INTRODUCTION
Numerous volumes have been and are still being written on Śrī Saṅkarācārya as a philosopher, as a religious reformer, as a prophet or Incarnation of God, but that is only one side of his writings and greatness. The other side is the literary aspect of the writings and the literary genius of the great master. This aspect of Saṅkarācārya has not been given due attention and importance. My thesis is an humble attempt to deal with this aspect fully. The literary genius of Śrī Saṅkara could be studied independent of his philosophy. We shall discuss the literary excellence met with in the great master's writings in all its aspects such as figures of speech, metre, style, guṇa, suggestiveness or dhvani, rasa etc.

The writings of a great artist is not independent of his life,—the experience that he gathers and the philosophy he propounds or believes in plays a great part in his writings. Therefore, it is necessary to take a full view of the life of the master.

IDENTITY OF ŚRĪ ŚAṅKARĀCĀRYA

Śrī Saṅkarācārya is one of the brightest luminaries in the firmament of Indian intellect. It is more than one thousand years before that Saṅkarācārya was born; but even to-day his brilliance is shining in the sky of India with undimmed refulgence. In the domain of Vedic religion and philosophy the advent of Saṅkara is a preface to a new era.
During the time, when this holy India is wrapped with non-vedic neo-science, and when the sacred land of Bhārata is overrun by improper conducts and malpractices, Ācārya Śaṅkara's benign appearance in this country takes place.

Ācārya Śaṅkara was born in an interior village in Kerala, the southernmost province of India. The name of the village is Kālaṭī. This village is till to-day famous for its holiness not only in Kerala, but throughout India. There is also another view regarding Ācārya's birth-place. According to Ānandagiri Ācārya Śaṅkara was born at the celebrated holy place of Cidambaram. But this view cannot be accepted for various reasons.

Śaṅkara was born in a family of Nambūdri Brahmin of Kālaṭī. These Nambūdri Brahmin people are very devout, virtuous and devoted to the vedic rituals. The special features of the social customs of Nambūdri Brahmins are as follow:— The eldest son of the family is alone entitled to get married with a Nambūdri girl and he alone inherits the property; while other sons of the family marry Nair girls and inherit property. Ācārya Śaṅkara is the son of such Nambūdri Brahmin.

1. tataḥ sarvātmako devah cidambarapurāśīritah //
   ākāśalīṅganāmnā tu vikhyāto'bhūmāhītale //
   tatra vidvanmahendrasatyakule dvijaganāśīre/
   jātaḥ sarvajñanāmnā tu kāścid dvijakulesvarah //

Śaṅkara-Vijaya, P.6.
Saṅkara's father's name is Śivaguru and mother's name is Sati. But according to Ānandagīrī the name of Saṅkara's mother is Visiṣṭā. Śivaguru is an Orthodox Brahmin and is well-versed in sacred lore. It is said that while Śivaguru is practising penances before God Cāndrāvalīśvara with a view to getting a progeny, he sees a vision one night of God appearing before him and asking what boon he desires. Śivaguru prays for an omniscient and long-lived son. God tells him that an all-knowing son will not have a long life and asks him to choose between a short-lived but all-knowing son and a long-lived but dullard. Śivaguru asks the first boon of the two alternatives. God Cāndrāvalīśvara is very much pleased with him and tells him that He Himself will come to them as their son. Accordingly Saṅkara is born to them, and as he is born by the grace of God Cāndrāvalīśvara he is looked upon as the incarnation of God Śiva.

2. See Nādhava-dīgviṣaya, Canto 2/5.

3. sā kumārī sadāḥyāna-saktābhūt jñāneyṣyopeta //
   visiṣṭeti ca nāma tu prasiddhābhūt mahītale //
   Saṅkara-dīgviṣaya, P.8.

4. cf. ajñānāntarghahanapatītanātmaavidyopadesa-
   strātuḥ lokān bhavāvasikhātāpapāpacacyamanānān/
   nuktva maunāṁ vaṭaviṭapino mūlato nispatantī
   śambhornūrtīścarati bhuvane saṅkaraśāryarūpā //
Śrī Saṅkara is a man of cool temperament. From his very infancy he evinces extraordinary intelligence. He can get by heart whatever he hears and can reproduce the same verbatim the next moment. At the tender age of three only he can read books in Malayalam and understand them. His father cherishes a desire of schooling Saṅkara in sanskrit after initiating him in vedic manner. But suddenly Śivaguru passes away. Saṅkara's mother then fulfils the unaccomplished desire of her deceased husband. She initiates Saṅkara with the holy thread when he is five years old and sends him to the house of guru for study. Saṅkara amazes his preceptor by his superhuman genius, keen intelligence, deep pursuit of learning, power of retention as well as by his pure character. He becomes a favourite disciple of his preceptor within a very short time and within 2 two years Saṅkara masters all the sāstric lores. On his return from his preceptor's house Saṅkara's mother wants him to marry in accordance with the prevailing customs, but Ācārya Saṅkara is able to persuade his mother to allow him to remain a life-long celibate.

Saṅkara Ācārya is greatly devoted to his mother. In this world Saṅkara is all-in-all, the heart's beloved of his mother. It is said one day Saṅkara's mother goes to take bath in the river Alwai, which is far off from her house. But due to debility of old age she faints in the hot sun on her way back from the river after ablutions. Saṅkara's heart is melted with sorrow for his mother's sake. He prays to his family deity Śrīkṛṣṇa for the whole night. Śrīkṛṣṇa hears the prayer of the boy. Moved by his prayer the river Alwai turns its course and begins to flow by the side of his house. Thus he removes his old mother's suffering.
Saṅkara's mind becomes day by day indifferent to the world realizing the impermanence of mundane existence. At last he desires to renounce the world and is determined to take adopt sannyāsa or ascetic order. But he finds his doting mother opposed to asceticism. Then adopting a means he succeeds to obtain his mother's assent and adopts the monastic order. Though Saṅkarācārya knows the dictum of the Śrutī -

'yadahareva virajet tadahareva pravrajet' -

That is, the man who is indifferent to the world, whose mind is charged with renunciation, will accept asceticism forthwith paying heed to none and nothing; for the teaching of mankind he accepts ascetic mendicancy. Azk Ācārya Saṅkara adopts this path in order to impart the truth to the people that there is no guru superior to parents in this world.

At the age of eight Saṅkarācārya leaves his house in search of truth, and after wandering over a period of two months he comes to Balduryamani hill on the banks of the river Narmadā. There Bhagavān Saṅkarācārya becomes the pupil of Govindapāda , and through the blessings of his spiritual guide he receives


6. The identity of Govindapāda is not yet definitely ascertained. Vidyārṣya is of opinion that the great commentator Patañjali takes birth again in the garb of Govindapāda. of.

dr̥ṣṭvā purā niṣasahasramukhābhaisūryante vasanta

iti tāmapahāya sāntah/

ekānena bhūvi yastvavatīrya sīṣyān anvagrahinnanu
sa eva patañjalistvam //

Saṅkara-digvijaya, 5/96.
the full courses of metaphysical principles of Nathayoga, Rajayoga, and Jñānayoga from him within a small period of three years. Śaṅkara practises concentration and meditation under his supervision and guidance. He can leave his body at his will and walk in the air as he acquires laghisāsiddhi.

