



be composed of five, six or seven swaras. The ascending mode of seven swaras may be combined with the descending one or seven, six, or five. Similarly the ascending mode of six may be combined with the descending one of seven, six or five and in the same manner that of five may be combined with the above. This is now reduced to a simple process of calculation. In order to get all the combinations of six swaras (excluding the tonic) we have simply to find the number of combinations of six taken five at a time, which will give us six. To get all the combinations of five swaras, find the number of combinations of six taken four at a time, which gives fifteen. First there is the Sampoorana scale. Combining this (ascending) with the six Shadava modes (descending), we get six ; combining the same with the fifteen Oudava modes, we get fifteen. Again taking the Shadava mode (ascending) and combining it with one Sampoorana (descending), we get six ; combining with the six descending, we get thirty-six ; combining with the fifteen of the Oudava modes (descending), we get ninety. Combining the fifteen modes of the Oudava with one of Sampoorana (descending), we get fifteen ; combining with six of the Shadava modes we get ninety and with the fifteen of the Oudava, we get two-hundred and twenty-five. The sum of all these will give four-hundred and eighty-four as remarked above. If this principle of combination were strictly observed, we should have only 72×484 or 34848 Ragas in all. But other Ragas called Vikrithi Ragas are also recognised for their melodic sweetness. Some of these have four for ascending or descending scales and many inversions too are allowed. A performance of these is generally difficult. In this connection we may state that, for the sake of facilitating a remembrance of the number of each Melakartha, a sort of mnemonical aid is



supplied, which is very ingenious in itself. This is worked out by attaching certain values to the letters of the alphabet. It is not desirable here to give a detailed account of this process, as the same is one of practical interest.

We shall next proceed to ascertain the mode of singing Ragas and the style of their execution. The singing of a Raga is called an Alapa. This consists in the fullest extension permissible of a Raga, bringing out its characteristics into full relief. By this process a performer is enabled to exhibit his fullest skill at harmonious combination and his accurate knowledge of the Amsa and Vadi notes particular to a Raga and its Moorchanas. Captain Willard says, "An Alapa is a rhapsodical embellishment." Captain Day observes that an Alapa is "a kind of rhapsody, which abounds with grace and embellishments of all kinds, and is formed by an extension, according to the Moorchana, of the notes of the Raga, in such a way that all the characteristics of that Raga are prominently shown, and scope is given to the performer's power of improvising."

Separate seasons, and portions of the day are set apart to certain Ragas. As the subject is only of historical interest to us, the details of it seem unnecessary. Suffice it to say that there is not a single singer of any originality who addicts to the rules laid down, except a few of the most conservative type who do not keep pace with the times and who have, in consequence, sacrificed taste, originality of conception and pleasure, to a misplaced patriotism which avers, "whatever is, is right." These persons are incapable of appreciating change of any kind, but insist upon adhering to rules prescribed at a time when music was free from all the complexities which the present advanced state of things implies. The subject of Ragas is generally closed by an explanation of the sentiments peculiar to and supposed to be inherent in Ragas.



What is the nature of the effects produced on the human mind by notes or melodious successions of notes or in the modern phraseology, keys? What kind of influence do the notes, apart from the words with which they are associated, have on us? These questions have been answered variously by different nations. In the mythological ages, the notes were thought to be presided over by deities who were swayed by particular sentiments. Later on, different effects were considered to be produced upon the human mind by different notes. By the early Hindu Musicians, heroism, wonder and terror were attributed to *sa* and *ri* (*C* and *D*) ; compassion, to *ga* and *ni* (*E* and *B*) ; humour and love to *ma* and *pa* (*F* and *G*) ; disgust and alarm, to *dha* (*A*). Whereas according to the European system, the first is the strong tone ; the second, the hopeful or the amusing tone ; the third, the steady, calm tone ; the fourth, the desolate or awe-inspiring tone ; the sixth, the weeping or sorrowful tone ; the seventh, the sensitive or the piercing tone. Among the Chinese, *F* (*ma*) was the emperor, full of majesty ; *G* (*pa*) the minister, powerful and commanding ; *A* (*dha*) the obedient nation, meek and mild ; *C* (*sa*) the business of the state, quick and energetic ; *D* (*ri*) the universe, brilliant and magnificent. With this nomenclature may be compared the Hindu classification of notes as Vadi, Samvadi, Anuvadi and Vivadi, corresponding to a king, minister, slave and enemy, according to the part played by them in the composition of notes.

From the foregoing, it will be clear that different sentiments are attributed to the notes by different nations. If there were any basis for this other than a sentimental one, surely there would be a consensus of opinion which will deserve some respect. It is quite true that musical notes sung have a very soothing effect on the mind, as contrasted with mere noises. But, to say that they are

capable of producing specific feelings, seems to be on the very face of it, an unwarranted assumption. "Music considers sounds with reference to the pleasurable feelings which they are calculated to excite in us." The impression produced is a vaguely pleasant one, one on which the mind is pleased to dwell without experiencing any definite emotion. The Hindu Musicians have even gone the length of attributing Rasas or sentiments to Ragas. These are said to be expressive of certain peculiar sentiments such as sorrow, love, fear, pity, terror. Whether Ragas can produce any of these feelings, apart from the words they are connected with, is very doubtful. This idea is, however, very old and that which has given rise to this fanciful impression seems to be the words themselves to which music is set. The language used stirs up in our mind certain feelings, which are wrongly transferred to Ragas. The early Greeks similarly attributed feelings to their "modes." The Doric mode (our Hanuma-thodi) was grand, solemn and warlike; the Phrygian (Khara-hara-priya) was religious, spirited and passionate; the Lydian (Dheera Sankarabharana) was plaintive and luxurious; the Æolian (Nata-bhairavi) was of a grand and peaceful character. Among us, Bhoopali, Manjari, Bhairavi, Nata, Malava and Sreeraga are supposed to create respectively feelings of beauty, kindness, anger, valour, fear and grandeur. And Ragas derived from any of the above are said to possess the same inherent qualities. Poet Schubert quoted by Schumann, "calls *E* minor a girl dressed in white with a rose-coloured breast-knot. In *G* minor he finds discontent, discomfort, worrying anxiety about an unsuccessful plan, ill-tempered gnawing at the bit." In ancient Hindu music, which divided melody-types into Ragas and Raginis, the Ragas are severally described as persons fond of floral surroundings, bedecked with the thin sprouts of mango-



leaves, wearing red apparel ; and the Raginis, as their consorts, indulging in vernal sports, singing in accompaniment to Vina, dressed in green, sensuous, and fond of scents.

Religious hymns are believed by the religious to be capable of producing holy emotions. A warrior finds in stirring war-songs the element of heroism which, he supposes, is due to the music they are set to. A moon-stricken lover in whom nothing but love is predominant, admires the love-depicting songs solely for the effect which the music inspires. Whatever may be the emotions which music gives rise to, it will be seen from a close examination of the language employed in songs that music considered by itself is incapable of producing any specific sentiments. The plaintive, stirring or amorous character of the language employed tends severally to excite those feelings. A test of this will be found in variation and transposition. Let the music of a given war-song be set to words depicting love. Then the same composition of notes which was supposed to produce emotions of heroism, would now be found exactly suited to produce feelings of an amorous character, thereby showing the futility of believing in the emotional character of music considered *per se*.

Schumann suggests, "A good idea would be to compare the predominant character of classic master works set in the same keys, in order to discover whether or not a stereotyped character had or had not gradually established itself in each key during various epochs. The major mode is the active manly principle ; the minor, the suffering, the feminine. Simple feelings demand simple keys, the more complicated ones require those that more rarely meet the ear." "The union of music to words," says a musical writer, "is most important, because words can represent the cause of the frame of mind, the object to which it refers, and the feeling



which lies at its root, while music expresses the kind of mental transition which is due to feeling." Another writer observes, "That music does not express determinate sentiments; however, it is applicable to certain states of mind from which a special sentiment may arise. That this is the case is easily seen from instrumental music; the determinate sentiment is added by means of words united with music. But if the words be taken away or modified in meaning, it will be seen that the same melody and the same music may be adopted to widely different sentiments."

In this connexion, the following may be quoted. Mr. W. H. Hadow in his "Studies in modern music" writes, "Far more important is the influence of association. There is no reason *in rerum natura* why the minor mode should be sad, but our first ancestors noticed that a cry sank in tone as the power of its utterance failed, and hence established a connexion between depression of note and waning strength. So began an association of ideas to which by transmission and inheritance, the pathos of our minor keys is mainly due. Again, the bass naturally suggests gravity and earnestness, because that is the case with the speaking voice. 'No man of real dignity,' says Aristotle, 'could ever be shrill of speech'; and similarly, when we look for serious or dignified music, we expect to find same prominence given to its lowest register. Much too of this association is due to the motions of our ordinary life—the force that strikes like a blow in the first phrase of Beethoven's Fifth Symphony; the agitation so often expressed by rapid and irregular movement; the broken voices at the end of the Funeral March in the Eroica; and others of similar kind. Of course music cannot define any specific emotional state: it is far too vague and indeterminate to be regarded as an articulate language; but it undoubtedly can suggest and adumbrate general types of emotion, either



by producing their sensuous conditions, or by presenting same form of phrase which we can connect by association with our own experience."

From an early period the device of employing grace notes has been adopted by Hindus. Several that were then used have, however, long fallen into desuetude and new graces suited to new exigencies have taken their place. The remarkable divergence of the music of different nations would seem to be due to the varied character of graces that were invented by them as dictated by the concurrent development of the music of the different periods. As in the case of music generally, the appreciation of graces seems to be only relative. Those that are highly appreciated by some appear harsh to others, while they revel in the thrilling influences of their own. The line of development a system of music takes will determine the nature of the graces invented to suit it. This is what we find in the different systems of music. The distinctive advance of European music has been the means of differentiating the graces peculiar to melody from those peculiar to harmony. The peculiar character of Hindu music, whose basis is melody, has from a very early period, devised what are called Gamakas. The theory of Gamakas has been very elaborately worked out by the ancient Hindu writers. They regard them as indispensable adjuncts to Ragas. A Gamaka is such a slight 'shaking' of notes which is calculated to please the ear of an auditor. In the Hindu music a plain singing of notes without Gamaka, is not deemed to be a good performance, whereas the skill of a good scientific musician consists in such a manipulation of notes as is consistent with the use of the Gamakas allowed for a Raga. It will be observed by any one acquainted with the theory of srutis that, by means of Gamakas a latitude is allowed



to swaras which are thus enabled to touch the adjacent srutis without tending to mar the effect of the Raga of which they form the scale. The Gamakas improve the Raga by allowing a free scope. Without the help of Gamakas a Raga will be but a dry combination of notes. It has been said that Gamakas are "the methods by which the different notes are varied or follow each other." This is hardly a good definition, as the chief purpose of a Gamaka is not merely variation or succession.

It has been very pithily remarked that "Time is the element of music, the stream in which the tones live and cease to live." Time plays a very important part in the music of every nation. The advance made in this direction by the Hindus is sufficiently indicative of their appreciation of it. Thala was likened to the goad by which the elephant Thouryathrika (a collective name for Nritha, Vadya and Gita—dancing, vocal and instrumental music) is controlled. Says a writer, "While the modern measures of Europe are exclusively in common time and triple time and their compounds, the Hindus have beautiful melodies with five, seven, and other unequal members of time or beats in a measure and plenty of musicians to perform them." Thala, like Ragas, is divided into Margi and Desi. Of the Margi mode of keeping time, we have a few specimens showing the fact that it was prevalent some remote ages ago. The Desi, by its appealing to the immediate pleasure of men in general, has been more popular. A Thala results from the combination of Kala (time), Kriya (action—beating of hands to indicate time) and Mana (interval or pauses between beats). Minute directions are given as to the manner in which the different durations of time are to be measured. The early musicians have laid down that there are ten Pranas or indispensable factors which go to make up a

Thala, such as Kala, Marga, &c. In the ancient Hindu music, several thalas seem to have been in use. The most important of these were the Chanchatputa group. In later days another set of Thalass was employed. These were numbered at one hundred and twenty. Captain Day thinks, "To judge by the very complicated nature of many of these Thalass, and the fact that they vary widely in almost all the authorities, it seems hardly likely that they were ever in very common use ; but they are nevertheless interesting as showing the great variety of rhythm that can be produced by such simple means as beating the two hands together—the earliest kind of rhythmical accompaniment."

The modern system recognises but seven Thalass, each being sub-divided into five Jatis or kinds, so that thirty-five distinct measures are supposed to be in use. I say 'supposed,' because even from among these only a few are the most frequently employed. Now and then a skilled musician who has a steady control over keeping time, indulges in some of the rare Thalass by way of exhibition of his skill. The Thalass that are most common are the Adj, the Thriputa, the Roopaka, and the Jhampa.

