiyamambhojanilayaḥ / cidāṇandāmbodhau cīrāmataḥ viharaḥ samucitaḥ // 
asāṅgadāsine niratiśayaataśaikvapuṣi / 
prīyam kṣudrānandairmayi kim nimeśardhagatibhiḥ //

*Nṛsiṁhacampū*, V. 8

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world starts with the contact between the Puruṣa and Prakṛti. Prakṛti is the fundamental substance out of which the world evolves\textsuperscript{72}. Prakṛti evolves under the influence of Puruṣa\textsuperscript{73}. Prior to this, Prakṛti remains in an unmanifested, condition, in which the three guṇas of sattva, rajas and tamas are held in equilibrium. The presence of Puruṣa disturbs the equilibrium of the guṇas. Rajas, naturally active, is disturbed first and excites the other two, this produces a commotion in the bosom of Prakṛti and each one of the guṇas tries to dominate the other two\textsuperscript{74}. There ensues a gradual differentiation and integration of the guṇas and as a result of their combination in different proportions, the various objects evolve.

*Mahat* or *buddhi* is the first product of the evolution of Prakṛti. Viewed in its cosmic aspect the first product is called *mahat*, since it is the germ of this vast world. In its psychological aspect *mahat* is called *buddhi*. *Buddhi* is the faculty by which we distinguish objects and perceive what they are. *Buddhi* as a product of Prakṛti is different from prusa. But *buddhi*, thought unconscious as a product of Prakṛti, stands

\textsuperscript{72} Sānkhyakārikā, 3

\textsuperscript{73} prakṛti-puruṣayorhi bhokṭr'bhogyā'bhāvāpekṣā nimittaḥ ayam tattvasvargah,

*Yuktidipika*, 21

\textsuperscript{74} Sānkhyakārikā, 12
nearest to the self and thus reflects the consciousness of the Self in such a way as to become apparently conscious and intelligent. The senses and the mind function for buddhi, but works directly for the Puruṣa enabling the Self to experience all existence and discriminate between itself and Prakṛti.

Ahaṁkāra the second product of Prakṛti arises after buddhi. Ahaṁkāra is said to be of three kinds according to the preponderance of one or the other three guṇas. It is called Sāttvika when sattva predominates. From Ahaṁkāra in its sattva aspects are derived the mind (manas), five organs of perception (jñānendriya) and five organs of action (karmendriya). From Ahaṁkāra in its tamas aspect arise the five subtle elements (tanmatras). The rajas Ahaṁkāra is concerned in both and supplies the necessary energy for the change of sattva and tamas into their products. The five organs of perception are the sense of sight, hearing, smell, taste and touch. The five organs of action are located in the tongue, hands, feet, anus and the genitals. Mind or manas is the central organ which partakes of the nature of both organs of perception and action. The five Tanmātrās or subtle elements are the essence of sound, touch, color, taste and smell. From the five subtle elements arise the five gross physical elements or Mahābhūtas which are Ākāśa, Air,
Light, Water and Earth. The author refers to *Mūlaprakṛti* in his work *Nṛsiṁhacampū*, which shows that Daivajñapaṇḍītāsūrya is acquainted with the philosophy of Sāṅkhya.

**Yoga:**

In *ucchvāsa V* of the *Nṛsiṁhacampū*, there is a narration of the Nṛsiṁha, who after killing the demon Hiraṇyakaśipu, disappeared with his wife Lakṣmī. On this occasion, the author Daivajñapaṇḍītāsūrya refers to *yogadaśādhirūdham śāntimiva* which mean the highest state of union with himself or with god. The *Yogin* who attains this highest state of union with himself or with God is said to be in touch with Brahman or the attain Brahmahood, and he is filled with ecstatic joy. Being in union with God, he perceives himself in all things, and all things in himself, for being in union with God, he is on way identifies himself with God, and perceives God in all things and all things in God. As a result of this union, the Yogin enjoys supreme bliss and ecstatic joy, and is free from the least touch of sorrow or pain; and this absolute freedom from pain or the state of bliss, being itself a result of Yoga, which is indicated here by the word *yogadaśādhirūdham śāntimiva* in the fifth *ucchvāsa* of the *Nṛsiṁhacampū*.

