CHAPTER 6

OTHER SIGNIFICANT WORKS
OTHER SIGNIFICANT WORKS

Raja was a scholar who had deep conviction on the cultural and academic dimensions of Sanskrit language. The academic life of him was extremely active. In another way, constant seeking of knowledge was the one and only priority in his life. The available products of his scholarly career confirm this matter. Besides the two doctoral theses, he did many works on various topics. They comprises of editions, editions with English translation, and a number of studies on disciplines like Astronomy, Theatre, Poetics and Philosophy. Apart from these, there exists a good variety of Malayalam works, which are inclusive of Travelogue, Biography, Translations, Collection of articles, edited works and compiled works.

Works related to Language studies are included in the eighth chapter of the present thesis. This chapter deals with sixteen works of Raja and they are:

1. *Astronomy and Mathematics in Kerala*
2. *Ānandavardhana* (Biography)
5. *Bhāsa’s Pratimānāṭaka* (ed. with Eng. Trans., with N.V.Krishnawarrier)
7. *Kāvyālaṅkārasūtravṛtti* of Vāmana (Eng. Trans.)
8. *Saṅgītaratnākara* of Śāraṅgadeva, Vol IV Chapter on Dancing (Eng. Trans. with Radha Burnier)
10. *Ārṣaprayogasādhusūtravṛtanaṇḍa* (ed.)
11. *Rtuvarṇa* of Durlabha with commentary (ed.)
12. *Uṇadikośa* of Vedāntimahādeva (ed. with Uṇādisūtras and Glossarial Index)
13. *Uṇādimanidipikā* of Rāmabhadradīkṣita (ed.)
14. *Naiṣadhānanda* of Kṣemīśvara (ed. with A.K.Warder)
15. *Siddhāntapañjara* of Vināyaka (ed. with E.R.Śrīkrishna Sarma)
16. *Haṭhayogapradīpikā* of Svātmārāma Text, Commentary, and Translation (ed. with Commentary *Jyotsnā* of Brahmānanda and English Translation)
1. **Astronomy and Mathematics in Kerala**

   The Work *Astronomy and Mathematics in Kerala* is a brief account of the Sanskrit literature on Astronomy and Mathematics in Kerala. Actually this book is the reprint of Raja’s paper published in the *Brahmavidyā (ALB)*, 1963. Raja purposefully avoided works on Astrology, omens and *muhūrta* to concentrate on Astronomy and Mathematics. Works in Malayalam also excluded except when they are commentaries on Sanskrit works or when their authors are important otherwise.

   Raja introducing a number of Astronomers and mathematicians of Kerala and assess their contribution pertained to this area.

They are:

1. Vararuci
2. Haridatta
3. Govindasvāmin
4. Śaṅkaranārāyaṇa
5. Sūryadevayajvan
6. Govinda bhaṭṭa of Talakkuḷam
7. Mādhava of Saṁgamagrāma
8. Parameśvara of Vaṭāśseri
9. Nīlkanṭha somayājin of Keḻaliūr
10. Citrabhānu
11. Samkara Vārrier of Trīkkuṭaveli
12. Śaṃkara of Mahiṣamaṅgalam
13. Jyeṣṭhdeva
14. Trīkkanṭiyūr Acuta Piṣāraṭi
15. Putumana Somayājin
16. Śankaravarman of Kaṭattanāḍ

Raja is conscious on presenting them in chronological order; he suggests their period by fixing them chronologically.

Āryabhaṭa the beginner of the classical age of Indian Astronomy and Bhāskara I, the author of the Mahābhāskarīya commentary are accepted by some scholars as Keralites. The reason is their influence or popularity among later astronomers of Kerala. The later works in Kerala related to this area follow the Āryabhaṭa school.

Raja refuted this claim by pointing out that Āryabhaṭīya does not contain any reference to Kerala; on the other hand it refers to Kusumapura (Pāṭaliputra), though it is not definitely stated that the author belonged to that city. In the case of Bhāskara I, it is true that
he has been more popular in the south than in the north; but in his works he refers to places like Valabhi, Sthāνviśvara and Ujjayinī but not to any place in Kerala. Even popular traditions in Kerala do not claim these two scholars as belonging to that state.¹ Hence Raja started with Vararuci the legendary astrologer — astronomer.

**Kaṭapayādi System of Notation**

Raja cites that kaṭapayādi system of notations is one of the major contributions of Kerala to Indian Mathematics. The two popular systems of numerical notations used by the astronomers of Kerala are kaṭapayādi and bhūtasamkhya. The kaṭapayādi is well known only in south India and is most popular in Kerala.

The *Candravākyas* also known as *Vararucivākyas* written by Vararuci have adopted the kaṭapayādi system of notations. The Candravākyas consists of 248 phrases used as chronograms adopting the kaṭapayādi system of notations, give the positions of the moon for each day of a cycle of 248 days. This work very popular in south India is used for the calculation of the positions of the sun and the moon.

Raja defines this system of numerical notation as kaṭapayādi means starting with k, t, p and y’. The letters k to jh indicates 1 to 9

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¹ However, according to some sources, Vararuci is said to have been a native of Kerala.
respectively; so also ṭ to dh; p to m stands for 1 to 5 and y to l represent 1 to 9 respectively; ṅ and n and the pure vowels not preceded by a consonant stand for zero. In the case of conjunct consonants, it is the last consonant that has value. The vowels following a consonant have no special value. The letter l peculiar to the Dravidian pronunciation of Sanskrit is given the value 9. In the decimal system a right to left arrangement is employed, the letter denoting the units is given first and so on. Here Raja also quotes a verse from Sadratnamālā:

नाजावस्वच शून्यानि संख्या कटपयादयः।
मिश्रे तुपान्तहल्संख्या न च चिन्त्यो हत: स्वरः। ²

The major convenience of kaṭapayādi system is the easiness in remembering even the numbers of multi digits. In the case of chronograms, they have a connected meaning which sounds pleasant and they are easy to remember.

The discussion on π

It is interesting that Astronomy and Mathematics in Kerala starts with a controversy among western Indologists on Indian contribution to Astronomy and mathematics. They believed that there has been no significant contribution to this subject from India after
G.R. Kaye, historian of Indian Mathematics asserted that ‘after the time of Bhaskara, (A.D.1114) no Indian mathematical work of historical value or interest is known’. To oppose this, Raja quotes that Charles M Whish had published a paper ‘on the Hindu Quadrature of the circle pointing out that first significant investigation of \( \pi \) (The ratio of the circumference of a circle to its diameter) were made in Kerala’. He says ‘it is a fact which I have ascertained beyond doubt that the invention of infinite series of these forms has originated in Malabar’. Charles M Whish could not proceed further because of his premature death. After more than one century again the subject has been discussed by several scholars. Raja cites the references of them.