We have now traversed the major portion of the Science of Hindu Music. It remains for us to lay before the reader the progress made in instrumental music. Before taking up this subject, we shall digress a little and devote some space to a consideration of the ingenious and interesting mathematical manipulation of the seven swaras which the early musicians indulged in. It is said that, in the Middle Ages, Ars Musica was studied in the books of Boethius, which were replete with "a pedantic repetition of mathematical forms and proportions, in keeping with the spirit of scholasticism and calculated to retard rather than advance the progress of the art." But the object with which the early Hindu musicians worked



out the mathematical combinations of notes seems certainly not to retard the progress but to assist the student in remembering a certain combination out of the innumerable ways which can be formed. Considering these processes by themselves, one cannot but admire the ingenuity of them who were not only good musicians but also able mathematicians. First they have laid down certain rules as to the way in which the seven swaras should be combined. This process is technically called Khanda-prastara. These are essential to a knowledge of the Moorchana-prastara. This process of combination cannot probably present much difficulty to a student of the modern day who has mastered the elements of Algebra. But to one in those days when the science of mathematics was studied by a microscopic minority, (as is the case even now among the orthodox) this process would have given immense trouble and the student would have been bewildered in the beginning for want of the bearing of this on Music.

Remembering that swaras are to be permuted in a given fixed way, the question suggested itself as to whether it is possible to pick up a certain combination in a proposed sum and conversely to tell the number of a given combination in a series. To put the thing in a more concrete shape, say in a Prastara of four swaras *sa, ri, ga, ma*, what is the nature of the nineteenth Prastara from the beginning, and conversely, what is the number of the prastara of the nature of *ga, ri, sa, ma*? Sarangadeva, the author of Sangita Ratnakara, solves the questions by the aid of the following diagram, with the figures as they are given. In this take as many perpendicular columns from the beginning as are indicated by the swaras to be combined. If it is a Prastara of four swaras, the first four columns should be taken and so forth. In the proposed question, taking the first four columns, choose such one figure from each

(including o) that the total may amount to 19. Obviously

1	0	0	0	0	0	0
	1	2	6	24	120	720
		4	12	48	240	1440
			18	72	360	2160
				96	480	2880
					600	3600
						4320

$18+0+0+1$ is 19 and no other set of numbers gives the required total. Write down *sa*, *ri*, *ga*, *ma*, in the usual order. 18 in the last column is the fourth from the top. In the series *sa*, *ri*, *ga*, *ma*, counting from the end, *sa* is the fourth. Next o is the first or topmost in the third column, *ga*, in the series is taken as it is and put to the left

of *sa*. Similarly *ri* and *ga*. Hence the required prastara *sa*, *ri*, *ga*, *ma*, is *ri*, *ga*, *ma*, *sa*. To find the number of prastara we proceed thus. Write down the

usual series and just below it, the given Prastara whose number in the order is required. Counting from right to left, *ma* in the given Prastara is the first in the series. So we take from the fourth column, the topmost figure o; now omitting *ma* from both, *sa* in the given Prastara, is the third in the series. So take four in the third column, being the third or lowest from the top. Omit *sa* from both; *ri* in the given Prastara, is the second in the series, so take 1 the second in the second column. Omit *ri* from both; *ga* alone remains in both. Take 1 in the first column. The total $(1+1+4+0)$ is 6. The given Prastara is the sixth in order. These two processes are called *Nashta* and *Uddishta*. The very elegant working of the above is admirable. As have been remarked above, these are not essential to the study of music proper. Perhaps in the beginning it was intended that a Raga should be sung in the order of Prastara. To us, however, they are



simply of mathematical interest. A Raga sung in the order in which they can be combined will soon tire the patience of the hearer ; and consequently of all the combinations, only those that tend to bring out the essential characteristics of a Raga are admitted and sung. Although not of much practical utility, they are valuable to us as the achievements of our revered ancestors. It has been well remarked by Macaulay that " a people which takes no pride in the noble achievements of remote ancestors, will never achieve anything worthy to be remembered by remote descendants with pride. It is a sentiment which essentially belongs to the higher and purer part of human nature, and which adds not a little to the strength of the states." We shall absolve ourselves from this charge by a due appreciation of our ancestors' achievements. In connection with the above, we may refer to a process known in English Music as *change-ringing*, which "is the continual production of such changes—without any repetition—from the time the bells leave the position of rounds (1, 2, 3, 4, 5, 6) to the time they return to that position again." This is supposed to have been in practice for the last two-hundred and fifty years. Two methods were employed. One was known as the Grandsire method and the other the Stedman method. The latter method closely resembles our own in so far as the combination of the notes is taken into consideration. The progress the Hindus made at an early date in this direction is very remarkable, seeing that in other countries, the process found its way but two, three centuries ago!

We have seen in the beginning what amount of progress the Hindus had made in the construction of musical instruments. In early days many instruments seem to have been invented but a great many lived but a short time and died a natural death for want of touch with the people. The early sacrificial rites had to be performed with the



accompaniment of instrumental music. We find in a *sruti*, quoted by Somanatha, the talented author of *Ragavibodha*, that "a Brahmin should sing to the accompaniment of another who played upon *Vina*." From the beginning, *Vina* seems to have been the most favorite instrument. Ten varieties of *Vina* are supposed to be in existence. Many of the modern instruments can be traced to a Sanskrit origin. "The violin, the flute, the oboe, the guitar, all have an eastern origin." The rebec, the parent of the violin and the fiddle, which was in use throughout Western Europe in the middle ages, it would appear, "was a form of the *rabob* brought to Spain by the Moors who in turn had derived it from Persia and Arabia. Here again the Aryan origin is evident, the *rabob* being, according to old Sanskrit works, a form of *Vina*. And it is still popular in the northern India and Afghanistan." The instrument known as *Ravanastra* or *Ravanastrana* which was the earliest one played with a bow may tend to illustrate the fact that the bowed instruments are of eastern origin. Captain Day goes the length of asserting that "the origin of the complicated pianoforte of the present day can be traced to the Aryans." That a very remarkable progress was early made is further shown by the fact that the construction of many of the musical instruments is based upon an accurate knowledge of the quality of the materials required for it.

All instruments are divided into the vibratory, percussive, pneumatic and concussive kind. These were called *Thatha*, *Avanaddha*, *Sushira*, and *Ghana*. The first comprised all stringed instruments; the next included instruments of percussion, such as drums, *Mridanga*, &c; the *Sushira* included wind-instruments such as flutes, conch-shell, horns, *Murali*, &c; and the *Ghana*, those made of brass and other metals such as cymbals, bells &c. The most popular instrument is the *Vina* of which, Captain Willard says,



It is a really superior instrument in the hands of an expert performer and perhaps little inferior to a fine-toned piano and indeed for Hindustanee music, the best devised, and calculated to be adapted to all practical modifications." Of these, some are preferred in the north and others are exclusively played in the south.

The question has been very frequently raised if the Hindus had at any time any kind of symbols or notation for expressing their music in writing. It has been as frequently answered in the negative. We cannot assert, with any amount of accuracy, that they possessed a system anything like the present advanced system of European notation. It is indeed idle to expect a perfect system of notation from the Hindu music, for the simple reason that, its predominant element being simple melody, a highly-finished system was never sedulously cultivated. The history of notation is in many respects nothing but the history of the several changes which the written language of music has undergone concurrent with the development of music. Necessity calls forth the inventive faculties into prominent play, without which the highest genius slumbers. That the Hindus had a system of notation, though on a small scale, there is no doubt. For instance there are symbols to designate the sharps, flats, the double sharps and the double flats and to mark the pitches and octaves. They express the several notes by their initial letters, like the Greeks. They have symbols for short, long notes, half-notes and quater-notes. In all probability, they had other symbols which are unfortunately lost to us. Several causes might have contributed to the arrest of further development. The simple character of the melodies employed in those days would account for the paucity of symbols employed. It may be that the period of stagnation began from the time when hordes of foreigners spread havoc and



devastation into the country. In those days of turmoil and internal commotion resulting from the atrocities of the invaders, the little traces of anything surviving would have been lost. But even then there were Emperors of the type of Akbar who patronised letters and men of letters, during whose beneficial reign arts flourished and literary men encouraged in the pursuit of knowledge. Further the mode in which knowledge was imparted would account for the absence of any elaborate written musical language. Singing has always been imparted vocally and the student had to sit at the feet of the master for several years before the latter could part with some of his lore. An analogy to this will be found in the Vedic hymns which are being orally transmitted in several families. In fact the reading of hymns from the printed books is prohibited even to this day by the strictly orthodox. Even now musicians, unlike their brethren of the West, do not sing or play with books in hand. They commit everything to memory and they are ready at a moment's notice, without the aid of the paraphernalia of books, stands, stools, &c. But, if it be asked if the modern Hindu music does not stand in need of further development, I for one should most emphatically assert the necessity of more symbols employed. To some extent we may revive the old forms, but to a large extent there is no doubt that we shall have to devise new symbols for expressing the various graces. In this direction the modern Hindu music certainly requires much improvement."—From the Preface to *Gana Vidya Sanjeevini*.

VALMEEKI AND MUSIC.

The musical art which corresponded to the lively sensibility of the people was fostered under the benign care of enlightened royal patrons who were themselves great masters of the art. Vocal music is said to be the eldest

branch of the art of music, and recitations by bards commemorative of the exploits of heroes are a later development of vocal music. But such recitations which were intended to excite the close attention of the people, would naturally fall flat, if unaccompanied by instrumental music of some kind or other. We accordingly find that different varieties of the Veena had early become popular as an accompaniment just as the Lyre was the common accompaniment among the Greeks. But, at this distance of time, it is impossible to estimate precisely the true character of the music to which the Ramayana was set. Judging from the description of Valmeeki, it must have been of a very simple kind. There is no mention of the word Raga in the musical sense in the Ramayana. It is a peculiar growth of later times, as it is the peculiar growth of the land of its birth. Put in its place, a system of what were known as *Jathis* came to be early devised. We read that the twins Kusa and Lava sang the poem in such a way that the music was highly melodious, the time being varied not only in the three different kinds of movements, viz., *Druta*, *Madhya*, *Vilambita* (corresponding in modern phraseology to *presto*, *allegro* and *andante*) as the nature of the subject demanded, but also in the seven different *Jathis* (or as we would now call them Ragas or more precisely keys in the technical phraseology of the modern western music) and accompanied by the Veena with which it was in perfect tune. They were such great proficients in the art of music that they could with facility modulate from one note to another through several 'subordinate transitions' which touched the three keys or octaves. (Balakanda, IV, 8, 9). The mention of the word *Jathi* here is significant. The *Jathis* were at this time only seven in number, although Bharatha mentions *eighteen* different kinds of *Jathis*. (Bharatha-natya-sastra, p. 307).

Judging from the Geethas, specimens of which are given in the Sangeetha-rathnakara, a Geetha belonging to the *Shadji-jathi*, began with the note Shadja and ended on the same note; in the *Arshabhi-jathi* the Geetha began with the note Ri, and ended on the same note and so forth. This system of transposition would be best calculated to introduce a variety of scales (which were at this stage confined to seven only) which were the foundation on which the huge edifice of the later system of Ragas was based. The Ramayana must be supposed to have been sung in these seven different *Jathis* which were varied according to the discretion of the singers, and which afforded facilities for varying qualities of melodic expression. Repeatedly encored by the learned Rishis who sat dumb-founded at the perfect execution of the singers (whose very speaking was as melodious as their singing (*Ib.* 11) and whose eyes were filled with tears of joy, they recited the story with such exquisite sweetness and in such an expressive way that every word was perfectly intelligible. The learned assembly complimenting them on the extensive repertoire of songs at their command, said 'Oh, you adepts in music ! this is the best of your songs, whose beauty is enhanced by the use of "agreeable chromatic intervals." (*Ib.* 15 to 28). In describing the music at the banquet of Bharadwaja, Valmeeki displays a rare knowledge of the science. While bands of Apsarasas danced, the celestial musicians sang, to the accompaniment of different kinds of stringed instruments which poured forth their dulcet sounds in such happy succession, that the harmony of the vocal and instrumental music was not only perfect (*Layagunanavita*) but was executed in such a *pianissimo* style (*Slakshna*) and in neither too rapid or too slow movement (*Sama*) and in such an expressive manner (*Uccharita*) that all animated creation was spell



bound. (Ayodhya-kanda. Sar. 91, Sl. 26 and 27.) Such was the music which Valmeeki was never tired of describing in his own inimitable way. Few poets, ancient or modern, could approach him in his rare grasp of the subtleties of music, and in the happy manner of his description.

