

श्रीः
श्री कामाक्षीविलासः

பாரத தேசத்தில் உள்ள ஏழு மோக்ஷ புரிகளுள் ஒன்று ஸ்ரீகாஞ்சி திவ்ய ஷேத்ரம். ஸ்ரீகாஞ்சி ஷேத்திரத்தில் விளங்கும் சக்தி காமாக்ஷி என்றும், காமகோடி என்றும், இந்த சக்தியின் ஸ்தானம் காமகோஷ்டம் என்றும் வழங்கப்படுகிறது. ஸ்ரீமத் பாகவதம் தசம ஸ்கந்தத்தில் பலராமனின் தீர்த்த யாத்ரா ப்ரகரணத்தில் “காமகோடிபுரியான காஞ்சி” என்று கூறப்பட்டுள்ளது. “ஐகார ரூபமான அம்பாளின் நாபி” காமகோடியில் விழுந்ததாக மேருதந்தரத்தில் கூறக் காண்கிறது.

மார்கண்டேய புராணத்தில் ஸூரதர்-மார்கண்டேயர் இவ்விருவர்களுடைய ஸம்வாதரூபமாக “காமாக்ஷி விலாஸம்” உள்ளது. இந்த நூலின் எட்டாவது அத்யாயத்தில் உள்ள விஷயத்தின் ஸாரமாவது—

ஏழாவது அத்யாயத்தில் கூறப்பட்ட மாமரத்தின் அடியிலிருக்கும், ஜ்யோதிவிங்கப் பெருமானது ஸ்வரூபத்தையும், அந்த ஜ்யோதிவிங்கப் பெருமானை அடைவதற்கு, உமாதேவி கைலாயத்தை விட்டு வந்த காரணத்தையும், கைலாயத்திலிருந்து புறப்பட்ட உமாதேவி பதரிகாச்ரமத்துக்கு வந்துசேர்ந்ததும் அந்த ஆச்ரமத்தில் உள்ள காத்யாயன மகரிஷி உமாதேவிக்கு யோகதண்டம் முதலியவைகளைக் கொடுத்த விருத்தாந்தங்கள் இந்த அத்யாயத்தில் விவரிக்கப்பட்டிருக்கின்றன. யோகதண்டம் முதலியவைகளைப் பெற்றுக்கொண்ட அம்பிகை, காசிக்ஷேத்ரத்திற்கு விஜயம் செய்து, அங்கு மக்களை வருத்திக்கொண்டிருந்த த்வாதச வருஷ ஸ்ராமத்தைப் போக்கினாள். பிறகு யோகதண்டம் முதலியவையெல்லாம் சிவபூஜைக்குரிய சிவலிங்கமூர்த்தி முதலியவைகளாக மாறின. பிறகு தேவி காஞ்சியில் கடுந்தவத்தை மேற்கொண்டாள். தவத்திற்கு இணங்கி சிவபெருமான் தேவியை ஸ்வீகரித்துக் கொண்டு லோகாநுக்ரஹம் செய்தார்.

ईश्वर उवाच—

गच्छ शीघ्रं महागौरि भूमौ बदरिकाश्रमम् ।
गत्वाऽऽश्रमं महापुण्यं भवत्वं शिशुरूपिणि ॥
अकस्माद्ब्रह्मवित्तत्र कात्यायनमहामुनिः ।
आगमिष्यत्यपुत्रस्त्वां दृष्ट्वा तत्र मुदान्वितः ॥
ज्ञात्वा ज्ञानेन दिव्येन त्वां गौरीं शिशुरूपिणीम् ।
संगृह्य त्वां मुनिस्तुष्टया यास्यति स्वाश्रमं प्रति ॥
अष्टवर्षावधि प्रीत्या भवतीं पूजायिष्यति ।
पञ्चान्मसाज्ञया तत्र ऋषेः कात्यायनस्य च ॥
योगदण्डं चाक्षमालां दीपाधारं घटद्वयम् ।
व्यजनं चामरद्वन्द्वं विद्याधारं च पुस्तकम् ॥
व्याघ्रासनं तप्तमुद्गं गङ्गासैकतमेव च ।
गङ्गातीर्थं च छत्रं च गृहीत्वा च मनोन्मनि ॥
दुर्भिक्षं भविता काश्यां तत्काले त्वं शुचित्रता ।
गत्वा तां अन्नदानेन सद्भ्यस्तत्र मनोन्मनि ॥
अन्नपूर्णेति विख्याता स्थित्वा द्वादशवत्सरम् ।
कात्यायनि ततः पश्चात् प्राप्स्यसे दक्षिणां दिशम् ॥
यत्र व्याघ्रासनं सोमवृत्तं तत्सूत्रकं घटम् ।
सैकतं लिङ्गरूपं च जपाक्षौ बिल्वमालिका ॥
नागभूषणकं छत्रं त्रिशूलं योगदण्डकम् ।
चामरं युवतीयुग्मं व्यजनं शुकरूपकम् ॥
घटदीपद्वयं वह्निरूपं धेनुश्च पुस्तकम् ।
विद्याधारं सूचिकां च तप्तमुद्गं च साङ्कुरम् ॥
गङ्गातीर्थं पयोरूपं भवेद्यत्र मनोन्मनि ।
तत्काञ्चीनगरं विद्धि तत्र सोमसुवृत्तके ॥
सूत्रे तत्सैकतं लिङ्गं बिल्वमालासमन्वितम् ।
नागभूषणसंयुक्तं नित्यं क्षीराभिषेचितम् ॥
मुद्राङ्कुरं च नैवेद्यं कृत्वा ध्यात्वा तु शाश्वभवि ।
पार्श्वयोर्वनिते स्थाप्य गोक्षीरैस्समयासनैः ॥
करे धृत्वा शुक्रश्रेष्ठं पञ्चाग्नौ सूचिकोपरि ।
स्थित्वा मां ध्यायती भक्त्या तपः कुरु सुदुश्चरम् ।

தனாஹ் சந்நிதி க்ருத்வா த்வத்ரிவாஹ் கரோம்யஹம் ।
 தெனேவ நश्यேத் பாபோபி தவரூபம் ஸுமம் பவேத் ॥
 தர்மாதேவம் ப்ரகர்தவ்யம் மம சோக்யாதிபக்திதஃ ।
 இதி தஸ்ய வசஸ்துத்வா தமேவ கருணாநிஹிம் ॥
 ப்ரணம்ய ஸிரஸா நாதம் ஸ்துத்வா நத்வா முஹுமஹுஃ ।
 வதரீகவனம் ப்ராப்ய ஸிஸுரூபம் சமாஸ்ரிதா ॥
 காத்யாயனேன ப்ருஸ்தா ச தஸ்மै கௌசஸதூதிம ।
 தத்வாஸ்த்வாபீகரீ கந்யா சமாடாயாஸநாடிகாந் ॥
 காஸ்யாமந்நப்ரடானேன சாந்நபூர்ணேதி விஸுதா ।
 காஸீராஜாய பக்தாய தத்வா முக்தி சுதுர்த்லபாம் ॥
 ப்ரயாதா தக்ஷிணாமாஸாஸம் ஓஹிஸ்ய பரமேஸ்வரீ ।
 யதா ப்ரசோதிதா பூர்வம் ததா த்ருஸ்டா தடாடிகாந் ॥
 காஸ்த்ரீக்ஷேத்ரமிதி ஜ்ஞாத்வா தத்ஹராதேஸம்ஸ்விகா ।
 தத்ரதத்ர வநே சூதம் நானாஸுக்ஷஸம்ஸ்விதே ॥
 விசிந்வந்யாஸத்ய பார்வத்யா த்ருஸ்த்ரேகாஸ்த்ரஸுக்ஷகஃ ।
 ஔஸ்த்ரேய்யுக்தா சா கௌரீ தத்ஸுக்ஷாய மனோஹராம் ॥
 ப்ரகாஸ்த்ராயாஸம் மஹாபுண்யம் தத்வா தந்மூலபூதலே ।
 யதா நாதோதிதா பூர்வம் ததா ஸம்ஸுமபூபுஜத் ॥

ஸ்வநாயகம் சஸுஹிஸ்ய சகாரோஸ்ரம் தபோஸம்ஸ்விகா ।
 ததஃ கதிபயே காலே ப்ரகவத்ஸ்யானதத்ஸுபரஃ ॥
 நாரதோ நாம தேவபீஸ்த்ரித்காலஜ்ஞானதத்ஸுவித் ।
 தீர்த்தயாத்ராபதேஸேன சசார நிஸ்திலம் ஸுவம் ॥
 அத் காஸ்த்ரீஸம் சமாஸாத்ய கௌரீஸத்ர தஸ்ப்விநீம் ।
 ததத்ஸு பரமப்ரீத்யா தபோநிஸ்த்ரேககந்யகாம் ॥
 தஸ்தோஸ்த்ரவீஸிணீ வாலா ததா ஸர்வாஹ்ஸுஸந்தரீ ।
 த்ருஸ்ட்வா சமாஸாத்யத்ர சமாஸாத்ய ஸுநீஸ்வரம் ॥
 சந்த்ரசூடஸ்ய ஓயாயாத்வமிசுசுஸ்த்ரீ கிரிநந்நிதீ ।
 ஓபாயம் ஸுநிஸாந்ரூஹம் அஸுசுசுஸ்த்ரீநயாஸ்விதா ॥
 அத் தத்ர ஸுநிஸ்த்ரேஸ்த்ரஃ சந்த்ரஸ்த்ரஃ கந்யகாசீனேஃ ।
 ஸிவப்ரீத்யே ஸுஸ்த்ரோபாயம் பஸ்த்ரநாஸம்ஸுநம் ஸுநிஃ ॥
 ஓபதிஸ்ய ததா கௌரீஸம் கதவாந் தக்ஷிணாஸம் திஸம் ॥

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ஸுவர்ணகரகாலக்ஷ்ம்யா ஸுக்தாஸாராஸுநா ஸஹ ।
 ஸ்ரீமதேகாஸ்த்ரநாதாய காமாஸ்த்ரீஸம் ப்ரததௌ ஹரிஃ ॥
 தேவோபி ஹரிணா தத்ஸாஸம் பாஸுஸம் ஜப்ராஹ பார்வதீம் ॥
 ஸுபம்

ஸுரு
 ததி

பெய
 சேய்வ
 சங்கர
 பாது

தஞ்
 தஸ்மீ

அப்
 வதார
 கும் து
 சேகர
 கள்.

ஜக
 மோக்ஷ
 தில் ஸ
 ஸ்ரீசார
 பீரீய
 அத்ஸ
 மாகிய
 ஸ்தாப
 வருமா
 லேயே
 வரும்
 விஜய
 முதனி
 விளங்
 காலத்
 சிஷ்யர்
 தில் இ
 மாக

“தநீ

தத்ர நிஜ

ஸ்ரீ காமகோடி பீடம்

என். ராமேசன், ஐ. ஏ. எஸ்.

गुरुर्नाम्ना महिम्ना च शङ्करो यो विराजते ।
तदीयाङ्घ्रिगलद्रेणुकणायस्तु नमो मम ॥

—जगद्गुरु श्रीचन्द्रशेखरेन्द्रस्वामिनः ।

பெயரால் சங்கரராகி, நன்மையைச் செய்வது என்ற பெருமையாலும் எவர் சங்கரராகவே விளங்குகிறாரோ, அவரது பாததூளிக்கு என் நமஸ்காரங்கள்.

—ஐகத்குரு ஸ்ரீ சந்திரசேகரேந்திர ஸரஸ்வதி ஸ்வாமிகள்

तच्छङ्करांशः श्रीचन्द्रशेखरो यो विराजते ।

तस्मै सद्गुरवे भूयाद् यतीन्द्राय नमो मम ॥

—स्वकृतम् ।

அப்பேர்ப்பட்ட ஆதிசங்கரரின் அம்சாவதாரமாகப் பிரகாசித்துக்கொண்டிருக்கும் துறவி வேந்தரான ஸத்குரு ஸ்ரீ சந்திரசேகர ஸ்வாமிகளுக்கு என் நமஸ்காரங்கள்.

—கட்டுரையாசிரியர் ஆக்கம்
ஐகத்குருவான ஆதிசங்கரர், ஏழு மோக்ஷபுரிகளில் ஒன்றான ஸ்ரீ காஞ்சிபுரத்தில் ஸர்வஜ்ஞ பீடாரோகணம் செய்து, ஸ்ரீசாரதா மடத்தை ஏற்படுத்தித் தம் பிரிய சிஷ்யராகிய ஸுரேச்வராசாரியரை அத்வைதப் பிரசாரத்தின் மூலஸ்தானமாகிய ஸ்ரீகாஞ்சி காமகோடி பீடத்தில் ஸ்தாபித்து, வேதாந்தத்தைப் பரப்பி வருமாறு ஆஜ்ஞையிட்டு, ஸ்ரீ காஞ்சியிலேயே சித்தியடைந்த விஷயம் அனைவரும் அறிந்ததே. மாதவீய சங்கர விஜயம், வியாஸாசனீய சங்கர விஜயம் முதலிய கிரந்தங்களுக்கு மூலமாக விளங்குவதும், ஆதி சங்கரருடைய சம காலத்தவராகிய ஆனந்தகிரி என்ற சிஷ்யர் எழுதியதுமான சங்கர விஜயத்தில் இந்த விஷயம் பின்வருமாறு ஸ்பஷ்டமாக விளங்குகிறது:

“तत्रैव निजवासयोग्यं मठमपि परिकल्प्य,
तत्र निजसिद्धान्तपद्धतिं प्रकाशयितुं अन्तेवासिनं

सुरेश्वरमाहूय, योगनामकं लिङ्गं पूजयेति दत्त्वा,
स्वमत्र कामकोटिपीठमधिवसेति व्यवस्थाप्य....”

“அங்கேயே (அதாவது ஸ்ரீகாஞ்சியிலேயே) தாம் (ஆதிசங்கரர்) வசிப்பதற்குத் தகுந்த மடத்தை ஏற்படுத்தி, தமது சித்தாந்தத்தைப் பிரகாசம் செய்விப்பதற்காகத் தம் சிஷ்யரான ஸுரேச்வரரைக் கூப்பிட்டு, ‘யோக லிங்கத்தைப் பூஜை செய்துகொண்டு ஸ்ரீகாமகோடி பீடத்தில் வசித்துக்கொண்டிரு’ என்று பாகுபாடு செய்துவிட்டு...”

உலக சரித்திரத்திலேயே சமய சம்பந்தமான வேறு எந்த ஒரு ஸ்தாபனத்தினுடைய வரலாற்றிலும் இவ்வளவு ஸ்பஷ்டமாகவும் தெளிவாகவும் விவரங்களுடனும் அந்த ஸ்தாபனத்தின் தொடக்கம் கொடுக்கப்பட்டதில்லை எனலாம்.

அன்று ஆதிசங்கரர் ஏற்படுத்தி, ஸ்ரீகாஞ்சி காமகோடி பீடத்தின் ஞான தீப பரம்பரை ஆயிரக்கணக்கான வருஷங்களாக ஒளி மங்காமல், ஜனங்களுக்கு ஞானக் கலங்கரை விளக்காகச் சுடர் விட்டுப் பிரகாசித்து வந்திருக்கிறது. இந்தப் பீடத்தின் ஆதாரத்தைப்பற்றி ஆராய்ச்சியாளருக்கு எத்தனையோ அத்தாட்சிகள் தேவையாக இருக்கலாம். ஆயினும், பக்தி புரியத் தெரிந்த பாக்கிய சாலிகள், நடமாடும் தெய்வமாகிய ஸ்ரீ காமகோடி பீடத்தின் இன்றைய ஆசாரியராகிய ஸ்ரீ சந்திரசேகரேந்திர ஸரஸ்வதி ஸ்வாமிகளைத் தரிசனம் செய்யும்போதே, ‘இவர் ஆதிசங்கரரின் அவதாரந்தான்; ஆதிசங்கரரின் பரம்பரையில் நமக்காகவே தோன்றியிருக்கும் முனிவர்’ என்று வெள்ளிடை மலையாக விளங்கிக் கொள்வர். எனினும் பீடத்தின் தொன்மைப் பெருமையை நிலைநிறுத்த ஆணித்தரமான அத்தாட்சிகளும் நிறைய உள்ளன. இவற்றில் சிலவற்றை இங்கே காணலாம்.

ஆதி சங்கரரின் பரம்பரையில் வந்த காமகோடி பீடத்து ஆசாரிய பரம்பரையின் சரித்திரத்தைப் பல பெரியவர்கள் எழுதியிருக்கிறார்கள். இவற்றில் முக்கியமானது, ஸ்ரீகாமகோடி பீடத்தின் 56-ஆம் ஆசாரியராக இருந்த ஸர்வஜ்ஞ சதாசிவ போதேந்திரர் எழுதிய 'புண்ய ச்லோக மஞ்சரி' ஆகும். இந்த ஆசாரியர்கள் கி. பி. 1539-இல் ஸித்தியடைந்தார்கள். இதற்குப் பிறகு ஸ்ரீகாமகோடி பீடத்தின் 57-ஆம் ஆசாரியராகிய ஸ்ரீபரமசிவேந்திர ஸரஸ்வதி அவர்களின் சிஷ்யராகிய சித்த புருஷர் ஸ்ரீ சதாசிவப் பிரம்மேந்திரர்கள் எழுதிய 'குருரத்னமாலா' என்ற புத்தகம் ஸ்ரீகாமகோடி ஆசாரியர்களின் பரம்பரையைக் கூறுகிறது. 'குருரத்ன மாலா' வுக்கு ஸ்ரீகாமகோடி பீடத்தின் 60-ஆம் ஆசாரியரின் சிஷ்யரான ஆத்மபோதர் 'ஸுஷமா' என்ற வியாக்கியானம் செய்திருக்கிறார். இந்த ஆத்மபோதரே மேற்கூறிய 'புண்ய ச்லோக மஞ்சரி'க்குப் 'புண்ய ச்லோக மஞ்சரி மகரந்தம்' என்ற விரிவுரையும் எழுதி, அந்த மகரந்தத்துக்குப் 'பரிசிஷ்டம்' என்ற பெயரில், ஸ்ரீமடத்தின் 56 முதல் 60-ஆவது வரையான ஆசாரியர்களைப் பற்றிய குறிப்பையும் அநுபந்தமாக எழுதியிருக்கிறார். இந்தப் புத்தகங்களிலிருந்தும், ஸ்ரீமடத்தின் நிகார்களுளிலிருந்தும் சென்ற நானூறு வருஷங்களாக ஸ்ரீகாஞ்சி காமகோடி பீடத்தில் இருந்த ஆசாரியர்களைப் பற்றிய விவரம் தெரிய வருகிறது.

கீழ்க்கண்ட ஆசாரிய பரம்பரைக்குச் சரித்திரபூர்வமாகப் பல சான்றுகள் பல கிரந்தங்களிலும் ஸ்ரீமடத்திலுள்ள செப்பேட்டுச் சாஸனங்களிலும் இதர நிகார்களுளிலும் இருக்கின்றன.

ஒன்பது நூற்றாண்டுகளுக்கு முன்பே, 1111-ஆம் ஆண்டு ஜூலை 17-ஆம் தேதி விஜயகண்ட கோபாலன் என்ற தெலுங்குச் சோழ அரசன் அம்பிகாபுரம் என்ற கிராமத்தை ஸ்ரீகாஞ்சி காமகோடி ஆசாரியருக்குத் தானமாகக் கொடுத்ததுபற்றிய செப்பேட்டைக் குறித்து, 'காலத்தை வென்ற காமகோடி' என்ற கட்டுரையில் விளக்கமாக எழுதியிருக்கிறேன். இது போன்ற அநேகச் சான்றுகள் ஸ்ரீமடத்தில் இருக்கின்றன.

இந்தச் செப்பேடுகளிலிருந்து, விஜய நகரப் பேரரசரான உலகப் பிரசித்தி பெற்ற ஸ்ரீ கிருஷ்ண தேவராயர், மகாதேவ ஸரஸ்வதியின் சிஷ்யரான சந்திரகுடருக்குக் கி. பி. 1522-ஆம் ஆண்டில் 'பொடலூர்', 'காட்டுப்பட்டு' என்ற கிராமங்களையும், பிறகு கி. பி. 1528-ஆம் ஆண்டில் ஸதாசிவபோதருக்கு 'உதயம்

பாக்கம்' என்ற கிராமத்தையும் தானம் கொடுத்ததாகத் தெரிகிறது. இந்தப் பக்கத்தில் உள்ள பட்டியலில் இவர்கள் பெயரும், வருஷமும் இருப்பதற்கு இசைவாகவே செப்பேடுகளிலும் காணப்படுவது குறிப்பிட வேண்டிய அம்சம்.

குறிப்பு: அடுத்த பக்கத்தில் உள்ள பட்டியலில் ஒரே பெயருடைய பல ஆசார்யர்களைத் தெளிவுபடுத்த, மகாதேவர் (3), சந்திரசேகரர் (4) என்பது போல் நக வளைவுகளுக்குள் இலக்கம் காட்டியிருக்கிறது.

சென்ற முந்நாறு வருஷங்களாக ஸ்ரீமடத்தின் சரித்திரம் எவ்வாறு அமைந்தது என்று பரிசீலனை செய்வதன் பொருட்டு ஸ்ரீமடத்தில் இருக்கும் நிகார்களைப் பார்க்கும் வாய்ப்பு எனக்குக் கிடைத்தது. அவை நூற்றுக் கணக்கானவை. இந்த நிகார்களுள், 'Contemporary Records' என்று கூறப்படும் சமீபகால நிகார்களுளின் வகையைச் சேரும். இவை கையெழுத்தில் இருக்கின்றன. இவற்றைத் தொகுத்து ஸ்ரீமடத்தின் சரித்திரத்தைத் தெளிவுபடுத்துவதே ஆராய்ச்சியின் நோக்கம். இவ்வாறு நான்கு தலைமுறைகளுக்கு முன்பு இருந்த நம் சமீபகால முன்னோர்களின் பண்பாட்டைப்பற்றி ஆராய்ச்சி செய்வது இப்பொழுது மேலே நாடுகளில் பிரபலமாகிக்கொண்டு வருகிறது. ஸ்ரீமடத்தின் ஒவ்வொரு பத்து அல்லது இருபது வருஷ சரித்திரமே ஓர் ஆராய்ச்சியாளரின் குறிக்கோளுக்குப் போதிய விவரங்கள் அளிக்கக் கூடும். அவ்வளவு நிகார்களுள் ஸ்ரீமடத்தில் இருக்கின்றன. ஆயினும், இங்கே கடந்த முந்நாறு வருஷங்களில் மிகவும் ரசமான பத்து நிகார்களைப் பற்றியே எழுதுகிறேன்.

நம் நாட்டில் சிருங்கேரி, காஞ்சிபுரம், திருவாவடுதுறை, அகோபிலம் முதலிய சமய சம்பந்தமான மடங்களின் சரித்திரத்தைப்பற்றி ஒழுங்காகவும் உண்மையாகவும் ஆராய்ச்சி செய்யத் தகுந்த மாணவர்கள் முன்வராதது வருந்தத்தக்க விஷயம். தேச சரித்திரத்தில் அரசியல் மாத்திரமே அல்லாமல் சமயம், பொருளாதாரம், கலை, காவியம் முதலிய துறைகளிலும் ஆராய்ச்சியாளர்கள் கவனம் செலுத்த வேண்டியது அவசியம். இந்த விஷயத்தில் மாணவர்களின் உற்சாகத்தைத் தூண்டிவிடுவதே என் குறிக்கோள்.

இந்த நிகார்களைப் பரிசீலனை செய்ய உதவியாக இருந்த என் நண்பர்கள் எல்லாருக்கும் என் நன்றி உரித்தாகும். இனி நிகார்களைப் பார்க்கப்போம்.

அ:

மூலையவரது மென்னும் காஞ்சி தவ்ய கேஷத்திரத்தில் மூலகாமகோடி பீடத்தில், இந்நகரவரஸ்வதி பிருதம் கொண்டவர்களான மூலசாரதாமட ஜகத்குரு பரம்பரை ஆசார்ய மூல சங்கரபகவத் பாதரால் ஸ்தாபிக்கப்பட்டு அவர்முதல் அலிச்சின்னமாகத் தொடர்ந்து வரும் குரு பரம்பராவன

வரிசை எண்.	ஆசார்யர்களின் பெயர்	ஸித்தி பெற்ற			பீடாதி
		வருஷம்	மாதம்	பக்ஷம்	
				திதி	பதிகளாக விளங்கிய காலம் வருஷங்கள்

1	மூல சங்கர பகவத்பாதாசார்யர்	476	இ. மு.	சுக்ல	ஏகாதசி	70
2	மூல ஸுரேச்வராசார்யர்	406		சுக்ல	துவாதசி	112
3	மூல ஸர்வக்ஞாதமர்	364		கிருஷ்ண	சதுர்தசி	96
4	மூல ஸத்யபோதர்	268		கிருஷ்ண	அஷ்டமீ	63
5	மூலக்ஞானநந்தர்	205		சுக்ல	ஸப்தமீ	81
6	மூல சுத்தானந்தர்	124		சுக்ல	ஷஷ்டி	69
7	மூல அனந்தா நந்தர்	55		கிருஷ்ண	நவமீ	83
8	மூல கைவல்யாநந்தர்	28	இ. பி.	கிருஷ்ண	பூர்ணிமா	41
9	மூலக்ருபாசங்கரர்	69		கிருஷ்ண	தூரீதியா	58
10	மூல ஸுரேஸ்வரர்	127		கிருஷ்ண	பூர்ணிமா	45
11	மூல திவாநந்த சித்தகனர்	172		கிருஷ்ண	தசமீ	63
12	மூல சந்திரசேகரர் (1)	235		சுக்ல	நவமீ	37
13	மூல சந்திரசேகரர்	272		சுக்ல	புரதமா	45
14	மூல ஸச்சித்தகனர்	317		சுக்ல	அமாவாஸ்யா	12
15	மூல வித்யாகனர்	329		சுக்ல	புரதமா	38
16	மூல கங்காதரர் (1)	367		சுக்ல	அஷ்டமீ	8
17	மூல உஜ்வல சங்கரர்	375		சுக்ல	தசமீ	10
18	மூல சதாசிவர்	385		சுக்ல	புரதமா	13
19	மூல ஸுரேந்தரர்	398		கிருஷ்ண	நவமீ	38
20	மூல வித்யாகனர்	437		கிருஷ்ண	பூர்ணிமா	10
21	மூல முகசங்கரர்	447		கிருஷ்ண	அஷ்டமீ	34
22	மூல சந்திரசேகரர் (2)	481		சுக்ல	நவமீ	31
23	மூல போதேந்தரர் (1)	512		சுக்ல	ஸப்தமீ	15
24	மூல ஸச்சித்ஸுகர்	527		கிருஷ்ண	நவமீ	21
25	மூல சித்ஸுகர் (1)	548		சுக்ல	புரதமா	16
26	மூல சச்சிதாநந்தகனர்	564		சுக்ல	அஷ்டமீ	13
27	மூல ப்ரக்ஞானகனர்	577		சுக்ல	புரதமா	

28	ஸ்ரீ மஹாதேவர் (1)	601	கார்த்திக	கிருஷ்ண	தசமீ	24
29	ஸ்ரீ பூர்ணபோதர் (1)	618	கிராவண	சுக்ல	தசமீ	17
30	ஸ்ரீ போதேந்தரர் (1)	655	வைசாக	கிருஷ்ண	சதுர்த்தி	37
31	ஸ்ரீ ப்ரம்மாந்தகனர்	668	ஜ்யேஷ்ட	சுக்ல	த்வாத்சி	13
32	ஸ்ரீ கிதாந்தகனர்	672	மார்கசிர்ஷ	சுக்ல	ஷஷ்டி	4
33	ஸ்ரீ சந்திரசேகரர் (2)	692	பாத்ரபத	கிருஷ்ண	ஷஷ்டி	20
34	ஸ்ரீ சந்திரசேகரர் (2)	710	மார்கசிர்ஷ	சுக்ல	அமாவாஸ்யா	18
35	ஸ்ரீ தித்ஸுகர் (2)	737	ஆஷாட	சுக்ல	ஷஷ்டி	27
36	ஸ்ரீ கித்ஸுகர்	758	ஆச்வின	சுக்ல	பௌர்ணமி	21
37	ஸ்ரீ வித்யாகனர்	788	புஷ்ய	சுக்ல	தவித்யா	30
38	ஸ்ரீ அபிநவசங்கரர்	840	ஆஷாட	சுக்ல	அமாவாஸ்யா	52
39	ஸ்ரீ ஸத்தித்விஸாஸர்	873	வைசாக	சுக்ல	பூர்ணிமா	33
40	ஸ்ரீ மகாதேவர் (2)	915	கிராவண	சுக்ல	ஷஷ்டி	42
41	ஸ்ரீ கங்காதரர் (2)	950	கார்த்திக	சுக்ல	ப்ரதமா	35
42	ஸ்ரீ ப்ரம்மானந்தகனர்	978	சைத்ர	சுக்ல	அஷ்டமி	28
43	ஸ்ரீ ஆனந்தகனர்	1014	பாத்ரபத	சுக்ல	நவமி	36
44	ஸ்ரீ பூர்ணபோதர் (1)	1040	ஆச்வின	கிருஷ்ண	தர்யோத்சி	26
45	ஸ்ரீ ப்ரமதிவர் (1)	1061	ஆஷாட	சுக்ல	ஸப்தமீ	21
46	ஸ்ரீ ஸாந்த்ரானந்தபோதர்	1098	சைத்ர	சுக்ல	அமாவாஸ்யா	37
47	ஸ்ரீ சந்த்ரசேகரர் (3)	1166	ஜ்யேஷ்ட	சுக்ல	அமாவாஸ்ய	68
48	ஸ்ரீ அத்வைதாந்தபோதர்	1200	கார்த்திக	கிருஷ்ண	தசமீ	34
49	ஸ்ரீ மகாதேவர் (2)	1247	ஜ்யேஷ்ட	சுக்ல	அஷ்டமி	47
50	ஸ்ரீ சந்த்ரகூடர் (1)	1297	ஜ்யேஷ்ட	சுக்ல	ஷஷ்டி	50
51	ஸ்ரீ வித்யாதீர்த்தர்	1385	மகாக	கிருஷ்ண	ப்ரதமா	88
52	ஸ்ரீ சங்கராந்தர்	1417	வைசாக	சுக்ல	ப்ரதமா	32
53	ஸ்ரீ பூர்ணாந்தசதாகிவர்	1498	ஜ்யேஷ்ட	சுக்ல	தசமீ	81
54	ஸ்ரீ வ்யாஸாசல மகாதேவர்	1507	ஆஷாட	கிருஷ்ண	ப்ரதமா	9
55	ஸ்ரீ சந்திரகூடர் (2)	1524	பால்குன	சுக்ல	ஏகாத்சி	17
56	ஸ்ரீ ஸர்வக்ஞ ஸதாகிவபோதர்	1539	சைத்ர	சுக்ல	அஷ்டமி	15
57	ஸ்ரீ ப்ரமதிவர் (2)	1586	ச்ராவண	சுக்ல	தசமீ	47
58	ஸ்ரீ ஆத்மபோதர்	1638	துலா	கிருஷ்ண	அஷ்டமி	52
59	ஸ்ரீ பகவன்நாம போதேந்தரர்	1692	பாத்ரபத	சுக்ல	பூர்ணிமா	54
60	ஸ்ரீ அத்த்யாத்மப்ரகாசர்	1704	சைத்ர	கிருஷ்ண	தவித்யா	12
61	ஸ்ரீ மகாதேவர் (3)	1746	ஜ்யேஷ்ட	சுக்ல	நவமி	42
62	ஸ்ரீ சந்த்ரசேகரர் (4)	1783	புஷ்ய	கிருஷ்ண	தவித்யா	37
63	ஸ்ரீ மகாதேவர் (4)	1814	ஆஷாட	சுக்ல	த்வாத்சி	31
64	ஸ்ரீ சந்த்ரசேகரர் (5)	1851	கார்த்திக	கிருஷ்ண	தவித்யா	37
65	ஸ்ரீ மஹாதேவர் (5)	1890	பால்குன	சுக்ல	அமாவாஸ்ய	39
66	ஸ்ரீ சந்த்ரசேகரர் (6)	1907	மாக	கிருஷ்ண	அஷ்டமி	17
67	ஸ்ரீ மஹாதேவர் (6)	1907	பால்குன	சுக்ல	ப்ரதமா	8

8 தினங்கள்

68, 69 பீடாதிபதிகளான ஜகத்குரு ஸ்ரீ சந்த்ரசேகரேந்த்ர ஸரஸ்வதி ஸ்வாமிகளும், ஜகத்குரு ஸ்ரீ ஜ்யேந்த்ர ஸரஸ்வதி ஸ்வாமிகளும் முறையே விழுப்புரத்திலும், இருள்நக்கியிலும் அவதரித்தவர்கள். இவ்விரு ஆசார்யர்களும் முறையே 1907 நிகழ்ந்தும் 1954 நிகழ்ந்தும் பீடாதிபதிகளாக விளங்கிக்கொண்டு அநுக்ரகித்து வருகிறார்கள்.

63	மீ	மகாதேவர் (4)	1783	புஷ்ய	திருஷ்ண	தவந்தியா	48
64	மீ	சந்திரசேகரர் (5)	1814	ஆஷாட	சுக்ல	தவந்தியா	37
65	மீ	மஹாதேவர் (5)	1851	கார்த்திக	திருஷ்ண	தவந்தியா	31
66	மீ	சந்திரசேகரர் (6)	1890	பால்குன	திருஷ்ண	அமாவாஸ்ய	37
67	மீ	மஹாதேவர் (6)	1907	மாக	திருஷ்ண	அஷ்டமி	39
68, 69	மீ	பீடாதிபதிகளான ஜகத்குரு முறையே விழப்படுத்தினும், இவ்விரு ஆசாரியர்களும் முறையே 1907 விருந்தும் 1954	1907	பால்குன	சுக்ல	புரதமா	17

8 தினங்கள்

மீ சந்திரசேகரேந்திர ஸரஸ்வதி ஸ்வாமிகளும், ஜகத்குரு மீ ஜெயந்திர ஸரஸ்வதி ஸ்வாமிகளும் சந்திரசேகரேந்திர ஸரஸ்வதி ஸ்வாமிகளும் அவதரித்தவர்கள். இவ்விரு ஆசாரியர்களும் முறையே 1907 விருந்தும் 1954 விருந்தும் பீடாதிபதிகளாக விளங்கிக்கொண்டு அருகிருந்து வருகிறார்கள்.

ஆதி

சங்கரரிவிருந்து வரிசைக் கிரமம்

ஆசாரியர்களின் பெயர்கள்

பீடத்தில் இருந்த வருஷங்கள்

எரித்தி பெற்ற நாள்

வருஷம்

மாதம்

பகஷம், திதி

ஆங்கில வருஷம்

55	சந்திரசேகரர் (2)	17	ஸ்வபானு	பால்குனம்	சுக்லபகஷம்	11 கி.பி. 1524
56	ஸர்வஜ்ஞ சதாசிவபோதர்	15	விளம்பி	சைத்ரம்	சுக்லபகஷம்	8 கி.பி. 1539
57	பரமசிவேந்திரர் (2)	47	பார்த்திவ	சிராவணம்	சுக்லபகஷம்	10 கி.பி. 1586
58	ஆத்மபோதர்	52	சுசுவர	ஆச்வினம்	கிருஷ்ணபகஷம்	8 கி.பி. 1638
59	பகவந்தநாமபோதர்	54	பிரஜோத்பத்தி	பா த்ரபதம்	பௌர்ணமி	கி.பி. 1692
60	அத்வைதாத்மப் பிரகாசர்	12	ஸ்வபானு	சைத்ரம்	சுக்லபகஷம்	2 கி.பி. 1704
61	மகாதேவர் (3)	42	குரோதன	ஜ்யேஷ்டம்	சுக்லபகஷம்	9 கி.பி. 1746
62	சந்திரசேகரர் (4)	37	சபகிருது	கார்த்திகம்	கிருஷ்ணபகஷம்	2 கி.பி. 1783
63	மகாதேவர் (4)	31	ஸ்ரீமுக	ஆஷாடம்	சுக்லபகஷம்	12 கி.பி. 1814
64	சந்திரசேகரர் (5)	37	சாதாரண	கார்த்திகம்	கிருஷ்ணபகஷம்	2 கி.பி. 1851
65	மகாதேவர் (5)	39	விரோதி	பால்குனம்	அமாவாஸ்ய	கி.பி. 1890
66	சந்திரசேகரர் (6)	17	பராபவ	மாகம்	கிருஷ்ணபகஷம்	8 கி.பி. 1907
67	மகாதேவர் (6)	8 நாள்	பராபவ	பால்குனம்	சுக்லபகஷம்	1 கி.பி. 1907

1907-இலிருந்து ஜகத்குரு மீ சந்திரசேகரேந்திர ஸரஸ்வதி ஸ்வாமிகள் அறுபத்தொன்பது ஆண்டுகளாகப் பீடத்தை அலங்கரித்து வருகிறார்கள்.