They are:

The JBBRAS article of L Mukunda marar and C.T. Rajagopal- ‘On the Hindu Quadrature of the Circle’ (Vol 20 1944), the article ‘The sine and cosine power series in Hindu Mathematics’ by C.T. Rajagopal and A Venkataraman, (JASB (Science) Vol 25)

In this work the accounts of each Astronomers of Kerala are very informative. It is inclusive of unforgettable contributors like Mādhava, also known as Golavit (Expert on spherical mathematics), the author of Veṇvāroha; Parameśvara of Vaṭaśšeri, the founder of the famous
Dṛggañita system; Nīlakaṇṭha somayājin of Keḻallūr, the author of the *Tantrasaṃgraha* and *Āryabhaṭīya bhāṣya*; and Putumana somayājin the celebrated author of the *Karaṇapaddhati*.

Sanskrit has a sound tradition of technical literature. Most of them are still in oblivion, in unknown manuscripts. Of course a high portion of this tradition has been opened up for the coming generation by the dedicated effort of the eminent scholars like Raja. Raja has a genuine interest in Mathematics since he graduated in the very subject. The book *Astronomy and Mathematics of Kerala* also shows his deep knowledge in this subject. The notable thing is his accuracy in citing references. He never missed to refer K.V.Sarma’s authoritative studies who was specialised in this area of research. Raja also guides the attention of the enthusiastic scholars to the *Des.Catalogue* of K.V.Sarma.

2. Ānandavardhana

Ānandavardhana the founder of *dhvani* theory do not require an introduction to the serious student of literary theory. *Dhvani* theory was so acceptable to people of various thoughts. According to *dhvani* theory, the merging of Bharata’s *rasa* theory, in a successful manner, is the most attractive element of it. Ānandavardhana is a biographical
work of Raja on the life and contribution of that critic. The existence of sahṛdaya factor in dhvani theory provided an extra ordinary realm for that.

Primarily Raja keeps a bird eye on the life and works of Ānandavardhana and then he examines his merits as a poet. After giving a detailed account of dhvani theory, the place of Ānandavardhana in Aesthetics has been taken for discussion. At the end Raja highlights some of Ānandavardhana’s major theories and concepts like pratibhā, saṅghaṭanā and aucitya.

Ānandavardhana belongs to the second half of the ninth century. He was patronized by the King Avantivarman of Kashmir. Ānandavardhana has very effectively correlated the rasa and dhvani theory.

Ānandavardhana was a known poet. Raja cites some references of Kalhaṇa the great historian of Kashmir and Jayanta Bhaṭṭā the well known logician who was a contemporary of Ānandavardhana to prove his identity as a poet. He wrote poems in Sanskrit and Prakrit. The important thing is that most of them are not yet traceable. Some stray
verses in Sanskrit and Prakrit and a short devotional work namely

_Devisataka_ are ascribed to him.

Ānandavardhana was well versed in both Sanskrit and Prakrit literature. _Dhvanyāloka_ gives solid evidence for this. He quotes Vyāsa, Vālmīki and Kālidāsa to confirm his doctrines. Ānandavardhana was a part of Kashmiri tradition of literary criticism. Bhāmaha, Vāmana and Udbhāṭa are forerunners of him, in this aspect. The noble thing that Ānandavardhana did is his contribution of a practical theory or commentary for the theory of _rasa_ without making a separate work of commentary. The most striking element in _dhvani_ theory is its adaptability to all types of literature.

3. **Kutiyattam an Introduction**

_Kutiyattam_ represents one of the ancient theatre traditions of the whole world. It is remarkable that, this Sanskrit stage system emerged from Kerala’s cultural sphere and is still exist here even today. The monograph _Kutiyattam an Introduction_ written by Raja, is meant to familiarize the classical staging system of Sanskrit plays in an elaborate manner.
Raja points out that the so-called discovery of the Bhāsa plays helped the Indological researchers to know about the existence of a continuous stage tradition in Kerala, having a history of more than ten centuries. King Kulašekharavarman, author of the two dramas — Subhadrādhanaṃjaya and Tapatīsaṃvaraṇa is considered as the reformer of Sanskrit stage in Kerala.

Raja lists some of the innovations of Kulašekharavarman. The King was helped by a Brahmin scholar known as Tolan in this reformation.

They are:

a. The introduction of local language by the vidūśaka to explain the Sanskrit and Prakrit passages.

b. The addition of the humorous element by introducing extraneous matter such as the parody on the four puruṣārthas.

c. The confining of the staging of Sanskrit plays as a temple art to be performed exclusively by the Cākyār and the Nambiar community.

d. Pointing out in detail the procedure for acting many of the popular plays of the time.
Āṭṭaprakāra and Kramadīpikā

In the tradition of Kutiyattam the texts dealing with the various aspects of the stage craft, have a significant role. The Kramadīpikā, which is a manual and the Āṭṭaprakāra are important among them. Kramadīpikā written either in Sanskrit or in Malayalam or in both, explains the procedure to be adopted in the staging of plays and deal with songs, dances, the rāgas and the various stage directions. Āṭṭaprakāra provides the way of acting, the meaning of the verses, etc. in detail, in the form of a continuous moving story enable the actor to represent it by gestures and movements. 6

Plays

Following Sanskrit plays are used in traditional Kerala stage:

1. Subhadrādhanañjaya
2. Tapatīsaṁvaraṇa
3. Āścaryachūḍāmaṇi
4. Nāgānanda
5. Pratijñāyaugandharāyaṇa
6. Svapnavāsavadatta
7. Pratimānāṭaka
8. Abhiṣekanāṭaka
9. Mattavilāsa
10. Bhagavadajjukīya
11. Dūtakhaṭotkaca

12. Kalyāṇasaugandhika

13. Bālacarita

Raja covers most of the elements in Kutiyattam, which is technical in nature. Actors, stage, stage decoration, instrumental music, pūrvarāṅga or preliminaries, nirvahaṇa, vācikābhinaṇa, āṅgikābhinaṇa and āharyābhinaṇa are dealt with certain illustrations. The variant stage techniques like Parakkum kūṭṭa, Ozukal, hanging scene and niṃam are separately described here. At the end the author gives a brief account of Natāṅkuśa, the anonymous work, in which the method of staging Sanskrit plays by the Cākyāṛs of Kerala is criticized severely. Raja opines on this ‘Though the attacks are prejudiced and one-sided, they help in understanding the condition of the Sanskrit stage in Kerala.’

