ŚRĪHARŞA'S NAIŞADHACARITAM A SOCIO-CULTURAL STUDY

THESIS SUBMITTED

FOR THE DEGREE OF DOCTOR OF PHILOSOPHY

UNDER THE FACULTY OF ARTS IN SANSKRIT,

UNIVERSITY OF GAUHAT!



By

INDRANI DEKA, M.A., M.PHIL GUWAHATI : ASSAM 2005

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Dr. (Mrs.) Shrutidhara Chakracarty

M.A., Ph.D.

READER IN SANSKRIT GAUHATI UNIVERSITY 34, GAUHATI UNIVERSITY CUMPUS
GUWAHATI-781014
ASSAM, INDIA.
PHONE: 0361-2571285

FAX NO: 0361-570133

<u>CERTIFICATE</u>

This is to certify that *INDRANI DEKA* has prepared her thesis entitled "ŚRĪHARṢA'S NAIṢADHACARITAM – A SOCIO-CULTURAL STUDY" for the Ph.D. degree of this University under my supervision in strict conformity with the rules laid down for this purpose and that this thesis is the result of her own investigation and also that this thesis or part thereof was not submitted for any degree of this or any other university.

Date: 28.12.05

5. Chakravarty

anadat, Department of Santar

Preface

PREFACE

I had the pleasure and privilege of studying Śriharṣa's Naiṣadhacarita in the M.A. class of Gauhati University during the years 1998 – 1999. My present supervisor taught me this mahākāvya in that class. During that period, I developed a keen interest in this work. Later on as I approached my present supervisor **Dr.** (**Mrs.**) **Shrutidhara Chakravarty** with a desire to carry on research under her guidance, then she was kind enough to initiate me to this specific study.

It is well known that Śriharṣa's *Naiṣadhacarita* is a great store house of religious, philosophical, historical, social and political information of ancient India. It is also full of information on subjects like caste, marriage, education. music, dance, art and painting, food, drink, games and many more things of the Indian society of 12th century A.D.

Though various research works are done on this tough epic, no work on the socio-cultural aspect of the *Naiṣadhacarita* has come to our notice so far. So, as desired by my preceptor, I have made in this present work a study of this *mahākāvya* from the socio-cultural point of view with my level best.

It is needless to say that the present work is the result of my own investigation carried on for last four years with the untiring guidance of my supervisor.

ACKNOWLEDGEMENT

At the very outset, I express my deep sense of gratitude to my respected supervisor **Dr.** (**Mrs.**) Shrutidhara Chakravarty M.A., Ph.D., Reader in the Department of Sanskrit, Gauhate University, for her inspiring guidance and unfailing help offered to me during the preparation of the present work. I must put on record that the present work is the result of her mind-blowing love and care affectionate encouragement and afford.

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I acknowledge the help received from the authorities and all the staffs of the K.K. Handiqui Library, Gauhati University. I offer my special thanks to "Annapurna baideu" (Mrs. Annapurna Devi, Assistant Librarian, K.K. Handiqui collection, K.K. Handiqui Library, Gauhati University) and to Mr. Dilip Kalita (Technical Assistant Librarian, K.K. Handiqui Library, Gauhati University) for their valuable help and affection.

I also remain obliged to the authorities of the National Library of Kolkata, J N U Library, Delhi and Delhi university Library, (south and north campus) Delhi, for their help that I received during the preparation of the present work.

I sincerely offer my thanks to all my friends and well wishers, my parents and my brothers Biswajit, Manas and Sona for their goodwill that I received from them.

Last but not least, I shall remain ever grateful to my husband Mr. Nagen Kalita for his kind help and inspiration offered to me during the entire period of study.



ABBREVIATION

Ab: Aitareya Brahmana

Ags: Āsvalāyana Grhyasútra

Ak: Amarakosa

Ap: Agnipurana

Apds : Apastamba Dharmasutra

Apg: Āpastamaba Grhyasūtra

Apte: Apte V.S.

As: Arthasastra

Asa: Abhijñāna Śakuntalam

Av: Atharvaveda

Ayu: Ayurveda

Bg: Bhagavatgita

Bp: Bhagavata Purana

Br(s): Brahmana(s)

Bu: Brhadaranyaka Upanisad

Bup: Buddhist Philosophy

Cent: Century

Cf: Example

Ch(s): Chapter(s)

Cm: Cintamoni Mantra

Com.: Commentory

Cp: Cārvāka Philosophy

Csso: Chaukhamba Sanskrit Series Office.

Cu: Chandogya Upanisad

De: De S. K.

Dhs (S): Dharmasastra (S)

Ds (S): Dharmasutra (S)

Dv: Dhanurveda.

Dy: Damayanti

e.g.: For example

ed.: Edited by

edn: Edition

f.n: foot note

Gau: Gautamadharmasutra

Gs(s): Gandharva(s)

Gv: Gandharva vidya

HCSL: A history of classical Sanskrit Literature

HDS: Histry of the Dharmasastra

HIP: A history of Indian Philosophy

Hkp: Harsakaviprabandha

Hp: Harivamsa Purāņa.

i.e.: That means

IAB: India in the age of Brahmanas

ibid: Same

Jani: Jani A.N.

Jp: Jaina Philosophy

Kas: Kātyāyaņa smrti

Kau: Kautilya

Kh: Khandanakhandakhadya

Kp: Kundanapur

Kri: Dr. Krishanamacariar

Ks: Kāmasūtra.

Ksa(s): Ksatriya(s)

Kss: Kātyāyana Śrauta Sūtra.

Lit.: Literature

Lp: Lingapurana

Map: Matsya Purana

Mbh: Mahabharata

Mc: Mallinatha's Commentory

Mis: Mīmāmsakas

Mit.: Mitāksara

Mk: Mahākāvya

MLBD: Motilal Banarsi Dass.

Mp.: Mīmāmsā Philosophy

Mrp: Mārkandeya Purāņa

Ms: Manusmrti

Nap : Naisadha-parisilanam

Nc : Naisadhacarita

Ndv: Nyaya darsana vimarsa

Np: Nyaya Philosophy

Ns : Natyasastra

Ny: Nārāyana

Nyc: Nārāyaṇa's Commentory

P: Page

Pap: Padma Purana

Pgs: Paraskaragrhyasutra

Ph: Prof. Handiqui K.K.

Pk: Prabandhakosa

Pmp: Purva mīmāmsā philosophy

Pp: Pages

Pub.: Published by

RASB: The royal Asiatic Society of Bengal

Rg: Rg Veda

Rk: Rājasekhara.

Rs: Rajanīti Sastra.

Ry: Rāmāyana

Sav: Sama veda

Sb: Satapatha Brāhmaṇa

Sd: Sahityadarpana

Sds: Sarvadarsana samgraha

Sh : Śriharşa

Sk: Sankhyakarika

Skd: Sabdakal padruma

Skp: Skanda Purana

Skt: Sanskrit

Sm: Svayamvara

Ss: Sāmudrikasāstra

Sud(s) : Sudra(s)

Sv: Satkāryavāda

Tra.: Translated

Ts: Tarkasamgraha

Tsses: The Students Sanskrit English Dictionary

Tu: Taittiriya Upanisad

Vai(s): Vaisya(s)

Vap: Vaisesika Philosophy

Vide : See

Viz: Namely

Vol: Volume

Vp: Vedanta Philosophy

Vsp : Visnu Purāņa

Yp: Yoga Philosophy

Ys : Yajñavalkyasmṛti

SCHEME OF TRANSLITERATION

अ	a	क	k	ठ्	ţh	ब	b	क्ष	kş
आ	ā	ख	kh	ड्	ģ	भ	bh		ṁ
इ	i	ग	g	ढ	фh	म	m		
ई	Ī	घ	gh	ण	ņ	य	у		
उ	U	ङ	'n	त	t	₹	r		
ऊ	ū	च	C	थ	th	ल	1		
ए	е	छ	ch	द	d	a	V,		
ऐ	ai	ज	j	ध	dh	श	Ś		
ओ	0	झ	jh	न	n	ष्	Ş		
औ	au	ञ	ñ	प	p	स	S		
ऋ	ŗ	द्	ţ	फ	ph	ह	h		

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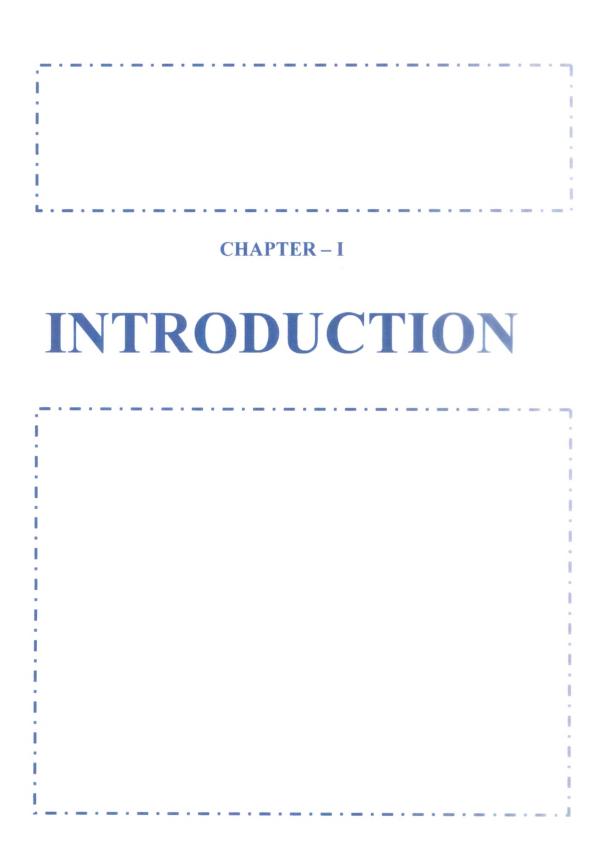
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INTRODUCTION-

ON THE NAISADHACARITA- Sriharṣa was one of the greatest poets and his Naiṣadhacarita (Nc) (which is otherwise known as Naiṣadhīyacarita) is still a very popular mahākāvya (mk) in the arena of Sanskrit (Skt) literature (lit.). This mk is written in twenty two cantos. It contains 2830 verses altogether. (This number may vary in different editions). The love affair between Nala, the king of Niṣadha and Damayantī, the princess of Vidarbha is the main theme of the treatise.

It is accepted in Indian tradition that the story of Nala and Damayantī (Dy) is so sacred that the describer or the listener of this story becomes free from all negativity.

Śriharṣa (Sh) himself has stated in the very first verse of the mk that the story of Nala is more desirable even than nectar.²

That is why the poet has decided to begin his poem with

Rtuparnasya rajarseh kirtanam kalinasanam.

(Mbh, Vanaparva Nalopākhyāna 79, 10.)

Nc.1.1

¹ cf. Karkotakasya nagasya damayantya nalasya ca.

² cf. Nipīya yasya kṣitirakṣiṇaḥ kathāstathādriyante na budhāḥ sudhāmapi.

Nalaḥ sitacchatritakīrtimaṇḍalaḥ sa rāśirāsīnmahasāni mahojjvalaḥ.

no other holy name than that of king Nala himself. The story of Norman as follows- king Nala, ruler of Niṣadha is a famous, valourous, highly educated, benevolent and handsome young person. Dy is the daughter of king Bhīma of Vidarbha. Without meeting they fall in love just coming to know about each other's qualities from the mendicants and bards who visit their respective countries in turn Moreover, Nala finds a golden swan with surprising qualities as talking like a human being etc. and this swan serves the purpose of a messenger between the couple.

King Bhīma arranges for a *svayamvara* (*sm*) for his daughter Dy to which Nala is also invited. While coming to the *sm*. Nala meets four gods viz., Indra, Agni, Yama and Varuna. These four gods are also interested to marry Dy. They request Nala to carry their message to Dy proposing her to accept anyone of them as her bridegroom. Nala arrives at the palace of Dy and hiding his identity delivers the message of the gods to her. She refuses the proposal and divulges her decision of marrying Nala, to Nata himself in guise of the messenger of the gods. After a hot debate when Dy breaks down and starts crying, Nala unknowingly discloses his identity and his mind.

Sriharsa's Naisadhacaritam - A Socio-Cultural Study

In the sm Dy accepts Nala as her husband. They get married and enjoy a happy married life. Here ends the story of Na

The original story of this work is found in the 'Nalopākhyāna' of the vanaparva of Mahābhārata. But here the story extends further. Here, there is the description how Kali gets angry and as a result Nala is defeated in the game of dice. For becomes ugly and goes to the forest being separated from Dy. Later ultimately Nala is again united with Dy and gets back his lost kingdom.

Some scholars opine that the *Nc* is an incomplete work. If we analyze the title of the book we understand that it is the story of the life of the king of Nisadha, i.e., Nala. As such the story of the whole life of Nala is expected here. But the story here is not complete. The poet must have written the full story in the form of a *mk*, which is probably lost to us partly.³

Whatever the case might be, Nc is a very good example of skt mk. It has faithfully followed almost all the canons laid dow:

³ vide, Introduction, *Naiṣadhīyacharitai*n, ed. By Dr. Devarshi Sanadhya Shastri, Krishnadas Academy, Varanasi, 1984, p.30.

for a mk by the skt rhetoricians. That is why this work is included in the list of five mks i.e., Pancamahākāvya of Skt lit.

The predominant sentiment of the Nc is 'Sṛṅgāra Karuṇa, vīra, hāsya, adbhuta and raudra etc are also there as subordinate ones.

4 The Sāhityadarpana has given very beautifully the norms of a mk, in the 6th ch.

These are as follows-

Svargavandho mahākāvyam tatraiko nāyakah surah.

Sadvamsah kṣatriyo vāpi dhīrodāttaguṇānvitah.

Ekavamsodbhavā bhūpah kulajā bahabo pi vā.

Śrngāravīraśāntānāmeko angi rasa isyate.

Angāni sarve'pi rasāh sarve nātakasandhayah.

Itihasodbhavam vṛttamanyadva sajjanaśrayam.

Catvārastasya vargāh syustesvekam ca phalam bhavet.

Adau namaskriyāsīrvā vastunirdesa eva vā.

Kvacinnindā khalādīnām satām ca guņakīrttanam.

Ekavrttamayaih padyairavasanenyavrttakaih.

Nātisvalpā nātidīrghāh sargā astādhikā iha.

Nānāvṛttamayah kvāpi sargaḥ kaścana dṛśyate.

Sargānte bhavisargasya kathayāḥ sūcanam bhavet.

Sandhyāsūryendurajanī pradoṣadhvāntavāsarāḥ.

Prātarmadhyāhnamṛgayāśailartuvanasāgarāḥ.

Sambhogavipralambhau ca munisvargapurādhvarāh.

Raṇaprayāṇopayamamantraputrodayādayaḥ.

Varnanīyā yathāyogam sangopāngā amī iha.

Kaveryrttasya vā nāmnā nāyakasyetarasya vā.

Nāmāsya sargopādeyakathayā sarganāma tu.

-Sd. VI. 315-324

Pancasandhis are found in the poem. From the first canto where the episode of the swan is started, up to the end of the third canto. there is the 'mukhasandhi'. In this portion the swan serves as the communicator between Nala and Dy, there by sowing the seed of the story i.e., the love between the hero Nala and heroine Dy. This seed is further developed in the fourth canto and hence we find here the 'pratimukhasandhi. Garbhasandhi is evident starting from the fifth to the ninth canto, where we find the descriptions of Nala as a messenger of the four gods viz. Indra, Agni, Yama and Varuna, meeting of Nala with Dy, promise of Nala to attend the Sm etc. Vimarsasandhi is found in the tenth and the eleventh canto. Arrival of the gods in the marriage ceremony, the obstacle of the marriage between Dy and Nala and the influence of Kali are incorporated here.

Starting from the fifteenth canto to the end, there is the nirvahanasandhi, where the union of the hero and heroine are described.

Among the *caturvargas* mainly *dharma* is described here and time to time, there is the description of $k\bar{a}ma$ also.

Generally all the verses of a canto are composed in the same metre excepting the last few verses, where some other metres

are used. Only the twelfth canto consists of several metres. Except the seventeenth canto, which contains 222 verses, all the cantos are neither too long nor too short. At the end of almost all the cantos the subject matter of the next canto is indicated.

Following the norms laid down for the *mks* by the *Alamkārasāstra*, there are the descriptions of pleasure garden in the first canto, the city of Kp in the second canto, dusk and dawn in the 19th canto, Sunrise and Moonrise in the 21st canto and Sunset in the 22nd canto.

The title of the *mk* is given with the name of the hero i.e. Nala, the king of Niṣadha.

It is to be noted here that descriptions of hunting, mountain, ocean, war, sacrifice etc. are not found in the Nc. But otherwise it has followed almost all the canons laid down for a mk by the $\bar{A}la\dot{m}k\bar{a}rikas$.

ON ŚRĪHARSA- Unlike other *Skt* poets Sh has given his short identity in the epilogue stanzas of each canto of his *Nc*. The first halves of all these stanzas are similar. He says that he is the son of a great poet called Hīra and his mother is Māmalladevī. He has acquired great scholarship by meditating upon the *Cintāmanimantra (Cm)*. He has also named some works written by

himself. But his detailed identity is found in the *Prabandhakosa* (Pk) of Rājasekhara (Rk).

According to the Pk, in the court of Jayantacandra. one of the king of Banaras, there were many poets. Among them Sh's father, Hira also was a poet. Once Hira, was defeated in a controversial discussion by another poet of the court (Pk does not give the name of the rival pandit). After that Sh's father could not live long to bear the heavy grief of his serious defeat. So when Hira was lying on death-bed, he called Sh and advised him to take revenge upon his rival. Sh agreed and after the death of his father. under the guidance of various teachers he mastered in different branches of knowledge such as logic, music, rhetoric, arithmetic, astronomy, grammar and so on. Sh meditated upon the Cm⁵, which he acquired through the grace of some teachers, for a period of one year, on the banks of the Ganges. Then he composed hundreds of works and returned to Banaras and informed the king about the same. The king, along with Hira's rival and other poets, came to receive Sh who praised the king in the following way-"Oh ladical do not mistake this king for Cupid, as he is the son of Govinda at at possesses excellent physical charms, because Cupid makes ludies

⁵ last two lines of the verse 1.145 of *Nc.*

his weapon, to conquer the world, on the other hand this king makes the defensive dressed rivals as helpless as ladies."

All were very pleased to hear such a wonderful praise. So then looked at his father's rival and challenged him in the following manner- "The Goddess of learning plays with me, whether it may be the rosy bed of poetry or the thorny bed of logic. The ladies get the same enjoyment, provided the lover is agreeable to them, whether the bed is well-furnished or is simply a bare ground".

The rival poet, realizing the excellent achievements of Sn. accepted his defeat and began to praise him with the following words-

"There are many powerful animals in the forest, but the power of a lion alone is praised at whose loud laughing, the other

[&]quot;Govindanandanatayā-ca vapuḥ śriyā ca māsmin nṛpe kuruta kāmadhiyam tarunyaḥ, astrīkaroti jagatām, vijaye smaraḥ strīrastrī janah punaranena vidhīyate strī" - Pk . p.55

[&]quot;sāhitye sukumāravastuni dṛhanyāyagrahagranthile,
Tarke vā mayi samvidhātari samam līlayate bhāratī.
Šayyā vāstu mṛdūttara cchadavatī darbbhānkurairāstṛtā
Bhūmirvā hṛdayangamo yadi patistulyā ratiryoṣitām." ibid.

fear stricken animals give up their joy"8.

On hearing this, Sh was free from anger and they became friends at the advice of the king. The king also rewarded Sh with valuable gifts.

Then on the request of the king, Sh composed the epic called the "Naisadhacarita" and showed it to the king. Seeing the epic, the king was very pleased and advised him to go to Kashmir for the approval of the epic by Saraswatī who was presiding there in her real form. The king also told him that if the Goddess Saraswatī would be pleased, looking at the work, then she would praise the epic, otherwise she would keep aside the work.

Then the king gave some money to Sh and sent him to Kashmir. Sh, accordingly, coming to Kashmir showed the poem to the poets and placed it in the hands of the Goddess Saraswatī. But the Goddess flung away the epic. Sh being astonished asked the Goddess about the reason of this unexpected treatment. Then the

[&]quot;Himsrāḥ santi sahasraśo pi vipine śauṇḍīryavī ryodyatā.
Stasyaikasya punaḥ stuvīmahi mahaḥ simhasya viścottaram
Keliḥ kolakulairmado madakalaiḥ kolāhalam nāhalaiḥ.
Samharso mahiṣaiśca yasya mumuce sāhankṛterhunkṛte.-ibid.

Goddess explained the reason of her disappointment. She told that Sh had described her in one place as a consort of Visnu which put a question mark on her virginity for which she was well-known. The poet replied to this allegation by saying that he had simple followed the puranic view, wherein she was described so. Then the Goddess Saraswatī being satisfied with this explanation of Sh took the epic in her hand and appreciated it. After that, Sh requested some poets to introduce him and his poem to the king Mādhavadeva to give a certificate of approval of his poem, so that he could show it to his patron king Jayantacandra. But the dishonest poets did nothing for Sh, so the poet had to wait for his good luck or for a golden opportunity.

Once when Sh was chanting *Rudramantra* on the bank of a river, two maids came there to fetch water. There took place a quarrel between them on the priority and while exchanging words they came to strikes.

Then both went to the king to complain. When the king

⁹ cf. Devī pavitritacaturbhujavāmabhāgā, vāgālapat puncrimām garimābhirāmām. Asyāriniskrpakrpāņasanāthapāņeḥ Pāṇigrahādanugrhāṇa gaṇam guṇānām. - vide. No. XL66

inquired for a witness, they told that one person was sitting there on the bank of the river, whom they did not know. Sh was brought to the palace by the king's men accordingly. When he was asked about the quarrel by the king he told that he had come from other country and as such he could not understand the language of the two ladies. However, Sh guaranteed that he was in a position to reproduce some words of the two ladies. At the order of the kins. he reproduced the whole quarrel of the ladies very beautifully. The king was very pleased and became astonished with his excellent performance. So the king asked him about his personal life. Sh informed the king about his life, everything from the beginning to the end. Hearing the misbehaviors of the poets with Sh, the king felt sorry. Then the king ordered each of the poets to take Sh to his place and to salute him. Sh recited a stanza at that moment 10 .The poets then repented and paid him due respect. The king liked him very much and sent him back to Banaras. After returning to the care he reported the matter to his patron. From that time the Ne became

Kumaraṇāmantaḥ karaṇaharaṇam keva kurute.

Maduktiścetaścenmadayati sudhibhuya sudhiyah

Kimasyā nāmasyādarasapursā".-- Pk., p.56.

yathā yūnas yunas tadvatparamaramaniyapi ramajī

popular and was enjoyed by the readers.

In the meantime, Padmakara, the minister of the king went to Anahillapura and brought from there a padmini type of widow. Her name was Suhavadevi. The minister brought her with the permission of the king Kumarapala, for king Jayantacandra who married her. This Sühavadevi was very arrogant and asked people to address her as "Kalābhāratī", on account of her genius in various arts. Sh was also very popular as "Narabhāratī" for his scholarship at that time. The lady was jealous of Shix achievements, so she called him once and asked him, "Who are you?" The poet replied "I am Kalāsarvajña". The jealous queen. then ordered Sh to prepare a pair of shoes for her to exhibit his art. Her intention in asking him in such a way was to satisfy her sense of excessive self esteem. She knew the result both ways. If Sh denied her order, his ignorance would be exposed and he would have to give up his title. On the other hand, if he accepted the proposal, he would be degraded from his caste. But Sh. prepared from birch-bark, a pair of shoes and put it on her feet. He felt sorry for such ill-treatment. He informed the king about this saddest event. He then took Sannyasa and passed the rest of his life on the bank of the river Ganges.

Sh was said to be the nephew of Mammata. Regarding the life of Sh the great scholar Keith has stated that "there was some respectable authority for an anecdote once current regarding Harsa; he was, this tale runs the nephew of Mammata, the famous author of the Kāvyaprakāśa, to whom in pride he exhibited his poem. His uncle, in lieu of rejoicing, expressed only profound regret that he had not seen it before he wrote the chapter on faults in poetry in that treatise, since it would have saved him all the labour to which he had been put in searching books to find illustrations of the mistakes which he censured".11.

However it can not be believed that Mammata flourished in 1050 A.D., while Sh was removed from him at least by a century. So it will be right to conclude in the words of De that "the legend more witty than authentic, that Mammata thought that this one work was sufficient to illustrate all the faults mentioned in his rhetorical work also indicates that its artificialities did not escape notice."

^{11.} vide, keith, Hsl, Pp. 140-141.

^{12.} vide, De, *Hsl*, vol I, 2nd edn; p.325, n.4.

About the personal life of Sh, i.e. about his wife or children, there is no mention anywhere specifically. It is only known from Pk^{13} that Harihara who brought a Manuscript of the Nc to Gujarat, was born in the family of Sh. Regarding the personality of Sh it can be said that Sh was a great scholar, a poet and a philosopher.

From the account of the life of Sh, it is found that Sh believed in God and so he was devoted to god. ¹⁴ His respect for the gods was seen in the *Nc*. ¹⁵ He praised different incarnations of Lord Viṣṇu. ¹⁶ He had great respect for goddess Saraswatī. ¹⁷ In the same way his devotion to Lord Śiva has been depicted in the poem. ¹⁸ Sh's patriotism was wonderful as he praised the *Bhārata* in

Srīharşavamse hariharah gaudadesyah siddhasarasvatah sa gūrjjaradharām pratyacālit. -Vide, Pk, Hkp, p 58

cf. Itiritā taccaraṇāt parāgam gīrvāṇacūdāmaṇimṛṣṭaśeṣam. Tasya prasādena sahānayāsāvādāya mūrdhnā'darinī babhāra. No. X. 73.

ibid, XV. 1-5

ibid, XXI.

cf. tato'nudevyā jagade mahendrabhūpuramdaram sā jagadekavandyayā.