After the completion of study Śri Śaṅkarācārya leaves for the holy city of Vārānasi by the direction of his spiritual preceptor. There in Manikarnikā he spends sometimes taking holy ablutions daily in the Ganges, visiting the temples of Visvēsvara, Annapūrṇā and others, and explaining the sāstras. Gradually the fame of his scholarship spreads throughout Kāśi. Then a Brahmin boy from southern India wishing to accept his pupilage comes to him. The name of the boy is Śanandana. He is the first ascetic disciple of Śaṅkara known by the name of Padmapāda.

One day when Śaṅkara is going along with his disciples to take ablutions at Manikarnikā, Mahādeva, in the garb of a Candāla blocks their path with four dogs in order to test Śaṅkara. The Keralian Brahmins consider Candālas to be untouchable and keeps them at an arm's length. Though Ācārya Śaṅkara is spiritually advanced, yet he cannot give up completely his previous prejudice. He asks candāla to leave their path. Candāla then showing contempt to the words of Śaṅkara says with hideous laugh 'you are an ascetic and are instructing the doctrines of Advaita-vedānta to

7. cf. sa anātvaiva toye manikarnikāyā visvēsvaram
pratyaharmacatī sma/
vāsam cakārānīsamaveśa śaṅkāśā sakte sa ghatte
manikarnikāyāh //
Śaṅkara-Sīkṣvijaya, Cidvilāsa, 12/2.
the restless pupils, but it seems to me that you have not realised the principle of Vedanta. Since the world is enveloped by the Supreme Lord, who moves where leaving others? Moreover, how can an everpure soul become polluted? On the other hand the body is inanimate and therefore, how can an inanimate body move? In your perishable body the pride is still there. You are deceiving people under the guise of an ascetic. The words of Candala dispels Sankara's ignorance and the latter giving up the knowledge of difference, eulogises Visvanatha in the garb of Candala by a verse. Then Candala reveals his own form and says - 'I am very pleased with you. I want to propagate once more the Vedic religion through you in India. You compose commentary on Vyasa's Brahmasutra and preach the truth of Vedanta in the world'.

Sankaracarya desires to write the commentary on Vedantasutra at the holy place of Badarikasrama, because he thinks that a serene and holy place like Badarikasrama will be the fit atmosphere for such philosophic composition. Moreover, he thinks that it is the place of composition of the Mahabharata by VyasaDeva. Considering this Sri Sankaracarya along with Sanandana and other disciples leaves Kashi for Badarikasrama. On the way they visit various holy places like Hadidvara, Nasik Hrshikesa, Lasmanjhora, Prayaga, Srksatra etc. Arriving at Badarikasrama Sankara with his disciples goes to pay homage to the temple of Narayana. But they do not find the idol of Narayana in the temple. Through inquiry they come to know that the image of Narayana is kept in an unknown cave by the ancestors to save the image from the hands of chinese invaders. Sankara through meditation learns the place where the image is concealed. He rescues the image and installs it again
in the temple and worships Nārāyaṇa there. Śaṅkara then goes to the hermitage of Vyāsa and starts writing the commentaries; and remaining there for a period of four years he writes commentaries on Prasthānatrayī (the three bases of vedānta, viz. the Upaniṣads, Brahma-sūtra, and the Gītā) and on other books. At this time Śaṅkarācārya is only sixteen years old.

Śaṅkarācārya then comes out for his victorious march through the saṃskṛta country. On the way of his victory Ācārya Śaṅkara meets Kumārilabhaṭṭa at Prayāga. At that moment Kumārila is immolating himself in the fire thereby expiating his sin of causing death to many Buddhists defeated in debate by him. The condition of debate is the vanquished contestant will have to expiate himself by burning his own body. When Kumārila enters into the fire of husk in order to expiate for malefeasance with his preceptor, Śaṅkara approaches him and expresses his will to debate with Kumārila, the protagonist of Pūrva-mīmāṁsā. Kumārilabhaṭṭa replies and says that his death is imminent. Therefore, he has no time to discuss with Śaṅkara. But he says that Maṇḍanamiśra, his disciple, is residing at Mahismati city on the banks of the river Narmadā. He is in no way inferior to Kumārilabhaṭṭa. So, Śaṅkara's aims and objects will be fulfilled if he can vanquish him and bring him to his opinion. The defeat of Maṇḍanamiśra will be Kumārila's defeat. Śaṅkarācārya then by the request of Kumārilabhaṭṭa recites the hymns of Tārākābrahma.

Thereafter Ācārya, by the advice of Kumārilabhaṭṭa, approaches Mahismati city along with his disciples. There he challenges Maṇḍanamiśra, the great Mīmāṁsā scholar, for an open debate; and in course of the debate Śaṅkara emerges victorious. In this discussion Bhāratī, the learned wife of Maṇḍanamiśra becomes the mediator.
Mañḍaññamiśra, according to the 1 tenia of the debate, accepts Śri Saṅkara’s discipleship. Later on Mañḍaññamiśra became renowned in the world of philosophy by the name Sureśvaraśārya. After conquering Mañḍaññamiśra Saṅkara starts his victorious march towards southern India. He defeats the Saivas and Kapalikas in Mahārāṣṭra and rectifies their non-vedic cultures and conducts. A certain Kapalika Ugrabhairava by name wishing to attain salvation by sacrificing Saṅkara becomes his disciple and while attempting to sacrifice Saṅkara he meets his death at the hand of

8. The cultures and conducts of the Kapalika sect are described in the drama named Prabodhacandrodaya of Kṛṣṇamiśra. There it is said that the Kapalikas wear a garland of bones and dwell in the crematorium. In bowls of human skull they generally take their food. The Kapalikas offer oblation to fire with the human flesh and after the completion of durgīt sacrifice and fast they drink wine in human skull. For propitiating Śiva the Kapalikas sacrifice human beings. Moreover, to Kapalikas there is no other happiness except the enjoyment through the senses. So sexual pleasure is the main thing to them which in their opinion is the gateway to liberation.

9. The description of Ugrabhairava and his defeat is elaborately narrated in Saṅkara-digvijaya canto 11 by Madhavaśārya.
Padmapādācārya. After that Śaṅkara, going more towards south, establishes the temple of Śāradā on the bank of Tuṅgabhadrā and installs Goddess Sarasvatī there; and the Matha or hermitage which is established there by him, is the famous Śrṅgerī Matha. Suresvaraṭha is given the charge of this hermitage. He settles the titles of the ascetics of this Matha as Sarasvatī, Bhāratī and Puri and that of the Brahmaṇā as Caitanya. He also specifies the Yajurveda as the dominant Veda of this order. The Mahāvākyā is 'ahā brahmāsmi'.

By this time Śaṅkara approaches his old mother knowing her to be on the verge of expiry. When she expires Śaṅkara performs her funeral rites. After that he returns to the Śrṅgerī Matha.

10. cf. padāni trīṇi khyātāni sarasvatī bhāratī purī / rāmeśvarāhvayā kaṣṭramādivarāhadevataḥ // 2
caitanyākhya brahmaṇārya yajurvedasaya pāthakah / aham brahmāsmi tatraiva mahāvākyam saṃśāritam // 4
Śrṅgerī-mathānāyāh.

11. cf. saṃcītya kāsthāni suṣuṣkavanti
gṛhopakante gṛhtarṣyapātah //
sadaksīne dosnī samantaḥ zahā vahniś
dadāha tam tenā ca saṃśātyātām //

and again commences his victorious campaign. This time Śaṅkara establishes Govardhana Matha in Puri appointing Padmapādācārya as its head. Here he specifies that the titles of ascetics are Vana and Aranya and that of Brahmaśāri is Prakāśa. The predominant veda is Rgveda. The Mahāvākyas of this hermitage is 'prajñānām brahma'.