This monograph bears evidence for Raja’s erudition and brevity in communicating ideas. Though Raja names this work as an introduction, it supplements more than that.

4. Candrāloka of Jayadeva

Candrāloka of Jayadeva has been edited by Raja along with N.V.Krishnawarrier, who was a multi faceted genius and a polyglot,
who having deep knowledge in Malayalam, Sanskrit, Hindi and English.

There are two works of Raja edited and translated with N.V.Krishnawarrier — Chandrāloka of Jayadeva and Bhāsa’s Pratimāṇaṭaka. In the introductory page of Chandrāloka, Kālidāsa’s Śākuntala is mentioned as another work by the same authors. But it is not available.

Chandrāloka was published in the year 1946. During the publication of Chandrāloka, Raja was Lecturer in Maharajas College Ernakulam and N.V.Krishnawarrier was lecturer in Kerala Varma College Thrissur. As recorded in the introductory page of the work, it is aimed University students since it contain introduction, English translation, detailed notes and various examples. The fifth mayūkha on alañkāras is only dealt with in it.

Jayadeva

Raja and Krishnawarrier have cited Jayadeva as identical with the dramatist who wrote the Rama-play Prasannarāghava and the logician who wrote commentary on the Tattvacintāmani of Gaṇeṣa. They also erase the confusion whether this Jaydeva is identical with the author of Gītagovinda.
In this work, the date of Jayadeva is almost fixed as thirteenth century.\(^8\) Viswanātha, (first half of 14\(^{th}\) Century) the author of Sāhityadarpaṇa quotes one verse from Prasannarāghava as an example of arthāntarasamkramadhvani.

\[
\begin{align*}
\text{कद्री कद्री करभः करभः} \\
\text{करिराजकरः करिराजकरः} & । \text{।} \\
\text{भुवनत्रीतेषः सिर्भर्ति तुला-} \\
\text{मिद्रूढ्युण्य न चमूूरद्वृशः} & । \text{।} \quad 9
\end{align*}
\]

**Context of Candrāloka**

Jayadeva’s Candrāloka is very popular work comprised of ten chapters called mayūkhas. It discusses with the various aspects of literary criticism. It is in the form of clear and brief definitions to the various terms, along with beautiful and fine illustrations.

The first Chapter of Candrāloka deals with words, sentences, their subdivisions and poetry in general. In the second the doṣās or literary defects, and in the third chapter discusses lakṣaṇas. Out of 33 lakṣaṇas discussed by Bharata, Jayadeva took only 10. Fourth chapter is dedicated to guṇas. Fifth chapter to alaṅkāras, Sixth to rasa, Seventh and eighth are to dhvani, Ninth is to lakṣaṇā and tenth is to
abhidhā. This work only examines the fifth *mayūkha*, dedicated to alaṅkāras, which is nearly half of the whole text.

*Candrāloka* and *Kuvalayānanda*

The authors pointed out a remarkable view on the indebtedness of Appayya diksita’s *Kuvalayānanda* to *Candrāloka*. To quote ‘Appaya Dikshita’s most popular work *Kuvalayānanda* is based on the *Arthālaṅkāra* portion of *Candrāloka*. In fact Appaya dīkṣita’s work can be considered as a revised text of Jayadeva’s work.’

**Critical Approach**

The authors pay attention in creating and enlarging a critical mind in the students or the readers. In the introduction they mention about the *arthālaṅkāra* portion of the text in which about, hundred varieties of alaṅkāras are examined. This analytical tendency may be considered as unnecessary hair splitting. For example, a long series of figures based on similarity is taken here. Basic idea is that ‘the face of the beloved is like the moon’.

1. उपमा  Your face is like the moon.
2. प्रतीपोपमा The moon is like your face.
3. रूपक Your moon face.
4. ससन्देह Is this your face, or is this moon.
5. स्मृतिमान् The sight of the moon reminds me of your face.

6. प्राणिमान् The cakora, thinking it to be the moon, flies towards your face.

7. अपहरणि This is the moon, and not your face.

8. उपमेयोपमा Your face is like the moon, and the moon is like your face.

9. व्यतीरेक Your face shines ever, but the moon shines only at night.

10. प्रतिवस्त्रपमा The moon shines in the sky, your face reigns on earth.

11. दृष्टान्त On the sky the moon, on earth your face.

12. निर्दर्शना Your face bears the beauty of the moon.

13. तुल्योपदेश The moon and the lotus are vanquished by your face.

14. दीपक Your face and the moon rejoice in the night.

15. उल्लेख This is the moon, this the lotus, there the cakora and the bee fly towards your face.¹¹

This lucid presentation helps a student to clarify the confusion among alaṅkāras. At the same time they will cultivate a critical approach in their mind.
As an appendix to the introduction of *Candrāloka* a brief sketch on the growth of Sanskrit poetics, is attached in which the *alaṅkāra*, *ṛiti*, *dhvani* schools and the major milestones in Poetics are also discussed. This note concludes with a significant observation: ‘Sanskrit writers never mistook verse for poetry. If they have failed in anything, it is perhaps in neglecting the subjective aspect of poetry. The analytical tendency of writers sometimes led them to unnecessary hair splitting. But they never for once forgot the fundamental principles of poetic composition — that poetry must be aesthetic in nature and didactic in purpose.’

5. Bhāsa’s *Pratimāṇataka*

*Pratimāṇataka* is one of the famous plays of Bhāsa. Raja edited this with N.V.Krishnawarrier. This work comprises of the English translation and notes, which is mainly meant for the University students. The edition of *Pratimāṇataka* is considered as the first published work of Raja.

In this plays the plot is taken from *Rāmāyaṇa*. The statue (*prātimā*) bears a significant role in the development of the plot – The story starts from Daśaratha’s plan of coronation of Rāma.
Translation

Translation of Pratimānāṭaka is remarkable with the lucid style of English used by the authors. For example the translation of one verse from third act is ‘Bharata (Observing the speed of the chariot) How swift the chariot moves! These trees seem to be running, with their range reduced (and appearance indistinct) on account of the speed of the chariot. Like an overflowing river, the ground seems to be running down in to the hollow between the wheels. The spoks are not seen distinctly; the circles of the wheels are seen, as if stationery, on account of the speed. And the dust raised by the horses falls in front, but does not follow behind.’