Instrumental music too seems to have been developed to a high degree of perfection. *Bheri*, *Dundubhi*, and *Mridanga* were big-sized kettle drums which were indispensable both in times of war and peace. They heralded royal processions, proclaimed state ceremonials, such as sacrifices, coronations, birth celebrations, and marriages. They announced the march of the armies of contending parties on the battle-field. Royal palaces reverberated incessantly with their deafening sounds. In the royal palace in Ayodhya, big kettle drums (*dundubhi*), were played with sticks made of gold at every *yama*—three hours—in the night (Ayodhya-kanda, Sar. 31, Sl. 2). They probably served the purpose of the hourgongs of the present day. *Mridanga* was of two kinds, the one a big-sized one played with sticks, (*Ib.* Sar. 71, Sl. 27½); and the other of a smaller kind, which was employed as an accompaniment to vocal music (Sundara-kanda, X, 42). *Pataha* was another instrument of the drum kind also used as an accompaniment to vocal music (*Ib.* X, 39). It is explained as a side-drum covered with skin and played like the *ghata*, either with a stick or hand (Sangeetha-rathnakara, Vol. II. P. 567). *Panava* and *Dindima* were probably other varieties of the same kind (*Ib.* X, 43, 44). *Madduka* was a kind of brass trumpet played as an accompaniment (*Ib.* 38). *Adambara* was a kind of shrill clarionet (*Ib.* 45). But the more interesting of the musical instruments were those of the stringed kind. *Veena* was a general name for all kinds of stringed instruments. The *Veena* which Kusa and Lava played to the accompaniment of their voices could have been

either of the *Pinaki* or the *Nissanka Veena* kind, which was played with a bow and which would have been better fitted as an accompaniment by giving out a greater volumes of sound. Bharatha on his return to Ayodha was surprised to find that no sounds of *Bheri*, *Mirdanga*, and *Veena* played with sticks, were heard, as used to be the case before (Ayodhya-kanda, Sar. 71, Sl. 29½; Yuddha-kanda, Sar. 24, Sl. 43½). The commentator Govindaraja wrongly interprets this passage as meaning that *Bheri* and *Mridanga* only were played with sticks, while *Veena* was played with the hand. He was probably not aware that there were two kinds of *Veena*, the *Chithra* and *Vipanchi* which were optionally played with sticks or *plectrums*, as we would now call them, or with the hand. *Chithra* had seven strings, and *Vipanchi* nine, not seven as the above commentator thinks. The *Sangeetha-ratnamakara* (Vol. II, pp. 420) says that "*Chithra* and *Vipanchi* are played both with sticks and with the hand; but some think that *Chithra* should be played with the fingers, and *Vipanchi* with sticks; while others think that *Chithra* should be played with the fingers, and *Vipanchi* with both." The *Vipanchi* variety of *Veena* seems to have been in more common use than others (Sundara-kanda, X 37—41). A wind instrument of the *flute* kind was played by some of the mistresses of Ravana (Sundara-kanda, X 40); while instruments of various other kinds also seem to have been commonly used (Ib. 49). Bands of *Bheri*, *Mridanga*, *Panava*, *Sankha* and *Venu*, which were attached to the armies, were played on the battle-field, infusing enthusiasm in the hearts of disheartened soldiers (Yuddha-kanda, Sar. 44, Sl. 42½). Such is a brief sketch of the state of the musical development in the days of the Ramayana, which is really astonishing, when we consider that the incidents delineated in the story are supposed to have taken place

nearly five thousand years ago—a period supposed to be of Cimmerian darkness in the history of the world, compared with the modern times.

The Ramayana may be considered to be the earliest national ballad of the country. We see in it the customs, feelings, and superstitions of the age truly portrayed by a master hand. In those days when there were no newspapers to convey news, and no printed books available for easy information, it was such ballads that were instruments of knowledge and education to the people of the country. Thus preserved from oblivion, it has passed from generation to generation with little alteration, till it is in the mouth of everyone who feels as if the events recorded therein were but of yesterday's occurrence. There is no doubt that the one source of its great popularity is that it is the work of a man who was not divorced by wealth or rank or education from the mass of his fellows, but whose education came straight from nature, from which he derived his homely pathos and humour and simplicity and charm. It is this that invests it with a halo of sanctity which is denied to other works of a similar kind. Its perennial interest is in its smooth flow of diction and simple rhythm which every body is able to appreciate."—From the *Hindu*, a daily published in the Madras Presidency, India.

P. 28. 1. "None but the disciple of the Great Ones can ever hope to know Brahman and realize It. The highest wisdom is that which is imparted to the disciple by his Teacher."—So says the Sruthi ; and Valmeeki illustrates the great truth by opening his great epic with the teaching given to him by Narada, the divine sage. Chapter 2 recounts how his master blessed him with the necessary capacities to compose the life-record of Sree Rama. In chapter 3, he tells us that before his opened eye unrolled scene after scene of that wonderful world-drama, to the

minutest detail. The beauty of the work, its greatness and profundity are suggested to us in chapter 4.

Our elders always make it a point never to undertake any thing without calling down on themselves and their work the blessings of the Giver of good. A benediction, or thanksgiving, or an indication of the subject is the mode generally adopted. Valmeeki, intent upon removing obstacles of every kind from his path and upon giving his poem an eternity of fame, follows in the foot-steps of these that went before him, and makes an auspicious beginning by a brief indication of the subject.

2. *Manu* :—A Day of Brahma is divided into 14 Manvantharas and 15 twilights = 1000 Maha-yugas. Swetha-varahakalpa, the present Day, witnesses the reign of 14 Manus—Swayambhuva, Swarochisha, Uththama, Thamasa, Rai-vatha, Chakshusha, Vaivasvatha, Savarni, Daksha-savarni, Brahma-savarni, Dharma-savarni, Rudra-savarni, Rauchya and Bhauthya. Sraddha-deva, the son of Vivaswan (the sun) and Samgna, the daughter of Visvakarman, is the Manu of the seventh or the Vaivaswatha manvanthara. Yama, the God of Death is his brother, and Yamuna, the river-goddess, is his sister. (V. P. III. 2).

When the last day of Brahma was at its close, He withdrew into himself in Yogic meditation ; the Vedas chanced to slip out from his mouth and Hayagreeva, the Asura, made away with them. The Lord Vishnu immediately changed himself into a tiny fish and appeared in the water in the joined palms of Sathya-vratha, the king, who was offering libations of water to the Gods and to the manes. He was about to throw it into the river, when, the little creature begged hard to be saved. Sathyavratha took it home and kept it in a vessel of water. But, it grew on marvellously and the king tried wells, tanks, lakes and rivers in vain and was about to throw it into the ocean, when, it cried out to him. "Hold!

you will have need of me. Seven days from this, a mighty deluge will hide the face of the earth. Then you will see a large ship coming towards you. Go into it and take with you the seven Rishis, animals, plants of healing virtue and seeds of various kinds. When it is tossed violently by stormy waves, fasten it to me with a serpent. I will guide you safely through the waste of waters till Brahma should wake to a new Day. Further, I shall impart to you the highest wisdom ever known to man" "Verily, this is no fish that grows so vast in such a wonderfully short space. Who knows that the Lord might have chosen to manifest himself thus?" said Sathya-vratha to himself in hushed awe; and while the words were yet on his lips, the strange fish vanished from his sight. Sathya-vratha, the pious king, is no other than Sraddha-deva or Vaivasvatha-manu. (Bh. VIII. 24).

In each manvanthara there is an incarnation of Vishnu and there are certain governing officials—the Manu, the Manu's sons, the Saptha Rishis, the Indra, and the Devathas. At the end of a cycle of four Yugas, the Vedas, the repository of all wisdom, disappear from the earth. The Saptha Rishis recover it by intense meditation and give it back to the new race. The Manus are the founders of royal dynasties and see that the various grades of men observe their Dharma. The Manu-puthras or the sons of the Manu, incarnate again and again in his descendants and are the guardians of law and order to the end of that Manvanthara. The Devathas (Shining ones) are fed by the subtle essences that are offered to them during sacrifices and bless humanity in turn with peace and plenty. The Indra holds sway over the three worlds and the beings that evolve therein. The Lord incarnates as the mighty Sons of Wisdom (the Kumaras, Datta-thr-eya and the like) and impart to the world the Laws of Action and Contemplation.

The Saptha Rishis.—Vasishtha, Kasyapa, Athri, Jamadagni, Gauthama, Visvamithra and Bharadwaja. (V. P. III. 2). The Vayu Purana gives it as Vasuman, the son of Vasishtha, Visvamithra, the son of Gadhi, Jamadagni the son of Bharadwaja, the son of Brihaspathi, Saradwan, the son of Gothama, and Athri, the mind-born son of Brahma.

Indra:—Purandara (V. P. III. 2)

Devathas:—Vasus, Rudras and Adithyas (V.P. III. 2).

Vasus, Rudras, Adithyas, Visvedevas, Maruths, Aswini-kumaras and Ribhus. (Bh. VIII. 13). The Vayu Purana adds to the above the Sadhyas and the descendants of Bhrigu and Angiras. The Harivamsa declares that 49 Maruths are born in every Manvanthara; that 28 of them attain liberation therein and that others are born to take their place.

Manu:—Sraddha-deva, the son of Vivaswan.

Manuputhras—Ikshwaku, Nriga, Dhrishta, Saryathi, Narishyantha, Nabhaga, Arishta, Karusha, and Prishadra (V. P. III. 2). Bh. IX. 2 adds Dishta to the list and replaces Arishta by Kavi.

Avathara.—Vamana, born of Kasyapa and Adithi (V. P. III. 2).

3. *Ikshwaku*:—V. R. I. 70 (Notes).

5. *Islands*:—Priyavratha, the son of Manu Swayambhuva, followed the sun in his course round the mount Meru seven times. Seven broad oceans came into existence thereby, filled with salt water, sugar-cane juice, wine, clarified butter, curds, milk and fresh water respectively and the lands girt by them form the seven islands, each twice the extent of the former.—Jambu, Plaksha, Salmali, Kusa, Krauncha, Saka, and Pushkara.

These but symbolise the seven globes of our Earth-chain (Bhoo-mandala) and interpenetrate one another, being built of matter of increasing subtlety. The oceans that separate



them are aggregates of homogeneous matter utilised in the formation of the globe it encircles, but in an undifferentiated (Apancheekritha) state. The names given to them typify the appearance they present to the eye of the trained seer. But again, the same division of islands and oceans apply to the Jamboo-dweepa too, wherein huge continents rise one after another to receive their humanities and go down when their work is accomplished. (For a fuller description refer to the Bhagavatha and the other Puranas, as also to the Mahabharatha, Bheeshma-parva).

6. *Sagara*—V. R. I. 70. (Notes).

Q.—Why should Sagara be singled out of the many illustrious names in the Solar dynasty?

A.—It was his sons that dug up the whole of this Earth; it was they who brought the broad seas into existence. It was a descendent of Sagara that brought down the celestial Ganga to the earth.

11. *Four aims of Life*:—The text specifies but three of them; but Moksha or Liberation, follows from the words of Valmeeki. "He who listens to this with a devout heart is free from the bonds of sin."

13. *Envy*.—Valmeeki was but the humble scribe of what Brahma gave him power to see. So, none need envy him, but should listen with supreme devotion to the words of the Lord himself.

The *subject* has been indicated by the expression "the mighty Kings of the line of Ikshwaku;" the *purpose* has been proclaimed by the words "secures the four aims of life;" the qualified *aspirant* is said to be he whose heart is free from Envy's taint.

Give ear unto it.—Valmeeki composed this epic to be sung to the accompaniment of sweet music. Kusa and Lava sang it before Sree Rama; and even now it is sweeter to hear than to read.

14. *Kosala*:—It might have extended from the river Gogra to the Ganga. For, we read of a town on the Ganga situated between the Kosala country and the lands of the Bhils.

Dasaratha ruled over the Utthara (North) Kosala—(Raghuvamsa IX 1).

15. *Sarayu*, the modern Gogra, rises in the Himalayas, flows through the province of Oudh and falls into the Ganga. Sarayu is generally identified with the Deva or the Gogra; but, the people living thereabouts regard them as different. They rise in different places, run together for many miles and fall into the Ganga separately.

17. *Ayodhya*—Mentioned in the Sruthis as “Ayodhya, the city of the Gods.” Its ruins on the southern banks of the Gogra cover many miles of impassable forest and dense undergrowth. It is about 350 miles to the south-east of Delhi, in the neighbourhood of the modern Faiz-abad.

Abul Fazl speaks of it as “one of the largest cities in Hindustan. In the old times it is said to have been 296 miles in length and 72 in breadth. The soil around seems to be auriferous.”

“It is on the Oudh and Rohilkhand Railway, 126 miles from Moghul-sarai Junction, 130 miles from Khanpur Junction and 405 miles from Saharanpur Junction.

Rajah Vikramadithya (57 B.C.) is said to have traced out the ancient city and identified the different shrines and spots rendered sacred by association with the events in the life of Rama. The most important of these are Ramkot, or the Fort and palace of the king, the Nageswaranath shrine, sacred to Mahadeva, the Maniparvatha or sacred mount and a few temples still visited by thousands of pilgrims.