Tadārjavāvarjitatarjanīkayā janī kayācit paracitsvarūpayā.

ibid,XII.23.

ibid, XIV.88.

the most glorifying terms.¹⁹ His speech was as pleasant as the autumnal Moon.²⁰ Also his poetry was as sweet as nectar.²¹ He was an adept in the *Yogaśāstra* and meditated on the *Cm (Nc.* 1.145). His respect for the scriptures is found in 1.6, where he has called them the third eye. It is also found in the *Nc* (XIII.49).

He proudly admitted that he had wantonly made his poem difficult and that it would give pleasure, like nectar, only after proper exertion on the part of the reader and that it is not understandable without the help of a commentary or a teacher (A. XXII.150-152). Sh was highly honoured by the king of Kanauj who personally offered him a seat and two betel leaves (A. XXII.153).

HOME OF ŚRĪHARSA-

The four different places viz. Kanauj, Banaras, Kashmir and Bengal are claimed as the home of Sh by different scholars.

- ibid. Vi 9

Varşeşu yadbharatamaryadhuryah stuvanti garhasthyamivasrameşu Tatrasmi patyurvarivasyayeha sermorn ikirmiritadharmate sedi

²⁰. ibid, XIV.98.

² . Bad. AV. 93.

As various views are found regarding the home of Sh, it is very difficult to say anything about this matter. Though the concluding stanzas of each chapter of the *Nc* present information about the poet, yet they do not provide any reference to his home.

In one of the concluding stanzas of the Nc.²² Sh has stated that he was highly honoured by the king of Kanauj. He was the patron poet of the king of Kanauj, which was found in the Pk From this view some like to say that Sh's native place was none but Kanauj.

Again from the fact as recorded by Sh in his Nc^{23} that his poem was highly appreciated by the Kashmir poets and also the anecdote which had stated Mammata as the maternal uncle of Sh. some has tried to prove his Kashmirian originality.

- ibid. XVI 131

cf.Tāmbūladvayamāsanam ca labhate yaḥ kānyakubjesvarādyaḥ
Sākṣāt kurute samādhiṣu param brahma pramodārṇavam
Yatkāvyam madhuvarṣi dharṣitaparāstarkeṣu yasyoktayaḥ
Śrī srīharsakaveh kṛtiḥ kṛtimude tasyābhyudīyādiyam - ibid XXII.15

cf. kāśmīrairmahite caturdaśatayīm vidyām vidadbhirmahā

Kāvye tadbhuvi naiṣadhīyacarite sargo'gamat ṣoḍaśaḥ.

Rk, in his Pk, has stated Banaras as not only the birth place of Sh but also the native place of Sh's father. He has also stated that poet's father was the court poet of Jayantacandra. This has tried to prove that Sh was from Banaras originally.

On the other hand, Rk in his Hkp, has described about Harihara, who was born in the family of Sh, as a native of Bengal. This has shown that the native of Sh was Bengal. But those, who have favoured the views of Kanauj and Banaras do not present any proof except the point that the poet was honoured by the king of Kanauj. Also the glowing description of Banaras in the Nc^{26} does not mean that Sh was a native of Banaras. He might have

Here it should be noted that according to Dr. Krishnamacariar (Kii) Jayantacandra was the same as Jayacandra who reigned at Kanyaku¹ and Banaras between 1158 -1194 A.D. -op.cit. p.178, n-5.

cf. pūrvasyam vārāṇasyam puri govindacandro nāma rāja
tatputro jayantacandraḥ. tasya rānjo bahavo vidvāmsoḥ
Tatriako Hīranāma vipraḥ tasya nandanaḥ prānjacakravartī Śrīharṣaṇ
- vide, Pk. op.cit.. p->-

vide, foot note no 13.of this ch. (1st line).

Nc, XI.114 -120.

lived at Banaras and his description of the city has proved his high regard for that holy place only.

Again the anecdote regarding Mammata and Sh is more witty than authentic as stated by De.²⁷ Also the appreciation of the *Nc* by the Kashmirian poets do not establish the Kashmir origin of Sh totally. The poet is stated as an alien to the place by Rk. Thus the places viz., Kanauj, Banaras and Kashmir as the home of Sh do not claim any strong reason.

In the Nc there are some words which are peculiar to Bengali language. From those similarities of Bengali words in the Nc, it can be said that the poet was Bengali.

The word "fāla" used in the Nc^{28} is found in the Assamese language (a neighboring state to Bengal). The meaning of this word is side or section. Ph has stated that the expression "Dvifālabaddhā" would be "dufāla bandha" in Assamese language.²⁹

op.cit.,p -325.

Vihhajya merurna yadarthisātkṛto na sindhurutsargajalavyayairmaruḥ.

Amāni tattena nijāyaśoyugam dvifālabaddhāścikurāḥśiraḥsthitam.-Nc.1.16.

²⁹ vide, Ph, op.cit., p-567

"Ālepana" is a Bengali word used in the Nc. 30 It is a rice-paste mixed with turmeric, to paint walls and floors. According to Isānadeva, Ālpanā is "Ālepanam haridrayā miśritam tandulapistam". 31

"Lalaḍḍimba", this word is found in canto XX11.53³² in the Nc. The modern Bengali word is Lātima, which means a "top" However, Ph has stated that the word "Lalaḍḍimba" seems to have been corrupted into "Laḍaḍḍimba" whence "Lāḍimba" and "Lātima" followed. 33 From Caṇḍu Paṇḍit's remarks also we have found that "ḍimba" is a Bengali word. Cf.- gauḍadeśe prasiddham vartulam cakrākāram dimbanāmadheyam bālakriḍanakam bhavati. 34 Several customs are seen in the poem, which are found in the society of Bengal even to day.

Dhṛtalānchanagomayāncanam vidhum<u>alepanapā</u>nduram vidih.

Bhramaya------ vardhamānakam.- Nc, II.26

³¹ vide, Ph, p-458.

cf. bālena naktamsamayena muktam raupyam

Lasaddimbamiyendubimbam Bhramikra------sonimānam.
- Nc, XXII. 53.

Vide, Ph. op.cit., p-594.

³⁴ ibid, p.489.

The custom of producing a peculiar type of sound called "ulūlu", which is known today as "ulūdhvani" in Bengal stated by Sh in the Nc_{1}^{35} where the ladies produced the *ulūludhyani* when Dy garlanded Nala as a sign of selecting him as her husband It is a sound produced by woman by blowing into the hollow of the palm on an auspicious occasion like a marriage. According to Ph. is not an exclusively Bengali custom, being found in writers who had no connection with Bengal, especially in some jaina writers of western India. He says the word as onomatopoetic in origin. Greek olouge and Latin Ululatus. Mn interprets the term "ulūlu" manner-"ulūlurityevamrupah in the following kaściddharsanātmakah sukhoccaryo dhvanivisesa strībhiruccaryate ityudīcyānāmācāraḥ."37 On the other hand Ny's view is that the name "ulūlu" is used in Gauda for a class of festive songs indulged in, on festive occasions like marriage etc.³⁸

cf. kā'pi pramodāsfuṭanirjihānavarṇaiva yā

maṅgalagītirāsām. Saivānanebhyaḥ

purasundarīṇāmuccai<u>rulūlu</u>dhaniruccaccāra. - Nc. XIV.49

vide, Ph, op.cit., pp-541-542.

Mc on the verse XIV.49.of Nc.

vide, Nyc on the verse XIV.51 of Nc.

Referring to the other Bengali custom of the Nc on the use of the conch bangle, Jani has stated the view of Nilkamal Bhattacharyee, an eminent Bengali scholar, that the conch bangle and vermilion is a common saying for an un-widowed woman in Bengal.³⁹ The connection in which it finds mention in the Nc is this-"The bride's arms united with auspicious conch bangles. appeared as if they were being attended upon by fresh grown lotus stalks for acquiring tenderness from them"(XV.45). That this practice of wearing conch bangle is current only in Gauda or Bengal finds support also from Ny. 40 Just as the wearing of conch bangles characterizes the beginning of married life, so does the breaking of them characterize the beginning of widowhood. The poet has referred to this second point also, in connection with his description of the king of Kāncī, who attended the Sm as follows 'swans in the shape of his glories carrying off lotus stalks in the shape of conch bangles breaking on the hands of the youthful consorts of the rival heroes sport in fountains of the tears of the

-vide, Nyc on the verse XV.45 of Nc

³⁹ vide, Jani, op.cit., p -103

⁴⁰ cf Gaudadeśa vivahakāle śankhavalaya dhāraṇamācāraḥ.

same wives of his enemies.'⁴¹ According to Jani the third Bengali custom, found in the *Nc*, is the "tying of the hands of the bridegroom and the bride with a *Kuśa* blade at marriage.⁴² In the following verse of the *Nc*, above mentioned custom is found-

Cf.-Varasya pāniḥ paradhātakautukī

Vadhūkaraḥ pankajakāntitas karaḥ

Surāñi tau tatra vidarbhamaṇḍale tato

Nibaddhau kimu karkaśaiḥ kuśaiḥ.43

Besides these customs, Jani presents other Bengali customs also in his work as stated by N.K.Bhattacharya. Among them the painting of the floors and walls of a house with the colour of rice powder on festive occasions was mentioned. It is described by the poet that-"At that moment, in one place, a woman expert in painting felt a certain pride, being selected for the task. Another expert in making cakes acquired a certain dignity by reason of her

cf. adahsamitsammukhavīrayauvatatruṭad bhujākambumṛṇālahārinī.

Dviṣadgaṇastraiṇadrgambunirňhare yaśomarālāvalirasya khelati

.-Nc, XII.35

⁴² vide, Jani. P-103.

⁴³ Nc, XVI.14.

occupying a high seat.44

The wearing of a crest and the holding of a mirror by the bridegroom while starting on the marriage procession is another Bengali custom which is also found in the *Nc*, it is described that-when Nala saw the gleam of his appearance on the dense mass of the gems of his ornaments, which covered all his limbs, he found useless the holding of mirrors before him by his expert attendants.⁴⁵

Another Bengali custom noted by Jani is the entrance of the married couple into a room specially designed for the occasion in which they had to pass the night in company with their friends. This custom is found in this way - "Nala went to the chamber of pleasure, which seemed to be turned into a thousand holes by women in order to peep through them, verily that chamber, occupied by the conquering hero, and looked like the armour of the thousand-eyed Indra." Jani also has mentioned the feast of fish and meat of marriage ceremony which is referred by

⁴⁴ ibid, XV.12.

⁴⁵ ibid, XV.70.

⁴⁶ ibid, XVI.46.

N.K. Bhattacharjee. This feast-scene of the Nc,⁴⁷ is the prominent part of a banquet in the Bengal.

Again, use of vermilion in the parting of hair by a married woman, is a common feature in Bengal. This custom is mentioned by Sh in several places of the poem. ⁴⁸ According to Jani, there are other Bengali customs also, which are found in the *Nc* and which are not noted by N.Bhattacharya in his work. In the canto XIV.37, Dy is described as a *pānthadurgā* by the poet, when she was taken into the middle of the *Sm* hall by Saraswatī. In that time she looked like a traveling idol of the goddess Durgā. According to Ph, Durgā idols are still carried in procession in Assam and Bengal on the *Vijayā Dasamī* day. ⁵⁰

The custom of decorating the entrance ground of the bride's place with banana plants is found in the marriage ceremony in the Nc.⁵¹ According to Ph, this is usual even now in some parts of India like Assam to decorate the entrance ground of

⁴⁷ ibid, XVI.76, 80, 81, 86.

⁴⁸ ibid, XX.55.

for detail vide, Ph, p-601.

vide, Ph, p-574.

⁵¹ *Nc*, XVI.8

the bride's place with banana plants.⁵² This shows that various customs are similar between these two states (Assam and Bengal). Sh has referred to the custom of removing the locks of hair of a lady, which is the sign of widowhood, while describing the morning picture.⁵³ Jani has stated that though some of these customs are more or less found in other parts of India, yet as observed by Bhattacharyee collectively they are the specialties of Bengal alone and which (his views) are supported by another scholar Sri Nalini Nath Das Gupta also.⁵⁴ Thus all of them try to prove that Sh was a native of Bengal.

But the great scholar De dose not agrees with the arguments of these two scholars. He remarks that their views are "wholly unconvincing". Sepresenting the objection of De on the names of Hīra and Māmalladevī (Sh's parents) who says that these are hardly Bengali names, Jani has stated that this objection based on the names is groundless being indecisive, as the names of one

⁵² vide, Ph, p-225.

⁵³ Nc, XIX.55.

vide, Jani, p-197.

vide, De, p.326 n.1

Talhaṇa (the brother of a Gujarati commentator Caṇḍu Paṇḍit), whose name apparently looks Kashmir like on the contrary, the style of prefixing "Śrī" before his and his father's name in XXII.153 and in epilogue stanzas respectively is typically Bengali. Similarly the practice of suffixing the word "Devī" after the name of women, as in "Māmalladevī" is also typically Bengali. Other objections of De will prove only this much that the customs like ulūlu and conch bangles were found in the places other than Bengal but they cannot prove that they were not in vogue in Bengal in Sh's time as they are prevalent even to-day in that area. ⁵⁶ Thus the arguments of De are not sufficient to prove that Sh was not a Bengali.

As from Rk's *Hkp*, we come to know that one Harihara. born in Sh's family was from Gauda (Bengal), this may be a very strong point to prove that Sh was a native of Bengal.⁵⁷

Jani has remarked about the origin of Sh in a very appreciating manner⁵⁸-"however, looking to the conflicting nature

⁵⁶ vide, Jani, p-108.

vide, footnote n.25 of this ch.

⁵⁸ vide, Jani, p.109.

of the evidence, it will be better to conclude that Srihasa was a Bengali by blood and his father being patronized by the king of Kanauj, was living at his court. The same honour was extended to Śriharṣa as well. His works, which have not come down to us, will help us when found out, in arriving at a final decision. Till then Bengal may be accepted provisionally as Śriharṣa's home".

WORKS OF SRIHARSA-

According to Rk, ⁵⁹Sh has composed more than hundred books. But neither there is any prove of these works nor name of these books are found. About eight books, he has mentioned in h.s. No and about one in the Kh. But till date only the No and the Kh have came down to us. The eight books are as follows
Sivasaktisiddhi- this work is mentioned in the No XVIII.154, it is

<u>Sivaśaktisiddhi</u>- this work is mentioned in the Nc XVIII.154, it is also read as Sivabhaktisiddhi.

Sthairyavicaranaprakarana-this is mentioned in the Nc IV.123 According to the verse, this book and Nc are composed at the same time. It seems to be "a disquisition on philosophy".⁶⁰

Navasāhasāṅkacarita- this work is referred to in the Nc.XXII.140

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⁵⁹ vide, *Pk*, *Hkp*,p.55.

ovide, Kri, *Hcsl*, p.181.

according to which it is a campū (a poem mixed with prose). Arṇavayaṇaṇa- this work is mentioned in the Ne IX.160. According to Kri, "it is obviously a description of the beauties and traditions of the ocean". He has referred to the view of Dr. D R Bhandarkar in this point. According to Bhandarkar this is not a description of the ocean, but of king Arnorāja of the Chahamana dynasty of Sāmbhar, contemporary of king Kumārapāla 63 Chindapraśasti- this work is referred to in Ne XVII.222. According to Kri, it is a praśasti of king Chandas, the Chanda chief of Gayā He also states that in some editions, the name of the work is given as Chandapraśasti. 64

Gaudorviśakulapraśasti - this prasasti is mentioned in No VII.110.

It is a poem, describing the family of the king of the Gauda (Bengal) country.

<u>Vijayapraśasti</u> in the Nc (V 138), it is described as "Sri Vijayapraśasti". According to Kri it was a panegyric of king

⁶¹ vide, *Sd*, VI.336.

⁶² vide, Kri, p.181.

⁶³ ibid, op.cit., n.7

⁶⁴ vide, Kri, p-181.

Vijayachandra, father of Jayantacandra who ruled during 1155-59 A.D. 65

Khandanakhandakhādya- this work is referred to in the Ne VI.113.

This philosophical work of Sh, fortunately has came down to us.

Just as the Ne occupies a very high place in the field of poetry so also the Kh in the field of philosophy. According to Kri "it is a destructive critique of the views of Udayana."66

Kh. Like the Kh, this book is also seemed to be a philosophical work. In the book the poet discusses the concept of god. It can be said that these two philosophical works were written simultaneously and the poem Nc was written after the Kh, as the poet has mentioned about the Kh in the Nc.

So De, perfectly states about all these works that "we know nothing about the nature and content of these works and all historical speculations based upon them are idle." ⁶⁷

⁶⁵ ibid, p-181.

⁶⁶ ibid, p-181.

⁶⁷ vide. De, p-326.n.3.

DATE OF ŚRĨHARSA-

About the date of Sh, eminent scholars like A.B.Keith. Krishnamacariar and S.K. De etc. have not presented any broad discussion in their works. But only Dr. Buhler has discussed the matter in a remarkable way and which is discussed by Jani in the following manner in his work- "it was Dr. Buhler who for the first time tried to fix the date of Sriharsa (in the journal of Royal Asiatic society of Bombay-X(1871,pp.31-37) on the strength of the account of Sriharsa as given by Rajasekhara. He came to the following conclusion-Śriharsa was a protégé of king Jayantacandra (Jayacandra). This Jayantacandra must have ascended the throne between A.D.1163 and 1177. There is a copper plate inscription dated Samvat 1225 (A.D. 1169) in which Jayantacandra is described as Yuvarāja and the other dated Samvat 1243 (A.D.1187) describes him as a king. This shows that he must have ascended the throne between A.D.1169-1187 as the last inscription of his father (Vijayacandra) is dated in the former year and the first of his own grants in the later year. Again, according to Rajasekhara, he was a contemporary of Kumarapala (A.D 1143-1174). Thus Javacandon ruled over Banaras between A.D 1163 and 1194 (the year in which he was dethroned by the muslims). Thus "the Naisadhīv

and 1174 i.e. between the earliest date on which Jayacandras accession to the throne may be placed and Kumarapala's death. Thus the date of the composition of the *Naiṣadha* and hence the date of its author is the latter half of the 12th century A.D.

But this date was challenged by Justice K.T.Telang in Indian Antiquity who did not accept the account of Rajasekhara authentic, on the ground that it "is in many details obviously fanciful".

Telang advances the following arguments-

- (I) The *Naisadhīya* is quoted in *Sarasvatīkanthābharaṇa*. (beginning of the 11th century).
- (II) Mādhavācārya's Sankaravijaya (XV. 72,141, 157) mentions
 Bāṇa, Mayūra, Udayana and Khaṇḍanakara poet Śrīharṣa as
 philosophers vanquished by Śaṅkarācārya. The account of
 Mādhavācārya (before the middle of the 14th century A.D) as
 earlier than that of Rājasekhara (middle of the 14th century
 A.D) in point of time and hence should be more reliable.
- (III) Vācaspatimisra (11th century) wrote a refutation of the Khandana.

He then comes to the following conclusion in Indian Antiquity (II, 1873) - "These facts indicate a period which is about two centuries earlier than the period to which the *Harsaprabandha* assigns the subject of its narrative".

Thus according to Justic Telang the date of Sriharşa will be 9th or 10thcentury A.D.

In the same year, Mr. F.S Growse in Indian Antiquity (II.p.213) pointed out that the Hindu bard Canda (end of the 12" century), regarded the *Naisadha* as a poem of considerable antiquity. His conclusion was based on the fact that Canda's work mentions, in the beginning, eminent writers and his predecessors. The persons mentioned are 1. Sesa-nāga, 2. Visnu, 3. Vyāsa. 4. Sukadeva, 5. Śrīharsa, 6. Kālidāsa, 7. Dandamāli and 8. Jayadeva. He believed that the names "are evidently arranged in what is intended to be chronological order". Thus Growse supported Justice Telang. But this view of Mr.Growse was challenged by Srī Ram Das Sen in the Indian Antiquity (II.pp.240-41) who pointed out the flaws in the poem of Canda viz. Prthvīrāja Raiso are concluded that there is no chronological order intended by the poet concluded that there is no chronological order intended by the poet

Thus he corroborated the date advanced by Dr.Buhle:

Next comes Sri P.N.Purnaiya in Indian Antiquity (1A) (III.1874,pp.29-30) with new arguments based on the textual study. He mentioned those works of Śriharṣa, the names of which are given in the epilogues of the *Nc* and identifies the Sāhasāṅka of Śriharṣa's *Navasāhasāṅkacarita*, with Candradeva, the sovereign of Gādhipura (i.e. Kanauj) whose era of rule was "the early part of the 11th century, if not the later extremity of the 10th."

Thus he puts Śriharṣa in the last quarter of the 10° century or at the most in the middle of the 11th century.

Sri R.P.Chanda proceeds further on this line and identifies the Gauda king of the Gaudorvisakulaprasasti, with Mahīpāla I; the Chinda king of the Chindaprasasti with the king Lalla of the Chinda family and the Sāhasānka of the Navasāhasānkacarita with the king Sindhurāja of Malwa and concludes that "Śrīharṣa, like Bilhaṇa in the 11th cent. must have been a wandering paṇḍit in the beginning of his career and visited the courts of Sindhurāja, Lalla and Mahīpāla I and tried to win them favours by dedicating prasastis to them, before he secured the partronage of the king of Kanauj" (found in IA XLII, 1913, p.83)

Dr. D.R.Bhanderkar, in his editorial note on the above article, however remarks-"I am afraid, Śriharṣa can not be placed

Samueles and a manufacture of Suppose Indiana State

so early as the close of the 10th cent. as Mr. Ram Prasad Canda contends. I agree with Buhler in accepting the statement of Rājaśekhara, the author of the *Prabandhakośa*, that Śrīharṣa wrote the *Naiṣadhīyacarita* at the bidding of Jayantacandra, who can be no other than the Gāhaḍevāla king Jayacandra (A.D. 1172-87)". He gives different conjectures about the kings of Śrīharsa's works.

Thus the different dates given by different scholars can be summarized as that Justice K.T.Telang, Mr. F.S.Growse, and Sri R.P. Chanda accepted Śriharṣa of 9th or 10th cen. A.D. On the other hand, only Śri P.N.Puranaiya accepted Śriharṣa as the middle of the 11th cen., and Dr.G.Buhler, Śri R.D. Sen, Dr. D.R. Bhandarkar accepted Śriharṣa"s date as the later half of the 12th cen. This controversy was brought to an end by Dr. Buhler (in Journal of the Bombay Branch of the Royal Asiatic Society (JBBRAS) XI,1875, pp.279-287) by answering the following objections put forth by his opponents. The objections are-

- 1. Śriharsa is quoted in the Sarasvatikanthahharana (first hatt of the 11th century.)
- 2. Vācaspati Miśra (11th cent.) refuted the Khandana.
- 3. Śrīharṣa was a contemporary of Sankaracarya according a Mādhava's Śaṅkaravijaya.

4. Canda (12th cent) placed Śriharşa before Kalidasa.

After these Dr. Jani presents Dr. Buhler's reply on the controversy of his opponents.

- 1. An examination of *Sarasvatīkanthābharaṇa* shows that there is no quotation from the Nc in that work.
- 2. This Vacaspati is a later Vacaspati and not his earlier namesake (of the 11th cent.). His *Khandanoddhara* is not included in the list of books of the ancient Vacaspati.
- 3. Madhava's work is devoid of all historical value. "It is nothing but a mass of legends heaped, one upon the other for the glorification of the great master. To give only one instance of its inaccuracies. The testimony of such a work ought never to be invoked in chronological questions."
- 4. This point was refuted by Justice Telang. Moreover Canda was not the real author of *Pṛthvīrāja Rāso*. According to Kavirāja Murardhan, the work belongs to the 14th cent. at the earliest. There is thus nothing wrong if the work refers to Srīharṣa as a poet of bygone ages, as concluded by Justice Telang.

Dr. Buhler also adduced the evidence from the commentary of Candu pandita (composed in Samvat 1353 A.D.)

Stibarsa s Negarius cardalle A Socio-cuitural Study

and who calls the *Naiṣadhīya*, a "*Navaṁ kāvyaṁ*", " a recent poem" which, therefore, cannot be put too early as Justice Telang and others think.

He thus puts him in the "second half of the second half of the century". But the date of Sriharsa can be pushed back by a quarter of a century on the authority of the evidence supplied by his Philosophical work viz. the *Khandana*, which quotes and refutes in many places, the arguments of Udayana, the author of the *Lakṣanāvalī*, composed in Śaka 906-984 A.D. The same work refers to Mahimabhaṭṭa (1020-1060 A.D.) and his *Vyaktiviveka* Śriharṣa, therefore, cannot be earlier than 1020 A.D. Thus the attempts of the Scholars, referred to above, to place Śriharṣa earlier, are dismissed on the internal evidence supplied by the *Khandana*.

At the end Jani has remarked on the topic in the following manner-"fortunately we are able to fix the lower limit also, as the *Nc* is quoted for the first time, by Mahendrasuri, a purposed Jaina polymath Hemacandracarya (1088-1172 A.D.) in the commentary called *Anekartha-Kairavakarakaumudī*, on the preceptor's *Anekarthasangraha*. This commentary was written

that the *Nc* had become popular at about 1180 A.D (a approximate year of the composition of Mahendra's work). The date of the composition of the *Nc*, therefore, can be given as 1175 A.D. if not earlier."

