

BULLETIN
OF THE
RAMA VARMA
RESEARCH INSTITUTE

VOL. X PART II

BULLETIN
OF THE
Rama Varma
Research Institute

VOL. X PART II

1973
REPRINTED AND PUBLISHED BY
THE KERALA SAHITYA AKADEMI, TRICHUR.

Bulletin of the Rama Varma Research Institute

Vol. X Part II

November 1973

Printed at

B. B. Press, Viyyur, Trichur-10

Published by

The Kerala Sahitya Akademi, Trichur-1

Price Rs. 1-50

SHORT HISTORY OF THE RAMA VRAMA RESEARCH INSTITUTE AND ITS BULLETIN

The idea of establishing a Research institute in Cochin State was entertained as early as September 1920, and the first stage in its materialisation was reached in January 1925 when Shri P. Narayana Menon was the Diwan. The aim was to start a consulting and Research Library of rare books including Granthas with special reference to the territories forming the old Kerala country.

The Government appointed a small committee to draw up a scheme for providing facilities for research work. According to the scheme approved by the Government the object of the institute was to collect books, journals and unpublished manuscripts on the History of South India in general and of Kerala in particular to afford facilities for carrying on research work on the ancient History of Cochin, to publish a bulletin and a series of rare and important works. An annual recurring grant of Rs 2,000/- was made available to the Committee for working out the schemes.

The Institute grew up steadily enhancing its reputation among scholars. In 1944 at the instance of the then Diwan of Cochin Sir George T. Boag, an Advisory Committee for Archaeology was set up, and with a view to maintain closer contact between the members of the Institute and the Archaeological Department, the Advisory Committee of the Department of Archaeology was appointed as the Managing Committee of the Research Institute. At a subsequent meeting of the members of the Institute and the Advisory Committee of the Department of Archaeology, presided over by the Diwan, it was decided to organise a society devoted to the study of the History and evolution of Indian culture and civilisation with special reference to Kerala. And in order to enable the members of the Society to get into closer touch with the cultural and scientific activities outside the State, it was also decided to seek affiliation of the Rama Varma Research Institute as the Cochin Branch of the Archaeological Society of South India. The affiliation was granted early in 1945, and it has been recognised by the Government of India and by organisations abroad as one of India's Cultural Institution.

After the integration of the 2 States (Cochin and Travancore in 1949, the T. C. Government expressed their doubt whether there is any real necessity for continuing the Institute as a separate institute namely

Rama Varma Institute depending on Government Grant. At that time, some institutions came forward to take up this society, but in 1958, it was transferred to the Kerala Sahitya Akademi.

The first issue of the Bulletin was Published in 1930. Altogether 15 volumes were published, the last one in 1948. The other publications of the Society are 1) The EVOLUTION OF MALAYALAM MORPHOLOGY By L. V. Rama Swami Iyer and 2) FOLK PLAYS AND DANCES OF KERALA by M. D. Raghavan. Certain volumes of the Bulletin are now completely sold out and as such the Akademi undertook reprinting these volumes as they contain invaluable articles.

Secretary,
Kerala Sahitya Akademi.



CONTENTS.



	Page
MATERIALS FOR A CHRONOLOGICAL STUDY OF THE TANTRAS	77
<i>By Dr. B. Bhattacharya, M. A., Ph. D.</i>	
THE VENGANAD NAMPITIS	92
<i>By Prof. K. V. Krishna Iyer</i>	
A UNIQUE NATARAJA SCULPTURE	107
<i>By Dr. B. Ch. Chhabra, M. A., M. A. O. Ph. D., (Ludg).</i>	
SOME OUTSIDE INDIAN GEOGRAPHICAL NAMES IDENTIFIED WITH PURANIC DATA	109
<i>By K. Venkiteswara Sarma.</i>	



THE BULLETIN
OF THE
SRI RAMA VARMA RESEARCH INSTITUTE

**MATERIALS FOR A CHRONOLOGICAL STUDY
OF THE TANTRAS**

BY

DR. B. BHATTACHARYYA, M. A., PH. D., *Baroda.*

In spite of all round progress in oriental scholarship, no attempt has been made to reconstruct the chronology of the Tantras, although quite an extensive material is available for such a reconstruction not only from the Hindu sources but also from sources, Buddhist and Jain. Doctorate students of Indian Universities are often in search of a good subject for research, and I think this may prove to be an excellent one for a Doctorate Thesis.

It is hardly necessary to point out here that the adherents of all the three religious systems recognised the Tantras as a fit subject for study, and wrote extensively on them. The Tantras give directions for the development of psychic forces in man, and help him to cultivate spiritual resources in order that he may be psychically purer and more powerful. The psychic culture, according to the Tantras, could be possible through various processes of Yoga, meditation, muttering of Mantras, worship of deities, Mandalas, Yantras and various other methods too numerous to mention. It is, however, possible to point out that a special literature like the Tantras which is solely devoted to the psychic development of man is not found in any country and in any period of history outside India. Thus the Tantras are a unique literature in India, and requires analytical and synthetic studies of the most intensive type.

Since the Tantras relate to psychic subjects and occult phenomena, they seek to find out the occult value of all things in life that may be used in psychic culture. The Tantras have by occult researches attached definite values to such things as the days of the week, the constellations, the tithis of the month, the letters of the alphabet, and their combinations, various materials with which a rosary is made, the flowers, leaves, wood, colour, milk, curd, buttermilk, ginger, and so on.

It is certainly of value to know when and how a particular line of inquiry and occult research entered into the Tantras, and for this purpose it is essential that accurate chronological studies of the Tantras should be made.

A chronological study of the Tantras may be made from two sources, external and internal. A Tantra can be said to be earlier in date if it is mentioned in a later dated work. And if a dated work quotes from other works or authors by name, all these works and authors should be taken as earlier than the dated work under reference. This is the nature of the external evidence and investigation on these lines is rather easy.

But to collect internal evidence in order to find out which of the ideas presented in a book is earlier or later by comparing identical things in other works of earlier or later origin is a difficult job and should represent a higher stage of research. Let us try to illustrate this with an example. We all know that there are five Dhyāni Buddhas in the Buddhist Tantras. This is a popular idea, and occurs almost in every Tāntric work or Sādhana. But when we go backwards to find their origin, we find that the earliest Buddhist work to mention all these five Dhyāni Buddhas in a group is the Guhyasamāja Tantra which is placed somewhere in the 3rd or the 4th century A. D. It, therefore, follows that all deities mentioned in this early work should be considered to be one of the earliest references to them available in Tantric literature. This is the nature of internal evidence and is of great value in determining the time of the introduction of new ideas, deities or occult practices in the Tantras.

In this paper we do not propose to deal with the subject exhaustively since space would not permit it. Here an endeavour will only be made to show how it is possible with the aid of materials we have at disposal to reconstruct the chronology of the Tantras.

In so far as the Hindu Tantras are concerned, we can begin the study with the Catalogue of Books in the Library of the famous Deccani scholar Kavīndrāchārya. This list was published in the Gaekwad's Oriental Series in the year 1921. Kavīndrācārya was a contemporary of Emperor Shah Jahan, and Mahāmahopādhyāya Viśvanātha Nyāyapañcānana. From this Mm. Gangānātha Jhā concluded that Kavīndrācārya should be assigned to the middle of the 17th century, i. e. to say, circa 1650.

All works mentioned in the catalogue of his Library must belong to a period anterior to 1650 A. D. Let us cite some of the Tāntric works mentioned in this catalogue. Among others, we find the familiar Tāntric works under the head Mantraśastrāprakaraṇa as under:-

- | | |
|--------------------------|--------------------------|
| 1. Siddha Śābara | 2. Merutantra |
| 3. Prapañcasāra | 4. Bījakosa |
| 5. Śāradātilaka | 6. Kulārṇava |
| 7. Paraśurāmasūtrabhāṣya | 8. Mantramahodadhi (with |
| 9. Tantrasāra | commentary) |

Among the Vaidika Tantras we notice the following familiar names among others:-

- | | |
|----------------------|-----------------|
| 1. Jñānārṇava Tantra | 2. Uttarāmnāya |
| 3. Pūrvāmnāyā | 4. Paścimāmnāya |
| 5. Ūrddhvāmnāya | 6. Sarvāmnāya |
| 7. Vīṇātantra | 8. Kulacūḍāmaṇi |
| 9. Yāmalāstaka. | |

Amongst the Avaidika Tantras we notice the following among others:-

- | | |
|-----------------------------|--------------|
| 1. Joginījālasambara Tantra | 2. Kulārṇava |
| 3. Garuḍa | 4. Bālā |
| 5. Cūdāmani. | |

Among the Upatantras mention may be made of the following:-

- | | |
|--------------------|--------------------|
| 1. Mahākāla Tantra | 2. Sambhava Tantra |
| 3. Kautuka Tantra. | |

Among the other Tantras also we find the following names familiar to us:-

- | | |
|------------------------|------------------------|
| 1. Bhūtaḍāmara Tantra | 2. Śaktisaṅgama Tantra |
| 3. Gautamī Tantra | 4. Merutantra |
| 5. Rudrayāmala | 6. Viṣṇuyāmala |
| 7. Brahmayāmala | 8. Śivayāmala |
| 9. Devīyāmala | 10. Śivārcanacandrikā |
| 11 Puraścaraṇacandrikā | 12. Navaratneśvara. |

Our next land-mark is furnished by the Tantrasāra of Kṛṣṇānanda Āgamavāgīśa. This Tantrasāra is a complete manual of the Tantras and is a compilation from various sources, and thus it mentions a large number of works and authors and gives extensive quotations from numerous earlier works. Kṛṣṇānanda, the author of Tantrasāra, was a disciple of Pūrṇānanda who in his turn was a disciple of Brahmānanda. Pūrṇānanda wrote a work, Tattvacintāmaṇi, which was composed in the Śaka year 1499 which corresponds to A. D 1577. Kṛṣṇānanda, who is one generation later, can be confidently placed in about A. D. 1607.