(1) முதலாவது ரிகார்டு, ஹிஜ்ரி வருஷம் 1088 ஷவ்வல் முதல் தேதி கொடுக்கப்பட்ட பர்மான். இது பக்த ராமதானின் சரித்திரத்தில் பிரசித்தி பெற்ற கோல்கொண்டா நவாப் தானாஷா அவர்கள் காலத்தைச் சேர்ந்தது. இந்தப் பர்மானை மாட, பாஜோஜி மஜும்தார் என்பவர், லிங்கோஜி ஸங்கரசு என்பவரின் தூண்டுதலால் கொடுத்திருக்கிறார். இந்த லிங்கோஜி அந்த டிவிஷனைச் சேர்ந்த தரப்தார் என்ற ரெவின்யூ அதிகாரி என்றும் தெரிகிறது. இந்தப் பர்மானில் ஸ்ரீகாஞ்சி சாரதா மடத்தின் அதிபரான ஸ்வாமி பரமஹம்ஸ பரீவ் ராஜகாசாரிய ஸ்ரீ சங்கராசாரியருக்கு ஸ்வாமி சந்திரமௌலீசுவரரின் நித்ய பூஜைக்காகவும், பிராம்மண ஸந்தர்ப்பணத்துக்காகவும் செங்கற்பட்டுச் சீமையில் உள்ள மேலுபாக என்ற கிராமத்தின் வருஷவரியிலிருந்து, 115 வராகன்கள் கொடுக்கும்படி உத்தரவாகியிருக்கிறது. இந்தப் பர்மான் தெலுங்கு லிபியில் இருக்கிறது. இதன் மொழி ஸம்ஸ்கிருதம், தெலுங்கு, பெர்ஸியன் ஆகியவை. இம்மாதிரி பல பாஷைகளில் எழுதப்பட்ட தானாஷாவின் மற்றப் பர்மான்கள் ஹைதராபாத் ரிகார்டு ஆபீஸில் இருக்கின்றன. இதில் கண்டிருக்கிற பர்மான் ஜஹானே மாடா அப்டாபே இர்தேபா வாஜிபுல் இட்டோபா என்ற பிருதுகள் மற்றப் பர்மான்களிலும் இருக்கின்றன. இதில் கண்டிருக்கிற ஹிஜ்ரி வருஷம் தேதி, இங்கிலீஷ் வருஷம் தேதி கி. பி. 1677, நவம்பர் 17 க்குச் சரியாக இருப்பதாக நான் கணக்கிட்டிருப்பதுடன், என் நண்பர் டாக்டர் ஆர். சுப்பிரமணியம், எம். ஏ., பி. எச். டி. (Superintendent of Archaeology, Baroda) அவர்களும் ஒப்புக்கொண்டிருக்கிறார். இதில் கண்டிருக்கிற 'மேலுபாக' என்ற கிராமம் செங்கற்பட்டு ஜில்லாவில் இப்போதும் உள்ள தென் மேல்பாக்கம் என்ற கிராமமே. பிற மதத்தைச் சேர்ந்தவர்களும் ஸ்ரீமடத்தை எப்படிக்கெளரவித்தார்கள் என்பது, இந்தப் பர்மானிலிருந்து விளங்குகிறது. 1677-ஆம் வருஷத்திலும் ஸ்ரீமடத்தைக் காஞ்சி சாரதா மடம் என்றுதான் குறிப்பிட்டு வந்தார்கள் என்பதும் தெளிவாகிறது. அப்போது பீடாதிபதியாக இருந்தவர் 59-ஆம் ஆசாரியரான பகவந்தாமபோதர்.

(2) இரண்டாவது ரிகார்டு, மதுரை நாயக வம்சத்துக்கு ஆதீனமான விஜய ரங்க சொக்கநாதன் கொடுத்த தான சாஸனம். இது சக வருஷம் 1632,

விக்ருதி, கார்த்திகை, சுக்ல பக்ஷ 15, திங்கட்கிழமை, ரோஹிணி நக்ஷத்திரம் கூடிய தேதியில் கொடுக்கப்பட்டது. இதில், திருவானைக்காவில் ஜம்புகேசுவர ஸ்வாமி கோயிலிலிருந்து கஜாரண்யக்ஷேத்திரத்தில் பொன்வாசி கொண்டான் தெருவில் இருக்கும் மடத்துக்குத் தினம் நான்கு படி அரிசியும், இரண்டு தளிகை அன்னமும், இரண்டு தோசையும், இரண்டு அதிரசமும், ஒரு சுகியனும், தீபத்துக்கு முக்கால் படி எண்ணெயும், காவேரி நதியின் இருகரையில் உள்ள ஒவ்வொரு 'சேய்' நிலத்துக்கும் ஒரு 'தூம்' நெல்லும், சுங்கத்திலிருந்து தினமும் ஒரு வராகன் பணமும் கொடுக்கும்படி கண்டிருக்கிறது. அதோடு அன்ன தானக் கட்டளைக்காக, மஹேந்திரமங்கலம், அரியூர், அரியமங்கலம் முதலிய கிராமங்களிலிருந்து பூதான சாஸனமும் கண்டிருக்கிறது.

இதில் கண்டிருக்கிற தேதி, 1710 நவம்பர் 14-ஆம் தேதி என்று கணக்கிட்டிருக்கிறது. அந்த வருஷக் கார்த்திகைப் பெளர்ணமி திதி, திங்கட்கிழமையும் ரோஹிணி நட்சத்திரமும் கூடியது என்றும் தெரிகிறது. இந்தத் தான சாஸனத்தின் இரண்டாவது மூன்றாவது வரிகளில்,

“श्रीमत्परमहंसपरिव्राजकाचार्य श्री

कांचीपुरास्थित

श्रीमच्छंकरभगवत्पादाचार्यस्वामुल्लवारिकि”

அதாவது, 'ஸ்ரீகாஞ்சி நகரில் இருக்கும் ஸ்ரீமத் பரமஹம்ஸ பரீவராஜகாசார்ய ஸ்ரீமத் சங்கரபகவத்பாதாசார்ய ஸ்வாமி களுக்கு' என்றும், 14-ஆம் வரியில்..

“लोकगुरुस्वामुलेन

श्रीमच्छंकराचार्य स्वामुल्लवारिकि”

அதாவது, 'லோக குரு ஸ்வாமியான ஸ்ரீசங்கராசார்ய ஸ்வாமிக்கு' என்றும் தெளிவாகக் கண்டிருக்கிறது.

இதிலிருந்து, பதினேழாவது பதினெட்டாவது நூற்றாண்டுகளிலும் ஸ்ரீகாஞ்சி புரியில் இருக்கும் ஸ்ரீசங்கராசாரியர் என்றுதான் ஸ்ரீ ஆசார்யர்களை ஜனங்கள் அழைத்தார்கள் என்பது விளங்கும். இந்தத் தானத்தின் பொழுது பீடத்தில் இருந்தவர் 61-ஆம் ஆசாரியரான மகாதேவர்.

(3) மூன்றாவது ரிக்கார்டு, சிவகங்கை ராஜாவான விஜயரகுநாத பெரிய உடையாத் தேவர் அவர்கள் கொடுத்த கிராம

பூதான
கிறது
கிறது

“சு
யப்தா
ஸ்ரீ
பெள
யும்,
நாம
ராக
திவ்வி
கோடி
ஸ்ரீ
வானு
ஸமே
முகம்
ராத்
தாரா

இந்
புலவ்
பட்டி
போது
லேயே
இதி
படி 1
ஆகும்
செவ்
அன்று
சாஸன
மும்
நிகழ்

குரு
ஸ்ரீமட
பீடாதி
இந்த
திவ்வி
கோடி
ஸ்ரீமக
வானு
ஸபஷ்
ஆசாரி
20-ஆ
ஆகை
முதல்
சாஸன

(4)
காட்டு
திரை
களுக்கு
'ரஹா
வருமா

டைரக்
உள்ள
அவருக்

15, திரம் ட்டது. கச்வர ரண்ய காண் பக்குத் ரண்டு நாசை சகிய னணை ரயில் பக்கும் ருந்து காடுக் அன்ன திரமங் தலிய னமும்

1710 க்கிட் கெகப் மயும் டியது சாஸ ருவது

க்கும் சார்ய ஸ்வாமி

யான ன்றும்

னெட் காஞ்சி ராரியர் ங்கள் ங்கும். த்தில் பரான

ங்கை உடை கிராம

புதான சாஸனம். இது தமிழில் இருக் கிறது. இதில் பின்வருமாறு கண்டிருக் கிறது:

“சாலீவாஹன சகாப்தா 1705, கல் யப்தா 4884, இதுக்குமேல் சோபகிருது ன் ஆவணி மாசம் 28உ சக்லபக்ஷமும் பெளமவாஸரமும் பெளர்ணமாவாசை யும், பூரட்டாதி நட்சத்திரமும் துரதி தாம யோகம் வனீகரணமும் சோமோப ராக புண்ணிய காலத்தில் ஸ்ரீகாஞ்சீபுரம் திவ்வியட் சேத்திரத்திலிருக்கும் ஸ்ரீகாம கோடி பீட சிங்காசனாபிஷித்த ஸ்ரீமத் ஸ்ரீமகா பகவத்பாதாசார்ய ஸ்வாமிய வாளுடைய மடத்துக்கு திரிபுர சுந்தரீ ஸமேத ஸ்ரீ சந்திரமௌளீசுவர ஆறு முகம் ஸஹாயம், ஸ்வாமி பூஜா தீபா ராதனை பிராம்மண போஜனங்களுக்குத் தாராதத்த பூர்வமாக....”

இந்தச் சாஸனத்தில், ஸ்ரீமடத்துக்குப் புலவச்சேரி என்ற கிராமம் கொடுக்கப் பட்டிருக்கிறது. இந்தக் கிராமம் இப் போதும் ஸ்ரீமடத்தின் பரிபாலனத்தி லேயே உள்ளது.

இதில் கண்டிருக்கும் தேதிக் கணக்குப் படி 1783, ஸெப்டம்பர் 10-ஆம் தேதி ஆகும். அது சாஸனத்தில் கண்டுள்ளபடி செவ்வாய்க்கிழமை (பெளம வாஸரம்). அன்று பெளர்ணமி திதி. அந்தத் திதியில் சாஸனத்தில் கண்டபடி சந்திரக் கிரகண மும் (சோமோபராக புண்ய காலம்) திகழ்ந்ததாகத் தெரிகிறது.

குரு பரம்பரைப்படி அப்போது ஸ்ரீமடத்தில் இருந்த ஆசாரியர் 63-ஆம் பீடாதிபதிகளான ஸ்ரீ மகாதேவர்—4. இந்தச் சாஸனத்திலும், “ஸ்ரீகாஞ்சீபுரம் திவ்வியட்சேத்திரத்திலிருக்கும் ஸ்ரீகாம கோடிபீட சிங்காசனாபிஷித்த ஸ்ரீமத் ஸ்ரீமகா பகவத்பாதாசார்ய ஸ்வாமிய வாளுடைய மடத்துக்கு...” என்று வெகு ஸ்பஷ்டமாகக் கண்டிருக்கிறது. இந்த ஆசாரியர் 1783-ஆம் ஆண்டு ஜனவரி 20-ஆம் தேதி பீடத்தில் அமர்ந்தார். ஆகையால் இவருடைய பீடாதிபத்திய முதல் வருஷத்தில் கொடுக்கப்பட்ட சாஸனம் இது.

(4) நான்காவது ரிகார்டு, ஆர்க் காட்டு நவாபு, ஸ்ரீஆசார்யர்களின் யாத் திரைக்காக, ‘போலிகாரன்’ முதலியவர் களுக்கு எச்சரிக்கையாகக் கொடுத்த “ரஹாதாரி” பர்மான். இது பின் வருமாறு இருக்கிறது.*

* இதில் இருக்கும் பெர்ஸியன் மொழியைச் சில வருடங்களுக்கு முன் என்னுடைய துணை டைரக்டராக இருந்து, இப்போது ஆந்திரப் பிரதேசத்துப் புதைபொருள் டைரக்டராக உள்ள நண்பர் ஸ்ரீ மகமத் அப்துல் வஹீத்கான் அவர்கள் மொழிபெயர்த்தார்கள், அவருக்கு என் நன்றி.

முத்திரை

ஷா ஆலம் பாஷா காஜி வ ஸாஹிப் ஸைபோ கலம் முல்க் பஹதூர் ஜாபர் ஜங் ஆஸிபுத்தௌலா அன்வருத்தீன் கான் வாலாஜா அமீர். ஏ. ஆர்க்காட் பா இஸ்மே போலிகாரன் வா ரஹ தாரன் வ செளகீதாரன் வ முஸ்தாபி ஜானே துருக் வ ஷவாரே. ஆங்கே சங்கராசாரி காமகோடி மஹந்த பராஹே திருப்பதிப கிருஷ்ணப ராமேச்வரகுர்த..

அதாவது காமகோடி சங்கராசாரி மஹந்த் அவர்கள் திருப்பதி, கிருஷ்ண, ராமே சுவரம் போகும்போது அவருக்குச் சகல செளகரியங்களும் செய்து தர வேண்டும்’ என்ற இது கட்டளையிருக்கிறது. இதையே தெலுங்கு லிபியிலும், “காமகோடி பீடம் சங்கராசார்யலுவாரு” என்று ஸ்பஷ்ட மாகப் பர்மானிலேயே எழுதியிருக்கிறது.

இதன் தேதி, பெர்ஸியன் மொழி யிலும் தெலுங்கிலும், ஹிஜ்ரி 1207 ரபியுஸ்ஸானி மாதம் 24-ஆம் தேதி என்று கண்டிருக்கிறது. இது 1792, டிஸம்பர் 28-ஆம் தேதி ஆகும்.

இந்த ரிகார்டிலிருந்து, பதினெட்டாம் நூற்றாண்டு இறுதியிலும் ஸ்ரீ ஆசார்யர் களை ‘ஸ்ரீ காமகோடி பீடாதிபதி சங்கரா சாரியர்’ என்றே அழைத்து வந்ததாகத் தெரிகிறது. குரு பரம்பரையிலிருந்து, அப்போது இருந்தவர் 63-ஆம் ஆசார்யர் களான மகாதேவர் (4) என்று அறியலாம்

(5) மேற்கூறிய 63-ஆம் ஆசாரியராகிய ஸ்ரீ மகாதேவர் அவர்களின் சிலை ஒன்று, கும்பகோணம் ஸ்ரீஆதி கும்பேச்வரஸ்வாமி ஆலயத்தில் இருக்கிறது. இந்த ஸ்வாமி ஸ்ரீ ஆதி கும்பேச்வர ஸ்வாமி கோவிலி லுள்ள ஸோமாஸ்கந்த உத்ஸவமூர்த்திக்கு அர்த்த மண்டபமும், மகா மண்டபமும், கர்ப்பக்கிருகமும் கட்டியதைத் தெரிவிக் கும் கல்வெட்டு, மேற்படி கோயிலின் ஸோமாஸ்கந்த மண்டபத்தின் ஒரு சுவ ரில் இருக்கிறது. அதில்தெலுங்கு லிபியில்:

ஆசாரிய ஸ்வாமின ஸ்ரீகாஞ்சி பீடாபிஷித்த ஸ்ரீமஹாதேவேந்திர:

என்பதாக, ‘ஸ்ரீகாஞ்சி பீடாதிபதி’ என்பதைக் குறிப்பிட்டுக் கூறியிருக்கிறது. வேறு ஒரு கல்வெட்டில் கிரந்த லிபியில், ‘...கும்பேச்வர ஸ்வாமி ஸோமா ஸ்கந்த மூர்த்திகி, கர்ப்பகிருஹம், அர்த்த மண்டபம், மஹா மண்டபம்.... ஸ்ரீகாஞ்சி

காமகோடி பீடாதிபதி.....ஸ்ரீமஹா தேவேந்திரயதி..'

என்று கூறியிருக்கிறது. 'ஸ்ரீகாஞ்சி காமகோடி பீடாதிபதி' என்று இங்கும் வியக்தமாகக் காண்கிறது. இந்த ஆசார்யர் இருந்த காலம் 1783 முதல் 1814 வரை. ஆகையால் பத்தொன்பதாம் நூற்றாண்டின் ஆரம்பத்திலும், கும்பகோணத்தில் கட்டப்பட்ட கோயிலிலேயே ஸ்ரீகாஞ்சி காமகோடி பீடாதிபதி என்றே வர்ணித்திருப்பதைக் கவனிக்க வேண்டும்.

(6) தர்மத்தில் பெயர் போன பச்சையப்ப முதலியாரின் மனைவி தைலம் மாள், இதே 63-ஆம் ஆசார்யர்களுக்குத் திருவிடைமருதூரில் மனைதானம் செய்ததை மற்றொரு ரிகார்டு கூறுகிறது.

'ஸ்வஸ்தி ஸ்ரீ சாலிவாகன சகாப்தம் 1725 கல்யாப்த 4904....காவேரியாற்றுக்குத் தெற்கு ஸ்ரீ கும்பகோணம் ஸ்வஸ்தி ஸ்ரீமத்கில பூமண்டலங்கார காஞ்சி திவ்யக்ஷேத்ரே ஸ்ரீ சாரதாமட ஸுஸ்திதானம்... ஸ்ரீமத சங்கரபகவத் பாதாசாரியாணம் அதிஷ்டானே....ஸ்ரீமத சந்திரசேகரேந்திர ஸரஸ்வதி சமயமேந்திராணம் அந்தேவாஸிவரஸிவரிய ஸ்ரீமத மகா தேவேந்திர ஸரஸ்வதி சம்பூஜித ஸ்ரீமத சந்திரமௌளிச் சுவர ஸ்வாமி பூஜேக்கு, காஞ்சீபுரத்திலிருக்கும் பச்சையப்ப முதலியார் அகம் படையாள் தைலம்மாள் மனை தான சாஸனம் பண்ணிக் கொடுத்தபடி....'

இதில் ஸ்ரீகாஞ்சி பீடாதிபதியின் ஸகல விருதுகளையும் மாற்றமல் குறிப்பிட்டே அவர்கள் கும்பகோணத்தில் இருந்த விவரமும் தெரிவித்திருக்கிறது. இது கி. பி. 1803-இல் எழுதியது.

(7) கி. பி. 1808-ஆம் ஆண்டில் தஞ்சையை ஆண்டு வந்த சத்ரபதி மகாராஜா சரபோஜி இதே 63-ஆம் ஆசாரியர்களைத் தஞ்சைக்கு விஜயம் செய்யுமாறு கோரி அனுப்பிய விஞ்ஞாபனம் ஒன்று இருக்கிறது. இது அழகான ஸம்ஸ்கிருதத்தில் எழுதியிருக்கிறது. இதில் ஆசார்யர்களை, ஸ்ரீமத பரமஹம்ஸ பரிவராஜகாசார்ய ஸ்ரீமத சங்கர பகவத் பாதாசார்யாணம் அதிஷ்டாஸ ஸிம்ஹாஸனே அபிஷித்த ஸ்ரீமத சந்திரசேகரேந்திர ஸரஸ்வதீ ஸம்யயீந்த்ராணம் அந்தேவாஸிவரஸிவரிய ஸ்ரீமத மகாதேவேந்திர ஸரஸ்வதி ஸ்ரீபாதாநாம் ஸகலஜகத் குருணம்' என்று, அதாவது, ஆதிசங்கரருடைய அதிஷ்டான பீடத்தில் இருப்பவர் என்று வர்ணித்திருக்கிறது.

(8) இதற்கு அடுத்த ரிகார்டு, மிகவும் ரசமானது. 63-ஆம் ஆசாரியருக்குப் பின் 64-ஆம் ஆசாரியராகப் பீடாதிபத்தியம்

பெற்ற ஸ்ரீ சந்திரசேகரேந்திர ஸரஸ்வதி ஸ்வாமிகள் 1814—1851 வரையில் பீடத்தில் இருந்தார்கள். இவர்கள் காலத்தில் காஞ்சி காமாட்சி கோயிலின் கும்பாபிஷேகம் நடைபெற்றது. இது 1839-ஆம் ஆண்டு ஏப்ரல் முதல் ஜூலை வரையில் நடந்தது. இதை விவரிக்கும் கல்வெட்டு ஸ்ரீகாஞ்சி காமாட்சி கோயிலில் இருக்கிறது. இது தெலுங்கு பாஷையில் பின் வருமாறு காண்கிறது:

'ஸ்வஸ்தி ஸ்ரீ விஜயாப்யுத, சாலிவாகன சகாப்தா 1761 (கி. பி. 1839) விகாரி நாம ஸ்வத்ஸர...ஸ்ரீகாஞ்சி காமகோடி பீடாதிபதுலேன ஸ்ரீசந்திரசேகர ஸ்வாமுலவாகு கும்பகோண முனுச்சி காஞ்சிகி வச்சி..'

கும்பாபிஷேகத்துக்காக ஸ்ரீ ஆசார்யர்கள் கும்பகோணத்திலிருந்து காஞ்சிக்குப் புறப்பட்டு வந்ததை இது குறிக்கிறது. இந்தப் பிரயாணத்தின்போது, பிரதி தினமும் அவர்களது பயண விவரங்கள் கொண்ட நாட்குறிப்பு ஸ்ரீ மடத்தில் இருக்கிறது. இந்தப் பிரயாணக் குறிப்பு, படிப்பதற்கு மிகவும் ரஸமாக இருக்கிறது. உதாரணமாகப் பரங்கிப் பேட்டைக்கு வரும்போது கப்பலில் குண்டும் வேட்டும் போட்டு ஆசாரியருக்கு மரியாதை செய்ததாகத் தெரிகிறது. இந்த நாட்குறிப்பு அந்த நாளில் வழங்கிய பேச்சுத் தமிழிலேயே எழுதியிருக்கிறது. அதிலிருந்து பின்வரும் பகுதியைக் கொடுத்திருக்கிறேன்:

'ஸ்ரீ பகவத்பாதாள் இருக்கிற யெடத்துக்குச் சமீபத்தில் கீழே உட்கார்ந்து ஜபம் பண்ணிக் கொண்டிருக்கும்போது ஷேகோயில் பிரசாதம் கொண்டு வந்து வைத்தார்..சகல சன்னுக்குடனே திருவீதி பிரதக்ஷிணமாயி ருஜு வீதியோடே வந்து கெங்கை கொண்டான் மண்டபத்துக்கு சமீபத்திலிருக்கும் ஸ்ரீ சுவாமியளவாள் சொந்த மடத்தில் விஜயம் பண்ணினார். அன்னிய தினம் ஷேதாலுக்கா தாசீல்தார் ஸ்ரீநிவாசரூயற் பிகைபண்ணி வைச்சார்....'

அதில், 1839-ஆம் ஆண்டு ஸ்ரீகாஞ்சியில் ஸ்ரீமடத்தின் இடம் ஸ்பஷ்டமாகக் காண்பித்திருக்கிறது. இன்றும் கங்கை கொண்டான் மண்டபத்துக்கு எதிரே தான் ஸ்ரீமடம் விளங்குகிறது.

ஸ்ரீமடம் கங்கை கொண்டான் மண்டபத்துக்கு எதிராக இருப்பதற்கு, அறுநூறு ஆண்டுகளுக்கு முற்பட்ட ஒரு கல்வெட்டிலும் அத்தாட்சி இருக்கிறது. சென்னை Oriental Manuscript Library வெளியிட்ட "South Indian Temple Inscription" Vol 1, நெம்பர் 454-இல், ஏகாம்

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குத் த
உரிமை
உண்டு
பிரதிவ
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(Answer
தும் (R

பரந்தாதர் கோயில் சபாபதி மண்டபம் கிழக்குச் சுவரில் சாக 1288, பராபவ வருஷம் ஸிம்ம மாசம் சுக்ல அஷ்டமி வெள்ளிக்கிழமை அனுராத நக்ஷத்திரம் கூடிய தினத்தில் வீர பொக்கன்ன உடையார் புத்திரரான வீரகம்பன்ன உடையார் கொடுத்த சாஸனம் ஒன்று குறிப்பிட்டிருக்கிறது. இந்தத் தேதி கி. பி. 1366, ஆகஸ்டு 14க்குச் சரியாக இருக்கிறது. இதில் பின் வருமாறு கண் டுள்ளது:

‘கெங்கை கொண்டா மண்டபத்துக்கு முன்னண்டை திருவீதியில் மேலச் செரு கில் யிவர் வாசலில்’

சாஸனத்தின் முதற் பகுதியிலிருந்து, “யிவர் வாசல்” என்பது, “திருக்காம கோட்ட உடையநாச்சியா”ருக்கு உரி யது என்று தெரிகிறது. திருவீதியான ராஜவீதியின் மேல்பக்கம் கங்கை கொண்டான் மண்டபத்துக்கு எதிராக இருப்பது இன்றும் ஸ்ரீமடம்தான். ஆகையால் ஆறு நூற்றாண்டுகளாகவே ஸ்ரீமடத் தின் இடம் இன்று இருப்பதுதான் என்று கொள்ள முடியும். ஆதிசங்கரர் நாள் முதலாக அங்கு இருப்பது நம் ஸ்ரீமடம் என்று ஊகிப்பதும் பொருத்தமே.

இன்றைய காஞ்சீபுரம் டவுன் பிளா னில் ஸ்ரீமடம் இருக்கும் இடம் ஸர்வே தம்பர் 2378, 2379, 2380 முதலியவை. சென்னை சர்க்கார் இனம் கமிஷனர் இனம் டைட்டில் நம்பர் 2216-இல் இந்தப் பூமிக்கு இனம் டைட்டில் கொடுத்திருக்கிறார். 1802 ரிஜிஸ்தரில் 14-ஆம் பத்தியில், இந்தப் பூமி ஸ்ரீசங் கராசாரிய மடத்தைச் சேர்ந்தது என்று இந்த ரிகார்டின் மூலம் தெரிய வரு கிறது. அந்தக் காலத்திலேயே இதைக் கொடுத்தவர்கள் யார், எப்போது என்று தெரியவில்லை என்றும், அநேக வருஷங் ளாக ஸ்ரீமடத்தின் சொத்தாக இருப்ப தால் ஸ்ரீமடத்துக்கே மஞ்சூர் செய் திருப்பதாகவும் தெரிகிறது.

(9) அடுத்த முக்கியமான ரிகார்டு ஒரு கோர்ட்டு வழக்கு. இது 64-ஆம் ஆசார்யர்களின் காலத்தைச் சேர்ந்தது. 1844-ஆம் ஆண்டு, திருச்சி ஜில்லா ஸதர் அமீன் கோர்ட்டில் ஸ்ரீ சிருங்கேரி மடம் விசாரணை கர்த்தர், அகிலாண்டேசுவரிக் குத் தாடங்கப் பிரதிஷ்டை செய்யும் உரிமை ஸ்ரீ சிருங்கேரி மடத்துக்கே உண்டு என்று ஸ்ரீ காஞ்சி மடத்தைப் பிரதிவாதி யாக்கி வழக்குத் தொடுத்தார். வழக்கில் வாதியின் பிராபு (Plaint), பிரதிவாதியின் விடையும் (Answer), இதற்கு வாதியின் மறு பிராபு (Reply), இதை யொட்டிப் பிரதி

வாதி அளித்த விளக்கமும் (Rejoinder) அநேக விஷயங்களைத் தெளிவுற விளக்கு கின்றன. கோர்ட்டார் தமது தீர்ப்பில், சிருங்கேரித் தரப்பில் தாக்கல் செய்யப் பட்ட ரிகார்டுகள் நிரூபிக்கப் படவில்லை என்றும், சாட்சியங்கள் ஒன்றுக்கு ஒன்று முரண்பாடாக இருக்கின்றன என்றும் கூறி, பிரதிவாதியான ஸ்ரீ மடத்துக்குச் செலவு உள்பட வாதி அளிக்கவேண்டும் என்று வழக்கைத் தள்ளுபடி செய்தனர். இந்த வழக்கு O. S. 95-1844 என்ற எண்ணுடையது. இதற்கு மேல் அப்பீல் No. 109/1846-இலும் விசேஷ விஞ்ஞாப னம் (Special Appeal Petition) No. 106-1848 இலும் மேல் கோர்ட்டுகளுக்குச் சிருங்கேரி மடத்தினர் வழக்கைத் தொடர்ந்தபோதிலும் கீழ்க் கோர்ட்டின் தீர்ப்பையே மேல் கோர்ட்டுகளும் ஸ்து ரப்படுத்தின. இரண்டு அப்பீல்களும் வாதி, பிரதிவாதிகளுக்குச் செலவு தர வேண்டும் என்ற தீர்ப்புடன் தள்ளப்பட் டன. இன்றைக்கு நூற்றிருபது வருஷங் கள் முன்பு ஸ்ரீமடம் விஷயத்தைப் பற் றித் தெரிய வேண்டுமானால் இந்த ஒரு ரிகார்டே போதும்!

இந்த வழக்கில் ஒரு முக்கியமான குறிப்பு இருக்கிறது. வாதியின் ரீப்ளைக் குப் பிரதிவாதியான ஸ்ரீமடத்தின் ரிஜா யிண்டரில் 20-ஆவது பாராவில் பின் வருமாறு காணப்படுகிறது:

‘காஞ்சீபுரத்தில் காமகோடி பீடமும் அவடத்தில் சிஷியானை வைத்ததும் நிஜ மானால் முதல் பிரதிவாதி அவர்கள் அவ டத்தில்தானே இருக்கவேண்டியது போல வும் கும்பகோணத்தில் வந்திருக்கிற காரணம் ஆன்சரில் சொல்லவில்லை என் றும் (வாதி) ரீப்ளை 20வது காலத்தில் சொல்லுகிறான். காமகோடி பீடாதிபதி அவர்களை அவ்விடத்திலேயே இருக்க வேண்டுமென்றும் மற்றப் பிரதேசங்களில் இருக்கிறது கூடாதென்றும் எந்த கிரந் தங்களிலும் சொல்லியிருக்கவுமில்லை, காஞ்சீபுரத்திலிருக்கிற மடத்தில் முதல் பிரதிவாதிகளுடைய சிஷியானும் காரி யஸ்தர்களும் இருந்து சர்வக்ரூபீடத்துக்கு பூஜை முதலானதுகள் நடப்பிவித்துக் கொண்டு வருகிறதும் தவிர காவேரி தீரத்தில் வசிக்க வேண்டுமென்று முதல் பிரதிவாதிகளுடைய பரமன்கு சுவாமி யன் அபிப்பிராயப்பட்டு சுரேசுவராசாரி யாரால் பூசித்து வந்த யோகலிங்க மென்கிற சந்திர மௌளீசுவர சுவாமி யுடன் கும்பகோணத்திலிருந்த மடத் துக்கு வந்து வாசம் செய்தவர்களுக்கு அந்தப் பிரதேசத்தில் இருக்கிற ராஜாக் கள் முதலான சிஷியாக்களால் பூஜிக்கப்

பட்டு அநேக வருமானங்களுக்கு இடமும் அவதத்திலும், சில தடவை காஞ்சிபுரத்திலும் வாசம் செய்து வருகிறதைக் குறித்து வாதி சொல்கிற ஆகேஷ்பமும் உபயோகமற்றது...

சுமார் நூற்றிருபது வருஷங்களுக்கு முன்பு நடந்த ஒரு கோர்ட்டு வழக்கின் ரிகார்டு, ஸ்ரீ காஞ்சி காமகோடி பீடம் கும்பகோணத்துக்கு ஏன் போயிற்று என்ற கேள்விக்கு ஆணித்தரமாகப் பதிலளிக்கிறது.

இந்த ரிகார்டின் காலம், 64-ஆம் ஆசார்யர்களான ஸ்ரீ சந்திரசேகரர்-5 அவர்களின் காலத்தைச் சேர்ந்தது. இவர் 1814-இலிருந்து 1851 வரை பீடத்தில் இருந்தார். இவரது பரமகுரு 62-ஆம் ஆசாரியரான சந்திரசேகரர்-4. இவர் 1746 முதல் 1783 வரை பீடத்தில் இருந்தார். இவரைத்தான் மேற்படி ரிகார்டு 'முதல் பிரதிவாதிய வர்களுடைய பரம குரு சுவாமிகள்' என்கிறது. இவர்தாம் காவேரி தீர்வாசத்துக்காகக் காஞ்சியிலிருந்து கும்பகோணம் போயிருக்கிறார். இவர் கி. பி. 1783 ஜனவரியில் கும்பகோணத்திலேயே சித்தி அடைந்தார். இளையாத்தங்குடியில் சித்தி பெற்ற ஆசாரியரை 'இளையாத்தங்குடி சுவாமிகள்' என்றும், கலவையில் சித்திபெற்ற ஆசாரியரை 'கலவையில் சுவாமிகள்' என்றும் வழக்கத்தில் சொல்லுவது போல, கும்பகோணத்தில் சித்தி அடைந்த 62-ஆம் ஆசாரியரைக் கும்பகோணம் ஸ்வாமிகள் என்று நடைமுறையில் கூறிவந்தார்கள். இவருக்குப் பின்னால் 1773 ஜனவரியில் பீடாரோஹணம் செய்தவர் 63-ஆம் ஆசார்யர் ஸ்ரீ மகாதேவர்-4. இவர் பீடத்துக்கு வந்த பின் ஏழெட்டு மாதங்களில் காஞ்சியில் மடம் இருந்ததாகப் புலவச்சேரி சாஸனத்தில் தெரிவதால், இந்த ஸ்வாமிகள் பீடாரோஹணம் ஆகிய பின் காஞ்சிக்கு மறுபடியும் வந்திருக்கவேண்டும். என்று ஊகிக்கலாம். தஞ்சையை ஆண்ட பிரதாபசிம்மன் காலத்தில் ஸ்ரீமடம் தஞ்சாவூர் போனதாகக் கர்ண பரம்பரை யாகச் சொல்வார்கள். இந்த அரசன் காலம்: 1740-63. இதுவும் ரிகார்டுகளில் இருக்கும் தகவல்களும் ஒத்துப் போயிருக்கின்றன. 63-ஆம் ஆசாரியர் கும்பகோணத்திலேயே பிறந்து அங்கேயே சித்தியையும் அடைந்தார். இதனாலும், இந்த மகானைத் தஞ்சை ஜில்லா அரசர்களும் மக்களும் கௌரவித்ததனாலும் ஸ்ரீமடத்தின் முக்கிய காரியங்கள் கும்பகோணத்துக்குப் போயின, ஆயினும் ஸ்ரீகாஞ்சியில் ஸ்ரீமடம் அன்றும் இன்றும்

என்றும் மங்காமலேயே இருந்து வந்திருக்கிறது; இருக்கவும் போகிறது.

1792-ஆம் ஆண்டு ஈஸ்ட் இந்தியா கம்பெனி கொடுத்த ஒரு பர்மானில், ஸ்வாமிகள் கும்பகோணத்தில் இருந்து வருவதாகக் காணப்படுகிறது. ஸ்ரீகாஞ்சி காமகோடி பீடத்துக்கும் கும்பகோணத்துக்கும் உள்ள சம்பந்தத்தைக் குறிக்கும் முதல் ரிகார்டு இதுதான். இதற்குப் பின் இருக்கும் ரிகார்டுகளில்தான் கும்பகோணத்தின் பெயர் இருக்கிறது; ஆனால் இவற்றிலும் ஸ்வாமிகள் 'ஸ்ரீகாஞ்சி காமகோடி பீடாதிபதி' என்றே சொல்லியிருக்கிறார்கள்.

கர்ணபரம்பரை கூறும் தஞ்சை மன்னர் பிரதாபசிம்மன் பெயரிலேயே கி. பி. 1748-ஆம் ஆண்டில் வெளியிடப்பட்ட ஓர் உத்தரவு உள்ளது. ஹேமந்தமோடி லிபியிலுள்ள இந்த உத்தரவு, சென்னை Central Record Office C-373/8-43 இலக்கமிட்ட தஸ்தாவேஜியாக உள்ளது.