Kosala is also famous as the early home of Buddhism; the Chinese traveller Hiuen Tshang, in the seventh



century, found 20 Buddhist temples with 3,000 monks at Ayodhya among a large Brahminical population.

The Muhamadan conquest has left behind it the ruins of three mosques erected by the Emperors Baber and Aurangzeb on or near the site of three celebrated Hindu shrines known as Janma-sthana, Swarga-dwara, and Jaretā-ka-thakur. The population of the modern town is about 11,643. The principal buildings are Man Singh's temple and the Hanuman Garhi. The great fair of Rama Navami held every year in the month of Chithra (March-April) is attended by about 500,000 people.

The town is 3 miles from the Railway station, 545 miles from Calcutta by the East Indian and Oudh and Rohilkhand Railways, and 46 miles from Lucknow."—*The Traveller's Companion*.

26. *Twelve leagues*:—This was the extent of the city proper.

28. *Guns*:—The word Sathaghni in the text means, a weapon that could destroy innumerable men at the same time. Some hold that it was the ancestor of the modern guns; and others that it was a huge piece of rock or iron studded with long iron nails, 30. 4.

P. 30. 4. *Chess-board*:—The palace in the centre, the royal roads branching from it north and south, east and west, and open grounds here and there between them.

20. *Bards*:—The *Soothas* are the offspring of the Brahmanas and the Kshathriyas. They were charioteers by profession and sang the praises of their royal patrons. The *Magadhas* were born of Vaisya fathers and Kshathriya mothers (corresponding to the Bhats of Guzerat). They recited before kings the genealogies of their ancestors and composed poems in honour of the famous rulers of the line and of their mighty achievements. They accompanied the army on the march and sang to them in stirring strains



the deeds of valour of the doughty warriors of their race. The troops felt not the fatigue and hardships of the march, and were filled with unbounded courage and enthusiasm. The *Vandis* claim birth from Kshathriya fathers and Soodra mothers. They are the proclaimers of the titles and honours of kings ; they praise them high and his exploits. They cheer up the hearts of the soldiers before battle by their fiery songs. The *Vaithalikas* rouse the king from his slumbers by their sweet music and sweeter praise.

23. *Art of dance* :—Rishi Bharatha is the highest authority on the Gandharva-veda, and has composed Soothras on vocal and instrumental music, dance, rhetoric and the drama. They are lost to us except for some references by the old commentators on the Sanskrit plays. Now-a-days Bharatha-sasthra limits itself to the art of dance and gesticulation. The *Sangeetha-rathnakara* of Sarangadeva devotes a large chapter to it.

35. *Car-warrior* :—Able to hold his own against 10,000 foes, and to defend himself and his charioteer. He is the Maharatha.

P. 31. 3. *Never strike*:—Argument must be met by argument, and invectives by invectives. Those should not be attacked who stand aloof from the ranks or take to their heels ; warriors mounted upon chariots, elephants and horses should fight only with those similarly mounted ; a foot soldier might attack another on foot. Every one should seek a foe suited to his strength, spirit, equipment and liking ; but he should give him due warning. Men dazed with terror, soldiers who are not ready to fight, persons who are fighting with another, those that throw themselves on our mercy, those that run away, those that stand weaponless or have lost their armour, charioteers, horses, camp-followers that carry weapons to the fighters,



drummers, trumpeters and such like should be exempt from attack. (M. B. Bheeshma-parva. Ch. I).

6. *Dasaratha*:—V. R. I. 70 (Notes).

[1. Valmeeki draws our attention to the fact that the land and the city was supremely suited to form the home of the Avathara.

2. Explanatory notes on the kingdom, the capital, the king, the ministers, the priests, the royal officials, the army and kingly polity are appended to Ch. 100 of the Ayodhya-kanda.]

32. 10. *Athiratha*:—One able to hold his own against 10,000 Maharathas.

17. *Kubera*:—The Uttharakanda of the Ramayana (3, 4 the following chapters) describe his birth and achievements.

33. 11. *Atheist*:—V. R. II, 108, 109.

34. 23. *Bahluka*:—A country to the north and north-west of India. The modern Balkh was a portion of it. It was famous for its horses (M. B. Udyoga-parva); and Bokhara and Maimona near it are even now noted for their fine breed of horses.

Kambhoja:—To the north-west of India, was famous for its excellent breed of horses. The Ramayana speaks of it as a country adorned with golden lotuses. It was peopled by Kshathriyas, who were later on degraded as having fallen off from their Dharma. (Manu X, 43, 44). Arjuna subdued the Daradas and the Kambhojas (M. B. Sabha parva. 27). The modern Daradas inhabit the valley of Gilgit; so, the Kambhojas should be found in the neighbouring heights of Hindu Kush. Besides, the Kaffirs thereabouts call themselves Kamojas. We may also hold that the Kambhojas and the Daradas are spread over Little Tibet and Ladak. Their country was famous for its beautiful horses, and costly shawls made of wool and dogs' hair. Even now, the shawls of Kashmir are made of wool imported



into it from the north ; so, Kambhoja ought to be somewhere north of Kashmir.—*Anandaram Boorooah's Aryan Geography.*

24. *Vanayu*:—north-west of India, famous for its horses.

Sindh:—The modern Punjab and Sindh that lie on either side of the Indus.

25. *Uchchaisravas*:—(V. R. I. 45).

29. *Airavatha*:—Great elephants, eight in number, support the earth on their broad heads in the eight quarters, beginning from the east—*Airavatha*, *Pundareeka* (Maha Padma), *Vamana*, *Kumuda*, *Arjana*, *Pushpadantha*, *Sarva-bhouma*, and *Supratheeka*. Their wives are *Abhramu*, *Kapila*, *Pingala*, *Anupama*, *Thamraparni*, *Subhradanthi*, *Angana*, *Anjanavathi*, *Bhadhra*, etc.—V. R. II. 100.

[Thus has been described the fortunate being who was deemed fit to be the human father of the Lord of Time.]

36. *Sumanthra*:—He was the charioteer and confidential adviser of the Ikshwaku kings. He appears to have lived from a very remote period, during the previous Yugas. He was the most trusted counsellor in the court of Rama.

One day, a servant of the palace approached Rama on his throne and said to him over folded palms, "Lord ! *Sumanthra*, the long-lived and faithful servant of your royal house, has left this earth even to-day for the Mansions of the Blessed. His wives request permission of your Majesty to follow him."

Rama was overwhelmed with grief and hastened to the palace of *Sumanthra*. He carefully examined the life-record of his friend and found that 9,999 years 11 months and 21 days of it had passed away ; but 9 days yet remained. He turned to the sage *Vasishtha*, and said " Reverend Sir ! I believe it has been ordained that the normal period of human life is 100,000 years in the *Kritha Yuga*, 10,000



years in the Thretha Yuga, 1,000 years in the Dwapara Yuga and 100 years in the Kali Yuga. Nine days yet remain to Sumanthra of his life and I wonder how Yama, who cannot be but aware of it, had the temerity to take him away before his time. Surely, it is no credit to my rule. It is violating the Laws of the Yugas. It is an insult to him that rules. I will teach him his duty, in a way he will not be in a hurry to forget ; and Sumanthra shall be restored to his sorrowing people." He set out on his conveyance, Garuda, the wonderful bird. On his way to Samyamini, the capital of Yama, he saw the messengers of Death dragging along Sumanthra in bonds. In a moment he was in their midst ; they fled in affright from his dark anger ; he released Sumanthra from his bonds, though he was but a shade in his subtle bodies. The servitors of the Lord of Death joined folded palms of respect and exclaimed "Lord of worlds ! We do not remember of any injury or affront or insult from us against your royal self. We find it hard to explain to ourselves this unmerited punishment at your hands." "You forget" replied Rama "that you have defied the great Law and laid hands on my friend by taking him back nine days before his time. Is it a light thing to be passed over ?". "Your majesty " replied they " might not have been aware of the very peculiar circumstances that attended Sumanthra's birth. His head and shoulders came out first from his mother's womb and the other members only ten days after. Holy Brahmanas protected him from great peril by chanting excellent manthras ; hence, his name Sumanthra. We have calculated a-right from the moment his head appeared ; but, your majesty has taken his complete birth as the starting point of his life. Thus there is a great cloud of doubt hangs over the precise moment of his birth. We beg to repeat that we are guilty of no offence against your majesty ; it is to no purpose that



we have been thus punished ; it is to no purpose that Sumanthra is taken back."

"You are out in your calculations" rejoined Rama "for, Sumanthra's life period begins from the moment he came out of his mother's womb safe and sound. He might have died during the ten days and yet, he could not be said to have been born. His father and the learned Brahmanas with him have performed the rights of Jathakarma on the very day I have referred to ; and expert astrologers have cast his horoscope on the same lines. Nine days yet remain to Sumanthra of his natural period of life. Come ye then and take him away."

The discomfited messengers of Yama hung heir heads in sorrow and despair. Sree Rama returned to Ayodhya and restored Sumanthra to his sorrowing kin. He advised his friend to turn to the very best account the nine days left to him on earth ; and Sumanthra spent them wisely and well.

Meanwhile, Yama's henchmen hastened to the presence of their master with streaming eyes and angry hearts. They dashed their helmets on the ground in impotent fury and cried "Lord ! A nice power you wield ! We do not envy you the life you lead. Nay, we are ashamed to call ourselves your servants. Now, it was under your orders that we went forth to bring back Sumanthra and lo ! Sree Rama overtook us on the way, rescued his friend from our hand ; and cruelly punished us for having dared to affront his majesty by calling back Sumanthra nine days before time. For, he claims that Sumanthra's life begins only from the time when he was completely delivered from his mother's womb. We have not your marvellous patience and cannot afford to swallow down this insult. You are the guardian of our life and honour ; and since you cannot save us from harm, we will make away with ourselves by violence." Yama's dark brow grew darker yet with fury ;



fire flashed forth from his eyes and he cried out "This moment I march out to make war upon Rama and bring him back in chains." In vain did he appeal for help to his brother regents of the quarters, to the rulers of the sacred planets, to Dhruva, to Brahma, and to the dwellers of the nether regions and the seven globes; but one and all, they drove him out with ridicule. But, he was not to be put back and marched upon Ayodhya single as he was. Rama sent his son Lava to take care of him. A terrible fight ensued between the two, at the end of which Yama, as a last resource, discharged his Rod of Death; Lava drove it back by his Brahmasthra. Yama was hotly pursued by the Asthra, when Soorya, the sun-god, came down to Lava and interceded with him to spare his son's life. "Lava dear ! You come of my race; Yama here is my son. You cannot have the heart to injure and disgrace this noble ancestor of yours. Oblige me by recalling your dread weapon. You don't want me to believe that Yama has infected you with his madness." Lava bowed in obedience and all repaired to the presence of Sree Rama, who welcomed them with kindness and gave a friendly hint to Yama to respect his rule and take back to the realms of death only such as have had their full count of days on this earth.

On the tenth day from that, Sumanthra and his wives touched the feet of Sree Rama, cast off their mortal bodies before him and rose bright and glorious to his abode on high. *A. R. Rajya-kanda 24.*

Vasishtha:—One of the mind-born sons of Brahma; he is a Brahmarshi and one of the Saptharshis. He came out from the Prana of Brahma.—*Bh. III. 12.*

Oorja or Arundhathi, the daughter of Kardama, the Prajapathi and Devahoothi, is his wife. Chithrakethu, Surochi, Viraja, Mithra, Ulvana, Dyuman, Sakthi, Vasubhridyana and others were his sons.—*Bh. IV. I.* But V.P. I.



To, names Rajas, Gathra, Oordhwa-bahu, Savana, Anagha, Suthapas, and Sukra as his sons. Sakthi and others were his sons by another wife (*Bh*). The Vayu and the Linga-puranas substitute Puthra and Hastha for Gathra, and add a daughter Pundareeka. The eldest son of Vasishtha married the daughter of Markandeya and gave birth to Kethuman, the regent of the west. (*Vayu P.*)

Vasishtha was the Veda-vyasa in the 8th Maha-yuga; and his sons were the Saptharshis in the 3rd Manvanthara. V. R. VII. 55, 56, 57 and V. P. IV. 5, narrate in detail his being cursed by King Nimi and his re-birth as the son of Mithra and Varuna.

He is the Seer of Rig-veda VIIth Mandala and hymns 67, 90, 97 of the IXth

V. R. I. 51 to 66 deal at great length with his contest with Visvamithra.

He is the author of the Vasishtha-smrithi and the Vasishtha-ramayana.

Q.—Vasishtha, one of the Prajapathis and one of the Saptharishis, cannot have existed simultaneously in the world of Brahma, in the Saptarishi-mandala (the Great Bear), Indra's council, and in various places on earth.