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75 *Sāṅkhya-kārikā*, 56

76 *Nṛsiṁhacampū*, V, P.78
A Critical Study on the Nṛsiṁhacampū

Now we are required to have some deliberation on Yoga as stated in the Yoga system of Indian philosophy propounded by Patañjali. The Yoga system was propounded by Patañjali, which came to its existence at the same time as the Sāṁkhya. Yoga is intimately allied to Sāṁkhya. The word Yoga is used in various senses. It means spiritual unification i.e. the union of the soul with Absolute, concentration of the mind and complete suppression of mental modes. In Yoga philosophy, Yoga is defined as the cessation of the modification of citta.\(^{77}\) This cessation is through meditation or concentration which is also called Yoga.\(^{78}\)

Yoga advocates control over the body, the senses and the mind. A sound mind needs a sound body, sensual attachment and passions distract the body as well as the mind. they must be conquered. To overcome them, Yoga gives us the Eightfold path of Discipline (aṣṭāṅga Yoga)\(^{79}\). This eightfold yaugic path is as follows:

\(^{77}\) yogaścittavṛttinirodhaḥ,

\(^{78}\) Yogaḥ samadhiḥ,

\(^{79}\) Yamaniyamāsanaprānāyāmapratyāhāradharaṇādhyanasamādhaya aṣṭāvaṅgāni,
A Critical Study on the Nṛsiṁhacampū

Yama means abstention from injury through thought, word or deed, from falsehood, from stealing from passions and hest and from avarice.80

Niyama is self culture and includes external and internal purification, contentment, austerity, study and devotion to God.81

Āsana means steady and comfortable posture. There are various kinds of postures which are a physical help to meditation.82

Prāṇāyama means control of breath and deals with regulation of inhalation, retention and exhalation of breath.83

Pratyāhāra is control of the senses and consists in withdrawing the senses from their objects. Our senses have a natural tendency to go to outward objects. They must be checked and directed towards the internal goal.84

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80 ahīṁsāsatyāṣṭeyabrahmacaryāparigrahā yamāḥ, *(Ibid., II. 30)*

81 śaucasntoṣatapavādhyāyesvarapranidhānāni niyamā, *(Ibid., II.32)*

82 sthirasukhamāsanām, *(Ibid., II.46)*

83 tasminsati śvāsaprāśvāsayorgativedicchedah prānāyāmaḥ, *(Ibid., II.48)*

84 svāvīṣayāsamprayoge cittasya svarūpānukāra ivendriyāṇāṁ pratyāhāraḥ, *(Ibid., II.54)*
Dhāraṇā is fixing the mind on the object of meditation like the tip of the nose or the midpoint of the eye brows or the lotus of the heart or the image of the deity. The mind must be steadfast like the unflickering flame of a lamp.\textsuperscript{85}

Dhyāna means meditation and consists in the undisturbed flow of thought centering the object of meditation.\textsuperscript{86} It is the steadfast contemplation without any break.

Samādhi means concentration. This is the final step in Yoga. Here the mind is completely absorbed in the object of meditation. It is the highest means to realize the cessation of mental modification which is the end\textsuperscript{87}. It is the ecstatic state in which the connectin with the external world is broken. It is the highest form of Yoga which is divine madness, perfect mystic ecstasy difficult to describe. Those who attain it obtain comple liberation. Remembering this truth of the Yogadarśana that \textit{aśṭāṅga} Yogas are means of attaining salvation and oneness with the supreme soul.

\textsuperscript{85} deśabandhāscittasya dhāraṇā,
\hspace{1cm} \textit{Ibid.}, III.1

\textsuperscript{86} tatra pratyaitatā dhyānam,
\hspace{1cm} \textit{Ibid.}, III.2

\textsuperscript{87} tadeva asthamatranirvāsāṁ svarūpaśunyamiva Samādhi,
\hspace{1cm} \textit{Ibid.}, III.3
A Critical Study on the Nṛsiṅhacampū

It is said that there are five kinds of thought waves. Some of which are painful and some are not. These five kinds of thought waves, namely pramāṇa (valid knowledge), viparyaya (invalid knowledge), vikalpa (verbal delusion), nidrā (sleep) and smṛti (memory), are to be controlled for undergoing yoga. This is possible by dint of repeated practice and detachment. On the deliberation of the definition of Yoga given by Patañjali, Madhavācārya raises doubts as to the appropriateness of the word Yoga used in the sense of asserting or suppressing, as because the word is formed from the root yuj which denotes the sense of addition or relation. This problem is solved by Madhava himself by way of quoting from the Yājñavalkyasmrī that it is so called because there happens saṁyoga or Yoga (union) of the Individual self and the Universal self.