இந்த உத்தரவில் ஸ்ரீகாஞ்சி காமகோடி பீடாதிபதிகளுக்கு இன்றளவும் உள்ள பிரதாவளிகள் அவ்வளவும் கூறப்பட்டுள்ளன. காஞ்சி திவ்விய கேஷத்திரேசாரதா மட ஸ்திதானும்.. ஸ்ரீமத் பரமஹம்ஸ பரிவராஜகாசார்ய ஸ்ரீமத் பூஜ்ய சங்கர பகவத் பாதாசார்யாணம் அதிஷ்டானே ஸ்ரீமஹாஸனே அபிஷித்தானம் ஸ்ரீசந்திரசேகர ஸரஸ்வதீனம் என்ற வாக்கியம் இதில் காணப்படுவது குறிப்பிடத்தக்கது. அதாவது ஆதிசங்கரர் காஞ்சியில் நிறுவிய சாரதா மடத்து அதிபர்களாகிய ஸ்வாமிகளே தஞ்சைச் சீமைக்கு வந்துள்ளார் என்பது ஐயந்திரிபறக் காணக்கிடக்கிறது. பிரதாபசிம்ம மன்னர் தமது ராஜதானிக்கு வந்துள்ள ஸ்வாமிகளுக்குப் பிரஜைகள் யாவரும் எவ்விதம் மரியாதை செலுத்த வேண்டும் என்பதை இந்த உத்தரவில் கூறுகிறார்.

ஸ்ரீமடம் கும்பகோணம் போயிற்று என்றால், ஏதோ சர்க்கார் ஆபீசை ஓர் ஊரில் முடி வேறோர் ஊரில் திறப்பது போல் எண்ணக் கூடாது, ஸ்ரீகாஞ்சி காமகோடி பீடத்துக்குச் சொந்தமான மடங்கள், காஞ்சிபுரம், திருவானைக்கா, திருவிடைமருதூர், கும்பகோணம், திருவொற்றியூர் முதலிய அநேக இடங்களில் இருக்கின்றன. இதைத் தவிர, ஆசாரியர்கள் எப்போதும் சுற்றுப் பிரயாணங்களிலேயே இருப்பார்கள். அவர்கள் இருக்கும் இடத்தில்தான் யோக

லிங்கம்
பூஜை
கிராமம்
ஸ்தானம்
ணம்
தில்
இளையா
நும்
இடம்
வது
அயோ
யர்கள்
எலினு
உள்ளு
னமும்

கும்ப
பீடாதி
ஆசாரி
தஞ்சை
ளுக்கு
நீர்வள
திருச்சி
குச்சு
தனர்.
சம்பந்த
துக்கு
டது.
காமகோ
வந்தார்
ஸ்ரீ சார
கள் எ
அறிகி

(10)
பர் 18
தைச்
வன்
இதில்,
யாகப்
படைத்
திருக்கி
கடித்த
முடிவு
தலைவ
தத்தி

Soob
Kara
Sree
Peet
of C

இந்
இருக்கு
பதி எ

விங்கமான ஸ்ரீசந்திரமௌளீச்வரருக்குப் பூஜை நடக்கும், அவர்கள் இருக்கும் கிராமந்தான் அன்றைய ஸ்ரீ மடத்தின் ஸ்தானம். நம் ஆசாரியரே பீடாரோணம் செய்த புதிதில் மஹேந்திரமங்கலத்தில் மூன்று வருஷங்களும், சமீபத்தில் இளையாத்தாங்குடியில் மூன்று வருஷங்களும் தங்கியிருந்தார்கள், இதனால் மடம் இடம் மாற்றப்பட்டது என்று எண்ணுவது தவறு. 'ராமன் இருக்கும் இடம் அயோத்தி' என்பது போல, ஸ்ரீ ஆசாரியர்கள் இருக்கும் இடந்தான் ஸ்ரீமடம் எனினும், எப்போதும் ஓர் அயோத்தி உள்ளது போல் காஞ்சி என்ற மூலஸ்தானமும் உண்டு.

கும்பகோணத்துக்கு வந்த 62-ஆம் பீடாதிபதிகளையும், அவரை அடுத்த ஆசாரியரையும் அப்போது இருந்த தஞ்சை மன்னர்கள் ஆச்ரயித்துத் தங்களுக்குப் பெருமை தேடிக்கொண்டார்கள். நர்வளமும் நிலவளமும் உள்ள தஞ்சை, திருச்சி மாவட்டவாசிகள் ஸ்ரீமடத்துக்குச் சகல செளகரியங்களும் செய்து வந்தனர். இந்தக் காரணங்களால் ஸ்ரீமடம் சம்பந்தப்பட்ட வரையில் கும்பகோணத்துக்கு முக்கியத்துவம் அதிகமாக ஏற்பட்டது. எனினும், ஸ்வாமிகளை ஸ்ரீகாஞ்சிகாமகோடி பீடாதிபதி என்றே அழைத்து வந்தார்கள் என்றும், ஸ்ரீமடத்தை ஸ்ரீசாரதா மடம் என்றே கூறி வந்தார்கள் என்றும் ரிகார்டுகள் மூலம் ஐயமற அறிகிறோம்.

(10) இந்த ரிகார்டு, 1858 லெப்டம்பர் 18-ஆம் தேதியன்று கும்பகோணத்தைச் சேர்ந்த ஆங்கிலப் படைத் தலைவன் (Officer Commanding) எழுதியது. இதில், 'சிப்பாய்கள் ஸ்ரீமடத்தின் வழியாகப் போகக்கூடாது' என்று அந்தப் படைத் தலைவன் உத்தரவு பிறப்பித்திருக்கிறான். ஸ்ரீமடத்தின் 17-ஆம் தேதி கடிதத்தின் மீது விசாணை செய்து இந்த முடிவுக்கு வந்ததாகவும் அந்தப் படைத் தலைவன் எழுதியிருக்கிறான். இந்தக் கடிதத்தின் விலாசம் வருமாறு:

Soobhier the agent of Sree Sun
Karachariar the Priest of
Sree Conjee Commacote
Peetam at Cusbah
of Combaconam

இந்த ரிகார்டிலும், கும்பகோணத்தில் இருக்கும் ஸ்ரீகாஞ்சிகாமகோடி பீடாதிபதி என்று குறித்திருப்பதைக் கவனிக்க

வேண்டும். இதில் காணும் 'ஸ்பெல்விங்' விசித்திரம், கர்னல் ஆர்மஸ்டின் புத்தகத்தைப் படித்தவர்களுக்கு விளங்கும்.

64-ஆம் ஆசாரியருக்குப் பிறகு பட்டத்துக்கு வந்த ஆசாரியர்கள் சமீப காலத்தவரானதால் இக்காலத்து ரிகார்டுகளைப் பற்றி நான் இங்கு எழுதவில்லை.

ஐதிகம், கர்ணபரம்பரை, சரித்திரச் சான்று யாவற்றின் மூலமும் ஆதிசங்கரர் அமைத்ததாக உறுதி செய்யப்படும் ஸ்ரீகாஞ்சி ஸ்ரீமடத்தில் ஆதிசங்கரரின் அவதாரமான நம் ஜகத்குரு இன்று ஆசாரியராக இருந்துகொண்டிருக்கிறார். அந்த மகானை நானும் ஸ்மரித்து உங்களுக்கும் நினைவூட்டிவிட்டுக் கீழ்க்கண்ட ச்லோகத்தை அவரையும், அவர் சார்ந்த குரு பரம்பரையையும் வகித்து வருகிற பெருமை உடைய ஸ்ரீகாஞ்சிக்கு அஞ்சலிகளுடன் சமர்ப்பிக்கிறேன்.

काञ्चि ! त्वं मुक्तिशक्तिः त्वयि

सुवनगुरुः शङ्कराचार्य आद्यः

पीठं सर्वज्ञमेव स्वमठमरचयत्

प्राप सिद्धिं च भव्याम् ।

तस्याविच्छिन्नधारागुरुवरकलितं

कामकोट्याख्यपीठम्

स्वाङ्के त्वां लालयन्ती

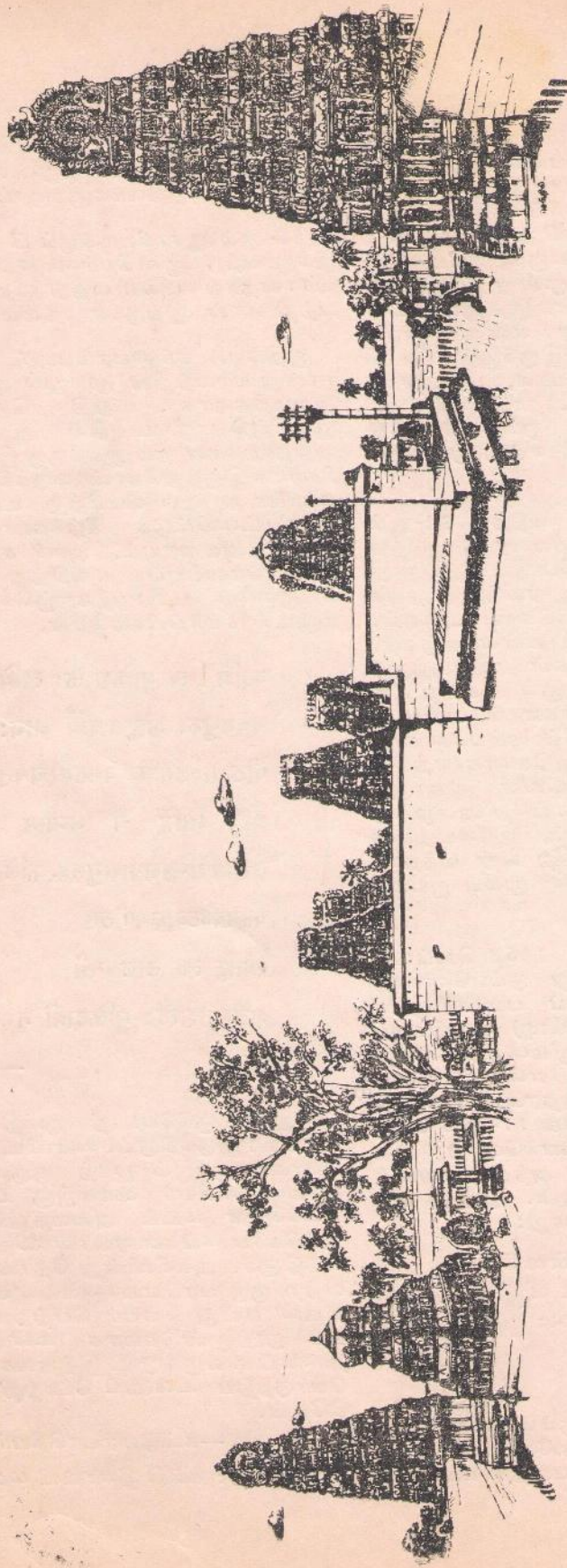
शतशतशरदः मुक्तिदात्रीं नमामि ॥

—स्वकुतम् ।

ஹே காஞ்சியே! நீ முக்திக்கு இருப் பிடமாக இருக்கிறாய். உன்னிடத்தே சகல லோகங்களுக்கும் ஜகத் குருவான ஆதி சங்கராசாரியர் ஸர்வஜ்ஞ பீடமேறித் தமக்கென மடம் அமைத்துக்கொண்டு அங்கேயே மங்களகரமான ஸித்தியையும் எய்தினார். அவரினின்று தோன்றிய முறி வற்ற குரு பரம்பரையைக் 'காமகோடி பீடம்' என்று பெயர் பெற்ற பீடமாகப் பல நூற்றாண்டுகளாக உன் மடியில் தாலாட்டி வருகிறது. இத்தகைய மகிமை பொருந்திய உன்னைப் போற்றி வணங்குகிறேன்.

—கட்டுரையாசிரியர் ஆக்கம்.

நன்றி: கல்கி தீபாவளி மலர் 1965.



स्मयमानमुखं काञ्चीमयमानं कमपि देवताभेदम् ।
दयमानं वीक्ष्य मुहुर्वयमाननन्दासृताम्बुधौ ममाः ॥

The Canebow and the Flower-Arrow

धनुः पौष्पं मौर्वी मधुकरमयी पञ्चविशिखाः

वसन्तः सामन्तो मलयमरुदायोधनरथः ।

व्याप्येकः सर्वं हिमगिरिसुते कामपिकृपां

अपाङ्गात् ते लब्ध्वा जगदिदमनङ्गो निजयते ॥

It is usual to say that Manmatha, the God of love, bears a bow of sugar-cane. The string for that bow is a row of honey-bees. Manmatha has for his bow-string a series of honey-bees.

धनुः पौष्पं मौर्वी

मधुकरमयी पञ्चविशिखाः

The arrows are five. An arrow must be such that it hits. But the arrow of Manmatha is made of flowers.

His bow is sweet, made of sugar-cane. A bow should be hard. An arrow should be sharp; capable of piercing the target. But, the bow and arrow of Manmatha are quite contrary in nature. The bow and arrow are succulent and soft. Manmatha who is endowed with them wins victory which is greater than the victory of valiant fighters. He makes all living beings slaves to lust. They may be small insects, birds, or animals, or they may be valiant men or great intellectuals— whoever they be—Manmatha conquers them by shooting his arrows at them. He makes their mind suffer a deplorable defeat.

Manmatha thought, "I have thus conquered the entire world. I, who have so conquered all beings with my soft and fragrant arrows and sweet bow,—can I

not bring Isvara (Siva) under my sway?" Thinking thus, he started for Kailasa with the intention of hitting at Isvara.

It was the World-Mother that had graciously blessed him saying, "Being, endowed with a sweet bow and soft flower-arrows, you may conquer the entire world". It is because of Her grace that he holds sway over all living beings.

अपाङ्गात् ते लब्ध्वा जगदिदमनङ्गो निजयते ।

He is *ananga* (bodiless). No one can see where he is. There are sweet scented flowers. When we see a rose, we are fascinated and want to touch it. A jasmine flower, we long to smell. A lotus-blossom, we would like to touch with our eyes. These flowers have fragrance and softness. Manmatha has for his arrows fragrant and soft flowers. In the world, the sugar-cane is the source of sweetness. The World-Mother said to him: "Being endowed with the sweet sugar-cane bow and the fragrant and soft arrows, and not being recognised, you keep under your sway the hearts of all beings. You will conquer the entire world".

Manmatha received the boon of conquering all the world by the grace of the World-Mother. He wanted to exercise his power against the Lord Himself.

The World-Mother, at one time, took from as the daughter of Daksha. Therefore, she has the name 'Dakshayani'. At another time, She appeared as the

*A Discourse by H. H. Jagadguru Sri Chandrasekharendra Sarasvati, translated into English by Dr. T. M. P. Mahadevan.

daughter of the sage Katyayana in response to his wish, and so she is called Katyayani. At yet another time, She became the daughter of the sage, Matanga, and therefore She has the name 'Matangi'. We have the expressions 'Matangi madasalini'. Afterwards, the presiding deity of the Himalayas did penance for the boon of being the father of the Mother-Goddess. And so, she manifested Herself as his daughter. Since she became the daughter of the Mountain, she is known as Parvati—daughter of the snow-peaked Mountain, Haimavati.

When the World-Mother was the daughter of Daksha, there occurred an incident. Daksha performed a *yaga* (sacrifice). He did not invite Isvara (Siva) to the sacrifice. He did not consider Him important, as He was only his son-in-law. Not only did he ignore Him; he did not even send an invitation. Dakshayani, however, said to Siva, "My father is performing a sacrifice, I shall go to attend it". Siva said: "Do not go. You will get into difficulties". Dakshayani said, "Even though You may not go, I should like to go and see the sacrifice". So saying, She went to Her father's house, with the intention of enacting a divine play.

Since the invitation had been sent to all the other deities (except Siva), they had all assembled. Not only did Daksha not invite Siva, he also insulted Him. The World-Mother regretted for having come to the sacrificial place where Her Husband was being insulted. She wanted to discard the body that owed its appearance to Daksha. So, She offered Her body as oblation in the sacred fire at Her father's sacrifice. She is, therefore, called *Sati*. After this incident, those wives who burn themselves along with their dead husbands are called *Sati*. In the *Saundarya-lahari*, Adi Sankara addresses the Mother thus:

तव सति सतीनामचरमे ।

Dakshayani came to be called *Sati*. That She had offered the body as oblation in the sacred fire at the sacrifice performed by Her father, because of his

insult to Siva, the Lord came to know. He became extremely angry with Daksha. He went to the sacrificial place thinking, "How could the Gods go to a place where I was insulted and My consort had to sacrifice Her life? They should be punished".

Isvara alone is the Lord. There are two reasons why He should be resorted to as refuge. He who protects and punishes is the lord. He should be the one who metes out punishment as well as affords solace and succour. If one simply gives us money and is indifferent about how we spend it, that one is not the lord. If one always condemns and punishes us without coming to our succour, that one also is not the lord. The lord should protect us and also punish us when we go wrong. According to this norm, it is Isvara that is the Lord.

When the Milk-Ocean was churned, there arose from it the all-destroying poison. The Gods got terrified at the prospect of total destruction. At that moment it was the Lord that drank the poison in order to save the world from being charred to destruction. He, in fact, drank the cumulative sins of all beings. The followers of some other faiths say: "Our Creator takes on Himself the sins of all souls, and saves them". This is the same truth as what is taught in our Puranic story. That it is Isvara that protects us is illustrated by this incident of Siva drinking the poison.

If Isvara is the Lord, it is not enough that he succours us; He should also punish us when we err. Therefore, it was that at Daksha's sacrifice He punished all those who were accomplices in the transgressional act of Daksha.

Because we are born, we suffer. At the end, when we die we are in for another birth. The cause of birth is *Kama* (desire); the cause of death is *Kala* (time). Who is it that destroyed both *kama* and *kala*? It is Isvara. We who have birth can become free from birth only by taking refuge in Him who has no birth. It is only the birthless One

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In Kanchi there are one hundred and eight Siva-temples. Of these, there are two which were renovated during the Pallava rule—one for the Birthless and one for the Deathless. They are referred to as *Piravattanam* and *Iravattanam*. Both these are temples of *Isvara* (Siva). The Lord who is free from birth and death is *Isvara*. It is He who protects us in this life and punishes us when we are guilty of transgressions.

It was after Dakshayani sacrificed Her body in the fire-altar at Her father's place, that She took form as the daughter of Himavan. For obtaining Her as his daughter, he had performed austerities, and had earned the privilege. The World-Mother who became Parvati, the daughter of the King of Mountains, was resolved to wed *Isvara* and performed *tapas* therefor. At that time, *Isvara* was lost in meditation as *Dakshinamurti*. He sat still without even opening His eyes. He was not aware of things that were happening outside.

There was a demon, *Taraka*, who was tyrannically oppressing the Gods. In order to destroy him, the Gods wished for the birth of a heroic son to *Siva* and *Parvati*. They approached *Manmatha* and said to him: "You have the power to bring the entire world under your sway. You offer that power to *Isvara*". Accordingly, *Manmatha* aimed his flower-arrows at the Lord. This was like a child trying to use his arts against his own mother from whom he has learnt them.

"What is this? There is a disturbance in my mind!" So thinking, *Isvara*—without opening all His three eyes—opened slowly the eye in the forehead. Instantly, *Manmatha* was reduced to ashes; he became bodiless (*ananga*). *Rati*, his wife, was hurled into great grief. The World-Mother bestowed on her Her grace, so that *Manmatha* would become visible to her alone.

In order to protect the world by destroying the demon *Taraka*, the World-Mother took the cane-bow and flower-arrows Herself, placed them before the Lord and bowed to Him. *Manmatha* had shot the arrows at Him; the World-Mother placed them at His feet.

It was after this that *Kumara* was born. In the *Ramayana*, *Valmiki* says:

कुमारसंभवश्चैव धन्यः पुण्यस्तथैव च ।

This episode occurs in *Kalidasa's Kumara-sambhava* also.

The World-Mother said to *Manmatha*: "It was I that gave you the cane-bow and flower-arrows and blessed you so that all the beings in this world would come under the sway of desire. If all persons were to follow the example of *Sanaka* and his brothers, many souls will not have the opportunity of being endowed with the body; and they will not find the way of redemption through purifying their minds. You should not have used your powers as against My Lord who is *Siva*". Thus saying, the World-Mother took away from *Manmatha* the cane-bow and flower-arrows. Bearing them Herself, She went to *Isvara*; and She engendered in Him love to arise at the mere sight of Her. For this reason, She is called '*Kamakshi*'. With love-filled eyes, She looked at Her Lord.

Manmatha has a cane-bow; the World-Mother too has the same. He has five flower-arrows; so too She. *Kamakshi*, as endowed with these, has beautiful eyes. Immediately She saw *Isvara*, the wedding took place. And, subsequently, *Kumara*, the Lord *Subrahmanya*, was born. That son was even more effulgent than the Father.

पुत्रादिच्छेत् पराजयम् ।

He taught the meaning of the *Pranava-mantra* even to His Father. He killed the demon, *Taraka*. Although He is an incarnation of *Isvara*, He shone, in a greater measure than previously, in knowledge and valour.

Those who are subject to birth and death should take refuge in Him who has no birth and death. It is not enough that that One is the supreme Reality which is of the nature of knowledge; it should also be the sea of grace; it should incarnate itself for saving all beings, through a grace-filled look. So it was that the World-Mother came to bear in Her hands the cane-bow and flower-arrows.

पुण्ड्रेक्षु पाशाङ्कुशपुष्पबाणहस्ते

नमस्ते जगदेकमातः ।

"O the One who holds in Your hands the cane-bow and flower-arrow, O the World-Mother! To You, obeisance." Thus, we read in the *Syamala-dandaka*.

In the *Lalita-sahasranama*, the subtle significance of the cane-bow and flower-arrows is indicated.

मनोरूपेक्षुकोदण्डा ।

The sugar-cane is sweet; the mind too remains sweet. The cane-bow which is in Mother's left hand represents the minds of all beings in the world. The Mother holds in Her hand the mind of all beings.

What are the arrows?

पञ्चतन्मात्रसायका ।

There are five sense-organs. Mind is the internal organ. The outer organs are: those of sight, touch, sound, taste and smell. The *tanmatras* which are the objects of the five senses—good sound, good touch, good colour, good taste, good smell—are the five flowers held by the Mother.

मनोरूपेक्षुकोदण्डा पञ्चतन्मात्रसायका ।

The entire world is under the control of the mind and the sense organs. The Mother holds them under Her control. In order that men who are prey to desire may control desire by controlling their mind and the senses, the Mother holds these in Her hands, and thus does She bestow grace on them.

The dumb Poet, Muka Kavi, refers to this feature quite often. Addressing the Mother, he says: "Your side-glances generate longing in Lord Siva, and they put an end to lust in the humans".

Siva is of the nature of pure knowledge. The Mother turns Him into the loving God in order to save the world. She is Sivakama-sundari, Kamakshi. She removes the lustful desires from the hearts of Her devotees. This is the Mother's special grace.

Our minds flow out towards the objects of sense and get distracted. It is in order to curb them that the Mother bears in Her hands the cane-bow and the flower-arrows. If Her gracious look falls upon us, we shall acquire the ability to look at all things with sameness of vision, as Muka Kavi says.

If we gain the Mother's grace, even the most exciting object of pleasure will not engender any change in our minds, and nothing will be able to prompt in us the greed for wealth. In order that the mind may be rid of passions—desire, anger, avarice, delusion, conceit, jealousy—and remain pure, we must meditate on the World-Mother. We must repeat Her name everyday, appealing to Her thus: "O mother, do render my mind pure by removing all evil tendencies". If we cultivate this as a habit, and if it gets strengthened, the mind will automatically become pure. That is the fruit of taking refuge in Her Feet. It is only when we acquire defects that we lose the purity of mind.

Placing our mind always at the Feet of the Mother is real *chiranjivitva* (perpetual life). We should keep the mind pure, remain as the Mother's child, each one of us, rest the mind in Her nature, and make our self remain immersed in the supreme bliss. The benefit that we may gain from the Acharya's *Saundaryalahari* is that we may offer obeisance everyday to the World-Mother, get rid of all blemishes, and surrender our self to Her who is of the nature of Existence-Consciousness-Bliss.

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The Kamakoti-Pitha and The Kamakshi Amman Temple

(From the inscriptions in the temple)

Dr. T. V. Mahalingam

There are a number of literary and traditional accounts of the association of Sri Kamakoti pitha of Sri Sankaracharya of Kanchipuram with the Kamakshi Amman temple at the place. These accounts are supported by a few epigraphs found engraved in the Kamakshi Amman temple, beginning at least from the 15th century.

Goddess Kamakshi is referred to in early inscriptions of the Kamakshi Amman temple generally by the name **Periya-Nachchiyar** of **Kamakottam** or **Tirukkamakottam**. The temple is directly referred to as that of goddess Kamakshi in a few known inscriptions. The earliest among them¹ belongs to the time of Devaraya-Maharaya of Vijayanagar, dated Saka 1349 (=A.D. 1427). Another inscription² in the temple records the formation of an **agahara** by name Sri Kamakshipuram by a Mandalapurusha for the merit of Devaraya-Maharaya, a king of the Sangama dynasty of Vijayanagar. The village was so named obviously after Goddess Kamakshi.

The Sri Sankaracharya matha at Kanchi is known as the Kamakoti-pitha

in honour of the goddess Kamakshi at the place. Inscriptional records show that this matha was at Kanchi atleast in the 13th century A.D., for a copper-plate record³ of Vijaya-Gandagopala-deva, a Telugu-Choda chief, registers a grant of a village named Ambikapuram to the Sri Sankaracharya-Guru residing in the matha situated to the west of the temple of Hastisailanatha (present Sri Varadarajasvamin temple in Little Kanchipuram). The **Guru** is said to have been expounding the Vedanta to his disciples and feeding daily a number of Brahmanas. But the matha's connection with the Kamakshi Amman temple is not mentioned in it. The first direct available epigraphical evidence from the temple which shows some connection between the matha and the temple comes from the Kamakshi Amman temple itself. It is dated Saka 1385, Subhanu, Karkataka, Bahula paksha 12, Wednesday with star Tiruvadira, corresponding to 13th July, A.D. 1463.⁴

The inscription records a gift of two shares of land in the village of Ekamrathanacharyapuram, the eastern part of Enadipudur, excluding its western part of agaram Vijayarayapuram, by Soma-

1. Annual Report on Indian Epigraphy, 1954-55, no. 313.

2. *Ibid.*, no. 328.

3. Copper Plate Inscriptions belonging to the Sri Sankaracharya of the Kamakoti Pitha (Editor) T. A. Gopinatha Rao, pp. 11-4.

4. Annual Report of Indian Epigraphy, 1954-55, no. 346.

natha-yogisvarar, a **Gurjjara Brahmana** and son of Narasimha-bhattar of Kausika gotra and Katyayana sutra, for **maha puja** and **tiruppani** (services and repairs) to the goddess Durga-Paramesvari consecrated in the temple of Periya-Nachchiyar at Tirukkamakkottam. The gift land was entrusted to Durgadevi-Sripadangal who is stated to be a patron of the donor, stipulating that the trust should be managed by the person appointed for the purpose by the Sripadangal after his period. The Durgadevi Sripadangal mentioned in the above inscription could be no other than the then Acharya of the Sri Sankaracharya matha at Kanchi. That the word **Sripadangal** is an honorific suffix added to the name of an **acharya** or a holy person is evidenced by an inscription⁵ which mentions Kamakshisvara Bharati Sripadangal as the name of a **sanayasin** sculptured on the inner wall of the western **gopura** of the Kamakshi Amman temple.

The continuous association of the Acharyas of the Kamakoti pitha with the Kamakshi Amman temple is further confirmed by an inscription⁶ in which the renovation of the Kamakshi Amman

temple by Sri Chandrasekharendra Sarasvati of the Kamakoti pitha at Kanchi is recorded. This was about A.D. 1840.

On account of political troubles in the Kanchipuram area in the latter half of the eighteenth century, the headquarters of the Kamakoti pitha were shifted to Thanjavur where the then Acharya consecrated the image of Bangaru Kamakshi in the temple constructed for her. After some time the matha was shifted again to Kumbakonam where a spacious building was constructed for it on the southern bank of the river Kaveri. It was then that the renovation of the Kamakshi Amman temple at Kanchipuram took place for which Sri Chandrasekharendra Sarasvati of the Kamakoti pitha came.

The Acharyas of the Kamakoti pitha have thus been continuously managing the Kamakshi Amman temple wherever they were staying. The latest example of the matha's association with and interest in the temple is borne out by the recent **Kumbabhishekam** performed for the temple by Sri Sankaracharya of the Kamakoti pitha.

5. *Ibid.*, 1955-56, no. 286.

6. *Ibid.*, 1954-55, no. 339.

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The Fountain Head

The Advaita Philosophy is the greatest gift of India to the World. Even so, Sankara Bhagavatpada whom we revere as Adi Jagatguru is the greatest and the most intellectual exponent of Advaitism. True to the famous declaration in the Gita, that whenever there is any danger to the Eternal Dharma, then the Lord takes a human form to save Dharma and put down Adharma, God took his Avatar in this ancient land whenever there was a spiritual crisis as when Bharathavarsha was in the grip of the nihilism of the Buddhist, the undeterminism of the Jain, the rigid ritualism of the Karma Mimamsakas. The working of these and other numerous dark forces had almost eclipsed *Sanatana Dharma*—our ancient faith—leading to the setting in of an all round decadence. The very authority and the Sanctity of the Vedas and other religious scriptures on which our culture and civilization rested, were questioned. It looked as though the end of the World was in sight.

Sankara Avatar came into being at a time when Buddhism had almost eclipsed *Sanatana Dharma* and what it stands for. During an all too brief period of sixteen years in thirty-two years of life, with no adventitious aids of royal patronage or modern means of easy travel and quick means of transport, Sankara was able to lay low all opposition and win Bharathavarsha back for *Sanatana Dharma* employing no other means than his solid, subtle and acute reasoning, graded in the simplest style, but employing the most virile and combative exposition. He gave the Hindu Polity, a spiritual outlook, a philosophic foundation, but

none the less a rich altruistic materialistic garb, which have sustained it for ages and which have prevented its toppling down. History affords no parallel to the accomplishment of this gigantic, marvellous and almost superhuman task of writing priceless works on philosophy, of extensive touring this huge country on foot from Kailas and Badrinath in the north to Rameshwaram and Dhanushkoti in the south and from Saranath and Dwaraka in the west to Gaya and Puri in the East (not to speak of numerous places in between) lucidly discoursing and successfully debating with intellectual giants and establishing great mutts to carry on his work.

That was our great Adi Jagatguru! To make his life mission (propagation of Advaita) permanent and enduring, the Bhagavatpada established five great mutts in five strategic centres of Bharathavarsha. At Sringeri, on the Banks of the Tungabadhra, was established the *Sarada Peetam* in lovely natural setting; with Prithvidhara as the first Acharya. To Dwaraka the house of Lord Krishna, fell the honour of having Kalika Peeta with Sri Hastamalaka one of the foremost disciples of Sankara, as the first Acharya. A third Mutt under the style Uttaramnaya Peeta was established at the sacred spot of Vishnu-prayaga, known also as Jyothir Mutt, near Badrinath amidst enchanting natural beauty and Sri Totakacharya was appointed as the first Acharya. A fourth Mutt was located at Puri, where the blue waters of the Bay of Bengal washed the Sacred feet of Lord Jagannatha. That Mutt is also known as Poorva Amnaya Peeta and Govardhana Peeta.

To Kanchipuram, that famous seat of learning and spiritual wisdom fell the proud and signal honour of having the most celebrated of the five Mutts, Kamakoti Peetam established by the Lord. The Digvijaya of Sri Bhagavatpada was successfully over and the dark clouds that had enveloped the Bharathavarsha were completely dispelled and light was restored—Buddhism which was so powerful in its land of birth became almost negligible and powerless. The Lord's life work was over—He made Kanchi his final abode—a fitting recognition accorded to a unique place on earth.

Owing to political turmoil and disturbed times, South India had to pass through in the early eighteenth Century, the idol of Kamakoti was shifted to Tanjore where it was ceremoniously installed in a special temple by the ruling Mahra ta King, Pratapa Simha. The Kamakoti Mutt itself was shifted to Tanjore and from thence to its pre-

sent abode at Kumbakonam during the time of Swami Chandrasekharendra Sarasvati IV (1746 to 1783). No better site than Kumbakonam can be imagined for the Mutt. It is on the sacred bank of the Cauvery and intellectual centre of South India. The Mutt has since continued to be the link between Kanchi and Kumbakonam and continues to cater to the spiritual needs of millions of our countrymen.

Sixty-seven generations of Acharyas have occupied the Kamakoti Peetam in glorious succession and every one of them has, by his austerity, plain living and high thinking, purity in thought word and deed, matched by perfect control over mind and action proved to be a living Synbol and exponent of a great religion. The Kamakoti Peetam is now presided over by the greatest of the Acharyas, Their Holiness Sri Jagatguru Chandrasekharendra Saraswathi Sripada and Jagatguru Sri Jayendra Saraswati Sripada.

வேதாந்த வாக்கியங்களில் எப்போதும் ரமிப்பார். பிஷான்னத்தினாலே
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Kanchi and Sanskrit Literature

Dr. V. Raghavan

अयोध्या मथुरा माया काशी काञ्ची अवन्तिका ।
पुरी द्वारवती चैव सप्तैता मोक्षदायिकाः ॥

is a wellknown verse, traditionally handed down from remote past, which mentions KANCHI as one of the seven sacred cities in India, renowned as bestowers of salvation. Another old saying also goes that among Cities, Kanchi is the best, नगरेषु काञ्ची.

The earliest reference to Kanchi in the great works of Sanskrit literature is the one in Patanjali's *Mahabhashya* of the 2nd Cent. B.C., where under Panini IV.2.104, Varttika 26, Patanjali mentions the city *Kanchipura* and its citizen *Kanchipuraka*.

Kanchipura developed also into a centre of Buddhism. There are many references to Kanchi in Buddhist writings, both Sanskrit and Pali and in the notices of Buddhist centres of India by Chinese pilgrims. Besides Kanchi, the other three Buddhist centres in South India were Kaveripattana, Mayurarutapattana, the present Mylapur (really *Mayilarppu*, the place of peacocks' shouts) and Nagapattana. The Buddhist writer Buddhaghosha was a native of Magadha and he came to Kanchi and became celebrated there and then made his name in Ceylon also. According to the *Gandhavamsa*, twelve South Indian Buddhist writers became famous through their works written in Kanchipura. Anuruddha is said to have written his *Paramatthavinicchaya* at Kanchi. According to the *Sasana-vamsa*, five Buddhist scholars went in the 10th century to Pagan in Burma, of whom two, Anuruddha and Rahula, were

natives of Kanchi. (B.C. Law, *Geographical Essays*, VA-I (1937), pp. 59-63). Hieun-Tsang, the Chinese Buddhist Pilgrim who toured India in the 7th cent., visited Kanchipura and says in the Record of his Travels that people of Kanchi esteemed learning, that there were hundred and more Buddhist monasteries in Kaichi and 10,000 Buddhists of the Sthavira school, as also Digambara Jains. (Hieun-Tsang's Travels in India, Oriental Translation Fund, NS. XV. p. 226). The great Buddhist logician Dignaga was born of Brahman parents at Simhavaktra in the borders of Kanchi. Bodhidharma who took Buddhism to China and Japan and founded Zen Buddhism there, came of the royal family of Kanchi; and last, but not least, Dharmapala, who was head of the Nalanda monastery in Bihar, was the eldest son of a Minister of Kanchi. There have been and exist still vestiges of Buddhism in Kanchipuram, round about the temples of Ekamresvara and Kamakshi.

Digambara Jainism also flourished in Kanchi. The Jain temple at Tirupparuttikkunram on the outskirts of Kanchi, Jinakanchi as it is called, bears witness to the prevalence of Jainism in the city. According to Digambara Jain tradition and descriptions, the great Jain logician Akalanka, author of a number of works on the Jain religion and logic, defeated the Buddhists at Kanchi in the 8th cent. A.D. during the reign of the Pallava King Himasitala, who patronised Jains and who has been identified with Hiranyavarman. There are Akalanka-traditions at Tiruppanamur, 12 miles from Kanchi.

Tiruppatirippuliyur, called the southern Pataliputra, was an active Jain centre patronised by the Pallavas, some of whom owed earlier allegiance to Jainism; the *Lokavibhaga*, a Jain cosmological work in Sanskrit based on a Prakrit original, was produced here in 458 A.D. in the 22nd year of the Pallava King Simhavarman.