6. Dhvanyālokaśaṅgraha

Dhvanyāloka of Ānandavardhana, also known as Sahṛdayāloka, is a milestone in the history of Sanskrit Poetics. The major attraction of this text is its approach which places sahṛdaya on top of many other elements. Raja wrote several articles on Dhvanyāloka and Ānandavardhana. He also edited a text Dhvanyālokaśaṅgraha which summarizes the doctrines of Dhvanyālokalocana of Abhinavagupta.
The short work *Dhvanyālokasaṃgraha* is edited by Raja with English translation and notes. A unique manuscript preserved in the Govt. Manuscript library, Madras, led him to edit the work. As the name suggests the work is a summary of *Dhvanyāloka* of Ānandavardhana written in metrical form. This mainly depends upon the *Locana* commentary of Abhinavagupta. Only the first two *udyotas* are available here. Raja notes that the original Malayalam palm leaf manuscripts belong to his wife's family named Paliyam, in Chendamangalam, Kerala. But he couldn’t trace it out. Raja only saw the Devanāgari transcript which was readable in nature.

Raja points out in the introduction of this work that the author of *Dhvanyālokasaṃgraha* is anonymous. Only a reference on the teacher of the author — īśāna is available in it. Actually the work is found in the end of an anonymous commentary on the *Locana*. Hence there exists a possibility of being a single author for both works.

**Structure of the Work**

The first *udyota* of *Dhvanyālokasaṃgraha* contains 47 *anuśūbh* ślokas. The second *udyota* summarises in 58 ślokas. Then 22 Dhvanikarikas of the first *udyota* and 33 *kārikas* of second *udyota* of *Dhvanyāloka* included in it respectively. He names this work as ‘An
epitome of *Dhvanyakāloka kārikā*. After the translation, Raja adds his valuable observations and explanations as notes.

The suitability for learning Dhvani or *Dhvanyakāloka* is suggested as the aim of the work. The *kārikās* of *Dhvanyakāloka-saṅgraha* does not discuss the *dhvanikārikās*, but delivers a clear index describing the steps of *Dhvanyakāloka*. For example, in the context of *Dhvani lakṣāṇa*: the definition of *dhvani* is not directly stated there.

To quote

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सदभावं प्रतिपाद्याय लक्षणीयत्वसिद्धये ।
तमथे मित्यादिवये कर्मता विनियोजिता ॥
असाघारण्यस्य प्रतिपादनपूर्वकम् ।
विमलीनां व्युदासेन लक्ष्यात्वादी निरूपितम् ॥
व्यञ्जकत्वं प्रधानत्वात् पृथग्वादेश्यथवष्ट्या: ।
द्वयोपैशाकस्यत्वात् ‘व्यञ्जक’ इत्यपूथाय वचः ॥
उपसर्जनतारीत्या स्वार्थयोर्थशब्दयोऽ: ।
अंगगच्छेऽव्याशयाणां तु व्यतिरेकः स्फूटकृत्तः ॥
वक्त्रादिस्ताचिव्यवलाश्च द्वयोरोपित: ।
व्यञ्जक्यसुभाषितचित्विनिविहे स्फूटो व्यापार ईर्तित: (23-27)¹⁴
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Dhvanyālokasaṅgraha, the epitome of Dhvanyāloka has significance, which presents the discussions of Locana in a nutshell. Although the work covers only two udyotas, it will definitely motivate the research scholars who pursue the work to find the whole text. Raja made a complete study on this, which is a great help to future researchers. The translation of the name Dhvanyālokasaṅgraha as ‘epitome of the Dhvanyāloka’ is quite apt in every sense.

7. Kāvyālaṅkārasūtraṇḍī of Vāmana

In the history of Sanskrit Poetics, Vāmana, the author of Kāvyālaṅkārasūtraṇḍī has a prominent place. He was the first poetician to search the soul of poetry in Sanskrit Poetics. Vāmana is remembered as the founder of rīti doctrine.

Kāvyālaṅkārasūtraṇḍī of Vāmana is a note worthy work of Raja with the lucid English translation and the meaningful introduction.

Publication

Kāvyālaṅkārasūtraṇḍī of Vāmana comprises of five adhikaraṇas and each adhikaraṇa divided in to adhyāyas. The present translation of Raja includes only four adhikaraṇas. The work first
published in 1948, was aimed for the graduate and post graduate students. This work is a solid proof of dedicated teacher-ship in Raja.

The work is reprinted in 2005 by Kuppuswami Sastri Research Institute, after the demise of Raja. The first part of the text is its original Sanskrit version and the next part comprises of sūtrānukramaṇika and English translation.

**Introduction of the work**

In the introduction of the translation of *Kāvyālaṅkārasūtravṛtti* along with the descriptions of Vāmana, his date, guṇa doṣa and alaṅkāra Raja gives a brief account on the history of Sanskrit Poetics, which is very useful for students. Raja’s translation of rasasūtra is given below.

‘Rasa results in some manner from the combination of the dominant emotions with the objects of emotion, the excitants, the consequents and the accessory moods’  

Raja defines rīti as the mode of expression. The introductive part ends with critical observations.
8. **Saṅgītaratnākara of Śāraṅgadeva (Volume 4)**

*Saṅgītaratnākara* of Śāraṅgadeva is an authentic work on music and dancing. Along with some fresh concepts it mainly pursues the tradition of *Nāṭyaśāstra* and the *Abhinavabhārati*. The Adayar Library has published a critical edition of the text with the commentaries of Kallinātha and Siṃhabhūpāla, in four volumes. In 1945 Adayar Library published an English translation of the first volume, translated by Kunhan Raja.

Raja states that translation is the fruit of a group work. Late Pandit S. Subramanya sastrī translated first 498 verses of the 1670 verses of the dance chapter and later revised. The other verses have been translated by Raja and Radha Burnier. The authors bring out clearly the ideas contained in the text in readable English rather than to make a word for word translation. They depended on the Kallinātha and Siṃhabhūpāla commentary and *Nāṭyaśāstra* with *Abhinavabhārati* commentary to arrive at the correct reading and meaning.