A.—They have attained the high level where it is possible for them to manifest themselves in consciousness in innumerable places at the same time—qualified omnipresence which great Beings like Vasishtha, Kasyapa, Markandeya and Vamadeva enjoy as standing nearest to divinity.

Vamadeva:—A Maharshi, the Seer of Rig-Veda, X. 1 to 15, 18 to 41, and 45 to 58 Sookthas. He is spoken of as very high in the scale of perfection and to have identified his consciousness with every evolved object.

Jabali:—V. R. II. 108. 109.

38. 1. [Chapters 8 to 16 describe the horse-sacrifice which is really a symbolical rite of consecration and



purification to enable the human couple to provide a fit vehicle for the Lord to occupy when on earth.]

4. *Without any offspring*:—King Kosala was the happy ruler of South Kosala. He had a daughter, Kausalya by name, whom he had arranged to marry to Dasaratha, lord of Ayodhya. The day was fixed and the king's ministers were sent to escort the royal bride-groom. They found him disporting himself with his ministers and kinsmen in the cool waters of Sarayu.

About the same time, Ravana, the Rakshasa king, took it into his head to know the future that awaited him, and asked Brahma, "Lord of Omniscience! From whom shall I meet with my death?" And Brahma replied unto him "Child! Be it known to you that the Lord Vishnu will come down into the world as the sons of Dasaratha, the king of Ayodhya and Kausalya his wife. He shall be your Fate. Five days from this they are to be joined in happy marriage."

Ravana resolved to forestall the dread decrees of Destiny; he lost no time in seeking out Dasaratha, put to rout his affrighted ministers and followers and with a kick of his foot shattered the frail boat in which he was. Next, he went to the city of Kosala and abducted by open violence Kausalya, the destined bride of Dasaratha and took her to his island capital. On the way he chanced to see a huge whale and said to himself "The Gods are my relentless enemies. I am away from Lanka very often and they may take advantage of my absence to enter the city in disguise and set free the captive. It is safer to entrust her to this dread monster of the sea." He placed her in a chest and enjoined the whale to take her in charge until he should call for her.

The fish secreted it within his capacious jaws and roamed the depths of the ocean, when, as Fate would have

it, he met with one of his kin who challenged him to mortal combat. He could not decline it in honour and as the chances of war were uncertain, he deposited the precious chest on an island near and began to fight.

Meanwhile, Dasaratha and his minister Sumanthra clung to a piece of the wreck and were driven helplessly along the swift current of Sarayu into the shoreless sea and after being tossed about for some days by the waves, chanced to be stranded on the very same island. Wandering about, they caught sight of the chest and satisfied their curiosity by opening it ; when lo ! they were struck dumb with surprise and amazement to behold Kausalya in it. They exchanged news and as it was the day fixed for their marriage, they went through the Gandharva rite with Sumanthra as the witness. Then they entered the box and let the lid down upon them. Soon after, the whale, having defeated his enemy, came back to the isle, replaced the box in his mouth and went on its way.

That day, Ravana in full council turned to Brahma with a smile and said " Lord ! Have I not falsified your prediction ? Dasaratha is no more ; and Kausalya his bride is a safe prisoner. What say you to it ? " He clapped his hands in high glee at having discomfited Brhama, the Omniscient. But, the Lord of Wisdom raised his hands on high and exclaimed in solemn tones " Om ! This is verily a great day. " Ravana was startled by Brahma's composure and unfeigned joy. " Lord ! " cried he " what do you mean ? " Then, said Brahma " Nay, my son ! I but spoke the truth. This day have Dasaratha and Kausalya entered into bonds of holy wedlock. The Lord of worlds will take birth of them ; and all beings will be the happier for it. " But Ravana, determined to prove by incontestible evidence that the Grand-Sire was, for once, at fault, sent swift messengers to bring back the chest from the whale. It was opened before the as-



sembled multitude and wonder of wonders ! Kausalya did come out of it, but with Dasaratha and Sumanthra, happy and similing. Ravana stared at them in dumb surprise ; soon a fit of uncontrollable wrath seized him, and his terrible falchion flashed forth to cut then down. But Brahma caught his hand and cried, " Fool ! Know you what you are about? You placed Kausalya in this chest ; and now he whom you fondly imagined to have destroyed is with her, her husband ; and Sumanthra, the wise, has witnessed the holy rite. They will change themselves to thousands, to millions, if necessary. It is written down in the Book of Fate that the Lord is to come down on earth as the son of the happy pair. He is your destiny in human shape. Fool ! to dream that you will kill them and falsify the eternal decrees of Fate ! Leave the future to itself ; 'let sleeping dogs lie' ; do not go out to meet Death ere it comes for you. Have these conveyed safely to Ayodhya ; and abide your time in Lanka. You to set yourself to falsify my word ! Verily, inexorable are the Laws of Karma and as mysterious." Ravana, the terrible, was cowed down by the ominous words of Brahma and faithfully followed his behests.

Dasaratha and Kausalya were enthusiastically welcomed by their kinsmen, friends and subjects, who looked upon them as risen from the dead. The royal pair were wedded in stately pomp and King Kosala, in the height of his joy, made over his kingdom to Dasaratha and sought the holy retreats of the calm forests. Thereafter, the Kosalas are spoken of as belonging to the solar race. Later on, the king of Ayodhya married Sumithra, a Magadha princess and Kaikeyee, the daughter of Aswapathi, ruler over Kekaya. He had besides these, 700 consorts (350—V. R. II. 34)—A. R. I. 1.

Kausalya and Kaikeyee were Kshathriya princesses ; while Sumithra came of a mixed caste—*Bhatti-kavya*, 6.

Unknown obstacle :—One day he unwittingly slew a Vaisya youth, mistaking him for an elephant. *V. R. II. 63. 64.*) Vasishtha directed him to perform a horse-sacrifice to cleanse himself of the foul sin—*A. R. I. 1.*

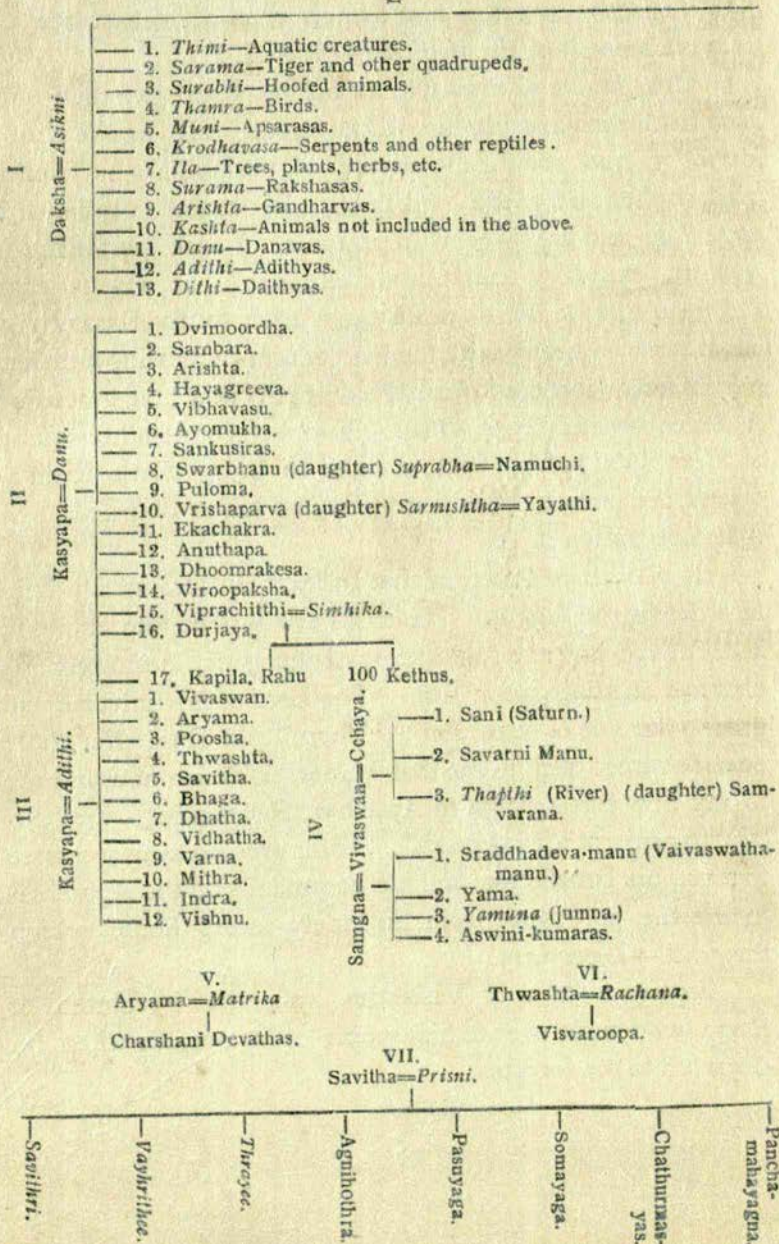
One day he dreamt that he put to death two men and a woman, innocent victims of his wrath. He awoke shudderingly, and sought the advice of Vasishtha, his friend, philosopher and guide. "It is an evil dream" replied the sage "go and kill three wild animals. I will perform for you an expiatory ceremony thereafter." It was on that occasion that he did to death the Vaisya youth. Dasaratha's heart was too heavy with the load of ever-increasing murder. "Fear not" consoled Vasishtha "perform a horse-sacrifice and free yourself from all sin. Four sons of matchless fame shall call you father ; but manage to bring down Rishyasringa, the pure, to your court ; for, he has to play no inconsiderable part in it."

It was about that time that Indra took Dasaratha to help him defeat the Asuras. He could not honour him enough ; and Brihaspathi, the high-priest of the gods, bestowed his choicest blessings upon him. "The Lord of the universe will grace your line as your son". "Then," said Dasaratha "holy one! It comes back to me that Maharshi Vasishtha asked me to any how bring down to Ayodhya, Rishyasringa, the sinless, to perform a Puthreshti". Indra, ever seeking a chance to serve his benefactor, laid his commands on the Apsarasas to lure the holy saint from his lonely forest home, which they did.—*Legendary.*

Suyagna—Son of Vasishtha, was the Purohitha of Rama, who made over to him much of his wealth when he departed to the forests.

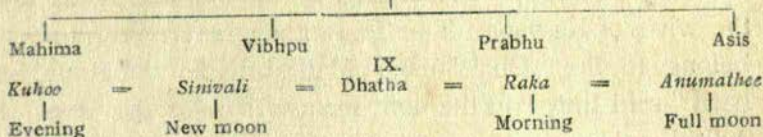
Kasyapa—

Brahma
Marichi=kala
Kasyapa

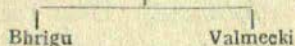
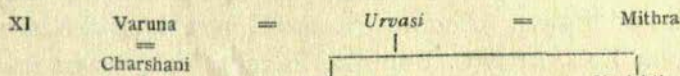
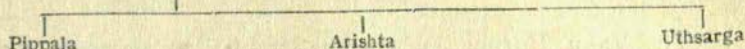


VIII.

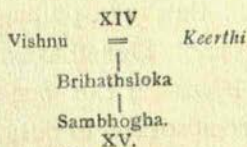
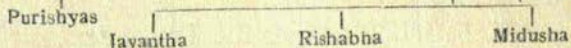
Bhaga = Siddhi



X Mithra = Revathi

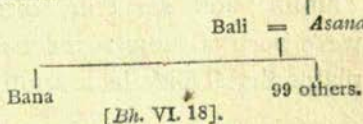
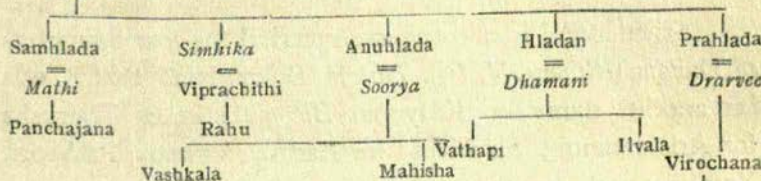
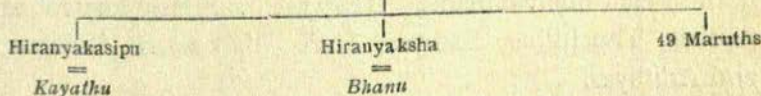


XII. Vidhatha = Kriya XIII. Indra = Paulomi (Sachi)



DAITHYAS :

Kasyapa = Dithi



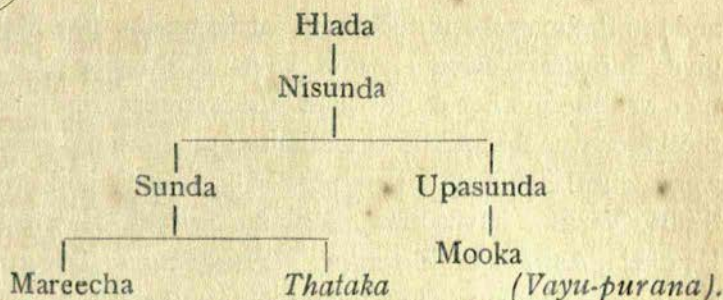
Adithi, Dithi, Danu, Arishta, Surasa, Kasha, Surabhi, Vinatha, Thamra, Krodhavasa, Ila, Kadru and Muni are the wives of Kasyapa. The Thushithas, twelve in number, belong to the Chakshusha Manvanthara. "Let us be born" said they "in the next manvanthara as the sons of Adithi and become famous". They are the twelve Adithyas. (V. P. I. 15.).