Flying the banner of the vedāntic religion throughout southern India and proclaiming the superiority of Advaita-vedānta everywhere Śaṅkara once more starts towards Northern India. Staying for sometime in verar province Śaṅkara arrives in Ujjaini and there he prevents the terrible practices of penances prevailing among the Bhairavas. From Ujjaini Śaṅkara goes to Gujarat. There at Dvārakā he installs another Matha named Śāradāmatha. He settles the titles of ascetics of this Matha as Tīrtha and Āśrama, and that of Brahmaśāri as Svarūpa. Their dominant veda is Sāma. The Mahāvākyas of this order is 'tattvamasi'.

12. cf. pūrvānayo dvitiyāh ayād govardhānamathāḥ smrtah / bhogavārah sampradāyo vanāranye pade smṛte // 1 tirthām mahodadhiḥ prakteś brahmaśāri prakāsakah / mahāvākyoṣc āt tatra syāt prajñānam brahma cocyate // 3 ṛgvedapathānāntaiva kaśyapo gotramucyate / 4

Govardhānamathāmnāyah.

13. cf. prathamāḥ pascimānāmāḥ śāradā māthā ucyate / kiśāvarah sampradāyastasya tīrthārasmāu pade // 1 gosatī tīrthamalamāḥ brahmaśāri svarūpakāḥ / sāmavedasya vaktā ca tatra dharma samācakṛt // 3 jīvatmaparamāntaikyabodho yatra bhavisyati / tattvamasi mahāvākyāṁ gotre' trigata ucyate // 4

Śāradāmathāmnāyah.
Thereafter Śaṅkara conquers the Pandit as of the (tungstic) province in debate and then leaves for Sāradāksetra in Kāśmir. There also he wins over the Kasmirian scholars in discussion and establishes his tenets.

Sri Śaṅkara then leaves Kāśmir for Kāmarūpa; and in Kāmarūpa he commences philosophical discussion with the great Sākta scholar named Abhinavagupta. In debate Abhinavagupta is defeated. It is said that Śaṅkara is afflicted with anal fistula caused by the black art of Abhinavagupta. But he is cured by the effort of Padmapādācārya lateron.

On return from Kāmarūpa Acārya Śaṅkara goes to Vadarinātha. There he establishes the Jyotir Matha and appoints Totakācārya at its head. He specifies the titles of the hermits of this Matha as 'Giri', 'Parvata' and 'Sāgara' and the title of Brahmācārya - 'Ānanda'. The Atharvaveda is the predominant veda of this Matha and the Mahāvākyā is 'ayamātmā brahma' - this soul is Brahman.

14. cf. tadanantaramaṃ kāmarūpanadhigatyābhīnavopāśabdaguptam/ ajayat kīla sāktabhāyakārama ca bhagno manasedamākuloce //
Mādhava : Śaṅkara-digvijaya, 15/158.

15. cf. tṛtiyastuttarāmnayo jyotiranāma matho bhavet / ārimaṭhāaseti vā tasya nāmaṃtaramudīritam // 1
ānandavāro viṇjayaḥ sampradāyo 'syā siddhidah/ padāni tasya khyātāni giri-parvata-sāgaraḥ // 2
vadarśāramah kṣetram devo nārayamah smṛtah/ pūrnagirī ca devī ayādŚāryastotakah smṛtah // 3
āyamātmā brahma ceti mahāvākyamudāhṛtam /
atharvavedavaktā ca bhṛgvākyam gotramucye // 4
Jyotirmathamānayaḥ.
Thereafter Śaṅkarācārya with his disciples arrives at Āśedārapātra from Vadarīnāthasē and there this luminous sun and glorious son of India sets. The tremendous active life of Śaṅkara comes to a sudden end at the early age of 32. Thus passed away from this world one of the greatest luminaries of India, nay of the whole world after illuminating the subcontinent with his unparalleled genius, profound scholarship and adorable saintliness - like dazzling the world of learning/lightning-flash.

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THE DATE OF ŚRĪ ŚĀNKARĀCĀRYA

The date of Śrī Śāṅkarācārya cannot be definitely fixed like many other celebrities of India. There are conflicting opinions concerning the Acārya's date. But it is universally accepted that the upper limit of his time is sixth century before Christ and the lowest limit is ninth century A.D. But the exact date of his birth is not yet decided; it still remains a bone of contention.

According to Kāmakotipitha of Kāncī the birth of Śrī Śāṅkara takes place at 508 B.C. and his passing away occurs at 476 B.C. when Acārya is 32 years old. But, since, there are five persons known by the name of Acārya Śāṅkara, according to the account of this Nātha, it is difficult to pin down the identity and fix the date.¹

There are also some scholars who are ready to place him at 44 B.C..

In accordance with the book styled 'Keralotpatti' the date of Śāṅkara is fourth century before Christ.² In this book the span of Śāṅkara's life is shown 38 years in stead of 32 years.

Rājendranāth Ghose tries to fix Śāṅkara's date at 686 A.D. In his opinion Śrī Śāṅkara passed away at the aged age of 34 and not 32. Ghose's view is based on a quotation

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1. See Bhāratīya Sādhanār Dhāra (Bengali), P. 130
2. See Indian Antiquary. VII, P. 282
from 'Saṅkarapaddhati' in 'Darsanaprakāsa' of the Mahānbhava-
school. In this book the time of Saṅkara's passing away is stated
at 682 Śakābda (= 720 A.D.). The quotation runs as follows:-

\[
yugma payodhi rasāmita śāke
raudrakavatsara īrgakamāse
vāsara ījya utācala māne
kṛṣṇatītau divase śubhayoge /
śaṅkara lokamāṇīnijadehaṁ
hemagirau pravīhāya ṛathena //
\]

In 'yugma payodhi rasāmita śāke' the term 'rasā' denotes two
figures - one (rasā = prthvi) and six (rasā = rasātala).
Rājendranāth Ghose accepts the latter view. In his opin-
ion there will be the fault of 'asambhava' (impossibility) in
accepting one for 'rasā'. However, the date of Saṅkara's
demise is (642 + 78) = 720 A.D..

The modern antiquarians believe that Śrī Saṅkara
was born at 788 A.D. and passed away at 820 A.D. at the age
of 32. The whole credit of forming this view goes to Late
Dr. K.B.Pāthak, who gets a small book of three pages at Pehgāon.
In the last part of this book the date of Ācārya's birth and
death is mentioned in some verses, which run thus:-

\[
duṣṭācāravināśaya prādurbhūto māhītale /
sa eva saṅkarācāryah sāksaḥ kaivalyanāyakah //
astavarse caturvedān dvādaśe sarvasāstraśkrta /
śodāse krtavān bhāsyam dvātrīṁśe muniraṁbhyaḥ //
\]
The time of Śaṅkara's birth is fixed as follows:-

'nidhīnāgebhavāhnyabde vibhave śāṅkarodayah' i.e. at 3889 Kalyabda = 710 Śakābda = 788 A.D. Śaṅkara was born and in the full-moon day of Vaiśākha of 3931 Kalyabda = 742 Śaka = 820 A.D. he passed away. of.

\[kalyabde sandranetrāṅkam - vahnyabde guhāpravesah / \]
\[vaiśākhe pūrṇimāyām tu śāṅkarah śivatāniyāt // \]

This view is also accepted in the book 'Śaṅkaramandārasaurabha' written by Nīlakantha Bhaṭṭa -

\[prāśūta tisyasaśradāmāniyātavatya- / \]
\[mekādāsādhikaśatonasatuh sahasryām / \]
\[saṁvatsare vibhaṅganāmīni śābe mūhurte / \]
\[rādhe sīte śīvagurūgrhini dasāmyām // \]

Ma. Gopināṭh Kavirāj also throws some suggestions for determining the date of Śaṅkara. These suggestions are as follows:-

(1) Suresvarācārya, the chief disciple of Śaṅkara, mentions Buddhist Pandit Dharmārīti in his book styled Brhadāranyaka- bhasya-vārtikā. (ii) Śrī Śaṅkaśācārya also quotes a portion of Dharmārīti's Kārikā while criticising the tenets of the Yogācāra school when commenting on the Brahmasūtra No. 2/2/28.