The Tantrasāra mentions among others the following works by name which must be taken to belong to a period earlier than 1607 A. D.:-

- | | |
|---------------------|----------------------|
| 1. Āgamasāra | 2. Agastyasaṁhitā |
| 3. Bhairavītantra | 4. Devyāgama |
| 5. Ekavīrākālpa | 6. Gaṇeśavimarṣiṇī |
| 7. Govindavṛndāvana | 8. Haṁsapārameśvara. |
| 9. Hamsamāhesvara | 10. Jñānarṇava |

- | | |
|-------------------------|----------------------|
| 11. Kriyāsāra | 12. Kulacūdāmaṇi |
| 13. Kulāmṛta | 14. Kulāvalī |
| 15. Kulārṇava | 16. Kulottara |
| 17. Kālikāpuraṇa | 18. Kubjikātantra |
| 19. Matsyasūkta | 20. Mālinīvijaya |
| 21. Muṇḍamālātantra | 22. Nigamakalpadruma |
| 23. Navaratneśvara | 24. Nīlatantra |
| 25. Piṅgalā | 26. Prapañcasāra |
| 27. Puraścaraṇacandrika | 28. Rudrayāmala |
| 29. Rāmārcanacandrikā | 30. Ratnāvalī |
| 31. Śrikrama | 32. Sārasaṅgraha |
| 33. Śāradātilaka | 34. Śaktiyāmala |
| 35. Siddhayāmala | 36. Siddhasārasvata |
| 37. Samayatantra | 38. Sammohanatantra |
| 39. Tārāpradīpa | 40. Tantrārṇava |
| 41. Tattvasāra | 42. Tantrarāja |
| 43. Vaiśampāyanasamhitā | 44. Vārānītantra |
| 45. Viśvasāra | 46. Viṣṇuyāmala |
| 47. Viśuddheśvara | 48. Yāmala. |

The above is by no means an exhaustive list of works quoted in the Tantrasāra. If a search is made nearly 300 names will be discovered, but that should be reserved for a more serious student.

Our next land-mark is furnished by Rāghava Bhatta, the commentator of the famous Tāntric work the Śāradātilaka, which was composed by Lakṣmaṇa Dēśikendra. Rāghava Bhaṭṭa mentions that he wrote his commentary in the Samvat year 1551 which corresponds to A. D. 1494. Rāghava quoted extensively from earlier works, and all works thus referred to by him must be earlier than A. D. 1494. I have not been able to collect an exhaustive list of works, but from a cursory examination of only the first chapter of the commentary, I could find the following names, many of which are familiar to the student of the Tantras:-

- | | |
|---------------|-----------------|
| 1. Kādimata | 2. Aghoratantra |
| 3. Nārāyaṇīya | 4. Varāhamihira |

- | | |
|------------------------|--------------------------------|
| 5. Tripurārṇava | 6. Dakṣiṇāmūrtisaṃhitā |
| 7. Nityāklinnāmnāya | 8. Abhinavaguptap-
ādācārya |
| 9. Yajñnavalkya | 10. Yogārṇava |
| 11. Adhyātmaviveka | 12. Vāyavīyasaṃhitā |
| 13. Suśruta | 14. Kaṇādasūtra |
| 15. Vāgbhata | 16. Prayogasāra |
| 17. Trikoṇottara | 18. Hiraṇyagarbhasaṃhitā |
| 19. Śaunakakalpa | 20. Svāyambhuva |
| 21. Nārasimha | 22. Mantratantraprakāśa |
| 23. Vāmakeśvara | 24. Īśanaśiva |
| 25. Padmapādācārya | 26. Gorakṣasaṃhitā |
| 27. Īśvarapratyabhijña | 28. Kātyāyana |
| 29. Ārṣeyabrāhmaṇa | 30. Tantravyākaraṇa |
| 31. Nāmalingānuśāsana | 32. Śaivadarśana |
| 33. Sanatkumāra | 34. Bhairavīpaṭala |
| 35. Piṅgalāmata | 36. Siddheśvarīmata |
| 37. Bhartṛhari. | |

It is hardly necessary to point out that by examining these works mentioned by Rāghava Bhatta many more such landmarks will be available.

Moreover, in determining the chronology of the Tantras, we have a large number of reliable dated MSS. These dates are mostly the dates of copying the MSS, but they are nevertheless important in a chronological structure of the Tantras. The Durbar Library, Nepal, contains numerous old Tantric MSS, with dates of copying, and I shall here give some examples. These dates are mostly given in Newari Era with a few in La. Sam. or the era of Lakṣmana Sena, the Sena king of Bengal. The first volume of the Nepal Catalogue of Mm. H. P. Sastri gives among others at least 20 MSS with definite dates ranging from the 10th to the 15th century A. D.

1) The Mahāmayāṣṭaka is copied in 584 N. S. corresponding to 1464 A. D.

2) A copy of the Śaradatilaka in Śaka 1336=1414 A. D. and is perhaps the earliest MS of the work so far known.

- 3) Guhyasiddhiśāstra copied in N. S. 514 = A. D. 1394.
- 4) Mahālakṣmīmāhātmya vratavyākhyānasamuccaya copied in N. S. 505 = A. D. 1385.
- 5) Mahālakṣmīvratakathā of N. S. 502 = 1382 A. D.
- 6) Vāmakeśvarīmatatippaṇa copied in N. S. 474 = 1354 A. D.
- 7) Yuddhajayārṇava dated N. S. 426 = 1306 A. D.
- 8) Lakṣmyavatārastotram, copied N. S. 403 = 1283 A. D.
- 9) Kumārīpūjā, copied N. S. 400 = A. D. 1280.
- 10) Mahālakṣmīvrataṃ, N. S. 399 = 1279 A. D.
- 11) Mahāmāyāstava, copied N. S. 391 = 1271 A. D.
- 12) Mahālakṣmīmatābhāṣāraka, copied N. S. 390 = A. D. 1260.
- 13) Amṛteśatantram dated N. S. 320 = 1200 A. D. Kṣemarāja quotes the work in the 10th century and so it should be earlier.
- 14) Nityāhnikatilaka, copied N. S. 317 = 1197 A. D.
- 15) Jayākṣarasamhitā dated N. S. 307 = 1187 A. D.
- 16) Narapatijayacaryā was finished on Tuesday the first of the light half of Caitra in the year 1232 of Vikrama era corresponding to A. D. 1176.
- 17) Siddāntasārapaddhati, copied in N. S. 187 = 1067 A. D.
- 18) Niḥśvāsākhyā Mahātantra, copied N. S. 180 = 1060 A. D.
- 19) Kubjikāmatatantra, copied N. S. 155 = 1035 A. D.
- 20) Saurasamhitā, the main work is dated N. S. 61 = 941 A. D.

We have to add to the list a few more works from Vol. II of the Nepal Catalogue which are important for a chronological study of the Tantras, since they are all dated. Among them may be mentioned:-

- 1) Mahāguhyatantra dated N. S. 525 = 1405 A. D.
- 2) Ṣaṣṭhīvidyāpraśamsā, dated N. S. 479 = 1359 A. D.
- 3) Siddhasantānasopānapaddhati, dated La Sam. 184 = 1300 A. D.
- 4) Brahmasamhitā, dated N. S. 315 = 1195 A. D.
- 5) Kriyākālaguṇottara, dated N. S. 304 = 1184 A. D.
- 6) Pingalāmata, dated N. S. 294 = 1174 A. D.
- 7) Tattvasabdhāvatantra, dated N. S. 217 = 1097 A. D.
- 8) Brahmayāmala dated N. S. 172 = 1052 A. D.
- 9) Kiraṇa Tantra, dated N. S. 44 = 924 A. D. This MS is written in the transitional character and is considered to be one of the earliest MSS on Tantra now available.

In the field of Buddhism we have a very handsome contribution to the chronology of Tāntric writers, in the Sādhnamālā which is published in two volumes in the Gaekwad's Oriental Series. The Cambridge manuscript of the Sādhnamālā bears a date in the Newari era which corresponds to A. D. 1165. Since the Sādhnamālā contains nearly 312 small works called the Sādhanas, all works and authors cited in the Sādhnamālā must be taken as belonging to a period anterior to 1165 A. D. The names of these authors are given below:-

- | | |
|--------------------|--------------------|
| 1. Abhayākaragupta | 2. Advayavajra |
| 3. Ajitamitra | 4. Anupamaraksita |
| 5. Asaṅga | 6. Cintāmani Datta |
| 7. Dharmākaramati | 8. Durjayacandra |
| 9. Garbha | 10. Guṇākaragupta |

- | | |
|---------------------|----------------------|
| 11. Harihara | 12. Indrabhūti |
| 13. Kalyānagarbha | 14. Karuṇā |
| 15. Kokadatta | 16. Kṛṣṇapāda |
| 17. Kṛṣṇarāja | 18. Kukkurīpāda |
| 19. Kuladatta | 20. Kumārākaragupta |
| 21. Kumudrākaramati | 22. Lalitagupta |
| 23. Mañgalasena | 24. Manoratharakṣita |
| 25. Mañjughosa | 26. Mukta |
| 27. Nāgārjuna | 28. Padmavardhana |
| 29. Padmākaramati | 30. Prabhākarakīrti |
| 31. Prajñāpālita | 32. Ratnākaraśānti |
| 33. Ratnākara | 34. Ratnākara-gupta |
| 35. Ravigupta | 36. Śabara |
| 37. Sahajavilāsa | 38. Saṅghadatta |
| 39. Saraha | 40. Śāsvatavajra |
| 41. Sarvajñamitra | 42. Śrīdhara |
| 43. Sujanabhadra | 44. Sumatibhadra |
| 45. Trailokyavajra | 46. Vairocanarakṣita |
| 47. Viṣṇupākṣa | |

Further, since there are a large number of Sādhana dedicated to a great number of Buddhist gods and goddesses, it necessary follows that these must be taken to be earlier than A. D. 1165.