In this point Jani has stated in the foot note-" the earliest anthology to quote the *Nc* is the *Subhāṣitāvalī* (1160 A.D) of Vallabhadeva. If these stanzas are not interpolated, Srīharṣa's father would have been a protégé of Govindacandra (circa 1114-1155 A.D.) and he would have been patronized by Vijayacandra (circa 1170-1193) during his old age. But this evidence is not conclusive as the present *Subhāṣitāvalī* is replete with additions and is thus not earlier than the 15th century A.D."

Thus from Jani's remark it can be concluded that the date of Śriharṣa falls between 1020-1180 A.D., and his literary career may fall between circa 1125 to 1180 A.D., as his Kh is refuted by Gangeśa Upadhyaya (1200 A.D.) in his Tattvacintamani. 68

The great scholar Surendranath Dasgupta also stated that Sh flourished probably during the middle of the twelfth

⁶⁸ vide, Jani, p.123-129.

end of the tenth century, as is evident from the colophon of his Laksanavali. Sriharsa often refutes the definitions of Udayana and therefore must have flourished after him. Again, the great logician Gangesa of Mithila refers to Sriharsa and refutes his views and since Gangesa lived in A.D.1200, Sriharsa must have lived before that date. Accordingly Sriharsa was after Udayana and before Gangesa, i.e. between the tenth and twelfth centuries A.D. At the end of his book he refers to himself as honoured by the king of Kanauj. It is probable that this king may be Jayacandra of Kanaui, who was dethroned about A.D. 1195.69

ON SOCIO-CULTURAL STUDY

Oxford Advanced Learner's dictionary gives the meaning of the terms, society as "a system in which people live together in organized communities" and culture as "the customs, arts, social institutions etc. of a particular group or nation" Webster's New World Dictionary of the American Language gives the meaning of the term socio-cultural as "adj, of or involving both."

vide, A history of Indian Philosophy by Surendranath Dasgupta, Vol II. Pp 125 (20)

Oxford Advanced Learner's Dictionary, Oxford University Press, 1996, p.1128

⁷¹ ibid, p.285.

social and cultural factors.⁷² As such socio-cultural study means a research regarding the cultural activities of a particular society.

In fact such a study forms a part of the subject called sociology. Lexicon Universal Encyclopedia comments — "Sociologists also study some social phenomena that are not the subjects of any other scholarly discipline; these include MARRIAGE AND THE FAMILY; CRIME AND DEVIANCES social inequality and stratification; ethic and racial relationed population growth and its determinants; social gerontology; and the sociology of sex or gender differences. Several of these sub-fields have a history older than sociology itself."

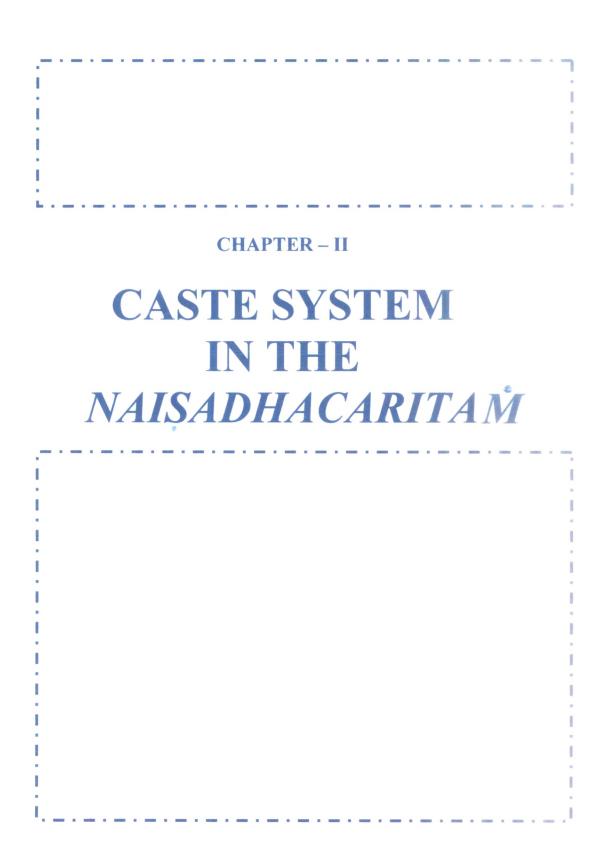
Literature records the culture of the society. A book can be a very good source of information regarding the culture of the society of the place and time where the writer lives.

In the present dissertation we intend to study as to how cultured was the Indian society during the time of composition of Śrīharṣa's Naisadhacarita.

Webster's New World Dictionary of the American Language p.1352

⁷³ Vide, Lexicon Universal Encyclopedia, p. 29.

In following eight chapters we propose to study the following socio-cultural aspects prevalent in the society of 12 century A.D., i.e. during the time of Śriharṣa as depicted in his Naiṣadhacarita — Caste system, customs relating to marriage system, status of women, study of different streams of knowledge, religious customs and beliefs, political situation, popular beliefs and superstitions and lastly other minor social aspects.



CASTE SYSTEM IN THE NAISADHACARITAM

To study about socio-cultural aspect of a society of would be prudent on our part to know about the social structure prevailing in the society in the relevant time. In India caste system has influenced immensely in shaping the social structure throughout the ages. It was more so during the ancient time. Therefore, to study about the socio cultural aspect prevailing at the time of Śrīharṣa, it would be appropriate to discuss about the caste system that was existing during that time.

It is to be noted that in India the caste system was always closely associated with four stages of life. This is narrated by the *Dharmasastras*. This class of sastras prescribed different duties for different castes as well as different stages of life. Hence we would also prefer to find out what is said in the *Nc* regarding different stages of life under this chapter.

MEANING OF THE TERM "CASTE" AND ITS ORIGIN:-

In ancient Indian Society, people's life was based upon the division of four *Varṇas* i.e. castes and four *Aśramas* costages of life. Here *Varṇa* means *Jāti* also. It is found that the division of society in to castes (the word 'caste' comes from the

Portuguese casta "race", from Latin castus, and connotes purity of racial descent) is a peculiarly Indian phenomenon. A caste is a group of persons traditionally given up to the same occupations. drawing their origin from the same human or divine ancestor, and bound in one body by determined fights, duties and opinions inherited from their tradition. This group is called Jati. The earliest mention of Caste- system (i.e. Varna-bhedah) in India was found in the Vedic Literature. In the Rg, the word Varna had been used to mean the four Castes i.e. four main divisions of the human society of the period. The great *Purusa Sūkta* of *Rg* has mentioned about the origin of the four Castes. There, it was said that the four Castes Viz. Brāhmana, Ksatriya, Vaisya and Sūdra had sprang respectively from the mouth, arms, thighs and feet of the Creator.

C.f. Brāhmaņosya mukhamāsīd bāhū rājanyaḥ kṛtaḥ.

Uru tadasya yadvaisyah padbhyām sūdro ajāyata. (Rg. X. 90. 12)

VARIOUS CASTES, THEIR DUTIES AND STATUS-

In the Ms, it is stated that for the preservation of all this creation, the supreme Lord laid down separate duties for these originated from his mouth (Br), from his arms (Ksa), from his

¹ vide, *Ancient India and Indian civilization*, by Paul Masson Oursel, Helem De, Willman Grabowska, Philippe stern, p 78.

thighs (Vai), and from his legs (Sud).2

Among the four *Varṇas* the *Brs* occupied a unique position in ancient Indian society. As *Brs* were produced from the mouth of the supreme Lord, so they were regarded as superior to all other castes. They were regarded as the respected spiritual guides. Their main duties were the performance of sacrifices, teaching and studying of the Vedas etc. They alone could receive gifts from others. All these are referred to by Manu in his *Ms*.³

In Sh's Nc, we have seen that the Brs (who are regarded as $Dvija^4$ in many verses) were highly respected by the people and they received warm reception on their visits. There is a reference that sage Parvata (Narada), who was a Br by caste, was welcomed by Indra, (the Lord of the gods) with great honour. It is stated that.

Sarvasyāsya tu sargasya guptyartham sa māha dyutiņ.
Mukhabāhūrupajjānām pṛthakkarmānyakalpayat .-Ms, 1.87.

Adhyūpanamadhyayanam yajanam yājanam tathā.
Dūnam pratigraham caiva brāhmanānāmakalpayat.- ibid, I.88.

Dvija i.e. twice-born; a man of any of the first three castes of the Hindus. (a Brāhmaṇa) over whom the Saṁskāras or purificatory rites were performed.

Janmanā jāyate śūdrah saṁskārairdvija ucyate. Tssed, p.265.

⁵ Nc, IV.70,72.

⁶ ibid, V.10.

Nala, the king of Niṣadha praised and worshipped the *Brs* with various flowers and fruits⁷. Along with the other two castes viz. *Ksa* and *Vai*, *Br* performed the morning ablutions⁸. They said to have offered black sesame grains in course of their rites in honour of the Manes⁹. Referring to this duty of the *Brs* the *Ms* has stated that *Brs* should offer oblations of sesame along with water, barley grains etc towards their Manes to keep them satisfied.¹⁰

It is mentioned in the Nc, that a Br who performed a Vedic sacrifice was temporarily exempted from his ordinary religious duties.¹¹

There is the reference of reciting the Sin-destroying mantras of Veda at morning, noon and evening, by the Brs. ¹²They had to earn their livelihood through alming from home to home ¹³ and had to learn the monistic doctrine of the *upanisads* from a

- 7 ibid, XVII.210
- 8 ibid , XVII.174.
- 9 ibid, XVII.169
- 10 Ms, III. 267.
- ¹¹ Nc, XVII. 201.
- ¹² ibid, XVII.191.
- 13 ibid.//II.48.

were free from worldly bondage, possessing glowing minds, and pure, owing to the efficient of worldly passion. ¹⁴ They got their bodies thin through meditation. ¹⁵ In course of religious austerities they had to sleep on the bare ground. ¹⁶ Brs were not allowed to drink wine ¹⁷ except in the sautrāmaṇī sacrifice ¹⁸ and in violating this rule one had to lose his caste, position and status and thus is became impossible for him to attain the heaven. ¹⁹ We have seen to the poem that in contact with one another, Brs used to take some juice that was left out after offering oblation in the sacrificial fire ²⁰ It is said by the poet that, except in the sarvamedha sacrifice, the killing of Brs was regarded as great sin in those days²¹ and a Br murderer had to proof his class purity in the society. ²² One

ibid, VII.46

ibid, VIII. 37

ibid, XVII.188.

ibid, XI.68

¹⁸ ibid, XVII.182

¹⁹ ibid, IV.70, XI.68

²⁰ ibid, XVII.198

²¹ ibid , XVII , 110, 186

²² ibid , XVII . 86

interesting point comes to notice in the poem that in the marriage ceremony the groom and bride had to take blessings from the Brs^{-23} . Thus it is seen that Brs occupied a very respectable position in Sh \sim Nc.

The Ksas occupied a distinct position in the society next to the Brs. From the Vedic age the Ksas were considered as the ruling class.²⁴ In the Ms,²⁵ it is said that a king who rules his subject is made of the essential elements i.e. powers of eight gods viz. Indra, Pavana, Yama, Sūryya, Agni, Varuna, Candra and Kuvera. which is referred to by Sh also.²⁶

The prescribed duties of the *Ksas* were to perform the sacrifices, to protect his subjects, to offer gifts to others, to study (the Vedas) and to enjoy the music, dance and women, according to *Ms*.²⁷

Sh has also portrayed the Ksas as a ruling class. Here, in

²³ ibid, XV.56

²⁴ Rg, 4.12.3

²⁵ cf. Indrānilayamārkāṇāmagnesca varuṇasya ca Candravittesayoścaiva mātrā nirhṛṭya śāśvatih.- Ms. VW . 4.

 $^{^{26}}$ Nc. 1.6

cf. prajānām rakṣaṇam dānamijyādhyayanameva ca.
Viṣayesvaprasaktiśca kṣatriyasya samāsataḥ.- Ms., 1.89.

the poem, Nala as a Ksa king, performed all the morning oblations like the Brs^{28} . He was said to have performed the sacrificial fire (XVII.215) and showered riches on the hand of the Brs (XXI.120). In the poem, Sh has presented Nala as a symbol of Ksas, who protected his subject and obeyed all his duties, like any other Ksas king. Manu has referred to these duties of king in the Ms^{29} . More is discussed in the 7^{th} ch of this thesis.

Regarding the status of king, the poet has stated that owing to the sacrifices and the charitable provision of wells and tanks the gods created the pleasure of heaven even on the earth for kings³⁰. Even by discarding their bodies in war they got the heaven³¹.

The Vais occupied the third position in the caste order of ancient India, as they were said to have sprang from the thighs of the creator. They were inferior to the Brs and the Ksas in social order. But the social status of the Vais was far more honourable and higher than that of the Suds. The main professions of the Vais

²⁸ Nc , XVII .174

²⁹ Ms , VII. 2

³⁰ Nc, 111.21

³¹ ibid , V.15

were to carry on business, agriculture and tending of cattle. They also could read the Holy Scriptures, could perform sacrifices and could offer gift to others, according to *Dhs.*³²

In the *Nc*, only this much has been stated by the poetabout the *Vais*, that they performed the morning ablutions (XVII.174). Also from the indication of commerce and market places, ³³ their existence in poet's time is evident.

The *Suds* came to be the last among the four *varnas*. We have already stated that according to the *Puruṣa Sūkta*, the *Suci* sprang from the feet of the creator. So, it indicates the lower position of this caste in the ancient Indian society. In the Ms^{34} it is stated that *Sud* has to serve the other three castes. This proves that in the *Smṛti* period, the position of the *Suds* was not so good.

In Sh's time also, Suds occupied the lowest position in the social order, as they were even restricted to hear the sacred

³² Cf. pasūnām rakṣaṇam dānamijyādhyayanameva ca.
Vaṇikpatham kusīdam ca vaisyasya kṛṣimeva ca -Mr. 190

³³ Nc.H.88,90

³⁴ cf. evameva tu sūdrasya prabhuḥ karma samādisat.
Etexāmeva varŋānām susrūṣāmanasūyayā.- Ms. 1. 91.

syllables of the Vedic text³⁵.

In the poem, along with these four varnas, we have found the following castes also, viz.- Caṇḍāla, Kāyastha. Kāṇḍakāra, Gandharva (X.13), Yakṣas and Kinnaras etc(X.56).

According to Manu, the Caṇḍāla is an out caste³⁶. He is produced from a sūdra father and Br mother.³⁷ The Caṇḍāla is wicked in his deeds and the killer of animals ³⁸. It is said that if a Br, without the knowledge of the caste of a Caṇḍāla woman partakes food from her or accepts gifts from her, then he becomes a Caṇḍāla by caste.³⁹ Also it is restricted in the Dhs, that a Br should not see a Caṇḍāla, while taking food.⁴⁰ In Sh's Nc also.

³⁵ cf. kareņa vāńceva vidhum vidhartum yamitthamātthādariņī tamartham.

Pātum srutibhyāmapi nādhikurve varņam srutervarņa ivāntimah kim.

-Nc, III.62.

³⁶ Ms. X.16

cf. Śūdrādāyogavaḥ kṣattā caṇḍālascādhamo nṛṇāṁ.

Vaisyarājanyaviprāsu jāyante varṇasaṅkarāḥ – ibid, X.12

³⁸ ibid, V.131

cf. candālāntyastriyo gatvā bhuktvā ca pratigrhya ca.
patatyajňānato vipro jñānātsāmyain tu gacchati.-ibid, XI 175.

cf. caṇḍalaśca varāhaśca kukkuṭaḥ ścā tathaiva ca.
rajasvalā ca ṣaṇḍhaśca nekjňerannaśnato dvijān.- ibid, 111.239.

Caṇḍālas are found as merciless in killing the persons by various weapons, such as arrows. ⁴¹ They were helped by the Kāṇḍakāras (the makers of the arrows), who also occupied the same status as the Caṇḍālas. ⁴² They were said to be untouched by others. ⁴³ So. they led a very pitiful life.

There is also a reference of the Kāyasthas, who were known as scribes and Sh has mentioned "Citragupta" as a scribe of Yama. 44

The Gandharva was a class of demi-gods. They were regarded as singers or musicians of gods and said to give good and agreeable voices to girls. 45

The yakṣas were also a class of demi-gods who are described as attendant of Kubera, the god of riches and employed in guarding his gardens and treasures. 46

The Kinnara is known as a mythical being with a

⁴¹ *Nc*, VIII.93.

⁴² ibid, IX.151.

⁴³ ibid. XVII.112.

⁴⁴ ibid, XIV.66.

⁴⁵ vide, *Tssed* , p.181

⁴⁶ ibid, p.451.

human figure and the head of horse.⁴⁷ It is mentioned by the poet that the city of Niṣadha contained all variety of castes and they all observed their customary rules ⁴⁸.

It is also stated by Sh that every varṇa or class simportant for the functioning of the social body and purity of every varṇa is possible only when there is purity on each side of both the families of the grand parents ⁴⁹. This verse of Sh has given a great message to the people of the society of his time.

THE DIFFERENT STAGES OF LIFE

The word "Aśrama" (i.e. the stages of life) is derived from the root "śram" i.e. to exert oneself. In respect of four Aśrams through which the life of a Hindu in ancient Indian society passed. the word "Aśrama" stands for a stage or period of life in which one lives according to certain specific duties. With each stage, however a particular place like Gurukula (Preceptor's house), Grha (home) and Vana (forest) was more or less associated. According to Bp.

⁴⁷ ibid, p.149.

⁴⁸ cf. sthitisālisamastavarņatam na katham citramayī vibhartu ya"

Svarabhedamupaitu yā katham kalitānalpamukhāravā na vā?- Nc - 11.98

⁴⁹ ibid, XVII.40.

these four Asramas sprang from four organs of creator. 50

The Indian seers had divided the human life into form Aśramas viz. Brahmacaryya (student life), Gārhasthya (life of a house holder), Vānaprastha (forest life) and last one is Samyasa (ascetic life).

According to Dr. P.V Kane the four Asramas have been referred to for the first time in the Aitareya Brāhmaṇa(Ab).⁵¹

Among the four stages of life, Brahmacaryya comes first. This $\overline{A}s'rama$ begins with the initiation ceremony ($upanayanasam'sk\overline{a}ra$), 52 which is the beginning of the Vedic study and comes to the end with the convocation ceremony ($Sam\overline{a}vartana$) i.e., a student's way back home after finishing his course of holy study. After this, one can enter in to the family life as ordered by his teacher 53 . All these rules are related to a Br student.

⁵⁰ Bp, XI.17.14

because, occurs, in the Air, Br. 33.11." - HDS (Vol. II, Part I; P. 420)

⁵² Ms., IL108.173.

⁵³ ibid, III.4.

There is the reference to the 'naistikabrahmacārin' ⁵⁴i.e. religious student who never marries and lives all his life in the house of a guru (XVII.116). In the Nc, four stages of life are referred to in one verse (XVII.175).

About the first stage of life, it is stated that, students had to recite the Vedic text⁵⁵, and Nala performed all these rules of this stage.⁵⁶

According to Manu, in course of the study, the student should render certain services to their respective teachers and in the abode of the teacher they have to follow certain rules and regulations as formulated ⁵⁷.

Here in the poem also, the *Brahmacarins* are described as putting on *Munja*-girdles⁵⁸, i.e., a short of grass and holding palāśa- staff ⁵⁹ in their hands ⁶⁰.

⁵⁴ Cf. 'naistiko brahmacari ca vasedacaryasannidhau'-ys, 1.49

⁵⁵ ibid, XIX.10..

⁵⁶ ibid, XIII.16.

 $^{^{57}}$ Ms. II.69

⁵⁸ ibid, 11.42

⁵⁹ ibid, II,45

⁶⁰ - Nc. XVIII80

There is the reference to the *Snātaka* ⁶³ in the poem ⁶⁴, who has gone through the ceremonial bath marking the end of the Vedic studies. Also we have seen the *Brahmacārins* who are versed in the *Vedas*, folding their hands while repeating the Vedic mantras in the religious devotion ⁶⁵. This act of respectful solution with folded hands while repeating the Vedic mantras is called "*Brahmāňjali*" ⁶⁶.

The Gārhasthyāśrama i.e., life of a house holder, is the second stage of Hindu life. In this stage of life, people have a lot of duties and responsibilities to do. According to the Bp, in this Āśrama, the house-holders can cultivate virtue (Dharma), wealth (Artha) and worldly pleasure (Kāma) very properly. ⁶⁷ They should perform daily five sacrifices (pañca-yajnas) Viz. Deva (god), Rṣī (Seer), Pitr (Manes), Manusya (Men) and Bhūta(Animal beings),

oide, Ms, II.41

⁶² Nc, XVII.189.

⁶³ vide, *Ys*, 1.51

⁶⁴ Nc, XVII.184

⁶⁵ ibid, XVII.183

⁶⁶ vide, *Ms*, II.71.

⁶⁷ vide, *Bp*, 8.16.11.

by way of worshipping god, reading the *Veda*s, offering oblations to the manes, giving hospitality to guests and offering food to the animals respectively ⁶⁸. In the *Nc* it is found that the householders performed the *Manuṣya yajña* i.e. the performance of the rites of hospitality towards the guest, which is discussed in the 6th chapter of this thesis.

Among the four stages of life, this family stage is regarded as the best one in the poem. Here it is stated by Dy that she was desirous of serving her husband in this *Bhārata*, which is regarded as the greatest among the good extol among lands, just as the family stage, which is the best among the stages of life ⁶⁹. This also showed that people of that time were very patriotic by nature. Nala is represented as a good symbol of this stage of life. He showered riches on the hands of *Br*s and performed sacrifice in honour of the Manes (XXI.120). He did meditation (XXI.119) and performed evening rites every day. After that only he came near his beloved wife (XXII.1). Nala also took meal, after completing the mid day rites (XXII.121). Thus Sh has given a beautiful and complete picture about the second stage of life.

⁶⁸ vide, Ms. 111.69.

⁶⁹ vide, *Nc*, VI.97.

Vānaprastha is the third, among the four stages of life. In this stage, one has to spend his time in the forest after retirement from the household life. According to Ys also in this stage one stays in a forest in the pre-eminent way by observing a strict code of life. In the Asa, the mod of taking the forest life by the householders is mentioned P2. But Sh has not mentioned much about this stage in the poem. He has just mentioned that at that time, in this stage people stayed in the bank of the rivers and educated the Brāhmin boys in the Āśramas. Ys and Ms have allowed him to beg for alms at the dwellings of other hermits or allow him to go to a village and bring by begging silently eight morsels of food.

The last stage is the *Sannyāsāśrama* i.e., the stage of the ascetics. According to the *Bp*, the main virtue of this stage is to cultivate *Sama* (Calmness) and *Ahimsā* (Non-violence).⁷⁵

⁷⁰ Ms.VI.2

⁷¹ vide, *Ys* . III.45

⁷² vide, *Asa* . 1V.20

⁷³ Nc.XL89, VII.48.

⁷⁴ vide, Ys. III.54-55, Ms. VI.27-28

 $^{^{75}}$ Bp , X1.18.42

Ms and Ys have spoken about the characteristics and duties of ascetics in their works ⁷⁶.

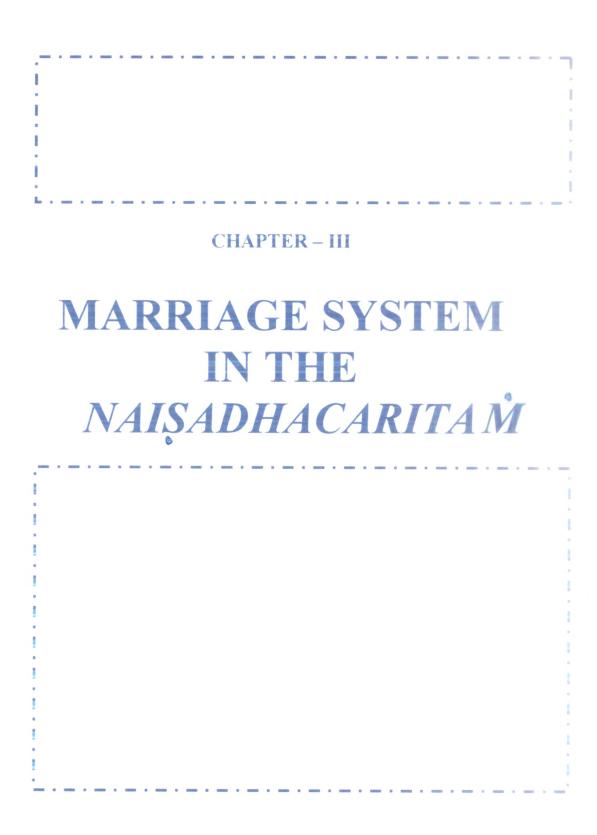
In the Nc it is found that the mendicants had to beg alms to live 77 and they also used to put on scarlet robes and hold a stati in their hands 78 . Thus Sh has depicted the different stages of life of the people in the Nc.

From the above discussion it is found that the caste system was very much prevalent in the society of Sh's time. Among the four main castes Brs were placed in a highly respectable position. Ksas and Vais also enjoyed respectable positions. But Suds were not well treated. Apart from the four castes a good number of minor castes come up as a result of union between different castes. Such unions between upper castes with Sūdras were not encouraged. Because of that offsprings of such relationships were considered to be untouchables. It is also found that people performed different types of duties in different stages of life following the strictures of the Dhs. As a whole, it may be concluded that the people of the society of Sh's time led disciplined life.

⁷⁶ vide, Ms. VI.33-86, Fs. III.56-66.

⁷⁷ XVII.103.

⁷⁸ XVII.187.