The Kārikā of Dharmārīti runs as follows :-

\[sahopalamabhaniyamadadabhdeo nilataddhiyoh/ \]
\[thedaśca bhṛntavijnanaśrdayendavadvaye // \]

4. See Indian Antiquary, 1882 Pp.173-175
6. See Bhāratīya Sādhanār Dharma (Bengali), Pp.133-134.
The portion 'sahopalambhaniyamādabhadho' of the aforesaid Kārīka is quoted by Saṅkarācārya. The date of Dharmakīrti is fixed at 635-650 A.D. He is the direct disciple of Ācārya Dharmapāla, the then Principal of Bālandā University and is the class-mate of Śīlabhadra under Dharmapāla. Moreover, this Dharmakīrti is the disciple of the famous Buddhist Logician Dīnāgā.

(iii) Saṅkara, while commenting on the Brahma-sūtra No. 2/2/26, quotes 'yadantarjñeyarūpaṃ ś tat' from Dīnāgā's 'Alamvānaparīkṣā'.

(iv) In the commentary on the Brahma-sūtra Nos. 2/2/22 and 2/2/24 Saṅkara quotes two Buddhist Ācāryas. The first quotation is found in the Guṇamati's commentary on 'Abhidharmakosa'. Guṇamati's time is fixed at 630-640 A.D.

(v) Mā. Gopināth Kavirāj infers that Saṅkara quotes Samantabhadra, the preceptor of Akalanka while refuting the views of the Jaina school. In this context too Vācaspatimisāra, the celebrated master author of Bhāmati cites 'Ākṣaraśāstra' of Samantabhadra -

ayādvadāh sarvathāikañāṇatatyaśāgat kimmyæ kimvṛttasidvīdeḥ
saptabhananayāpekṣo heyādeyavisesāṣakṛt // 2/2/33

This Akalanka is the court-scholar of Sāhasatūrāga, who is otherwise known as Dantidurga of Rāṣṭrākūṭa and his time is accepted at 675 Śakābda or 753 A.D.

Pundit Baladeva Upādhyāya, referring to all these points mentioned by Mā. Gopināth Kavirāj, gives some more clues and tries to fix Saṅkara's date in the following way -

7. See Bhāratīya Sādhanār Dhārā (Bengali), P. 133 (footnote)
Although Śaṅkara nowhere in his compositions refers to Kumārila-bhaṭṭa, yet it is accepted that they two are contemporary. In 'Śaṅkaradīgīvijaya' of Nāḍhavaścārya the detailed account of their meeting at Prayāga is described. Anyway, when Śaṅkara meets Kumārila-bhaṭṭa at Prayāga Kumārila-bhaṭṭa is quite old, but Śaṅkara is only 16 years old. Kumārila and Dharmakīrti are contemporary according to the hearsay prevailing in Tibet. It is the hearsay in Tibet that Dharmakīrti in order to learn the Brahmānical religion approaches Kumārila-bhaṭṭa and serves him in ām disguise. Anyway, Kumārila-bhaṭṭa in his 'Slokavārtti' refutes the definition of Pratyakṣa - 'kalpanāpodhamabhṛāntam' - given by Dharmakīrti. The accepted time of Dharmakīrti falls between 635 and 650 A.D.

The great dramatist Bhavabhūti is, no doubt, the disciple of Kumārila-bhaṭṭa. He is the court-poet of Yosavarma, the king of Kāñcika, who is assigned to the first part (725 to 752 A.D.) of eighth century A.D. It is said in Kalhana's 'Rājatarangini' that Bhavabhūti faces his first defeat at the hand of king Lalitaditya Muktāpīda of Kāśmīr, whose time is fixed at 733 A.D. Since Bhavabhūti is the court poet of Yosavarna, his time should be the first part of (700-740 A.D.) the eighth century A.D.; and as Kumārila is the preceptor of Bhavabhūti, Kumārila's time must be the latter part of seventh century A.D. This being the position, the date of Śaṅkara is to be fixed at the last part of seventh century A.D. and the first part of eighth century A.D. as Śaṅkara is a younger contemporary of Kumārila-bhaṭṭa.

9. Cf. kavirākpati rāja śrībhavabhūtyādisevitah / jito yayau yosovarnā tadgūnaastutivanditām // Rājatarangini (see Śrī Śaṅkaracārya (Hindi) P.46).
Pundit Baladeva Upādhyāya further points out that the great grammarian Bhatṛhari earns fame by writing Vākyapadīya. Bhatṛhari's decision is Śabdādvaita. Bhatṛhari's view is that Spota is the only real truth whose evolutions are 'arthā' (meaning) and the 'jagat' (the entire earth).

But Nyāśasakas do not believe this theory. They only accept the eternity of śabda, but not in the form of Spota but in the form of Varna. Kumārilabhaṭṭa, in his Śloka-vārtika (Śloka No. 137) refutes this Spota theory in a captivating manner. In this context also he quotes in his 'Tantria-Vārtika' from Bhatṛhari's Vākyapadīya. The verse runs as follows:

\[
\text{āstyarthaḥ sarvasabdānāmiti pratyāyya laksanām} / \\
apūrvadevata sannātī svargaḥ samamāhurgavādiṣu //
\]

So the date of Bhatṛhari should be placed before the time of Kumārilabhaṭṭa. According to the Chinese traveller I-Tsung Bhatṛhari passed away at 651-52 A.D. The date of Kumārilabhaṭṭa, therefore, is to be fixed at the middle of the seventh century A.D. and that of Īrī Śaṅkarācārya at the last part of the same century. The position of these three scholars may be shown in the following manner:

\[
\begin{align*}
\text{Bhatṛhari (the first, of the 7th century A.D.)} \\
\text{Kumārilabhaṭṭa (the middle part of the 7th century A.D.)} \\
\text{Śaṅkarācārya (the last part of the 7th century A.D.)}
\end{align*}
\]

10. Vākyapadīya, 2/121.
The date of Śrī Śaṅkarācārya, therefore, is fixed at one hundred years before what is generally accepted now-a-days by the modern antiquarians.

Pundit Baladeva Upādhyāya's approach is reasonable. We may also be at one with him in accepting the time of Śrī Śaṅkara as the last part of the 7th century A.D.
HIS WORKS

As many as two hundred books including commentaries, prakaranas, and stotras are fathered on Śrī Sānkara-cārya. But the modern critics are not willing to accept all these books as coming from the pen of Sānkara-cārya. They are of the opinion that as the persons who have been appointed Heads of the Mathas, installed by Sāṅkara, are also known as Sāṅkaracāryas-ś, hence it is highly probable that the writings of the later Sāṅkaracāryas are also ascribed to the first Sāṅkara. Whatever may be the case, scholars will decide whether the list of books passing as the works of Sāṅkaracārya is genuine or spurious. I am simply trying here to give a traditional list of books, believed to be Sāṅkara's compositions, which is read and recited at the four Mathas of Sāṅkaracārya from the past down to the present day.