Amongst the dated Buddhist MSS of the Tantras the following are noticed in Bendall's Catalogue of Buddhist Sanskrit Manuscripts.

1. The earliest manuscript bearing a date corresponding to A. D. 857 is the Pārameśvara Tantra which appears to be a Hindu work.

2. The next Tāntric MS in chronological order is the MS of Pañcarakṣā which has been placed by Bendall on Palaeographical grounds in circa 1065.

3. The Sādhanamālā Tantra written in A. D. 1165 is already referred to.

4. In 1179 was written the Kurukullā Kalpa which is dedicated to the worship of the famous Buddhist deity Kurukullā.

5. The Guhyāvalīvivṛti another Buddhist Tantric work was copied in 1198 A. D.

6. In 1119 A. D. was written the Pañcākāra which deals with the five Dhyāni Buddhas.

7. The Yogaratnamālā or the Hevajrapañjikā which is a commentary on the Hevajra Tantra by Kṛṣṇācārya or popularly known as Kānhapāda was written in A. D. 1200.

8. The next Tātric work in chronological order is the Sādhanaśamuccaya which has been placed by Bendall on palaeographical grounds to circa 1216 A. D.

9. Another MS of Pañcarakṣā written in 1385 A. D. is preserved in this collection.

10. The Nāmasaṅgīṭīkā dealing with Mañjuśrī is written in 1450 A. D.

Other manuscripts in the Cambridge collection are too recent to deserve any notice.

In the collection of the Royal Asiatic Society of Bengal there are a few valuable dated manuscripts which are important landmarks in a chronological study of the Tantras.

1. The most important and perhaps the earliest is the Laghu Kālacakraṭīkā which has been assigned by Mm. H. P. Sastri to the 10th century A. D.

2. The Samputodbhava Tantrarāja is dated N. S. 145 which corresponds to A. D. 1025.

3. There is a MS of Guhyasamāja which is assigned to the middle of the 11th century on palaeographical grounds. This work has already been published, and on internal evidence placed in the 3rd or the 4th century A. D.

4. The Kālacakrāvatāra of Abhayākaragupta is dated Śaka 1047 or 1126 A. D.

5. The Damanaka Mahātantrarāja is dated N. S. 371 or 1251 A. D.

6. There is also a MS of Pañcarakṣā here which is dated in Śaka 1211 or A. D. 1289.

7. The Abhidhānottara which is copied from an original dated N. S. 418 or A. D. 1298.

8. The MS of Vasudhārā Dhāraṇī in this collection is later and is dated N. S. 429 or A. D. 1309.

9. The Ekallavīra Caṇḍamahāroṣaṇa Tantra is still later and is dated 435 N. S. or 1315 A. D.

Other MSS are not taken into consideration as they are either late or do not strictly belong to the Tantras.

Besides, there are numerous dated MSS of the Buddhist Tantra in the two volumes of the Nepal Catalogue of Mm H. P. Sastri. They are not mentioned here since the article has already become too long. My purpose here is merely to indicate the materials available for a chronological study of the Tantras, and I am afraid I been overstepping my limits.

I conclude this account with some remarks on the Jain Tantras.¹

The Jain Tāntric literature comes under three sections. Under the first come the Prakaraṇa Granthas, the Vidhi Grandhas and the Sāmācarīs; the Kalpas come second, and works on Mantraśāstra third.

1. Below is given a summary of a note prepared at my request by my beloved pupil, Mr Umakant P. Shah, M. A., to whom I acknowledge my indebtedness.

The Pañcāśaka of Haribhadrāsūri, the Śrāddhadinakṛtya of Devendrasūri, the Pauṣadhavidhiprakaraṇa of Jinavallabha, the Jinasamhitā of Ekasandhi, the Ācāradinakara of Vardhamānasūri and such other texts can be called the Prakaraṇa Granthas. Amongst the Vidhi Granthas are the Arhadabhiṣekavidhi of Vādivetāla Śāntisūri, Pūjāvidhi of Jinaprabha, Prauṣadhavidhi of Cakreśvarasūri, Nirvāṇakalikā of Pādalipta, Pratiṣṭhākalpas of Sakalacandra, Tilakācārya and Hastimalla, Pratiṣṭhātilaka of Nemicandra, Pratiṣṭhāsārodhāra of Āśādhara, Nityamahodyota, of Āśādhara, Jinendrakalyāṇabhudaya Vidyānuvādāṅga, of Arhaddāsa Brhatsnapana of Guṇabhadra, works on Āvaśyakavidhis, and so on.

The Sāmācārīs are the Sāmācārī by Abhayadeva, the Sukhabodhāsāmācārī of Śrīcandra, the Sāmācārī of Tilakācārya, the Vidhiprapā of Jinaprabha and the like.

Kalpa texts like the Varbhamānavidyākalpas of Simhātilaka and Vācaka Candraseṇa, Padmāvatīkalpas of Mallisena and Candrasūri, Sarasvatīkalpas of Malliṣeṇa and Bappabhaṭṭi, Ambikākalpa of Śubhacandra, Srīdevatākalpa of Ariṣṭanemi Bhattāraka, Jvālinīkalpa of Indranandi Yogīndra, Sūrimantrakalpa of Jinaprabha, Mantrādhinājaka of Sāgaracandra and others are also available.

The Vidyānuśāsana is an extensive work on Jain Mantraśāstra. The Anubhavamantradvātrimśikā of Bhadrāgupta is also another work of this type.

In Jain Tāntric literature also it is possible to work backwards from later sources, and trace the chronology of the Tāntric texts.

The Ācāradinakara, for example, is a Śvetāmbara text, and was composed by Vardhamānasūri; it is dated in the year 1468 V. S. (= 1411 A. D.) according to the Praśasti given at the end of the work.

It is an extensive work containing the Saṃskāra-vidhi, the Yatyācārakathau, Ksullakatvavidhi, Pravrajyāvidhi, Ācāryapadasthāpanavidhi, Upādhyāyapadasthāpanavidhi, Prāvīrtinipadasthāpana, Ahorātracaryāvidhi, Kratucaryāvidhi, Antasamlekhanāvidhi, Pratiṣṭhāvidhi, Śāntikarmavidhi, Pauṣṭikakarmavidhi, Balividhāna, Prāyaścittādhikāra, Āvasyakādhikāra, Tapovidyadhikāra Padāropādhikāra, etc.

Now in the section on Upadhānavidhi, the author tells us that his treatment of the subject is based upon another work called the Upadhānāvidi of Mānadevasuri, prepared by the latter from the Mahāniśīthasūtra. Jinaprabha refers to Mānadeva's Upadhānavidhi in his Vidhiprapā Sāmācāri; thus it can be dated before C. 300 A. D., the age of Jinaprabhasūri. The upper limit for the Upadhānavidhi can also be fixed. Mānadeva is said to have composed his work after the Mahāniśītha, portions of which were saved from oblivion by Haribhadrāsūri, who flourished in C. 757—857 V. S.

Again, Vardhamānasuri says that he wrote the Pratiṣṭhāvidhi after a proper study of works of such earlier writers as Āryanandi, Kṣapakacandanadi, Indranandi, Vajrasvāmi, etc.

Out of these Indranandi, a Digambara writer, is looked upon with great reverence by all Jain writers on Tantra. He is known to have composed works like the Jvālinīmata, the Jinasaṃhitā, the Padmāvatīpūjana and the Śrutāvatāra. The date of Indranandi Yogīndra can be fixed because he says in his Jvālinīmata that the work was completed in Śaka year 861 = A. D. 939.

Vajrasvāmi is an ancient writer and is traditionally known to have flourished in a period between 476 and 584 years after the death of Mahāvīra. He is reported to have saved the Ākāśagāminīvidyā from being lost for ever. Vācaka Candrasena in his Vardhamānavidyākālpa, tells us that the work was based upon a similar composition of Vajrasvāmin. Ācāradinakara further gives the information that Vajrasvāmi wrote on Pratiṣṭhāvidhi as well.

Vardhamanasuri expressly tells us that his *Pratiṣṭhavidhi* was based upon and is an enlarged edition of the *Pratiṣṭhavidhi* of śrīcandra. Now the writing activity of śrīcandra, the author *Sukhabodhāsāmācārī* and pupil of Dharmasvarasūri, continued from V. S. 1171 to 1228 V. S. He is known to have composed many works including a *Pratiṣṭhākālpa*. His earlier name was Pārśvadevagaṇi, who is very probably the author of *Padmāvatyaṣṭakavṛtti* and the *Uvasaggaharavṛtti*, both of which, like the *Sukhabodhāsāmācārī*, contain valuable material for a study of the Jain *Tantrasāstra*. We can, therefore, safely conclude that the śrīcandra referred to by Vardhamānasūri is identical with the author of *Sukhabodhāsāmācārī* who flourished about three centuries before him.

Vardhamānasūri refers to many other writers and works like the *Śrāddhadīnācāryā*, the *Sūrimantrakālpa*, the *Vivāhaśāstras* of Bhadrabāhu, Varāhā, Garga, Lalla, Śrīpati and Pṛthuyasāḥ, Arhannīti, Devala and Pṛthvīcandrasūri.