The Vayu Purana substitutes Prabha and Anayus for Arishta and Surasa. *Padma Purana* II, omit Ila and Kasha and reads Kala, Anayus, Simhika, Pisacha, Vak, Surasa (instead of Arishta, Surabhi, Thamra and Muni). But, the Utharakanda of the same Purana limits them to Adithi, Dithi, Kadru and Vinatha.

V. P. III. 1. assigns the Thushithas to the Swarochisha Manvanthara; while the Vayu-purana relates that Brahma evolved twelve classes of Devathas named Jayas, to assist him in his work. It was at the beginning of this Kalpa; but, as they remained absorbed in pure Samadhi and obeyed not his orders to create, he cursed them to be born in each of the seven manvantharas. They are variously known as Ajithas, Thushithas, Sathyas, Haris, Vaikunthas, Sadhyas, and Adithyas.

Arishtanemi is said to have married the four daughters of Daksha (*Bh.* and V. P.). But M. B. explains that it was but another name for Kasyapa. *Bh.* substitutes Tharksha for Arishtanemi; his wives are Kadru, Vinatha, Pathangi, Yamini; and serpents, birds, grass-hoppers, and locusts were born of them respectively. But, the commentator explains that Tharksha is another name for Kasyapa.

Ayushman, Sibi and Bashkala are the sons of Samhlada. V. P. I. 21; while, the Padmapurana assigns them to Prahlada.



Jarjara, Sakuni, Bootha-santhapana, Mahanabha, Mahabahu, Kalanabha (and Tharaka, according to another reading) are the sons of Hiranyaksha. V. P. I. 21 adds Sankara and Tharaka to the list. The Vayu-purana relates that the sons of Simhika were killed by Parasurama, all except Rahu and Kethu. Of the sons of Danu, Sachi, the daughter of Puloman, married Indra and was the mother of Jayantha. Maya, the brother of Puloma, had two daughters, Vajrakama and Mandodari.

Suki, Syeni, Bhasi, Sugreeva, Suchi and Gridhri were the daughters of Kasyapa and Thamra. Suki was the mother of owls and crows ; Syeni of vultures ; Bhasi of partridges ; Gridhri of eagles ; Suchi of aquatic birds ; Sugreeva of horses, asses and camels. (But the Vayu-purana has it that parrots were born of Garuda and Suki ; Sampathi and Jatayu were the sons of Aruna and Syeni ; Bhasi and Garuda gave birth to owls, crows, peacocks, does and fowls ; Garuda and Krounchi begot cranes ; and, ducks and other aquatic birds sprang of Garuda and Dhritharashtra). Aruna and Garuda were born to Kasyapa and Vinatha ; of them, Garuda or Suparna was the monarch of the feathered tribe and the foe of serpents. (The Vayu-purana gives the metres of the Vedas as Vinatha's daughters. The Padma makes Soudamini the daughter of the same). Surasa gave birth to many serpents ; they were hydra-headed and of immeasurable might and could course through all the worlds. (The Vayu

and the Padma substitute Anayus for Surasa; but the Mathsyā gives Surasa and Anayus as the wives of Kasyapa; the former was the mother of the quadrupeds except the cows, and the latter was the mother of diseases). Kadru's offspring were countless Nagas, many-headed, refulgent and mighty. Sesha, Vasuki, Thakshaka, Sankha, Swethā, Mahapadma, Kambala, Aswathara, Elaputhra, Karkotaka and Dhananjaya are the most famous. (The Vayu adds to the list Airavatha, Dhritharashtra, Mahaneela, Valahaka, Anjana, Pushpadamshtra, Durmukha, Kaleeya, Pundareeka, Nahusha and Mani). Krodhavasa gave birth to 14,000 Rakshasas, serpents and birds of every kind. They are carnivorous and of sharp teeth. Cows and oxen were born to Surabhi; Kasha was the mother of Rakshasas and Yakshas. This creation of Kasyapa took place during the second Manvanthara. (V.P. I. 21) [The Vayu-purana assigns Mrigi and eleven others as the daughters of Krodhavasa, from whom were born wild animals, deer, elephants, monkeys, tigers, lions, dogs, fish, reptiles, Bhoothas and Pisachas. Surabhi was the mother of the eleven Rudras, Nandi the bull of Siva and two daughters, Rohini and Gandhari, who in turn gave birth to horned animals and horses. The Apsarasas are of two classes, Loukika or worldly—Rambha, Thilotthama, Misrakesi and 31 others; divine—Menaka, Sahajanya, Ghrithachi, Pramlocha, Visvachi and Poorvachitthi and four others. Urvashi created by Rishi Narayana, belongs to neither. Further, there are 14 groups of them, of which Ahoothas, Sobhayanthis and Vegamathis are the chief. The Padma makes Vak the mother of the Apsarasas and the Gandharvas.

Kasyapa is the Regent of one of the four stars in the tail of the Simsumara-chakra (a symbol of the manifested universe). V.P. II, 12.

He is often classed among the Prajapathis and has, besides those mentioned above, two sons Parvatha and Vibhandaka.

It was during that present Vaivasvatha-manvanthara that the Lord was born of Kasyapa and Adithi as Vamana and put down Bali, the king of the Asuras.

Parasurama laid his axe at the root of the royal race thrice seven times and celebrated a horse-sacrifice to cleanse himself of the dark sin. He made a present of the earth to Kasyapa, who turned upon him and said "You shall not abide on the earth you have parted with to me—no, not during nights." So, Parasu-rama aimed a shaft at the ocean which gave him dry land to live upon.—V. R. I. 76.

He is the seer of Rig Veda VI, 29; IX, 64, 67, 91, 92, 103; I, 99.

To grace my name—It is an article of faith with the Aryans that childlessness is the outcome of some heinous sin in the individual's past lives; the hell named Puth opens wide to receive the unhappy wretch; and a son rightly deserves his name *Puthra* in that he saves his father from it. What is the rationale of it? We observe that a man of unbounded wealth, but childless, exclaims with a heavy heart "Alas! I am not blessed with a child to whom I can hand down all this wealth that I had been at so much pains to acquire. Now, it must go to strangers whom I know not, whom I love not". But, poor men might at least be free from this. No, the books do not exempt them, but lay down the law for all. Why should we desire offspring so eagerly, rich and poor, high and low?

Every member of the Aryan nation comes down into the world to carry out certain definite work which he alone could do. Certain duties are incumbent upon him; he should provide for his wife, children and kinsmen whom his past karma has grouped round him. He should tread

the steps that raise him from his present stage in evolution to a higher one. (This is his Dharma). He should master the mysteries of the path of action and the path of wisdom and exemplify them in his life, that other egos on the course of evolution might lead a happy and useful life here and partake more and more in the work of the Lord. He should bring down peace and plenty upon the earth by performing sacrifices to the inhabitants of the subtle worlds, the Devas, the elementals, and the like. He should pass through the portals of Initiation into Liberation. Now it is laid upon every one to do his share of this altruistic work ; not less important is his responsibility of putting in his place one who could carry on his work, at least as well. If he be pure, unselfish, wise and loving, he attracts to himself egos of a similar temperament and progress to take birth of him ; for, he alone can furnish vehicles of the required stamp. If he be otherwise, good and pure souls keep clear of him. Hence, he should purify himself by rites and penances of every sin that bars his path ; he might be sure of being blessed with a son after his heart. When the Lord has assigned a certain post to us in His universe, it is the height of ingratitude and treason if we quit it without placing a fit substitute therein. This is what is designated as the heinous sin.

39. *Northern banks* :—Ayodhya was on its southern banks.

Brahma-rakshasas :—Persons who are guilty of grievous sins and die without purifying themselves by adequate penances ; those who receive as gifts things prohibited by the ordinances ; and those who perform sacrifices and rites for such as are not qualified thereunto—are born as Brahma-rakshasas. They are experts in the performance of Yagas and Yagnas, and in the probable lapses therein. They eagerly wait for any such sins ; imperfect religious acts form their portion and go to strengthen them. (They are Brahmanas

who are guilty of lapses and slips in the performance of sacrifices.—*Thilaka*).

40. *Sanath-kumara* :—There were ten creations of Brahma—Mahath, Ahankara, Thanmathras, Indriyas, Vairika-devas and Manas, the five kinds of Thamasa creation, the mineral and vegetable kingdom, the animal, the human and the Kumaras—*Bh. III, 10*.

Brahma was not satisfied with his Thamasic creation ; he purified himself by meditation and brought forth the Kumaras—Sanaka, Sanandana, Sanathana, Sanathsujatha, Sanathkumara, Sana and Kapila. Karma touches them not. They have to gain nothing from Thapas or meditation. Blessed with eternal youth, their consciousness is ever centred in Brahman. “Children!” said Brahma unto them “propagate yourselves.” But their feet were on the path of Renunciation and the commands of their father made no impression upon them ; whereat Brahma was worth—*Bh. III, 10 and 12*.

Once upon a time they repaired to Vaikuntha to offer worship to Vishnu, when Jaya and Vijaya stopped them at the seventh portal. “What is this ?” mildly asked the divine youths “No one comes here into this world but those whose hearts are utter white and free of any stain of desire or hate. You seem to be out of place in this region of serenity. Every one has the right of access to the great Father. We fear not the Lord nor does He fear us. You but read your own selves in the hearts of others. The Lord knows no difference between His children. So, perfect yourselves by dwelling for a time in the world of mortals, and come back with a more subdued heart.” The Lord but confirmed the fiat of the Holy Youths ; Jaya and Vijaya were known during their incarnations as Hiranyakasipu and Hiranyaksha, Ravana and Kumbhakarna Sisupala and Danthavakra.—*Bh. III, 15, 16*.

The Kumaras are great yogis and embody in themselves perfect wisdom. They stand at the portals of Liberation and turn the hearts of the Jeevas thereto. They are known to the world as Sana, Sanathsugatha, Sanaka, Sanandana, Sanathkumara, Sanathana and Kapila.—*M. B. Santhi-parva* III, 41. But the Sankhya Karika of Iswara Krishna gives a different list, as Sanaka, Sanandana, Sanathana, Asoori, Kapila, Vodhu and Panchasikha. The *Koorma* makes them five. The *Linga* places Sanathkumara and Ribhu as the highest of them. Further, it relates how Siva is born in each yuga as the four virgin youths, the sons of Brahma ; during the 29th Kalpa, the Kumaras Sananda, Nandana, Viswanandana, and Upanandana were known as the Swetha Lohitha (white); during the 30th Kalpa they were red in hue and were named Virajas, Vibahu, Visoka and Visvabhavana ; during the 31st Kalpa they were yellow in colour and black in the 32nd.

Once upon a time they sat in meditation to fathom the mysteries of the Lord, but with scant success. They prayed to Mahadeva to help them in their need ; when three crores and half of years had passed over their heads, the Mahayogi appeared in their midst as Dakshinamoorthi and taught them under the shade of the sacred banyan tree. The Chinmudra (a mystical gesture with the fingers) solved their doubts—*Athmavidya-vilasa* of *Sadasiva Brahman*.

King Dhritharashtra was sore vexed at heart when his sons suffered defeat and disgrace at the hands of the Pandavas. A fit of dispassion came over him and he requested his brother Vidura, the wise one, to impart to him the mysteries of the kingdom of heaven. But Vidura reminded him that his present birth did not qualify him as a teacher of Brahman-vidya ; so he prayed to Sanath-kumara, who came down to the Kaurava king and discoursed long and wisely upon the Divine Science. Vidura-prajagara or Sanath-sujatheeya is the name given to it in the Bharatha (*Udyoga-parva* 41 to 46).



There is a Samhitha that goes by the name of Sanath-kumara.

Rishyasringa:—He is one of the Saptharshis in the coming 8th or Savarni-manvanthara—*Bh.* VIII, 13. Rig Veda X, 136 was seen by him.

He had the face of a deer and a single horn growing on it (*Kamba Ramayanam*, P. 10.).