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88 vṛttayāḥ pañcatayāḥ kliṣṭākliṣṭa,

Yogasūtra, 1.2

89 pramāṇaviparyayavikalpiṇḍāraśmrtyayāḥ,

Ibid, 1.6

90 abhyāsavairāgyabhyaṁ tannirodhaḥ,

Ibid, 1.12

91 nanu yugiryoga iti saṁyogārthatayā pariṇāṁ yajernişpanno yogasabdaḥ saṁyogavacana eva syānna tu nirodhabhānavah,

Sarvadarśanasamgraha, P.574

92 ata evoktam yājñavalkyena-saṁyogo gogo ityukto jīvatmaparamātmanoḥ iti,

Ibid, P.574

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The sixth chapter of the Śrīmadbhagavadgītā also describes the nature of Yoga practice, the methods of Yoga, the nature of Yoga realization and the ultimate superiority of Yoga as communion with God. Here also the word yogārūḍha is found to be mentioned\(^93\) in the same sense i.e. the highest state yoga. At this higher state the Yogan enjoys absolute bliss (ātyantikam sukham\(^94\)), transcending all sense-pleasures by his pure reason, and being thus fixed in God, he is never shaken away from him. One can attain such a state only be persistent and self-confident efforts and without being depressed by preliminary failures. When a Yogan attains this union with himself or with God, he is like the motionless flame of lamp in a still place, undisturbed by all attractions and unruffled by all passions\(^95\). The Śrīmadbhagavadgītā uses the words śānti and nirvāṇa to indicate the bliss of the person who abides in God.\(^96\) From the reference to yogadaśādhirūḍhām śāntimiva’

\(^93\) yadā hi nendriyārthaṣu na karmasvanusajjate/
sarvasamkalpasamnyāsī yogārūḍhastadocytā
dhitamā
tattvataḥ// Śrīmadbhagavadgītā, VI.4

\(^94\) sukhāmā tyantikam yattadbudhigrāhyamatindriyam/vetti yatra na caivaṁam
sthitaścalati tattvataḥ// Ibid., VI.21

\(^95\) yathā dīpo nivātastho nergedate sopamā smṛtā/
yogino yatacittasya uyuñjato yogamātmanāḥ//
yājjanem savātmanam yogī niyamatmanaraḥ/
śāntim nirvāṇaparamām matsarṣīsthāmadhigacchati// Ibid, VI.19

\(^96\) 136
in the *Nṛsiṁhacampū*, we find Daivajñapaṇḍitasūrya as conversant with the system of Yoga of Indian philosophy.

In the same passage of the *Nṛsiṁhacampū*, there is a reference to *mukti* (emancipation). Here, it is described that Nṛsiṁha disappeared from the place where he killed Hiranyakśipu, just like a *jīvanmukta* saint, the saint or *Yogin* who attained emancipation while living\(^{97}\). Here the word *paramahāṁsa* means a *Yogin* or a saint. It is said that there are four kinds of *Yogin*, namely Kuṭićaka, Bahūdaka, Hāṁsā and Paramahāṁsa\(^{98}\). Among these Paramahāṁsa is considered to be of a higher class *Yogin*, who attains the highest state of union with himself or with God.

It will not be irrelevant to have some deliberation on *mukti* related to the systems of Indian philosophy. *mukti* or *mokṣa* as a technical term is used in the Nyāya, the Sāṅkhya, the Yoga, the Mīmāṁsā and the Vedānta systems of Indian philosophy. The Nyāya terms *mukti* (liberation) as *apavarga*. Gotama, the founder of Nyāya system defines

\(^{97}\) paromahāṁsasaṁsādhavitāṁ murtimāṭīṁ muktimiva sahaçarimādaṁ āya
naraḥarirantaradadhe,

*Nṛsiṁhacampū*, V. P.78

\(^{98}\) caturvidhā bhikṣvaṁte kuṭīcaka-bahūdakaṁ/hāṁsāḥ paramahāṁsāśca yo yaṁ
paścaṁ sa uttamaṁ/

*Vāmana Śivarama Āpte Kośa*, P.281

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it as the state of absolute negation of pain. According to him, liberation consists in the soul’s existence in its natural condition. It can be attained with the help of the knowledge of truth. Gotama says of suffering (duhkha). Birth (janma), Activity (pravṛtti), Evil (doṣa) and False knowledge (mithyājñāna), when each previous one is removed as a consequence of the removal of the one immediately following it (in the series), liberation can be attain. That means, the removal of mithyājñāna leads to the removal of doṣa; the removal of doṣa leads to the removal of pravṛtti, the removal of pravṛtti leads to the removal of janma and the removal of janma leads to the removal of duhkha and this results in apavarga (liberation).