The writings of Sāṅkaracārya can be divided into three heads; viz: -

(1) Commentaries, (2) Prakaraṇa-granthas
and (3) Stotra-granthas.

1. Commentaries

The commentaries also can be divided into two main groups -
(1) Commentaries on the Prasthānātrayī and (ii) the Commentaries on the other books.
Commentaries on the prasthānatrayī

(1) Brahmā-sūtra-bhāṣya -

The Brahmā-sūtra-bhāṣya is acknowledged by all critics as the masterpiece of great Śaṅkarācārya. The Brahmā-sūtras are written in such a condensed form that it is utterly impossible to follow them without the help of any commentary. Śaṅkarācārya with his simple, lucid, and profound language has fully revealed the deep-rooted meanings of the Sūtras. In going through the commentary, it is said, the delight of the reading of literature is achieved and the mind of the reader is enchanted by its majestic dignity, unsurpassed lucidity, concentrated power, soul-stirring eloquence, and matchless beauty. Vācaspāti Mīrā, one of the recognised masters of classical Sanskrit, has rightly eulogised the Bhāṣya of Śaṅkara as lucid and profound (prasannagambhirā) and as pure as the water of the Ganges.Śvāmī Vivekananda writes, "the great

1. Vācaspāti Mīrā writes in the benedictory verses of his 'Bhāmatī', the commentary on Śaṅkara's commentary on Brahmā-sūtras as:

natvā visuddhavijñānām śaṅkaras karuṇākaram / 5
bhāṣyām prasannagambhirām tatpranītam vibhaṣjate // 6
ācāryakṛtiśivāsamāpyavadhūtam vasco’smadādīnām /
rathyedakamiva gāṅgāpravāhapatāḥ pavitraśāṃ // 7
'Having rendered obeisance to Śaṅkara, of wisdom pure, of grace the ocean, we (proceed to) analyse the clear (yet) deep commentary written by him.

As the waters of the highway are purified by falling into the current of the Ganges, even so are the lowly words of those like us, by their conjunction with the work of the Master.'

(Translated by S. Radhakrishnan, 'The Brahmā-sūtra').
glory of Bhagavān Bhāshyakāra Śaṅkarācārya is that it was his genius that gave the most wonderful expression to the ideas of Vyāsa".

Śrīmadbhagavatīgitā. This is the celebrated and most beautiful commentary on the Śrīmadbhagavatīgitā. This commentary starts from the eleventh śloka of the second chapter of the Gītā. At the very outset of the commentary Śaṅkara, from his philosophical standpoint, has given a bird’s eye view of the whole work and also has thoroughly discussed the views of the ancient commentators regarding the philosophy of the Gītā. In this commentary, Śaṅkara has shown that Mokṣa or emancipation comes only through 'tattvajāna' or knowledge par excellence but not through 'jnāna-kārma-samuccaya'. He says, 'Gītāsu kevalādeva tattvajānaṁ mokṣapraṇāpitaṁ na karmasamuccayaṁ iti niscito'rtthāṁ'.

Śvāmi Vivekānanda writes, "The great glory of Śaṅkarācārya was his preaching of the Gītā. It is one of the greatest works that this greatman did among the many noble works of his noble life - the preaching of the Gītā and the writing of the most beautiful commentary upon it".

Some are of opinion that even Śrīmadbhagavatīgitā is also from the mighty pen of Śaṅkara and it is Śaṅkara who himself has interpolated it into the Mahābhārata. Śvāmi Vivekānanda also has recorded this view in his works. He writes, 'some infer that

2. Śvāmi Vivekānanda's works, Vol. IV, P.342-43.
Shaṅkarācārya was the author of the Gītā, and that was he who foisted it into the body of the Mahābhārata'.

Upaniṣadbhāṣya:

(i) Īsopaniṣadbhāṣya.
(ii) Kenopaniṣadbhāṣya -

It is believed that Śaṅkarācārya has commented on this Upaniṣad twice, one by Padabhāṣya and again by Vākyabhāṣya. But the most modern critics are not in a position to accept the Vākyabhāṣya as from the pen of Śrī Śaṅkarācārya. According to their opinion Vidyāsāṅkara, one of the Ācāryas of Śringerī Maṭha, is the author of Vākyabhāṣya.

(iii) Kathopaniṣadbhāṣya
(iv) Prāṇopaniṣadbhāṣya
(v) Mundakopaniṣadbhāṣya
(vi) Taittirīyopaniṣadbhāṣya
(vii) Aitareyopaniṣadbhāṣya
(viii) Chāndogypaniṣadbhāṣya
(ix) Māṇḍukyopaniṣadbhāṣya -

Gaudapāda, Śaṅkarācārya's teacher's teacher composed his famous Kārikā upon the Māṇḍukyopanisād and Śrī Śaṅkarācārya has commented on both the Kārikā and the Upanisād.

(x) Śvetāsvataraopaniṣadbhāṣya -

Scholars are not willing to accept the authorship of Śaṅkara to the Commentary on the Śvetāsvataraopanisād. Śaṅkara's commentaries are well-known to all.

5. See Śrī Śaṅkarācārya' (Hindi) by Baladeva Upādhyāya, P.163.
and well-appreciated by everybody. His commentaries are matchless
in respect of his logic, language and profundity of thought.
But surprisingly enough the commentary on the Śvetāśvataropanisad
is unlike the other commentaries. Here the lucidity of language,
the profundity of thought, and the firmness of arguments are
lacking and what one gets from it is not more than that of any
other general commentary. The method of the writings of
commentary is also not wholly seen here. Moreover, the elaborate
introduction to the beginning of the commentary is not tallying with the style of Śāṅkara and the lengthy
quotations from the Purāṇas are also unusual to Śāṅkara's
commentary. These are the reasons for which scholars are of
opinion that Śrī Śāṅkarācārya is not the author of this
Upaniṣadbhāṣya.

(xi) Brhadāraṇyakopanisadbhāṣya -

The Brhadāraṇyakopanisad is the greatest of all the Upaniṣads. It is not only
great in extent, but it is great in respect of its theme and
importance too. Śāṅkara's commentary on this Upaniṣad is also
the greatest of all his Upaniṣadbhāṣyas and among his bhāṣyas
on the Upaniṣads, it is most erudite, comprehensive and
perspicuous. Scholars are of opinion that it stands second only
to Śūtrabhaṣya. Moreover, from the literary standpoint too, this
bhāṣya has a unique position of its own in the field of Prose
literature. It can be asserted that the language of this
commentary is the model of Sanskrit prose composition. Śrī
Suresvarācārya, one of his four foremost disciples, has written
a Vārttika on this Upaniṣadbhāṣya.
Commentaries on the other books.

(1) Viṣṇuṣahasranāmabhasya -

This is the commentary on the famous Viṣṇuṣahasranāma. In this commentary Śaṅkara has given the reasonable explanation of each name of Viṣṇu by quoting the Upaniṣads and the Purāṇas. There is a tradition current in South India about Śaṅkara's Viṣṇuṣahasranāmabhasya. As per this tradition it is the first completed work of Śrī Śaṅkara. H.R. Bhagavat has elaborately stated this tradition in the preface to his book 'Minor works of Śrī Śaṅkarācārya', as "The tradition is current in South India that this was the first work written by Śrī Śaṅkara. When he wanted to begin writing his works he could not decide as to which he should take up first. On the first day he wrote a page or so of a certain work and on the next morning awoke to find that at night, the unknown hand had effaced all the writing. So he began a second work only to find on the succeeding morning the same case with it. Then he began a third and so on till the turn came of Viṣṇuṣahasranāmabhasya. This he found untouched on the next morning, and so, completed this work first of all". 6

(11) Sanatsujātīyabhasya -

To dispel the illusion of Dṛtarāṣṭra, the sage Sanatsujātīya has given the metaphysical instruction to him. This metaphysical instruction is found in the 'Udyogaparva' (chapter 42 to 46) of the great epic Mahābhārata.