**The content of the work**

First of all, the chapter on dancing in *Saṅgītaratnākara* speaks of the traditional origin of dance. Then *aṅgās* in dance like head,
single hand poses, combined hand poses. pratyāṅgās like neck, arms, belly, back and thighs are described in it and also upāṅgās like glances, eyelids, facial colour, nṛttakaraṇas, cāris, postures, style, nyāyas, maṇḍalas, lāsyāṅgas are described. The text also defines the person who fit for dancing. The merits and demerits of a dancer, also explains here.

The nine sentiments

The account of nine sentiments (navarasas) is a notable portion of the chapter. For example the description of comic sentiment is followed:

‘Oddity in dress, ornaments, movements, and talk, imitation of the same (dress, etc.) of other people, impudence, greed for things shown by the eyes, irrelevant talk, touching the armpit, etc. of the person who is to laugh so as to tickle him – these and others are exciting determinants.’

9. Mukhabhūṣaṇa

Mukhabhūṣaṇa also known as Rūpanirṇaya is a rare work in Sanskrit Poetics which dealt with ‘kaviśikṣa’ [instructions to poets]. The author of the work is unknown to us. The fact that the author was quite familiar with the Kerala Sanskrit works denotes his Kerala connection.
It is obvious that the author strictly follows the Vāmana tradition in poetics. The last chapter of *Kāvyālaṅkārasūtravṛtti* [adhikaraṇa of śabdaśuddhi] has been influenced the author, and he made it model for preparing this work. When analysing the various poetic usages with the tools of Sanskrit grammar, the author exhibits a liberal approach by approving the common sense of the poets. In fact the work includes later grammarians like Bharṭṛhari and Bhoja as authorities. The author quotes literary works of several poets from Kālidāsa up to his contemporary poets. These quotes have helped Raja in tracing out the identity of the author. In the introduction of the Critical Edition of *Mukhabhūṣana*, Raja states that the author belongs to Kerala, and suggests his period between fifteenth and sixteenth century, just before the date of Melputtūr Nārāyaṇabhaṭṭa.

Here the uniqueness of the work *Mukhabhūṣana* and the efforts taken by Raja to introduce the work are discussed in detail.

**Details of Publication**

The critical edition of *Mukhabhūṣana* by Raja was published by the Adayar Library and Research Centre in the year 1973. He got a paper transcript of Malayalam palm-leaf manuscript belonging to the late Pandit V.Venkatarama Sarma. The original palm-leaf manuscript
and it’s another paper transcript available in the Madras Govt. Oriental MSS Library were not supportive. A paper transcript of a damaged original palm-leaf manuscript got from Trivandrum MSS Library . There were sufficient similarities among the Adayar manuscript and Trivandrum paper transcript. A detailed study of this work was too difficult because of the abundance of quotations. Anyway Raja made it more comprehensible with informative notes and references.

*Mukhabhūṣaṇa alias Rūpanirṇaya*

The name *mukhabhūṣaṇa* hints the power of speech, which is the real ornament (*bhūṣaṇa*) of ‘mouth’ or ‘face’. That’s why the author salutes the power of word as the supreme principle, in the benedictory verse of the work. To quote

\[
\text{नित्यं ज्योतिर्मिथीमेकाम्}
\]
\[
\text{विग्रहंतयशालिनीम्।}
\]
\[
\text{परश्रमिस्वरूपं ताम्}
\]
\[
\text{परं वाचमुपास्महे।। 17}
\]

The author strongly holds the concept of sanctity of words. Hence he pledges to rectify or justify various poetic usages. He fears that, those usages might be mistaken as absurd or nonsense writings; as he states.
The word *mukha* in the title suggests the significance of Sanskrit grammar (The science of words) in this particular work. The spirit of the maxim *mukham vyākaraṇam smṛtam* is to be remembered in this context. The other name *Rūpanirṇaya* cites the objective of the work, that to define *rūpas*.

**The content of the work**

The present work is divided into seven chapters named *vimarśas*. They are *Sandhivimarśa*, *Kārakavimarśa*, *Samāsavimarśa*, *Strīpratyayavimarśa*, *Taddhitavimarśa*, *Samāsāntavidhivimarśa* and *Tiṅantaravimarśa*. The last chapter of *Kāvyālaṅkārasūtravṛtti* is *śabdaśuddhi adhikarana*. It is clear that, the present work is motivated by this chapter. Raja says that, ‘In fact most of the *Sūtras* in the last chapter of Vāmana’s text together with the discussions and illustrations have been incorporated bodily or summarized or adapted and rearranged accordingly to the topics and included in the present work’.  

In the first chapter the author accepts the method of discussing the points through *kārikas*. Later the author discards this method.
Sources of quotations

The wide collection of quotations is one of the uniqueness of the work. The list includes usages from Ramāyaṇa, Mahābhārata, Bhāgavata, works of Kālidāsa, Bhavabhūti, Bāṇa, Harṣa; Stotra works like Saundaryalaharī, Visṇupādādikeśastava, Mūkapañcaśati, Jagannāthastuti (anonymous work); Poetics like Dhvanyāloka, Vyaktiviveka, Kāvyālaṅkārasūtravṛtti; Grammatical works of Pāṇini, Kātyāyana, Patañjali, Bhoja, Haradatta and Technical works like Lilāvati, Vṛttaratnākara. The presence of Kerala works are Yudhiṣṭhiravijaya of Vāsudeva, Śukasandeśa of Lakshmīdasa and stray verses on Mānaveda, Zamorin of Calicut, Vīramārttāṇḍa and Kolattiri. Raja takes them as the testimonials of author’s Kerala identity. Raja assumes the absence of reference of Melputtur Nārāyaṇabhaṭṭa as the evidence of an early period of the author, between fifteenth and sixteenth century.²⁰

Patterns of citation

Some of the verses quoted in Mukhabhūṣaṇa are presented and appraised here, assessing the merit of them in their particular contexts, with the help of Raja’s meaningful notes.
In the starting portion of *Mukhabhūṣaṇa* dealing with *sandhīs*, the element of *visandhi* is being discussed. To quote the author

विव्याचारशतसूत्रं सन्तिस्पृणां कारकं यथा।
किं विसन्धीति काव्येत्र प्रमूहो दुष्यं न तत्॥ 21

Raja clarifies it with end notes. *visandhi* is considered as a defect in poetry. It is the lack of *sandhi* between the words, within the each half of the verse. It is not a grammatical mistake, for *sandhi* between words in a sentence is optional and depends on the intention of the speaker based on semantic unity. 22

For example of *visandhi*, the forth line of the verse is cited.