All this will give the necessary background to appreciate the force with which the Vedic and Brahminical religion was resuscitated by the galaxy of Tamil Saint-Singers of Siva and Vishnu and Sanskrit teachers and philosophers, and the vital place which the Pallava Kings and their capital city Kanchi played in this upsurge which eventually led to the elimination of these two anti-Vedic religions and their vogue in the Tamil country in particular.

Among literary works in Sanskrit produced in Kanchi, the pride of place belongs to Dandin's *Avantisundari*, the long prose romance, of which the current *Dasakumaracarita* is a part. According to the *Avantisundari*, Dandin's ancestor Damodara was the first of the family to come to Kanchi from the Nasik area at the invitation of the Pallava king Simhavishnu (AD 574-601) and he wrote (a) a number of Prakrit poems, (b) a Sanskrit work called *Gandhamadana* and (c) an *Alamkara* work for Sanskrit and Prakrit poetry. Damodara's great grandson was Dandin who wrote the *Alamkara* work *Kavyadarsa*, the prose romance *Avantisundari* (*Dasakumaracarita*), a *Dvisandhana kavya*, a poem giving through Slesha the stories of both the *Ramayana* and the *Mahabharata*, and a *Stotra* on Siva called *Anamayastava*.

In his *Kavyadarsa*, Dandin speaks of Kanchi and its Kings the Pallavas in III.114. In the autobiography at the beginning of the *Avantisundari*, the Poet-Laureate of the Pallavas, Dandin, gives a description of Kanchi and the Pallava seaport Mamallapuram and how he came to compose his romance *Avantisundari*. There is a graphic description here of the

sack of Kanchi by the Chalukyas, the consequent famine and the wanderings of Dandin over many places and Gurukulas and his final return to Kanchi. Dandin describes a visit to Mamallapuram at the invitation of Lalitalaya, the architect, to see the Sthalasayana Visnu at the shore temple and mentions among his companions Matridatta, a writer on *Kalpa Sutras*, Ramasarman of Choladesa and some others from Keraladesa.

The next important figure in the history of Sanskrit literature of Kanchi is none else but King Mahendra Vikrama Pallava (600-630 A.D.) himself, who was not only celebrated for his temples but also for his versatile gifts as a musician and poet. Two of the best *Prahasanas* of the classical period of Sanskrit that we have are from him, the *Mattavilasa* and the *Bhagavadajjukiya*. In the former (Ptd. Trivandrum Skt. Series 55, 1917), the King, after his turning away from Jainism, holds up to fun both Buddhists and Jains. The prevalence of the Saiva Kapalika and Pasupata sects, the mention of the *Ekamra* temple where the Kapalika stayed and the picture of these different faiths make the farce interesting and at the same time historically valuable. That the Kings patronised Buddhism is seen from the fact that the Bhikshu is said to come from the *Raja-vihara*, monastery founded by the King. In between there are descriptions of the affluence and attractions of Kanchi. In the *Bhagavadajjukiya* also Buddhists are made fun of, and a teacher of Samkhya-Yoga presented along with his indolent pupil, loving ease and pleasure and just come to him from the Buddhist monastery, the lover and the courtesan, the yogic feat of *Parakaya-pravesa* by which, for a while, the Yogin becomes the courtesan and vice versa, all make this *Prahasana* a unique production.

The advent of Sri Sankara and his mission in Kanchi made the city glow with a new halo of learning and sanctity. His defeating the heretical schools, consecration of Goddess Kamakshi with the Sri Chakra, his own Math there, the

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Kamakoti Pitha, all imparted a new glory to Kanchi. There is hardly a temple, big or small, in Kanchi which does not have a sculpture of Sankara, in Tapas or with Sivalinga or Vyasa.

The 20th in succession from Adi Sankara on the Kamakoti Pitha was Muka Sankara and he gave us the marvellous hymn on Goddess Kamakshi, the five centuries of verses called after the author *Mukapanchasati*. More of this again a little later.

The *Sankaravijayas*, literary works on the life of Sankara, speak of Kanchi and, according to some of them, it was at Kanchi that the Acharya spent his last days.

That Kanchi and Kamakoti were well-known to Sanskrit writers in other parts of the country could be seen from the *Nalachampu* of Trivikrama who wrote about C. 900 A.D. under the Rashtrakuta King Indra III. In the description of a lady through slesha, he says in his *champu*-

**प्रकटितकामकोटिबिलासः
काञ्चीप्रदेशः । I. 33/34.**

In ch. II, verse 27, the same poet, when describing South India, mentions specially *Kamakoti* and *Kumara's* shrine, the *Kumarakottam*, both of Kanchi.

**देशो भवेत्कस्य न बलभोऽसौ
स्त्रीसंकुलः सुस्थितकामकोटिः ।
दग्धैककामं त्रिदिवं विहाय
यस्मिन् कुमारोऽपि रतिं चकार ॥**

Of the historical Kavyas in Sanskrit the *Vikramankadevacharita* of Bilhana written in C. 1088 A.D. on Vikramaditya VI, Chalukya King of Kalyan (1076-1127), describes the military expeditions and conquests of Vikramaditya, and Kanchi is twice described here as sacked by the Chalukyas (cantos 4 and 6); on the second occasion when Vikramaditya stays for some time at Kanchi enjoying himself after the victory, the city is described as *Adi-puri*.

**(आदिपुरीमवाप
काञ्चीम्)**

Gangadevi, Queen of Kamparaya, son of King Bukka of Vijayanagar, wrote the historical poem *Virakamparaya-charita*; better known as *Madhuravijaya*, the poem describes the defeat of Sambuvaraya and the rescue of the Tamil country from the domination of and destruction caused by the Muslims. After the subjugation of Sambuvaraya and before proceeding to Madurai, Kampa camps at Kanchi (IV. 83, V-VIII).

Bhagavad Yadavaprakasa of Kanchi was an exponent of Vedanta, of the Bheda-adbeha school of Advaita like Bhaskara. It was Yadavaprakasa who was celebrated at that time, that Ramanuja first sought as Guru to study Vedanta. Besides his exposition of the Vedanta, Yadavaprakasa wrote also the *Yatidharmasamucchaya* on the conduct and practices of Sannyasins and the most valuable Lexicon, the *Vaijayanti-kosa*.

Ramanuja lived for a time in Kanchi and works on his life like the *Ramanujachampu* of Ramanujadasa and the *Yatirajavijayachampu* of Ahobila describe his stay in Kanchi. Varadaraja, at the shrine in *Hastigiri*, in little Kanchipuram, was adored in a number of hymns and poems on the legendary story and sanctity of the shrine. Of the *Stotras* on Varadaraja, the following deserve special mention: the *Devarajashataka* of Kanchipurna (Tirukkacchi Nambi) of Ramanuja's time, the *Varadarajastava* of Srivatsanka Misra or Kurattalvan of Ramanuja's time, the *Varadarajapanchasat* and the *Vairagyapanchaka* of Vedanta Desika, and the *Varadarajastava* of Appayya Dikshita. An ancestor of the last mentioned Advaitic writer is recorded as having visited Varadaraja's shrine along with his patron-King and Queen, and uttered the following Chatu Sloka about the Queen and Varadaraja:

**काञ्चित् काञ्चनगौराङ्गी
वीक्ष्य साक्षादिव श्रियम् ।
वरदः संशयापन्नो
वक्षःस्थलमबैक्षत ॥**

from which he came to be called *Vakshas-sihalacharya*. There is also a century of verses on the Goddess at Varadaraja's temple Perumdevi (Mahadevi, Lakshmi) which seems to be called also *Bhallata-sataka*. Desika's own son, Kumara Vedantacharya, wrote a hymn on the same Goddess, *Lakshmisataka*. Vedanta Desika composed also hymns on other Vaishnava Deities in Kanchi, the *Ashtabhujashtaka*, *Yathoktakaristotra*, *Saranagatidipika* (on the Deity at his own birth spot Tuppal) and *Kamasikashtaka* (on Narasimha). *Manavalamuni* also composed a *Devarajamangalam*.

Vedanta Desika belongs to Kanchi and in his two literary works, the *Hamsa-sandesa*, the poem written in imitation of the *Meghasandesa* of Kalidasa, and the play *Samkalpasuryodaya* written after the model of the *Prabodhachandrodaya* of Krishna Misra, the great poet-philosopher speaks of Kanchi. In the former poem, on the route of the Hamsa to Lanka, Rama describes (I.25-35) *Kanchi*, the *Satyavrata* kshetra, as it is otherwise called, in the Tundira mandala, the temple there of Varadaraja and Lakshmi at *Hastisaila*, the river *Vegavati*, and in one verse (28), speaks also of the *Kampa* river and Siva (Ekamresvara) in the mango grove there. In his allegorical play, based on Visishtadvaita philosophy, Venkatanatha brings on in Act VI *Viveka* (Discrimination), with his charioteer *Tarka*, reviewing a number of holy places which may be chosen for doing his yogic practices (*Samyama*); in this context, the sacred place of *Hastigiri* in Tundira mandala and the Deity Varadaraja here are described. (VI. 70-4).

The Upanishadbrahmendra Math in Kanchi, on the way to the Kailasanatha temple, is a wellknown place to-day. This Math was founded by Ramachandrendra Sarasvati, who later became known as Upanishadbrahmendra because of his writing commentaries on all the available *Upanishads*. Because of these Upanishad-commentaries and the publication by the Adyar Library of these and many other works of his, Upanishad-

brahmendra is very widely known in the scholarly world. He flourished in the 18th century and was, besides being an Advaitin, an advocate of *Namasiddhanta*, the recital of Lord's name, a votary of music and a devotee of Rama. In all these branches he wrote numerous works, in addition to his commentaries and other short expositions on the *Upanishads*, the *Brahmasutras* and the *Bhagavadgita*. Elsewhere the present writer has given exhaustive accounts of Upanishadbrahmendra's life and works and has also edited a few of his works.¹ Upanishadbrahmendra's writings on Rama and *Ramayana* include songs on Rama (*Ramashatapadi*, etc.) and a commentary on the *Adhyatmaramayana* and digests on Rama-worship. He kept on 'open door' and put up a banner in front of his Math, inviting devotees to join in non-stop *Bhajan* of Rama and to guests to come and participate in these religious festivities.

Samarapungava Dikshita of Tiruvalangadu near Arakonam of Appayya Dikshita's time wrote a travelogue called *Tirtha Yatraprabandha* describing many holy places. There is a description here of Kanchi (Ptd. Kavyamala 90, 1908).

In this interesting book of pilgrimages, Samarapungava Diksita devotes the whole of chapter 3 to Kanchipuram. In addition to the attractions of the City, the poet mentions the following noteworthy things: Kanchi being the city of the *Pallavas* (p. 30); the temples of *Ekamranatha*, *Kamakshi* and *Varadaraja*; the name of the shrine of Kamakshi as *Kamakoti* in two places; the *Vegavati* and *Kampa*; and the *Hastisaila* and the *Punyakoti Vimana* and the legend of Brahma's yajna. The pilgrim first goes to *Sarvatirtha* for his bath and in this connection he gives a long description of the Advaitic Sannyasins on the banks of the *Sarvatirtha* and his paying his respects to them. This is perhaps the longest description of Kanchipuram in a *Kavya* and is written in a highly poetical style with figures of speech, *Slesha*, *Yamaka*, etc. The description includes three long hymns on Ekamra, Kamashi and Varadaraja, the

one on Kamakshi being a *Padadi-Kesanta-Stotra*.

Venkatadhavarin of Arasanippalai came from that place near Kanchipuram and was a gifted and prolific writer. Among his works the most originally conceived one is the *Visvagunadarsa champu* in which he makes two heavenly beings fly over the places in India and describe them, one seeing only the drawbacks of persons and places and the other, seeing only their merits. Towards the end of this work, Kanchi is described (topics 21-26 verses 265-343, N. S. Press edn.) and there, the *Vegavati* river, the legend of Brahma performing Yajna there, *Hastigiri* and *Varadaraja*, then *Vednta Desika* (289-300), *Kamasika-Narasimha* (301-5), *Trivikrama* (306-11) *Kamakshi* (312-319) and *Ekamresvara* (320-350). Kamakshi is described as the ornament of Kanchi, the bestower of boons like Kalpaka tree (काळचीनगरविभूषा, कल्पमञ्जरी) and possessing beauty adored by all (सर्वाभिनन्दनीयं सौन्दर्यम्). It is to be noted that the poet is a poet first, and devotes equal attention to the Vaishnava and Saiva Deities of Kanchi.

Kanchi always continued to be a favourite centre for Scholars to migrate to or live in and cultivate their literary activity in the Sastras or pure literature. The following are some of the Sanskrit writers who composed one kind of play or another, particularly the type called *Bhana*, in which they refer to the presence of Ekamresvara or Varadaraja and the festivals in the temple of either during which the play was produced.

Ekamranatha of Kanchi was a specialist in *Ayurveda* and wrote the *Ayurveda-sudhanidhi*. Avadhana Sarasvati, a son-in-law of his family, wrote the *Sringarasanjivana* at Kanchi, and a direct descendant of the family, Abhinava Kalidasa, wrote the *Sringarasekhara* and his son Srikantha, the *Kandarpadarpana*. Of all the *Bhanas* produced at Kanchi, the *Ammal Bhana* (*Vasantatilaka*) by Nadadur Ammal or Vatsya Varadacharya is

best known. Girvanendra Dikshita, son of the famous Nilakantha Dikshita, wrote the *Sringarakosa* for the Vasantotsava of Varadaraja. The *Anangajivana* was composed at Kanchi by Atreya Varadakavi, a paternal uncle of Arasanippalai Venkatadhvari. A Raghavacharya from Andhra wrote at Kanchi his *Sringaradipaka*. Anantacharya of Kanchi wrote a *Sringarabhushana*. Lokanatha of Kanchi composed a *Prekshanaka* called *Krishnabhayudaya*.

A special place is due in this account of the Sanskrit writings and Kanchi to the *Sivagitimalika*, a musical composition on the model of the *Gitagovinda* (*Ashtapadi* as it is called in these parts), by His Holiness Sri Chandrasekharendra Sarasvati, sixty-second Pontiff of the Kamakoti Pitha. A new edition of this poem based on mss. was brought out by the present writer in 1969, at the instance of Sri Anantanandendra Sarasvati, on the occasion of the 76th Jayanti of His Holiness the present Chandrasekharendra Sarasvati. Here the love-sports of Kamakshi and Ekamresvara in the mango-grove on the banks of the Kampa river are portrayed, closely following Jayadeva.

The *Srimad Bhagavata*, Xth Skandha, ch. 79, mentions that during his Tirthayatra, Balarama visited Kamakoti and Kanchi in Dravida Country.

Assigned to the *Skanda Purana*, Sanat-kumara Samhita, Kalika Khanda, there is a long text in 50 chapters of the *Kanchimahatmya*, which is available in several mss. Everyone of the numerous forms of Siva and Sivalinga in Kanchi, as also several of the Vishnumurtis there, are described in this text. This would appear to be the most elaborate and important text on Kanchi.

There is also a puranic text exclusively on Vishnu Kanchi called the *Hastigiri-mahatmya*.

In the Puranic literature, Kanchi and Kamakoti and Her worship receive special treatment in the text called *Lalito-*

pakhyana which occurs at the end of the *Brahmāṇḍa Purāṇa*. Sage Agastya comes to Kanchi in the course of his pilgrimage, performs penance there and worships Varanasailendra (Varadaraja), Ekamra and Kamakshi. The Lord appears as Hayagriva and gives the sage an account of the appearance of Kamakshi and Her greatness. *Kamakoti* and *Kamakostha* Her abode, are mentioned many times. (ch. 18: कामराजप्रिया कामकोटिगा । ch 40: श्रीकामकोट्यपीठस्था ** श्रीकामाक्षी सा देवी **)

Kamakostha is one of the 50 Devi pithas enumerated in ch. 44 here. Siva has two eyes, one is Kasi and the other Kanchi-

नेत्रद्वयं महेशस्य काशी काञ्चीपुरीद्वयम् । (13.15)

Kamakshi is Lalita and is identical with Adi-Lakshmi on Mahalakshmi: 39.14—

ललिता सेयं कामाक्षी काञ्च्यां व्यक्तिमुपागता ।

ch. 40: प्राङ्मुखी तत्र वर्तेऽहम् * *

महालक्ष्मीस्वरूपेण ।

Kanchi is the sacred city and Kamakshi, Deity par excellence. Three things are supreme, *Kamakshi*, *Srichakra* and *Srividyā* (41.15). Ch. 40 describes the story of how Devi came to Kanchi, did *Tapas* on the banks of the *Kampa* and was united again with Siva under the mango tree.

We shall now come to the final section of this article and notice some writings directly bearing on Goddess Kamakshi, her shrine and its importance. As already said, the 20th Acharya of the Kamakoti Pitha named Muka Sankara composed five centuries of verses called after him *Mukapanchasati*. The tradition is that by the grace of Kamakshi, he gained not only his voice but also the gift of eloquent poesy and burst into this most beautiful Stotra on Kamakshi.

Three of the Satakas are in praise of the *Kataksha* (glance) of the Devi, her gentle smile (*Mandasmita*) aid her lotus-feet (*Padaravinda*); one is called *Stutisataka* and another in Arya metre and called *Aryasataka*. Sound effects, highly figurative expression, fancies, conceits, metaphors similes on one side and on other, devotion and esoteric ideas and concepts of the *Srividyā*-worship of Devi endow this hymn with a remarkable appeal and spiritual value.

We may conclude with a notice of the text called *Sri Kamakshivilasa* which purports to be a supplement to the Markandeya Purana and a continuation of the *Devi Mahatmya*. This text in 14 chapters deals with the Mahatmya of Kanchi and Kamakshi and the whole region with the neighbouring shrines taken as an unit with the shrine of Kamakoti as the central point. A noteworthy feature of this text is that the Siva Kanchi and the Vishnu Kanchi with Vishnu in different forms are taken together into one network of episodes and explanations connecting them with the central personality of Kamakshi. All that one may be anxious to know about the various mystic and secret ideas relating to the shrine of Kanchi and Kamakshi is explained here. Various Deities in her temple and outside, in fact in the whole of the area around Kamakshi and Kamakoti figure here in an organic unity.

As an appendix to the *Kamakshivilasa*, two chapters have also been published which deal further with the sanctity and importance of Sri Kamakshi, and said to form part of the *Mahalakshmitantra*. The account is a conversation between the Hayagriva and Agastya and deal with the greatness of *Kamakoti Pitha* of Kamakshi and the story of her manifestation as the presiding Deity here.

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The Vedic Religion

R. Gopalan

The Vedic Religion is an eternal one. It has no beginning or end. No one has created it and no one can destroy it. It is identical to the eternal entity from which the Universe emerges and merges into it again.

Though it is said that a large portion of the Veda is lost beyond redemption we need not feel sorry for the loss, because it is not a loss in the real sense.

The mono-syllabic "Aum" is an eternal one which contains the entire Vedic scriptures in it. All the Vedas try to explain only the purport of this mono-syllable. There are three letters in this mono-syllabic word *viz.*, 'a', 'u' and 'm'. The first letter 'a' stands for Brahman and the second letter 'u' stands for Jeeva and the last letter 'm' stands to show the oneness of Paramatma and Jeevatma. "Aum" is the natural resonance of the space. Sri Krishnaparamatma has said **"अक्षराणां अकारोऽस्मि"** to reveal his true self. Sage Tiruvalluvar in his first couplet says:

**"அகர முதல வெழுத்தெல்லா மாதி
பகவன் முதற்றே யுலகு"**

The letter 'a' is the root cause of all other letters in the alphabet. Similarly God is the root-cause of the Universe. If there is no 'a' you cannot produce other letters. Likewise if there is no God you cannot see the Universe which is His very projection.

"Amma" is the first word pronounced by a child when it tries to speak. This

word is not taught to the child by any one. It is a natural utterance of all the children all over the world. In the word "Amma" the first and the last letter is 'a' which makes us understand the existence of Paramatma in the beginning and at the end. Even animals like cow and calf sound this word naturally. "Amma" and "Aum" are identical sounds. From this it is clear that "aum" is the root cause of the entire vedic scripture. It is a natural sound prevalent in the space. So, no one can destroy it. All Vedas will emerge and merge into it like the waves in the sea.

Nobody need strive to preserve it because no one can destroy it.

The greatness of Vedic Religion.

The Vedic Religion readily accepts all other religions of the world and it absorbs into it all other religions. Hindu Religion accepts the oneness of the entire Universe. Everything is Brahman for the Vedic religion. Even ants and insects are not different from "Brahman". Thus Hindu Religion embraces the entire universe and sees the "Brahman" alone in the entire creation.

"Isavasya" Upanishad says:—

**"यस्तु सर्वाणि भूतानि आत्मन्येवानुपश्यति ।
सर्वभूतेषु चात्मानं ततो न विजुगुप्सते ॥"**

He who sees all the creatures in "Atman", *i.e.*, in Paramatman and Paramatman in all the creatures does not deride any creature.

We must love all creatures as we love our own selves because we are not different from them and they are not different from us. The trunk, branches, leaves, flowers and fruits are the projection of the seed. Similarly the entire creation is the projection of "Brahman".

Every religion other than the Hindu Religion has a beaten path to be followed by its followers. They cannot deviate from the beaten path. But the Practice of Hindu Religion varies to suit the ability and taste of the individuals.

The path of karma or action, the path of bhakti or devotion and the path of Gnana or wisdom are the three important paths prescribed in the Vedic Religion.

Of these three paths, the path of wisdom is the most superior one. The other two paths lead us to this ultimate path. The path of Gnana is not only a path but also the very end itself. But the other two paths are only instruments to reach this supreme end.

Manifested and unmanifested Godhead.

Most of the world religions saving the Vedic religion do not accept God-mani-

festation and idol worship. But the Hindu religion readily accepts God-manifestation and idol worship. As the Vedic Religion has clearly understood the difference between the form and spirit it does not hesitate to accept the form together with the spirit.

It will not be out of place to cite electricity here to substantiate the Vedic view. Electricity is all pervasive. It is everywhere. But we have to depend upon the generator and dynamo to generate electricity. It is taken to different parts from the generating station with the help of the wires. Without these equipments it is not possible to produce and utilize electricity. Similarly to create God awakening, God manifestation and idol worship are very essential. But for a realized soul there is no need for idol worship because he merges into the Brahman and becomes one with it.

The people of other countries have understood the greatness of the Vedic Religion.

We shall earnestly pray to God to bestow wisdom on us to realize the greatness of the Vedic Religion which is our own.

जगन्नेदं नेदं परमिति परित्यज्य यतिभिः
कुशाग्रीयस्वान्तैः कुशलधिषणैः शास्त्रसरणौ ।
गवेष्ट्यं कामाक्षि! ध्रुवमकृतकानां गिरिसुते
गिरामैदंपर्यं तव चरणपद्मं विजयते ॥

காமாக்ஷியே; மலைமகளே! உங்களுடைய திருவடித்தாமரை ஒருவராலும் இயற்றப்படாமல் இயல்பாகவே அமைந்த வேதவசனங்களின் உட்பொருளாகி, சாஸ்த்ர மார்க்கத்திலே மங்களமான ப்ரக்ஞையையுடையவர்களாய், தர்ப்பையின் நுனிபோல் கூர்மையான புத்திநுட்பம் உடையவர்களாய், முற்றும் துறந்த ஸந்நியாசிகளால் ஜகத்தில் உள்ள ஒவ்வொரு பொருளையும் "இது பரம்பொருள்" அல்ல என்று தள்ளித் தேடத்தக்கதாயும், என்றும் அழியாத நிலைபெற்றதாயும் பிரகாசிக்கின்றது.

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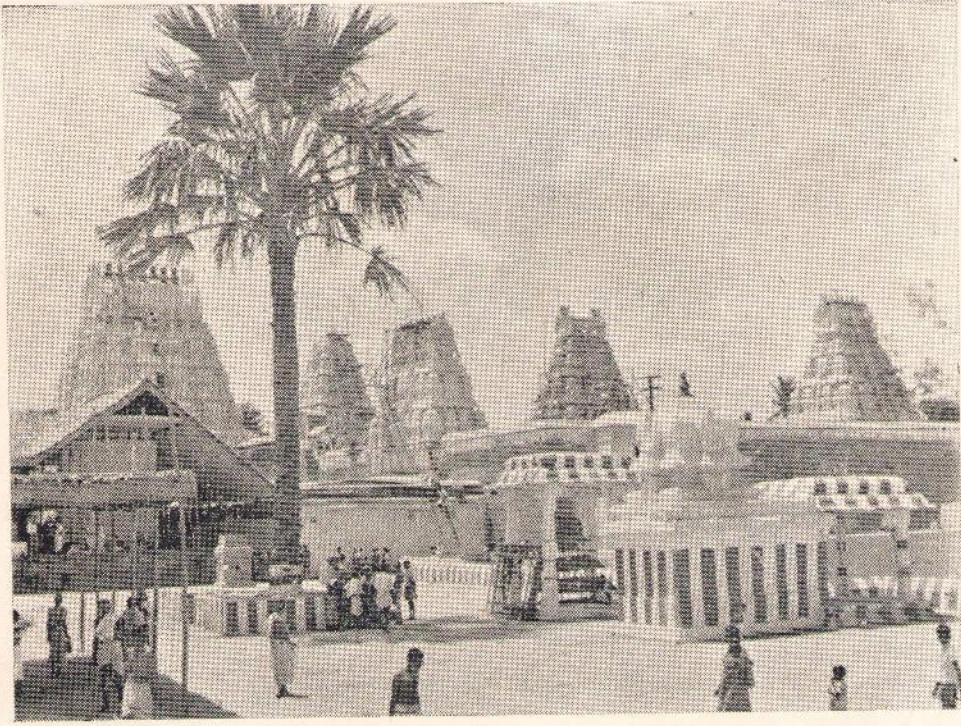
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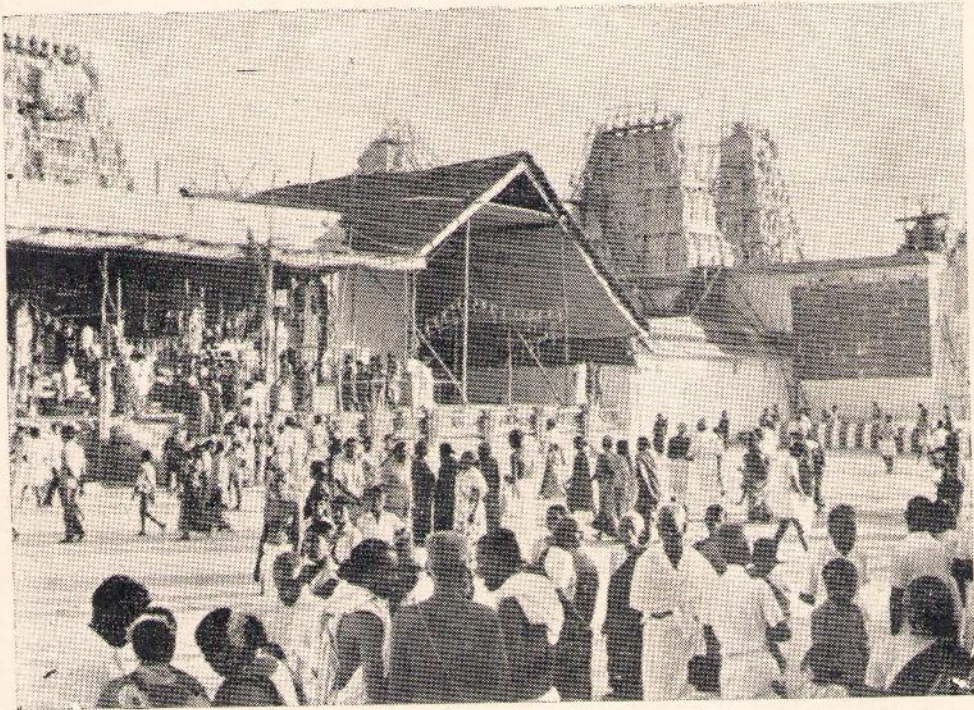
ROLLING STOCK



யாகசாலையின் அலங்கார வாயிலில் ஜகத்குரு ஸ்ரீ ஆசார்ய ஸ்வாமிகள்



ஸ்ரீ காமாக்ஷி அம்மன் ஆலயத் தோற்றம்



யாகசாலையின் வாயில்

Select Inscriptions on Kamakottam

R. Nagaswami

1. An inscription in Tamil in the Tirukkalukkunram Udaiyar temple, dated 20th year in the reign of the chola king Tribhuvanachakravartin Kulothunga chola deva records a gift of sheep for a perpetual lamp to the Goddess *Tirukkamakotta-Nachchiyar* (ARE 136|1932-33).

2. An inscription in Tamil in the Adavattar temple dated 23rd year in the reign of the chola king Tribhuvanavartin Konerinmai Kondan records a gift of land made tax free for the expenses to the shrine *Tirukkamakotta Mudaiya-Periya Nachchiyar* (ARE 89|1919).

3. An inscription in Tamil in the Tirupperumanamudaliyar temple dated 32nd year in the reign of the chola king Tribhuvanachakravartin Tribhuvana Vira deva records a gift of land to the shrine of *Tirukkamakotta mudaiya Nachchiyar* (ARE 530|1919|21).

4. An inscription in Tamil in the Siva temple Sirudavur, Chingleput taluk, Chingleput district dated 12th year Chttirai 26 in the reign of Sambuvaraya king Sakalalokachakravartin Rajanarayanan records, a remission of some specified taxes on two veli of devadana land belonging to the God and the *Nachchiyar* (ARE 93|1933).

5. An inscription in Tamil in the Atmanayaki Amman temple, Tirukkalakudi dated in 14th year, of Pandya king Maravarman alias Tribuvanachakravartin Sundara Pandya deva records that at

the instance of the King's nephew Kula-sekhara deva, certain lands situated in Kumattakkudi, a village of Kana-nadu, were made tax free and given to the Goddess of *Pidariyar Alagiya Nachchiyar* (ARE 61|1916-18).

6. An inscription in Tamil in the Minakshi Amman temple, Kolinjivadi, Dharapuram, Coimbatore district, in the reign of the king Tribuvanachakravartin Konerinmai Kondan, records a gift of land to the Goddess *Tirukkamakotta Nachchiyar* (SII Vol. V. 260).

7. An inscription in Tamil in the Nellaiyappar temple, Tirunelveli Taluk, Tirunelveli district dated 34th year in the reign of the Pandya king Sundara Pandya devar records a gift of tank for the irrigation purpose to the offering of the Goddess *Nachchiyar-Tirukkamakottam* (SII. Vol. V. No. 408).

8. An inscription in Tamil in the Sokkanathasvamin temple, Kolinjivadi, Coimbatore district dated 30th year and 51st day in the reign of the chola king Tribuvanachakravartin Konerinmai Kondan records a gift of land free of all taxes in Anukampallam alias Amarabhujankara to the Goddess *Tirukkamakottattu Nachchiyar* alias *Alagiyasokkiyar* (ARE 155|1920).

9. An inscription in Tamil in the Sokkanathasvamin temple, Kolinjivadi, dated 30th year and 56th day in the reign of the chola king Tribuvanachakravartin Konerinmai Kondan records

another gift of land to the same Goddess *Tirukkamakottathu Nachchiyar* alias *Alagiya Sokkiyar* (ARE 156|1920).

10. An inscription in Tamil in the Sokkanathaswamin temple, Kolinjivadi, Coimbatore district dated 29th year and 235th day in the reign of the chola king, Tribuvanachakravartin, Konerinmai Kondan records a gift of land to the same Goddess *Tirukkamakottathu Nachchiyar* alias *Alagiyasokkiyar* in the temple (ARE 157| 1920).

11. An inscription in Tamil in the Kailasanatha temple, Tentiruppera, Tiruchendur taluk, Tinneveli district dated 11th year in the reign of the Pandya king Jatavarman alias Tribuvana Kulasekara deva records some endowment by the king for the worship of Goddess *Tirukkamakottathu Aludaya Nachchiyar* (ARE 286|1939-43).

12. An inscription in Tamil in the Kailasanatha temple, Singikulam, Nanguneri taluk, Tinneveli district dated 33rd year and 61st day in the reign of the Pandya king Maravarman alias Tribuvanachakravartin (Kula) Sekara deva records an endowment made by the king of land to the Goddess *Tirukkamakotta Mudaiya Nachchiyar* (ARE 262|1939-43).

13. An inscription in Tamil in the Govardhani Amman Shrine in Subrahmanya temple, Tirupparankunram, Madura taluk, Madura district dated 43rd

year in the reign of the king Tribuvana-chakravartin Konerinmai Kondan records a gift of land to the *Tirukkamakottam* (ARE 387|1918).

14. An inscription in Tamil in the Govardhani Amman shrine in the Subrahmanya temple, Tirupparankunram, Madurai taluk, Madurai district dated 42nd year in the reign of the Pandya king Maravarman alias Tribuvanachakravartin Kulasekara deva records a gift of land to the *Tirukkamakottathu Aludaiya Nachchiyar* (ARE 339|1918).

15. An inscription in Tamil in the Govardhani Amman shrine in the Subrahmanya temple, Tirupparankunram, Madurai taluk, Madurai district dated 43rd year in the reign of the king records a similar grant of land to the same shrine. (ARE 388|1918).

16. An inscription in Tamil in the Nellaiyappar temple, Tinneveli taluk, Tinneveli district in the reign of the Kerala king, Sri Buthalaveerarmavarman records a gift of land to the Goddess *Nachchiyar Tirukkamakottathu Aludaiya Nachchiyar* (SII No. V 409).

17. An inscription in Tamil in the Nellaiyappar temple, Tinneveli Taluk, Tinneveli district in the reign of the Naicker king, Srimath Viswanatha Naicker Krishnappa Naicker Udaiyar, records a gift of land to the Goddess *Nachchiyar Tirukkamakottathu Aludaiya Nachchiyar* (SII Vol. V 410).

Hinduism—A Vision and A Quest

Prof. K. Seshadri

Hinduism signifies both a vision and a quest. The vision inspires and sustains the quest, giving it an orientation and leading it towards a final consummation. The heritage of Hinduism is at once a heritage of thought as well as of aspiration and attainment. The substance of its significance is conveyed by the twin concept of 'Veda-Vedanta' which connotes both religion and philosophy in a fundamental sense.

The origins of the heritage of Veda-Vedanta are hidden in the mists of antiquity and to probe them would mean to be led imperceptibly into that borderland between Time and Eternity, where the most ancient has ceased to belong merely to an un-identified past and has emerged into the dimensions of timelessness. The very relevance of historicity to religion would thus get replaced by a deeper, self-authenticating relevance of the spirit.

Hinduism represents a heritage of eternal values and verities—of truths intuited in the inspired depths of a mystic moment and transmitted beyond the boundaries of time. They form part of the basis of its revelation, which is in essence a record of the vision of Truth vouchsafed to the sages and seers, whose utterances are a call for one and all to share in the vision.

Hinduism is described as Sanatana Dharma which expresses its eternal validity and universal value, Sanatana Dharma has sustained man in the path of righteousness through the ages and

its spiritual potentialities for the future are limitless. The term "Sanatana" implies that the core of timeless tradition shines steadfast by its own intrinsic effulgence through all the vicissitudes of human history, while the term, "Dharma" brings out the essential and indispensable relevance of its message and meaning to the practical life of man, wherever he may belong.

Tradition.

The tradition of Hinduism is substantially the tradition of the Vedas and the Upanishads, including also the Vedangas and Upangas on the one hand and the Smritis and Itihasa-Puranas on the other. The Upanishads speak of the Ultimate and the Supreme in terms of the Perfect and the Complete. The substance of the Upanishadic teaching is presented in a highly condensed and cryptic form in the Brahma Sutras, where every word and syllable has a specific significance and points to some idea or theme as revealed in the Upanishads.

The message of the Upanishads finds another expression, another form and setting in the Bhagavad Gita, as a dialogue between the Divine Master and the human disciple. There, according to a traditional delineation, Sri Krishna, the cowherd, draws from the Upanishads (personified as the generous cow) the pure milk of the Gita for the spiritual sustenance of mankind.

The Upanishads, the Brahma Sutra and the Bhagavad Gita constitute the

main basis, "the tripod foundation" of Hindu tradition. The others which are of an auxiliary nature like the Smritis and the Itihasa-Puranas, enrich the tradition and reinforce it with a directness of appeal and authority. Smritis are a projection in the field of practical life of the eternal truths embodied as such in the Vedas and the Upanishads. The Itihasa-Puranas, generally identified as the "epics" of India contain a concrete presentation of the same truths—a vivid portrayal in terms of character and situation.