These chapters are called Sanatsujātiyaparvā and the commentary of Śaṅkara on this p. Parvā is called Sanatsujatiyabhāṣya.

(iii) Lalitātṛīśatībhāṣya -
This is the scholarly commentary on the three hundred names of the goddess Kālī Lalitā.

(iv) Adhyātma-paṭalabhāṣya -
It is the commentary on the eight Paṭalas of the first question on of the Āpāstamba-dharmasūtra.

(v) Hastāmalakasastrabhāṣya -
Hastāmalaka, a disciple of Śaṅkara had composed a stotra consisting of twelve verses and Śaṅkara has elaborately commented on this stotra.

(vi) Gāyatrībhāṣya -
Gāyatrībhāṣya of Śaṅkarācārya is familiar to all.

(vii) Śāndhya-bhāṣya

(viii) Śāṁkhyakārikātīkā -
Śāṁkhyakārikā-tīkā, generally known as 'Jayamanigalā' is ascribed to the name of Śrī Śaṅkarācārya. But Hm. Gopinātha Kavirāja has tried to show, that this commentary is not written by Śrī Śaṅkara as there is the difference of literary style. According to him this is a work of another Pundit Śaṅkarācārya, who is also the author of some other commentaries bearing the same name.?

7. See Bhāratīya-Sādhana-r-chārā (Bengali), P.135.
Sri Saankaracarya has written innumerable short books in which the doctrine of advaita-vedanta has been adumbrated and explained in a very beautiful and lucid language. Saankara has realised that his commentaries on the sacred Scriptures will meet the purposes of a very small number of erudite people. Because, although the language of his commentaries is simple and pellucid, it is elaborate and controversial and as such these learned treatises are especially meant for scholars and philosophers alone. So, with the intention to acquaint the common people with the principles of his advaita-vedanta within a short compass he has taken a very pleasant literary endeavour and has written numerous Prakarana-granthas. But it is very difficult to decide the authorship as well as the authenticity of these books. But, since from the ancient days these books are read and recited in the four Mathas, established by Saankara, and since it is said that these books are the works of Saankara, the disciple of Govindabhagavatpada, an effort is made to give a traditional list of these writings as far as practicable.

(1) Ajahnabodhini

This book is intended for those students who are mere beginners in the Vedanta-study and whose knowledge of sanskrit is meagre.
(ii) Advaitapañcaratna -

There are five verses ascertaining non-duality of godhood in this book. At the end of each verse the term "śivo'hams" is repeated. The book is also named 'ātmapañcaka' or 'Advaitapañcaka'. Sometimes one more verse is also seen.

(iii) Ātmajñānopadesāvidhi -

The book is commented by Ānandagiri.

(iv) Advaitānubhūti -

This is a treatment on Advaitatattva. It consists of 84 verses written in anustupa metre.

(v) Anātmasānivigārhaṇa-prakarana -

In this book some necessary instructions about the nature of world have been given for creating indifference to all sorts of worldly enjoyments. The number of the verses of this book is 18 and at the end of each verse the line recurs 'yena svātāṁ naivā sāksāt kṛṣṇo'bhūt'. One verse is cited for example.

'abdhhiḥ padbhyaṁ laṅghito vā tataḥ kiṁ
vāyuh kumbhe sthāpito vā tataḥ kiṁ/
meruḥ pānāvuddhrto vā tataḥ kiṁ
tyena svātāṁ naivā sāksāt kṛṣṇo'bhūt'// 31.-9.

Who does not realise the nature of self, what is the merit if he crosses the ocean on foot? What is the fruit if he confines the wind inside the pitcher? And what is his credit if he lifts Śumru by hand?
(vi) Ātmāntaviveka -
In this book the doctrine of Vedānta has been discussed in the form of dialogue.

(vii) Aparokṣānubhūti -
The book consists of 144 simple, and charming verses pregnant with meaning, written all in anuṣṭup metre.

(viii) Aparokṣānubhavārta -
Aparokṣānubhavārta, the other book ascribed to the name of Śaṅkara, is also traced.

(ix) Āryapañcaka -
Saccidananda Sarasvati has a Commentary on it.

(x) Ātmabodha -
In this treatise the clear description of the self is given in 68 verses. Boddhendra, the disciple of Gīrīvānendra, has composed a commentary named Bhavaprakāsikā on this book.

(xi) Astasālokī
(xii) Advaitarāmasamājjarī
don this book.
(xiii) Avadhūtaśatka
(xiv) Upadeśapañcaka -

The teaching of Vedānta has been clearly discussed in this book. The other names of the same are 'Pañcaratna', 'Pañcaratnamālika' or 'Śāṅkarapañcaka'.
The importance of Upadeśasāhasrī is the greatest of all the books of this class. Because, it is quoted by Suresvaraśacya in his 'Naiskarmyasiddhi' and by other scholars also in their works. On it the commentaries of Ānandagiri and Rāmatīrtha are found.

The two different verses of the same name are famous in the firmament of Vedānta philosophy and on one of these two verses the ascetic Śvayamprakāśa, the disciple of Gopālayogindra, has a commentary 'Śvātmadipana' by name.

This is a charming description of a learned sporting in the doctrine of Vedānta. The last line of each verse is 'kaupīnavaṁtaḥ khalu bhāgyavantah'. The other name of this book is Ṣ 'Yatipaṇcaka'.

The book consists of seventeen stanzas of Śikharini metre. In this book there is a pleasant description of the different states of a Jīvamukta.
The last line of each stanza is 'muniṁna vyāmoham bhasati
suvūndakṣaḥ-kṣata-tanmayah'; i.e. the sage, whose darkness of
ignorance has been dispelled by the teachings of the preceptor,
does not suffer from infatuation.

(xxv) Jīvabrahmaikyastotra
(xxvi) Tattvabodha -

In this book all the established
Vedantic facts (siddhāntas) are beautifully discussed in the
form of questions and answers.

(xxvii) Tattvopadesa -

Aiming at Maṇḍanamisra the
most essential doctrines of Vedānta are discussed in this book.
The number of the verses of this book is 87, and the metre
used here is anuṣṭūp.

(xxviii) Dhanyaṣṭaka -
(xxix) Nirguṇa-mānasapūjā
(xxx) Nirvāṇamaṇjarī -

how the knower of God
(Brahmajña) realises himself to be Śiva, is beautifully
discussed in this book in 12 verses.

(xxxi) Nirvāṇasatka -

In this work of six slokas
the nature of the self is beautifully narrated. The last line
of each śloka is 'cidānandarūpah śivo'ham śivo'ham'. The different
names of this prakaraṇa are 'Ātmasatka', and 'Cidānandasatka'.
(xxxii) Niranjanāśṭaka

(lookii) Navaratnamālā

(lookiv) Parāpūja -

The other name of this book is Ātmapūja.

(lookv) Prabodhasudhākara -

In this book of 257 ślokas we find a wonderful harmony of knowledge and devotion. The language used here is very simple and lucid.