यां विन्तयामि सततं मधि सा विवक्ता
साप्तन्यमिच्छति जनं ,स जनोन्यसतः।
अस्मत्कृते च परितुष्ट्यति काव्यिन्य
धिक् तां च तां च मदनं च इमां च मां च॥ 23

In another occasion in *sandhivimarga* to exemplify the shūtra ‘so’ci lope cetpādapūraṇam24 the author quotes a stray verse on king Kolattiri.
‘May we be happy, without separation, enjoying the union of our beloved’ - this desire which remains ever in the minds of the (Cakravāka) birds who suffer separation (from their beloved) at night - oh! King of Kola country (In North Kerala), May this desire be fulfilled now because of the sun of your valor rising day and night. Here the meaning of एक is desire (हु इच्छाया) Raja extends the note - the dropping of the suffix is optional and applicable only if necessitated by meter.

In kārakavimarṣa, the author says that the ablative should not be used in the context of union of the word ‘upari’. He quotes the popular verse, used at the beginning of texts to substantiate this view:

मातामह महाशीलम्
महर्षदिपितामहम्।
कारणं जगतं वन्दे
कणठयोपरि वारणम् ॥

‘I worship that light which is the cause of the world (Gaṇeśa) whose mother is the daughter of the great mountain (Himavat) and
whose father (being self born) is without a father and who is an elephant above the neck.[Gaṇeśa the elephant-faced God who is the son of Śiva and Pārvatī.]²⁹ The simple but amusing verse is utilized to support the sūtra ‘ṣaṣṭhyatasarthapratyayena’³⁰ is an exception to the ablative; hence genitive should come with ‘upari’.

The chapter samāsavimarśa starts with the quotation;

रामस्य बाहुरसि निर्मर्गर्मिनः
सीताप्राणारोपोऽ करुणा कुतस्ते।। ³¹

Then the author says अत्र व्यासेन बाहरूपपुण्यतिशयो व्यवज्यते. ³² Usually one should get confused how can Vyasa be the author of Uttararāmacarita or what is the connection with Vyasa to Uttararāmacarita. Raja clears it out in minimum words as ‘Vyāsena - without samāśa.’³³

While discussing the usages of upamita samāśa and rūpaka samāśa the author points out that the difference between both is only in meaning and not in the form. He quotes the following verse of unknown poet, which beautifully presents this concept.
Out of the desire for residing (in it) the Goddess of speech says that King Mānava’s ‘face-lotus’ (mukhakamala) is (to be taken as) a simile (‘lotus like face’, by upamita samāsa), while the Goddess of prosperity whose normal abode is the lotus flower says that it is (to be taken as) Identity (Lotus in the form of the face, taking mukhakamala as rūpaka samāsa)

The work endorses the blend of sahṛdayatva and pāṇḍitya of the author, where the element of connoisseurship is more visible. The salient poetic quotations validate the above aspect. The approach of the author, always considers the intension of the speaker, or the commonsense of poet. He justifies irregular usages. When discussing the division of Sanskrit words in to vaidika and laukika, the author explains laukika as ‘known to the educated people, well versed in kāvyas and itihāsas’ following Kāśīkā. According to Raja this suggests, within his period Sanskrit has already lost the status of spoken language. The work also testifies the existence of apāninīya
tradition which is more strikingly established later in the works of Melputtūr.

While examining the critical edition of *Mukhabhūṣaṇa* the work of Raja is really commendable. The enthusiasm in tracing the quotations and the truthfulness in recording the help of other experts are appreciable. Raja is very keen in citing the corresponding vāmanasūtras in every similar context. In this work, whole details pertaining to the particular manuscript, inclusive of available numbers of it, place of source, script, variant versions etc. are indicated very carefully. For Raja, Sanskrit poetics, Sanskrit grammar, Kerala Sanskrit tradition and Textual criticism were some of the areas of great interest. Ārṣaprayogasādhutvanirūpana is introduced and edited by Raja in 1979 as the extension of *Mukhabhūṣaṇa*, supposed to be written by the same anonymous author. Raja’s observations about *Mukhabhūṣaṇa* are authentic in nature, which elaborates how a manuscript transforms into a credible researchable text. The work also opens up the possibilities of new research in concerned area, which is the real quality of valuable research.
10. Ārśaprayogasādhutvanirūpana

A number of traditions of Vyākaraṇa exist in Sanskrit. Apart from the well accepted way of Pāṇini, a number of various apāṇinīya prayogas (usages) are alive in Sanskrit. This diversity points out to the different qualities of the language. There are two works edited by Raja, which deals with validity of non-pāṇinīya tradition. The author of texts Ārśaprayogasādhutvanirūpana and Mukhabhūṣaṇa are believed as same. Raja also opines that Mukhabhūṣaṇa is the first text written by the author.

Manuscripts

Raja found two manuscripts of the work. The manuscript from Madras Government Oriental Manuscript Library was in Malayalam. Another manuscript is obtained from Kerala University Manuscript Library. The work edited by Raja published by ALB in the year 1979.

Approach

Raja notes that Ārśaprayogasādhutvanirūpana and Mukhabhūṣaṇa are misunderstood by many scribes as one work. The former work is believed to be written after the later work, because in Ārśaprayogasādhutvanirūpana the author states in many contexts as pūrvoktaṇ.
In *Mukhabhūśaṇa* the author has tried to explain some irregular usages in classical texts and *itihāsas* in the light of pāṇiniyan rules. To this the author used the last chapter of *Kāvyālaṅkārasūtra-vṛtti* of Vāmana as model.

Unlike *Mukhabhūśaṇa* the attempt was made by the author to interpret the deviations from Pāṇini’s grammar found in *itihāsas* and *purāṇas*, on the basis of Vedic rules of Pāṇini. It is true that *itihāsas* and *purāṇas* are not Vedas. But the author’s logic is that Vyāsa and Vālmīki are *ṛṣis*. Their usages are *Ārṣapravargas*. Also they might be influenced by the *Vedas* and their usages. The author strongly molds the argument that Vyāsa and Vālmīki are above faults. To quote the opening verses:

```
प्रणम्य परमात्मानं विमुक्ते पाथिविविप्लवम्।
ितिहासे पदं किरिद्धं यथाशक्ति निरूपयते॥

चुनमार्शप्रयोगोऽयमित् येवोक्ताविहापतेत्॥
अपशब्दाशयत्वं वा मुग्धत्वं वा निजं भूशम्॥

अमिनन्दितसूक्ष्मत्वं स्वयमेव स्वयंमुवा।
वाल्मीकर्ममुनेवाचि कोठवाच्यं वकुनमहत्ति॥

अधीति शब्दशाण्डाणम् षष्टे हृदपायनो विभुः।
कृती निजकृति कुर्यात् कथमेवापभाषणम्॥ ३७।।
```
Raja notes its translation ‘Bowing to the supreme self, free from the fluctuations based on extraneous elements, a short discussion is made to the extent possible on the use of some words in the *itihāsas*.