The *Vidhiprapā sāmācārī*, composed by Jinaprabhasūri in V. S. 1363, also contains like the *Ācārādīnakara*, references to a few earlier authorities—*Upadhanavidhi* of Manadevasūri, *Poṣahavihipayaraṇa* of Jinavallabha, *Pratiṣṭhasamgrahakavyas* of Candrasūri, *Sūrimantrakālpa* by Jinaprabha himself. Jinaprabha also refers to *Nirvaṇakalika* of Padalipta in his *Devapūjavidhi*, a separate treatise.

In his *Pravacanasaroddhara tīka*, Siddhasenasuri, refers to the *Nirvaṇakalika* and gives us an important clue towards fixing its lower limit which is V. S. 1248, the date of composition of the *Pravacana saroddhara tīka*.

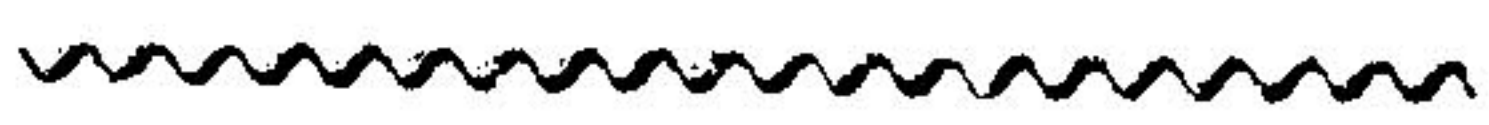
Among the Digambara texts, *Vidyanuśasana*, a hitherto unpublished work on Jain *Mantrasāstra*, is taken by some to have been composed by Malliṣeṇa, but the opening verses as well as the verse at the end suggest that it was composed by a certain writer known as Matisagara. As the work refers to Āśadhara, Hastimalla and Ekasandhi it should be taken as later than the 13th century.

Apayyārya, the author of *Vidyānuvādāṅga Jinendrakalyāṇābhyudaya*, composed his work in the Saka year 1241 = 1300 A. D. In this the following authors are mentioned: Vīrācārya, Puṣṭyapāda, Jinasena, Guṇabhadra, Vasunandi, Indranandi, Āśādhara, Hastimalla and Ekasandhi. One can here obtain a lower limit for the date of Ekasandhi, the author of *Jinasamhitā* which will be C. 1300 A. D. A *Pratiṣṭhāpāṭha* of Hastimalla is also available, but the date of the work cannot be fixed. Very probably Hastimalla, the author of the *Pratiṣṭhāpāṭha* is identical with the famous poet Hastimalla who also is supposed to have flourished before 1300 A. D.

The *Pratiṣṭhāsāroddhāra* of Āśādhara, a valuable Digambara text on *Pratiṣṭhā*, was composed in 1285 V. S. = 1228 A. D., according to the *Praśasti* at the end. In this work he gives a list of more famous ancient saints like Yaśobhadra, Bhadrabāhu, Lohācārya, Jinasena, Dharasena, Puṣpadanta, Bhūtabali, Jinacandra, Kundakunda, Umāsvātī, Samantabhadra, Śivakoti Pūjyapāda, Elācārya Virasena, Jinasena, Nemicaandra, Rāmasena, Akalaṅka, Vidyānandi, Mānikyanandi, Prabhācandra, Guṇabhadra and others.

Instances can thus be multiplied in order to show how chronology of Jain Tantras can be properly adjusted by a study of references given in later works and then working backwards.

One thing that emerges out of the discussion contained in this article is that whether it is Hindu or Buddhist or Jain the greatest activity in the domain of Tantra was noticeable in India from 1000 A. D. to 1300 A. D. This period therefore, can be called the Golden Age of Indian Tantras or mystic sciences. This mysticism must have received a rude shock when the country was invaded by the Muhammadans, who spread their own influence and materialistic culture. It must not be forgotten that most of the original and authoritative works were written before 1000 A. D. and it is due to these that the Tantras attained great popularity.



THE VĒNGANĀD NAMPITIS

BY PROF. K. V. KRISHNA IYER.

(Continued from last issue-page 56).

Avarōdham

Important as the Nampiti was as a Natuvali, he enjoyed and still enjoys certain rights and privileges denied to all others, however great. This is due to his *Avarōdham* as *Vēnganāḍ Nampiyātirī*. *Avarōdham* may be defined as a ceremony by which an individual is invested with important powers for a long or short period in the temples of Kerala. "In the important temples in Malabar," says Wigram,²⁷ "the management of the temple and its endowments is vested in persons, selected by the community, to which the temple belongs, in conjunction with the sovereign and local chieftains, and inducted into office with the performance of elaborate religious ceremonies, which invest them with a degree of sanctity, not recognised in others, and rights over the temple and its appurtenances, that are peculiar to them alone. There are, it is said Eighteen-and-A-Half *Avarōdhams* in Malabar, the eighteen being those of Brahmins and the half being that of a Nayar. In the case of Brahmins the *Avarōdham* clothes them with the right of management and confers on them certain privileges. But in the case of a Nayar it does something more. The *Avarōdham* raises him in caste status. He becomes almost a Brahmin, at any rate, a half Brahmin. All ties with the family of his birth are cut off, and henceforward he stands by himself by virtue of ceremonies performed on him. The most prominent instance of the *Avarōdham* of a Brahmin was that of the *Yogiyātirippad* of Trichur."

We have yet to find out all the *Avarōdhams* referred to by Wigram. The most famous and the most important, from the

27. Wigram, *Malabar Law and Custom*, 2 Vols.

point of view of the temples of Kerala, was the *Perumāl Avarōdham* at Tirunāvāyi by which the Cēra Emperors of Vanji (Cranganore) became the Protectors of the temple of Tirunāvāyi, and of the twelve-yearly *Mahāmāgha* festival conducted there. *The Kēralōlpatti* refers to other *Avarōdham*s also, like those of the *Taḷiyātiris* or *Vālmupīs* of Payyanūr, Panniyūr, Parappūr, and Cenganniyūr, and of the *Kurumattūr Nāykar* at Perincellūr. Though it makes no mention of the *Avarōdham* of the Venganād Nampiti, it alludes to his duty of furnishing *Sōma* and *Sṛuva* or the sacrificial ladle to the Brahmins of Kerala.²⁸ The all-Kerala importance of the Nampiti as the *Yāgādhikāri*—the person with whose leave alone a sacrifice can be performed, his refusal to give *Sōma* and *Sṛuva* will effectually stop all sacrifices in Kerala—must entitle his *Avarōdham*²⁹ to a place among the traditional Eighteen-and-a-Half.

Formal Leavetaking.

One of the important results of the *Avarōdham* is the person concerned has to sever all his connections with his family and is impounded for a long or short period (hence perhaps the word *Avarōdham* itself) in a place specially assigned to him for residence, generally within the *Samkētam*, if not the premises, of the temple with which he was or is connected. Though succeeding by hereditary right, not by election or nomination as the *Yōgiyār* or *Taccuḍaya Kaymal*, the Nampiti was not exempted from this rule. The funeral ceremonies of the deceased Nampiti come to a close on the fifteenth day with the feast and gifts to the Brahmins. After that, on the same day, at an auspicious time fixed by the astrologer, no matter even if it is after sunset, the incoming Nampiti meets the members of his family in the common hall and says:—‘The time has come for me to leave this place. You

28. *The Keralolpatti*, p. 59.

29. See also my article on *The Avarodhams of Kerala* in V. nkata Ramanayya Commemoration Volume.

should not ask me whither I am going. Nor does it concern you to know that'. And leaving everything, he proceeds with but his loin cloth, without even casting a look behind, to Kāccānkuricci on foot, alone and unattended.

Ātmapinḍa.

Spending the night in vigil and prayers, he takes his bath in the tank east of the temple early next morning, and wearing an unbleached *Kacca* cloth in the orthodox fashion with the five tucks called *Tattuḍukka*, he comes to the flag-staff. The Tantri or the chief priest of the temple, who is waiting for him, purifies him by sprinkling some holy water all over his body and offers him a garland to put round his neck. Preceded by the Tantri, the Nempiti enters the temple, and in the northern porch adjoining the entrance called the *Vātilmātam*, offers some cakes, presumably as *ātmapinḍa*, for the benefit of his own soul.

The Sitting on the Sacred Stone.

This done, he goes to the tank to purify himself by a bath for the next rite. Wearing an unbleached *Pāvumundu* or Malabar muslin, he comes back to the temple, and circum-bulating the central shrine, stands before the Sacred Stone on the southern side of the central shrine. The tantri gives him the pearl necklace—which was worn in ancient Kerala only by chiefs. After washing the feet and marking the forehead with the sacred ashes given by the Tantri, he takes his seat on a round plank placed on the Sacred Stone. Before the Nampiti sits on it, the Tantri has to consecrate it by *Pithapūja*—worship of the seat, as enjoined in the *Śāstras*—which is offered only to the seats intended for deities.

The Nampiti's Transformation into Indra.

Once more the Tantri sprinkles holy water and ashes on the Nampiti. After thus making him fit, he invokes upon him the spirit of Indra by the rite of *Āvāhana*. The Nampiti having become Indra, the Tantri now offers him the sixteen

modes of worship called *Ṣodaśōpacāra*, concluding it with the *Nīrāñjanam*, which consists in the waving of a lighted mixture of saffron, camphor, ghee and sandalwood powder.

The Abhiṣēkm.

This done, water containing the juice of the four milky trees and consecrated in the usual fashion by *Mantrās*, is poured on the Nampiti's head from a silver basin. Once more the Nampiti receives the *Ṣodaśōpacāra*, after which he repairs to the tank for the third bath of the day.

Invocation of Agni and Varuna.