Vibhandaka, the son of Kasyapa, underwent a course of stern Thapas immersed in the deep waters of a lake. Urvasi, the queen of Apsarasas, came there one day to disport herself in the cool waters. The sage was bewitched with her beauty and his thejas radiated from his body in consequence. A doe came there to quench his thirst, drew it into itself and grew big with child. A son of unrivalled lustre came out of its womb, a wise One from his birth. The doe was a celestial nymph whom Brahma had condemned to take that body to expiate a sin. "In your next birth" said He "a mighty sage will call you his mother and it shall be the end of your troubles."

Romapada, king of Anga, uttered an untruth to a Brahmana; and in consequence, the priestly class excommunicated him. No one would officiate in his rites and ceremonies. Indra withheld from his kingdom the life-giving rain. His people suffered terrible miseries. He sent for wise and holy Brahmanas and prayed them to advise him some means of bringing down rain. They took council among themselves and said "The Brahmanas are wroth with you. Seek a way to pacify them. Further, it is Rishyasringa and no other that could bring into your kingdom the rain you so much need." Romapada left his kingdom and returned to it only after expiating his grievous sin by penances and fasts which satisfied the high Brahmanas. His ministers advised him to bring Rishyasringa into his dominions through the bewitching snares of courtesans.



One of them grown old in her profession said to the king, "Give me but the necessary help and I undertake to bring you the great saint into your kingdom of his own accord." She got what she wanted and left for the dark forests with a choice bevy of damsels. She built a spacious barge to resemble a holy hermitage, stocked it with everything that could allure the senses, moored it near the forest home of Vibhandaka and despatched keen-witted girls to take note of the movements and habits of young Rishyasringa.

One day she called aside her daughter, in whose skill and tact she had utmost confidence, and sent her to entrap Rishyasringa with definite instructions carefully given. The siren came upon the guileless youth when he was alone in his cottage, saluted him with profound respect and said "Holy one ! Is it well with the sages that dwell hereabouts ? Is your supply of fruits, roots and fuel plentiful ? Do you find this spot to your liking ? The ascetics that have made this their abode—does their store of merit increase ever ? Your father of mighty wisdom—does he progress on the path of holiness ? Does his love towards you broaden out like the mighty Ganga ? And do you go through your round of sacred duties and lay by no small store of wisdom and merit ?" To which, the young hermit answered back all joyfully, "Shining one ! You are blazing with spiritual lustre ; and no fitter object can I find of my respects and hospitality. Do me the favor to accept of me such poor things as my humble abode can furnish—fruits, sweet roots, water to wash and drink and a seat for the tired limbs. What happy hermitage calls you its dweller ? Oh ! You are god-like in your beauty and splendour. Please inform me what particular course of austerities or vows is being followed by you at present ?" "Son of Kasyapa !" replied the Circe. See you yon hill standing like a sentinel over

your calm retreat ? Behind it and but six miles from here is my humble cottage, a marvel of beauty. It goes against the rules of my order to receive respect and service at the hands of such like you. Nay, it is but meet that I should wait upon you and do thy behests. I have made a vow and I request you to help me keep it by allowing me to fold you in my arms." "Nay, but accept of me these rare fruits that I have procured for you" cried Rishyasringa all earnestly ; but, the siren snatched them from his hands and flung them far away with a look of supreme contempt and disgust. She gave him things to eat and drink that was utterly unmeet for him ; but, to him they were unspeakably delicious. She adorned him with garlands and chaplets of fragrant flowers. She decked him in silk and gold and flowered vestments. She held to his lips rare drinks and potent. She cooed to him, fondled him, hung round him, looked into the depths of his eyes, and sent little thrills of vague joy through his nerves by her silvery peels of laughter. Anon, she took a ball and tossed it to and fro, high and low, this way and that, displaying the rounded perfection of her form, her shapely limbs and her graceful movements. Then, she sprang at him, pressed him to her throbbing heart time and oft, gazed with looks of unutterable love into the calm depths of his eyes, tore herself away from him with a hasty "I am close upon the hour of the fire-sacrifice," and vanished from sight.

Rishyasringa stood rooted to the spot, his heart far away with the damsel that had stolen it. His senses in a whirl, his mind dark and confused, his body a prey to unknown sensations, he sighed like a furnace and lived but in the dream of his recollections of that eventful day. And upon him thus musing came his sire Vibhandaka, the sage of stern vows. His eyes of tawny hue even as the monarch of the forests, his body coated with shaggy hair, he was a curious

sight to see. His keen eyes fell upon his son sitting lone and dejected with heaving breast and far-away looks. "Rishyasringa ! Light of mine eyes ! Have you performed aright the daily offering of sacred fuel to the Fires ? Did you scrub and wash clean the spoons, the pots and the ladles used in the sacrifice ? Did you milk the cows and tend the calves ? Why are the logs lying about unsplit ? I see your heart clouded, your brain confused, and your senses rebellious. What strangers were here to day ?" And to him replied Rishyasringa as in a dream, " Father ! There came unto our hermitage a Brahmacharin. His hair was black as night, thick, and long and hung in rippling waves round his moon-like face. His limbs shone like molten gold and were lovely beyond expression. Large and lustrous were his eyes, even as the petals of the full-blown lotus. He had the refulgence of the Lord of day and the beauty of a Deva. His locks were plaited in wonderful patterns with golden strings and hung on his back ; and the air around was heavy with the perfume of it. From his neck hung a curious ornament that flashed like chain-lightning through dark clouds. His breast was soft and high without the least suspicion of hair in it. His waist was very slender and smooth as glass. From beneath his loin-cloth hung a golden string very much like my own girdle. He had some curious ornaments on his feet and wrists that reminded me of my rosary ; when he moved, they sounded sweet even as the swans when they swim joyously over the calm waters of the lakes. The clothes he wore, were finer, softer, and more beautiful than my dress of bark. The male Koil sings not sweeter than his melodious tones that enslaved my heart. His hair was parted upon his forehead and clung to it. His eyes were covered with two lovely Chakravaka birds. A curious fruit, all unknown to me, was in his hands

which he struck again and again upon the earth ; and all rebellious, it rose higher and higher at each stroke. It was a wonderful sight to see ; and all the while, he darted hither and thither like a graceful creeper blown by wind. I have no words to express the joy that his god-like presence gave me. He would not accept from me fruits, roots, water to wash and drink nor any of the rites of hospitality; for that was his vow. Then he gave me many fruits, the like of which I have never come across in our woods. They have no rind, no stone. He gave me a wonderful drink very sweet to taste. It has filled me with inexpressible delight; the earth spins around me and all it supports. Just look at these fragrant garlands woven with golden strings. Since he left this place, I am not myself ; my heart seems to be weighted with lead ; an ever-raging fire consumes my limbs. I must very soon go to him and request his presence here every day. Grant me leave to go to him even now. I must practise the same vow as he ; I must become like him. If I see him not, my heart would burst of grief."

Vibhandaka listened to these strange words, all unmeet for an anchorite's lips and sternly cautioned his son against unknown perils. "Child ! These are Rakshasas of unbounded might and soul-compelling loveliness. They wander through the dark woods, clothed in witching beauty to entrap the unwary hermits, to cloud their senses and to ruin their hard-earned thapas. Many of our brethern have fallen victims to their wiles and have lost the bright regions on high won by dire austerities. No one approaches them whose senses are well under control, whose heart is set upon reaching the worlds of the Blessed ; nor, does he so much as look at them. The drink that was given you is all impure for such lips as yours. Wicked men and sinners partake of it and are driven into madness and crime thereby. These bright garlands are not for us whose wealth



is counted by the steps we have climbed on the Ladder of Perfection." Thus and more did he caution his darling son ; and having laid upon him strict injunctions not to leave the cottage, he went out in search of those that had worked woe and confusion in the heart of his boy. But, three days and nights did he roam in vain through the dark forests, seeking for those who ever kept beyond the reach of his anger.

Meanwhile Rishyasringa went out to lay in the daily store of fruits ; and his tempter, who was ever hovering about while the old father sought her afar, flashed before his eyes like a sweet vision of beauty. The boy sprang forth to meet her and cried with trepidation, " Let me have a look at your lovely Asrama before my father comes back." The girls were but too willing ; they enticed him by many a wile, by many a glance, by many a rippling laugh, by many a flower-soft touch to where their barge lay, painted cunningly to look like a hermitage. He entered it ; they crowded round him and engaged him in many a game and in many a talk so that he knew not that the barge bore him away from his native forests even unto where Romapada's capital lay.

And, the king of Anga was with eager eyes scanning the river up and down to catch a sight of him who was to save his land from ruin and destruction. With a joyful heart and humble head bowed low over folded palms, did he welcome the young sage into his kingdom and placed him in his harem, even where the fairest, the loveliest and the purest of the daughters of his country dwelt. But, no sooner did Rishyasringa step from the barge on to the earth than the heavens opened and the waters came down. Romapada, beside himself with pleasure, gave Santha, his daughter, in marriage to the son of Vibhandaka. And having a wary eye on the likely approach of the irate sage in search of his son,



he placed in his route countless herds of cattle ; the fields were busy ploughed by cheerful hinds ; the shepherds and the superintendents of cattle were strictly enjoined thus :—
“ If the holy sage Vibhandaka should come this way and ask of you whether you have seen his son, you shall, on pain of your lives, make this answer one and all. ‘ Holy one ! These herds that graze as far as the eye can see, these fields that extend right up to where the heaven and the earth meet, and we ourselves, with our kith and kin, do all belong to the Rishi Rishyasringa, our gracious lord. We are his, to command, body and soul. Upon our eyes and ears lie his behests.’ ”

Vibhandaka came back to his cottage with a heavy load of fruits, roots, fuel and sacred wood ; his first care was for his son, whom he found not where he left him. Rage caught him in its merciless grasp ; he saw with his clear vision that it was an infamous trick played upon his boy, all innocent ; and he strode forth with mighty steps from his lowly abode, towards the town of Champa, resolved to reduce to ashes Romapada, his kingdom and those that dwelt in it. But, the fatigue of travel and the pangs of hunger were too much for his penance-wasted frame. As chance would have it, he came even to where the shepherds were placed by the cunning king. They received him with royal hospitality and he abode with them for the night. “ Whom do you call your master ? ” asked he of them in evident curiosity. “ Saintly one ! ” replied they “ even Rishyasringa, your renowned son. We are his slaves and live but to obey his behests. These wide lands and these countless herds are his. We wait for you here by his orders and we have but been able to discharge towards you a tithe of what he would have us do unto you.” Thereafter, he came upon such receptions every now and then, all along his way to the capital. His anger

gradually exhausted itself and Romapada found him in a fit mood to receive his respects and hospitality and to listen with a lenient ear to his excuses.

And Vibhandaka saw in the royal palace his son Rishyasringa who shone even as a god, and his daughter-in-law Santha, whose innocence and purity enthralled his eyes and heart. He made the best of the situation and returned to his forest home, having enjoined his son to remain at Champa until a child should be born of his loins to sit upon the throne of Anga. And Rishyasringa did so—*M. B. Vana-parva*, 113.

Brahmacharya :—A celibate should avoid during that stage in life intoxicating drinks, flesh perfumes, garlands, essences, extracts, women, wanton cruelty to animals, shoes, umbrella, music, dance, musical instruments, gambling, gossip, scandal, untruth, and conscious injury to others. He should not look upon women with a lustful heart nor embrace them.—*Manu*.

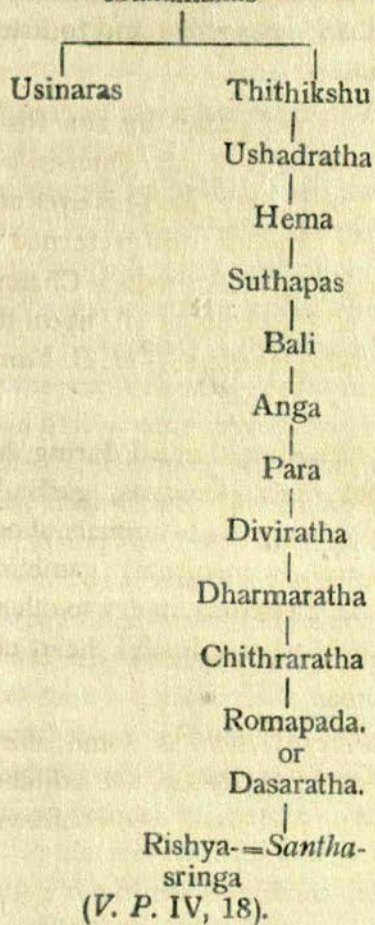
Anga :—It is not the modern Bengal as some affirm, but Bhagalpur and a large portion of Behar. It adjoined the kingdom of Dasaratha and spread about the confluence of the Ganga and the Sarayu.

Romapada.