(lookvi) Praudānubhūti

(lookvii) Praśnottararatnamālikā -

In this popular work of 67 verses the teachings of the Vedānta are discussed in the form of dialogue.

(lookviii) Paṇcikaraṇa -

It is the shortest of the extant prose works of Śrī Śaṅkarācārya. Though short in extent, it is pregnant in meaning and is highly esteemed and recited daily by the saints. Realising its importance, Śrī Suresvarācārya, the direct disciple of Śaṅkara, has written one Vārttika on it.

(lookix) Brahmānucintana -

The other name of this book is 'Ātmanucintanam'. At the time of taking asceticism this book is to be studied compulsorily. In this book of 27 verses the contemplation of the knower of Brahman is narrated in lucid language.
(xxxx) Brahmanānāvalīmālā -

The other name is Brahmanāmāvālīmālā. In this work of 21 amuṣṭup verses the Brahman is narrated in a simple manner.

(xxxxi) Maṇiṇatnamālā -

In this book of 32 verses a beautiful instruction of the principles (nīti) and indifference to the world (Vairāgya) are given in the form of questions and answers.

(xxxxii) Māyāpāṇcakaṇa -

The nature of Māyā (illusion) is very beautifully stated in this work consisting of five verses.

(xxxxiii) Mahāvākyaviveka
( xxxxiv) Mahāvākyavivarana -

The other is Mahāvākyadārṣṭāṇa.

(xxxxv) Mahīśāpāṇcaka -

The spiritual conversation of Śaṅkara with Siva in the guise of Candela is narrated in this work.

(xxxxvi) Mathāmāya -

This work comprises 66 verses. The prescription of the Mathas and the duties of the saints of the respective Mathas are stated in this book.

(xxxxvii) Mahāvākyamantra
( xxxxviii) Mantranāṭtrakāṇḍapāṇḍalā
( xxxxix) Yogatārāvalī
Laghuvākyavṛtti-

The easy and the short path of the practice of true knowledge is shown forth in this work of 18 anuśṭup stanzas.

Vākyasudha -

This is also called 'Drgdrśyaaviveka'.

The essence of Vedānta is written in this learned treatise of 43 verses. Ānandagiri and Brahmānanda Bhāratī have separately composed commentaries on it.

Vākyavṛtti

Bālabodhini

Vedāntatattvasāra

Vidjñanamukā or Śrū Śvarūpānusanchāna

Vivekasudāmanī -

This book consisting of 581 verses, is a masterpiece of Advaita philosophy. The greater part of the book is written in the form of dialogues between a preceptor and his disciple.

Vairāgyapāṇāsaka -

In this book the flavourous description of indifference (vairāgya) is given nicely in five beautiful verses.

Satasloki -

This work is also called 'Vedāntakesāri'.

In this work of century of verses the essential doctrine of Vedānta is charmingly displayed. Ānandagiri has written a commentary upon it.
(xxxxxix) Svātmanirūpana -

This is also called 'Vedāntārya', 'Ātmabodha' and 'Anubhūtiratnamalā'. Metaphysical knowledge is elaborately and pellucidly given in the form of dialogues between a preceptor and his disciple in this work consisting of 156 stanzas.

(xxxxxx) Sadācāra-sandhāna -

This work is otherwise called 'Sadācāra-stotra'.

(xxxxxix) Svātmāpankāsika

(xxxxxxxv) Sarvasiddhāntasārasaṅgreha

(xxxxxxxvii) Siddhāntapāñjara

(xxxxxxxiv) Sarvaprātyayanamāla

(xxxxxxv) Sarvavedāntasiddhāntasārasaṅgreha -

This is a large book consisting of 1006 verses. In this book the process as well as the teachings of Vedānta are elaborately narrated in the form of dialogue. The language is spruce and perspicuous and the verses are very pleasant like the innate poetry.

/Stotra-granthas/

Sri Sankaracarya is also at the same time the author of innumerable eulogies or stotras. Though in reality a great advaitin in his philosophy, he has great faith in prayer and worship of personal god-like gods and their significance in practical life. Sāṅkara himself also used to practise this for the good of mankind. He is magnanimous. He has no meanness in his mind and hence he is said to have composed a good number
of beautiful and soul-stirring stotras of Śiva, Viṣṇu, Ganesā, Śakti and even of Buddhas too. Dr. Radakrishnan also notes this fact and observes “while Śaṅkara is an absolute non-dualist in his metaphysics, he had great faith in bhakti or devotion to a personal God. He prays to Viśvanātha in Kāśī.

yatra mayā sarva-gata hatā te, dhyānena cetaḥ-paratā hatā te / stutyānayā vāk-paratā hatā te, ksantavyam etat trayam eva
sūmbho

Forgive me, O Śiva, my three great sins. I came on a pilgrimage to Kāśī forgetting that you are beyond thought, in praying to you I forget that you are beyond words. (cf. Francis Thomson’s words:

0 world invisible, I view thee;
0 world intangible, I touch thee;
0 world unknowledge, I know thee;
In apprehensible, I clutch thee.)

He prays to Viṣṇu -

satyapi bhedāpagaṃ nātha tavāhāṃ na māmakānstvam /
sāmudrāhi taraṅgah kvasana samudrō na taraṅgah //

O Lord, even, after realising that there is no real difference between the individual soul and Brahman I beg to state that I am yours and not that you are mine. The wave belongs to the ocean and not the ocean to the wave.

Śaṅkara prays to Śāradā-devi-

katākṣe dayādṛī kare jānasmudrāṃ
kalābhīrvinīdṛī kalāpaṃ abhadrāṃ /
purastriṃ vinīdṛī purastungabhadrāṃ
bhaje śāradāmamajasram madambāṃ //
I constantly worship my mother, the Śaradāmbā, the goddess of learning who is soft with compassion in her looks, who has the jñāna-mudrā in her hand, who is bright with all the arts, who is blessed with long flowing hair, who is ever watchful, in front of whom flows the Tunja-bhadra.

Śaṅkara is said to have composed a prayer to the Buddha:

\[
\text{dharā-buddha padmāsanasthāṃghriyaśtih} \\
\text{niyamālam nyasta nāsāgra-dṛśtil} \\
\text{ya āste kale yoginām ca kṛavartī} \\
\text{sa buddhaḥ prabuddho'stu maccittavarti} //
\]

The literary merit of these stotras is of no mean order.

Here a traditional list of the stotras is given -

/Śiva-stotra/

(i) Śivabhujangaprayātstotra (40 verses).
(ii) Dvādājañjotirliṅgasāstra (13 verses).
(iii) Śivānandalabhā (100 verses).
(iv) Śivapādādikēśāntastotra (41 verses).
(v) Śivakesādipādāntastotra (89 verses).
(vi) Vedasārasāvastotra (11 verses).
(vii) Śivaparādhakṣamāpaṇa (15 verses).
(viii) Suvarṇamālāstuti (50 verses).
(ix) Dākinsāmūrti Varnamālā (35 verses).
(x) Dākinsāmūrti astaka (15 verses).
(xi) Mrtyunjayamānasaśākṣapūjā (45 verses).

(xii) Sivanamavalyastaka (9 verses).
(xiii) Sivapancaksara (5 verses).
(xiv) Uma Mahesvara (13 verses).
(xv) Kalabhairavastaka (9 verses).
(xvi) Sivapancaksaranaksatramala (28 verses).
(xvii) Dasaslokili (10 verses).