He comes back from the tank wearing a silk cloth, and straightway proceeds to the 'dressing room' to put on his jewels, among which is the goldem chain for the right leg, which is a characteristic ornament of all *Svarūpīs* or ruling chiefs in Kerala. Then painting his eyes with collyrium - which is peculiar to the Nampiti, no others in Kerala is put to this trouble—and marking his head with ashes and sandal-paste, he circumambulates the central shrine and stands at its entrance facing the deity. The Tantri pours the consecrated water into his hands for sipping and places the *prasāda* or holy flowers also into his hands—among non-Brahmins only chiefs and those formally invested by the Namputiris enjoy this privilege of receiving these things directly from the priest in their hands. Then making his obeisance to the deity, he proceeds to the *Mantapa* or porch in front of the central shrine, and takes his seat on a white carpet spread over a black one, popularly known as *Vellayum Karimpataavum* or white-and-black,-thrones being unknown in ancient Kerala. The Tantri writes the mystic letter of Agni or the Fire God on his feet, of Indra on his plam and of Varuna on his head, and invokes the presence of these deities on him. Thus transformed into the Vedic triad of Agni, Indra and Varuna, the Nampiti causes no pollution by his touch. He can enter the sacrificial hall when the rites are going on; in fact he has a recognised place there. He can even sit in the same dining hall, though not in the same row, with the Brahmins and

partake of the feast. As he has Varuna, the God of Waters, on his head, he should not bend his head when dipping in water

Ariyital or Rice-Pouring.

Next comes the ceremony of *Ariyital* by the Brahmins. In ancient days this was done by all the Brahmins living in Vēṅganād. Now only two—the sole survivors of what had once been very populous Brahmin settlement—take part in it, and these do not live in Kāccānkuricci—though their house-sites can still be identified—but in distant Trichur! A piece of gold cloth is tied round the head in the form of a fillet—the crown is a novelty introduced in Kerala by the Portuguese, and the Nampūtiris of Cerukunnam and Cēramporra confer their blessings by pouring some rice, as we pour water, with both hands on his head.

Alms from Deity.

This done, the Nampiti proceeds to the central shrine, places a purse containing 101 *Fanam*s (about Rs. 29) before the deity and rings the bell—the ringing of the bell is again another privilege reserved below Brahmins only to chiefs—and, there invested like the Nampiti by the Brahmins. He then receives *Bhikṣa* from the deity. *Darbha* grass is twisted into a long rope, one end of which is tied to the right hand of the deity, the other to that of the Tantri. With his hand thus connected with the deity's, the Tantri measures out rice to the Nampiti twelve times with the *lṭangaḷi*. Thus the Nampiti is converted into a *Bhikṣu* and dependant of the deity of Kaccankuricci.

Toe rings and Sandals.

The next item is the wearing of toe-rings and sandals. On an auspicious day fixed by the astrologer within the fourteen days of the pollution (for these have to be ready on the fifteenth day), the goldsmith and the carpenter take the measurements for the toe rings and the sandals respectively, and make them with all ceremonial purity, bathing beforehand,

wearing their cloth in the orthodox *Tattu* style, and doing their work before a lighted lamp and *Paranirappu* (One big measure of unhusked rice). After finishing their work, they hand over the toe rings and sandals to the Tantri, who inducts the spirit of Agni or the Fire god into them by the *Āgnēya mantra*, and keeps them in the central shrine at the feet of the deity. After giving alms, he brings them out. He himself helps the Nampiti to put on the rings, while Tekillat Accan³⁰ places the sandals under his feet. From this time onwards the Nampiti should never part with his sandals. He wears them even within the temple to whomsoever it may belong.

Oath.

The Tantri then causes him to swear that he will give *Soma*, *Sṛuwa*, *Kariṅgāli* and the black antelope skin to every Brahmin who seeks them for sacrifice and will always protect Brahmins and cows. After this the Tantri, as the representative of the deity, takes out the *Ponti* or the wooden club and the sword and shield, kept in the *sanctum sanctorum*, and places them in the Nampiti's hands.

Procession.

Thus invested with secular and sacerdotal authority, the Nampiti circumambulates the shrine and comes out to the courtyard, where the *Eḷama* or the next in rank is waiting for him. As soon as he emerges from the temple, the *Eḷama* bows before him and says "Now we may proceed to (the temple of) Dharmi to make our obeisance". Thereupon the Nampiti gets into the palanquin, kept ready for the purpose after due worship as befitting his spiritual importance, and goes to Dharmi with the *Eḷama* and the 999 Nayars of Veṅganād as *Akampati* or escort, and other paraphernalia of a royal procession, like the lighted longhandled lamp, the umbrella, the *camari* whisk, the fan with the peacock feathers, etc. Through Payyalūr the procession comes to Kollengode.

30. തെക്കിലുത്തമൻ.

Offering worship at the Ayyappankāvu (the shrine of Ayyappan or *Śāstha*) the Nampiti procees in all state to the *Kaḷari* or the military gymnasium, where he is received with the usual *Paṇiṇṇappu*, and the white-over-black carpet. After offering worship to the deities presiding over the *Kaḷari*, he returns to Kāccānkuricci, which he is never expected to leave for the rest of his life.

The Second and Third Sthānams.

As the Nampiti has become an ascetic, his duties as a Naṭuvāḷi are discharged by his immediate juniors, the second and third in rank. It was they who used to lead the Nayars to the battle-field or the *Mahāmāgha* festival at Tirunāvēyi. It was they, and not the Valiya Nampiti, who proceeded to Calicut to wait upon the Zamorin on the occasion of his installation. The Panṭārattil Menon³¹ maintained the day-to-day accounts of the Venganād Svarūpam, submitting regular reports to the Nampiti at Kāccānkuricci, while the *Kōvil-karmis*³² or servants of the temple, who were all Brahmins, and who lived with the Nampiti or in the temples under his control, assisted him in the discharge of his spiritual function of supplying the necessary sacrificial materials to the Brahmins.

31. പണ്ടാരത്തിൽ മേനോൻ.

32. കോവിലിൽ കർമ്മികൾ.

APPENDIX.

After the manuscript was sent to the press, additional sources of information have come to hand. One is an inscription on the base *Mūlasthāna* of Vatakkumnāthan temple at Trichur. Partly in Grantha, Partly in Tamil, it runs as follows: —

Grantha.

(1) "Hail Hari! This *Mūlasthāna* of the Lord of Sivapura (Triśśivapēṛūr or Trichur) was erected with select stones by the good king of *Sitaśailabhūmi* (the country of the White Hills) named Vīra Ravi.

(2) In the month of *Dhanu*, when Jupiter was in..... Iravi Vīran, the Ruler (literally *Owner*) of *Venkunrunād* (the Country of the White Hills) ordered the *Srīmūlasthāna* to be constructed of granite, and it was actually carried out by Panayancēri Itti.

Tamil.

(1) "On the 2.....of the month of *Mārgaḷi* in the year of *Sarvadhāri*

(2) Iravi Vīran, the Ruler (literally *Owner*) of *Venkunrunād* (the Country of the White Hills).....*Śrīmūlasthāna*".¹

South Indian Inscriptions, Vol. V, No. 787.)

ഗ്രന്ഥലിപി

1. (1) ഹരി: സ്വസ്തി! ശ്രീമൂലസ്ഥാനമിദം ശിവപുരനാഥസ്യ കലി
തമുപലവരൈ: സിതശൈലഭൂമിപ (a) തിനാരവിവീരാഭ്യേന ധന്യേന

(2)വിയാഴം ഇന്നനാറ്റിൽവെ.....നാട്ടുടൈ ഇരവി വീരൻ
ശ്രീമൂലസ്ഥാനം കരികം (b) ൽ പണിചെയ്യിച്ചത പനയഞ്ചേരി ഇട്ടി പണി
കൊണ്ടത. .

After പ marked (a) and before ക marked (b) are two lines in Tamil characters, They are: —

It is obvious that Venkuṇṇād is what we now call Veṅgunnād and Iravi Vīraṇ is the Vīra Ravi of the *Tittūs* and folksongs. Panayancēri is a village situated between Payyalūr and Elavancēri.

The inscription not of recent date.

The inscription under reference does not bear the year of the Kollam or any other era. Though it may seem that the position of Jupiter, if made out, will immensely help us, it will not take us far. For, in the year of *Sarvadhāri*, Jupiter is invariably found in Dhanus.

Further, the inscription makes no reference to any other chief or king, which may guide us in our quest. We have therefore to fall back upon conjecture and speculation.

The words *Bhūmipatinā* and *Nātuutaiya* offer us a clue. *Bhūmipatinā* by itself may point either to a very recent date—that is, after the British occupation of Malabar, when the word lost all its former political significance as applied to the chiefs of this part of Kerala, and the title came to denote mere social position derived from former political status—or to a remote past, when the members of the house of Veṅganād were ruling chiefs in fact. The use of the Tamil, instead of the Malayalam, script makes it certain that the inscription belongs to an early period in our history.

How early it is we cannot say. According to the Portuguese writers; the Zamorin was in possession of Trichur and lands beyond as far as Cochin at the time of their arrival in A. D. 1498. According to the Kunisseri *Granthavari*, the Zamorin had conquered Natuvattam—in which Veṅganād was

തമിഴുലിപി

(1) സർവ്വധാരി വരവ് മാർക്കഴിമാതം ഇരുപത്തേ.....

(2) വെൺ കുറുനാട്ടുടൈ ഇറവിവീരൻ ശ്രീമൂലത്താനം.....

(The name of the year *Sarvadhari* is in *Grantha*.)

included—in A. D. 1364. One may ask therefore whether the Veṅganād chief would style himself *King* and risk the displeasure of the Zamorin who had become his suzerain by the conquest of Natuvattam. If this reasoning is valid, the inscription must be assigned to some date before A. D. 1364.