MARRIAGE SYSTEM IN THE NAISADHACARITAM

From the very early period of Indian civilization, the system of marriage contributed largely to the growth of the society. Marriage i.e. *Vivāha* was looked as a religious practice. It was regarded to be that type of social system, where body and mind was united between two opposite sexes. The *Ab* asserts that a man becomes complete only when he secures a wife ¹. This shows that the marriage is an important factor of every human being's life.

MARRIAGE AND ITS TYPE -

Marriage is an institution which admits men and women to family life. It is a stable relationship in which a man and a woman are socially permitted to have children implying the right to sexual relations. *Manu* has mentioned eight forms of marriage in the *Ms*. These are-*Brāhma*, *Daiva*, *Ārṣa*, *Prājāpatya*, *Āsura Gāndharva*, *Rākṣasa* and *Paisāca*. The *Āśvālāyana Gṛhya Sūtra and Ys* also considered these eight forms of marriage.

 $[\]frac{1}{4b}$, 1.2.5

² ef. Brāhmo daivastathaivārṣaḥ prājāpatyastathāsuraḥ Gāndharvorākṣasaścaiva paiśācaścāṣtamoadhamaḥ.-Ms, W.21.

³ vide, Ags . I. Khanda 6.

⁴ vide, *Ys*, III.58-61.

This proved that all these forms of marriage were in vogue in the ancient Indian society and each form of marriage possessed individual characteristics also.

In the *Brāhma*⁵ form of marriage, the groom was invited by the guardian of the bride to give away the bride with ornaments etc. i.e., in this kind of marriage the girl was given by the father with such ornaments as he could afford to a man of character and learning, whom he invited and received respectfully without taking anything in return.

In the Daiva 6 form of marriage a sacrifice was conducted by the father of the bride and the bride was given to a priest along with ornament.

In the \overline{Arsa}^7 kind of marriage, along with the bride two cows were offered to the groom by the father of the bride. Cowswere given to perform some sacrifices.

⁵ cf. Ācchādya cārcavitvā ca śrutisīlavate svayam.

Ahūya dānam kanyāyā brāhmo dharmaḥ prakīrtitaḥ.-Ms. III.27.

⁶ cf. Yajñe tu vitate samyagṛtvije karma kurvate.
Alaṅkṛtya sutādānaṁ daivaṁ dharmaṁ pracakṣate.-ibid. III.28

⁷ cf. ekam gomithunam vä varädädäya dharmatah.
Kanyapradanam vidhivadärso dharmah sa ucyate.-ibid. 111.29.

In the *Prājāpatya*⁸ marriage, both the groom and the bride took the promise to follow the same faith and religious duties together in future life.

In the Asura⁹ type of marriage, having paid the wealth to the relatives of the bride and the bride herself, the groom accepted the bride out of free will. The main consideration in this form of marriage was money.

When, without informing the guardian, the bride and the groom accepted each other as husband and wife out of mutual love, and then this type of marriage was called *Gāndharva* ¹⁰ type of marriage.

In the Rākṣasa 11 form of marriage, the bride was forcefully

ef. Sahobhou caratām dharmamiti vācānubhāṣya ca.

kanyāpradānamabhyarcya prājāpatyo vidhih smrtah.-ibid. III.30

⁹ cf. Jňātibhyo draviņam dattvā kanyāyai caiva saktitaḥ. Kanyāpradānam svācchandyādāsuro dharma ucyate.-ibid. III.31

ef. lechayānyonyasamyogah kanyāyāsca varasya ca.
gandharvah sa tu vijneyo maithunyah kāmasambhavah .-ibid. 111.32

ef. Hatvā cittvā ca bhittvā ca krosantīm rudatīm grhāt.

Prasahya kanyāharaṇam rākṣaso vidhirucyate — .-ibid, III.33

this marriage, some times battle also took place between the relatives of the bride and the groom.

In the *Paisaca*¹² type of marriage, the bride was stolen away by the groom's side while she was sleepy, mad or intoxicated. It was the least approved method of marriage.

In the *Nc*, we have seen that though Dy's marriage was preceded by the *Svayamvara* system (*sm*), (it is discussed later) yet it can be said that there was some influences of *Brāhma* form of marriage. As, like the *Brāhmavivāha*, the groom i.e., Nala was invited and later he was respectfully welcomed to the ceremony by the father of the bride ¹³.

THE MEANING OF THE TERM SVAYAMVARA AND SVAYAMVARA CEREMONY IN THE NAISADHACARITA-

The *Sm* system is that type of selection process, where the bride selects her own husband from amongst a number of suitors. Generally this was done in presence of her relatives and *Brs* etc.

¹² cf. suptām maitām pramaitām va raho vatropagacehati.
sa pāpisto vivāhānām paišācascāstamoadhamah.-ibid. III.34

¹³ *Nc.* XVL11

This selection process was very common among the girlof *Ksas* in old days in India. When a girl reached marriageable age
her father invited all suitors duly qualified as to caste and rank to
attend a *Sm*. The suitors attended with their retinues. To the sounce
of trumpets the bride was carried into the assembly in a palanquarand she took her seat in a special place between the galleries. Who
she made up her mind she would place a garland over the neck of
the man of her choice. After that selection process, various customs
and rituals of marriage had to be performed, according to the rule.

The origin of this *Sm* system may be traced back to the Boliterature. The *Ab*¹⁴ narrates the story of the marriage of Prajāpatos daughter, where all the gods went to the royal court as suitors. Sūryyā, the daughter of Prajāpati was going to select her husband from among the gods who gathered there. Regarding the term of *Sm* we may here refer to *Smrtikāra* Yājñavalkya, who says that even in absence of guardians a grown up girl in her course may select a groom worthy of being united with her. This is known as *Svayamvara*. ^{15a} According to Benjamin walker *Sm* means "self-

¹⁴ vide, Ab, 4.17.1.

cf Aprayacchan samapnoti bhrūṇahatyāmṛtāvṛtau. Gamyam tvabhāve dātṛnām kanyā kuryāt svayamvaram.-Ys, 1.64.

choice." It is not listed by Manu with the permissible forms of marriage, but is sometimes classed as a variant of the gandharval form. 156

In Sh's Nc also Dy's marriage ceremony was preceded by the Sm system, where she accepted Nala as her husband rejecting four gods viz. Indra, Yama, Agni and Varuna and various kings in presence of her father and Brs. High born princes and kings of divine lands (X.26) also came to attend the function one day before the marriage ceremony. They were requested to come to the assembly hall by the messengers of the father of the bride in the day of Sm. They came to the Sm along with their forces of horses and elephants (X.8). Yaksas, Kinnaras (X.56), and Gandharvas (XI.13) all came to see the Sm. Gods were in the sky to witness the ceremony (XI.4) and they showered flowers on the bride from the heaven (X.100). The great sage Vālmīki (X.57), Vrhaspati, the guru of the lords (X.58) and Súkrācārya, the guru of the demons praised the assembly Sukrācārya was followed by a singing crowd of Gandharvas wit the shout of "Hum" and by a multitude of sages reading the Vedas with a volume of Om (X.66). After the praise of the assembly by

^{15 b} Hindu World, vol II, p 468.

Śūkrācarya, the father of the bride requested all the mighty kings is occupy their respective seats (X.67). But he was described to be a a loss as to how to introduce these kings in front of the bride (X.68), so he recalled his family god Visnu (X.69). Lord Visna asked goddess Sarasvatī to narrate the family and life story of those mortal and divine kings to all, which was done by goddes-Sarasvatī accordingly later on. Then, the father of the bride worshipping goddess Sarasvati called his daughter, to the middle of the assembly hall to select her life partner (X.92). The bride came with her friends and maidens in a palanquin (X.93) wearing beautiful and costly cloth and ornaments to select Nala as he husband. There, Dy worshipped gods to fulfill her wish (XIV >= Thus, with the help of goddess Sarasvati, she was able to find Nata as her husband in the assembly.

We have seen that, during the *Sm*, fragrant incenses were burnt on the floor of the hall to worship the gods, and people of the city of Vidarbha, were dancing in joy, along with the rumbless sounds of the auspicious drums (X1.6). These types of enjoyment are seen, among the friends and relatives of the bride and grooduring the marriage ceremonies in India, till today.

VARIOUS CUSTOMS AND RITUALS OF MARRIAGE

In Hindu marriage, various customs and rituals were an be performed and that was done from the ancient time by the people of Indian society. In Sh's Nc also, we have found various information about the marriage customs and rituals of that period A special custom has been mentioned by the poet that the marriage did not take place if the bride and the groom belonged to the same gotra (XIV.62). Visnu Smrti also prohibits marriage between persons of the same gotra 16. We have seen in the poem that middle men were sent with gifts before the marriage for the purpose of match making¹⁷. The father of the bride ordered to all women to perform ceremonies regulated by womanly convention and befitting auspicious occasion of a marriage. At the same time, male persons carried out the injunction laid down in the scriptures and law books¹⁸. In this regard commentator Ny remarks that Bhīma the father of the bride had ordered to all women to worship the goddess Durgā. ¹⁹At the same time, the father of the bride had to

¹⁶ vide *Dharma-sutras a study in their origin and development*, p.80

¹⁷ V.50

¹⁸ XV.7

¹⁹ cf.- Durgādikuladevatāpūjātailayavārambhādikriyāh

order the astrologers to declare the perfect time for the marriage ceremony. They also getting the order, declared the right time for the ceremony. There upon the father of the bride made all the preparations for the function ²⁰. Then he sent word to the groom through the messenger that he i.e., the groom should come bride's palace as soon as possible to attend the marriage (XV.9). The groom also sent back the messenger with various gifts (XV.10).

We have also found that on the eve of the marriage, according to the custom, woman expert had to paint the floor with the paste of rice, and another woman expert had to make cake for eating in the ceremony sitting in a high seat. For the ceremony every citizen of that city was shining with ornaments and houses were decorated with many paintings (XV.15). In conformity with family custom, lifting up golden pitchers, a multitude of matrons bathed the princess on a raised plate-form; which was decorated with beautiful designs (XV.19). As an auspicious custom the pitchers were decorated with mango sprouts in the gate of the

²⁰ XV.8

²¹ cf.Kvacittadālepanadānapaṇḍitā kamapyahaṅikāramagātpuraskṛtā Alambhitungāsanasaṅinivesanād apūpanirmāṇavidagdhyādaraḥ.ibid.XV 1

houses (XV.20). The facades of all the houses were shining with the rays coming from the gates of pearls and gems (XV.13).

For the ceremony the bride had to be decorated by the beautician in various ways (all are discussed in the ninth chapter) and after the decoration, she had to receive blessings of her parents.

Brs and devoted matrons ²² before entering the marriage hall.

At the same time, expert servants decorated the groom for the wedding ceremony (XV.58-70). Like the bride the groom also had to bow down his head to his elders and *Brs*, obeying the custom ²³. Then the nuptial procession had to follow the groom's chariot to the bride's palace (XV.72). Just as done today, in those days also during the marriage of Nala and Dy, various women with their beautiful cloths and ornaments came out from their respective houses to see the handsome groom ²⁴.

The entrance gate of the bride's palace had to be decorated with flowers (XVI.7) and two banana plants with moving leaves at

cf. Amoghabhāvena sanābhitām gatāḥ

prasannagīrvāṇavarākṣarasrajām.

tataḥ praṇamrādhijagāma sā hniyā

gururguruubrahmapativratāsiṣaḥ.-ibid. XV.56

ibid. XV. 66

ibid. XV.73

both sides to welcome the groom (XVI.8) in the marriage ceremony. This tradition is usual even now in some parts of India. The groom's party had to be received at the gate by the bride's party (XVI.9). The groom had to come to the gate on foot and also he had to be welcomed by the brother of the bride from half a distance of the gate (XVI.10). Likewise, we have seen in the Λ_C that the father of the bride received the groom raising his arms in joy, for getting his son-in-law (XVI.11).

There was another custom that the groom's party had to be given warm reception with various dishes to eat and also they had to be entertained by the maids of the bride's party (XVI.48). Thus the whole atmosphere of the marriage party in that society was of joy and sportive and people passed their time in cutting jokes at each other.

About these jokes we have discussed in the ninth chapter of the thesis.

RITUALS -

Like the customs, various rituals were also found in the marriage ceremony during the days of Sh. We have seen that a priest was appointed to perform all the nuptial rituals. In the groom's procession to bride's palace, he was brought in front of

the groom with due respect (XVI.1). The groom was offered *Madhuparka* i.e., a mixture of curd, honey and butter in a small bronze pot by the father of the bride on arrival in front of the entrance gate of the bride's palace (XVI.13). In the *Pgs* (1.3.18) also this ritual is found. After that, the hands of the bride and the groom were tied by the blades of *kusa* grass (XVI.14), according to the code of the ceremony. Ny mentions it as "*Deśācāra*" i.e. a custom of a particular country. ²⁵ Also the hand of the bride was placed on the palm of the groom and the ceremonial water was showered upon the two hands (XVI.15). This ritual is called as "*Pāṇigrahaṇa*" i.e., the grasping of the bride's hand. According to Ny in this ritual the hand of the bride is placed upon the groom. ²⁶ In the *Ags* (1.5.3) and *Aps* (2.4.15) also this ritual is found.

After that ritual, the groom was offered various valuable gifts by the father-in-law as a dowry. This shows that system of dowry was in vogue in Sh's time also. These gifts included wreath of *Cintāmoņi* gem (XVI.16), Goddess Durgā's shinning sword (XVI.18), a beautiful knife (XVI.21), the chariot of Agni (XVI.23)

²⁵ cf. 'kuśaih pānihandhanam deśācarah' -Nyc on the verse XVI.14 of the Ne

²⁶ cf.vivāhe vadhūkaro varakarasyopari bhavati. '-Nyc on the verse XVI.15

a horse of Varuna (XVI.25), a spittoon of Viśvakarma (XVI.27), the huge dish of emerald (a precious stone of green colour (XVI.29), the elephant of lord Indra (XVI.31) and countless horses and ornaments (XVI.34).

Then the bridal pair had to walk around the ceremonial fire. In this ritual the groom had to keep the fire at his right, which is found in the Ap. ²⁷ Next ritual is mentioned as "Asmārohaṇa" i.e., mounting the stone, where the bride was asked by the groom so stand on a stone to the north of the fire, with her right foot. repeating the Vedic mantra, "Be firm as a rock" by the groom ²⁸ The significance of this ritual is that, the bride should always remain unmoved from her womanly dignity. In the *Gṛḥyasūtra*, this ritual is mentioned in this way-

c.f. Pariniya pariniyasmanamarohayatimamasmanamarohasmevo tvam sthira bhava. Sahasva pṛtnayatobhitiṣta pṛtanyata. after that, the ritual of knotting the skirt of the groom with that of the bride's cloth has been mentioned (XVI.37). This was done, as stated in the poem, by the Priest (Gautama). Then the groom

²⁷ vide, *Aps*, 2.5.7.

²⁸ XVI.36

Ags, 1.7.7.

showed the solar star and Arundhatī star to the bride (XVI.38, 39) as prescribed by the scriptures 30 . Two things were indicated by these two rituals, firstly the wife should be as firm and fixed as the solar star and be devoted like Arundhatī to the husband. Then the ceremony of " $L\bar{a}jahoma$ " i.e., offerings of fried grains into the fire was performed. The brother of the bride poured out of his joined hands into her joined hands fried grains, mixed with Samī leaves. The bride offered them with firmly joined hands standing in from of the fire (XVI.40). In the Pgs for this ritual following mantra is found-

c.f. Imāmillājānāvapāmyagnau samrddhikaranam tava.

Mama tubhyam casamvananam tadagniranumanyatāmiyam. Then the bride took up with her hands the wreath of smoke from the burnt offerings (XVI.41). When the principal rites were performed by the bridal pair, the subordinates were carried on, by the Priest on their behalf (XVI.45). After that the bridal pair was taken to a special chamber (XVI.46, 47) called "Kautukāgāra" i.e.

of. Dhruvamarundhatīm saptarṣīniti dṛṣṭvā vācam visrjeta jīvapatnīm prajām vindeya iti. – ibid, 1.7.22

³¹ vide, Pgs, 1.6.2. Ags, 1.7.13. Aps, 2.5.2.

a chamber of pleasure³² where they were required to pass three nights³³ eating together, sleeping together but observing other rules laid down for unmarried persons by the scriptures.³⁴ On the fourth day, the bridal pair had to put on flower-dyed red cloth³⁵. This festive occasion was called as *Puṣpasindūrikāparva*. About this ritual Ny has stated in this way on his commentary -"vivāhasya caturthe dine prathamadinaparihitāni vastrāni prakṣālanartham parityajya puṣpasindūrikākhyaparvaṇi kausumbhādiraktavastrāni badhuvarena paridhīyanta iti brddhācārah".

A ceremonial bath, as a part of the marriage in which the water was showered upon the married couple from a jar through thousand of apertures, has been mentioned by the poet ³⁶.

FAREWELL OF THE BRIDE-

The poet has described that during the farewell the parents were grieved, when the girl i.e., the bride was leaving them and

vide.Ph, p 235. Nyc has remarked on this word in this way-

[&]quot;Kautukāgāram kutūhalāvaham dūrvāyavānkurādinama ngaladravyasahitam grhamagādyayau" - Nyc on XVI.46 of No.

[&]quot; ata urdhva triratram" - Ags, 1.8.11.

vide, ibid, 1.8.10.

³⁵ XXII.10.

³⁶ XXII.148

going to her father-in-law's palace (XVI.116). The father had to follow her up to certain distance and had to return, after giving her a piece of advice (XVI.117,118), as a rule of marriage ceremony. It has been mentioned that the girl might forget the father during the happy company of her husband, but the absence of the mother would be felt heavily (XVI.119). Thus we have found that various customs and rituals were in vogue during the days of Sh.

shorts of delights and amusements are associated with in the form of feasts, music, dance etc. Also decoration of houses and adornment of the bride and groom are expressed as an important event in marriage in social life. We have found a number of ceremonies which are said to be suggestive of various features in marriage. A large group of ceremonies are symbolical in Hindu nuptial, e.g., joining of hands of the bride and groom, knotting of garlands etc. suggest the union of the couple. Some rituals are connected with the idea that some dangers are accompanying with every transitional period of life and these should be avoided by proper rites, some are performed to ward off the evil influences connected with the function.

RELATION BETWEEN MARRIED COUPLE-

The relation between husband and wife is not only at temporal bond, but a union of two hearts and two bodies. In the Ms it is stated that the husband enters into the womb of his wife and comes out in the form of a son.³⁷ In the Brahmanical age, a wife was regarded as one-half of the husband, and the husband was looked upon as the wife's mainstay.³⁸

In the domestic life, a wife should serve her husband with great devotion and love. It is stated in the Bp that the husband is the supreme deity of a wife.³⁹

In the *Nc*, Sh has depicted the relation between Nala and Dy as very romantic, happy and understanding. This pair had love and respect for each other. In Sh's society also wife was regarded as one half of the husband. ⁴⁰ It has been stated by the poet, that Nala, the knower of the self, enjoyed pleasure with his beloved Dy day and night (XVIII.2). They both played the role of Cupid and Rati. (XVIII.28) Everyday Dy came to Nala ever new, displaying

³⁷ cf. patirbharyām sampravisya garbho bhutveha jāyate. - Ms., IX.8.

patayo hyeva striyai pratistha.-Sb , 2-6-2-14.

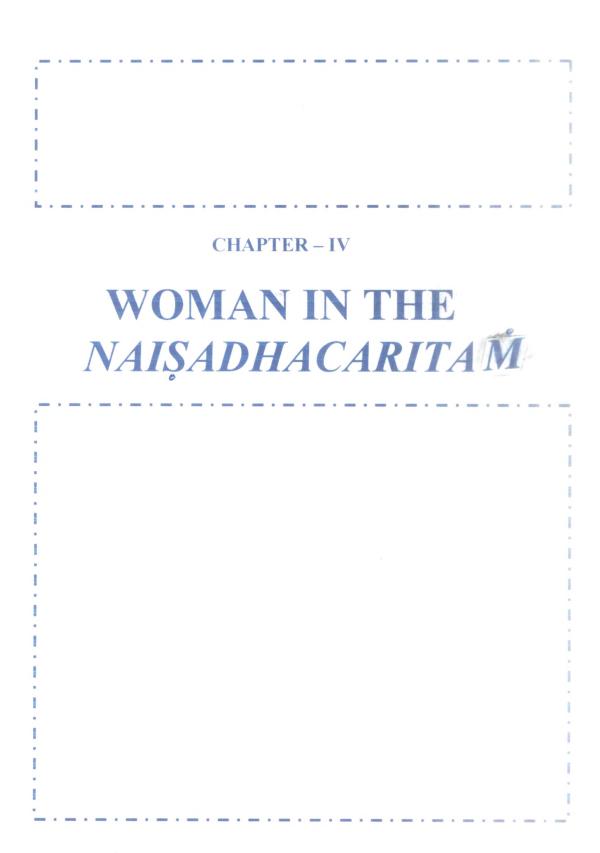
³⁹ *Bp* ,VI. 18.33.

⁴⁰ XI. 90.

her art of beauty like a nymph (XVIII.79) with her pleasing words and her devotion of constant service (XVIII.80). All these were sufficient to enhance the love of this couple.

In the conjugal life a virtuous lady does not desire the separation from her husband. Dy was also not opposite of this nature. She had paid her keen attention to the moral conduct of her husband. Like any other virtuous wife, Dy was unhappy to see Nala drinking wine or marry-making with other women (XX.80). Also she expressed her suspiciousness and anger towards Nala. about his fondness for her co-wives (XX.90), though he loved her from his heart. Dy always took her meal after finishing her devotional worship of the god and after her husband had eaten the meal (XXI.122). She always obeyed her husband, as we have seen that she stopped to press the ear-rings of Kala (a maiden), when Nala asked her not to disturb Kalā any more (XX.109). Like wise Nala also wanted the permission from Dy to turn out the two maidens from their bedrooms (XX.123) and after getting the green signal from his wife he turned them out.

Thus we have seen that Nala and Dy had understanding, love and respect for each other, which is the key to the success of a married life.



WOMAN IN THE NAISADHACARITAM

Every individual should have some amount of freedom in the society. Women constitute a half of the total population in a society. As such to ascertain how cultured and progressive the society is, it is essential to find out as to how is the status of women in that particular society. In this chapter we will try to analyse various sides of woman in the Indian society of Sh's time as depicted in his *Nc*.

The central theme of the *Nc* is the love story of Nala and Dy. As such Dy is the main female character of the poem. By the side of Dy we also get a picture of her female companions and few goddesses like Sacī, Saraswatī etc. There are two-three references of certain demi-goddesses, the wives of the various kings and other ladies of the city also in the poem. It is to be noted here that the general picture of woman, as we can have from the *mk* is of the woman folk of a high class society and not of a lower one. Yet, at can provide an idea about the mental set up of the people of the society of that period.

Here, Dy is depicted as a girl of marriageable age as well as a newly married young lady. Analysing her character both the ways

we may get an idea about the status of woman before and after marriage in the then society.

WOMAN BEFORE MARRIAGE:-

Sh has described woman's physical beauty from head to toes in many places in the second and seventh cantos of the poem. According to him Dy, the paragon of beauty was perfect in every limb and from the description of her physical beauty, it can easily be understood that she was a grown up girl along with the full maturity of her mind to accept Nala as her husband.

cf.- manorathena svapatīkrtam nalam niśi kva sā na svapatī sma paśyati. Adrstamapyarthamadrstavaibhavātkarotisuptirjan adarśanātithim.¹

MARRIAGEABLE AGE FOR A GIRL:-

Though Sh has never mentioned the age of Dy, yet from references of maturity of her body and mind, it becomes clear that she was a grown up girl. The *Ms*, the foremost among the *Smṛtis* says that a girl should be given in marriage in between eight to twelve years of age. ²But in the Vedic age girls used to get married in a later age and they stayed for long in their parent's

 $^{^{1}}$ Nc, 1. 39.

² Ms. IX.94.

home. It seems that in the days of the *Smṛti*s the marriageable age was lowered down than the Vedic age. Sh, being a poet of 12th century A.D. seems to be much progressive. During his time the society probably allowed the girls to stay in their parents' home for a longer period than that of the *Smṛti* period. In fact during the days of *Smṛti* literature, the marriageable age for girls was lowered down than that of the Vedic age, as the Indian society of that time was passing through a period (Manu's time is said to be in between 200 B.C. to 200 A.D.), when there was unrest due to certain foreign invasions⁴. To protect grown up girls from persons outside the society, (in *smṛti* period) probably they were given in marriage in early age. But during 12th century A.D., the situation probably became safer for the girls to remain unmarried for a longer period.

QUALIFICATION TO BE AN ELIGIBLE BRIDE:-

While narrating the story it is clearly expressed by Sh in several places of the Nc that the most eligible bride and groom in

³ vide, Rg, I.117.7, X.39.3.

For details see -"A Fresh Appraisal of Manu's Attitude Towards

Women" by Dr. Shrutidhara Chakravarty, Cracow Indological Studies,
vol. I, Cracow, Poland, 1995.

this world are Dy and Nala.⁵ In the very first canto, at the out set of the story we find a vivid description of Nala. Along with the description of his physical beauty, much has been said regarding his qualities like Valour, benevolence, erudition, efficiency as a ruler etc.⁶ Sh has directly spoken about Dy in a single verse in the first canto where it has been stated that knowing about the qualities of Dy, Nala became attracted towards her.⁷ In the second canto the swan described her in detail in front of Nala. There in a verse the swan has described her to be endowed with good qualities, but has not said in detail about these qualities.

C.f. damanādamanāk prasedusastanayām tathyagirastapodhanāt

Varamāpa sa distavistapatritayānanyasadṛggunodayām.⁸
The meaning of the said verse is as follows:-

"As a boon from the truthful sage Damana, who was highly pleased with him, the king obtained a daughter, the upraised of whose virtues has no parallel in the three divisions of time or in the three worlds."