Original Source.

Tradition conserves the past and steadies the pace of progress without arresting or counter-acting it. Systematised by reason and reflection, the authority of tradition is made to carry conviction as "Pramana" to the Hindu mind. The original source of the Hindu tradition lies in the Vedic lore, in the Vedas no less than in the Upanishads, containing in themselves the rarest and most profound intimations of the spirit.

These provide the material for all subsequent and systematic exposition of the philosophy of Hinduism, identified as the "Darsanas". The very word, "Darsana" suggests the idea of an aspect or view, as well as an original vision, a direct revelation unmediated and authentic in its self-completeness. It is "Darsana" in the latter sense that forms the basis of the several "Darsanas" in the other sense of expository views and aspects or systems of philosophy. The Hindu believes that the sages, who consolidated and transmitted his tradition saw the truth and had an immediate experience of it. They spoke fresh from the depths of their own 'anubhava' and their utterances vibrated with an undoubted ring of authenticity. The Vedas and Upanishads are aglow throughout with the radiance of true seership.

Integration.

The concept of Veda-Vedanta reveals the need for an integration of socio-religious activity with metaphysical reflection and mystical intuition. It establishes the significance of a synthesis between action and reflection or meditation in terms of spirituality. It shows also that the essence of religion never got isolated from philosophy in India and that the way of life commended in Hinduism is illumined directly by the light of wisdom and truth.

In the context of Hinduism as both a vision and a way, Vedanta is no mere exercise in theoretical metaphysics, any more than Veda is just a ritualistic religion inspired by dogma, and the meaninglessly meticulous in its conformities. Indeed, there are Vedantic echoes that reverberate in the heart of the Vedas. Vedic utterances are surcharged with mystic power and meaning, and they reflect the awakened man's earliest intuitions. They are not mere propitiatory devices of the "lusty barbarians". The Vedic man, too, has had his initial vision of the highest truth, of the ultimately real and the supremely worthy.

In doctrine and practice.

The religion of the Vedas is a self-complete spectrum, comprehending a whole range from the grossest and the most superficial to the subtlest and the most mystical, in doctrine and practice. It contains also several suggestive anticipations, awaiting fuller formulation and final proof. It has something to offer to the earnest seeker at all levels. It is so rich in range and variety that it contains, in itself and all at once, everything that the practice of religion and the evolution of religious consciousness may demand in different dimensions.

Neither ritualism nor naturalism nor any kind of naive symbolism would suffice to bring out the profounder aspects of Vedic religion. For a pro-

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per and adequate understanding of these, the Vedas themselves, provide a clue revealing the necessity for a transition to Vedanta. Vedic deities are powers and personalities of the universal God-head. Vedic imagery is not intended to falsify "the many" but to utilise it in the comprehension of the "the one." The Vedic God has of course his "nature-aspect", but naturalism is far too inadequate to explain Vedic theology.

Vedic rituals are worked out with considerable care in the Brahmanas, which are mainly interpretative appendices to Vedic hymns; but ritualism fails to convey clearly the aim and method of the Vedas. Vedic literature is rich with suggestive symbolism, but the symbolism, is attuned to the central purpose of Vedic thought and is integral to a total pattern. It is obvious from every point of view that the Vedas are no less significant to the thought and tradition of Hinduism than the Upanishads or the Bhagawad Gita. As Sri Aurobind should remind us, "we can no longer enshrine the Veda in the folds of an ignorant reverence or guard it by a pious self-deceit".

The essence of religion is in the experience of the Divine, although the experience may find expression through a diversity of institutional forms. The key-note of philosophy is the quest for truth, although the same truth may be articulated in a variety of ways. The synthesis of religion and philosophy, which the Veda-Vedanta blend accomplishes for Hinduism, demonstrates how the philosopher's quest for truth fulfils itself in the mystic's experience of the Divine. Whether we tread the path of philosophy or of religion, our aim is to reach the summit that rises in the realm of spirituality. The quest for Truth is also the quest for Peace and Perfection. And the highest truth in the tradition and thought of Hinduism is that which liberates and perfects man, even as it illumines and enlightens him.

"The soul of religion is spirituality", said Swami Vivekananda. "The soul

alone lives", he exhorted, "spirituality alone lives, hold on to that". That sums up the secret of survival for any religion. Hinduism has a core of spiritual essence, which enlivens and sustains its multitudinous manifestations. It is its perpetual accent on spirituality that has preserved and protected Hinduism from the earliest times.

Externals.

Hinduism is essentially non-credal, non-denominational, although there has never been a dearth of creeds and sects and schisms within the Hindu fold. These are externals and they belong to the periphery of Hindu religion and not to its centre. They, however, serve to show how comprehensive and accommodating, Hinduism could be. Its comprehensive character is a consequence of its catholicity. The appeal of Hinduism is at all levels—alike to the intellectual or the initiated and to the common man in his spiritual childhood.

Institutions and practices belong to the body of religion and not to the soul. It is the body that responds to environmental impact and is subject to change, growth, decay or death. The soul is changeless, deathless. The soul of Hinduism is in the heart of spiritual experience; the body constituted of outer forms is its expression. No expression as such may claim finality. Expressions are intended to inspire or lead to the experience.

Spirituality implies a transcendence of time and circumstance. The formal practices of religion help in the transcendence. When they cease to help or begin to hinder, they need to be modified or scrapped. Hinduism provides for progress without having to depart from the fundamentals. It has infinite capacity not only to accommodate within itself and assimilate into its core the substance of all faiths and philosophies but also to revitalise and renew its own nature and constitution from time to time.

—By Courtesy the 'Hindu'.

The City Among Cities

KANCHIPURAM is one of the seven *Mokshapuris* and the only one in the South, the other six being situated in Northern India. Of these six cities, Ayodhya is sacred to Rama, Mathura (Muttra) and Dwaraka to Krishna, Maya (Hardwar) to Parasakti (Mahamaya) and Avantika (Ujjain) and Kasi (Benares) to Siva, while Kanchi is sacred to Parasakti under the name Kamakshi, Siva under the name Ekamreswara, Vishnu under the name Varadaraja and Subrahmanya under the name Kumara. "Nagaresu Kanchi" (Kanchi among cities) is an oft-quoted phrase.

In the centre of this city, there are four broad main streets called "Raja Veethis" (King's highways) which encircle the temple of Parasakti or Kamakshi. Inside this temple there is a *murthi* of Sri Kamakshi in the posture of performing penance and another in a sitting posture. In front of the sitting *murthi* is the Sri Chakra consecrated by Sri Adi Sankaracharya. To the south of Sri Kamakshi, there is a small *guha* (hollow) in which the Devi is said to reside in the form of *Akasa* (ether). To the north-east of Sri Kamakshi is a life-size stone image of Sri Sankara. This *murthi* of Sri Sankara is on a high pedestal with a flight of steps leading to it. There are two other *murthis* of Sri Sankara in this temple, one in the shrine of Bangaru Kamakshi and the other in the shrine of Utsava Kamakshi; both these are sculptured on the walls of the two shrines.

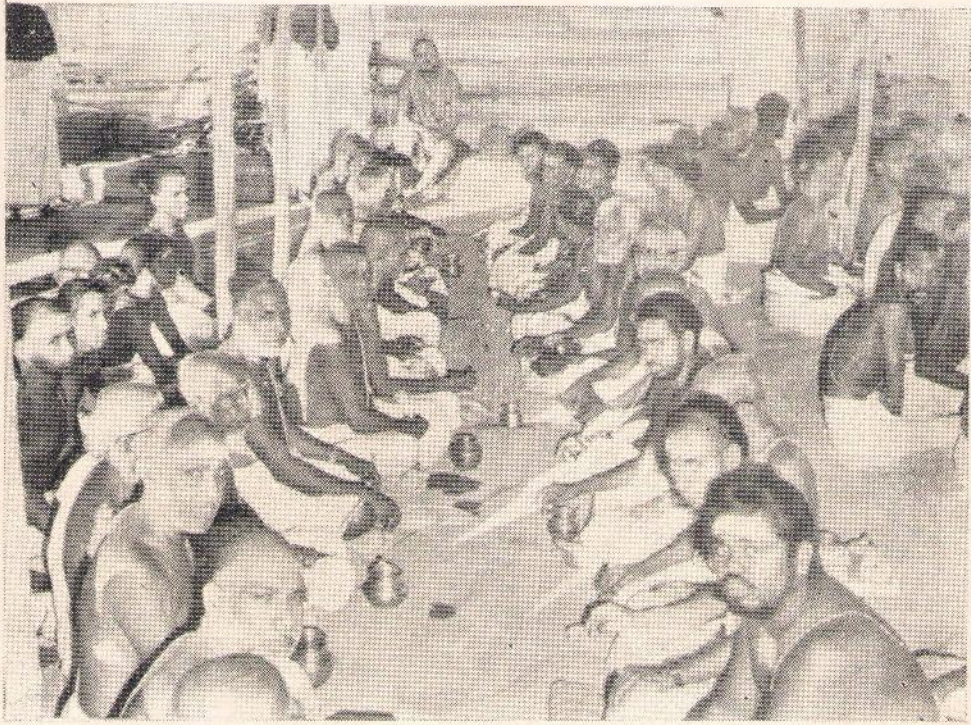
Whenever there is a festival in any of the innumerable temples in Kanchi, the procession has to circumambulate the

four "Rajaveethis" round the Kamakshi temple. Another special feature of this city is that though there are many Siva temples in this city, in none of which there is any separate shrine for the Devi, while beyond the boundaries of the city every Siva temple has a separate shrine for the Devi within its precincts.

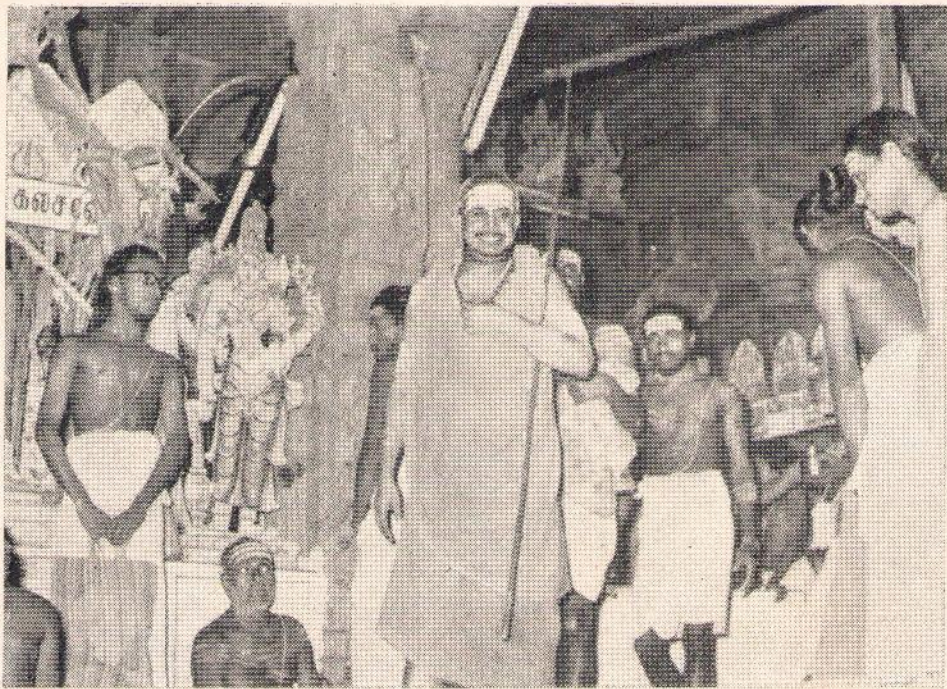
KANCHI IN HISTORY AND LITERATURE

The Sangam works are regarded as the oldest works in Tamil Literature. In "Perum-pan-aruppadai" the author Rudran Kannanar describes the greatness of Ilanthirayan, the King of Kanchi. He says that in Kanchi there are festivals throughout the year in one temple or other. This is so even to this day. Even during the Sangam ages, this city was called Mudur (ancient place). In "Manimekalai" Kanchi is mentioned.

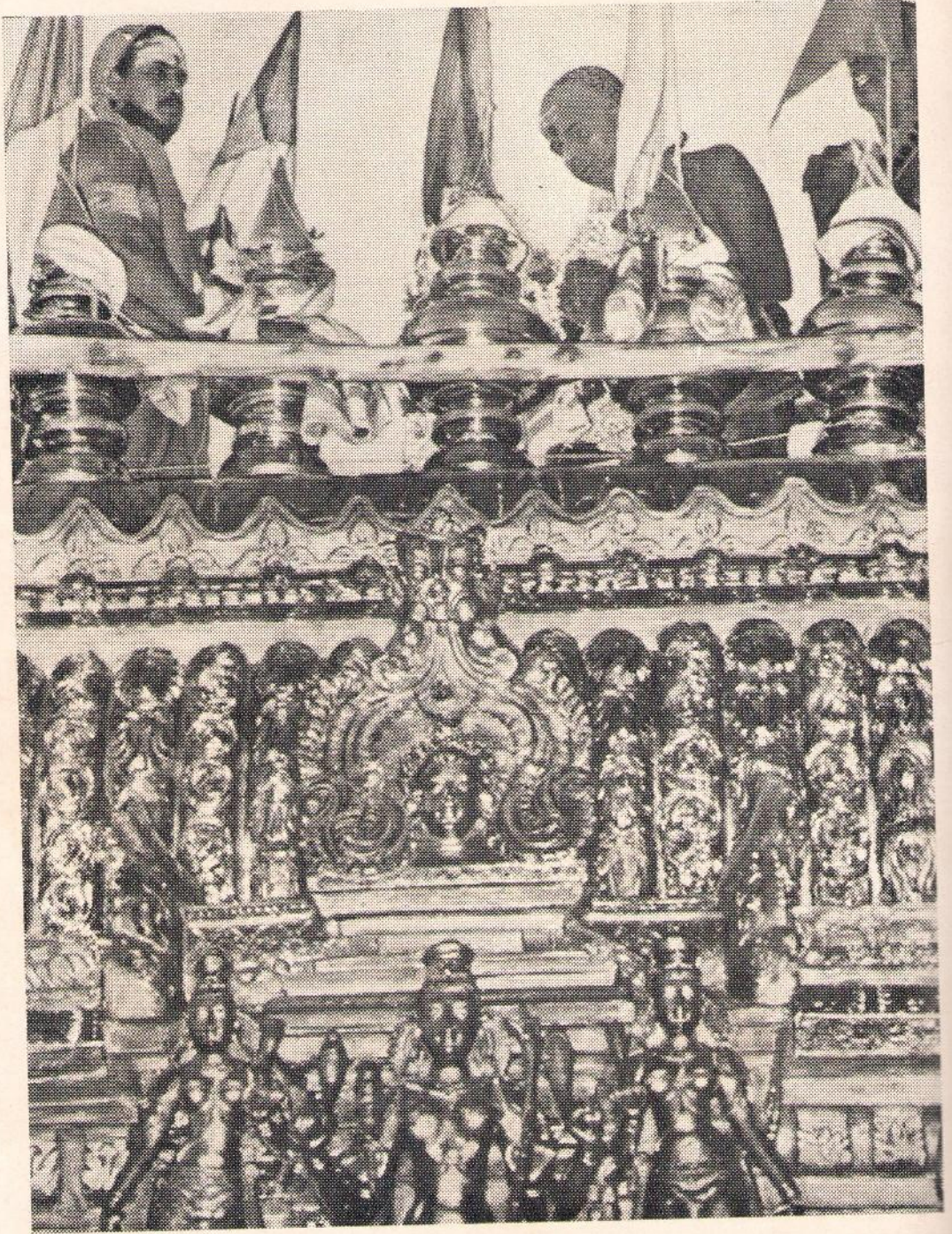
Long after Ilanthirayan, during the time of the Pallavas, from the 2nd to the 9th century A.D. inscriptions and copper-plate grants show that Kanchi was a great *Ghatikastanam*, where Brahmins well-versed in the Vedas and Sastras gathered together to make researches into them. One inscription says that there were about 6,000 scholars in the Kanchi *Ghatikastanam*. Thirunavukkarasu Nayanar, the Saivait Saint of the 7th century, who visited Kanchi, says that Kanchi was a place of unlimited learning (Kalviyil Karai-ilada Kanchimanagar). Sundaramurthi, who came after Thirunavukkarasu, in his hymns on Kanchi, takes objection to Lord Siva going on begging alms everywhere when there is the great mother in Kamakottam who feeds the



யாகசாலையில் வேதபாராயணம் செய்யும் பண்டிதர்கள்



ஐகத்துரு ஆசார்ய ஸ்வாமிகள் யாகசாலையை வலம் வருகிறார்கள்



ஸ்ரீ காமாட்சி அம்மன் விமான அபிஷேகம்

படம் உதவி: "ஹிந்து"

entire Universe (Ulaguyyavaitha Thaiyalal).

Rock Edict No. II of Asoka refers to the borders of his dominions as those of the dominions of Satyaputta along with Choda, Pandya, Kelaputta (Kerala putra) and Tampapanni. "Dominions" of Satyaputta (Satyaputra) apparently refers to Thondaimandalam with its capital at Kanchi. Even at the present day, there is a place on the northern borders of Thondaimandalam called Satyavedu. Puhazhendi Pulavar says that the people of Thondaimandalam will not speak an untruth even if they get the entire Universe (Vaiyyam perinum poyyuraikkamattar Thondanattar). In the *Puranas* this city is known as Satyavratha Kshetra. Even to this day people living about 10 miles round Kanchi, in their religious *Sankalpas* refer to the locality as Satyavratha Kshetra. Satyavratha, Satyavedu and Puhazhendi's stress on Satya in the region add strength to the inference that Asoka's Satyaputta (Satyaputra) domains, mentioned along with Pandya, Choda and Keraliputta in his edict, are identical with Kanchimandalam or Thondaimandalam. In *Sri Bhagavata* 10th *Skanda*, when referring to Sri Balarama's Theertha Yatra, reference is made to Kanchi, the City of Kamakoti. It is said in *Kanchipurana* and *Kamakshi Vilasa* that Sri Kamakoti feeds the entire universe, thus corroborating Sundaramurti's hymn referring to the same.

SRI SANKARACHARYA'S LINKS

It was Sri Sankara who stemmed the tide of atheism and established the *Shanmathas* (six paths of worship), namely, worship of Surya, Devi, Vishnu, Siva, Ganesa and Kumara. He proved that it was the one Supreme Lord that was being worshipped under various names and forms by the various cults. That the Alwars and Nayanmars were not unaware of this truth is explicitly clear when, referring to the six paths or "arusamayam," they wish that all the six paths should flourish without any discord and they appeal to the religious

world to live up to the ideals of their respective paths.

The works which deal with the life and doings of Sri Sankara are called *Sankara Vijayas*. There are many works that go under that name. Of these, the important ones are the *Madhaveeya Sankara Vijaya*, the *Anandagiri Sankara Vijaya*, the *Keraleeya Sankara Vijaya* and the *Chidvilaseeya Sankara Vijaya*. Besides these, his life and work are referred to in some ancient Puranic works. *Siva Rahasya*, one of the *Ithihasas*, in the 16th Chapter of the 9th *amsa* of the work, refers to Sri Sankara as an incarnation of Siva who went to Kailasa and brought from there 5 *spatika Lingas* and who established the Advaita School of philosophic thought. It says that he attained final bliss at Kanchi. Another Puranic work, *Markandeya Samhita* refers to the places where he made arrangements for the continued performance of the worship of the five *spatika Lingas* which he brought from Kailasa and says that he founded the Kamakoti Peeta at Kanchi. The *Keraleeya Sankara Vijaya* says that after his *digvijaya* he reached Kanchi, consecrated Sri Chakra in the Kamakshi temple and ascended the *Sarvagna Peeta*, there. The *Madhaveeya Sankara Vijaya* says that Sri Sankara had the Kamakshi temple constructed on the model of Sri Chakra and made arrangements for the performance of *Vaidika puja* in that temple. *Chidvilaseeya Sankara Vijaya* says that Sri Sankara installed Kamakoti in Kanchi, established the six paths of worship and ascended the *Sarvagna Peeta* there. *Anandagiri's Sankara Vijaya* says that after installing Kamakshi and Kamakoti Peeta in Kanchi, he promulgated the six paths of worship and entered into his final bliss there itself. The visit of Sri Sankara to Kanchi, his installing Sri Kamakoti there and his attaining final bliss there itself are recounted in the *Guruparampara stotra* of the Bharati Sampradaya Sanyasis of the Tungabhadra Theera, listed as No. 2161 (1) in the Third Report of Search for Sanskrit Manuscripts in Southern India by Hultzsh (published

by the Government of Madras in 1905), and are confirmed by the *Guruparampara Stotramala* of the Bharati sanyasins published by the Kudali Sringeri Mutt in 1946.

There is a *mantapam* called *Mukti mantapam* on the western bank of Sarva-theertha at Kanchi. It is said that when Sri Sankara visited Kanchi for the first time, he stayed at that *mantapa*. Even now, every year, on the Vyasa puja day, Sri Sankara's *murti* is taken to that *mantapa* from the Kamakshi temple. There was also a street called Mandana Misra Agraharam, which, it is said, was founded by those who came to and settled in Kanchi along with Mandana Misra (the name by which Sri Sureswaracharya was known before he entered *sanyas-asrama*).

SRI SANKARA'S IMAGES IN TEMPLES

Sri Sankara's *murtis* are found not only in the Kamakshi temple but are found in many other temples in Kanchi. In the Varadarajaswami temple, in the Vaikuntaperumal temple, in the Narasimhaswami temple in Sevilimedu, in the Ekamranathaswami temple and in the Kachapeswara temple, we find Sankara's *murtis* in various postures. In the Varadarajaswami temple, we find, in a *mantapa* in front of the Thayar temple a sculptured representation of Sri Vyasa with Jata and Rudraksha beads in a sitting posture and a *murti* of Sankara standing respectfully before him with folded hands, his face exhibiting his extreme *gurubhakti*. In the *Vaikuntaperumal* temple and in the Ekamreswarar temple we find Sri Sankara represented in the posture of one perform-

ing penance, standing on one foot, his right hand with *Chinmudra* resting on top of his head, with a palm leaf manuscript Bashya, Chatra, Chamaras, Danda and Kamandalu, Chandramowleeswara Siva Linga and the sacred lamp by his side. In the *Chidvilaseeya Sankara Vijaya* it is said Sri Sankara got temples for Sri Kamakshi, Ekamra and Varadaraja constructed with the help of the King of that place, that he installed Sri Chakra in front of Kamakshi in the Kamakshi temple and that he made the necessary arrangements for the performance of worship in the said temples. This fact that Sri Sankara was responsible for the construction of these temples may account for the fact that his representations are found in all these temples.

Madhaveeya Sankara Vijaya further refers to the fact that Sri Sankara visited the Varadaraja temple after visiting the Kallaleswara temple, not far from the Varadaraja temple. This apparently refers to the Sivasthanam temple on the southern bank of the Vegavati where there is a very graceful image of Sri Dakshinamurthi (who is under the sacred Banyan tree (Kal Ala) of the Tamil traditions). Here in this temple, we have also got in the *sanctum sanctorum* an image of Sri Sankara in the posture of performing Garuda Vandana to Sri Siva and Sri Parvathi.

The sculptors of Kanchi had nourished in their mind for generations the ideal of Sri Sankara so much that we find him sculptured more profusely in this area than in any other locality in our vast land, every part of which is vying with one another in doing homage to him, who is universally regarded as one carrying the beacon-light of the Ultimate and harmonious Truth.

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Society and Dharma

Ranganath Misra

Man and woman are indispensable to one another. Nature has made them inter-dependent and complementary. This has given rise to the concept of family and ultimately the society. Living together is also a social process for varieties of creatures in the animal kingdom—ants and bees ; fish and crocodiles and deer and cattle are all gregarious in nature and also live in society.

When many people live in a society, automatically arises the necessity to regulate their conduct. The need to adopt an amount of discipline which may be either self-imposed or prescribed by a superior also arises. In the animal world, the requisite discipline is born out of appropriate instinctive behaviour. In the case of man, however, the position is very different. There are occasions when man also acts instinctively, but he has the capacity of mastering nature to an extent. The possession of this capacity distinguishes him from the animal world and makes him the most superior being in creation. The divine element of conscience existing in man which helps him to distinguish good and bad is indeed a very distinctive feature. Man has been endowed with the capacity of overcoming instinctive behaviour.

Family, groups and society thus need some natural discipline and since this discipline is connected with and arises out of the basic elements in human nature, the ambit and character of this discipline is more or less of a constant type. There is hardly any need of, or scope for, its change from age to age, country to country or society to society. In the Vedas this has been referred to as

Ritam (ऋतम्). In His Samhita, that great Law-Maker said :

‘Rita-mritabhyam Jivet tu’

—Manu. 4/4

(ऋतामृताभ्यां जीवेत् तु)

In the Taittiriya Upanishad, referring to this natural, constant and continuous element of discipline and initiating the discourse on this discipline, the great sage began saying: ‘Ritam Vadishyami’ (ऋतं वदिष्यामि)

In the Rig Veda, repeated reference has been made to this *Ritam*. Undoubtedly what is said to be *Ritam* came into existence with creation:

‘Ritam Cha Satyam Chabheedhat’

(ऋतं च सत्यं चाभीदधात्)

—Aghamarshana Sukta—Rig Veda.

In an attempt to reveal the truth, the great sage Patanjali in His Yogasutra said: ‘Ritambhara Tatra Prajna’

(ऋतंभरा तत्र प्रज्ञा)

—Samadhipada—Sutra 48.

Alluding to this Sutra, Vyasadeva in his commentary on it has written:

‘Sa Satyameva Bibharti Na Cha Tatra Viparyasa Jnana Gandhopi Astiti.’

(स सत्यमेव बिभर्ति न च तत्र
विपर्यासज्ञानगंधोऽप्यस्तीति)

‘What is true and eternal cannot admit of a change.’

This unchanging, eternal divine rule is called *Dharma*. For the existence of Society, *Dharma* is a basic and fundamental necessity. When *Dharma* is abandoned, indiscipline is the result.

Like a statute making provision for subsidiary rules, out of the divine provision of *Ritam*, subsidiary prescriptions have flown out in a natural process. While *Ritam* is changeless and eternal, these subsidiaries differ from religion to religion, society to society, country to country, age to age and since they flow out of a basis which is changeless, when appropriate steps are taken, the subsidiaries can also be more or less uniform in their pattern.

Referring to *Ritam Vadishyami* in *Shanti Patha* of Taittiriya Upanishad, Acharya Sankara in his commentary stated:

‘Ritam Yatha Shastram Yatha Kartavyam’

(ऋतं यथा शास्त्रं यथा कर्तव्यम्)

meaning—

‘whatever is the appropriate discipline has to be done and followed.’

It follows, therefore, that *Ritam* and the subsidiaries flowing out of it are indeed the true content of *Dharma*. Morality goes with *Dharma* and for co-existence *Dharma* and its co-ordinating moral state are very much necessary. Man, family and society and even the entire world cannot remain indifferent to *Dharma* because *Dharma* holds all these in their proper places and all of them together. Life in its true sense is not possible without *Dharma*. A person who ignores *Dharma* ceases to have human existence. One who oversteps the limits of *Dharma* cannot escape punishment, be it in lifetime here or in some other form beyond life. A touch of fire is bound to burn the finger. Similarly the person who oversteps the limits set by *Dharma* gets punished; whether he is able to realise the fact or not. Nature knows no discrimination. Since *Ritam*

is changeless and the process of nature is *Ritam* in its strict sense, *Dharma* is also the process of nature.

Etymologically *Dharma* means that which holds and protects.

‘Dharanat Dharmamityahu
Dharmo Dharayate Prajah’

—Mahabharat, Shantiparva.

(धारणात् धर्ममित्याहुः धर्मो धारयते प्रजाः)

‘*Dharma* holds society’.

Oppositely, the celebrated Panini while treating the etymology of this word has said in His *Ashtadhyayee*:

‘Dhriyate lokh Anena, Dharati
Lokam va’

(ध्रियते लोकः अनेन, धरति लोकं वा)

‘The World is held by it or it holds the World’.

Dharma is based upon the rule of co-existence. Unless *Dharma* is strictly adopted, family, clan and society would disrupt. Between religion and religion and country and country, fight and war would be the consequence.

There is now throughout the world a pervasive skepticism of the capacity of law, Government, society and indeed man himself to cope with the complex challenges of so head-strong an Age. Throughout the world there is an acute crisis of confidence in integrity and fairness. This crisis of confidence lies at the heart of political instability, economic disorder, industrial disturbance, racial and religious conflict, cultural anarchy, youth unrest and continuous international tension. Disruptive in all these fields, it paralyses action to remove its causes. The only way to push out chaos and restore discipline into life is to put back *Dharma* in its true sense to its own position.

The Rule of *Dharma* is the only panacea.

The Bhagavad Gita and Devotion

Dr. P. Nagaraja Rao

“मत्तः परतरं किञ्चित् नान्यदस्ति धनञ्जय” ।

The Bhagavadgītā is essentially and pervasively devoted to the study of man's search for his ultimate goal, the way to realize it, the way to live amidst bellowmen in society, enabling him to realize the goal. The goal is the securing the Atyarthaprasāda of the Lord. The Lord's grace alone is the chief cause for the destruction of the samsārik miseries (the three-fold evils, Ādhyāt-mika, Ādhibhautika and Ādhidaivika) and securing undiminished bliss, i.e., Moksa. For securing the grace of the Lord, devotion (Bhakti) is the master method, taught by the Gītā Cārya. Devotion cannot be ordered into existence. It is what springs in the heart of man voluntarily and spontaneously. It is natural to man. Devotion is the all consuming love for God. It is not given to all men to have massive intellects and astute powers of comprehension to study the scriptures. All of us are not intellectuals and cannot become one. Nor can we acquire powers of concentration by yogic exercises, the eight-fold path outlined by the sage Patañjali. We are by nature distracted individuals, lured by our manifold senses which run after the glittering glamorous objects in the world. All of us know how to love. We love our children, wives, possessions etc. We have simply to direct our love from these perishable, transient, temperamental, conditioned objects to God, who is the house of infinite attributes, devoid of all defects, easily accessible and the bestower of all spiritual and secular goods, the permanent protector of all.

To awaken the Bhakti in us which is dormant, muffled by other secular loves and hates, we need certain definite aids (sādhanaś). The Chief among them are the instruction of the Guru, listening to the exploits and glories of the Lord (Bhagavan-mahima-Kathanam) many times in the company of good man (sat-sangha). Such a prolonged process in a number of lives rears up and makes our bhakti grow in fullness.

With the advent of ripe bhakti we become different individuals and become completely transformed. We become Bhāgavatās and our dharma is Bhā-gavata dharma.

Devotion, as described in the twelfth Chapter of the Gītā, is a complex concept. When it is spelt out, we see it implies the right knowledge of the attributes of the Lord and His powers, the relationship of the Master and the servant and that His grace alone counts.

The Gītā insists that the bhakta must not be oblivious of his duties to society and fellowmen. The duties of the Bhakta are described with matchless charity disclosing the necessity for the Bhakta to acquire humanitarian qualities such as non-hatred, compassion for all, friendship towards fellowmen (Adveṣṭāsarva-bhūtānām Maitraḥ Karuṇa eva ca).

He is also to be anchored in self-possession and overcome the pulls of

pleasure and pain, gain and loss, love and hate, and such polarities (dvandvas).

In short the devotee must not be merely last in devotion to the Lord abandoning his duties. He must embody in himself duty, devotion and discipline.

He must have perfect self-control (सयम) over his senses, steady fast faith in God (श्रद्धा) and surrender all his acts to the Lord in dedication (समर्पण) and take refuge in the Lord as the only resort and permanent place of rest (13, 14, 15, 16 and 17, sloka).

अद्वेष्टा सर्वभूतानां मैत्रः करुण एव च ।

निर्ममो निरहङ्कारः समदुःखसुखः क्षमी ॥ 13

संतुष्टः सततं योगी यतात्मा दृढनिश्चयः ।

मय्यर्पितमनोबुद्धिः यो मद्भक्तः स मे प्रियः ॥ 14

यस्मात् नोद्विजते लोको लोकात् नोद्विजते च यः ।

हर्षामर्षभयोद्वेगैर्मुक्तो यः स च मे प्रियः ॥ 15

अनपेक्षः शुचिर्दक्ष उदासीनो गतव्यथः ।

सर्वारम्भपरित्यागी यो मद्भक्तः स मे प्रियः ॥ 16

यो न हृष्यति न द्वेष्टि न शोचति न काङ्क्षति ।

शुभाशुभपरित्यागी भक्तिमान् यः स मे प्रियः ॥ 17

XII chapter

Above all this the Bhakta is to fight evil i.e. The enemies of Nārāyaṇa and his abettors (नारायणद्विद् तदनुबन्धिनिग्रहः) and regard his Svaviṇṇa vṛitti (his own duty) as Bhagavadārādhana. He must not give quarter to evil nor compromise with it, nor give up his own svadharma, nor desire to adopt other people's dharma, nor remain idle with folded

hands sitting still. One must act and dedicate it to God, for the benefit of all and look upon all as his own self in the matter of pleasure and pain

(आत्मौपम्येन सर्वत्र)

The devotee (bhakta) must live a useful life and not postpone his godly life. While living he should obtain mastery over his senses and thoroughly control them and bring jealousy hatred and envy thoroughly under his control and seek to indefinitely diminish if not totally abolish them. That is the Gītā way to a complete happy human being.

शक्नोतीहैव यः सोढुं प्राक्छरीरविमोक्षणात् ।
कामक्रोधोद्वेगं वेगं स युक्तः स सुखी नरः ॥

V 23.

The devotee is ever active; fighting evil in the service of the Lord's army as a loyal soldier, constantly remembering Him with devotion. That it is the pith of the Gita message.

तस्मात्सर्वेषुकालेषु मामनुस्मर युध्य च

' Let the Lord be indispensable constant thought even when other thoughts crowd the mind. This is indicated by the preposition (अनु) Samsmaraṇa (remembering) alone would have been enough. But the Lord, knowing human nature and his fallibility counsels Arjuna to practise in the presence of God amidst all activities and never live a moment in a God-eclipsing state.

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What is in a name? One may very well ask.

The answer is, there is everything in a name. The world will dissolve into nothingness if we take away the name and form.

The sacred name of RAMA has meant so much to so many. It was Sage Vasishta who christened the eldest son of Dasaratha as RAMA, culling the quintessence of the sacred **mantras** of Vishnu and Siva—RA from **Om Namō NaRAYanaya** and MA from **Om NaMA-sivaya**.

Did not the great Mother of the world, Parvati, ask Her Lord how the learned ones could easily recite the Thousand Names of Lord Vishnu, and get this answer from Siva: "O, Best of women, it is by the recitation of the simple **mantra** RAMA as it is equivalent to the Thousand Names:

**Sri Rama Rama Rameti Rame Rame
manorame |
Sahasranama Tattulyam Ramanama
varanane ||**

Valmiki and Tulsi say that the name Rama suited Him best as Rama delighted everybody.

But Rama is also known as Ramachandra. How came this name? There is a legend that tells how it all happened.

Here is how it runs:

As soon as Sri Rama was born, the Moon-god, Chandra who is also the

Lord of the night, went to him ostensibly to pay his obeisance. But then, there was also a lurking grief in the innermost recess of his heart.

The All-Knowing One sported a benign smile and tenderly enquired of the Moon-god: "How come this shadow on your bright face? Please unburden yourself."

Then spoke Chandra in reverential tone: "You are the **Patitapavana**—Redeemer of the fallen. Your intention in taking Ramavatara is to destroy evil which is on the ascendant, and to re-establish Dharma. Yet, my intellect cannot understand why you took birth during day time.

"Night, because of its darkness, even symbolically stands for evil. It is under cover of darkness that many of the crimes and sins are perpetrated. Evil doers are on the prowl at nights with the intent of house-breaking and robbery, adultery and other immoral acts. Therefore, **Patitapavana**, for scaring the lightless sinners into inaction, you ought to have taken birth during the night time.

"And there is another reason too, my Lord, if I may place it before you. Being God come to earth, people would expect you, the peerless symbol of the highest ideals, the personification of every virtue, to be above reproach in every respect.

"One of the commonest blames that attaches itself to rulers and leaders is nepotism. You belong to the **Suryavam-sa** (Solar Race). By taking birth in

day-time, you have, unwittingly though, given grist to the mill of malicious tongues. Well may they comment disparagingly about you in this fashion, 'Sri Rama has taken birth during day-time, because Sun is the Lord of day, and the Sun-god happens to be his ancestor'."