If they are defended by merely stating that they are ‘Ārṣaprayoga (usage by the seers) it will surely imply that they are grammatically wrong or that the speaker is naive. Who can speak of a wrong usage in the words of the seer Vālmiki, whose poem was praised by the Self-born God, the creator, himself. And how can the sage Vyāsa, the master who studied all the ‘Sixty grammars’ make mistake in his own work?’

11. *Rtuvarṇana* of Durlabha

Kālidāsa’s *Rtusamhāra* is the most striking work dedicated to the beauty of Seasons. Another work Rtuvarnana of Durlabha comes under the same head of short lyrical poems on seasons. This work with commentary edited by Raja has published by *ALB*.

About the Author

The details of the author Durlabha is not available yet. There is no evidence to identify him with Durlabharaja of Gujarat, author of the *Sāmudratilaka*. Raja points out the possibilities of being Kashmiri
identity of the author. The references of Kashmiri girl and the description of wind from Himalayas make Raja to opine this.

\textit{Rtvu\varna\na} of Durlabha consists of six chapters confined to six seasons. Each chapter contains twenty verses. The first chapter is on \var\var\nata, following \hema\nta, \si\a, \vas\na, \gri\sa and \va\rsa. Most of the verses are in \va\ms\a\ath\a metre. The concluding metre of each chapter is in \ma\lin\i metre. \footnote{39}

The hearts of poets and lovers are the most sensitive element which reflects the minute changes in nature and time. The emotional mood of them depends up on the world around them. Seasons make the earth worth living, providing freshness to the monotonous life, and rhythm to the surroundings. They are the natural phenomenon, the countable unit of endless time.

12. \textit{U\ja\dis\j\ja\va} of Ved\antimah\da\deva

The \textit{U\ja\dis} constitute the most interesting of the four supplements attached to P\anini’s work, and in respect of their origin, date, authorship, recensions and revisions. They offer one of the fruitful fields of investigation remaining to be undertaken. The \textit{u\ja\dis\j\c\tra} are current in both the P\aniniyan and non-p\aniniyan authors,
there are two recensions in which they are preserved, one in which the *sūtras* are arranged in ten chapters (*daśa pāḍī*) and another in five chapters (*pañca pāḍī*).

The *Uṇādiśoṣa* is a homonymous lexicon in the form of metrical stanzas giving the meaning together with the genders of all the words derived with the suffixes ordained in the *Uṇādisūtras*.

**Critical Edition**

Raja critically edited this *Uṇādiśoṣa* of Mahādeva. For this he used three manuscripts (1) Adayar Library manuscript, written in Devanagari script (2) Manuscripts of Baroda Oriental Institute (3) Manuscripts of Tanjore Sarasvati Mahal Library. Raja mentions that all these manuscripts agree almost completely and there are very few *pāṭhahedās*.

**Vedāntimahādeva**

About Vedāntimahādeva the author of *Uṇādiśoṣa*, very little is known. He was the pupil of Svayaṃprakāśa Sarasvati. Vedāntimahādeva wrote several works like *Amarakośatīkā*, *Tattvāṇusandhāna*, *Advaitakaustubha*, *Viṣṇusahasranāmaṭīkā*,
Observations on Lexicography

Along with this critical edition of the text, Raja presents the relevant sūtras, and a useful glossarial index of the words together with their meanings. While analyzing the text Raja points out some relevant observations on Lexicography. According to him, perfection is no easy in the field of Lexicography. This commentary cannot be followed blindly, since in some cases it is not quite accurate. To quote Raja ‘It is not possible to say that Mahādeva is quite original. Of course no compiler of a dictionary can legitimately claim originality, in the words selected or in the meanings assigned to them. Originality can be shown only in the arrangement of the whole work. Mahādeva’s work is almost a compilation of relevant passages from various authoritative lexicons like Viśva and Medinī.’

Raja opines that, the relevance of Uṇādiṃśa lies in the fact that it is reliable and authoritative, coming as it does from a great scholar well versed in the various branches of literature, with a large number of standard works to his credit.
13. *Uṇādimanidīpikā* of Rāmabhadradīkṣita

Another text on Uṇādisūtras critically edited by Raja is *Uṇādimanidīpikā* of Rāmabhadradīkṣita. An incomplete manuscript available in the Saraswathi Mahal Library Tanjore, led him to do this. The author of *Uṇādimanidīpikā* was a famous scholar and poet who lived under patronage of King of Tanjore, Rāmabhadradīkṣita wrote several works like the popular drama *Jānakīparīṇaya* the mahākāvya called *Patañjali-carita*, *Paribhāṣāvṛttivyākhyāna* and *ŚrīgāratilakaBhāṣa*. Raja includes significant variant readings and corrections in the appendix.

Raja observes that the commentary is elaborate and exhaustive, discussing minutely and thoroughly various points like the correct readings of sūtras, their order of sequence, the mistake or shot shortcomings in earlier commentaries; the formation and meanings of terms, and problems of double derivations. The text is also significant with the quotations from lexicographical and grammatical authorities of classical Sanskrit literature. 41
14. **Naiṣadhānanda of Kṣemīśvara**

*Naiṣadhānanda* is a full-fledged drama by Kṣemīśvara. Kṣemīśvara who belongs to 10th Century AD wrote the famous drama — *Caṇḍakauśika* which tells the story of the king Hariścandra. *Naiṣadhānanda* as the name suggests is the drama version of Naḷa-episode in the *Vanaparva* of *Mahābhārata*. Unlike *Caṇḍakauśika*, *Naiṣadhānanda* has not been placed in the history of Sanskrit literature, because the text hasn’t have any edition till 1986 except some unclear manuscripts. It was Raja, along with A.K.Warder critically edited the text with an authentic introduction.