⁵ Nc. I.38, II.42, 44 etc.

⁶ ibid, I. 1-1.25.

⁷ ibid, I.42.

⁸ ibid, II.17.

In another verse of the second canto she was said to be learned. From her dialogue with Nala in the ninth canto, where she argued with the later regarding her non-acceptability of the marriage proposals of the gods, we come to know about her intelligence and scholarship. Yet, it seems that more emphasis has been given to her physical beauty as Sh has devoted more than twenty verses in the second canto of his book just to describe her physical beauty. In fact all throughout the poem whenever some lady has been praised we can expect to come across a description of her physical beauty. For example, apart from Dy we get a short description of her companions in the second canto. They are said to be as bright as Dy and compared with heavenly nymphs. 10 From the above references we can have an idea that in those days women's beauty got an upper seat than her other qualities. Yet. from different descriptions all throughout the story, we can find out the following qualities of Dy, which can be put forward as deserved qualities of a girl of the then society.

RESPECT TOWARDS PARENT-

Respect towards parents was seen in the nature of an

⁹ ibid, II.20.

ibid, II.107, 109.

unmarried girl in the society of Sh. E.g. Dy paid homage everyday to her father as well as to her mother. In another place, we have seen that though, due to the absence of her beloved, she was in immense love-lore condition, yet at the presence of her loving father, she quickly had shaken off all signs of her grief and offered homage at his feet. This also shows that Dy had full control over her emotions.

PLAYFUL NATURE:-

Sh has described that the hearts of the unmarried woman were filled with emotion by the stories of the secrets of the joys of Rambhā and other nymphs. ¹³ This shows that they were not only emotional by heart but also playful in nature. The poet has described that the young ladies of the city of Vidarbha, loved to travel like nymphs on the clouds to meet their lovers in aerial chariots ¹⁴ and engaged themselves in play with each other in the woodland. ¹⁵

ibid, I.34, VI, 48,

ibid, IV.118.

ibid, III.42.

ibid, II.102

ibid, II.109.

HONESTY:-

Another aspect of woman's nature is found that, she was honest. E.g. Dy has requested even a bird to forgive her, for her childish nature.¹⁶

TACTFULNESS:-

In Sh's time, generally girls were described to be shy to express their desire, but they also knew to present it very tactfully at the same time. This fact comes to our notice when Dy had expressed to the swan that her heart was not going to Lanka nor it was desirous of anything else, 17 but actually by her saying she had meant to say that her heart longed for Nala and so she had desired to marry him. 18 By such statement of Dy, we have found her as a poetess expert in puns and a deft conversationalist girl (\$lesakaverbhavatvāḥ).

FIRMNESS IN LOVE:-

Woman was seen as firm and truthful to marry only her beloved one in that time. This fact is seen when Dy said that she loved Nala only, just as the day lily loves the Sun. ¹⁹ So, she

ibid, III.55, 57.

ibid, III.67

ibid, III.69.

ibid, III.76.

would not marry anyone other then Nala. She also cleared that her father was the master of her body, but it was still Nala who was the lord of her life. She even liked to be the devoted bond slave of Nala to prove her true love.²⁰

PRACTICAL KNOWLEDGE:-

Sh has given various examples about woman's practical knowledge regarding human-mind. This quality of woman was seen in Dy when she discarding all her shame requested the swan to communicate her love proposal towards Nala after finding out a suitable time and circumstance. To get a good result of her proposal she requested the swan to avoid such situation when Nala would be in the inner apartment with other queens, or when Nala would be satisfied with his enjoyment in the harem, or when he would be in anger or when his mind would be occupied with other affairs. She knew that presentation was very important in the right time to get the good result of a proposal from someone.

LOVE-LORN NATURE-

From the fourth canto of the poem, we come to know

²⁰ ibid, III.80.

²¹ ibid, III.96.

ibid, III. 92, 93, 94, 95.

about love- lorn condition of a woman's heart and according to

Sh the natural characteristic of woman was that her heart was very
soft, which was seen in Dy also.

c.f. "Prakrtire tu guṇaḥsa na yoṣitām.

Kathamimām hṛdayam mṛdu nāma yat. 23

At the extreme grief of her love, she lost her sense.²⁴In such love-lorn condition she aggrieved at the certainty of not getting her love, she became mad, she wept, her patience went down and joy of her heart vanished (IX.87). For a woman, the pain of burning caused by separation from her beloved was miserable so she hastily entered the fire, eager to attend on her departed lord according to the poet.²⁵It was also said that impatience was contrary to women's nature, but it was seen in Dy²⁶ as she was love-lorn.

HOSPITALITY OF WOMAN:-

Woman was found as a good host. She knew well to welcome a guest. It was seen that when Nala had came to Dy's

²³ ibid. IV.23.

²⁴ ibid, IV.110.

²⁵ ibid, IV.46.

²⁶ ibid, IV.3.

palace as a messenger, he was given a warm welcome by Dy.²⁷ She was not only gentle by heart, but in work also.

TALKATIVENESS:-

In Sh's time woman was expert in graceful manner of talking (IX.24). Dy's nice and sharp statement to Nala, regarding the custom prevalent among women that they should not converse with a stranger, (IX.16) proved her knowledge on the art of argument. So she refused to talk to Nala, when he was in the guise of a messenger and disagreed to communicate his real identity to her. In the *mk*, woman has been presented as "*dharmásīlā*" i.e., the arbiter of conduct (IX.56).

CLEAVERNESS:-

Woman was seen as cleaver also in the society.²⁸ Referring to this quality of a woman, Sh has said that in case of a cleaver woman a negative was an affirmative assertion and crookedness in speech was always befitting to her. Because the mouth of a cleaver woman is a mine of poetic suggestion. according to Sh.

²⁷ ibid, VIII. 20-31.

²⁸ ibid, IX.22.

Cf. 'niṣedhaveśo vidhireṣa tethavā tavaiva yukta khalu vāci vakratā. Vijṛmbhitam yasya kila dhvaneridam vidagdhanārīvadanam tadākaraḥ.'- 29

CHASTITY OF AN UNMARRIED WOMAN

Describing about the nature of a chaste woman, the poet has said to that such woman never kept anyone in her mind other than her beloved and the honour of such woman was regarded as fragile like a lotus- fiber, which was rent asunder even at the slightest inconstancy. Again, it has been stated that if such a woman could not get her beloved, then she wished to act as an enemy of her own life and she was determined to keep her unshakable promise. According to Sh, *Kṣatriya* woman's mind never turned to any one other than a valiant and Dy was the good example of it (IX.54). Thus various qualities of an unmarried woman of the than society were found in Sh's *Nc*.

EDUCATION OF WOMAN:-

Dy being a Princess had the highest status among the ladies of the society. As such she should have been the fortunate

²⁹ ibid, IX.50.

³⁰ ibid, IX, 31.

³¹ ibid, IX.35.

girl of the society to get proper formal education if at all it was granted for the girls of those days. But we do not come across any reference stating about her formal education. Because of that we get the idea that the girls were not allowed to study then, though the marriageable age was not that low. Moreover, to have proper education the boys of the society had to get initiated, which was not allowed for the girls.

Yet, Dy probably had informal education at home itself. In several places she was said to be learned (*Viduṣī*). E.g. in the second canto, in verse no.20, she has been described as learned girl. Again in the ninth canto in one place Nala has criticized her for rejecting the marriage proposal of Indra, while she considered herself to be learned.

c.f.-Harim parityajya nalābhilāsukā

nalajjase vā vidusibruvā katham. etc. 32

Meaning of the said half of the verse runs as follows:-"You think yourself to be learned,- are you not ashamed of being attached to .

Nala, leaving aside Indra."

We come to know that many branches of learning with their sub-varieties were known to Dy (VII. 41). In one place, it has

³² ibid, IX.43.

been said that the essence of the scriptures were known to her (VII.62) along with the *Aṣṭādasavidyā* ³³ i.e. eighteen branches of learning (VII.63).

Dy was said to be educated in the science of policy i.e Nītiśāstra (XX.133). She was expert in poetry, music and courteous speech (VII.68). Not only so, she was described as expert in sixty four arts (VII.106). Also she was said to be efficient in the use of the figure Binducyutaka ³⁴ (IX.104). From all these we have seen that women of high society were reasonably educated at that time.

POSITION OF DAUGHTER IN THE HOUSEHOLD:

During Sh's time daughters were loved and cared much after by the parents; e.g., hearing the loud noise of the maiden friends (when Dy fell into a swoon in love-fever) of Dy, Bhīma. the father of Dy, came immediately in fear to the mansion of his daughter to know the actual situation, with the great ministers and

Angāni vedāscatvāro mīmāmsā nyāyavistaraḥ

Dharmasāstram purāṇam ca vidyā hyetāscaturdasa
Āyurvedo dhanurvedo gāndharvasceti te trayaḥ

Arthasāstram caturtham tu vidyā hyaṣṭādasaiva tu.

⁻These are the eighteen kinds of learning - vide, *Tssed*, p. 67.

vide, Ph. p-130.

the physicians.³⁵ After knowing the extreme love-lorn condition of Dy towards Nala, the father Bhima gave his blessings to her for the Sm to obtain her life-partner (IV.119). This showed that daughter's feelings were responded with respect, and they had full right to choose their own life-partners. Like fathers, mothers were also seen tensed about the future life-partner of their daughters (XV.5). Till marriage daughters were looked after by their parents, which is supported by Smrti text also.³⁶ The daughters had freedom, they could play game with their maiden friends, could styled their bodies and most important thing was that they were educated in various branches of learning. After marriage, they were sent to their new homes (i.e., to their life-partner's home) with honour. The parents were grieved to part with their loved daughter after marriage (XVI.116) and they were seen always very conscious about their daughter's life and life-partner. Thus we have seen that daughters obtained a very good position in the house-holds during Sh's time.

POSITION OF MAIDENS IN THE NAISADHACARITA:-

Here, in this portion we propose to discuss only about the

³⁵ ibid, IV.115.

³⁶ vide, Ys 1.185, Ms V.148.

young unmarried maidens friends of princess i.e., Dy. It is said that there were multitude of nymphs like (VI.15) beautiful maidens in the inner apartment of Dy's palace (VI.19). The moon faced sweet maidens were expert in garland making (VI.67), body-decorating (VI.62), body-painting (VI.69, 20), portraits making (VI.64) flower decorating (VI.74) and many more.

They knew the game of water-sporting, ball-throwing (VI.66, VI.29.). They knew how to teach the pet-sparrows to talk like human being also (VI.60).

Mostly maidens were jolly and loved marry-making. We have seen that when Dy was trying to catch the swan, then they clapped their hands in joy ³⁷and mockingly said to Dy with a play of words not to go towards the swan (III.9).

Their main duties seemed to help and care after the princess. These helping and caring qualities of the maidens were seen in various places, e.g., when Dy fell into a swoon in her extreme love-fever, then the multitude of maidens viz. Kalā, Calā. Cārumatī, Kalpalatā, Keśini, Taraṅginī, Menakā etc. attended her long with their love and care in various ways. Their duties were

³⁷ Nc. III.6

³⁸ ibid, IV.111-114.

not just to attend the princess, but to encourage her to keep patience in her love-life (IV.105).

Sh has shown that they possessed all good qualities of friends of the princess. The maidens were acquainted with all feelings of princess. This is referred to by the poet when Dy's uninterest towards the king Pṛthu was expressed by them in a funny way in the *Sm* hall (XIII.21).

The maidens seemed to be cultured and they were not generally acquainted with any handsome male. So they used to feel very embarrassed, while seeing and touching a male for the first time. Describing the embarrassing moment of the maidens, seeing Nala for the first time in the inner apartment of Dy, the poet has stated that one maiden blushed at the sight of Nala, another's heart was immersed in his luster, another thought him as a Cupid, and a certain one resigned herself to Cupid's power.³⁹

The maidens seemed to be all expert in the art of talking, during Sh's time. It is found when Dy requested them to talk with Nala in the ninth canto. In the 20 canto, when Nala spoke ironically to kalā about Dy's unwillingness to discuss about love. then Kalā replied to Nala with a smile and nectar-showering

³⁹ ibid, VIII.6.

pleasant words that as a newly married wife, she was unable to express her love for her shyness, but her love was in her mind and she only longed for her beloved Nala.⁴⁰ Thus Kalā's talking showed her maturity in speech and also her love and respect for a friend.

At the same time, they seemed to love to tease, whenever they got the right moment (XX.137). Some maidens knew jokes also.

According to Sh, the maidens were similar to the princess, learning all the arts from her (XIV.97). Some maidens helped her in her body-decoration, and some helped her in her dressing. Sh referred to them as "Paridhāpikā". 41

Sh has referred to about the *Gandharva* maidens also (the daughter of the king of the *Gandharvas*). They were Dy's friends and also said to be the disciples of Dy. In the practice of the arts they seemed to be adept in playing soft music on the lyre (XXI.125). Thus we have seen a very beautiful picture about the maidens of the society of Sh.

⁴⁰ ibid, XX.39-49.

ibid, XVIII.48.

LIFE OF A MARRIED WOMAN:-

Dy has been depicted also as a married woman in the *Nc*. From the poem we can have the following picture of the life of a married woman of the society of Sh's time.

POLYGAMY:-

In the earlier Indian society, polygamy was conspicuously present. It is recorded in the Ab that the king Hariscandra had one hundred wives. 42 From a reference of the third canto of the Nc, we come to know that polygamy was present in then society. This becomes evident when Dy herself said to the swan that he should be careful while placing her reference in front of Nala, while he would be engaged with his other queens. It is surprising to see that Dy accepted her would be husband being already a married man, in a quite normal way. It is seen that in presence of their own wives the four gods viz. Indra, Agni, Varuna and Yama were said to have desired Dy as their wife. In one place it is stated by the poet that the gods of the quarters started for the earth to marry Dy, leaving other wives in great sorrows (VIII.86), (at the prospect of having a co-wife they were very sad). Existence of Dy's co-wives has been

⁴² vide, *Ab*, 7-33-1.

indicated by the poet in another verse of the poem (XX.90) also.

This proves that polygamy was a common matter in those days.

SATĪ-SYSTEM-

We come across a reference of the Satī system in the fourth canto, where it has been stated that women hastily entered the fire with their departed lords to attend their respective husbands (IV.46). The burning of a woman with her husband's last rite might be a social system or it might be that, a married woman could not bear the sorrow to live as a widow after her husband's death in the then society.

PARDĀ SYSTEM-

In a verse we come across a reference of the *Parda* system, where it is said that the queens were "*asūryaispars'a*", i.e. untouched by the Sun (XIX.36), which actually means a woman kept indoors to avoid the look of men.

CHASTITY OF A MARRIED WOMAN:-

The poet has referred to "*Pativratā*" i.e., a devoted wife who was happy when her husband was happy.

c.f.-yadagāraghatāttakuttimasravadindūpalatundilāpayā.

Mumuce na pativrataucitī praticandrodayamabhragangayā. 43

⁴³ Nc, II.89.

Regarding the power of such a woman, the poet has stated that one who wished to infringe her would be reduce to ashes (XIV.93.), nothing was unattainable to her, so she was referred to as Chaste. According to Manu also, such type of woman is called as Chaste by the virtuous, who is pure and controlled in her mind. speech and body, transgressed not her lord, she attains to the region of the husband (patiloka) and becomes a Chaste. 44

IN THE MATTER OF CO-WIFE:

We have seen that though an unmarried woman accepted her would-be husband being already a married man in a quite normal way, but a married woman did not tolerate the idea that in presence of her, her husband took another woman as his life-partner. This was seen when Indra wished to marry Dy, then Sacī, the wife of Indra assumed an air of humility which indicated that her pride was wounded (V.47). At the prospect of having a cowife, woman got heavy sorrow. Otherwise she was very supportive and forgave all offences of her husband. She even did not want to read one rough word of her loved one out of passion.

Sā bhartrlokamāpnoti sadbhiḥ sadhvīti cocyate. -Ms, IX.29.

⁴⁴ Cf. patim yā nābhicarati manovāgdehasamyatā.

APPROACH TOWARDS HUSBAND:-

The women just loved to make themselves up before the meeting with their beloved. They are described as fond of painting their bodies with saffron at the eve of their husband's arrival. A married woman everyday came to her husband ever new displaying her art separately in her beauty, her dress, ornaments, bodypainting, like an art which caused one to mistake her for a nymph.⁴⁵

She charmed her husband ever more manifesting the ocean of her love by the expression of her feelings, her power of appreciation with pleasing words and her devotion with constant service (XVIII.80). She received her husband with great love when, he approached her (XX.2). In several places, it is said that woman was religious as she pay obeisance to gods three times in a day (VI.85, 93, 97). We have seen that like a typical Indian woman Dy also finishing her devotional worship of gods, took her meal after Nala's meal only (XXI.122).

ABOUT WIDOW:-

About the widows it has been stated by the poet that after the death of the husband, woman did not use collyrium paint on the eyes and never painted decorative designs on the body

⁴⁵ Nc, XVIII.79.

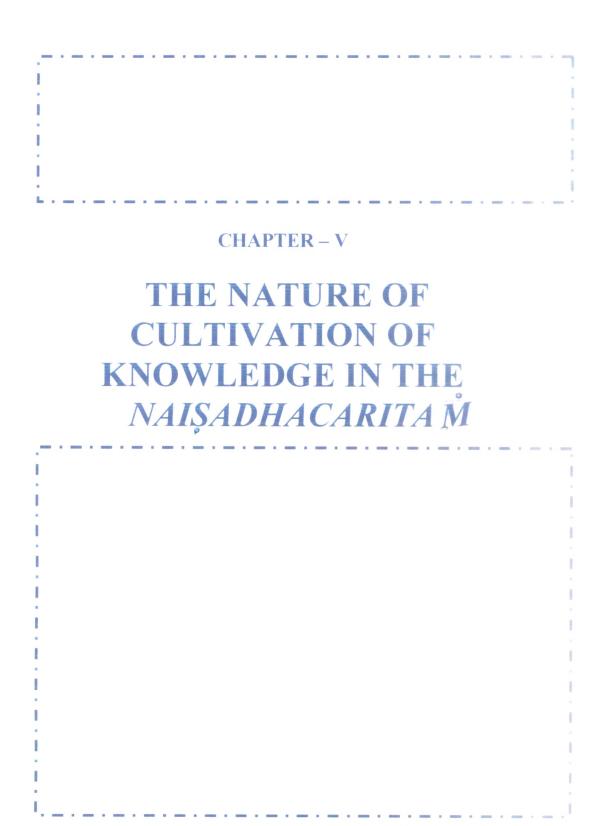
(XVI.22) and brooked her conch bracelets of hands (XII.35). Thus a widow had to live a very sorrowful life during the days of Sh.

In the poem, we have found other young women, whom Sh called as "Abhisārikā" (XXII.32). They came to meet their lovers secretly during the moonlit nights putting on black cloth. In another verse it is also stated by Sh that some young women secretly came to meet their lovers wearing blue cloth, which made them invisible in the darkness. They used to return home with white scarves which made them invisible in the light of the moon someway (XXII.42).

During the poet's time women were regarded as maiden of an indescribable type, a priceless gem and the ornament of the earth.

c.f.- Sā bhūvaḥ kimapi ratnamanarghaṁ bhūsanaṁ jayati tatra kumārī. 46

⁴⁶ ibid, V.25.



THE NATURE OF CULTIVATION OF KNOWLEDGE IN THE NAIŞADHACARITAİN

The statement-"naiṣadhaṁ vidvadauṣadhaṁ" implies that the *mk* called *Naiṣadhacaritaṁ* is a storehouse of knowledge. It is not a matter of fun to go through this work which is actually a product of great erudition.

So, it is quite natural that one can have knowledge of most of the branches of learning from this *mk*.

The story itself starts with the description of scholarship of the hero i.e., Nala, the king of Niṣadha. In that context the poet speaks about fourteen lores of knowledge first, and then revises it by stating the number to be eighteen in the next verse (*Nc.* I. 4-5).

From a deep study of the work we can have an idea as to what were these branches of knowledge studied by the people of those days. It is worth mentioning that Sanskrit was probably the lingua franca of India in Sh's time, which can be known from a verse where it is stated that in the *svayamvara* of Damayanti people who came from different parts of India spoke in Sanskrit as it was the common language for all.

Cf. "Anyonyabhāṣānavabodhabhīteḥsaṁskṛtrimābhir vyavahāravatsu.Digbhyaḥ sameteṣu nṛpeṣuteṣu sauvargavargo na narairacihni."

In the following passages we propose to discuss about references regarding different lores of knowledge as found in the *mk*-

VEDA- UPANISADS:-

The *Vedas* are referred to in many verses in various ways. In some verses of the poem (1.5, X.57, 74, XV11.60), *Vedas* are referred to as *Trayī*.² In verses IV.52, X. 85, XVII.51,62. the word "Śruti" has been used for *Veda*. A reference to *Dhāyyā*⁴ or *Sāmidhenī* i.e., kindling verse of *Vedas* found in II.56.

¹ Nc. X.34.

The three Vedas taken collectively i.e. Rgyajuḥ sāmāni
Called trayī-vide, Tssed, p-240.

According to the strict orthodox faith of the Hindus the *Veda*s are 'apauruseya', 'not human composition', being supposed to have been directly revealed by the Supreme Being *Brahman*, and are called *Śruti* i.e. 'what is heard or revealed'-ibid, p-532.

⁴ Rgsamidhenī dhayya ca ya syadagnisamindhane-Ak-2.7.22.

The mention of sin-destroying 'Aghamarṣaṇa mantra' is also found in V.18, II.56.

In the verse X. 75, the three folds of the waist of Saraswatī has been fancied as " $Tray\overline{i}$ " i.e., the three Vedas and the black streak of hair as the Av which is too, black and supposed to take its origin from the other three Vedas.

At that time, along with the Vedic *Padapāṭhas* (XVII.163), connected texts of the Vedas were also recited by the readers of the Vedas (XVII.165).

Krama,⁷ recitation was also found on the lips of the people (XVII.164). Sh has mentioned about the *svara* of the *Vedas* in the verse XVII.195. He has stated in one place that people of then society were learned in the Vedas (XVII.185) and the recitation of the Vedas was preceded by the

Rtam ca satyam ca ityaghamarsanarcah pāpam nāśayanti-Nyc on V.18

Padapatha is an arrangement of the Vedic text in which each word is written and pronounced in its original form end independently of phonetic changes.-vide, Tssed, p-314.

In kramapātha the words are repeated in succession,
e.g., Oṣadhayaḥ saṁ. Saṁ vaṁdate. Vaṁdate somena.
Somena saha. Saha rājnā. Rājneti rājnā.- Rg.10.97.22.

syllable "Om" in X.66, 111.75, X1X.52.

Sh has referred to the *Brahmānanda*⁹ (Supreme happiness) of *Mokṣa* (the last of the four ends of human existence. the final emancipation), while describing the state of joy of the golden swan, after obtaining its freedom from Nala's hands.¹⁰

According to the *Veda*, the *Brahma* is beautiful with the plentitude of bliss. The poet has indicated this in the description of Nārada's journey to Indra's palace. Nārada also obtained the same absolute joy, after reaching the palace of Indra.

In the *Upanisads*, killing of a *Br* was regarded as one

⁸ Brahma, the first born of god was meditating upon the supreme Brahman (the ultimate reality) through his grace and the eternal word, "om" (the logos) was manifested within his heart. "om" is the seed of all knowledge and of all thought. The knowledge of the Vedas was manifested to Brahma by the sound of "om". -vide, Banerjee B.N., pp-4,5.

[&]quot; aprāpya manasā saha ānandam brahmaņo vidvān na vibheti kutascana. - Tu, 2.9.

No. II.1.

Anando brahmeti vyajanat. -Tu, 3.6.

¹² Nc. V.8.

of the sin of the five great sins. ¹³ We have found the reference of this sin in the fourth canto of the poem, where Dy sent message through her friend to Rāhu that he should not leave the Moon without eating it, regarding it as "Dvijarāja" i.e., the foremost of the Brs. Actually, to Dy the Moon could not be a Br, because he had the connection with "Vāruṇi (Vāruṇi means both "wine" and the "west", and drinking of wine was prohibited for Br). So the Moon should not be spared by Rāhu and swallowing of the Moon would not be a sin for Rāhu like the killing of a Br in that case. ¹⁴

In the *Vāmadevya sāma* sacrifice association with various women is supported. The reference of this sacrifice is found in the 17th canto of the *mk*, where it is described that Kali was first glad to see a man having amorous relations with all women that came to him. But he became dejected when he knew the man to be worshipper of the *Sāma* revealed to *Vāmadeva*. That means this

cf. Steno hiranyasya surām pivamsca gurostalpamāvasan
brahmahācaite patanti catvārah pancamascācaramstaih- Cu. 5.10.9

¹⁴ Nc, IV.70.

¹⁵ cf. Na kāñcana pariharet tadvratam-Cu, 2.13.

Nc, XVII.194.

Sāma was in vogue during poet's time or may be Sh had knowledge of this Sāma.

According to a special Vedic rule a *Br* who is engaged in performing a Vedic sacrifice can be exempted from his ordinary religious duties. In the description of N isadha this Vedic rule is also seen. Referring to this rule, the poet has said that Kali was glad to see a *Br* who was forsaking his daily and occasional religious duties. But when he came to know that the man was engaged in performing a Vedic sacrifice, he fled far away. In the *Puruṣasūkta* of Rg, it is mentioned that the *ksas* are produced from the arms of *Brahmā*. This view of Veda is found in the description of incarnation of *Parasūrāma* in the *mk*. Thus in various verses of the poem, *Vedas* and *Upaniṣads* are referred to by Sh, which shows that he was an erudite scholar on the *Vedas* and *Upaniṣads*.