The Blessed Lord who patiently heard pale-faced Chandra unburden his uneasiness smiled bewitchingly and spoke these words to assuage the apprehensions of the Moon-god: "Well have you spoken Chandra, and in a sweet and convincing way. Your words are rich in worldly wisdom and I see the force of your logic too.

"The only way, I now see to mollify your anguish, is to give you a solemn pledge, here and now, that, in my next incarnation as Sri Krishna, I shall take birth at midnight, at the zenith of your nightly reign."

Sri Rama keenly observed Chandra's face. The veil of sorrow was still there. So Sri Rama asked him: "It seems you are not satisfied with my assurance. Do you doubt my words?"

"Oh No! My Lord! Doubting your words? I cannot even think of it. But the worry that lingers in my mind is that how long have I to wait for that sacred event? The world is not blessed with Avatars every now and then...I will have to wait for hundreds and hundreds of ages."

Now Sri Rama's face was wreathed in a broad smile. "Here too I see your point. I shall make you part of my own Self. From now on, your name shall be added unto mine!"

Thus it was that Rama became Ramachandra!

नयश्च विनयश्चोभौ यस्मिन् सत्यं च सुस्थितम् ।

विक्रमश्च यथा दृष्टः स राजा देशकालवित् ॥

நெறியும் வணக்கமும் நண்கு நிலைபெற்ற உண்மையும், மக்கள் போற்றும் வீரமும் வாய்ந்த அரசனே இடத்தையும் காலத்தையும் அறிந்து செயலாற்றுவான்.

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नन्दन्युदित आदित्ये नन्दन्यस्तमिते रवौ ।

आत्मनो नावबुध्वन्ते मनुष्या जीवितक्षयम् ॥

கதிரவன் உதிக்கையில் சந்தோஷிக்கிறார்கள். மறைகையில் களிக் கிறார்கள். ஆனால் அவற்றுடன் தன் வாழ்வு தேய்வதை எவரும் உணர்வதில்லை. (வால்மீகிராமாயணம்.)

The Gita as a Scripture of Life:

Its idea of Svadharma

Dr. K. Krishnamurthi

Interpreters, modern as well as ancient, have been puzzled by the seemingly incompatible strains of thought adumbrated in the Gita. The Gita has provided a happy hunting-ground as much for poets and philosophers as for patriots and politicians. The text has been approached to provide answers for the fundamental problems of religion, sociology, and ethics.—More often than not, one sees in this vast body of literature on the Gita a tendency to read into the text one's own ideas. The scholar, who is called upon to clear the ground with objectivity, is himself in a bewilderment when he finds that even dispassionate scholars are divided in their estimates. Some fresh thinking is attempted here on what appears to the present writer the most fundamental teaching of the Gita, viz., Svadharma, which, if clearly understood, might be of help in piecing together many a seemingly contradictory trend of thought.

No one can deny that Gita is an episode in the Mahabharata and that the all-too-unexpected bewilderment of the singular hero Arjuna on the eve of battle provides the immediate context in which Lord Krishna's teaching is to be understood. The actual counsel of the Lord to Arjuna is: "Fight like a hero; don't run away". Why should he fight and kill and invite sin upon himself when he is free to avoid it. The answer is just "*Svadharma*". Certainly, Arjuna has his own ideas of good and evil, of freedom and respon-

sibility, and of the values of life. These are the ideas that explain his vacillation, and are to be effectively countered by the Lord. Why do such conflicting ideas present themselves to an individual, especially when a firm decision is required? Absence of conviction indicates not only confused thinking for the nonce, but also the want of an integrated personality. A well-integrated personality is the result of faith in oneself and in the divine order, as also of realized Truth. Again and again, the Lord gives disquisitions on Knowledge and Perfection, on the efficacy of religious devotion and worship, as on the immediate message of *Svadharma*, involving *Karmayoga*. At this point, the question regarding the end and the means assumes primary importance.

Such a person is shown in the Chandogya Upanishad approaching the child-sage Sanatkumara with the request to teach him. The teacher asks him to relate to him what he knows already; he was obviously a believer in the pedagogic maxim "from the known to the unknown." Then comes an interesting recital of the subjects already mastered by the disciple Narada. The list begins with the Vedas, then goes on to the epics and then on to grammar. The amazingly comprehensive curriculum included the science of propitiation of the manes, demonology and astrology, chronology, logic and polity and even the art and science of snake-charming had been mastered: The

list is truly impressive and incidentally it tells us the scope of the curriculum of the most advanced students of the Upanishadic era.

Narada then proceeds to make two interesting statements. He says, "Sir, I have only been a knower of mantras: I have not realised the Atman yet!"

मन्त्रविदेवास्मि नात्मवित् ।

We are very familiar with the ritual-ridden person much given to incantations who has no glimpse of higher things. Narada confesses to be one such; but even among such ignorant person Narada must surely rank very high, on his own admission. For he says he grieves and is in need of spiritual help. He has also understood from the words of great men that only he that realises the Atman crosses the sea of sorrow over to the far shore of beatitude. This is a very great statement, pithy and full of spiritual significance, **वरति शोकमात्मवित्** । almost of the level of a mahavakya and used extensively in all vedantic expositions.

The great teacher agrees to teach his illustrious pupil, remarking that whatever Narada has studied till that moment was all only variants of name, mere verbal exercises without significance.

वाचारम्भणं विकारो नामधेयं ।

This reminds us of Uddalaka's famous statement. The term "name" must be regarded as encompassing all non-soul (**अनात्मा**) in vedantic parlance.

Bhagavan Sankara in his introductory remarks to this chapter makes it clear that this small episode serves the purpose of glorifying the Ultimate Knowledge, the knowledge of the deathless Atman. He points out how Narada, a pedantic scholar of all the various branches of learning did not derive peace, could not be happy and he felt it necessary to acquire a knowledge of the Absolute so that he might cross the sea of sorrow

to reside for ever in the shore of bliss. Significantly the great commentator remarks that Narada had to swallow his pedant's pride and approach a guru even as the common man does and plead to be taught Atmavidya. Pride stands in the way of knowledge and realisation; humility is the hallmark of an earnest student, particularly an aspirant for the Ultimate Education.

It is easy to admit the traditional description of the *Gita* as a *mokhasastra*; for the *Gita* does provide instruction on the *summum bonum*. It is not possible to deny the great value it attaches either to disinterested action (*Karmayoga*) or to devotion to God (*Bhaktiyoga*). What is necessary, however, is to decide which of these is the primary end envisaged by Krishna, and understood as such by Arjuna. So stated, the question leads us to the answer that all the three are subordinate to the primary end of *Svadharmā*. They are there only to render the complex idea of *Svadharmā* not only intelligible but convincing.

The same answer is reached when we approach the problem from another angle. The Lord, by definition, is the knower, the Perfect. But what about Arjuna? Was he knowing or unknowing? Arjuna leaves us in no doubt about his ignorance *vis-a-vis* the Lord, throughout the *Gita*. Even after he witnesses the Omniform and receives the knowledge of the *Gita*, Arjuna, in the Mahabharata, never lays claims to perfection. Arjuna, then, deserves to be taken as symbolic of the ignorant man who is yet on the path of perfection. What he seeks is practical instruction in adjusting himself to the demands made by this world, here and now; not precepts in perennial philosophy. Hence the philosophical matter in the *Gita* deserves to be ranked only as a preliminary, a very essential preliminary perhaps, for the ultimate message of *Svadharmā*. Even Sankara, the doughty champion of asceticism and knowledge, does concede in very clear terms that, in the *Gita*, the call to duty receives greater emphasis (*Yadarjunenoktam karmano jayastvam buddheh, tacca*

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sthitam, anirakaranat-Bhasya under III-4) and that the Lord has never denied this basic fact. Ramanuja goes even a step further and equates jnanayoga with paradharma, which is the very converse of Svadharma (*Bhasya under XVIII. 47*).

After thus clearing the ground, we might turn to examining the implications of Svadharma as embodied in the Gita. The words dharma and svadharma are both very familiar expressions in Sanskrit literature in law, ethics, and political science, not to speak of the epics. In early Vedic times the word dharma had already acquired the meaning of "established order and usage", "traditional duty and custom", though its root meaning is "Prop" or "Support", being cognate with Latin 'Firmus' or 'form' cognate with Latin forma. In the period of the Brahmanas, it was at once equated with sacrifice which is also known as dharma-mimamsa. In this sense, it is almost a synonym of karma or religious worship. By the time of the law-book of Manu and Kautilya's Arthashastra, we find the very expression Svadharma standing for varnasrama-dharma or duty as determined by one's caste and station in life (*Of Manusmriti, VIII-41; Arthashastra, I-iii*). It is only in the Mahabharata and the Gita that we find the concept explained in terms of guna or svabhava, i.e., innate endowment of the four castes (*Of Mahabharata I-195, ver.-29; Gita IV-13; XVIII-41-44, 47, 60*).

It is usual with modern interpreters of the Gita to assume that the Gita is here rejecting the narrow orthodox view of hereditary caste, and that it is proposing a broad and universal principle of social classification based on propensities and professions. The orthodox dogmatist could well retort that the Lord who created castes in the beginning of time is using the past tense and not the present in the Gita in declaring: "Maya srstam"; that the castes in their first origin were based on the broad principle, and that the self-same castes have come down to us in a hereditary way. By a feat of dialectics it could be maintained that, in epic and

historic times, the four castes were only hereditary. The din of these debates is still in our ears; and we do not see much point in pressing this consideration.

There were customs and traditions of the family as sacrosanct as religious ones. The concept of Guna or svabhava or "personality type" is an additional consideration which is provided for in the Gita in its message of Svadharma to ensure that a fully developed and integrated personality is harnessed to the cause of lokasangraha or collective welfare of humanity.

The metaphysical basis for the concept of Gunas is self-evident in the Gita. The three Gunas, viz., sattva (purity), rajas (passion) and tamas (indolence) are as basic to the human personality as to external nature; and these are found in different proportions in different individuals.

If a quest for spiritual values is the index of sattva, ambitious adventures are the hall-mark of rajas, and a life of sensual indulgence, the characteristic of tamas, one's own nature, coupled with heredity and environment, dictates the shaping of one's personality, according to the Gita. But to think, that, in crucial moments of one's life, everyone can rise to the occasion because of his own personality, though unaided by Jnana and Bhakti, is a fictitious conclusion which the Gita does not warrant. We have no reason to think that Arjuna was not a fully developed personality, one gifted by nature and one who had imbibed the best in his heredity and environment. Yet he was vexed when it came to Svadharma because he lacked the spirit of yoga, whether understood as karma, Jnana or bhakti.

This should caution us against understanding narrowly the significance of words in Gita. We should restore something of the universal, cosmic significance of dharma in understanding the Svadharma of the Gita. If there is one divine law underlying the whole of this universe, man also shares in this law

knowingly or unknowingly. It is the law of his very being. It is not only a natural order but also a moral order; and much more than a mere social or economic order. Awareness of this law and a participation in life according to this law is the secret of Svadharma. Humanity, as it is constituted, cannot realize it all at once and reach perfection. But, with that end in view, society tries to utilize to best advantage the four natural classes of people, *viz.*, those who work with their hands, those who work with weapons, those who work with their heads, and those who work to keep up the economic balance.*

Real social progress is possible only when there is a uniform progress in mental, spiritual, political and economic and material spheres. Each of these spheres creates its own problems and when the several interests clash, we face difficult crises. It is expected that the best of these classes stand cowed down or cozened into surrendering their deals. A king should perfect his people against enemies, whatever the philosophers might say. A philosopher should abstain from power and pelf, whatever the temptation thereof. A labourer should struggle for the material welfare of the people as a whole, and the business man should be ready to distribute his wealth. All these are ideals; but according to Gita, the only obstacle which prevents their being translated into reality is selfishness.

Arjuna is a representative of the fitting hero in the Mahabharata. He is born and bred to play his part in time of need. But when the need comes, he wants to run away, talking the language of a philosopher. His Svadharma is a duty or debt which he owes, due to his individual position, to his family, society, Country, Nation and humanity at large. For everyone who is still a seeker after perfection, the Gita enjoins Svadharma

as a necessary discipline. By fleeing away from Svadharma, by doing para-dharma (the duty of another), one would not only lose the spiritual goal but also incur sin. Only by adhering to Svadharma is there hope that one might reach perfection, sooner or later.

The goal ever emphasized by the Gita is nothing short of moksha or Perfection. It does not know of any short cut. The Lord, in his Perfection, has the knowledge that redeems. He keeps on assuring the mortal aspirant too of the self-same knowledge, provided he practises discipline and austerity in life. While admitting that even an ascetic might reach perfection by the rigours of his austerity, the Lord warns time and again that it is a razor's edge path where success is given to few. In other words, renunciation of duty is nobody's 'Svadharma,' not even of Brahmanas, so long as he is only a seeker. The spirit of genuine *sannyasa* is more a crowning effect of *Svadharma*, than a negation of it. When selfish desire, the evil edge of action, is taken away, it becomes the saving dharma, and ceases to be the binding karma. It saves humanity and saves the soul too. The Lord of the Gita openly accepts the theory of transmigration of souls, and promises a higher status in lives to come even for souls who cannot root out desire in discharging their *Svadharma*.

The heroes in Sanskrit literature may be looked upon as so many concrete illustrations of the Gita idea of Svadharma. If Dasaratha in the epic of Valmiki, exiles the innocent Rama and himself dies in grief, it is because he must always redeem his pledge, his Svadharma. It is Rama's Svadharma which makes him desert Sita and set an example of justice to the world. Dushyanta cannot receive Sakuntala into his palace when he cannot remember having married

* This is what Gerald Heard calls "Organic democracy", the rule of the people who have organized themselves in a living and not mechanical relationship; where instead of all men being said to be equal which is a lie, men are known to be equal value, Could we but find the position in which their potential contribution could be released". (Man the Master, p. 129).

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her. Sita and Savitri, Sakuntala and Damayanthi, discharge their Svadharma as dutiful wives even in the divest of trails. Parasurama and Viswamitra typify those who lost more than they gained in undertaking paradharma in preference to Svadharma. We need not multiply instances. Svadharma may mean suffering, immediate or incessant.

Yet it is ultimately beneficial as promoting the divine design of dharma. There is, of course, evil in this world. While it is one's Svadharma to root out evil within oneself, to undo evil in others is not given to man, because it is God's Svadharma!

—By Courtesy Simoga Souvenir.

ஒன்றே சாஸ்த்ரம்; அது தேவகீபுத்ரனால் பாடப்பட்டது. ஒருவனே தேவன்; அவன்தான் தேவகீபுத்ரன். ஒன்றே மந்த்ரம்; அது தேவகீபுத்ரனின் பெயர். செய்யத்தகுந்ததும் ஒன்றே அது தேவகீபுத்ரனின் ஸேவை.

एकं शास्त्रं देवकीपुत्रगीतं
एको देवो देवकीपुत्र एव ।
एको मन्त्रो देवकीपुत्रनाम
कर्माप्येकं देवकीपुत्रसेवा ॥

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புண்யம் செய்து பரதர்மத்தை நன்றாக அநுஷ்டித்தாய். அதைவிடக் கொஞ்சம் குறைவாக அநுஷ்டித்தாலும் சாஸ்த்ரங்கள் கூறிய ஸ்வதர்மமே சிறந்தது. ஸ்வதர்மத்தைச் செய்து அதனால் இறந்தாலும் சிலாக்கியமே. பரதர்மம் நரகத்தையே அளிக்கும். ஆதலால் ஸ்வதர்மத்தை விடாதே. பரதர்மத்தைத் தொடாதே.

श्रयान् स्वधर्मो विगुणः परधर्मात्स्वनुष्ठितात् ।
स्वधर्मे निधनं श्रेयः परधर्मो भयावहः ॥

Kamakshi Prasamsa in Muthuswamy Dikshitar's Kritis

Dr. S. Sita

Of those composers of Carnatic music, Muthuswamy Dikshitar was a sterling Devi bhakta. His kirtanas are in praise of Devi in Her various manifestations as Kamakshi, Saraswati, Lakshmi and Sandhyadevi. He has sung kritis addressed to all the deities of the Hindu Pantheon like Ādi Sankara, and Sadāśiva Brahmendra. That he was a primarily a Devi bhakta can be easily seen from his compositions Kamalambha navāvaraṇa and Abhayāmba navāvaraṇa. the two famous Group of nine kritis on Goddess Kamalāmbā of Tiruvarur shrine and Goddess Abhayāmba of the shrine at Mayavaram. The kritis constituting these group are full of advaita

tatva and are rich in musical excellence. Even as the Universal Parents, Siva and Parvati, sāhitya and sangita enter into a beautiful consummation. Ragabhava and arthabhava are so integrally united like Vāk and artha, thus making one whole beautiful expression (vide

वागर्थाविव संपृक्तौ वागर्थः प्रतिपत्तये ।

जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥

माताच पार्वती देवी पितादेवो महेश्वरः ।)

Muthuswamy Dikshitar has composed the following kritis on Goddess Kamakshi, the Presiding deity of Kanchi nagara :—

- (1) Ekāmreṣānāyakīm
- (2) Kanakāmbarim
- (3) Kāmākshi kamakoti pita vasini
- (4) Nīrajākshi Kāmākshi
- (5) Kāmākshim Kalyaṇim
- (6) Kāmākshi sri varalakshimi
- (7) Kanchadalayatakshi
- (8) Avyāja karuṇākātākshi
- (9) Namaste paradevate
- (10) Kāmakoti pīṭa vāsini
- (11) Ekamreṣa
- (12) Koumāri Gouri velavali
- (13) Saraswati manohari sankari

.. Chamaram	.. Adi
.. Kanakambarim	.. Rupaka
.. Simhendra madhyama	.. Rupaka
.. Hindola	.. Rupaka
.. Kalyani	.. Rupaka
.. Bilahari	.. Adi
.. Kamala manohari	.. Adi
.. Saranganata	.. Triputa
.. Devaranji	.. Rupaka
.. Sougandhini	.. Adi
.. Suddha saveri	.. Adi
.. Velavali	.. Adi
.. Saraswatimanohari	.. Adi

The compositions of Dikshitar are noted for their perfection which invests them with classic beauty. The slow tempo of his pieces in general serve to

suitably reflect the meditative mood which have provided the inspirational source for the development of a solemn and serene picture of ragas in their

entirety. The supreme mental tranquillity of the composer is revealed in the Vilambita laya structure of his music. There is a perfect integration of words, melody and rhythm in each of them. Dikshitar's treatment of raga is conspicuous for its grandeur, massiveness and entirety with the beauty of gamaka. The conception of laya and musical structure of his kritis proceed from the vast calmness of Yodie consciousness. And his kritis are thus equal to mantras themselves and have the power of sublimation.

Goddess Kamakshi as visualised by the composer and immortalised in these kritis is a remarkably beautiful description giving perennial source of Ananda and solace to the devotees who sing them with a heart full of bhakti. We find expressions from Lalita sahasranāma, Devikhadgamāla, Lalita trsati and Soundaryalahari slokas and other stotras in praise of Devi. In fact the kritis of Dikshitar are in the nature of stotras and there is no personal element in them. As a true advaitin and a Yogin, he appeals to Goddess through music to protect the humanity at large. It is the nature of the Divine Mother to shower Her grace on Her children without any reason whatsoever. (अव्याज-करुणाकटाक्षि.)

Her Grace, Dikshitar says swells in a never ending series of waves. (कारुण्या-मृतलहरि.) She is steeped in Sachidānanda and confers Kaivalya moksha (कैवल्य-प्रदायिनि) on her devotees. Further, the Form of the Goddess is entrancingly radiant with eyes resembling the big lotus petals (कामाक्षि, नीरजाक्षि, कञ्जद-लायताक्षि.) In one of his songs, Dikshitar refers to Sri Lakshmi and Saraswati as Her twin eyes. Thus the devotees, having Her Katāksha, are recipients (Gnana) knowledge and prosperity. Her Face is like that of the full moon (सारसचन्द्रानने, राकाशशिबदने)

Of the musical Trinity, Muthuswamy Dikshitar composed kritis in all the 72 melakarta ragas. More unique is the fact that in the first and the last of the melakartas i.e., the 72nd, Kanakambari and Rasamanjari ragas, which have the predominant Vivadi intervals in them, Dikshitar has sung kritis addressed to Goddess Kamakshi. (Kanakāmbari kārunyāmṛita lahari and Srīngāra rasa-manjarim.)

In Srīngararasamanjarim, a fine kriti in the Vivadi raga, Dikshitar describes Kamakshi as the giver of the height of Srīngara experience i.e., sublimation in which state the oneness of jiva and Brahma takes place. (जीवब्रह्म ऐक्यपरम-वेदान्दरहस्य The Angaraka and other graha doshas or Planetary adverse effects are warded off by the Grace of Kamakshi as She Herself is the creator of all the grahas (रूपादिनवग्रहोदये) nay of the entire Universe. (आङ्गारादिग्रहदोषनिवारणकरी) And even the dosha in singing the Vivadi ragas will also perhaps in Dikshitar's view be completely nullified by worshipping the Goddess. Further he says that She takes delight in the seventy-two raganga ragas inclusive of the 40 Vivadi melakarta ragas. (द्विसप्ततिरागाङ्गरागमोदिनीम्). She is inherent in the Sangita Sastra is worshipped by Bharata and Matanga. (भरतमतङ्गवेदिनीम्.)

The song is thus a fitting mangala concluding the series of his kritis in the 72 melakarta ragas.

In Kanchadalayatakshi Kamakshi set in Kamalāmarohari raga, the Goddess in Dikshitar vision is one of real experience and needs exposition. It is probable that She gave darshan to Dikshitar, which perhaps drew the song from his dhyāna. "Kāmākshi is beautiful with eyes as long as the lotus petals and Her (द्यमानदीर्घनयनाम्) face is like the Lotus itself and glows as the full moon

(राकाशशिवदने) She is known variously as Lakshmi, Kamakshi and Tripurasundari. Her gait resembles that of the elephant. (कुञ्जरगमने,) (Saint Gnana-sambandar the 'dravida sisu' the divine Child blessed with the milk of Gnana by the Goddess Parvati, sings out in the Padigam (3rd Tirumurai) the greatness of the Divine Mother. He refers to her form (பிடியதனுருமை). Her Feet are decked with diamond ornaments. Since the four Hands of Goddess Tripurasundari hold the pasa, ankusa, dhanus and bana (पाशाङ्कुशपुष्पबाणहस्ते). Her Feet bestow powers of abhaya and varada. Hence dhyāna and smaraṇa of Her Charanas is conducive to the attainment of paroksha and aparoksha Gnana. (वारिजपादे वरदे तारय मां तत्त्वपदे)

In the cage of Sivākāra Kamakshi is the parrot (शुकी).

ओंकारपञ्जरशुकीं, शिवाकारमन्त्रे, शिवाकार-मन्त्रस्थित शिवकामेशाङ्कुरथ, शिवपञ्जरशुकी) The Mother of the Universe and all creation (आपिपीलिकान्तजननी) is the Iswari of Ekamresa and She is of the form of One and many aksharas (एकानेकाक्षरि पञ्चदशाक्षरी) who with a glowing resplendent Form (भास्वरि) is seated in the Simhāsana decorated with gems. (रत्नसदने, चिन्तामणिमन्दिरस्थ). She protects Manmatha, the Cupid who was exhumed by Siva and blesses Her devotees with ekāgratā or concentration of trikarana and all prosperity and Ananda. Oh !

Goddess Kamakshi, the presiding deity of Sri Kānchi kshetra and Kāmakoti pita, please protect me."

(पल्लवि) कञ्चदळायताक्षि कामाक्षि कमलामनोहरि त्रिपुरसुन्दरि ॥

(अनुपल्लवि) कुञ्जरगमने मणिमण्डित-मञ्जुळ चरणे मामव शिवपञ्जरशुकि पङ्कज-मुखि गुरुगुहरञ्जनि दुरितमञ्जनि निरञ्जनि ॥

(चरणम्) राकाशशिवदने सुरदने रक्षि-तमदने रत्नसदने

श्रीकाञ्चनवसने सुरसने शृङ्गाराश्रय-मन्दहसने

एकानेकाक्षरि भुवनेश्वरि एकानन्दा-मृतकरि भास्वरि

एकाग्रमनोलयकरि श्रीकरि एकाम्नेशगृहे-श्वरि शङ्करि ॥

This piece contains beautiful expressions and is couched in sonorous Sanskrit. The outline of the raga of the song, Kamalamanohari, is revealed in the pallavi sahitya itself unfolding the Nāmā as well as the nāda rupa of the raga. To Dikshitar, it is as it were the raga devata is same as Kamakshi Herself. The music of the raga is a commentary on the Sahitya and its content. The tranquil mood of the raga is ideally suited to describe the Divinity of the Goddess.

Blessed are those bhaktas who are recipients of the Grace of Goddess Kamakshi, for they are freed from likes and dislikes and achieve 'stīta prajñā' equanimity.

Sri Sankara and the Tantric Worship

पूज्यश्रीकामकोटीमठ इहयतिराट् पूज्यएवाधिनेता
प्रोचीनस्तत्प्रभावस्त्वनितरमुलभः विश्वविश्वाभिवन्द्यः ।
अज्ञानेनावृतानां तदमलचरणं चाश्रितानां जनानां
उद्धर्तुः सन्निधाने भजतु कृतिरियं पूजनापुष्पभावम् ॥

Dr. N. Ramesan, I.A.S., Hyderabad

In the evolution of spiritual history in our Country, it is seen, that behind every successive attempt by sages and seers, to revive the ancient spirit and to restate it in popular form the universal ideas and sublime truths, there is a perpetual and constantly recurring note of a large synthesis conceived and worked out by the Vedic Rishis. The finest example of this, is the Gita, which builds a comprehensive system, having for its basis, the spirit of the Vedas and the substance of all Vedanta, and which assimilates the essentials of the accumulated knowledge of the past, into the body and the spirit of a set of instructions, and presents a grand synthesis, which is not merely a metaphysical system, but also a comprehensive teaching of universal application under all conditions of life. There has also been in our country, another distinctive synthesis embodied in the Agamas, which came to be later called as the Tantra, and which while professing allegiance to the Vedic systems, is apparently different in its method of approach, but which is comprehensive and all inclusive in its spirit.

Patanjali, the great grammarian uses the word 'Agama' in the sense of Vedic knowledge, and in his Yoga sutras, he speaks of three criteria of knowledge, viz., pratyaksha (perception), anumana (inference), and agama (revelation).

Thus originally the Vedas were considered as Agamas, and when another class of literature viz., the Tantra appeared, the term 'Nigama' was applied to Veda, and Agama came generally, though not exclusively, to denote the Tantra, which word by its association with Vedic knowledge, ensured its sanctity as the Veda. Tantra in sanskrit has many meanings, but the most significant is the meaning "to act". The one characteristic feature common to all the Agamas is this, and hence this body of knowledge has come to be known as the Tantra Shastra. The Tantra has four padas viz., the jnana pada, the yoga pada, the kriya pada, and the charya pada. A Tantra can be said to be whole and complete only when it has all these four parts.

The Tantra is both an experience of life and a scientific method by which man can bring out his inherent spiritual power. The tantric method of sadhana has been in vogue even from Vedic times. Tantra is also derived by some scholars from the sanskrit root 'tan', meaning to expand. In this view Tantra indicates all comprehensive knowledge, or expansion of knowledge.

Man can no longer be the measure of all things. He is integrally bound with the life of all created things, and in everything, he seeks the underlining

essence, the life pervading truth of the universe. By inward contemplation, man acquires the power to remake his vision, both of himself and of the world. In fact, no relative vision, however glorious, need hold him as a prisoner, if he courageously refuses to form an attachment to it, and moves beyond it to the Absolute.

Tantric texts repeatedly emphasize the necessity of inner visualisation and the hidden meaning of things. In Tantric thought sound without vibration does exist, and this unstruck sound or 'anahata dhvani' can only be heard by the Yogi, whose senses are withdrawn from the external and turned to the internal world. The underlining idea of this 'anahata dhvani' comes from the original pranava sound, which as the aggregate of all the existing sounds, gives birth to the cosmic process itself. Thus the central doctrine of this conception of sound in Indian Tantras is known as 'sphota-vada'.

This theory of the sound, is the basis of the unique and magnificent Mantra Shastra, in which, by repetition of mantras and their Japa, one can remodel one's physical, mental and psychic nature. The mantra is primarily a mental sound, and the ancient Tantric Rishis, knew the secrets of the power of the sounds, and composed the mantras by joining symbolic syllables in accordance with certain laws laid down in Tantric texts. Expanding this idea, the Tantras lay down that every divine form possesses a Bija mantra, or nuclear syllable. At the vibratory level, sounds create light, for light is sound at a particular frequency. In Tantric thought, this wider concept of colour also exists, and in it, every colour has its life sound, and in turn, every sound has its form colour. Thus all mantras have their corresponding colours and forms. Hence when a mantra is pronounced correctly its corresponding form begins to manifest itself.

The knowledge of its technique is as essential as the knowledge of the principles, and hence a mantra can be effective only when it is taken from a guru or a spiritual preceptor. Allied to this is the

'Yantra' which represents a particular force or energy which increases in proportion to the abstraction and precision of the diagram. The mantra gives the formula and equation; the yantra the diagram and pattern; and what correlates both systems of relations is Tantra. All movement has its origin and consummation in the bindu, the invisible central point of a yantra, which has existence, but no magnitude. The bindu carries within itself the seeds of its future, its multiple potentialities symbolically represented by white and red points. Hence the bindu is the ultimate point of power, beyond which a thing or energy cannot be contracted or condensed. At the same time as being the nucleus of matter, it is also the nucleus of radiant consciousness or 'chaitanya'.

Sankara was the greatest exponent of the Advaita school of thought otherwise called monism. There is some misconception that the worship of the Divine Mother, dealt with by Sri Sankaracharya, goes counter to this basic tenet of Sankara's thinking. This is not correct, since Sankara was not merely a great exponent of Advaita, but also an equally great religious reformer, who has set on proper lines the six systems of worship. Moreover, Advaita or the theory of monism, is so comprehensive in itself, that the worship of Sakti does not go counter to it.

According to Saktism, the entire cosmos is the evolute of Sakti and is eternal and permanent, while according to Advaita, Brahman or the Eternal is pure Chit or Kevala Chidrupa. Sakti or Maya is only apparent and has no other existence apart from Brahman and is a part of the Brahman giving it the motivating power for creation. The pure actionless Brahman is motivated into crystallisation as the world, by this power, which may therefore be termed as the Upadanakarana. The variety and prolixity of form and name of the world, are due to Prakriti which functions as the Parinamikarana. Thus explained, the word is not true and eternal but must be considered as something that

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karitva of Sakti with pure Brahman con-
verts it into Karana Brahma which is
responsible for the great drama of the
world cosmos of, creation, sustenance
and destruction. Thus, the evolution
of the world, which is itself an ap-
pearance, is possible only when the
Sakti which makes for this Parinama,
functions in association with Brahman.

It is in this aspect of activating the
Parinamakarana, that the Sakti becomes
the Universal Mother, responsible for the
creation of the world. Unlike the Nir-
guna Brahman, this power of projection
of Sakti, lends itself to worship by as-
pirants, and thus, is effected the transi-
tion from the eternal standpoint of the
Advaita in the Upanishads to the Tan-
tric Shastras of the Samayachara School.
That this philosophy of the theology of
Sakti is not inconsistent with the Advaita
is borne out by Sri Sankaracharya's own
commentary on the Brahma Sutra II.
1.30. "Sarvopetaca taddarsant".

The Soundarya Lahari of Sri Sankara
which explains this principle of the Uni-
versal Mother contains within it the essen-
tial Advaita truth of the Vivarthopana-
tva of Brahman in association with Sakti,
and establishes that this conception of
Sakti in this variety is not in opposition
to the generally accepted tenets of Ad-
vaita. As His Holiness Jagatguru Sri
Sankaracharya of Sri Kanchi Kamakoti
Pitham has stated "The worship of the
Universal Mother from the point of view
of Samayachara type of Sakta-darsana is
supremely acceptable to the Advaita
Siddhanta of Sri Bhagavatpada.... The
attributeless Paramatman though assum-
ing different forms for the benefit of
devotees, becomes most fit for worship
as the Divine Mother in the form of
Sakti and conduces to the welfare of
the entire world. In accordance with
the saying:—"An unfilial son may
perchance be born, but never a mother
devoid of maternal love, the Mother
alone takes upon herself to forgive our
transgressions."

The Agamas or Mantra Shastras deal
with worship of God in the Saguna

form. There are several Agamas follow-
ed by different sects of people and which
are distinguished by the peculiar forms
of worship which they observe. The
Agamas are as sacred as the Vedas. The
Tantras deal with the mystical worship
of Siva and Sakti. Agamas or Tantras
are peculiar and are encyclopaedic
works like the Puranas. While the
Puranas discuss the worship of the Tri-
murtis with a possible bias in favour of
Vishnu, since as many as fourteen
Puranas are devoted to Lord Vishnu, the
Agamas on the other hand, deal mostly
with Siva worship.

Later on, with the advent of
the syncretic tendency in the wor-
ship of gods, the Vaishnavagamas
namely the Vaikhanasa, the Panchara-
tra, and also the Saktagamas came also
to be written. There are as many as
twenty-eight Agamas while the number
of great Purana is not more than eigh-
teen or nineteen. The Vaishnava Aga-
mas deal with temple architecture, rules
of worship etc. etc. The Saiva Agamas
also deal with the rituals and with rules
for building temples, celebrating festi-
vals, observing codes of conduct etc. etc.
Besides the two schools of Agamas given
above and the forms of worship incul-
cated therein, there is a third form in
the Mantra Shastras which treats with
Sakti and hence this is called the Sakta
form of worship.

This is divided into three groups as
follows :—

(a) **The Kaula group :** In this only
Artha and Kama out of the four
Purusharthas, namely Dharma, Artha,
Kama and Moksha, are dealt with.
There are sixty-four treatises in this
group dealing with several processes
of black magic for the gratification
of one's personal desires.

(b) **The Misra group :** This treats
of Dharma of the four Purusharthas
mentioned above. Both Karma and
Upasana are combined in it and hence
this is called the Misra or mixed
group. The latent Sakti in man call-
ed Kundalini is referred to in these
books. There are practical yoga pro-

cesses prescribed for rousing this power of the Kundalini. This group consists of eight Agamas and they are

- (i) Chandrakala,
- (ii) Jyotsnavati,
- (iii) Kalanidhi,
- (iv) Kularnava,
- (v) Kuleswari,
- (vi) Bhuvaneswari,
- (vii) Barhaspatya, and
- (viii) Dourvasasa.

(c) **The Samaya group:** This is the most important of the Sakta Shastras and has as its objective Moksha or salvation out of the four Pursharthas. The Samayachara method of worshipping Sakti is dealt with in five treatises whose authors are the great sages, Sanaka, Sanandana, Sanatkumara, Vasishtha and Suka.

The Soundarya-Lahari of Sri Sankara deals with the Sakti worship of the Samayachara school mentioned above. This work is a mystic one dealing with aspects of the Universal Mother. It is divided into two parts, viz., the Ananda Lahari or the "Waves of Bliss" which contain forty-one verses, and the "Soundarya Lahari" or the "Waves of Beauty" which contain 59, 60, 62 verses according to different recensions. Though in the North it is split into two parts, in the South the entire work is called only as Soundarya Lahari. The tradition is that this was spoken by Siva himself to parvati and that it was conveyed to the world by Sri Sankaracharya who is an Avatar of Siva. It is a great work of metaphysical brilliance and is greatly venerated by Sri Vidya Upasakas of the Samayachara school. This is not merely a great poetical work, but gives effective and practical prayogas also and combines with it as a unique amalgam, all the margas dealing with Bhakti, Yoga and Jnana.

More than thirty-six commentaries have been written on Soundarya Lahari

of which the Lakshmidhara Vyakhya and the Arunamodini are justly famous. These interpret the work from an Advaitic point of view. Lakshmidhara's commentary is the most widely accepted one, since it collates the views of all others, and records them side by side with his own, and as his treatment of the subject is broad and liberal. He has also written an elaborate commentary on Goudapada's 'Subhagodaya' which is a precursor to the Soundarya Lahari. There are only three or four works treating of 'Prayoga' or application of this Mantra Shastra.