But the word *Nātutaiya* makes it necessary to push it still further back. Bhāskara Ravi Varman's grant to Joseph Rabban was attested by the chiefs of Venād, Venavalinād, Erāḷanād and Valluvanād. These are supposed to be present at Bhaskara Ravi Varman's court as his vassal-kings. The position and authority of these chiefs in their respective *Nāds* are denoted by the same expression *Natūtaiya* as Vīran Iravi uses in regard to his own. Whatever may be the exact political meaning conveyed by this word, it is certain that he was not below these chiefs in political rank when the inscription was engraved.

He might however be an independent king even—not an under-king like the chiefs of Bhāskara Ravi Varman's deed. If he had been merely a vassal chieftain, Vīran Iravi would certainly have mentioned the name of his suzerain, as we find in the inscriptions of vassal chieftains both in Kērala and Tamilnād. In the absence of such reference we have to suppose that Vīran Iravi owed allegiance to no one.

Bhāskara Ravi Varman is generally regarded to have ruled over the whole of Kērala. The date of his accession, as given in *The Travancore Archaeological Series*,² is A. D. 991 and

2. *The Travancore Archaeological Series*. Vol. II

The date assigned to this King cannot be easily accepted. The position of Jupiter given in his numerous inscriptions point to the reign of more than one king of this name—it may be as many as four! *T. A. S.* make light of this astronomical difficulty. Further, as the beginning and end of his reign, as fixed by *T. A. S.*, correspond to Kollam 116 and 211, it is curious that in not one of his inscriptions is the Kollam era referred to. It cannot be said that it was unknown or

of his death is A. D. 1035. This inscription should therefore be assigned to some time either before A. D. 991 or after A. D. 1035, when the Cēra power built up by him broke up.

But we have evidence to show that Vēnganād was independent of the King of Kollam at the time of Bhāskara Ravi Varman, even if the dates assigned to him are correct. The Cōla King, Raja Raja I, was a contemporary of Bhāskara Ravi Varman, and he was a mighty conqueror too, including Kerala in his conquests. A large number of his inscriptions—like that at Somur³—begin with the enumeration of his conquests;—Kāntalūr Salai (Trivandrum), Vēngainād or Vēnganād (this is written in either way), Gangappādi (Coimbatore), Nulumbappādi (S. Mysore), Tadigaippādi (Salem), Kutakumalai (Coorg), Kollam (Quilon), and Kalingam Orissa. Vēngainād is generally identified with Vengi in the Kistna and Nellore Districts. But Cōla historians feel rather uneasy at this. Raja Raja I was either contemplating to give or had actually given his daughter in marriage to the prince of Vengi in Andhradesa at the time of these inscriptions, and they ask whether so wise and diplomatic a king as Raja Raja would wound the susceptibilities of his son-in-law by making frequent references to Vengi as a conquered country. If Vēngainād is our Vēnganād, this difficulty does not arise. Further, the only route through the Cēra country from Trivandrum to Coimbatore runs across Vēnganād. I have no doubt, therefore, that the Vēnganād of Raja Raja's inscriptions is our Vēnganād or Kollangōde. The separate mention of this place as distinct from Kollam testifies to its importance and may even be taken as indicating that the Vira Ravis were independent of the Cēras of Kollam.

unpopular in these years. It is also surprising that such a powerful king should have been easily subjugated, and his inscriptions after his subjugation should continue to refer to him as an independent king of Kerala from Tirunelli to Trivandrum.

³ *South Indian Inscriptions*, Vol. IV, No. 391

The Vira Ravis related to the Ceras?

As has been remarked, we know next to nothing of the origin of these Vira Ravis. In the light of the information newly gained, we may offer one more hypothesis. It is quite possible that they were the descendants of the imperial Cēras of the Samgham period (A. C. 1—200). Setting aside the Cēra ring about their name (compare Tānu Ravi, Kōtai Ravi and Ravi Kōtai), there are more weighty grounds in support of this suggestion. Situated on the high road from the imperial capital of Tiruvancikkulam to the secondary capital of Karūr (midway between Erode and Trichinopoly), it is unlikely the Ceras could have missed the importance of this place at the foot of the Ānamalai pass, the eastern gateway of Malanād in these days, and in all probability they must have established one of their own princes here to secure the safety of the internal communications between the east and the west. Again, one of the Samgham Cērās named Mākkōtai is said to have died at Kottampalam, and there is a Kottampalam in Vēngnād. And the village of Cērapuram—literally a settlement made by, or under the auspices of, the Cēra kings—in Vēnganād, the proprietorship of which is still retained in the hands of the present successors of these Vira Ravis, is another evidence of Cēra activity in these parts.

Viran Iravis relations with Trichur.

Now one is tempted to ask how this ancient and important family came to be associated with Vatakkumnāthan? The records of this *Devaswam* alone can fully enlighten us. In their absence we are once more driven to the region of conjecture and speculation. It might be that the construction of the *Mūlasthāna* referred to in the inscription was an act of devotion pure and simple. Or it might denote some authority—as protector or officer of the temple. Or it might be neither. In the days we are speaking of—that is, at least before the coming of the Portuguese and the consequent revival of Cochin, this temple belonged to the Brahmins of Triśśivapērūr or Trichur. And as the best granite in those days could be

had only at Vēnganād, the Trichur *Grāmam* might have sought the help of the Vēnganād *Grāmam*, and the Brahmins of Vēnganād might have requested Vīran Iravi to oblige the Trichur Brahmins—a service which Viran Iravi would have been only too glad to render. For it was not only a means of earning religious merit, it might secure for him also the friendship of this powerful and influential Brahmin community.

The position of Viran Iravi in Vēnganād Grāmam.

Now it may be asked what exactly was the relation between the Vēnganād Brahmins and Viran Iravi. The importance of Vēnganād lay upon the fact that the essential *Soma* and antelope skin could be obtained only from the hills and forests within its reach. And though at first these might have been supplied by the Brahmin residents themselves, it is obvious that it is a task for which a Brahmin is not well-equipped. For the antelope has to be killed before it can be skinned, and Brahmins are averse to the shedding of blood. In this difficulty they might have approached the ruler of Vēnganād. And nothing could be more gratifying in a ruler in Kerala in those days than to be offered an opportunity of rendering a service to the Brahmin community. Protection of cows and Brahmins was deemed a highly cherished duty and privilege by the ancient chiefs of malanād. This formal request and appointment constitute the *Avarōdham*

Avarōdhams in Kerala.

This word has grown very rich in content as the result of its interpretation by English lawyers like Wigram who have assimilated it to their ideas derived from ecclesiastical election and investiture in their own land. Originally, *Avarōdham* meant only doing anything without opposition, that is, by common consent. It is in this sense that the word is used in the numberless inscriptions that have been brought to light by the Archaeological Department. It was by *Avarōdham* or common consent that the important temple officers like the *Yogātirip-*

pād or the President of the *Yogam*, now corrupted into *Yogā-tirippad*, on account of his saintly seclusion and *Brahmacarya*—were appointed in ancient days. Tradition tells us that the Brahmins placed themselves under the protection of the Tamil kings by an *Avarōdham*. In course of time the elected king or protector became a hereditary authority, whom the electors could not get rid of. It is this original *Avarōdham* that has been responsible for the appearance of non-Brahmin *Koymās* and *Urāḷans* in Brahmin temples. It has also been the origin of the custom of *Ariyittuvaḷca* at which the Brahmins bless the incoming chief by solemnly poring rice over his head.

According to the Vedic texts, it is the Gandharva who has to bring the sacrificial materials. By the ceremony of *Avarōdham* the Vēnganād chief was exalted to the rank of a Gandharva and is protected in the discharge of his duties by Agni, Indra and Varuna.

The Vēnganād Prabhu of the Paliyam Plates.

The agreement which the Cochin Rajah made with the Dutch in A. D. 1663 at the temple of Paḷayanūr, recorded in the Paliyam plates, mentions the Vēnganād Prabhu⁴ as one of those present the place as a witness. Who this Vēnganād Vāḷia Prabhu is we have at present no means of knowing.

4. 1. അതളിച്ചെഴു നമുടേ അനന്തരവർ മേൽപ്പട്ട വെകുമാനപ്പെട്ട കമ്മഞ്ഞി
2. യേ വിചോതിച്ച നമുടേ തൊരൂപത്തരെക്കിച്ച ചെല്ലേണ്ടും പെരകാരത്തിന്ന.
3. അങ്ങോട്ടുമിങ്ങോട്ടും വിചോതിച്ച ഒമ്പടിക്കെ എഴുതിവെച്ചിരിക്കുന്ന
4. പെരകാരത്തിന്നും മേൽപ്പട്ട അനന്തരവർ നടക്കേണ്ടും പെരകാരത്തിന്നും
5. പുതുവൈപ്പ 320-ാമത മേടമാതം പഴയന്നൂർ പകവതിയുടെ നടയിൽ കാഞ്ഞി
6. രപൊഴെയാൽ തെക്കും വടക്കും ഒളള പെരപ്പക്കൾമാർവും വേങ്ങനാട്ടു കിരാമത്തിൽ
7. തച്ചനങ്ങളിൽ വാഴൈപെരപ്പം അവണാ നമ്പൂരിയേയും തി ക്കിയായി വെച്ചും
8. കൊണ്ട എഴുതിവെച്ച വപ്പു ആകുന്നത

(*The Travancore Archaeological Series, Vol. I.*)

That he could not have been a member of the then ruling house of Vēnganād, is certain. For the Vēnganād Nampitis were at this time vassals of the Zamorin, whose permission as suzerain was required for adoption; and thanks to the *Kūrmatsaram* the Zamorin and Cochin Rajah could never be friends but only foes. Could this Prabhu then have been a descendant of the Vīra Ravis, who, we may suppose, fled to the protection of the Cochin Rajah when the Zamorin invaded Vēnganād? But from the way in which he is mentioned "as one of the residents of the Vēnganād *Gramam*" and from the fact that Avanāvu Nampūri's name immediately follows his, we have to infer that he was Brahmin. But the Vīra Ravis, if they had belonged to the Cēra family, must have been Kshatriyas. The whole problem at present is bristling with difficulties on every side.