VEDĀNGAS

Sh has mentioned about all the six *Vedāngas* in the *mk* Among the six, the three *Vedāngas* viz. *Śikṣā* (phonetics), *Kalpa*

¹⁷ Nc,XVII, 201.

¹⁸ Bāhū rājanyah krtah-Rg. 10.90.12.

¹⁹ Nc, XXI.66.

(ritual) and *Nirukta* (etymology) are referred to in verse X.75. The verse is as follows-

c.f.-Śikṣaiva sākṣāccaritam yadīyam kalpaśriyākalpavidhiryadīyal yasyāḥ samastārthanirūktirupairniruktividyā khalu paryaṇamsii

On the other hand, *Chandas* (prosody), *Vyākaraṇa* (grammar), and *Jyotiṣa* (astronomy) are mentioned in the verse-X.76, X.77 and X.78 respectively.

Nirukta i.e., the science of etymology gives the meaning of words. Here, giving the etymological meaning of the word "Damayanti" in II.18, it has been stated by the poet that "Damayanti" means one who subdues with the personal charm, the pride of beauty of the beautiful woman of the three worlds.

Sh has shown his knowledge of "Chandas" i.e., the science of prosody, by employing almost 20 types of meters in the *mk*. This proved that he had great knowledge on the science of prosody also.

Sikṣā teaches the source and proper pronunciation of words and laws of euphony. In the description of the Kp, the poet has referred to this *Vedānga* (II.98). Referring to this, by employment of "pun" he has stated that, the city of Kp contained a variety of accents possessing sound of the Vedas.

Kalpa lays down rules for ceremonial and sacrificial acts. Sh has described various ceremonial and sacrificial acts in this mk, which are discussed in the 6th chapter of the thesis.

GRAMMAR-

In many verses of the poem, *vyākaraṇam* i.e., the science of grammar has been referred to by Sh. For example in X.135, he has indirectly referred to Pāṇini's rule "sthānivadādeśo'nalvidhau" (1.1.56). Here, in this verse it is saic that Indra, the lord of the gods to win the heart of Dy in the *Sm* assumed the form of Nala, but actually he did not have the purity of Nala's character and by giving a false explanation, betrayed his original evil nature.

Pāṇini's rule "Apavarge tṛtīyā" (2.3.6), which says that the third case-ending is used to indicate the completion of an action, is found in XVII.70.

But our poet presenting the view of Carvaka has stated that "Apavarga" i.e., salvation should be for eunuchs i.e., for the third sex and other two sex i.e., puruṣa and prakṛti should indulge in passion (XVII.70).

The *Paninian* sutra "Ata inithanau" (5.2.115) is referred to by Sh in XXII.84. Here it is stated that grammatical rule

can be changed by the popular custom in the use of words. E.g., in the *akāranta* word, there will be "ini" and "than" suffixes according to the rule.

In the above verse, Sh has referred that though grammatically "mrgin" would be as correct as "Sasī", yet popular custom accepts only "Sasī" and not "Mrgin" in the sense of "the Moon".

In XIX.61,Sh has referred to the Paninian rule "Dādhā' dhvadāp" (I.I.20) and the term "ghu", a collective name for certain roots like dā, dhā etc., of grammar. Hearing the voice of a yonde dove the poet has imagined that the dove might be a student of Pāṇini's system of grammar and having forgotten everything it had learnt earlier, shook its head, shouting forth the grammatical term "ghu" only.

Another Pāṇini sūtra "Tuhyostātanna" syanyatarasyām" (7.1.35) is referred to in XIX.60. According to the rule of grammar "tātan" (tat) may be substituted for the imperative suffixes "tu" and "hi", e.g.-"bhavatāt".

This rule has been very beautifully presented by Sh in the description of an early morning, where one crow is fancied as crying as "kau,kau", which in grammar is the dual of "kim" and it

means "which two?" It has been imagined that the crow wanted to know the two original forms for which the verbal suffix "tātan" was substituted, whereupon one cuckoo, crying "tuhī, tuhī" replied that the forms in question were "tu" and "hi" (tu ca hi ca tuhi).

"Asterbhūḥ" (II.4.52), this Paninian rule is found in XI.117. According to this Panini sutra the root "as" becomes the same as the root "bhū" on reaching the aorist capable of denoting the past. Referring to this sutra, on the description of Kāśī, Sh has said that like that Panini rule, the Creatures of this world, on coming to this city of Kāśī, became one with Parvatī's consort Śiva.

Signifying the *Pāṇini* sūtra, viz "Asūyalalāṭayordṛsitapoḥ"(3.2.36) with its example "Asūryampasyā rājadārāḥ"(the wives of a king who being shut up in the harem, have no opportunity to see the Sun), the poet has used the word "Asūryampasyā" in the verse XIX.36.

The grammatical formation of the form "Sannām" is given in the verse XVII.151. Regarding this form of grammar, Phas stated that in the genitive plural of "sas" (six), the sa is first changed into "d" which again becomes nasal, giving the form "Sannām".

The roots "as" and "niś" are referred to in verses XI.117 and XX.54 respectively.

Sh has also referred to some technical terms from Pāṇini's grammar in the poem, c.f. prathamā vibhakti (nominative case) with the terminations su,au,jas and "pada" in the verse III.23, in III.82,VII.59 ekaśeṣa, apādāna in XVII.118, ādeśa in VIII.96,X.136 etc. Thus we have found various references to the science of grammar in the mk.

MAHĀBHĀSYA-

Sh has also referred to Patañjali's Mahābhāṣya, a commentary on Pāṇini's sūtras, in the poem.²⁰

Here Patanjali has been mentioned as "Faṇi" i.e., (he was believed as an incarnation of the serpent $\acute{S}eṣa$) and the word $Fakkik\bar{a}^{21}$ has been also mentioned.

cf - Parikhāvalayacchalena yā na pareṣām grahanasya gocaraḥ.

<u>Fanibhāsitabhāsyafakkikā</u>viṣamā kundalanāmavāpitā.- Nc. 11.95.

fakkikā is a grammatical proposition, the statement of a grammatical problem "fanibhāsitabhāsyafakkikā"-vide, Ph. p.608.

AYURVEDA-

The Ayurveda (Ayv) or the science of medicine is mentioned as "Vaidyakavidyā" in V.46 and Caraka and Suśruta are mentioned as two doctors of this Ayv. It is stated that feverish person taking bath in water generally felt in deep fever (IV.2) and to suppress the heat of the body Nalada (a fragrant root) was used (IV.116). Also various natural elements were used on the body to relieve from the heat of love-fever, e.g., fresh lotus blossom (IV.29), lotus stalk (IV.34), spray of moss (IV.35), sandal paste (IV.27) etc at that time. Use of uśīra and sandal were found in the Suśruta Saṁhitā and Caraka Saṁhitā also.²² To bring back the sense of a person, water was spread on the body, (V.85), which was said by Suśruta also.²³ The Visalya creeper, a medicinal plant was

[&]quot;dāhābhibhūtamathavā pariṣecayettu śītairusīrajalasandana toya-toyaiḥ.

Suśrutasamhitā. Uttaratantra 47/58; lājāsandana----nīlautpalośīrasāpi-----dāhapraśamanāni bhavanti.-----carakasamhitā, sūtrasthāna
chapter 4/18 (41):- quoted from C..P. Sukla's "Naiṣadha-pariśīlana"
(Nap), p 476.

²³ "Sekāvagāhi maṇayaḥ sahāhāḥ sītāḥ pradehā vyajanānilāsca. Sītāni pānāni ca gandhavanti sarvāsu mūrcchāsvanivāritāni.-Susrutasamhitā.

Uttara-tantra-47/14.:- ibid, p-477.

used for the same purpose (VIII.90). To demolish the poison of serpent from the body of a person, one had to take a deep bath in water (IV.33) and this *Visalya* creeper was used on the body at that time (XII.96). Sh has referred to about the contagious disease too. during the description of the different stages of love (III.103-104). A contagious disease spreads from one person to another. It has been stated that like a contagious disease, the extreme shyness of the bashful Nala insinuated itself into the expert physicians who were treating his dreadful fever of love (III.111). Thus we have seen that various methods of the *Ayv* were known to the society of Sh's time.

DHANURVEDA (Dv)

The practice of the *Dv* i.e., the science of archery by the people of Sh's time has been found, from some references in the *mk*. In III.126, it is stated that in those days, the soundness of a bow was tested by rubbing vermilion on a bamboo, as from faultless bamboo the bows were made. **Astra- sastra khuralīsu** i.e., the practice of arms was known as **khuralī**. Stating the

Kaşanadhayaya dhanuryogyvenuparikşanyam nidhrsyamanam sindüram calali cettada paripako neyah iti dhanuşkaprasiddhih -Nyc on verse III.126.

Chapter V

different views on Khurali, Ph has mentioned that the Khurali is used in the sense of a gymnasium by Candu Pandita in XXI.5. "Khurali" is used in the sense of "practice of arms" in Anargharaghava. "Khurali" is used in the sense of "a target" in Bilhana's Karnasundarī.25

In XV.54, Sh has mentioned about the platform of Archery and the practice of Archery as "Upāsanam" (Śarābhyāsa upasanam.-Ak.2.8.86). In III.127, we have found the different parts of a bow e.g., the string and loop, which was provided in the centre of the bowstring for holding the shot before it was let off. Also the practices of arrow shooting in various ways by making a wheel for shooting target etc. are stated in X. 117 and in X.118 of the mk.

<u>NĪTISĀSTRA-</u>

Sh has discussed many things about Rājņītiśāstra or Nītisāstra (Rs) or on the science of politics, in this mk. It is known that a king see through his spies. Ny also remarks it in this way "Caraih pasyanti rajānah" in 1.13 of Nc. Referring to this view of Rs the poet has stated that Nala, the king of Nisadha, saw through his spies as well as through his own judgment to conquer his

vide, Ph, p.575.

enemies and friends. It is said that one should not fight even with the flowers. Referring to this, Sh has stated in a verse that the science of polity disapproved of fighting even with flowers as weapons. c.f.-"Ahaha nītiravāptabhayā tato na

kusumairapi vigrahamicchati."27

The rule of politics that, a weak ruler could live free from attack in the midst of powerful neighbour kings, has been referred to by Sh with the help of an imagery. Śūkrācārya has been mentioned as the profounder of *Nītislāstra* in the poem (X.58).

The verse is as follows-

"nāke pidīvyattamadivyavācivacahsragācāryakavitkaviryah."

Daiteyaniteh pathi sarthavah kavyah sakavyena sabhamabhanit ...

DHARMASASTRA (Dhs)-

Sh has mentioned various rules of *Dhs* in various verses in the *mk*. He has mentioned the word "*Dharmasastra*" i.e.,

²⁶ "Puspairapi na yoddhvyam kim punah nirsitaih saraih"-Nyc in IV. 81.

²⁷ Nc, IV.81.

anyenāpi kṣīṇena durvalenobhayoḥ sīmāyām vidyamānenāpi
svāmyamātyādīnām saptāṅgānām śuddhau satyāmapi baliṣṭebhyo
bhayānakāyām bhūmau parābhavo na prāpyate. - Nyc on Nc VII.81.

code of law in X.16, 84 of the *mk*. It is stated in the *Ms*²⁹that the ladies should not be approached when they are all alone in a solitary place. This code of Manu was followed in the society of Sh, which is referred to by him in the verse XIV.68.

According to Dhs, during the meeting of a Br, his spiritual good is the first thing that should be enquired, similarly the worldly peace of a Ksa, opulence of a Vai, and the good health of a Sud are the things that should be asked during the first meeting.³⁰ This code is also found in the poem, when Nala started to deliver Indra's message to Dy.³¹ Among the four stages of life. family stage is the best.³² This saying of Manu is echoed in the words of Dy while she indirectly expressed her desire to marry Nala in the 6^{th} canto of the poem.

About the duties towards the guests the Nc has said many things, which are discussed in the portion "duties towards guests" in the 9^{th} chapter of this thesis.

²⁹ Ms, 11.20

ibid, II.127.

Nc, VI.78.

³² MS, III.77,79.

To earn one's livelihood by gleaning the grains of corn left behind by reapers is considered a religious merit in the *Dhs*. This system was also followed in the society during Sh's time. One who refuses to give back a deposited article and he who demands an article without having kept it as a deposit, both of them should be punished as thieves, according to Manu. This view of Manu is stated by Sh in XV.58.

Also the poet has mentioned various marriage rituals which are found in the *Dhs*. All these are described in the third chapter of this thesis.

Attachment with the wife of other is strongly prohibited in the *Dhs*. ³⁶ Also amorous dalliance with the wife of one's teacher is regarded as a great sin in the *Dhs*. ³⁷ These two things are referred to by Sh in the 17th canto in verses 43, 44 respectively.

Referring to the Ms, Carvaka has appealed to commit

³³ Ms. IV. 10.

³⁴ Nc, VIII.42.

³⁵ MS, VIII. 190.

³⁶ ibid, IV. 134.

ibid, IX. 235.

sins by force (XVII.49). Manu himself has declared all offences committed by force to be considered as undone.³⁸Obeying to Manu's view³⁹ Vedic texts were read with religious devotion by the students at that time (XVII.183).

In whatever condition a man deposits any money in the hand of another, the money should be returned to him on demand. This code of Manu⁴⁰ was seemed to be followed by the society, during the poet's time (XX.82).

TANTRA-ŚĀSTRA-

Sh's knowledge on the *Tantra-śāstra* becomes evident in many places in the *mk*. He had paid his respect towards the "Cm" by saying "taccintāmaṇimantracintanaphale----," in I.145. i.e., his *Nc* was the result of his meditation on this mantra.

About the effectiveness of this formula, it is said in the *mk* that one who cherishes this mantra in his heart, becomes master of eloquence with a speech drenched with the nectar of fully developed sentiments and who longs for a thing, obtains it precisely with the help of this mantra (XIV.89).

³⁸ ibid, VIII.168.

ibid, II.71.

ibid, VIII.180

Goddess Saraswati's figure has been said to be composed of mystic formulas. So according to Sh, one who concentrates his mind on her and worships her with lovely flowers and perfumes. also if he at the end of the year puts his hand on the head of someone, whoever he may be, latter he will be blessed one to compose elegant verses (XIV.90) with her grace.

In the description of Dy's beautiful black hair (VII.23). Sh has referred to the *Aṣṭamī* night when mystic rites are performed for attaining magic powers.⁴¹ In another verse (VII.98), in the description of Dy's ankles, he had referred to the fourteenth night of the dark fortnight, when people engage themselves in magical rites for attainment of supernatural powers.⁴²

These are the good results of meditating of this Chitamoni-mantra, according to Sh.

About the *Cm*. Ph has given a note, where it has been mentioned as a *tāntric* formula, the contemplation of which is

krsnāstamyām jagadvasīkaratugutikādisiddhih sādhyate,

⁻Nyc on VII.23 of Nc.

⁴² Āgame – caturdasyāmadrsyatvasiddhirvabati ityuktam.

⁻Nyc on VII.98 of Nc.

believed to vouchsafe poetic genius, learning beauty, and the fulfillment of all desired objects. The Mantra, though particularly sacred to Sarasvati, propounds the mystic nature of the Ardhanārīśvara form of Śiva. The following definition in Tantric language which yields the above formula is cited by Ny"Śivāntyo bahnisamyukto brahmadvitayamantarā."

Turīyasvarasītāmsurekhātārāsamanvitah. Esa cintāmaņirnāma mantrah sarvārthasādhakah. Jaganmātuh sarasvatyā rahasyam paramam matam."

PĀKASĀSTRA-

The reference to the $P\bar{a}kas\bar{a}stra$ or science of cooking is also seen in the Nc, which has shown that Sh had a great knowledge on this $S\bar{a}stra$. All the six tastes of human tongue of veg, and non-veg, foods were tested by people at that time. Allmost all types of dishes of the then society are mentioned in the Nc along with their ingredients. About all these are discussed in the portion "food and drinks in the Nc" in the 9^{th} ch of this thesis.

<u>SANGĪTA –NRTYA-VĀDYA-</u>

About music, musical instrument and dance of Sh's society, we have found many things in the poem, which are discus

vide, Ph, p.580.

-sed in the portion "Music and dance" in the 9th ch. of the thesis.

ART OF DECORATION-

Various types of decoration of male and female are seen in the *Nc*. It has proved that people of that time loved and knew the use of various ointments on the body, hair styling. dressing, body make-up and also the art of house-decoration. All these are discussed in detail in the portions "decoration", "art and craft", "art and architect" etc in the 9th ch.

TURAGA-VIJNĀNAM-

Sh had a great knowledge on the "turaga-vijñānaṁ" or on the science of horses. He has referred to the natures of a powerful horse in the description of Nala's beautiful horse in the first canto, which is stated by Śālahotra ⁴⁴ and also quoted by Ny that a powerful horse always uses to cleave the floor of the stable with it's constantly moving hooves. ⁴⁵ The curl hair on the neck of a horse known as the divine jewel (devamoṇi) is regarded as a good mark of a horse, which has been ⁴⁶ mentioned by Sh in the first

- Nyc on 1.58 Of Nc.

a writer on the veterinary subjects -Tssed, p.553.

khuraih khananyah prthvīmasvo lokottarah smrtam - Nyc on 1.57 of Nc.

Devamonih sivai svasya kantāvarte ca kaustubhe iti Visvah.

canto of the Nc (I.58). Another nature of a good horse is that it shakes its own snout while running in speed,⁴⁷ which is referred to also in the poem (I.60).

The poet has mentioned about the best quality of horse, known as "Sindhujā"⁴⁸ in the description of Nala's horse (I.64). This has shown that people of that time had knowledge about different categories of horses. The poet seemed to be expert in understanding the instinct of horses and which is indirectly referred to by him in this way-

Cf. sutaviśramadakautukibhavam bhavabodhacaturam turaganam.

Tatra netrajanuṣaḥ falamete naiṣadham bubudhire vibudhendrāḥ. 49

The meaning of the verse is as follows-"in it the great gods recognized Nala, the supreme reward of the existence of their eyes. Nala, who used to delight in giving rest to his charioteer, and was expert in understanding the instinct of horses."

⁴⁷ calācalaprothatvamasvajātih.-Nyc on I.60 of Nc.

⁴⁸ Sindhujam ityanenāsvasāstrokta catuḥpancāsaduttakulajatvam balitvam mahā kāyatvam ca sucitam.-Nyc on I.64 of Nc.

⁴⁹ Nc, V.60.

<u>PAKSĪ-VIJNĀNAM</u>-

Various aspects of birds such as habits, natures and such other things are found in the poem, which has proved Sh's knowledge on the $Paks\overline{i}$ - $vij\overline{n}\overline{a}nam$ i.e, on the science of birds.

About the food habits of birds he has stated that pigeon birds are very powerful in digestion, so they could easily digest even a piece of stone without any difficulty (XVII.215). The convention of a pea-hen conceiving only by licking the tears coming out from the eyes of a pea-cock has been referred to in XVII.27. It is described also that the swans are beautiful as they feed on the tips of stalks and fibrous roots of the golden lilies (III.17).

About the flying nature of birds, the poet has depicted that when a swan flies it sometime soars high and sometime spreads out its motionless wings, giving delight to lookers on (II.68). At the time of landing, the bird makes a circuit above (II.108) and when it drops on the ground, it spreads and shakes its wings on the spot where it lands (III.11).

About the unity of birds, the poet has described that if one special bird of a group gets freed from some trouble then other birds quickly approach and surround that particular bird and after

looking it for a while again they fly up with loud chirpings to the sky (II.5).

Stating other natures of a swan which is regarded as a symbol of purity (II.56), the poet has stated that a swan scratchs at head with one foot (II.3). Thus from Sh's Nc, we come to know various things about birds.

KĀMASŪTRA- Various references of Kāmasūtra(Ks) are quite clear in many places of the Nc. The 18th canto of the poem, can be rightly called as the treatise of the Ks. Various effects of love taking place during the first meeting of two lovers are described in VI.6 and in XVI.42-44, about the dalliances of lower animals in XVIII.16, also the ten different stages of love i.e., kāmadasās in III.103-114. The poet has referred to two types of embraces viz Latāvestitaka ⁵⁰ and Vrksādhirūdha⁵¹(VII.97) also in the Nc.

Latāvestitaka-In this embrace, a woman, entwining herself round the man like a creeper to a shāla tree should pull his face down to her own, and holding it up should then utter a slow shriek, or supporting herself against his body. should pretend to see something wonderful in his face.-Ks II.2.16.1.

⁵¹ <u>Vrkṣādhirūdha</u>-when the woman keep one of her feet on that of the man, presses against his thigh and entwines it with the other, and keeps one hand firmly on his back and with the other hand presses down his shoulder a little shrieking and cooing, attempting to climb him for kissing, it results in this embrace (*Vrkṣādhirūdha*). –ibid, II. 2.17.2.

The descriptions of passionate pictures are found in XVIII.20-26. Like wise, various pictures of different feelings of a newly married girl like Dy are depicted in XVIII.34-69. Not only that, the descriptions of kissing of the different parts of the body between married couple (i.e., Nala and Dy) show that the people of poet's time were very much passionate about love. All these are found in the second Adhikaranas of the Ks. In the first Adhikarana of Ks (Ks.I.Ch III, Sūtra 16), there is the description of sixty-four arts, which are discussed in the fourth chapter of the thesis under the portion "Education of woman". All these show that the society might be fully educated on the love-aspects. In one place (XVIII.29) Sh has openly mentioned that various love-sports of Nala and Dy were unseen even by great poets, unlearnt even by courtesans.

SĀMUDRIKAŠĀSTRA (Ss) -

The Ss or the science of Palmistry tells about the qualities, future etc., of a person by taking into consideration the different marks on the different parts of the body.

The substance of this science⁵² is referred to by Sh in praise of

⁵² "yatrākṛtistatra guṇā vasantī iti sāmudrikasāstrasya sāro"-Nyc on II.51.

the golden swan in the second canto (II.51) where he has stated that the essential tenets of Ss told that a noble figure possessed noble qualities.

Various good signs on the palm are referred to in the poem. The sign of *mīna*, i.e., fish on Nala's palm (I.105) was an indication for becoming an emperor, according to the Ss. ⁵³ Also Sh has referred to the sign of Vajra (i.e. thunderbolt) on Nala's palm (XX.71), which is regarded as a mark of sovereignty in the Ss. ⁵⁴

According to the Ss, a foot with an upward line indicates that, that person would get the uppermost position in future, 55 which was seen on Nala's foot as described in the poem (XIII.7, I.18). At that time horoscopes were written by the astrologers, on the auspicious $Bh\bar{u}rja$ leaf i.e., a birch leaf, drawing the lines according to the birth of a person. The eight lines on the lower lip were compared with that $Bh\bar{u}rja$ leaf. So a lady, having

bhimārlākuṇḍalatomarānkuśayavaiḥśailairdhvajaistoraṇaiḥ.

Matsyasvastikāvedikavyajanakairyasyāṅkitaṁ varate, pāde

pāṇitale thavā sa bhavati trailokyabhūmīsvaraḥ iti varāhaḥ. "-vide. Ph. p-359

^{53 ..} Bhrhgārāsanavājikunjararathasrīvrksayūpesu

⁵⁴ sārvabhaumatvasūcakam vajram "-Nyc on XX.71 of Nc

^{55 &}quot;Samudrikokta lakṣaṇabhūtaḥ cakradhvajadilekhā." - Nyc on XIII.7

that type of lower lip was regarded as an auspicious lady according to the $Ss.^{56}$ Again, the three lines on the neck are mentioned as auspicious in the $Ss.^{57}$ Here in the poem, seeing the throat of a damsel marked with three lines who was talking sweetly. Nata thought that these three lines might had indicated that it had conquered three things- the cuckoo, the flute and the lyre (VI.59).

lf the two sides of the lower lip close to the centre were high, then it was regarded as a good sing for the ladies⁵⁸ in that society (VII.40). Slightly depressed chin in the middle of a lady was regarded a sing of an excellent woman,⁵⁹ according to the Sy. Dy's chin was also of that type(VII.51).

According to the science of palmistry, the mark of barley sleeves on the joints of fingers was regarded an auspicious

Tasyauttamattvāttatjanmapatrikā jyotirvidā bhūrjapatra eva likhyau Puutre jāte jyotirvidā tasya janmakālinaḥ subhāṣṭakavargo likhyate.

⁻ *Nyc* on {X.1} →

^{57 &}quot;rekhātrayānkitā grīvā kambugrīveti kathyate iti Sāmudrikalakṣaṇoktiḥ" - Nvc on VL59

^{58 &}quot;adharostasya madhyasamipavartinih parsvadesayoh kinciducchunata samudriko guna.- Nye on VII.40

⁵⁹ "uttamastrīṇām svabhāvādeva cibukam nimnam bhavati." - Nyc on VII.51.

thing, 60 which is referred to in the poem (XXI.20).

A woman with the lower ankle is regarded as a good woman in the Ss, ⁶¹ which is said to be possessed by Dy (VII.98).

From all these above mentioned references in the Nc. it

can be said that during poet's time, there was belief on the Ss and it seemed that people had knowledge on this science of palmistry.

ON POETICS- Sh has mentioned about poetic composition in X.74. He also has used some technical terms of Rhetoric in the poem. Viz.- kilakiñcita in II.44, punarukti doșa in X.21, XI.36. Alankāra in XIII.54, Vaidarbhī style in XIV.91, Abhidhā in

<u>PURĀNA-ITIHĀSA-</u>

XX.106 and Abhisārikas in XXII.32,41.