Soundarya Lahari expresses the great metaphysical concepts in verses of exquisite beauty and grandeur. It also gives us all the details of the Mantra Shastras. The great eternal truth or Brahman which is non-dual, appears to become dual by its own power of Maya in order to bless us in our mortal existence. We are people who cognise things through our sense organs, and, in order to give us a taste of the eternal bliss that is available everywhere, the eternal Truth assumes for our benefit a name and a shape. This does not mean that the Eternal has descended into gross and denser forms. It is Infinite and without any limitations, Niranjana and Nirakara. That which assumes a shape or Akara is the power of Maya. Sri Sankara Bhagavatpada makes this clear in the following two lines.

मनस्त्वं व्योमस्त्वं मरुदसि मरुत्सारथिरसि
त्वमापस्त्वं भूमिस्त्वयि परिणतायां नहि परम् ।

All things cognised and cognizable in this Universe are nothing but the parinama of the Eternal. To bless us who have a limited intellect and ahankara, and to give us a taste of that Infinite Bliss that is available everywhere, the Eternal descends through the power of Maya and is generally worshipped as the Universal Mother. It is upto us to tread in the path indicated by Sri Bhagavatpada and pray for the divine blessings of the Universal Mother, Sri Kamakshi.

Excavations at Sri Kanchi Kamakoti Pitham Site

Dr. R. Subramanyam

Kāñchī the famous city of a variety of temples in the Chingleput District of Tamil Nadu is known from times immemorial as one of the 'Mokshapuris' of India. Literary reference to Kāñchī can be traced back to a few centuries before Christ, the earliest being that made by Pantanjali (C. 150 B.C.) in his MAHĀBHĀSHYA. The Chinese knew Kāñchī (Houang-Techi) in 2nd Century B.C. The Sangam age literature of the Tamils furnishes us with glimpses of the past glory of the city of Kāñchī or Kacchi. Tradition has it that Karikala Chōla, one of the illustrious rulers of Sangam period enlarged and beautified this town.¹ Tondaiman Illundiraiyan, the famous contemporary of Karikāla who was also a poet of repute is credited with the excavation of a big tank at Tenneri or Tinyaneri, which is located at about a distance of 14 miles towards the north-east of Kāñchī. Perumbanarupadi, a work of Rudrankannanar, describes Kāñchī as a well planned and strongly fortified city with high ramparts, king's palaces, broad streets, busy market places and numerous public buildings of burnt brick.² A strong contingent always guarded the palace in which the king Illandiraiyan lived. Festivals were celebrated with pomp and splendour in which large numbers of the public participated and worshipped in the

temple. A temple of the God "who sleeps on a serpent couch" is specially mentioned by this author. MANIMEKHALA a Buddhist epic written by Sattanar of Madurai, Kūlavanigan or grain merchant, gives us a graphic description of Kāñchī, in the post Sangam Period (c. 5th cent, A.D.). The city was said to be then afflicted by a famine and Manimekhalai went to the town to offer relief to the affected. The ruling king is said to have welcomed her and on her request constructed a PITHA for Buddha and Shrines for the Goddesses Dipatilakai and Manimekhalai.

Kāñchī was also an important strong-hold of all religions and famous centre of higher learning. Buddhism which found its way into the South during the Mauryan epoch, soon felt Kāñchī a congenial place for propagating Theravāda. Buddhaghōsha and other famous Buddhists propagated their doctrine from the VIHĀRAS of Kāñchī.

Huentsang, the Chinese Pilgrim, who visited this place sometime between 641-642 A.D. informs us that 'Kin-chi-pu-lo' was the capital of Dravida and was 30 li in round and that there was a Buddhist stupa about 100 ft. high supposed to have been built by Aśōka and that there were many Sanghārāmās to

1. Mediaeval Telugu Chola records are all unanimous about Karikalas rule from Kanchi, while plates of Rajendra Chola I of Tiruvalangadu mention about the renovation and beautification of the structures of Kanchi by Karikala.

2. Kadiyalan Rudran Kaunar 'Pattuppattu.'

the south of the City with more than 10,000 monks professing the *Sthavira* school. Mahendravarman-I, the Pallava monarch, in his *Mattavilasa Prahasana* refers to the Rāja Vihāra in the capital.

The decline of Buddhism which was so popular in the south is generally attributed to the activities of the Hindu Saints and reformers *Nayanmars* and *Alvars*. Adi Sankara the propounder of Advaitic philosophy is said to have vanquished the Buddhists at Kāñchī, while yet another tradition ascribes it to the Jain Teacher Akalanka, who in the presence of King Himasītala of Kāñchī defeated the Buddhists in a religious disputation and ensured a safe and respectful place to the creed of the Jina. The village Tiruparati Kunram a suburb of Kāñchī, is known even to this day by the name Jaina Kanchi.¹

Kāñchī was a centre of Pali studies and produced many brilliant and prolific writers—Dinnāga born at Sīmha Vaktra a suburb of Kāñchī around 500 A.D. He went to the north, mastered Mahāyana and Hinayana systems of philosophy, studied logic under Vasubandhu and stayed at the University of Nalanda. His '*Pramana Samucchaya*' and '*Nijagapravesa*' became very famous.

Bodhidharma is said to be prince of the Pallava Royal family. He took to Sanyasa and went to China in 327 A.D., where he initiated the Dhyana School.

Dharmapala was a son of minister and a native of Kāñchī. According to Huentsang he was a teacher of Nalanda.

Buddhaghōsha makes it known that he was a native of Morandakhet (identified by me with Kota-Nemalipuri of Guntur District of Andhra Pradesh and that he used to live at *Mayurasutta Pettana* and Kāñchī, the present Mylapore of Madras City and Kāñchī.

The temples of Kanchi were glorified by the songs of Saiva Nayanmars and the Vaishnava Alvars (7-9th Cent. A.D.) whose religious propagation did much to weaken the non-Hindu sects in South India. Sundara refers to the place as the city of the Pallavas while Jnanasambandar mentions the weaver families of Kāñchī, which is the earliest reference to this community whose role in the history of the city during the mediaeval period assumes considerable importance. Under Uttama Chōla (970-85 A.D.) the weavers or Patta salins of Kāñchī were not only the makers of Royal robes, but they were the managers of Urajan Temples.²

The Periapuranam of Sekkizar has an elaborate description of the region in and around Kanchi in the 12th Cent. A.D.

This above account of Kāñchī, from literary sources gets supplemented by epigraphical and other materials. The latter history of Kāñchī is fairly revealed by contemporary records till it culminates in modern period. But its history prior to the rise of Pallavas and even during the Pallavas till Mahendravarman-I enters the scene is full of knotty problems. Archaeological evidence is possibly the only source which helps to clear these issues to a certain extent. Hence an attempt has been made by me to select a suitable site at Kāñchī for excavating so that a fairly dependable cross-section of the cultural sequence of the place can be worked up.

Attempts were made earlier by Dr. N. R. Banerjee of the Archaeological Survey of India at Pallavamedu, a mound on the out-skirts of the present town of Kāñchī, to obtain a stratigraphical sequence of the site. Though a complete and systematic report on the excavation was not published, it was surmised on the basis of the field evidences that there were four structural periods, the lowest of which contained fragmen-

1. Buddhism appears to have lingered on at Kanchi till the end of the 14th cent., as evidenced by epigraphic records referring to Buddhapalli (A.R.S.I. I-13 of 1935: 607 of 1919 and Annual Report, 1935, Pt. II, para. 56).

2. Their industry of silk weaving continues even to this day as a major industry of Kanchi.

tary ringwalls coeval with what purported to be an urn-internment. The three upper periods were distinguishable from one another by the superimposition of structural complexes; but the pottery of these periods does not exhibit any characteristic features of difference. Bangles of shell were found profusely in various stages of manufacture, suggesting that it was a spot of * in the field can be termed as the typical Pallava exhibit, but at the same time it does not exclude the possibility of some being of a Pallava date.

Kāñchi is a developing modern town, and the vacant sites are fastly being utilised for new constructions and most part of the present town overlies the ruins of the ancient town. In view of this and the background of previous exploration we were on the look out for an elevated ground centrally located in the town, where a trial trench can be excavated to get a cultural sequence which would serve as a prelude to the excavation proposed at the Chōla seaport town of Kaveripattanam in 1962-63.

Fortunately we secured a small plot of land within the premises of His Holiness Sri Sañārāchārya Swāmy's mutt flanked on two sides by the roads Rājaveedhi and Sālaveedhi. The work was started by the author as superintending Archaeologist, Southern Circle, Madras; Shri K. V. Raman as Technical Assistant was assisting me through out. A complete report on our results is yet to be pre-

pared for publication of Archaeological Survey of India. Meanwhile a brief report is being published here for the benefit of the scholars.

Again in 1964-65, the author felt the need to extend the trial trenches nearer to the standing structures of the mutt for obtaining a stratigraphic correlation. The work continued with the gracious permission of His Holiness Jagadguru Sri Chandrasekharendra Saraswati Swamikal who readily agreed to the proposal and blessed the venture.¹

A brief survey of the earlier seasons work provides the introductory picture of the results of this site.²

A total cultural accumulation of 16 ft. lying over the natural soil of sand revealed on broad classification two periods, viz., ancient and mediaval in addition to a thin disturbed sealing deposit of the present times with distinctly disturbed features.

Period I :

Consists of two sub-divisions named as A and B for convenience of reference. Sub-period 'A' is noted to be a pre-Pallava deposit below the sub-soil water containing Black and Red ware sherds of pottery of Megalithic fabric in association with bright red slipped wares. Apparently at least a late phase of the megalithic period stands in evidence to

* Manufacture, a sort of a factory site. No antiquity recovered.

1. We express our grateful thanks to his Holiness for allowing this exploration work in this area, who gave us all information about the site and its antiquity.

No. 454 of S.I.I. Vol. I gives us interesting data about this site. This record which is dated Saka 1238, Prabhava, Simha-Astami, Friday 14th August, 1366 A.D.) in the region of Vijayanagara King Vir Rāmpanna Udaiyer, son of Bukka Registers the gift of village free in Egilkottam by Kulasekhara Bhatta of Gautama gotra a Samayamudali, for burning the perpetual lamps, for the daily supply of garlands and for running a water shed throughout the year etc.

2. Survey No. 2356 is the Gangaikonda Mandapam. Just opposite to it the Rājaveedhi and cutting it at right angles is the Sālaveedhi. To the west of Rājaveedhi Teeraveedhi is also opposite to Gangaikonda Mandapam (Survey Nos. 2378, 2379, 2380, etc., all belonging to the Mutt). The land proper exactly tallies with the location given in the inscription, which mentions a water shed opposite the Gangaikonda Mandapam to the West of Tiruveedhi in the Vasal of Kāñchi Kamakoti Nachiyar who is none other than Goddess Kamakshi from a long tradition. It is well known that in India Mutts often exist in temple lands and hence the site of the Mutt is associated with a long past.

carry the antiquity of Kanchi into the early B. C's if not still earlier periods.

The middle and top levels of period. 'A' yielded Roman amphiorae with floral designs and a dull pinkish fabric. The Rouletted ware of mediterranean origin and local imitations of conical based jars which are similar in all aspects to those found at Arikamedu form the notable factors among the pottery finds.¹ A number of animal bones apparently domesticated were found near them. These Roman finds in the middle levels of Sub-period 'A' provides a definite date around the 1st Century A.D. About 15 Sātavāhana copper coins in these levels further confirm this dating.

The coins of Sātavāhanas in a clearly stratified phase at Kāñchī has a vital bearing in the history of the site in the pre-Pallava times. The history of the city between the end of the early Chōla rule as attested by the Sangam age literature and the advent of the Pallavas is shrouded in darkness and it is exactly in this interval, the Sātavāhana coins come in. It may suggest that there was Sātavāhana occupation of Kāñchī in 2nd and 3rd Century A.D. and the Pallavas succeeded them later as independent rulers.²

The succeeding Sub-period. 'B' may coincide with the Pallava period (i.e., from 3rd to 9th century A.D.) Eight coins of lead roughly circular in shape the diameter being roughly $1\frac{1}{2}$ in a particular layer of this period are noteworthy. The workmanship is not of a high order and the symbols, on obverse and reverse are not clearly distinguishable. A standing bull with a prominent hump enclosed in a beaded circle above which a linga with its base was depicted in the obverse, while the reverse bears a crude elephant. These symbols may indicate the Saivaitic leanings of the

Pallavas between 4th and 6th century A. D. Basing on the similarity of these coins to those of the other successors of Sātavāhanas like the Ikshvākus and Vishnukūṇḍins it can even be presumed to be a reissue of the earlier Sātavāhana coins by Pallavas.

In association with this phase a $7\frac{1}{2}$ feet long brick wall laid in a foundation trench rammed with brick jelly and sand was exposed. The size of random brick is $16'' \times 10'' \times 3''$.

In the debris by the side of the wall rectangular tiles were found which suggest that the roof of the structure comprised of flat tiles.

Pottery was mostly of bright red slipped ware, but red and black rouletted ware however was not noticed. Jars of conical base and disturbed earthenware ring well with a single ring in tact and in its original position complete the finds unearthed from this phase.

Period II.

This is represented by a mediæval deposit of 4 to 5 feet. A thick dull red pottery devoid of the finesses of finish of the earlier levels is the characteristic feature of this accumulation, but typologically variation has however been more. A copper coin of Rāja Rāja Chōla-I (980-1014 A.D.) came from the lower levels of this period. Beads and bangles of glass with a higher frequency of black colour, a broken image of Balakrishna in terracotta, a small stone seal with an incised animal are among the other notable finds.

No structures are encountered, but clay floorings were observed in succession for 4 times each being $5'4''$ thick. Fragments of flat tiles indicate the continuance of the older roofing methods.

1. Ancient India, Vol. II, P. 78, Fig. 75-77-b.

2. A crude figure of a cult goddess, an excellent double moulded head of a noble, and a well built bull pendant, a fragment representing the folded hands of a lady in the act of dancing, beads and bangle pieces comprise the significant terracotta finds from the same level in which beads of green and yellow glass, coral, carnelian and green Jasper also occur. Cf. R. Subrahmanyam and K. V. Raman.

The random brick of this period has smaller dimensions measuring $9'' \times 6'' \times 2''$ suggesting the evolution of the brick towards the modern standardisation $9'' \times 4'' \times 2\frac{1}{2}''$.

Period III.

This deposit was found completely disturbed and forms the top 3 feet infested with deep pits. The porcelain pieces and coins of late Asaf Jahis of Hyderabad found in the deposit suggest the jumbling of modern and late mediaeval objects.

II. Season's work :

The second season's work was commenced with the principal object of obtaining connecting links of strata with the earlier standing structures inside the Mutt.

Most of the buildings inside the Mutt are modern, of which in the Pavillion were the images of Ādi Śankara with the disciples, recently consecrated is the latest addition. Open area within the compound is very much limited, but I could dismantle the platform around the **Bilva** tree with the kind permission of His Holiness for the layout of our trench. This trench was aligned to butt against the wall of the shrine where a base relief depicting Sri Ādi Sankara with his Disciples is kept along with Sri Chakra for routine worship. This plaque was found at the same spot while digging the foundations with a view to renovate this temple and was installed on a pedestal built, in the same place.

The cuttings : A trench $20' \times 20'$ was laid to the east of the wall of the shrine referred to above so that it could be stratigraphically connected to enable correlation. The trench was divided into two halves with a narrow baulk of one meter in between. The eastern half was excavated upto a depth of 7 meters reaching the natural soil exposing 9 layers occupational deposits. As this area was the venue of repeated constructional activity, the section shows a number of pits and disturbances. The undisturbed portion of the layers is rela-

tively small but it is more coherent compared to the stratigraphy encountered in the first season.

Sequential Analysis :

The earliest culture started over the reddish murram with pebbles as evidenced in one of the trenches while the other has the waterlogged sub-soil which prevented us from reaching the natural soil. The accumulation over the murram contained lime with irregular streaks of black earth. The layer above it is also a deposit of lime but more compact than the earlier one, with occasional brickbats. These two layers evidently suggest the similarity of conditions under which these are accumulated but the antiquities and pottery indicate two distinct stages, which are classed as I-A and I-B. The later being Megalithic, I-A is pre-Megalithic.

I-A : Culture has yielded a bowl of a dull red ware, soot stained with incised decorations. As a Culture immediately prior to the Megalithic it can be assigned to CIRCA 300 B.C., but its affiliation with Chalcolithic culture is not evident. It suggests the existence of an indigenous culture anterior to the Megalithic.

I-B : is characterised by black-and-red ware associated with terracotta beads and bangles.

Period II represented by layers (5) to (8) shows features of various cultures, though the deposits are similar of compact black earth, with occasional signs of disturbances. The striking aspect of this period is a ringwell which cuts all the layers below (6). Layer (5), which seals the ring well pit which extends into the natural soil, consists of loose black earth with a distribution of stone rubble. All these 4-layers grouped under period II yield Black-and-red ware of Megalithic fabric, Roman Amphora and Arritane ware, while the antiquities include a Sātavāhana coin and a steatite stone Sculpture. Besides polished red ware and pyri form pottery shapes are Amphora conclusively suggesting a

Roman influence. This can be broadly assigned to the period between C 1st B.C., to 3rd A.D.,

Period III, is represented by four layers. Loose black earth reveals the general texture of these layers. The foundations of the stone wall were cut into the layers (2) and (3) which contain brickbats and plenty of pottery. Plain redware sometimes with a distribution of a slip and polished bright red became rare. Perforated sherds also occur in this period.

Layers (3) and (4) indicate large scale building activity of brick in lime veneered by huge cut stones in sharp distinction with the merely brick constructions of the earlier period.

A greater amount of sand differentiates the top layers of (I) and (2) from (3) and (4). The pottery also differs from the earlier finds typologically.

On a relative analysis layers (3) and (4) are assigned to a period between 300 A.D. and 800 A.D. while the latest layers commence at the end of the previous period, the surface humus extending into the present times.

The stratigraphical evidence as described above permits the following tentative conclusions which may either be confirmed or modified only after obtaining further evidence from large scale excavations.

The earliest occupational deposits pertain either to the concluding phase of Chalcolithic culture or to a localised group or tribe whose level suggests a temporary stagnation of development possibly due to an isolationist social structure.

The Megalithic culture as evidenced by the Black-and-Red ware pottery types is in conformity with the dense distribution of Megalithic folk in South India. But it is not improbably at a place like Kāñchi, which has historic tradition extending into remote past that Megalithic culture is a facet of a much more evolved society.

Period II exhibits the vestiges of western contacts. These when viewed with the contents of Sangam literature go to establish a highly evolved and sophisticated cultural set up to the extent of having trade contacts with the Mediterranean. The Sātavāhana coin in this period as already discussed in the context of the earlier excavation possibly indicates the extension of Sātavāhana rule deep into the south or it may only indicate commercial contact with the Sātavāhana Empire, also as in the case of the Roman finds. Any surmise over this meagre evidence is subject to revision on further evidence of extensive digging in wider areas.

Period III is less rich in its contents and covers a fairly long range chronologically. As this period is better documented in terms of inscriptions, copper-plate grants, and extensive temple constructions, the general historian is more inclined to collect material from these sources rather than rely on finds from excavations. Yet the importance of excavated finds cannot either be over-emphasized or ignored from any levels, but as long as the excavation is limited to one or two trenches linked to a specific problem relating to a particular period, the finds other periods are normally relegated to background. Generally even the site selected for minor excavation happens to be such that it lays emphasis only on a particular period.

Hence Period III covering the post-Pallava propagations of culture right upto the modern periods is evidenced in our excavation only by features of human occupation, the principal finds of which are mentioned in the sequential analysis.

To conclude, the excavations at Kāñchipuram yielded quite a few important antiquities, and for the first time, indicated the livelihood of this great city being an important centre during the late Sātavāhana period. Large scale excavations at this site are essential to further verify the great literary events that enveloped this seat of learning.

Kamakshi—The Amnaya-Sakti

Swami Anantanandendra Sarasvati

I am fortunate in belonging to the **parampara** of Upanishad Brahma, commentator of the **Hundred and eight Upanishads** (published in seven volumes by the Adyar Library, Madras). I had also an opportunity of going through **Ratnaprabha** of Ramanandiya which is regarded as one of the best commentaries on Sri Sankara's **Brahma-sutra-bhashya**

and which is the one most consulted by students of Advaita philosophy. The author in the beginning of the work refers to Kamakshi as having blessed his **Parameshthiguru** with **prasada** in which milk and ghee were found in abundance and which was cherished by the celestials.

srikamakshi datta dugdha prachura suranuta prajyabhojya.

I had also an opportunity of going through **Muka-panchasati**, a hymn in five hundred verses in praise of Devi Kama-

kshi or Kamakoti by Sri Mukakavi, the dumb poet.

kamadugha bhava kamale kamakale kamakoti kamakshi.

Therein I came across the verse

*aisvaryam indumauleh aikatmya prakriti kanchi madhyagatam,
aindava kisora sekham aidamparyam chakasti nigamanam.*

Here it is said that Sri Kamakshi in Kanchi is the Treasure of Chandramaulisvara, the Essence of the Vedas, and the Root of the realization of Advaita. From this it occurred to me that Sri Mukakavi while writing this verse had before him the inseparable connection between Sri Kamakshi and the Advaita philosophy of Sri Sankara which is the quintessence of the Vedas, i.e., Vedanta.

The Kamakshi temple at Kanchi contains a life-size stone image of Sri Sankara with his disciples, four of whom are **ekadanda-sannyasis**. Besides this there are also sculptures of Sri Sankara in various postures in the Utsava-Kamakshi and Bangaru-Kamakshi sannidhies in the temple.

There is a sculpture in the hundred

and eight pillared **mandapa** at Sri Varadarajasvami temple at Kanchi which depicts a defiant and arrogant brahmin pandit with **sikha** and **yajnopavita** and a young **sanyasi** with **ekadanda** in front of him, the latter in a rather calm mood. The Sankaravijayas say that after Sri Sankara wrote his **bhashya** on the **Brahma-sutra** Sri Vyasa, in order to proclaim the correctness of the **bhashya** on these **sūtras**, came in the guise of a brahmin controversialist and challenged Sri Sankara on his interpretation of the **Brahma-sutras**, in the course of which he (Vyasa) resorted to arguments, not straight-forward and honest. Seeing that the controversy was becoming hot, Sri Padmapadacharya through his **jñanadrishti** realized that the arrogant brahmin was Sri Vyasa himself who staged this scene so that learned contemporaries

might become conscious of Sri Sankara's calm and correct replies to his unwhole-

some criticisms. Sri Padmapada then exclaimed :

*sankarah sankaras sakshat vyaso narayanah svayam,
tayoh vivade samprapte kimkarah kim karomyaham.*

Sri Sankara is Siva incarnate and Sri Vyasa is Sri Narayana. When these two are engaged in disputation, what can I a servant do? The sculpture mentioned above of an arrogant brahmin pandit with a young sanyasi in front of him, I surmise, depicts the above incident.

On hearing Sri Padmapada's words, Sri Sankara at once prostrated before Sri Vyasa, requesting him to reveal his real form and bless him. Sri Vyasa then appeared in his real form, blessed Sri Sankara, saying that his *bhashya*, which proclaimed and established the ultimate truth, '*ekameva advitiyam brahma*' (Brahma is one without a second) is the only correct interpretation of the sutras. He also doubled Sri Sankara's life-tenure for the sake of *digvijaya* and the establishment of the Advaita philosophy.

In the Varadarājasvāmi temple itself there is another sculpture on a pillar in the mandapa to the north of the Tayar Sannidhi, showing an aged rishi with *jata rudraksha*, and *yajnopavita* in the sitting posture, showing one finger, and an *ekadanda sanyasi* in the posture performing *dandavandanam*. This sculpture probably depicts the latter part of the incident after Sri Vyasa revealed himself before Sri Sankara and blessed him, confirming by the show of one finger the ultimate truth, '*ekameva advitiyam brahma*' as against his earlier dualist argument in the disguise of a Brahmin pandit. This raising of one finger in the image of the rishi is very significant as against the raising of two fingers in the image of the dualist teachers. The figure with *jata*, etc. mentioned above fits in with the *dhyanasloka* of Sri Vyasa, '*pinga jata baddha kalapah*'.

There is a Siva temple in Kanchi called Vyasa Srantasraya. According to

the **Kanchi-mahatmya**, Sri Vyasa is said to have performed special worship at this temple. On the upper structure of the main shrine of this temple there are two stucco figures, one standing and the other sitting, depicting some relevant purānic aspects in connection with that temple. There is similarity between Sri Vyasa-murti in this shrine and the one in the Varadaraja temple.

There is yet another temple in Kanchi called Airavatisvara temple belonging to the Pallava period wherein we find in a niche in a wall Sri Vyasa. Near it is an *ekadanda-sannyasi-murti* with a shaven head. The figure represents early boyhood. Although the head of the *sannyasi-murti* is shaven, the sprouts of hair as seen in this sculpture depicts the stage of an elapse of about a month after the actual shaving. But there are no hair sprouts on the chin. This difference is probably intended to show that the figure is that of a *sannyasi* in his early teens, and we may take it for granted that it is the figure of Sri Sankara, the *bhashyakara*, seated near Sri Vyasa, the *Sutrakara* of Vedanta. If the date of Sri Sankara according to recent writers, i.e., the eighth century A.D. may be accepted, this sculpture should belong to the actual life-time of Sri Sankara, the later Pallava period. Sri C. Sivaramamoorti, Director, National Museum, New Delhi, who personally discovered this sculpture is of this opinion.

There are many other temples, both Vaishnavite and Saivite, in Kanchi which contain on their walls and pillars sculptures of *ekadanda sannyasis* in various postures, like *yoga*, *samadhi*, *tapas*, *puja*, etc., a rare occurrence in other places noted for sculptures.

After reading the verse in the **Mukta-panchasati** connecting Advaita philos-

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phy with Kamakshi and also seeing these sculptures, I was at a loss to know why there was no reference to the name, Kamakshi, in Sri Sankara's well-known life sketches.

Sri T. K. Balasubramania Iyer of Sri Vani Vilas Press, Srirangam, brought out a Memorial Edition of the complete works of Sri Sankara. This press also published a small booklet containing the **Jagadguru-paramparastotra** and the **Mathamnaya**. Neither of these contained any reference to Sri Kamakshi. I

then looked into **Madhaviya-sankara-vijaya** which is regarded by most people as a correct biography of Sri Sankara. There is no reference to the name of Sri Kamakshi in that work either. But there are two verses in **sarga** 15 of that work from which we may infer a reference to Sri Kamakshi. Verses Nos. 4 and 5 therein state that Sri Sankara reached Kanchi, had a temple built there on the pattern of '**Para-vidya-charana**,' removed the **tantrika** form of worship that was prevailing there and introduced the **vaidika** form of worship.

*dravidamscha tato jagama kancinagarim hastigireh nitambakanchim,
suradhama cha tatra karayitva paravidyacharana (sarana)-
nusrichitram.
apavarya cha tamtrikanatanit bhagavatyah srutisammattam
saparyam.*

Here '**paravidyacharananusrichitram**' means 'according to the **charana** of Para-vidya. The verse in *Saundaryalahari*—

*chaturbhih srikanthaih sivayuvatibhih panchabhirapi
prabhinnabhih sambhornavabhirapi mulaprakritibhih,
chatuschatvarimsadvasudalakalascha trivalaya-
trirekhabhih sardham tava saranakonah parinatah.*

—says '**tava-sarana-konah parinatah**'. Here the reference is to the **konahs** (angles) of Sri Chakra which is said to be the seat of Para-vidya. As Sri Sankara consecrated Sri Chakra in the temple of Sri Kamakshi, the reference to **Sri-vidya-charana** in verse No. 5 of **Madhaviya-sankaravijaya** may be taken to refer to Sri Kamakshi the '**Bhagavati**' in Kanchi.

I then came across a small booklet **Yati-sandhya** in Devanagari script published by the Dvaraka-pitha in the year 1957 (Vikrama Saka, 2013). I also fortunately had access to some other books, namely, (1) **Sankaracharya-jagadguru-mathamnaya**, published by Pandit Yogendra Ashtavadhana Sarma and printed by B. Mishra at the Balabhadra Press, Puri, in 1930, (2) *Unpublished Upanishads*, printed and published by the Adyar Library in the year 1937, and (3) **Sankara-granthavali** in Bengali script published by Rajendranath Ghosh. I also came

across manuscript copies of **Mathamnaya** obtained from the Oriental Institute, Mysore, and the Bhandarkar Oriental Research Institute, Poona, No. 1517 of 1891-95.

These **Amnayas** give information about the various Sankaraite institutions for the Western, Northern, Eastern, Southern, and other super-regions (**Urdhva-mnāya**), etc., of India. A study of the **Āmnāyas** contained in the works mentioned above as well as those found in other libraries reveals certain features which arrest attention. The **Amnaya** for each region deals among others with the **kshetra**, **devata**, **devi** (**sakti**), and **acharya** of each **Amnaya**. The **devi** (**sakti**) of the Southern region (**Amnaya**) is mentioned as Kamakshi in all the **Mathamnaya** editions and manuscripts mentioned above; but in the **Amnaya** published in the Vani Vilas Press, Srirangam, the **sakti** of Sringeri is mentioned as Sarada. The murtis worship-

ped in the Sankaraite institutions on the banks of the Tungabhadra are referred to as 'Sarada-Chandramaulis-vara'. It may be mentioned here that Sarada is the **sakti** of Brahma and the sister of Siva (cf. **brahmajayayai namah** and **sivanujayai namah** in **Sarasvati Ashtottaram**). Chandramauligvara-Kamakshi is the **sakti** (Sivasakti) of Paramesvara. In the **Lalita-sahasranama** and the **Lalita-trisati**, Parasakti is described as Kamakshi and Kamakotika (**Sahasranama**) and Kamakotinilaya (**Trisati**). In the **Lalita-ashtottara** she is described as Kamakoti-mahapadma-Pithastha. A persual of the **Lalita-sahasranama** and the **Lalita-trisati** will show that Sarada is completely different from Kamakshi or Kamakoti.

A doubt arose in my mind as to why there is difference between the **sakti** of Sringeri as it is described in the Vani Vilas Edition and the **sakti** for the Southern region mentioned as Kamakshi in the Dvaraka, Puri (**Jagannath**) other *Amnaya* texts mentioned above.

The revised and enlarged edition of the book, **The Greatness of Sringeri**, says that Sri Sankara established the four mathas in the four directions, and

*char disam na vacchar mukhya dhamam che tikanim char math sthapan kele
asem mhanavem tar adya sringeri kimva kanchimath tase nahintah te
marutbhumim tamadhyavarti atet dakshinamath ramesvar kimva kanyakumari
yethe pahi je hotam.*

I then found that in all the *Āmnāyas* mentioned above, the *Amnayasthanas* (kshetras) are unanimously described as being in the four corners (**chardhams**), Dvaraka in the West, Badari in the North, Puri (**Jagannath**) in the East and Ramesvaram in the South. It then occurred to me that Sri Bhagavatpada might have originally intended to establish the **Amnaya institutions** in the four directions in the four places generally known as chardhams i.e., Dvarakanath in the West, Badrinath in the North, Jagannath in the East, and Ramanath (Ramesvaram) in the South. But now we

the book, **Kumbakonam Mutt**, also says that Sri Sankara established in the four corners of India four mathas of apostolic succession. Further, the work entitled **Throne of Transcendental Wisdom** says that Sri Sankara established four mathas in the cardinal points of the country.

But as a matter of fact we find that only the institutions for the Northern, Western and the Eastern regions are situated in the respective corners of India. The institution for the Southern region should have been at Ramesvaram or Kanyakumari which is the corner or cardinal point in the South. But according to the work, **The Greatness of Sringeri** mentioned already, the institution in the South is at Sringeri, which, in fact, is situated in the North-West portion of South India. As regards this point, Sri Mahadeva Rajaram Bodas, Bombay, in his **Sankaracharya** in Marathi printed by the Jagat-Hitechu Press, Poona, in the year 1923 says at page 49: 'we can say that the four Mutts were established at the four "dhams"; but we see that neither the institution at Sringeri nor the one at Kanchi is at a dham (corner). They are in the centre of the country. The institution should have been either at Ramesvaram or Kanyakumari.'

see that there is a Sankaraite institution on the banks of the Tungabhadra (Sringeri) in the North-West of the Southern region. There is also a Sankaraite institution further south in Kanchi. The **pithasakti** of the institution on the banks of the Tungabhadra is Sarada, whereas the **sakti** of the institution at Kanchi is Kamakshi or Kamakoti.

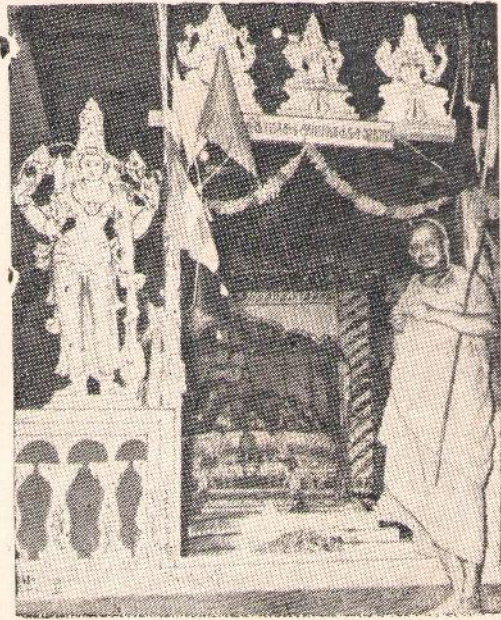
How is it that there are two Sankaraite institutions in Southern India, one in the North-Western portion and the other further south at Kanchi?