The Sāmkhya holds that the world and our lives or full of sorrows and sufferings. The pain, as the Sāmkhya states, is of three fold. They are: ādhyātmika (caused by emotion and passions), ādhibhaitika (caused by men, animal etc) and ādhidaivikā (caused by super-natural elements). Liberation stands for absolute cessation of the three fold pain. But it

99 bādhānālakṣṇam duḥkham tadatyantavimokṣaḥ apavargaḥ,

Nyāyasūtra 1.1.22-22

100 duḥkhajanmapravṛttidoṣamithyājñānāmuttarattarāpayatadanantarā pāyādapavargaḥ,

Ibid., 1.1.2

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does not consist in the manifestation of Bliss ānanda\textsuperscript{101}. According to Sāṃkhya, the causes of sufferings are the ignorance in the form of non-discrimination between self (Puruṣa) and Not-self (Prakṛti). So liberation or emancipation can be attained by means of knowledge of the distinction of Puruṣa and Prakṛti\textsuperscript{102}.

Emancipation, in the yoga system, is called kaivalya. According to Yoga it does not mean the attainment of any supernormal power not does it consist in any upward movement of the Self\textsuperscript{103}. In kaivalya the puruṣa remains in its true nature. When the self is completely dissociated from Prakṛti and realizes the essential nature as transcendental consciousness the Self attains absolute freedom or isolation, i.e. kaivalya\textsuperscript{104} (emancipation). In this state, the Self shines forth with its light of intrinsic transcendental consciousness (svarūpamātajyotīḥ)\textsuperscript{105}.

There are two schools of Mīmāṃsā, propounded by two exponents, namely, Prabhākara and Kumārila. Liberatin as Prabhākara

\textsuperscript{101} Guide to Indian Philosophy, P.268
\textsuperscript{102} Ibid., P.267
\textsuperscript{103} Ibid., P.295&296
\textsuperscript{104} puruṣārtha śūnyānāṁ guṇānāṁ pratiprasa vā svarūpapratīṣṭhā vā citśaktirāṁ, Śrīpanjala-rāja-yogadarśanam, P.34
\textsuperscript{105} Gide to Indian philosophy, P.297
believes, is the disappearance of merit (Dharma) and demerit (Adharma), whose operation is the cause of birth, along with the consequent destruction of the body.\textsuperscript{106} According to Kumārila,\textsuperscript{107} Liberation is a state of soul in itself, free from all pain. It is a state of absolute negation of all experience of pleasure, pain, cognition, violation and the like. It is the existence of the self in its true essence without any kind of manifestation.

Śaṅkarācārya, the propounder of Advaita Vedanta believes that liberation can be attained even here in this life. This is known as Jīvanmukti, emancipation while living. The perfect knowledge of Brahman leads to embodies release. But it does not mean the destruction of the body at once. The Jīvanmukta\textsuperscript{108}, though possessing the body, does never again identity and is mere appearance of the Brahman, when the body perishes, the Jīvanmukta is said to attain the disembodied state

\textsuperscript{106} ātyantikastu dehoccheda niḥśesadharmādharmaṇapārkṣa yanibandhana mokṣa iti yuktam,

\textit{Prakaraṇapañcikā, P.41}

\textsuperscript{107} tasmānna prapañcavilaye mokṣah kriṇtu prapañcasambandhavilayāḥ tṛdhaḥ hi prapañcaḥ puruṣam badhaṇāti…… tadetasya trividhasyāpi ātyantikāvivayō mokṣaḥ,

\textit{Śāstrādīpikā, 1.1.5}

\textsuperscript{108} jīvanmuktaḥ nāma sva-svarūpa-khaṇḍabrahmaṇvānena tadajñānaḥ bādhanadvāra svasvarūpakhāṇḍe brahmaṇi sākṣātkṛtī… akhilab andharahitaḥ brahmaṇiṣṭhaḥ,

\textit{Vedāntasāra, P.220}
of liberation (*videhamukti*). It is not merely the absence of misery and suffering. Sāṁkhya describes it as the state of positive. Bliss (*ānanda*).