The different names of this stotra are 'Cidnandadasasloki', and 'Nirvana dasaka'. The last $\lambda$ line of each sloka is "tad ekavasistahsvah kevaloham". Madhusudana Sarasvati has a learned commentary named 'Siddhantabindu' on it.
(xviii) Dakshinamurtistotra (19 verses).

/ Ganesa-stotra /

(1) Ganesabhujangraprayata (9 verses).
(11) Ganesastaka (8 verses).
(111) Ganesapaancharatna (6 verses).
(1v) Varada-ganesa-stotra.

/ Visnu-stotra /

(1) Krapastaka (8 verses).
(11) Balakranastaka (8 verses).
(111) Krapadvystotra
(iv) Acyutastaka (9 verses).
(v) Cakrapanistotra
(vi) Visnusatpadī (7 verses).

This stotra is also called Satpadī.

On this book as many as six commentaries are found and among these commentaries Saṅkara is said to have composed one Commentary.
(vii) Nārāyaṇa-stotra (30 verses).
(viii) Govinda-staka (8 verses).
(ix) Ārttatrāṇanārāyaṇa-stotrasāka (18 verses).
(x) Viṣṇupādaśīntastotra (51 verses).
(xi) Viṣṇuśīntastotra.
(xii) Harimādestotra (43 verses).
(xiii) Jag annāthāstaka (8 verses).
(xiv) Jag annāthanistotra.
(xv) Ārāmācyutāstaka (9 verses).
(xvi) Bhagavanmānasapūjā (17 verses).
(xvii) Pāndurangāstaka (9 verses).
(xviii) Mukundacaturbāsa (14 verses).
(xix) Harināmāvalīstotra (19 verses).
(xx) Rāmāstaka (8 verses).
(xxi) Rāghavāstaka (9 verses).
(xxii) Rāmabhujangaprayātastotra (29 verses).
(xxiii) Rāmabhujangaprayātastotra (19 verses).
(xxiv) B Viṣṇuḥīngarpobastotra (14 verses).

/Śakti-stotra/

(i) Āmbāstaka (8 verses).
(ii) Tripurasundaryastaka (8 verses).
(iii) Lalitāpañcaratna (6 verses).
(iv) Rājarājesvarīstotra.
(v) Mānakṣistotra (8 verses).
(vi) Bālapañcaratna.
(vii) Tripurasundarīmānasapūjā (127 verses).
(viii) Bhavānibhujangaprayātastotra (17 verses).
(ix) Devyaparādhanāmāpanastotra (12 verses).
(x) Durgaparādhanāpanastotra (17 verses).
(xi) Girijādasaka (11 verses).
(xii) Kālikāstotra.
(xiii) Kāly aparādhanāpanastotra (17 verses).
(xiv) Tripurasundarīvedāpāda (20 110 verses).
(xv) Mātaṅgīstotra.
(xvi) Devībhujaṅgaprayātastotra (28 verses).
(xvii) Devīpañcaratna.
(xviii) Devīstuti.
(xix) Gaurīdasaka (11 verses).
(xx) Bhavānyāstaka (8 verses).
(xxi) Devicatuhastyupacārāpūjāstotra (72 verses).
(xxii) Saradābhujangaprayāta (8 verses).
(xxiii) Kānakeśistotra.
(xxiv) Śyāmāmānasārcana.
(xxv) Bhūmarāmāstaka (8 verses).
(xxvi) Tārāpajjhatikā.
(xxvii) Kālyāṇa Vṛstistava (16 verses).
(xxviii) Navaratnamālikā (10 verses).
(xxix) Kanakadhāra (18 verses).
(xxx) Annapūrnāstaka (12 verses).
(xxxi) Mīnakeśapancaratna (5 verses).
(xxxii) Anandaśahari (20 verses).
(1) Archanārīśvaragūptra (9 verses).
(11) Ummānāsvarastotra (13 verses).
(111) Lakṣmīnārsimhapancaratna (5 verses).
(iv) Śaktaśanāsana śivākṣamānprastotra (13 verses).
(v) Hariharastotra.
(vi) Haragauryaśākta (8 verses).

/ Jāditīrthavigābhavastotra /

(1) Gangaśṭaka (8 verses).
(11) Gangāstotra (14 verses).
(ii) Kāśīstotra (9 verses).
(iv) Kāśīpaṇcaka (8 verses).
(v) Ja Yamaśṭaka (two kinds) (8 verses).
(vi) Narmadāśṭaka (8 verses).
(vii) Puṣkarāśṭaka (9 verses).
(viii) Trivenistotra.
(ix) Manikarnikāśṭaka (9 verses).

/ Common stotras (Ādhāranyastotra) /

(1) Subrahmanyabhujangaprayātastotra (33 verses).
(ii) Dattabhujangaprayāta.
(iii) Dattamahimastotra.
(iv) Dasāvatārastotra (10 verses).
(v) Brahmānandastotra.
(vi) Hanumatapanca (6 verses).
(vii) Añjanīstotra.
(viii) Curvastaka (9 verses).
(ix) Pratehmaranastotra (4 verses).
(x) Carpatanjarika (17 verses).
(xi) Dvadasapanjarika (12 verses).
(xii) Mohamudgara

\[\text{Tantra-granthas/}\]

Two Tantra-granthas of Sankara are obtained.

(i) Prapancasara :- On this book, Padmapada, the
disciple of Sankara, has a commentary named Vivarana and in
that commentary Padmapada says that the gist of 'Prapancaga',
an ancient Tantra, has been embodied in this book. He writes,
'iva khalu bhagavan Sankaracaryah samastagamasarasamagraMapra-
paancagamasarasamagharapram grantham cikirshah'.

(ii) Saundarya-lahari :- Among the hymns written by
Sankara, Saundarya-lahari is the most magnificent work, whether
considered as a hymn or as a Tantra. In the whole range of
stotra-literature a book like Saundarya-lahari is rarely met
with. Tradition has it that on the Kailasa mountain Mahadeva
Himself has given this book to Sankara. Of this book of Century
of verses, the first 41 verses are known as Ananda-lahari, where
the tantrik mysteries are described, and the remaining 59 verses
are known as Saundarya-lahari, in which the charming and

9. See Sri Sankaracarya (Hindi) P.171, (foot-note 1).
and captivating descriptions of the different limbs and appendages of the body of Tripurasundari bespeaking superb aesthetic sense and high flight of imagination are met with. On it as many as 35 commentaries are found up-till now, and the most common and extremely popular are those of Lakṣmīdhara, Kaivalyāsrama, Phāskara Rāya, Kāmesvara Sūri and Acyutānanda.
LITERARY VALUE OF HIS WORKS

Śāṅkaraśārya, the great philosopher, saint and teacher is also a prolific writer; though highly philosophical are his prose works and devout are his eulogies of Śrī Kṛṣṇa and Śrī Goddesses nevertheless his works both in prose and poetry are very rich in poetic diction, rhetorical flourish, inimitable style and perspicuity. Of course, the great Ācārya is never driven by the craze for producing literary masterpieces, and all the literary excellences that we come across in his writings are incidental. Learned authorities on Indian philosophy and his literature have made valuable passing remarks on the poetic skill and literary genius of this great philosopher whenever occasion has so demanded. But, no effort has been made till now to have an integrated view of the literary aspects of his writings and assess the literary excellences. In the following chapters, we shall make an humble effort to make a detailed discussion on the different literary aspects of this great writer under different heads such as Alāṅkāra, Chanda, Guna, Rīti, Dhvani, Rasa and Kavisamaya.