Various pauranic events were popular in poet's time which are referred to by Sh in many places in the poem. Referring to the story of the *Harivamsapurāṇam* (*Hp*) and *Viṣṇupurāṇam* (*Vsp*), 62 the poet has stated that just as Pradyumna, the son of Lord Krsna was carried by the divine bird Garuḍa to make Aniruddha

^{60 &}quot;hastāngulīnām granthau kāṇḍe vartamāno yavākāraḥ sāmudrakalakṣaṇabhūtaśubharekhāvinyāsarūpo." -Nyc on XXI.20

^{61 &}quot;nimnagulfatvam nama samudrikam laksanam." -Nyc on VII.9

⁶² vide, *Mbh*, *Hp*, *Visnuparva*, ch. 121/42. *Vsp*,5/33.

(grandson of Kṛṣṇa) free from Bāṇa's palace; similarly Cupid was introduced into Dy's mind which was occupied by Nala (1.32)

This story of *Vsp* has been stated by *Nyc* in this way-

cf. "Bānāsurakanyāvivāhe niruddhe

ŚrīkṛṣṇānaptariBāṇenāvaruddheNāradavacanādvalapradyumn asahitaḥ Śrīkṛṣṇo Garuḍamāruhyāniruddhamocanārtham Śoṇitapuram gata iti Viṣṇupurāṇam."

In the description of Kp (II.87) the poet has said that the city walls made of Sunstones were as if flaming by the Sunray's influence and looked as magnificent as the city of Bāṇāsura which was surrounded by protecting flames.⁶³

In the twenty first cantos, Sh has referred to the terminarmations of Lord Visnu along with a verse devoted to the Dattatreya incarnation (XXI.94), which are found in various puranas.

The Matsyapurāṇa (Map)⁶⁴ has enumerated the terincarnations of Visnu. Mārkandeyapurāṇa (Mrp)⁶⁵ has referred to

⁶³ cf. rakṣārtham tasya niryāto vahnireṣa sthito jvalan.

⁻ Hp, Visnuparva, 122/13.

⁶⁴ Mp, 47.237-248.

⁶⁵ Mrp, 17.11,15.

the idols of Dattatreya incarnation of Visnu.

The Vāmana incarnation of Viṣṇu has been referred to by Sh in many verses (I.70, 124. V.130. XXI. 43, 61, 95, 96) of the Nc, which is found in the Bp^{66} .

The list of twelve idols of Viṣṇu is found in the Skandapurāṇa (Skp). 67 In XXI.42 Nala has been described as worshipping the twelve idols of Viṣnu with the rites connected to the Puruṣasūkta, and with the twelve-lettered formula (dvādaśakṣara). This is the well-known dvādaśakṣaramantra. sometimes called dvādaśakṣaravidyā, equivalent to "om namo bhagavate vāsudevāya". In the Padmapurāṇa(Pap) 68 also Lord Viṣṇu is described to be worshipped with the Puruṣasūkta.

The fish incarnation (*Matsyavatara*) of Visnu, which is found in the *Bp*, *Ap* and in *Map*, ⁶⁹.has been referred to by the poet (III.57, XVII.64, XXI.56). This incarnation of Visnu is found in the *Vanaparva* of *Mbh* also. There is the reference to the *Paraśurāma*

⁶⁶ Bp, VIII Skandha.

⁶⁷ Skp (kāśikhaṇḍa) ch- 61.214-232.

⁶⁸ Pap, Uttarakhanda, 258/58-59

⁶⁹ Bp, VIII.24, Map, ch. 1, Ap, 2nd ch.

incarnation of Viṣṇu in the Nc (XXI.65,66,67), which is again found in the Bp and Mbh.⁷⁰ "Trivikrama", another form of Viṣṇu is referred to by Sh in XXI.97. This form is mentioned in the Bp and in the Ap.

While describing the Kṛṣṇa incarnation (XXI.85), Sh has referred to Balarāma as the "white hair" of Viṣṇu, and has identified him with the serpent Ananta. Here Kṛṣṇa, Balarāma and Ananta are represented as identical. All these are found in the Vsp. 71 The Hari-Hara form of Viṣṇu has been referred to by the poet in XXI.103,105 of the Nc. This duel form of Viṣṇu and Siva is seemed to be the same as in the Map (Ch.260).

The *Map* has mentioned the story (Ch.154) that Cupid has been burnt to ashes by Lord Siva. This is also referred to by Sh in many places in the poem (I.87. IV. 73, 80, 99. VIII. 41, IX. 71. X.61. XV. 83, XVIII. 138. XXI. 132).

The Moon's amorous relations with Tara, the wife of Brhaspati is found in the Vsp^{72} which has been mentioned by the poet in some verses of the Nc (XVII.44. XXII.118).

⁷⁰ *Mbh.vanaparva*, ch.116,117. *Bp*, 9/15,16.

⁷¹ Vsp. Ańśa 5, 1st ch., 59-74.

⁷² ibid, *Ańśa* 4, ch. 6.

Sh's description about the seven islands in the 11^{th} ch of the poem is found in the Bp and $Vsp.^{73}$ There are various references of Ry and Mbh in Sh's Nc. He has referred to the great poet Vālmīki and his work the Ry^{74} in X.57. The incident, in which Indrajit (the son of Rāvaṇa) loped off the head of the mock-Sītā in the Laṅkā-war in the presence of Sugrīva and others, has been referred to by Sh in XIX.8.

Indra's amorous dalliance with Gautama's wife Ahalyā^{75a} has been referred to by Sh in many verses in the poem (XVII.43, XVIII.21, XXII.70).

The poet has mentioned about Vyāsa i.e., the author of the *Mbh* in VII.96, and Draupadī's five husbands are referred to in XVII.132 and in XVII.65 of the poem. Vyāsa's relation with the wife of his brother has been severely criticized by Cārvāka in XVII.65,66 in the *Nc*. Another story of *Mbh*, that Kuru soldiers were attacked by Lord Śiva with his trident before Arjuna hit them with his arrows is found in XVII.34.

⁷³ Vsp. Ańsa 2, ch.1-4. Bp, 5th Skandha.

⁷⁴Ry, Bālakāṇḍa, 2/14.

^{75a} ibid, Sarga 48, 49. ^{75b} Mbh, Adiparva, 105, 106.

From above mentioned references, it can be gathered that all the interesting stories of *Purāṇas*, *Ry* and *Mbh* were known and discussed by the people of the 12th century AD and thus they had cultivated various knowledges for their lifestyle.

materials of writing in the *Nc*. These are- *maṣī* (black ink) in V.63. XIV. 66, *patra* in XIV. 66, reed-pen in XIII.49, black-board and chalk stick in XIX.61, XII.9, XVI. 101, XXII.52, birch-bark(IX.119) etc. on which syllables are inscribed with red colour *Lipi* (script) is referred to in IX.63. On the inside part of a petal of the golden *ketaka* flower, using the finger-nails as a pen, ladies wrote love-letter to lovers (VI.63). All these references give an idea as to what materials were used for writing purpose in the then society.

ASTROLOGY

Astrology is connected with Astronomy. There are various references to the science of Astrology in the *Nc*. Sh has referred to the astrologers as *Mauhūrtika*s in XV.8. He has referred to the good and evil effects of the planets in IV. 62. According to Mn, the full Moon has a good effect and half Moon has bad effect Also the half Moon, the Sun, the planet Saturn, the planet Mars and

in association with them the planet Mercury also have bad effect. On the other hand, the full Moon, the Mercury, the Jupiter and the planet Venus have a good effect always. The Sh has referred to about "Ańśaka". It is an astrologically favourable moment, for the marriage rites. The Ny has remarked it as "vaivāhikam lagnam".

The poet has referred to the offering of *karambha* (rice mixed with curds) to appease the planet Rāhu in IV.64. He also referred to the superiority of Jupiter among other planets of the Universe in IX.41. It is stated that if Jupiter is in the good position of someone's horoscope, then other evil planets can not do harm to that person. A special reference to "Astavarga" is found in IX.119 It is an astrological calculation for determining the character of a birth (śubhāstavargastvadanaṅgajanmanaḥ). Mn has remarked it in this way-

"janmakālagrahādhānabhāviśubhāvedako rekhāvindulekhyacakraviśeṣā ddhāryo grahasanniveśaviśesosṭavargah"

cf.-"kṣīṇendurkārkibhūputrāḥ pāpāstatsaṃyuyo budhaḥ .

purnacandrabudhācāryaśukrāste syuh subhāgrahāh"-Mc

⁷⁷ Ph. p. 553.

⁷⁸ ibid, p. 557.

Here in this verse it is stated that Dy was possessed this varga in her horoscope, which was written on "Bhūrjapatra" i.e., a leaf of a birch tree.⁷⁹

In the verse XV.42, the poet has referred to the "Durūdharāyoga". According to this, a conjunction of the planets Jupiter and Venus with the Moon regarded as highly auspicious for birth. Ny has remarked it as "Mahāyoga", and according to him. if a child is born in this yoga, then he gets the development. Cf. durūdharākhye mahāyoge jātaḥ putrādi vṛddhim prāpnotī gurubhārgavayoryogascandreṇaiva yadā bhavet. Tadā durūdharāyogah-iti jyotiḥsāstradavagantavyam. Thus, according to Ny also, due to a conjunction of the Moon in the middle of the Jupiter and the Venus, the "Durūdharāyoga" occurs. All these show that studies on Astrology was in vogue in Sh's time and it also seems that people believed in this branch.

Like *Veda*, *Vedāṅgas* and *Sāstras*, various branches of philosophies are also mentioned in the *Nc*. This shows that all those philosophies were learnt and discussed by the people of that time.

⁷⁹ *Tssed.* p.411.

⁸⁰ Ph. p.591.

SĀNKHYA PHILOSOPHY-

The Sāṅkhya philosophy(Sp) is famous for the Satkāryavāda(Sv) theory. According to this theory, the effect already existing in the cause is produced from the cause. This State theory of Sp, which has five causes, according to Iśvarakṛṣṇa i.e., the writer of Sāṅkhyakārika⁸¹ (Sk) has been referred to in the poem. Referring to the Sv, the poet has stated that there was not much difference between a cause and an effect and it was true that a person's body was produced by food and looking at the nectar-fed bodies in front of the eyes by some one, was like being immersed in nectar, which had happened to Nala after looking the gods as stated in V.94.

YOGA-PHILOSOPHY-

Sh has referred to the *Samprajñāta* form of yogic $Sam\bar{a}dhi^{82}$ (meditative trance) of Yp in XXI.119. His full knowledge on this $Sam\bar{a}dhi$ is seen in this above verse, where he

- Sk, kārika 9.

Bitarkabicārāndāsmitānugamāt samprajnātaḥ"-Yoga-Sūtra, I.17. In the Samprajnāta form of Samādhi, a disciple remains conscious of havira attained the discriminative knowledge which is the means to release.

asadkaraṇādupādānagrahaṇāt sarvasambhavābhāvāt. Śaktyasya śakyakaranāt kāranabhāvācca satkāryam.

has described that after Nala had invoked Hari by words, he had became completely absorbed in meditation, while he did act in keeping with his love and devotion to Visnu seen by him in a vision by virtue of contemplation.

The reference to Yogī and his mystic powers of assuming different forms of Patañjali's Yogasūtra⁸³ are mentioned in VI.46. Here Sh has described that it was wonderful to see the forlorn king Nala, who became invisible at will, assumed a plurality of bodies on the bejeweled floors of Dy's palace by entering the upper story of another's mansion, which seemed that he entered the body of another like an ascetic. The eight⁸⁴ super natural powers of *Yp* are referred to in XXI.160 and specially the *Animā* power in III.64. The poet himself practiced *Yoga* as described in XXII.53. All these have shown that a good number of people practised *yoga* in the then society.

[&]quot;Bandha-kāraṇaśaithilyātpracārasamvedanācca cittasyaparaśartrāveśaḥ."-Yoga sūtra, III.38

the super natural powers are - animā - laghimā-prāptiḥ-prākāmyam-mahimā -īsitvam vasitvam kāmāvasāyita. "tatonimādiprādurbhāva kāyasampat taddharmānabhigātasca.- ibid, III.45.

<u>NYĀYA-PLILOSOPHY</u>(Np)-The profounder of the Np has been mentioned as Gautama in XVII.75. The two types of cognition series are referred to in XVII.145, where lord Indra has given advice to evil Kali, that the perfectly virtuous Dy could not be oppressed by futile fellows like Kali, Just like well-disciplined right knowledge i.e., *pramā* or right cognition could not be disturbed by meaningless unrealities i.e., *apramā* or false cognition. In the description of Dy's love-lorn condition, Sh has said that the cause

Actually the *Naiyāyikas* recognize two types of *Anubhava* i.e.

Apprehension or cognition, one is *Yathārthanubhava* i.e. true cognition, and another is *Ayathārthanubhava* i.e. false cognition.

The right knowledge of a thing is recognized as *Yathārthanubhava*. It is known as *Pramā* also, on the other hand if a thing is recognize as other thing, not in that right way, which should be actually, then that knowledge is known as *Apramā* or false cognition.

cf. "tadvati tatprakārakonubhavo yathārthaḥ. Yathā rajate 'idam'
rajatam' iti jnānam. Saiva prametyucyate. Tadabhāvavati
tatprakārakonubhavoayathārthaḥ. Yathā- suktau 'idam rajatam' iti
jnānam. Saiva 'aprametyucyate. Vide, Tarkasamgraha (Ts), pp 29-31.

effect. ⁸⁶ Here it has been stated by the poet that Dy has seemed to have learnt her impatience, from the flying speed of the messenger (swan) of her beloved for that which has appeared immediately after something originates from it (IV.3).

Dṛṣṭa i.e., seen and Adṛṣṭa i.e., unseen causes of Np^{87} are referred to in XVII.147 of the mk.

The three causes 88 according to the Np, cf. Samavayī

cf. kāryaniyatapūrvavṛttitvam kāraṇatvam.

Prāgbhāgapratiyogitvam kāryatvam.

Vide, Ts, pp 33-35.

cf. kāraṇaṁ trividhaṁ- samavāyyasamavāyinimittabhedāt.

Yatsamavetaṁ kāryamutpadyate tatsamavāyikāraṇaṁ. Yathātantavaḥ patasya, patasca svagatarupādeḥ. Kāryena kāraṇena
vā sahaikasminnarthe samavetaṁ yatkāraṇaṁ
samavāyīkāraṇaṁ. Yathā- tantu-samyogaḥ patasya,
tanturupaṁ patarupasya. Tadubhayabhinnaṁ kāraṇaṁ
nimittakāranaṁ. Yathā-turīvemādikaṁ patasya.

Vide, Ts, pp 35-37.

vide, Nyāya-darsana-vimarsa, P- 100.

i.e., constituent cause, *Asamavāyī* i.e., accessory cause and *Nimitta* i.e., instrumental cause are indirectly mentioned by the poet in the description of Dy's beauty (II.32).

The *Paramāņu* i.e., atom and *Dvyaņukas* ⁸⁹ i.e., two atoms are also referred to by Sh (III.41, IV.3). According to *Np* mind is the organ which is the instrument of the cognition of pleasure etc. Being assigned to each soul, it is countless, atomic and eternal. It acts as a connecting link between the soul and the eternal organs. ⁹⁰Referring to this view, while praising of Nala's horses, the poet has stated that Nala's horses were though as swift as the mind, they were not of that size. Actually they had traversed all the regions without wings (III.37).

cf. paramāṇavo nāma kṣityaptejovāyurūpāṇāṁ caturvidhānāṁ bhautikdravyāṇāṁ antyāvayavarūpā atīndriyā bhāvapadārthā iti nyāyavaiśeṣikāṇāṁ āsayaḥ. Paramāṇudvayasaṁyogād dvyaṇukaṁ. dvyaṇuktrayasaṁyogācca tryaṇukaṁ vā.

⁻ Vide, Ndv, p 17.

cf. sukhādyupalabdhisādhanamindriyam manaḥ.

Teca prayātmaniyatatvādanantam paramāņurupam ca

⁻ vide, Ts, p 15.

The poet has attacked the *Np*'s view of the Suprem Lord in XVII.77. According to the *Nyāya*, the Suprem Brahman is one and all-knower. ⁹¹Attacking on this point of *Np*, Sh has stated through the mouth of Cārvāka that if there is an all-knowing kindhearted deity with words that never fail, why he not fulfils the desires of all by a single word of his.

VAIŚESIKA-PHILOSOPHY(Vp) -

According to the *Vp*, darkness is nonexistence or *Abhāva*, because it is different in origin from substance, quality and action, and is occasioned simply by the obstruction of light by some other substance. ⁹² Referring to the theory of darkness of the *Vp* in XXII.35, Sh has playfully said that the *Aulūka* system of philosophy i.e., *Vp* (as this system is propounded by Ulūka, so it is known as *Aulūka*.) is capable of determining the true nature of darkness.

-vide, Ts, p. 14.

- vide, Vaisesika Sūtra, 5.2.19.

⁹¹ cf. tatreśvarah sarvajńah paramatmā eka eva.

⁹² dravyaguṇakarmaniṣpattivaidharmyādabhāvastamaḥ.

PURVA-MIMAMSĀ-

The two sections of *Mimāmsā* philosophy (*Mp*), viz. Metaphysical (*Brahmakāṇḍa*) i.e., the *Pūrva Mīmāmsā* philosophy (*Pmp*) and ritual (*karmakāṇḍa*) i.e., the *Uttara Mīmāmsā* or *Vedānta* Philosophy is referred to by Sh in X.81.

He has referred to the *Mīmāmsā* theory of the self validity of Knowledge (*svataḥ prāmānyam*) ⁹³ in II.61, where the poet has stated that the benevolence of the good proceeds from their own impulse, just as cognitions are valid on their own account. According to *Pmp*, the validity of cognitions is inherent in them, and they are therefore able to bring about the apprehension of an object without depending upon any other source of knowledge. If the apprehension of an object must be deferred until the purity of the source of the cognition is ascertained, we shall have to wait for the production of another cognition to test the validity of the first. The latter again will require another cognition for the same purpose and there will be an endless series of cognitions, making knowledge itself impossible.

cf. tatasca vedasyāpauruṣeyatayā

nirastasamastasaṅkākalaṅkāṅkuratvena svataḥ

siddhaṁ darme prāmānyamiti susthitaṁ. Vide, Sds, p-260.

So, *Pmp* maintains that a cognition that has definitely taken place does not require corroboration by other cognitions and should be regarded as self-evident.⁹⁴

The Mimamsakas (Mis) disbelief in the existence of God. Referring to this view in XI.64, it is stated by Sh that just as the lord Siva was rejected by Mis though he was glorified by all the Vedas and fulfilled all the desires of devotees, without any interest of his own, similarly Dy did not accept king Jyotisman in the Sm. whose fame was fashioned by all with words true as the Vedas. In this, Nyc has stated that the Mis system does not entirely disbelieve cf. 'Mīmāmsāpi vedam God. in prati krtrtvamātreneśvaramangikrtavatī na tu sarvathā nāstīti' and has quoted in this connection the introductory verse of the Ślokavārtika, in which Kumarila seems to invoke Siva, cf. Visuddhajňanadehaya trivedidivyacaksuse. Sreyah praptinimittaya namah somardhadharine.

In V.39 and XIV.73 of the Nc, the poet has referred to the Mīmāmsā theory that the gods have no existence apart from

⁹⁴ tasmātsadvodhakatvena praptavuddheḥ pramanatā.

⁻ vide, *Sds*, p 262.

the mantras with which they are invoked.95

VEDANTA PHILOSOPHY-

There are several references of the Vedanta doctrine of the realization of Absolute in the mk (cf. III.3, 4, V.8). Referring to this in III.4, the poet has stated that just as the mental function of a sage comes to a standstill to comprehend in earnest the Absolute residing near within the body 96 , similarly Dy stood still, wishing to catch with a caressing hand the swan moving about close to her

The characteristics of the condition of salvation and the worldly state of joy and delusion are referred to in VIII.15. Referring to this the poet has stated that seeing Nala all of a sudden in the royal palace with joy and labour under an inexplicable and ever-increasing delusion, Dy experienced the joys of both emancipation and mundane life.

^{&#}x27;mantramayī devateti sarvakarmasu devatānām satvam'
iti jaimini- Nyc on Nc V. 39. 'mīmāmsakā mantrātiriktā
karmasamavāyini devatā nāstyeveti vedāntibhiḥ
saha vipratipadyante'

⁻ Nyc on Nc XIV.73.

⁹⁶ vide, Cu. VIII.12. 1-3

There is an allusion to the Vedantic theory of dreams in I.40. According to the Vedanta, the individual soul experiences in a dream pleasure or pain according to his past actions as he does in the awaking state. In the dream the soul comes out through the veins and creates a new body for the enjoyment, while the original body remains intact with the help of the *Prāṇavāyu*. ⁹⁷Referring to this the poet has described in I.40, that though Dy has never seen Nala in real, yet the king is shown to her in the sleep.

The *Linga-Sarīra* (subtle body) which is regarded as a repository of the sense impressions ⁹⁸ is referred to in IX.94. Here Dy has fancied her beloved Nala as the soul. So long as the soul does not depart, the mind and the five life-breaths can not depart, so there can be no death.

JAINA-PHILOSOPHY (Jp) -

The Ratnatraya i.e., the three jewels of Jp are referred to in IX.71 of the poem. They are Samyagjñāna, Samyagcarita and Samyagdarśana. Samyagjñāna means a thorough knowledge of the doctrines propounded by the Scriptures. Samyagcarita is cessation

⁹⁷ Bru. 4.3.12.

⁹⁸ ibid, IV.3.20.

from all activities leading to sin. Samyagdarśaṇa means a faith in the teaching of the Jaina Scriptures. Referring to these three jewels of Jp, Sh has stated in the ninth canto that the woman who forsakes the wish-fulfilling cintāmaṇi jewel-virtue placed by Jina among the three jewels of his creed, for the sake of the ashes of the fire of Śiva's wrath, does indeed scatter those very ashes over her family.

BUDDHIST DOCTRINE-

The Nc has mentioned about lord Buddha in XXII.16. Buddha has been regarded as an incarnation of Visnu in XXI.88-91. In X.88 of the Nc, the poet has referred to Sūnyātmatāvāda. Vijnānavāda and Sautrāntika of Buddha philosophy.

CARVAKA-PHILOSOPHY-

Reference of Cārvāka-philosophy (cp) is found in the 17th canto (XVII.36-83) of the Nc. According to Śrīkṛṣṇamiśra, the author of the Prabodhacandrodaya (Pc), Bṛhaspati is the original profounder of this philosophy. He states that Bṛhaspati prepared the Lokāyata philosophy (lokeṣu āyataṁ Śāstraṁ, it means a philosophy for the common people) and handed it over to his disciple Cārvāka who gradually popularized it through his

followers99 and thus it was known as Carvaka darsana in later Mādhava introduces Cārvāka as a follower of the philosophical system of Brhaspati in the introductory paragraph of Cārvākadarsana in his the chapter named as Sarvadarsanasamgraha (Sds). He has presented Carvakas as a group of philosophers preaching the materialistic philosophy. This philosophy does not believe in the existence of a soul and rebirth 100 and argues that a creature once burnt to ashes, after death, can by no means return. 101 This view of Carvaka has been referred to by Sh in this way-

Cf.- 'bhasmībhūtasya dehasya punaragamanam kutah.' 102

From the references of various disciplines of Knowledge found very often in the *Nc* it becomes clear that the people of those days were well acquainted with them. Otherwise the *mk* would not have been well understood and adored by the readers.

cf. Tad etad --- vacaspatinā praniya carvākaya samarpitam. Tena ca sisyopasisyadvārenasmimloke bahulikrtam tantram. -vide, Pc. P 71.

^{&#}x27;naibātmā pāralaukikah', vide, Sds p 3.

^{&#}x27;bhasmībhutasya----' ibid, p 4.

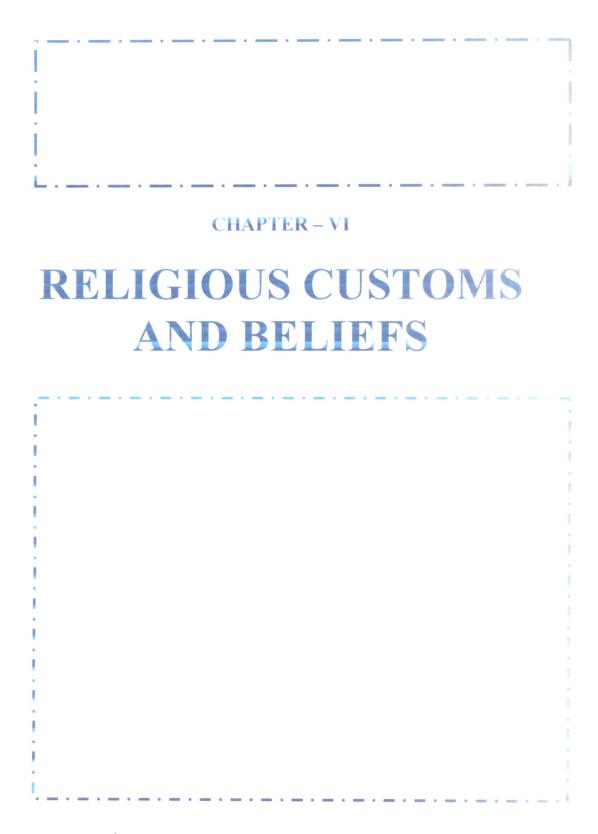
vide, Nc. XVII.69.

In the mk there is a verse which runs as'granthagranthiriha kvacitkvacidapi nyāsi prayatnānmayā

Prājňammanyamanā hathena pathitī māsmin khalaḥ khelatu.
Śraddhārāddhaguruślathīkṛtadṛḍhagranthiḥ samāsādaya
tvetatkāvyarasormimajjanasukhavyāsajjanam sajjanah.'

whereby the poet has said that he has deliberately made the style of writing of the treatise a very difficult one. It is not a game to play for the evil ones, to understand and to plunge in the ocean of rasa by reading this mk, one has to study under a preceptor with devotion.