The Kovil Karmikal.

The *Kovil Karmikal*, whom we have referred to, seem to have received money and executed leases in the name of the Nampiti. In the temples of the Tamīlnād also we come across such a functionary, under the slightly altered name of *Devakarmi*. We have, for example, the Atitantesvara Devakarmikal of Tiruppunjali Utayanayanar Koyil buying wet and dry lands for the temple.⁶

It may seem that this lengthy article has done little more than raise questions. But Kerala History is still in its infancy, and it is only by trying to solve such problems and overcome such difficulties that we can hope to construct a reliable history of our glorious past, firmly based upon fact as distinguished from legend and tradition.

(5) കൊല്ലം 1046—മത ചിങ്ങനായർ 5൯ എഴുതിക്കൊടുത്ത ഉഭയപ്പാട്ടാധാരം—താലൂക്ക്—അംശം (ഇന്നാൾ) കയ്യാൽ—ക—ണ—പൈ കൊണ്ടാർ വെങ്ങനാട്ടു നമ്പ്യാതിരി തിരുമുല്ലാട്ടിലെ കോവിൽ കമ്മികൾ കൊണ്ടാർകൊണ്ട ഇക്കൊണ്ട ഈ മുതൽക്കും പലിശക്കും നമ്മുടെ ചെറുപുരം ദേവസ്വം ജന്മം (താഴെ ചേർത്ത പട്ടികയിൽ പറയുന്ന) നിലം കീഴഫലവും മേല്പലവും കൂടി ഉഭയപാട്ടുമായി എഴുതിക്കൊടുത്താർ കോവിൽ കമ്മികൾ.

ഇട്ടാപ്പ—രവിവർമ്മൻ എന്ന നാമധേയമായ വലിയ നമ്പടി അവർകൾ
ഇട്ടാപ്പ രവിവർമ്മൻ (ഒപ്പ്)

6. *South Indian Inscriptions* Vol. IV, No. 540.

A UNIQUE NAṬARĀJA SCULPTURE.

BY DR. B. CH. CHHABRA, M.A., M.O.A., PH.D., (LUGD.),

Oottacamund.

The present piece, a photograph of which is reproduced here, is found among the several partly ruined statues and other sculptured stones that are lying pell-mell within the compound of the temple of Bhaṭṭārikā. It is in fact a group of temples the principal one of which goes under that name. It is situated on the northern bank of the Mahānadī river. The place is included in the Baramba (pronounce Baḍāmbā) State of Orissa. The nearest village is Sasang, about six miles south-west of the town of Baramba, the head-quarters of the State. The writer happened to examine the sculpture in question while touring in that part of the country during the winter season of the year 1937. Even though the statue is not properly set up in any shrine or niche, yet it receives adoration at the hands of the village folk of the surrounding region, who give it queer names and display their devotional zeal by smearing it with oil and vermillion. The writer had, of course, to get the figure scrubbed clean of the greasy accumulation before obtaining a tolerable photograph of it.

As will be seen from the accompanying reproduction, the present sculpture is a fine specimen of the Orissan plastic art, marking its zenith. It is a pity that the piece has not come to us in its entirety. Nevertheless, even in its mutilated condition, it excites one's admiration for its excellent workmanship. It evidently represents Śiva as Naṭarāja, that is, Śiva in the dancing posture. The image is of the eight-armed variety. Only one of the right hands, namely that holding a *ḍamaru*, is intact. The remaining seven have been more or less completely broken off and are now missing. It is therefore not possible to ascertain as to what other emblems, besides a *ḍamaru*, they were holding. However, from what remains of the foremost of the left four arms, it appears that it was thrown forward and held straight across the breast in what is technically called the *gaja-hasta* or *danda-hasta* pose, a very familiar feature of the dancing Śiva icons. It may further be guessed that the left

leg, which is now entirely missing, must originally have been swung across in like manner to the opposite side to indicate the attitude of dancing.

It is needless to add that the surviving details do conform to the iconographical requirements of a dancing Śiva image. The right leg is slightly bent forward. The upper body, somewhat curved and tossed backward, suggests a swaying movement. The head is held high, and the facial expression with a suppressed smile and with the eyes half closed depicts Śiva to be in a state of trance. The nose of the image is damaged, and the third eye of Śiva is not to be seen on the photograph.

The figure, which is otherwise shown nude, is adorned with various ornaments such as *karṇa-kuṇḍalas*, *kaṇthikās*, *kēyūras*, *kankaṇas*, *kāñchī* and *uraḥsūtra*. The locks of hair are arranged into a tiara or *jatā-mukuta*. The main image is surrounded by various figurines. At the top, on either side of Śiva, appears a heavenly being, in worshipping attitude, flying in the sky, paying homage to the deity below. The mutilated standing female figure to the left of Śiva most probably represents his consort, Pārvatī. Another female figure seated to the right of Śiva, represents a musician, playing on *mṛidaṅga*. The comparatively short and wiry female figure, standing near the *padma-pīṭha* of Śiva, almost touching the right foot of the latter, may be Śiva dūtī. The *apasmārapuruṣa*, so commonly associated with the Natarāja figures,¹ is conspicuous here by his absence.

This image is unique. The writer of this note has consulted several experts, but none has so far been able to point to any corresponding text in the *āgamas*. On the other hand, all of them are agreed that the present Nataraja figure is an extra-ordinary one. It is thus an iconographical riddle and it is to be hoped that some of the scholars engaged on iconographical research will be able to solve it. It may be observed that, since the Orissan art embodies elements of both the north and the south, the solution may be found in some of the *āgamas* of the north, that still await a thorough investigation.

1. *Apasmārapuruṣa* is usually shown as being trampled over by Natarāja.

SOME OUTSIDE INDIAN GEOGRAPHICAL NAMES IDENTIFIED WITH PURANIC DATA.

By

K. VENKATESWARA SARMA.

Note: 'A reply to the queries of Mr. Kalidas Nag, M. A.,
D. Litt. (Paris), Hony. Secretary to the "Greater-India
Society")

The queries contained in Dr. K. Nag's letter sent to me in October 1937 were the identification of Yavadwīpa with Java, Suvarṇa Dwīpa with Sumatra, Barhina Dwīpa with Borneo, &c., besides tracing of the name Pacific Ocean, any of its islands and possibly beyond, the two Americas.

THE PACIFIC OCEAN IDENTIFIED.

As a rule, we proceed from main divisions into minor details. Let us take the Pacific Ocean at first. Its present name Pacific Ocean is one given to it by Magellan, a European Navigator, as a result of his own experiences in it. But we have evidence to show in the Purāṇas, that it has been already noticed by the Rishis and that it was called even "Sāīnthōd-adhy" "संतोदधि" in obedience to the dictates of Brahma. Thus the present name which has the same meaning seems to have proceeded from the foreigner's lips only as a repetition, echoing the Creator's decree. The following lines from Bhavishya Purana show that the Pacific Ocean has been clearly referred to in it. In giving the boundaries of Bhāratha-Khanda (not Bharatha Varsha) on the eve of a flood, the text goes thus:-

रत्नाकरः पश्चिमोन्धिस्तस्य द्वीपाः क्षयंगताः
महोदधिः पूर्वतोन्धिस्तस्य द्वीपाः क्षयंगताः
वाडवोन्धिर्दक्षिणे च तस्य द्वीपाः क्षयंगताः
हिमाब्धिस्तरे तस्य सगरैः ररनितो हि सः
ये द्वीपास्तु सुविख्यातास्तेऽपि सर्वे लयंगताः

Himābdhy—the ocean of snow—is clearly the Arctic Ocean. That it has been excavated by the Sagaras (the sons of King Sagara) is mentioned here, to discriminate it from the Himalaya Mountains that also happen to lie to the north of India. This being settled, “Mahodadhy”, the big ocean, lying on the east, naturally identifies itself with the Pacific Ocean. There are also other instances in which this ocean is named Mahodadhy. The southern boundary has been called Badavābdhy. It is no other than the Indian Ocean, to be distinguished by its volcanic activities ascribed to “Badavagni”. The fourth which is named Ratnakara, can be thus safely identified with the Atlantic Ocean, about which we have other references also. Thus Eurasia, the land intercepted among them, proves to be “Bharatha-Khanda”. It is also called “Jambookhanda” or “Karmabhoomy”, and it is said to possess the shape of a cow and its calf. “कर्मभूमिश्च गजेश्वरा”. It is very important to a student of Puranic geography to understand, that a map of Eurasia can be very accurately converted into the figure of a cow and its calf. For the sages are often fond of expressing natural divisions of land and water, as animals, trees, maidens and many others. We find in the *Rāmāyana* of Valmīki, “ददशुस्तेतो वीराः हिमवन्तं महाद्रुमम्”. Then the valorous monkeys come in sight of Himalayas the great tree. There are instances of many other mountains also being called trees. Such expressions are likely to confuse the amateur. The Sea of Okotsk and the sea of Japan taken together has the appearance of a horse’s head. It has been taken notice of by the Rishis and they have named it “Hayamukham” “हयमुखः” (Ramayana-Sugriva’s description of “the East-Direction of the Earth. England has been named “Gorunda desa” in the Bhavishya Purana, for the reason that it happens to be on the head just above the eye of the cow representing “Eurasia”. Scotland, Ireland, Holland and Jutland also illustrate this fact by their being located on the head of the figure and bearing the same epithet of “Land” in them, which seems to be a corruption of “Runda.” that means “the head” Our India combined with “Further India” and the East Indies, has been

called the "Vatsa Bhoomy" (वत्सभूमि) for the reason that it happens to have the shape of a calf. The puranic statement that Maharaja Prithu milked the earth by converting the Himalayas into its calf is literally illustrated by this. It is evidently the work of time that shattered the "Vatsa Bhumi". So the problem of a Greater India is but natural.