**Critical edition of Naiṣadhānanda**

*Naiṣadhānanda* was considered as lost by writers of the history of Sanskrit literature. In 1884 Peterson had seen a manuscript of this work dated 1611 A.D. He had written about this in his report on the search of Sanskrit manuscripts in the Bombay circle, Part III(1884-86) pp 21, 340 ff. Nothing was known about this manuscript later, and all attempts to trace it out proved futile. 

In 1941 C.Kunhan Raja discovered a manuscript of it in the Anup Sanskrit Library, Bikaner. Raja got the paper transcript of it from Kunhan Raja. Raja was deeply interested in editing it, but he couldn’t do that because of the abundance of scribal errors and great deal of Prakrit passages without
Sanskrit chāyā. A.K.Warder of Toronto University visited India as part of his celebrated project work — **Indian Kāvyā literature**. Raja requested Warder’s collaboration in it. A.K.Warder accepted the request and he could obtain another manuscript of the work from Jodhpur in 1977.

The editors record that, the process of manuscript reading was full of difficulties. First of all they choose the Jodhpur manuscript as the basis, since it was relatively old (1800AD). But Bikaner copy was independent of Jodhpur copy and in many places offers acceptable forms where the other has corruptions. To quote ‘Consequently we have corrected J (Jodhpur) from B (Bikaner) wherever it clearly had a corruption of the reading preserved in B. Where both manuscripts offered apparently uncorrupted forms, we have made it a rule to follow J, finding that in most such cases its reading was superior or more precise in meaning.’

The editors spent more energy and time on editing the Prakrit passages. A big portion of the introduction speaks of the hurdles in it. The text comprises of several words of Śaursenī and Māgadhī. It is too difficult to fix the correct corresponding Sanskrit words. For this they have depended grammarians like Pichel, Namisadhu and
Hemachandra. This account also shows the true dedication of the editors of the work.

The introduction of *Naiṣadhānanda* comprises of a detailed study of the work in dramatic and poetic viewpoint. It discusses the plot construction, *sandhi* and *sandhyaṅgas*, character analysis of *Damayantī*, *rasa*, *prakaraṇavakratā*, dramatic excellence, time and place, stage directions, detailed analysis of the plot, influence of early writers and the metres.

15. *Siddhāntapañjara* of Vināyaka

*Siddhāntapañjara* of Vināyaka is a philosophical work which discusses the doctrines of *Advaita Vedanta*. The text also examines entire Indian systems of philosophy, both *vaidika* and *avaidika*. All these discussions are meant to establish the authority of *Advaita Vedānta* among them. Vināyaka, the author of the present work witnessed himself as the disciple of Rāghavānanda.
To quote

विश्वात्मनावतीर्णन राधवानन्दयोगिना।
मदीयचितर्कगेास्मिन् नृतादीला विधीयताम् ॥ ॥ ४४

The editors Raja and Sreekrishnasarama cites that the Rāghavānanda yogin mentioned above might be the famous Bhāgavata commentator Rāghavānanda as he flourished under the patronage of King Rāghava of Kolattunad in Kerala in the first half of the fourteenth century. Vināyaka, at the end of the work, says that the present work is written in the presence of Keralavarma maṭikendra.

The verses

सिद्धान्तपञ्जरे शास्त्रमेतत् केरलवर्मणः ॥
संस्थियो मदिकेवन्द्रस्य विघ्नराजमुखिदितम् ॥ ॥ ४५

Edition of *Siddhāntapañjara*

Raja edited this text with E.R.Sreekrishna Sarma, which was the first attempt of this kind. This edition comprises of its English translation in which Usha Colas has collaborated with them, aiming the modern students of Philosophy.
Among the four available manuscripts, two of them are incomplete. A palm leaf manuscript available in the Kerala University Manuscript Library and paper manuscripts in the Government Oriental Manuscript library, Madras were more helpful in this.

**Siddhāntapañjara — Its content**

The work follows the method of the dialogue between preceptor and disciple. The aim of the work is cited as the purification of the self. The verse is

विनायकोऽहं शास्त्राणि विमृशय परया धिया ।
करिष्णाम्यात्मशुद्ध्यथं शास्त्रं सिद्धान्तपञ्जरम्॥

The remarkable translation of this verse is ‘Examining the śastras with great diligence, I, Vināyaka, am composing this śastra text named Siddhāntapañjara ‘a basket of philosophical conclusions’ for my own clarification.’

The principles of Advaita vendānta like the concept of saṃsāra and samsārin, māyā are being discussed in five chapters.

16. **Haṭhayogapradīpikā of Svātmārāma**

Raja edited the above work, which was first published in 1893, with the commentary *Jyotsnā* of Brahmānanda and the English translation of Srinivasa Iyangar by Tookaram Tatya on behalf of the
Bombay Theosophical Publishing Fund. Adayar Library and Research Centre published the work in 2000 with the edition of Raja.

_Haṭhayogapradīpikā_ attempts to reconcile the _Rāja-Yoga_ of Patañjali with _Haṭha-yoga_. _Haṭha_ is considered to be made up of two syllables _ha_ meaning the moon and _ṭha_ meaning the sun. They correspond to the breath which flows through the left and the right nostrils. _Haṭha-yoga_ is the preliminary step and ends in _Rāja-yoga_ consciously or unconsciously. The _Śaivāgama_ urges students not to give up the practice of _āsana_ and _prāṇāyāma_ for keeping the body in perfect health. ⁴⁸
Notes

2. qtd. by *ibid.*, p.6.
7. *ibid.*, p.35.
9. qtd. by *idem*.
10. *ibid.*, Intro p.III.
11. *ibid.*, Intro p.IV.
12. *ibid.*, Intro p.XI.
18. *idem*.
23. qtd. by *ibid.*, p.10.
24. qtd. by *ibid.* (Aṣṭādhyāyi VI.I.134).
26. *ibid.*, p.64.
30. qtd. by *ibid.* (Aṣṭādhyāyi II.3.30 ).
31. qtd. by ibid., p.29. (Uttarāmacarita, II.X.).
32. ibid., p.29.
33. ibid., p.68.
34. qtd. by ibid., p.31.
35. ibid., p.69.
36. ibid., p.3.
38. ibid., p.29.
40. K.Kunjunni Raja, Intro. to Uṇādiśtras and Glossarial Index, 1956. Madras: University of Madras, p.V.
43. ibid., Intro p. IX.
45. ibid., p.51.
46. ibid., p.1
47. ibid., pp.53-54.