Thus, emancipation can be attained in the lifetime of a person or after his death, which is known as *sadehamukti*, or *jivanmukti* and *videhamukti* respectively. But it may be pointed out here that the different Indian systems are, however, not all agreed regarding the possibility of the *jivanmukta* state. The Nyaya system of Indian philosophy does not agree regarding the possibility of the *jivanmukti* (emancipation while living). The Vaiśeṣika and the Mīmāṁsā holds the same view on the subject. Thus the Nyaya, the vaiśeṣika and the Mīmāṁsā systems on Indian philosophy do not accept the view of *jivanmukti* as accepted by the Sāṁkhya, the Vedānta and the Yoga systems of Indian Philosophy. The author Daivajñapañḍitasurya has also indicated emancipation (*jivamukta*) in the yoga system of Indian philosophy.

The conception of *sthita-prajña* in the *Śrīmadbhagavadgītā* reminds us of the state of a Jivanmukta saint or yogin. A man of steady wisdom (*sthitaprajña*) has no desires, but is contented in himself, has no attachment, fear or anger, is not perturbed by sorrow nor longs for

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109 *Guide to Indian Philosophy*, P.361
pleasure, and is absolutely devoid of all likes and dislikes. Like a
tortoise within it shell, he draws himself away from the sense objects\textsuperscript{110}. This conception of the Šrīmadbhagavadgītā is referred to in the
Nyāsinhacampū,\textsuperscript{111} which again shows that Daivajñapaṇḍitasūrya is
acquainted well, with the philosophy of Yoga.

**H. Religious Information:**

For the word ‘Religion’ we have in Sanskrit the term ‘Dharma’
which is taken in a broader sense conveying more than what the term
religion does. The old scriptures like the Purāṇas the Manuṣmṛti, the
Śrīmadbhagavadgītā, the treatises an Mīmāṁsā system etc, provide
discussion on Dharma. The term Dharma is found to be the main topic
of discussion in the Smṛtiśāstra which is also known as Dharmaśāstra.\textsuperscript{112}
Even etymologically, which sustain the beings, is Dharma (dharanat
dharamah). According to Mīmāṁsā school; the performance of vedic
rituals, which are acts of duty, leads to the knowledge of Reality. So, the
subject matter of Mīmāṁsā is Dharma. Traditionally, Dharma involves
the performance of various sacrifices and worship of various deities.

\textsuperscript{110} projahāti yadā kāmānsarvānapārtha manogatān/ ātmanyevaṁta manā tuṣṭaḥ
sthitaprajñastadocyte/

Śrīmadbhagavadgītā, II.55

\textsuperscript{111} Nyāsinhacampū, IV.P.52

\textsuperscript{112} śrutistu vedo vijñeyo dharmaśāstraṁ tu vai smṛtiḥ Manuṣmṛti, 11.10
The Manusmṛti says that performance of the rites in accordance with Vedas and Smṛtis is Dharma.\footnote{\textit{srutismṛtyuditam dharmaṁ}, \textit{Ibid.}, 11.9}

The \textit{Nṛsiṁhacampū} also provides us some information about religion. We find that Daivajña-paṇḍita-sūrya eulogies different deities like Viṣṇu, Śiva, Lakṣmī, Gaṇeśa, Indra, Vāyu and Kubera in his work.\footnote{\textit{Nṛsiṁhacampū}, IV. 6,7} The invocations to various deities may be taken as indicative of Daivajña-paṇḍita-sūrya’s belief in the plurality of Gods. Though the poet sūrya glorifies Lord Viṣṇu and Śiva, but Lord Viṣṇu in the form of Nṛsiṁha finds more importance in the work. From the fact that different gods and Goddess Lakṣmī\footnote{mātārjagajjanani? Padmakṣṭadhivāse! kopam nivaraya horermuramaydanasaya/ no cecciram racitacārurācārasya sakrodhavīkṣaṇavaśād bhavitā vināśaḥ/ \textit{Ibid.}, IV.2} are being eulogized in different places in the work, it may be assumed that polytheism prevailed in the time of Daivajña-paṇḍita-sūrya, the author of the \textit{Nṛsiṁhacampū}.

The reference to the religious words noticed in the \textit{Nṛsiṁhacampū} or such as \textit{yajña, yajomana, kūndā, havi, ṛtvijā, svāhā, yajñadhi, śṭhātrdeva, abhiṣeka, upahāra, upavīta, dīpa, devasthāna, snāna},\footnote{\textit{Ibid.}, III. P.44}
ācamana, sandhyā, vandana, adhvara and ācāracārucarita etc. provide sufficient information about religion in the time of Daivajñapaṇḍitasūrya.

Thus it is found that the Nṛsiṁhacampū though a small piece of poetic composition, contains certain philosophical and religious information which deserve our notice.

\[118 \text{ Ibid., II, P.21.22}\]