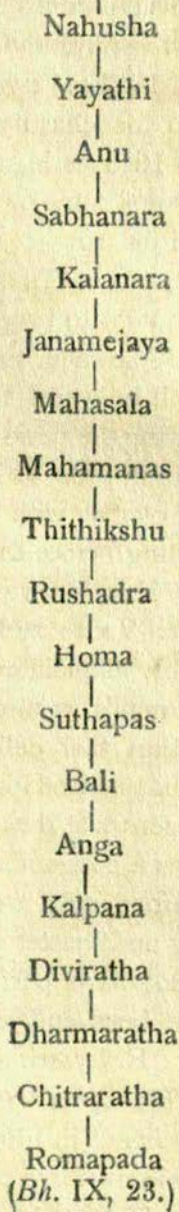
Kalanara
 |
 Srinjaya
 |
 Puranjaya
 |
 Janamejaya
 |
 Mahamani
 |

Brahma
 |
 Athri
 |
 Soma=Thara
 |
 Budha=Ila
 |
 Urvasi—Purooravas
 |

Mahamanas



Ayus



*Give him your daughter for a wife :—*No greater expiation for his sin could he find than giving his daughter in marriage to a pure and holy Brahmacharin.

41. *Without affecting :—*You need not apprehend any danger to his chastity.

*Q:—*Rishyasringa must have been defiled by the touch of prostitutes and by having eaten of what they gave him. His spiritual might and splendour must have diminished in consequence. Then, how could his presence in Anga be potent enough to bring about the rains that came not ?

A. The sage sinned not, in that he was a stranger to women all long and the idea of sex never entered into his heart during the period he spent with the courtesans. He looked upon them as hermits like himself. But, even if the physical contact with them had really affected his purity, it was nothing before the mighty fire of his thapas.

Q. Nay, he was a pure-souled celibate ; he had mastered the Vedas and the Sastras and ought to have been thoroughly acquainted with woman, her nature, her wiles and of man's relations to her. His studies must have taught him that celibacy and women were incompatible. Was it not natural for him to have come into contact with the women that dwell in the forest and in the hermitages ? If he was a congenital imbecile, unable to distinguish between a man and a woman, we cannot credit him with brains to study and master the profundities of Sanskrit lore. He could not have performed any thapas worth mentioning, nor have been endowed with the power to bless.

A. Rishyasringa was in reality one of the Sons of Wisdom. He was a knower of Brahman, who had risen to the divinity latent in him as it is in every one of us. To him the whole universe presented no illusory distinctions of sex, creed, colour, rank or wealth. His eyes saw into the heart of things. Such a one is untouched by sin. He knew through

his clear vision that there lay hidden in his past, some karma as yet unexhausted, that would bring him into marital relations with Santha, the daughter of Romapada. He anticipated the arrival of the young girls and behaved so that they might not suspect his real nature and keep aloof from him. He made as if he was caught in their trap. His father Vibhandaka, to whom it was no secret, accepted the situation and did not curse his son or the king—*Thilaka*.

45. *Assured* :—One should worship the sacred fires only when he has taken upon himself the life of a householder ; and he alone is qualified to conduct a sacrifice.

48. 1. *Upon Dasaratha came the desire* :—He was blessed in every thing that life could give ; millions looked up to him for the fulfilment of their prayers ; yet, he had no son to continue his name on earth. He decided that he could in no other way destroy the sins in his past life that stood in his way than by performing the horse-sacrifice, for, says the Sruthi " He who performs a horse-sacrifice is freed from all sins, is freed from the heinous sin of having taken the life of a Brahmana ; " while the Smrithis enjoin a Sarva-bhowma (Lord-paramount) to conduct a horse-sacrifice. Sumanthra lifted for him the veil that hung over his past, even so little ; and the king brought down Rishyasringa and his wife Santha to Ayodhya, under the guise of a friendly visit to himself. When spring came on again, he made ready for the horse-sacrifice.

2. *The horse-sacrifice* :—Yagna is the offering to the Devas of anything that we hold as our own, with the consecratory Manthras appropriate to them. It should be enjoined in the Veda ; it should be such as confers the highest good that can fall to the lot of man, upon the performer and the nation of which he is a unit. Clarified, butter, flour, milk, grain, the juice of the Soma creeper, animals, burnt offerings, cooked food, curds, cream, and

the like may be offered to the Devas, our elder brothers in evolution.

The Brahmana, the Kshathriya and the Vaisya are qualified to perform the sacrifices ; but, the last is debarred from the sacrifices that go by the name of *Bahu-yajamana*. Women, duly married according to the sacrament, are entitled to take part in the sacrifice. Physical deformity, sexual impotence, ignorance of the Vedas, the deadly sins, and birth among the Soodras, the Chandalas and the mixed castes disqualify a man ; but the Rathakaras take part in such rites as *Agyadghana*. The word means chariot-makers ; but, *Apadeva* in his *Meemamsa-nyaya-prakas* gives the name to a clan called Saudhanvanas. These are the descendants of *Bribhu*. In later times, a Rathakara was the offspring of a Mahishya and a Karani. (A Mahishya is the offspring of a Kshathriya and a Vaisya ; while a Karani comes from the mixture of the Vaisya and the Soodra castes). Moreover, the chief of the Nishadas (the class of foresters) has a place in the sacrifice known as *Gavethuka*.

The thorough study of the Vedas and the status of a householder are indispensable for any one who would perform a sacrifice : But, a Brahmachari who violates his vow of celibacy is directed to perform a sacrifice with an ass. But, as such have no Agnihothras to perform, the Laukikagni (lay-fires) are to be used in the sacrifice ; the offerings are not cooked in potsherds, but on the ground ; the heart, the tongue and other members of the sacrificial animal are to be offered up in the water and not in the fire.

The yagnas are classified into, the Paka-yagnas in which cooked offerings are made ; the Havir-yagnas in which clarified butter, milk, curds, grain, and such like uncooked articles are offered ; and the Soma-yagnas in which the juice of the Soma plant is offered.



<i>Pakayagnas.</i>	<i>Haviryagnas.</i>	<i>Somayagnas.</i>
<i>Ashtaka.</i>	<i>Agniyadheya.</i>	<i>Agnishtoma.</i>
<i>Parvana.</i>	<i>Agnihothra.</i>	<i>Athyagnishtoma.</i>
<i>Sraddha.</i>	<i>Darsapoornamasa.</i>	<i>Ukthya.</i>
<i>Sravani.</i>	<i>Chathurmasya.</i>	<i>Shodasi.</i>
<i>Agrahayani.</i>	<i>Agrayaneshti.</i>	<i>Vajapeya.</i>
<i>Chaithri.</i>	<i>Niroodha-pasub-</i>	<i>Athirathra.</i>
<i>Asvayugi.</i>	<i>andha.</i>	<i>Apthoryama.</i>
	<i>Southramani.</i>	
		<i>Gauthama Smrithi.</i>
<i>Aupasana.</i>	<i>Pinda-pithri-yagna</i>	<i>Do</i>
<i>Vaiswadeva.</i>	<i>instead of</i>	
<i>Parvana.</i>	<i>Agniyadheya.</i>	
<i>Ashtaka.</i>		
<i>Masi-sraddha.</i>		
<i>Sarpabali.</i>		
<i>Eesanabali.</i>		
<i>Apasthamba-soothra with the commentary of Dhoortha-swami.</i>		

A Brahmana is directed to perform the Agnihothra in the morning and the evening, the Ishtis on the new and full moon days, the Agrayaneshti before he eats of the harvest of the year, the Chathurmasya at the end of every three months, the Pasubhandha once in six months and the Soma-yaga at the end of the year.

The day on which the juice of the Soma creeper is extracted and offered into the fire, is called the *Suthyahas*. Such sacrifices are known as the *Ekahas* (having only one pressing-day). The Agnishtoma and the six other sacrifices are of this kind. The *Aheena* yagas require from two to eleven days for their celebration. The *Dvadasaha* is a soma-yaga and runs through twelve days. The *Sathras* continue from thirteen to hundred days or beyond. The *Samvathsarikas* require one, two or three years to perform ;



the *Gava-mayana* is one such and takes three years to finish. The *Aharganas* are conducted day and night and the *Dwa-dasaha* is their type.

The *Ekahas* have three pressings (*Savanas*)—morning mid-day, and evening. The juice of the Soma plant is extracted by pressing, kept in certain vessels, offered to the devas and partaken by the priests and the performer.

The Udgatha and his assistants recite *Sthothras* on fixed occasions ; while the Hotha and his men follow with the recitations of certain Riks named the *Sasthras*.

A ram is offered to Agni and Soma in the *Agnishtoma* sacrifice. Twelve sthothras and twelve sasthras are recited during the three savanas in the following order.

Morning Savana.

Bahishpavamana-sthothra	by the	Udgatha.
Ajya-sasthra	„	Hotha.
Ajya-sthothra	„	Udgatha.
Prauga-sasthra	„	Hotha.
Ajya-sthothra, I, II, III,	„	Maithra Varuna
Ajya-sasthras, I, II, III,	„	Brahmanachhamsi
		and
		Achhavaka

Mid-day Savana.

Madhyandina-pavamana-sthothra	by the	Udgatha
Marudvatheeya-sasthra	„	Hotha
Prishta-sthothra I	„	Udgatha
Nishkevalya-sasthra I	„	Hotha
Prishta-sthothras, II, III & IV	„	Udgatha
Nishkevalya-sasthras, II, III, & IV	„	Hotha's assis-
		tants.

Evening Savana.

Arbhava-pavamana-sthothra	by the	Udgatha
Vaisvadevat-sasthra	by the	Hotha



Agnishtoma-sama by the Udgatha

Agnimarutha-sasthra by the Hotha

In the *Ukthya* sacrifice, aram is offered to Indra and Agni. Three *Ukthya*-sthothras and three *Ukthya*-sasthras are added to the recitations during the evening Savana.

In the *Shodasi* sacrifice, an animal is separately offered to Indra. A *sasthra*, a *sthothra* and a *Somagraha* are added to those of the *Ukthya*.

In the *Athyagnishtoma* sacrifice the *sthothras*, *sasthras*, *somagrahas* and the animal to Indra are to be added on to the service during the *Agnishtoma*.

In the *Athirathra* sacrifice there is an addition of a ram to the goddess *Sarasvathi*; and three *Paryayas* to the *Shodasi* *sthothras* and *sasthras* (a *Paryaya* comprises 4 *sthothras* and 4 *sasthras*. These are recited during nights and each round is followed by offerings and distribution of the *Soma* juice. At dawn there is a recitation of the *Sandhya*-*sthothra* from the *Sama-Veda*, which is followed by the *Hotha's* *Aswinee* *sasthra*. The *Aswini-devas* receive an offering thereupon.

The *Apthoryama* adds 4 *sthothras* and *sasthras* to those of the *Athirathra*.

The *Vajapeya* adds the *Vajapeya-sama* and the *Vajapeya* *sasthra* to those of the *Shodasi*. A fourth animal is offered to *Sarasvathi* and 17 to the *Prajapathi*. The *Brahmana* and the *Kshathriya* are qualified to perform this. A chariot race forms an interesting part of the ceremony, when the royal performer distances his competitors.

Abhijith, *visvajith* and *Ayushtoma* are parts of the *Gavamayana*.

The *Agnishtoma* is a type of the above and deserves detailed mention.

It takes five days to perform—*Deekshahas*, *Prayaneeyahas*, *Pravargyahas*, *Agneeshomeeyahas* and *Suthyahas*.

Deekshahas.

The performer (yajamana) should have finished his vedic studies and entered the life of a house-holder.

1. He should first go through the following Sankalpa (declaration of a vow) to expiate the sin of not having performed a yagna during the last three generations—"I perform such and such a sacrifice with an animal-offering to Indra and Agni, another to the Aswins to remove any stain of non-performance of my duties as a Brahmana, and also with the usual offering of an animal to Agni and Soma."

2. Next, he says "Agni is my Hotha in the sacrifice I perform ; Soorya in my Adhwaryu ; Chandra is my Brahma ; Parjanya is my Udghata ; the Apdevathas are the Brahmanachhamsi and the rest ; the Rasmis are my Chamasadhwaryus." He chooses a man to be the Somapravaka and sends him to select his human priests. The latter visits the abodes of the Adhwaryu, and his assistants, the Prathiprasthatha, the Neshta, and the Unnetha ; the Brahma and his assistants, the Brahmanachhamsi the Agneedhra, the Potha ; the Hotha, and his assistants, the Maithravaruna, the Achhavaka and the Gravasthuth ; and the Udghata and his assistants, the Prasthatha, the Prathihartha, and the Subrahmanya and prays them thus :—" So and so is to perform—sacrifice on—day with—Dakshina. You are requested to officiate as—in—Gana." When they had given their consent, he chooses the Sadasya (who represent the audience) as the 17th priest. They come to the dwelling of the Yajamana and are entertained with Madhuparka and other rites of hospitality.

3. The Agnihothra-fire into which offerings had been made till then, is caused to be absorbed in the Arani (fire-producing apparatus) and the sacrificer and his wife proceed to the sacrificial grounds along with the priests.