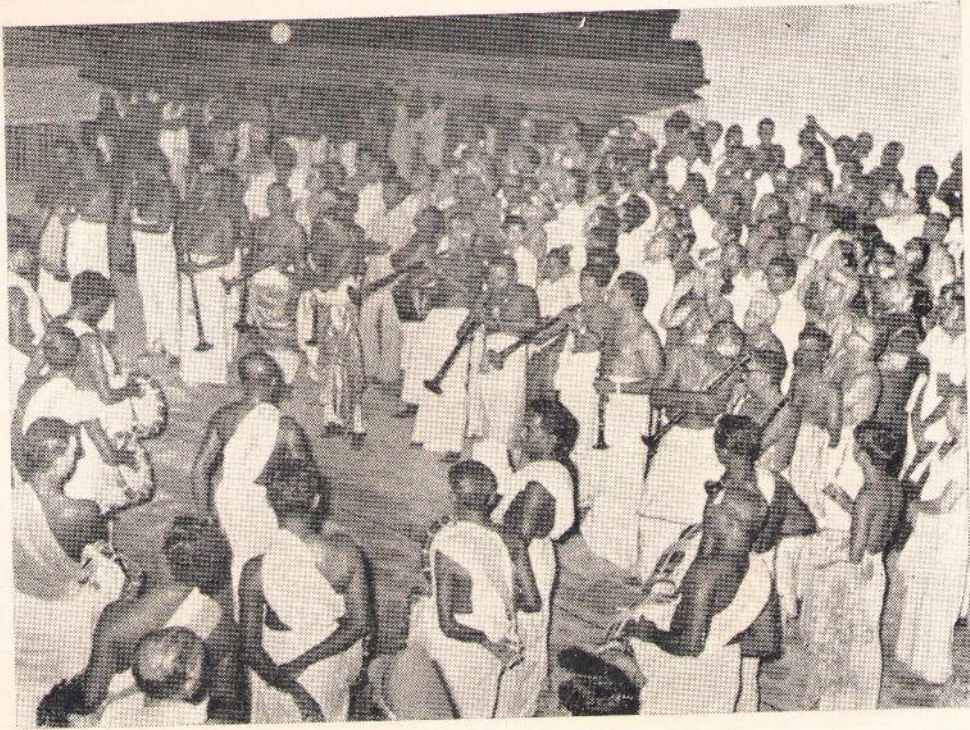
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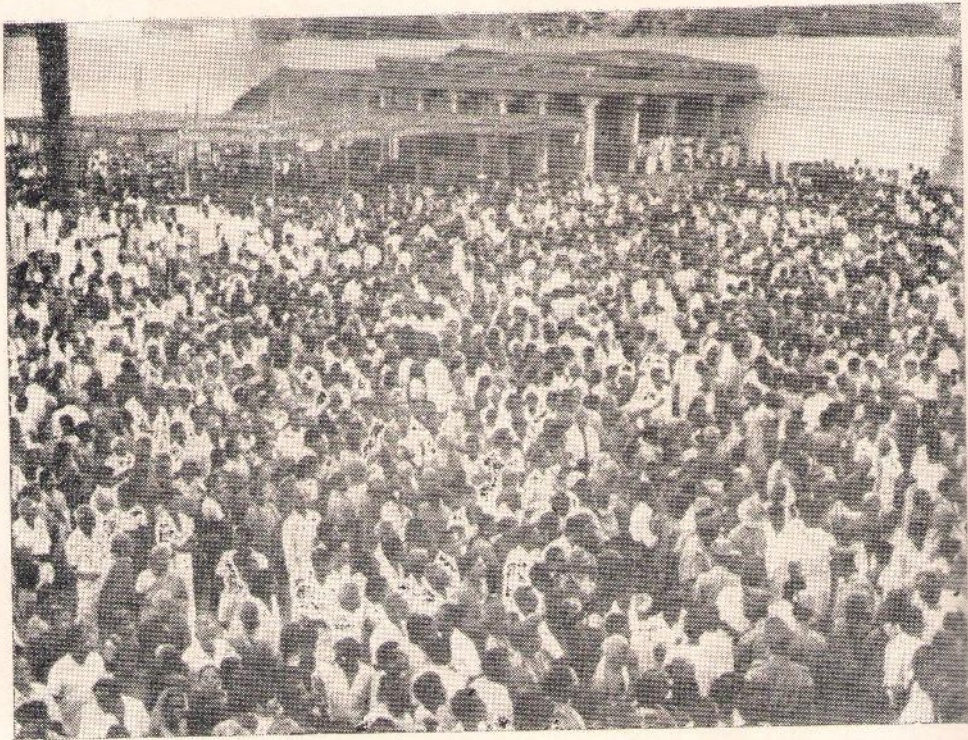
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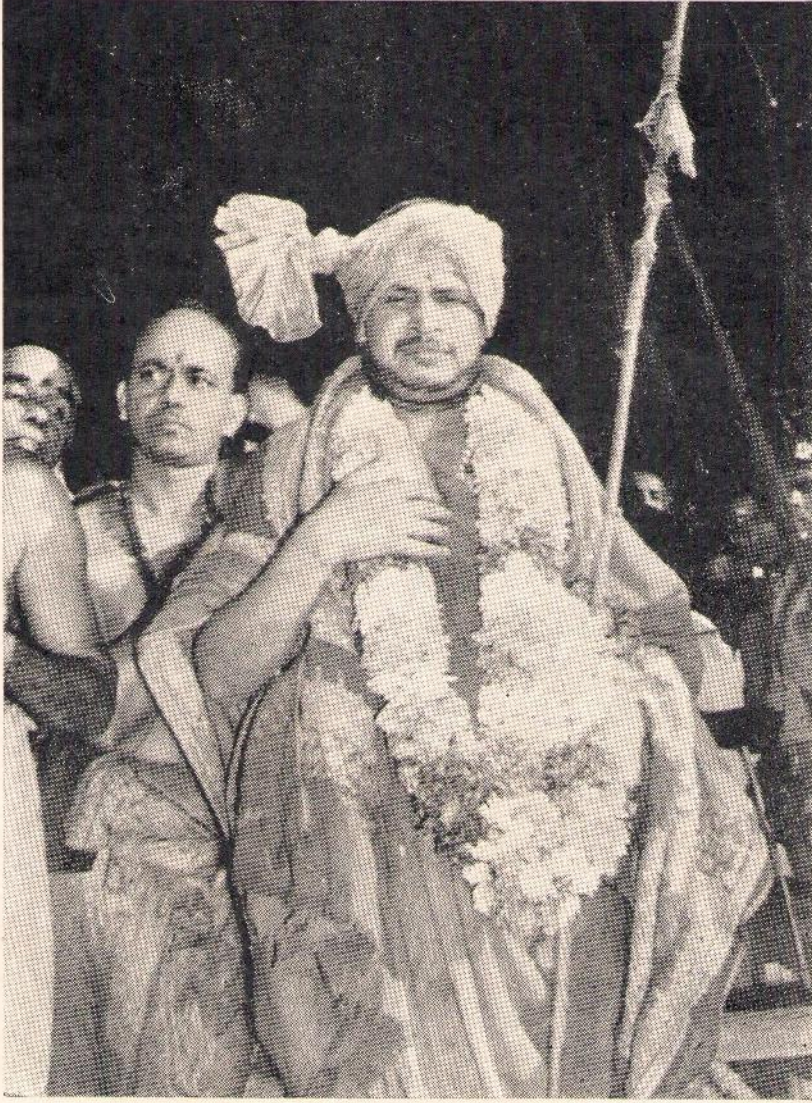
ஸ்ரீ காமாக்ஷி அம்மன் யாகசாலை



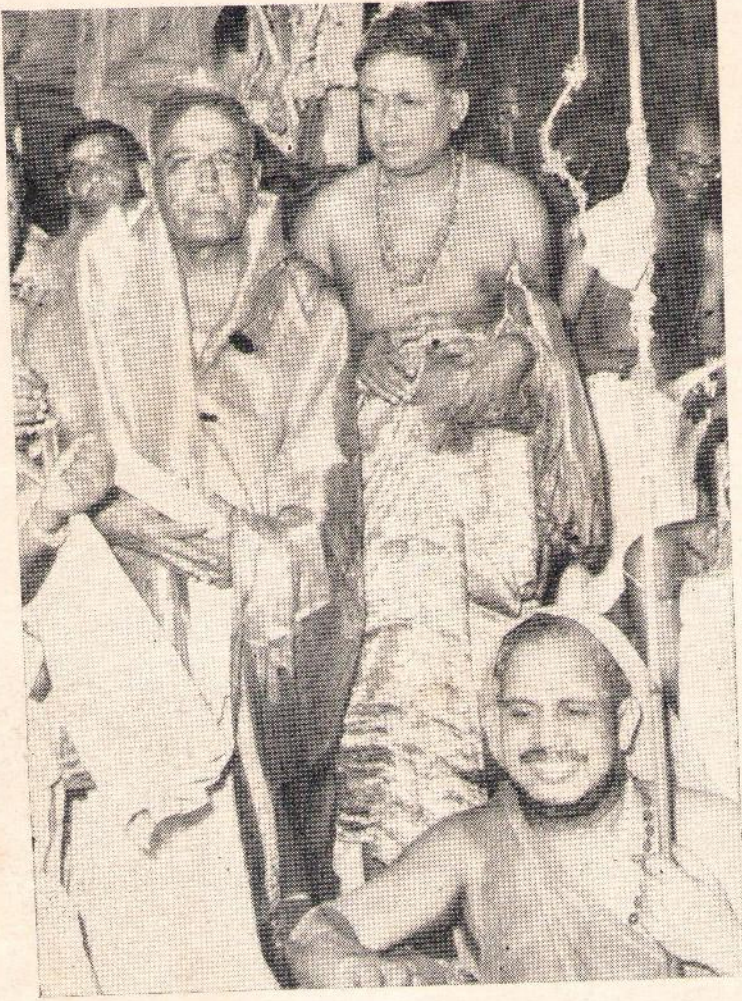
கும்பாபிஷேகத்தில் பங்குகொண்ட பீரபல நாதஸ்வர வித்வான்கள்



கும்பாபிஷேகத்தை தரிசிக்கும் மக்கள் திரள்



மஹா கும்பாபிஷேகத்திற்கு பின்பு பூர்த்தியில் ஆசார்ய ஸ்வாமிகள்
கோவில் மரியாதையுடன் காட்சி அளிக்கிறார்கள்



ஆசார்ய ஸ்வாமிகள் திருப்பணிக் குழு தலைவருக்கும், பிரதான ஸ்தபதிக்கும்
பொன்னாடை, ப்ரஸாதம் அளித்து அநுக்ரஹித்தார்கள்

Another doubt also confronted me on an additional point. In all the mathas in the Ceded Districts and in Mysore bearing the names of Sringeri, like the Virupaksha, Pushpagiri, Amani, Sivaganga, etc., the preambles to the Srimukhas included the epithet, **Tungabhadra-tiravasi**. But the present popular Sringeri also bearing the same epithet is not on the banks of the Tungabhadra but is on the banks of the Tunga. How to account for this discrepancy?

Enquiries made from the people of Mysore revealed the existence of a tradition that Sri Sarada (Sarasavani) after the defeat of Mandanamisra decided to ascend to Brahmaloaka when Sri Sankara bound her by **Vanadurgamantra** and beseeched her to follow him till he installed her **sakti** in this **loka** itself for bestowing her grace on aspirants for knowledge. She agreed to follow him on condition that he did not look back while she was following him. While they were crossing the confluence of the Tunga and the Bhadra, the sounds of Sri Sarada's anklets were not heard by Sri Sankara as her feet were imbedded in the sands of the river. Not hearing the sound of the anklets, Sri Sankara looked back. Sri Sarada then reminded him of his promise not to look back and said that she would not proceed any further and would stay at that place itself. Sri Sankara agreed and installed the **sakti** there itself, consecrating the same in the temple, and made arrangements for an institution there with a line of succession for her worship. This accounts for the springing up of an accidental Sankaraite institution in the North-West portion of Karnataka and for the inclusion of the epithet '**Tungabhadra-tiravasi**' in the preambles to the Srimukhas of that institution and its sub-divisions. This tradition is also mentioned in some form or other by many authors in their works.

Thus an accidental event led to the establishment of an institution on the banks of the Tungabhadra with the **san-nidhya** of Sarasavani as Sarada, a fifth

name apart from the four saktis, Bhadrakali, Purnagiri, Vimala and Kamakshi as enumerated in the Dvaraka, Puri and other *Amnaya* texts. The Kanchi institution is in Kanchipuram the seat of Sri Kamakshi and the Southern-most **mokshapuri**. Among the many details in *Amnaya* relating to the institutions of Sri Sankara, the **kshetra** and the **devi-pitha**, i.e., the **sakti** are the most important. For instance, in the Uttaramnaya the **kshetra** is mentioned as Badrinath and the **devi** as Purnagiri. Tirthanka, the 1957 Annual number of **Kalyan** of Gorakhpur, at page 53 gives the information that the hill Purnagiri is revered as the **devi** in her splendour and is situated on the banks of the river Sarada near the borders of Nepal. The **devi, Purnagiri**, in the form of a hill and the **kshetra, Badrinath**, make one *Amnaya* institution. In the same way, the **kshetra, Ramesvaram**, (one of the chardhams) and the **devi, Kamakshi**, at Kanchi, the **mokshapuri**, make one *Amnaya* institution. Kanchi is not only the centre of Dakshinamnaya by being the seat of Sri Kamakshi, the *Amnaya-sakti*, it is also the central point of the earth according to the works **Kanchi-mahatmya**, **Kamakshivilasa** and **Merutantra**.

Besides the variations as regards the **kshetra** and **sakti** of the Southern region, there are also some other variations between the Vani Vilas edition of the *Mathamnaya* and the other *Mathamnayas* mentioned already. In the Vani Vilas edition the name of the acharya is given as Suresvara; but in the Dvaraka, Puri, and other *Mathamnayas*, Prithvidhara is mentioned as the **acharya** of the institution on the banks of the Tungabhadra. Sri Suresvara (Mandanamisra) being the husband of Sarada (Sarasavani) in his *purvasrama*, it would not have been proper to appoint Suresvara in that institution for the worship of Sarada (Sarasavani), his wife in his *purvasrama*. It was but apt that Prithvidhara was placed in charge of the institution of that place as mentioned in the Dvaraka, Puri and other *Mathamnayas*.

This seems to be the reason for the difference in the names of the **sakti** and the **Acharya** in the Southern region.

As already mentioned, there is a Sankaraite institution at Kanchi the seat of Kamakshi, the **sakti** of the Southern region. How did it come into existence? Besides the **sakti**, the **kshetra**, and the **Acharya**, each region has its own **devata**. The **devata** of the Northern and the Eastern regions are respectively Badrināth and Jagannāth, and that of the Western region is Siddesvara. The **devata** of the Southern region, according to the *Mathāmnāyas* mentioned above, is *Adivaraha*. It may be noted here that *Adivaraha* is the Perumal of Tirukkalanur, one of the hundred and eight divyadesas of the Vaishnavites, sung by the Vaishnavite Alvars. About Tirukkalanur, the *Tirthanka* says at page 92: **is divya des ke aradhyadev adivarah-bhagavan anjilaivalli lakshmi samet vaman viman mem paschimabhimukh**

*tapassthanam bilam suksmām paramam vyoma tatsmritam,
adhibhautikamamhognam nabhisthanam bhuvah param.*

*kanchimahatmye, 31, 70;
kamakshivilase, 11, 6.*

*jagatkamakalakaram nabhisthanam bhuvah param.
kamakshivilase, 13, 73.*

*prithivyah gosvarupayah yatkinchitsthanatam gatam.
kamakshivilase, 1, 56.*

*atha kshiteradbhutakanchimaikshata.
sankarabhyudaye, 1, 56.*

*aikaro bhut kamakotau nabhistatra tu te'patat,
tatra sarve'pi siddhyanti kamamantrah na samsayah.
merutantre,*

Thus we see that Kanchi is not only the seat of the **sakti** and **devata** of the Southern region but also is the centre of Mother Earth. Sri Acharya, therefore, adopted the Kamakoti-pitha at Kanchi as his **pitha** and asked Suresvara to occupy the **pitha** after him. Sri Sankara stayed at Kanchi and attained **sidhi** there itself. The **Guruparam-**

*agachchhatsvechchhaya kanchim paryatan prithvitale,
tatra samsthapya kamakshim jagama paramam padam,
visvarupayatim sthapyā swasramasya pracharane.
svayam kanchimagatturnam sriprithvidharabharati,
tadvrittantam samakarnya tapasah siddhaye tada.*

khade hue kamakshidevi ke mandir mem ek or darsan de rahe hain inka sakshatkar asavathanarayan ne aur mangalasasan samt parakal ne kiya hai, yah divyades aur iski nitya-pushkarini ab lupt hain' Kalvan means thief. There is at present a figure of Vishnu hiding himself in a niche of Sri Kamakshi temple outside the southern wall of the **sanctum sanctorum**. The **Kanchi-mahatmya** and the **Kamakshivilasa** give in full detail the story of this hiding of Vishnu.

As originally intended, Sri Acharya stayed at Kāñchī, one of the seven mokshapuris of Bharatavarsha and also the seat of Kamakshi and Adivaraha, the **sakti** and **devata** of the Southern region. Kanchi became more important because Sri Sankaracharya himself stayed there. There **Kanchimahatmya** and the **Kamakshivilasa**, already mentioned, refer to Kanchi as the **nabhi** (navel) or **kanchi** (girdle) of Mother Earth.

para of the **bharatiya-sampradaya** of the institution on the banks of the Tungabhadra included as No. 2146 in part III of Dr. Hultzsch's **The Search for Sanskrit Manuscripts in Southern India** printed and published by the Government Press, Madras, in 1905, says that Sri Sankara installed Kamakshi at Kanchi and attained eternal bliss there.

The *Guruparampara* of Kudali (Sringeri) *matha*, printed at Seshadri Press, Mysore, under the authority of the said

matha also says the same thing with a very slight modification.

*svechchhaya paryatan bhumau yayau kanchipurim guruh,
tatra samsthapya kamakshim devi paramagatpadam.
prithvidharayatih pithe brahmavidyapracharane,
visvarupam pratishthapya kamchyam brahmatvamaptavan.*

The *Patanjalicharita* printed and published by the Nirṇayasāgar Press, Bombay, as No. 51 in the Kavyamāla Series,

says in verse 71 of its last chapter that Sri Sankara spent his last days at Kāñchī.

*govindadesikamupasthachirayabhaktya
tasmin sthite nijamahimni videhamuktya,
advaitabhavyamupakalpya disovijitya
kanchipure sthitimavapa sa samkararyah.*

patanjalicarite, 8, 71.

Another work, *Sankarabhyudaya* by Raja Chudamani Dikshita also says that Sri Sankara spent his last days at Kanchi worshipping Kamakshi. A work, *Sivarahasya*, an Itihasa comprising more than fifty thousand verses, published in

Kannada script with Kannada translation as Maharaja Jayachamarajendra Granthamālā Series, Volume 21, No. 32, 1950, refers at page 200 in the 16th Adhyaya of its 9th Amsa to Sri Sankara's *siddhi* at Kanchi.

*tadyogabhogavaramuktisumokshayoga-
lingarchanat praptajayah svakasramam,
tan vai vijitya tarasa'kshatasastravadaih
misran sa kamchyamathasiddhimapa.*

The same verse appears in the copy of *Sivarahasya* obtained from some other libraries as well as in the commentary to verse 103 of the last Chapter of *Madhaviya-Sankaravijaya*. It is mentioned therein that Sri Sankara worshipped five sphatikalingas given to him by Sri Siva, but it is not stated where those lingas were installed.

Sri Rajesvara Sastri of Vallabha Rama Saligrama Sanga Veda Vidyalyaya, Varanasi, has published a *Sankara-puja-krama*. In that *Puja-krama* it is said that a copy of the *Anandagiri-Sankaravijaya* in the Ramataraka Mutt, Varanasi, said to have been copied in Saka 1737, i.e., about a hundred and fifty years ago was referred to while preparing the *Puja-krama*, and the *Puja-krama* contains extracts from the said copy of the *Sankaravijaya*. In that book the various places where the lingas were installed are mentioned,

In the manuscripts of *Anandagiri-Sankaravijaya*, found in the various libraries in the country, as well as in the printed edition of the same it is said that Sri Sankara attained *siddhi* at Kanchi after consecrating Kamakshi there. Dr. S. K. Belvalkar in his Gopal Basu Mallick lectures on Vedanta philosophy, Poona, 1929, says at page 240, 'According to one set of traditions, Kanchi in the South of India is given as the place where the Acharya breathed his last. According to other sources, he died at Badarikasrama disappearing in a cave in the Himalayas. The weight of probability belongs to the first view.' Some old manuscripts of *Anandagiri-Sankaravijaya* found in the Mysore Oriental Institute, the Government Oriental Manuscripts Library, Madras, and the Ramataraka Mutt, Varanasi (as given in the *Sankaracharya-puja-krama* mentioned above) give some further details of Sri Acharya as follows.

*tatraiva.....bhoganamakam lingam.....nikshipya
 anandagirisankaravijaye, prakaranam 63.
 nilakanthesvaram natva.....varanamakam lingam pratishthapya
 anandagirisankaravijaye, prakaranam 55.
 kedarakshetre muktilingaranyam pratishthapya
 anandagirisankaravijaye, prakaranam 55.
 tatra nijasiddhantapaddhatim prakasayitum antevasinam suresvaramahuya
 yoganamakam lingam pujaya iti tasmai datva tvamatra kamakotipithamadhi-
 vasa.
 anandagirisankaravijaye, prakaranam 65.*

Sri Sankara himself stayed at Kanchi and attained *siddhi* there.

*svalokam gantumichchuh kanchinagare muktisthale kadachidupavisya
 sthulasariram suksme antardhaya sadrupe bhutva suksmam karane vilinam
 kritva chinmatro bhutva angusthapurushah tadupari purnamakhandam
 mandalakaramanandamisvarasannidhau prapya sarvajagadvapakam
 chaitanyamabhavat. sarvavyapakachaitanyarupenadyapi tishthati.
 anandagirisankaravijaye, prakaranam 74.*

Professor Wilson says about the **Anandagiri-Sankaravijaya** that 'it bears internal and undisputed evidence of the composition of a period not far removed from that at which he (Sankaracharya) may be supposed to have flourished. We may, therefore, follow it as a safe guide.' Monier Williams in his **Sanskrit-English Dictionary** referring to the **Anandagiri-Sankaravijaya** says that it is a biography of Sri Sankara recording his controversial victories over numerous heretics. In the **Madhavaiya-Sankaravijaya**, Kedara is mentioned as the place of Sri Sankara's *siddhi*. Why this difference?

In this connection I may state that Sri Sampurnanand, the then Chief Minister of Uttar Pradesh, states in a letter dated 6-7-1958 addressed to Sri T. N. Ramachandran, Retired Joint Director of Archaeology, as follows: 'There is nothing new to prove that Sri Sankaracharya died at this spot. All that tradition says is that he came to Kedar-nath and in the modern phraseology disappeared thereafter. So what is called a *samadhi* is not a *samadhi* but a memorial.' In a letter published in 'The Hindu' dated 19-6-1959 one Svami Sahajananda of Guruvayur writes from Badrinath as follows: 'On enquiry from the Joshi mutt they say that it is only

a *sankalpa samadhi* and that the actual *samadhi* is not on the spot.'

I then went through the **Guruvamsa-kavya** the **Chidvilasiya-Sankaravijaya**, and the **Madhavaiya-Sankaravijaya** all dealing with Sri Sankara's life. I then found that the place of Sri Sankara's *siddhi* had been gradually changed from Kanchi to Kedara. How it was changed is explained below.

The **Guruvamsa-kavya** is a work dealing with the Sringeri matha's **guruparampara**. In the colophon to each chapter of the work it is stated that it has been written at the direction (**nirmapita**) of Sri Sachchidananda Bharati the head of that matha (1705-1741). (Vide The Annual Report of the Archaeological Department of Mysore for the year 1928, page 15). **Nirmapita** means caused to be written'. The author of the work has himself written a commentary on the same.

The first three chapters of the work deal with the life and work of Sri Sankaracharya, The Great. The author of the work says that he follows the path laid down (by) Kavindrāih; **aryanam kulamupadarsitam kavindrāih** (Chapter 1, verse 6). The author's commentary on this is as follows,

*aryanamiti. kavindraiḥ anandagiriyaṭindrādibhiḥ. upadarsitam—
pratikṛitam. aṛyanam—śrīmadachāryanam kulapāraṃparam.*

Here he explains the word 'kavindraiḥ' as 'by Ānandagiri-yatindra and others'. It is clear from the above that the then head of the **matha**, Sri Sachchidananda Bharati, when directing the composition of the work, had in his mind that Ānandagiri was the important authority on the life and institutions (**pāraṃpara**) of Sri Sankaracharya. But later when dealing with the place of Sri Sankaracharya's final disappearance, the *Guruvamsa-kavya* goes against the tradition recorded in all the versions of Ānandagiri's Sankaravijaya.

As already stated, Monier Williams, in his **Sanskrit-English Dictionary** (1899), referring to **Ānandagiri's Sankaravijaya**

says that it is a biography of Sri Sankaracharya **recording** his controversial victories as a Vedantin over numerous heretics. But when referring to **Madhavaiya-Sankaravijaya**, he says that it is a fanciful account of the controversial exploits of Sri Sankaracharya.

Prof. Wilson in his **Sketch of the Religious sects of the Hindus**, though criticizing Ānandagiri's work for its narration of miracles, finally remarks, as stated already, 'we may therefore follow it as a very safe guide' (**Indian Antiquary**. Vol. V. P. 587).

The *Guruvamsa-kavya*, while referring to the last days of Sri Sankaracharya says :

*aṅkam samastanyapi pustakāni śiṣhyānsamastanāpi tanamuncham,
astamimāu dandakamandalu chetyalochya tatyaja sa tau cha yogi.
dando drurūpeṇa śaṇṇāryānamsittirthatmana chambukamandaluṣṭham,
mahatmano hastaparigraheṇa jadau cha tau sarthatanu abhutam.
dattatreyaṃ bhūvanavinutam vikṣhya natva nyagadid
vṛttam svīyam sakalamāpi tanpreṣhitam dīkṣhusīyan.
so'pi srūtvā munipatiradadasīḥ viśvarūpa-
chāryādibhyah sukhamaśasatam tatra tau bhaṣamanau.*

sargah, 3: slokah, 68-70.

Sri Sankaracharya towards the close of his life went from Siddesvar in Nepal to Dattatreya Asrama, abandoned his **danda** and kamandalu, which became a tree and a tank (tirtha) respectively, and stayed at Dattatreya Asrama at Mahuri-

puri in Mahratvada (about thirty miles from Kinwat station on the Adilabad—Hyderabad section) conversing with Sri Dattatreya. The commentary says at the end of the chapter :

*so'pi—dattatreya'pi munipativisvarupacharyādibhyah aśikah adat—dattavan.
tatra — mahurīpure, bhaṣamanau — samlapantau, tau — dattatreyaśankara-
chāryau, chiram — bahukalam, aśasatam — uśhitavantau.*

The **Tirthanka**, the 1957 Annual number of **Kalyan** of Gorakhpur, refers at page 239 to Mahuripuri as Mahuraga-

dha and as containing the shrine of Dattātreyā.

*madhya-relve ki bhusaval-nagpur lain par murtijapur stesan hai. vahan se ek
lain yavatmal tak jati hai. yavatmal se mahurkshetr samip hai, mahurkshetr
mem anasuya-dattaparvat par maharshi jamadagni ki samadhi hai, renukadevi
ka mandir hai aur parasuramkund hai. kaha jata hai bhagavan dattatreya ka
asram yahin tha. dattatreya ji jamadagnirishi ke guru the. guru ki ajna se
maharshi jamadagni apni patni renukadevi ke sath yahan aye aur yahin
unhomne tatha renukaji ne samadhi li. kile ke bhitari mahakali ka mandir
tatha sarovar hai.*

There are two devatās at Māhur (1) Jagadambā and (2) Dattātreyā. The temples of these two gods are at a distance of three and four miles respectively from Māhur town situated on two different mountains.

'At the temple of Dattātreyā there is a mahant who looks after the puja and temple management. The devotees assemble for puja of Jagadamba and Dattātreyā on Margasirsha-suddha-paur-nami and also for puja of Jagadamba on Chaitra-suddha-purnami. At both the temples pūjās and archanas can be performed every day.' (Extract from a letter from Manick Rao Patwari, Assistant Engineer, P.W.D.).

It is not clear why, after naming in the beginning of the work Ānandagiri as the foremost of the earlier authors, the Guruvamsa-kavya mentions some other place as the last resort of the Sri Sankaracharya. Nor does it follow in this respect the Madhavaiya-Sankaravijaya (nowadays regarded by the matha on the banks of the Tunga as the sole authority on Sri Sankaracharya's life), which says that the Acharya ended his bodily career in Kedarnath. Nor does the Guruvamsa-kavya follow the Chidvilasiya-Sankaravijaya, which mentions Dattātreyā-guha in Badari, many

miles distant from Kedarnath, as the last resort of Sri Sankaracharya.

The only conclusion that can be drawn from what is stated above is either that the two Sankaravijayas, Madhavaiya and Chidvilasiya, did not exist at the time of the composition of the Guruvamsa-kavya, or that the authorities of the matha on the banks of the Tunga were not aware of the existence of the above two works, while directing the composition of the Guruvamsa-kavya.

The only answer to the question why the Guruvamsa-kavya gives as the place of Sri Sankaracharya's last resort, a place in Mahratvada is that in the opinion of the authorities of the matha on the banks of the Tunga the mention of Kanchi as the place of Sri Sankaracharya's last resort would enhance the importance of the Sankaraite institution in Kanchi. This new alteration as regards the place of Sri Saṅkara's last resort, namely that it was at Mahuripuri noted for its shrine of Dattātreyā gave a handle to Chidvilasa, who probably composed his Sankaravijaya later than the Guruvamsa-kavya, to further alter the place off Sri Acharya's last resort to a cave in the popular Badari regarded as the abode of Dattātreyā.

*vitānvan badarim prapa tapodhanakritasrayam,
dinani katichittatra svachchhandamavasatsukhi.*
31, 25.

*ityuktvā samkaracharyakarapallavamadarat,
avalambhya karagrena dattatreyasa tapasah.
pravivesa guhadvaram datva''jnam janasantateh,
kramat jagama kailasam pramathaih pariveshtitam.*
48, 49.

The Madhavaiya-Sankaravijaya in its turn completely discarded the importance of Dattātreyā's sannidhya for the place of Sri Sankara's last resort, but felt

the necessity of the Acharya's place of last resort being in a Sivakshetra, as Sri Sankara was an avatārā of Lord Siva.

*parikankshishvaro'pyapaduddharakam
papadavanalatapasamharakam yogibrindadhipah prapa kedarakam.*
16, 100.

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harya.

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ular Badari regarded
dattatreya.

the Acharya's place of
in a Sivakshetra, as Sri
avatara of Lord Siva.

istarakam,
edarakam.

*iti kritasurakaryam netumajagmurenam
rajasikharisringam tungamisavataram,
vidhisatamakachandropendravayvagnipurvah
suranikaravarenyah sarshisamghah sasiddhah.*

16, 103.

*indropendrapradhanaistridasaparivridhaih stuyamana prasunair-
divyairabhyarchyamanah sarasiruhabhuvā dattahastavalambah,
aruhyokshanamagryam prakatitasujatajutachandravatamsah
srinannalikasabdam sumuditamrishibhirdhamanaijam
pratasthai.*

16, 106.

Had the people of the eighteenth cen-
tury regarded the **Madhavaiya-Sankara-
vijaya** as the sole authority for Sri San-
karacharya's life, the then Acharya of
the **matha** while directing the composi-
tion of the **Guruvamsa-kavya** would have
caused Kedarnath and not Dattatreya-
srama in Mahuripuri, to be mentioned
as the place of Sri Sankaracharya's last
resort.

This **Guruvamsa-kavya** was, as already
stated, directed to be written by Sri
Sachchidananda Bharati who was the
pontiff at the beginning of the eighteenth
century in the **matha** on the banks of
the Tunga river in the Shimoga District
of Mysore State.

Thus the reference to Anandagiri as
the main authority on Sri Sankara's life
in the **Guruvamsa-kavya** and the refer-
ence to Kanchi as the place of Sri San-
kara's last resort in the **Guruparampara**
of the Tungabhadra (Kudali) Sringeri
matha go to establish that all Sringeri
institutions till the end of the latter part of

the eighteenth century held the view
that Kanchi was the place of Sri San-
karacharya's last resort, and that it was
only after that period that the place of
Sri Sankaracharya's last resort was
changed from place to place, namely
Mahuripuri, Badari and Kedara. (The
latest alteration is to Kashmir in a
work on the life of Sri Sankaracharya
in Sanskrit verse published under the
auspices of the Dvaraka **matha** by one
Srinivasa Alaya of South Canara, in
whose opinion alterations in the details
of any hero's life are not wrong, provid-
ed they do not lower the dignity of the
hero. Although he mentions Kashmir
as the place of final resort of Sri San-
karacharya, he declares in the preface to
his work that he follows the **Madhavaiya-
Sankaravijaya** which on the other hand
mentions Kedarnath as the place of final
resort.)

The **Bengali Encyclopaedia** or **Visva-
kosh** (1892) gives under the heading
Kanchi the following information re-
garding Sri Sankaracharya's last days.

*'kamchipur ek prachin mahatirth hai.....keval tirth hi nahim, kanchi
mahapithsthan hai.....sivakamchisthit ekamranath namak mahadev ka
adiling, bhagavati kamakshidevi ki murti, bhagavan sankarachary ki pratima
evam samadhisthal.....kamakshidevi ka mandir kuchh chhota hai. isi ke
prangan, mem bhagavan sankarachary ki samadhi hai. isi samadhi par unki
prastaramayi murti pratishthit hai.'*

Kanchi is one of the seven moksha-
puris. According to these Guruparam-
paras, not only Sri Sankaracharya chose
Kanchi as the place of his last resort
but also Prithvidhara, the first pontiff of
Sringeri **matha** on hearing of Sri San-

karacharya's leaving his mortal coil at
Kanchi hurried to Kanchi and attained
siddhi there. Vidyaranya too, according
to the **Pushpagiri-mathamnaya** quoted
by Kokkandrum Vekataratnam Pantulu
in his **Sankara-matha-tattva-prakasikar-**

tha-sangraha, a work in favour of the matha on the banks of the Tunga (printed in the year 1877 at Sanjivini-mudraksharasala, Peddanaickenpet, Madras),

went to Hampi from Kanchi and after his immortal life work there returned to Kanchi in his last moments and attained Kailas there.

tatah param gajadrindurupake sakavatsare,
vidyaranyaaguruh kanchinagaryam sa babhau mahan,
pampakshetre vasanmauni bhaktarakshanatatparah,
* * * * *
visriyya kanchinagaram sahasvarya savahanam,
vidyaranyaagurusvami kailasalayamavisat.

Sri Sankaracharya, Sri Prithvidhara-chāya, and Sri Vidyāraṇya, all these immortal sages have chosen Kanchi, the Southern-most mokshapuri as their last resort. This was the traditional belief of all the followers of Sri Sankara including those of the Sringeri matha upto the eighteenth century.

On account of Sri Sankaracharya's presence during his last days in Kanchi Kamakshi or Kamakoti pitha, the spiritual centre of the earth, that centre should have become the object of reverence to the then astika world from Siberia to Java and from Thailand to Gāndhara, wherever the Vedas and Sastras flourished and the name of Sri Sankaracharya was known. In addition to Kanchi being referred to as the spiritual centre of the world in different holy texts, it may also be deemed to be the geographical centre of the astika world mentioned above. Sri Sankara-

charya seems to have graced Kanchipuri at the end of his career on the earth, not only on account of its being consecrated as the seat of the devi of Dakshinamnaya but also on account of its being the centre of the earth itself for the spiritual regeneration of which he incarnated.

The institution on the banks of the Tungabhadra established for the worship of Sarada should also be considered as a seat of Bhagavatpada. That is why people pay homage to both these institutions, and would, by the grace of the all-pervading Mother, continue to do so.

I have put in some of the thoughts that occurred to me on the perusal of the various works read by me. It is requested that scholars who happen to read this may excuse me for any lapses and help me with their suggestions, if any.

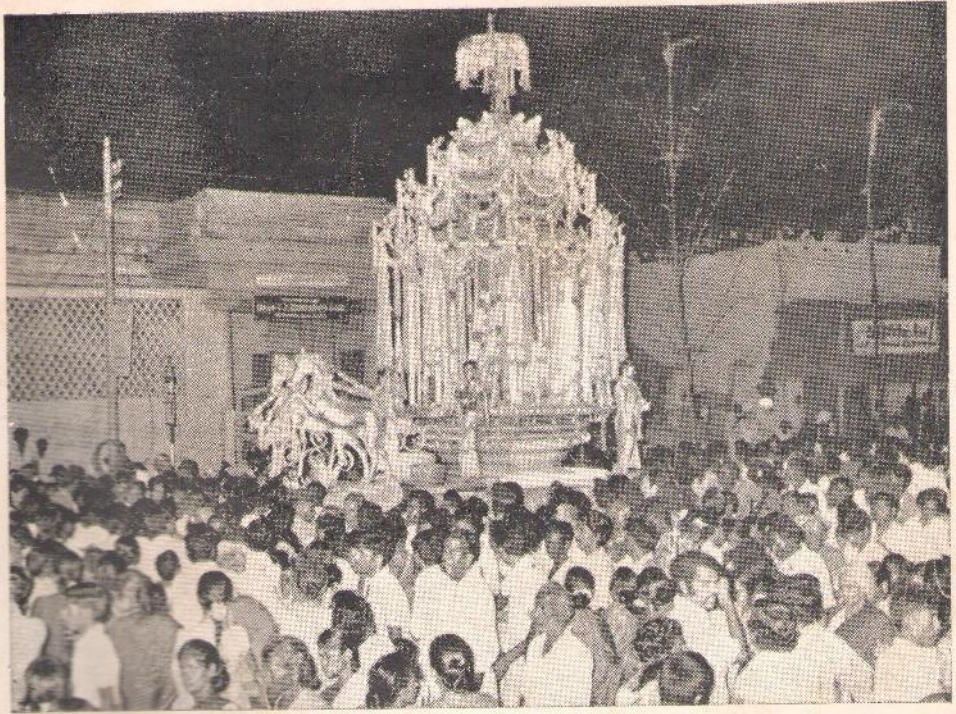
जय जय जगदम्बशिखे
जय जय कामाक्षि ! जय जयाद्रिसुते ।
जय जय महेशदयिते
जय जय चिद्गगनकौमुदीधारे ॥

உலகங்களைப் பெற்ற தாயாகிய மங்கள் ஸ்வரூபினியே! ஜய ஜய!
ஸ்ரீகாமாக்ஷீதேவியே ஜய ஜய! மலைமகளே ஜய ஜய! சித் என்னும் வானத்
தில்விளங்கும் நிலாவின் பெருக்கே ஜய ஜய! நீ ஸர்வோத்க்ருஷ்டமாய்
விளங்குவாயாக!

— மூகபஞ்சசுதீ



கும்பாபிஷேகத்தன்று அன்னதானமளித்தல்



கும்பாபிஷேகத்தன்று இரவு ஸ்ரீ காமாட்சி அம்மன் வெள்ளிரதத்தில்
வீதிவலம் வருதல்