To return to the pacific Ocean, we find in *Harivamsa*, in the words of Brahma, the following:-

समुद्रेहं पुरापूर्वं वेलामासाद्यपश्चिमाम् ।
 आसं सार्द्धं तनूजेन कश्यपेनमहात्मना ॥

 कुर्वतस्तुकथास्तास्ताः समुद्रः सहगंगया ।

 युक्तश्चन्द्रमसापूर्णः साभ्रगंभीरनिस्वनः ।
 समांपरिभवन्नेव खांदेलां, समतिक्रमन् ॥

 तंचदेशं व्यवसितः समुद्रोऽधिर्विमर्दितुम् ॥
 उक्तः संरब्धया वाचा, "शान्तोसी"तिमया तदा ।
 "शान्तोसी,, त्युक्तमात्रस्तु तनुत्वं सागरोगतः ।
 सहतामितरंगौघः स्थितोराजश्रियाज्वलन् ॥

Brahma says:-

"I was seated on the western shore of the eastern ocean with my illustrious son, Kasyapa, conversing on various topics. Then the ocean combined with "Ganga" roaring like thunder with surging billows, and rising in tides caused by the moon, trespassed his limits and began to inundate the place, causing me much annoyance. I was enraged and told him to keep quite. The moment that I said so, he was found standing there with subdued waves and billows shining with the glory of a royal prince".

The western shore of the Eastern Ocean, we should infer as the Pacific coast of Asia. There the ocean was cursed by

the Lord in angry words “शान्तोसि” when he became turbulent and trespassed his limits. Instantaneously he became submissive and *pacific* so as to justify its name Sānthodadhy or Pacific Ocean. This appears to be a sufficiently strong reason to conclude, that the name “Sānthodadhy” came into vogue after that important incident. “Yellow Sea”, south of Corea, seems to be the encroachment. It is also possible to find the human-shape of the ocean depicted on the shore giving it the shape of an ancient Indian prince. Yangtsikiang is the river “Ganga.” The name has a close resemblance to “Yaksha Ganga”; we have also the fact that Vyasa describes the great rivers of Asia following north and east in the name of the Seven Gangas.” They might have existed long before the advent of the Indian Ganges which is described to “Bhagiratha” (*Mahābhārata Bhoomi Parv*).

II. JAVA, SUMATRA, ICELAND AND KAMTCHATKA.

Yava dwīpa has been described in the Ramayana in the words of “Sugriva,” and it is possible to identify it with Java by the association of other places mentioned in it. Sugriva mentions along with it, another island named “Swarna rupyaka” which he says is a place distinguished by its gold mines. It is likely to be Sumatra. But the name *Sumathra* has been used in Puranic works to denote this island. It is a sanskrīt name and “Sumathra” means that which supports a flower,—its stalk. It has been observed that this island really happens to be a portion of the stalk of the lotus flower issuing from the naval of the “Adipurusha” (the First Being). who appeared as Lord Maha Vishnu floating on the burning waters of the earth, when it was in a molten condition. His body, in course of time, being solidified and ingrained in the structure of the earth’s crust, it can be even now portrayed as a picture. We have now the happy coincidence of the names of many places denoting the different organs of His body. For example, the Behring Straight represents His navel—Nabhiranga (नभिरंग); Okotsk is the sea at his loins, (आकटिस्थसमुद्रः) Akatisha Samudra; Manchuria—His thighs—thighs—(मजून्दः) the manju—

coroos; China—His knees—(जानुदेशः) the Janu-desa; Shanghai—His calf muscles (जंघदेशः). Jangha-desa; Tonquin the gulf, is the mark of His toe on the shore — (अंगुष्ठाङ्कः) the "Angushtanka". The exact order in which these places appear on the map, excite our curiosity and admiration of the truth underlying our vedic statements (I regret that I cannot publish the picture along with this. Kamchatka which is on the eastern extremity of the continent is described as the Udaya Parbat, the mountain of sunrise, and Iceland as the 'Astamaya Parvat', the mountain of sun-set in the Puranas, for the reason that it happens to be sunrise and sunset in India when the sun is above the meridians passing through them respectively. They also happen to be at the opposite ends of the "Go-Bhoomy" or "Bharatakhanda" exactly 180° apart.

III AMERICA.

The whole of the northern hemisphere extending from the north pole to the line of the equator, is called Jambu dwīpa. One half of it bisected by a meridian passing through Iceland (North pole) and Kamchatka, is called the southern half wherein is situated Eurasia which is Bharathakhanda or "Karmaboomy". The other half conventionally designated as the northern half is "Gnanabhoomy" wherein is situated "Kurukhanda" or Hamsabhoomy (North America), and it has the appearance of a Hamsa or Swan. It is clearly North America that is alluded to in this. In the Puranas and Astronomical works it is said to be night there, when it is day here.

भद्राश्चोपरिगोसूर्ये भारतेतोदयम् रवेः

राज्यद्वे केतुमालाख्ये कुरवेस्व मनंतदा ॥

South America is called "Saka Dwīpa". It is also called Lanka dwīpa, since Lanka was situated in it. Even now the former site of the city (Lanka) can be discerned in a high plain in Equador with ample evidences.

IV. LAKE BAIKAL AND THE ISLAND OF NEW ZEALAND

Vyasa when he describes the mountains of Bharathakhand (Eurasia) says:—

“हेमकूटस्तु सुमहान् कैलासोनाम पर्वतः
अस्त्युत्तरेण कैलासम् मैनाकम् पर्वतम् प्रतिः
हिरण्यशृंगः सुमहान् दिव्योमाणमयोगिरिः
तस्य पार्श्वे महद्व्या शुभ्रकाञ्चनवालुकम्
रम्यबिन्दुसरोनाम.....”

(महाभारतम् भूमिपर्व)

“Hiranyasringa the great mountain lies to the north of Kailas which is Hemakuta. It (Hiranyasringa) is also opposite to Minaka. On the side of it is lake “Bindusara with pure gold dust mixed with its sands.” Hemakuta has been described to be 1000 yojanas (a Puranic yojana is equal to an English mile) north of the Himalāyas. Therefore Hiranyasringa which is further north is the range of mountains comprising Yablonoi & Stanovoi mountains right up to the east cape. Lake Bindusara proves to be Lake Baikal and serves as a land-mark. That Hiranyasringa lies opposite to Minaka, is a statement that cannot be easily illustrated. For, New Zealand lying far away in the southern ocean, is the place alluded to. We find on a map of the world that it lies on the meridians that pass through the eastern portion of the Hiranyasringa range. It serves to show the extent of Hiranyasringa’s greatness. It will also be seen that Minaka or New Zealand is on a line quite parallel to Hiranyasringa without any considerable piece of land intervening between them. It is after closely studying Hanuman’s passage across the ocean (Ramayana) that we are enabled to identify Minaka with New Zealand. It is expected to be near Nagadwīp, the presiding deity of which (Naga matha) it was, who obstructed Hanuman. Again we find in the Bhoomi Parv of Mahabharata, that in the image of the earth reflected on the moon the ears of the hare (the man in the moon) represent Naga Dwīp and Kasyapa dwīp. On careful observation these have been found to be the East Indies and Australia.

V. SOUTH AFRICA.

As we come closer and closer to the mark we are confronted with undeniable other truths also. I wonder how beautifully Valmiki has described South Africa. In the words of "Sugriva" he says "There is a big mountain there (South Africa) known as "Vajragiri" situated in the region of diamonds known as "Vajrasamsthāna". The ground is emerald green interspersed with trees and plants. It is inhabited by a race of "Gandharvas" whose complexion is like that of burning fire, and they jealously guard the fruits and roots which they diligently cultivate. (A race of people with the complexion of the modern Europeans might have existed there during that period also.)

As shown above, it is with much difficulty that we fix the place following the main division of the Puranic Geography. But once we are there we find that everything tallies.



Publications of the Institute for Sale

1	Bulletin of the Rama Varma Research				
			Institute No. I	1	12
2	—	—	No. II	0	50
3	—	—	No. III	1	50
4	—	—	No. IV	1	50
5	—	—	Vol. V—Pt. i	1	50
6	—	—	Vol. V—Pt. ii	1	50
7	—	—	Vol. VI—Pt. i	1	50
8	—	—	Vol. VI—Pt. ii	1	50
9	—	—	Vol. VII—Pt. i	1	50
10	—	—	Vol. VII—Pt. ii	1	50
11	—	—	Vol. VIII—Pt. i	1	50
12	—	—	Vol. VIII—Pt. ii	1	50
13	—	—	Vol. IX—Pt. i	1	50
14	—	—	Vol. IX—Pt. ii	1	50
15	—	—	Vol. X—Pt. i	1	50
16	—	—	Vol. X—Pt. ii	1	50
17	—	—	Vol. XI—Pt. i only	1	50
18	—	—	Vol. XII	1	50
19	—	—	Vol. XIII	1	50
20	—	—	Vol. XIV	1	50
21	—	—	Vol. XV	1	50
22	The Rama Varma Research Institute Series				
	No. I—The Evolution of Malayalam Morphology				
	By L. V. Ramaswami Ayyar				
			(in India) Rs.	5	00
			(Outside India) £	0	62
23	Folk Plays & Dances of Kerala				
	By M. D. Raghavan, (Retired)			2	00