From the above verse we come to know as to why Sh has referred to different $s\bar{a}stras$ so frequently as shown in this chapter of our thesis. Probably in the then society there were certain people who wanted to call themselves intellectuals without having proper knowledge of the $s\bar{a}stras$. But there were certainly a good number of teachers who could enlighten people by making them understand the inner meanings of the $s\bar{a}stras$. Hence, we can conclude that in the then society there was cultivation of knowledge in the form of discussion of $s\bar{a}stras$.



RELIGIOUS CUSTOMS AND BELIEFS

RELIGIOUS CUSTOMS-

Every society has certain special religious customs and beliefs. In the Nc also, various religious customs and beliefs are found, which were in vogue during Sh's time.

There was a custom of holding rosary beads (Rudrākṣa) on hands¹. These were worn by the devotees of Lord Śiva (II.6). Nala himself held the string of rosary beads while meditating on the Śatarudriya hymn² in XXI.41.

Feeding a cow with mouthfuls of *Kuśa* grass was regarded a religious merit in the city of Vidarbha (II.105).

It has also been stated by the poet that when people faced with a difference of opinion between two groups in religious matter, then it was regarded as better to follow the opinion of the majority and not the minority (XVII.98).

There was the custom of giving one's daughter to someone outside of the own family in marriage (XVII.99).

Śivapūjāyām asya mālādhāranamāvaśyakam, yathā Lingapurāņe.

Rudrākṣam dhārayed bhaktyā śivalokamavāpnayāt iti Yogasāre;

dvitīyaḥ paricchedaḥ.-Skd, 4th khanḍa, p 1185.

² Vājasaneyī samhitā, ch.16.

An auspicious custom called "Punyāhavidhī" was performed before starting an occasion like marriage. According to Mc, this type of auspicious work was famous before starting an auspicious occasion.

Cf- "Māṅgalyakṛtyeṣu ādau puṇyāhakriyā prasiddhā eva",³ and according to Nyc, this custom was done on an auspicious day and when the day was associated with the auspicious Nakṣatra.

Cf.-"Puṇyāhavidhi śubhanakṣatrādiyuktapuṇyadinakrtyam mangalapūrvamupakramamakrta".4

In the epic, Nala's tasting of the sweet called "Madhuparka" in the marriage ceremony was referred to as a ceremonial rite prior to his tasting of Dy's lips (XVI.13). So, this eating of "Madhuparka" was regarded as a "Punyāhavidhi".

Worshipping of gods three times a day i.e. *trisandhyā*, viz prātaḥsandhyā, mādhyandinasandhyā and sāyaṁsandhyā, was regarded as another religious custom for all devotees of god during Sh's time (VI. 85).

There is a reference to the custom of the procession of

Mc on the verse XVI.13 of Nc.

Nyc on the verse XVI.13 of Nc.

"Purusottama" (i.e., an excellent man, like Lord Visnu and Kṛṣṇa etc.) on a platform on the occasion of the great festival on the full-moon day in the month of Jyeṣṭha (XV.89). While commenting on this festival, Ph⁵ has referred to a festival which is celebrated at Purī in Orissa, during which idols of Kṛṣṇa, Balarāma and sister Subhadrā are led out in procession on separate platforms. This type of procession is always full of religious merit even today.

There was a special type of custom of taking a sip of water (Aposana) from the hollow of the palm, to drink by stretching out the little finger and keeping other fingers closed. This was done just before taking a meal (XV.28, XIX.28) in the days of Sh. This custom is prescribed by Ys^{6a} as follows-

cf. kṛtāgnikāryo bhunjīta vāgyato gurvanujnayā, apośanakriyāpūrvam satkṛtyānnamakutsayan.

Mit. Says in this point as-

Cf. 'apośanakriyām amrtopastaranama-

sītyādikām pūrvam kṛtvā bhunjīta'. Also Ys^{6b} calls that its purpose is to make food beneficial like amṛta i.e. nectar.

⁵ op.cit., p 228

⁶a Ys, 1.31

^{6b} Ys, 1.106

Another custom of applying the pure earth on the body, while bathing has been stated in the poem. The colour of the earth to be applied should be different for the people of different castes. In case of a *Ksa*, it should be red.⁷ It was seen on the body of Nala also as described in XXI.11. There is the reference of the 'yakṣa-kardama' i.e. yakṣa-mud, a kind of fragrant paste in XXI.7. At that time body was rubbed with yakṣa paste before taking a bath. Ny's quotation from *Garuḍapurāṇa* is that – the ingredients of this paste are saffron, aloe-wood, camphor, musk and sandal.

cf.-'tathā karpūramagaruḥ kasturī candanam tathā. Kakkolam ca bhavedebhih pancabhiryaksakardamaḥ iti Garuḍapurāṇam.'

There is a reference to " $P\bar{a}nthadurg\bar{a}$ ", where we find the description of an idol of Goddess Durgā taken in a procession on the roads. This custom of carrying Durgā idols in procession is still observed in Bengal and Assam on the $Vijay\bar{a}$ - $dasam\bar{i}$ (last day of $Durg\bar{a}\ p\bar{u}j\bar{a}$) of the $Durga\ p\bar{u}j\bar{a}$ festival. It has been referred to in the Nc in connection with Saraswatī's taking Dy to the middle of the passage in front of the suitors seated in the Sm hall and thus

⁷ cf. 'śuklā viprasya,raktā kṣatriyasya, miśrā vaiśyaḥ, krsna śūdrasya iti smrtih'-Nyc on the verse XXI.11 of Nc

referred to her as a "Panthadurga."8

A Buddhist custom of circumambulation of a monastery by Buddhist monks is found in I.71. Another Buddhist custom of making a white circle of camphor mixed with musk on the shrine of the Buddhist goddess Tara is referred to in the last canto of the poem (XXII.136).

The reference of the custom of bathing in the pool of water by pious men of that time is also found. According to Ny. prayers were offered by the holy men in the holy waters. (XII-102)

Cf.- 'Dhārmikaisca snānādau tīrtham namaskriyate'.

Thus we have found various types of religious customs in Sh's society.

RELIGIOUS BELIEFS -

Like various religious customs, various religious beliefs were also in vogue during poet's time. A belief has been mentioned that immortal gods and goddesses did not wink. This belief has been referred to in many verses in the poem (I.27, VI.3, X.33, XI.9, and XIV.19). It was also believed that gods being all-seeing did not sleep (IX.33). But it was also believed that gods slept in the rainy season (IX.96). They had no shadow (XIV.23). The gods were

⁸ vide, 1st ch.(f.n. 50).

believed to live on oblations offered to them in the fire, so they were called as "Analānana" i.e., "fire-mouthed" (X.21). The garlands of the gods were believed to be ever fresh (XIV.22). They were even believed to be untouched by the earth and dust (XIV.18. X.96, and XIII.47). It was also believed that the thoughts of the gods always carried the fruit in action (IX.145).

The waning of the moon was believed to be due to the gods drinking the nectar constituting the body of the moon (IV.61, 62).

About the nymphs there were mainly two beliefs that like gods they also never winked (II.104) and were untouched by the ground (XV.79). It was also believed that those whose hearts were full of sin became pure on coming to Kāśī (a holy place), casting off ever-recurring sin (XI.114). Someway, by worshipping Lord Śiva with a blade of *Kuśa* grass in the Kraunca Island, a man could obtain the freedom from rebirth; this belief of people has been found in XI.51 of the poem.

The reference to an interesting belief that Saci, the wife of Indra must be present during a Sm, to pass off the ceremony smoothly, was found in the ninth canto (IX.78).

⁹ svayamvare Śacīsannidhānādavighnasiddhiritisāstram'. Mc on IX.78. of Nc. Cf. 'vivāhe gauryāḥ sānnidhyam, svayamvare śacyā itītihāsaḥ'.-Nyc on IX.78.

MATERIALS USED IN THE WORSHIP -

In Sh's Nc, we have found that various types of materials were required to worship the deities. It is found that flowers, cakes and water etc. were offered to gods as naivedya (VII.61). A large number of vases containing wreaths of flowers and incense of dark aloe wood were kept in the temple as offerings to god (XXI.22). Dīpāh (lights) were required to be placed in front of the deities (XXI.23). Conch vases filled with saffron powder (XXI.24), sandal paste in vessels of emerald stones (XXI.25) and black musk paste in silver vessels (XXI.26) were beautifully placed inside the temple. Karambhaka (i.e., richly sugared curd-rice) was prepared to be offered to the god (XXI.27). Dhattūra (XXI.34), Nāgakesara (XXI.35), blue lotus blossom (XXI.36) were kept to be offered to Lord Siva along with the string of rosary beads, while meditating on the Satarudriya hymn (XXI.41). Guggulu i.e., the aromatic resin and karpūra i.e., mask (XXI.37), were also burnt to worship Siva. Krsnalaghu i.e., black aloe wood (XXI.47) was burnt for Visnu. A wreath of blue lotus blossoms, a gold wreath of ketaka flowers, a silver garland of white lotus blossoms and a ruby garland of karavīra flowers (XXI.45), all those were used to worship Lord Vișnu. Again boiled rice, musk paste and water contained in a multitude of conch vessels were kept inside the temple to worship Visnu (XXI.46). Also the garlands of *Mālatī* (XXI.48) and *Mallikā* flowers (XXI.50), lotus seed beads of rosary (XXI.49), all were necessary while worshipping Visnu (XXI.51).

A wreath of rosary beads of red sandal wood was required to worship the Sun (XXI.33). Black sesames with water were used to offer the manes (XXI.20). This oblation to the ancestors was known as *Pitrtarpaṇaṃ*, i.e., one of the sacrifices of other five great sacrifices of Hindus.¹⁰ It is noteworthy that about all these materials to be offered to various deities *Skd* has given a long list.¹¹

RELIGIOUS PRACTICES -

Regarding the religious practices we have found that people practised religious austerities with rules (XIII.17) and religious observant. They took bath at sacred places (XVII.41). It was mentioned that certain ascetics engaged themselves in religious austerities by standing head downward (VII.93). People practised penance on the bank of a river abounding in Siva temples

of. pitryajñastu tarpanam- Ms, 3.70.

vide, *Skd*, pp. 684-685

twelve day religious fast known as "parāka" and also observed fast lasting for whole month (XVII.173). People performed austerities even by touching the ground with one foot only or by standing on the smallest finger of the foot (I.7). For better result in religious austerities people engaged themselves in further austerities also (VI.93).

Brahmins offered morning oblations to gods as religious practice (VII.45). They also invoked the *Gāyatrī* mantra¹³ every morning and evening (XVII.174). People recited the "Aghamarṣaṇa mantra" (V.18) as according to Ms (XI.260) by reciting this mantra, at morning, noon and evening one can attain freedom from all sins.

According to Ms, parāka penance is that religious practice in which one fasts for twelve consecutive days with his senses fully controlled and this penance removes all sins. Cf. "yatātmano---parāko nāma krcchroyam sarvapāpāpanodanah"-Ms, XI.215)

A very sacred verse repeated by every Br at his Sandhya (morning and evening devotions) and on other occasions also. Great sins even are said to be expiated by a pious repetition of this verse, which is as follows-'Om bhūr bhūvasvahāh tatsaviturvarenyam bhargo devasya dhīmahi dhiyo yo naḥ pracodayāt." (Rg.3.62.10.)- Apte, p.186.

DUTIES TOWARDS ATITHI (GUEST) -

During the days of Sh, the atithis i.e., guests were welcomed with warm reception by the host. It is mentioned in the poem that on arrival of the guest the host first offered ceremonial water to wash feet (XVII.164), then a seat and Madhuparka to eat (V.7). According to the Ms also a householder should give a cushion, and water for washing feet, to an atithi, arrived at his house and should duly offer him cooked rice with curries etc. according to the wish. 15 Guest also accepted the hospitality occupying a seat as offered by a beloved host (VIII.52). We have seen in the Sm ceremony that the father of the bridegroom entertained the guests accommodating them in beautiful places with hospitality, courteous words, foods, gifts and politeness (X.27). In those ceremonies all guests were treated alike (X.29). At that time vermillion was also applied on the head of a guest on his arrival (XXII.45) according to the poet. The atithi had to be fully

Ms III.102-103 and Ys I.107, 111 state that he is called an *atithi* who belonging to a different village and intending to stay one night only arrives in the evening, but that one who has already been invited for dinner is not an *atithi*.

¹⁵ Ms, III . 99.

satisfied with the Madhuparka. Without it one had to be welcomed with courteous words (VIII.20) in the then society. It is also stated by the poet that water for washing had to be given by means of one's tears of joy (VIII.21) and questions were to be asked with sweet words. On account of host's delay in bringing water for washing the feet of the guest, offence was possible. So, the host had to fold his hands before the guest to show sincere hospitality (VIII.22). Ys says that if a man has no means to give food to all visitors he should at least offer them water, room and grass to lie down upon and agreeable speech. 16 As described in the Nc the host at once had to leave his seat for the guest. If the guest did not like to take the seat, then also the host had to request the guest to furnish that seat for a while (VIII.23). Again, the host had to request the guest to take a rest and had to ask about the destination with a humble voice (VIII24). The host had to ask the guest about the latter's home and about the aim of his visit (VIII.25). We have seen in the fifth canto, that Indra (the host) followed Narada (the guest) a few steps more from his palace when Nārada left the

¹⁶ Ys, I.107.

(V.43) palace. According to *Apds*,¹⁷ when the guest departs, the host should accompany him to the place where his conveyance is drawn up and if he does not have conveyance, then when the guest gives him leave to go, the host should turn back from the boundary. *Ys* also speaks of accompanying the guest till the boundary. Thus we have found that, during the days of Sh, hospitality towards the guests, was regarded as a very sacred duty for the house-holders. Because, according to Manu¹⁹ hospitality to an *atithi* brings on wealth, fame, longevity and ensures heaven to him who practises it. *Dhs* also regarded it, as one of the great five sacrifices of householders to be performed daily.²⁰

Homo daivo valirbhauto nṛyajnoatithipujanam.'-Ms, III.70.

Kātyāyanasmṛti (Kas) also hold the same view.-vide, Kas, 13.3.

Apds, II. 4. 9. 2-4.

¹⁸ Ys, I.113.

¹⁹ MS, III. 106.

According to Ms, the first sacrifice, i.e. Brahmayajňa consists in teaching the Vedas, the second sacrifice i.e, Pitṛ-yajña consists of offering oblations or libations to the manes, burnt offerings to the deities constitute a Daiva-yajňa, offering oblations (food) to the animals is called a Bhūtayajňa, while hospitality towards guests is called a Nṛ-yajňa.

Cf.- 'adhyapanam brahmayajnah pitryajna tarpanam,

<u>YAJNAS (SACRIFICES)-</u> Yāga i.e., sacrifice is constituted by dravya_(material), devatā (deity) and tyāga, and yāga means abandonment of dravya intending it for a deity.²¹

Various sacrifices and sacrificial activities were in vogue during Sh's time. There is the reference to the *Gomedha* sacrifice²² in XVII.177. It is an animal sacrifice. In this sacrifice a cow was offered to Soma.

In the Sautrāmaṇī sacrifice²³ wine was enjoyed by the brs, which has been referred to in XVII.182. Sautrāmaṇī was so called

HDS, vol. II, part II, ch. XXIX., p.983.

Manu mentions this sacrifice as "Gosava" in his Ms-XI.74. Ksshas stated this sacrifice as "Ganayajña"-22/11/6-12.

It is a variety of animal sacrifice. It is not a soma sacrifice but has been classified by authors of Śrauta-Sūtras as a Haviryajña, the principal offering as recorded in Br.texts consists of surā which has been substituted by milk now-a-days. This sacrifice admits of two varieties, viz. Caraka-Sautrāmaṇī and Kaukilā Sautrāmaṇī. Three animals are prescribed as victims in this variety of Sautrāmaṇī,- a grey coloured goat dedicated to god Aśvin, a ram meant for goddess Sarasvatī and another ram for the Moon.- reference is taken from IAB.op.cit., p 170, HDS, pp.1224-1228. For detail vide, Yajurveda Kānvaśākhā, 21th ch.

because one of the gods invoked in this sacrifice was Sutrāman or Indra (Ph. P.645).

In XVII.186, Sarvamedha sacrifice²⁴ is referred to, where a Brāhmin is described to be offered as an oblation.

We have found a reference to the $R\bar{a}jas\bar{u}ya$ sacrifice²⁵ in XVII.189, where the game of dice formed a part.

In the Vāmadeva sāma,²⁶ where a man makes relations with all women that come to him, has been referred to in XVII.194, i.e.,

It is also a variety of Soma sacrifice covering thirty four days.

Oblations are offered in the *Ahavanīya* fire placed on an altar made of bricks. In this sacrifice rice, paddy, soma plants, goats etc are offered to fire as oblation.- *IAB*; p / 169.

According to Sb, by performing the Rājasūya one becomes a king (rājan).- (Sb, IX.3.4.8.2.) - HDS, vol. II., part. II., ch. XXXIII.. p-1223. One should not perform the Rājasūya after performing the Vājapeya. Cf. Vājapeyenestvā na rājasūyena yajeta. (Sb - IX - 3-4 - 8). The Sb also called Rājasūya a Varuņasava. Cf. Varuņasavo vā esa yad Rājasūyam. (Sb - V - 3 - 4 - 12). This sacrifice was performed by kings during their coronation ceremony in ancient India.-IAB, P.165.

it is the name of a *Sāma* or Vedic chant, the cult of which involved promiscuous relations with woman- for detail vide, Ph., pp.627-628.

28

it was permissible to associate with various women during the adoration of this *Sāma* in poet's time.

The Darśa-paurnamāsayāga²⁷ and the Agnistomayāga²⁸ were performed, which are referred to in XVII.196. People also

This is an *iṣti* kind of sacrifice. An *iṣti* means a sacrifice in which the sacrificer employs four priests. *Darśa* means the day on which the moon is seen only by the Sun and by no one else. *Amāvasyā* means the day when the Sun and the moon dwell or are together. *Darśa*(m) and *Paurṇamāsā*(m) secondarily mean the rites that are performed on the *amāvasyā* and the *paurṇamāsī* respectively. This sacrifice is to be performed on the new moon and full moon days. The *Sb* says "*Darśapaurṇamāsa* is the model of all sacrifice' and this sacrifice has been discussed at the very beginning of the *Sb*.-for detail vide *IAB*, pp.155-156., *HDS*, vol.II.,part.II.,ch.XXIX.,p.1009.

Agnistoma sacrifice is the model for all Soma-sacrifices. It is a one day sacrifice. It is also called *Jyotistoma*, because it is an integral part of the *Jyotistoma*. The juice of the creeper soma is the main oblation in this sacrifice. In the twelve *Stotras* sung in this type of sacrifice the last *Stotra* goes by the name of *Agnistoma*. This sacrifice has been dealt with in many of the *Brs. Ab*, in particular gives a detailed account of *Agnistoma*. Every year in the spring this sacrifice is to be performed by the twice born caste with his wife.-*IAB*, p.159)

performed the "Putrestiyāga" at the birth of a child i.e., son (XVII.94).

There is the reference to the Soma sacrifice²⁹, where the Brāhmins touched each other while enjoying the juice of Soma (XVII.198).

In the reference to the *Sarvasvāra* sacrifice,³⁰ it has been stated that a person suffering from an incurable disease could commit suicide (XVII.202).

There was the reference to the *Mahāvrata* sacrifice³¹ where we find that Brāhmins enjoyed with the harlots (XVII.203).

This Vedic yaga consists of seven different forms or samsthas viz.

Agnistoma, Atyagnistoma, Ukthya, Sodasin, Atiratra, Aptoryam and Vajapeya.-vide, HDS, vol. II., part II,

vide, Ph, p. 637.

It is a Vedic rite which involves amorous relations between a religious student and a whore. The *Mahāvrata* takes place at the winter solstice at the end of the *Gavāmayana* sacrifice which lasted for a year. The sacrificers were required to observe the vow of chastity throughout this period, and the *Mahāvrata* is supposed to restore the power to return to the householder's life. For this purpose a whore and a *Brahmacārin* of *Magadha* are brought together on the sacrificial altar. Vide, Ph p. 269.

There is also reference to the Aśvamedha sacrifice³² in XVII.204, where the wife of the sacrifice-holder lied with the dead horse in the pose of union.

It is stated that in the *Agnihotra* sacrifice ³³ juice of soma was offered to fire as an oblation (VIII.74). This sacrifice continued for one month.

In IX.75, the poet has referred to three sacrificial fires by the word "murtisu". 34 These were-Daksinagni, Garhapatyagni and

It is one of the most ancient sacrifices. It is said to be the king of all religious sacrifices-'yathas'vamedhah rturāt' (Ms, XI.260). If a king performs the Aśvamedhayāga i.e. horse-sacrifice he becomes a great fighter (Sb, 13-3-79.) That king acquires all kingdoms, all peoples, all the Vedas, all the gods and all created beings (Sb, 13-4-3-15.). The 13th kānda of the Sb deals with the origin, procedure, details and rituals of this sacrifice.-IAB, p.95.

According to Gau VIII.20, there are seven forms of haviryajňas of which agnihotra is the second. From the evening of the day of agnyādheya the householder has to perform agnihotra (burnt offering of cow's milk etc.) twice daily in the evening & morning to the end of his life or till he becomes a sannyāsin. Sb.XII.4.1.1.- for detail vide HDS, vol. II. part II. ch. xxix. pp 998-1008.

three sacred fires were lighted by householders for sacrificial purposes.

According to *Ms*, parents and teachers are regarded as the three sacred fires. –vide, *Ms*, II . 230.

Ahavanīyagni. Generally in a sacrifice oblations were offered to fire by other sacrifice-holders, but in a sacrifice which was performed by the fire-god himself, he would have to offer oblation to himself in his own manifestations.

According to the poet, these sacrifices were performed to please various gods (VI.98). During the days of Sh. householders performed the pancayajnas (five great daily performed sacrifices). We have seen that people read the text of Vedas regularly to perform the Brahmayajña (XVII.163-165). Black sesame grains were offered to the Manes by the four castes in every household in course of their pitryajña (XVII.169). People performed sacrifices and offered butter to sacrificial gods in course of their performance of *Devayajna* (XVII.166).By giving mouthfuls of kusa grass to the cows in the mornings, people performed the *Bhūtayajna* (II.105). Likewise they performed the Nryajna, which is discussed in the portion "Duties towards the guest" in this running chapter. Other sacrifices at the birth of a child, destruction of enemies and coming of rain etc. were also performed in Sh's time.

Cf.- Putreștisyenakariri mukha drstafala makhah.

na vah kim dharmasandeha mandehajayabhanavah. 35

Thus, we have found that during poet's time various sacrifices were performed for various reasons.

FESTIVITIES AND AMUSEMENT-

The people in the society of *Nc* were fond of festivities and amusements and they observed those with much excitement. There is the reference to the *Mahājyaiṣṭhī* festival in XV.89, and also another reference where Dy has been compared with (XIV.37) *Pānthdurgā*. This indirectly shows that *Durgāpūjā* festival might have been celebrated at that time. In this occasion, generally people sing and dance in front of the deity putting on their pure cloths. There is the reference to the coronation festival of a king, where two pots were filled with water (XII.74).

There is the reference to the *Nirājana* ceremony (I.43) in the poem. People performed this *Nirājana* or the ceremonial waving of lights round an object of worship or an idol; also round a person or horses and elephants as an auspicious act.

³⁵ Nc. XVII . 93

This ceremony was originally military in character, being performed by kings on the eve of an expedition usually in the autumn. The object was the purification of the army, the elephants and the horses that formed part of it. Gradually it lost its military character, but continued as a propitiatory rite. This ceremony was essentially a Santi or a rite to counteract evil influences. The circular waving of lights was a special feature of the Nirājana ritual and when it was done before idols, it was also known as Ārātrika, popularly called Ārati.³⁶ Marriage ceremony may be regarded as a socio-religious festival. People enjoyed this ceremony very much by way of observing various functions in connection with it. At that time, for the festive look in the ceremonies like Sm etc. the royal streets, the doors, the houses and buildings were decorated (X.31). Even the servants also decorated their bodies with beautiful dresses and ornaments (X.32). We have found that people were dancing in the Sm hall along with the rumbling sound of the auspicious drums (XI.6). The incenses were burnt for fragrance on the floor of the hall (XI.4). During the marriage ceremony, women made a short of auspicious sound (XIV.51) known as "*Ulullu*". In the same way, when the

³⁶ for detail see, Ph, p-597.

Bridegroom returned to his city with newly wedded bride, then the young unmarried girls threw grains of parched rice to the groom saying "victory to you" in a very joyful manner (XVI.126). All these were parts of festivities and amusements.

The term *Dharma* is used in different senses. Because.

THE DHARMA IN THE SOCIETY-

it's meaning is very wide. The etymological meaning of *Dharma* is "*Dhāraṇa*", i.e., to hold or to bear etc.

cf. "*Dhāraṇāddharmamityāhu-----*." According to Manu which codes are laid down by virtuous *Br* those are *Dharma* or Law. Again it is said by Manu that, that is *Dharma*, which are prescribed by *Veda* and *Smṛti* texts. In the above senses, by which customs, practices, beneficial deeds etc. are beheld in the society, can be called as "*Dharma*". Again, where every human being's welfare is laid with in, that is *Dharma*.

On the other hand, not in the broad sense, *Dharma* can be taken as the process or method of worshipping gods only. In the

³⁷ Mbh, 2.109.11.

³⁸ MS, II.108.

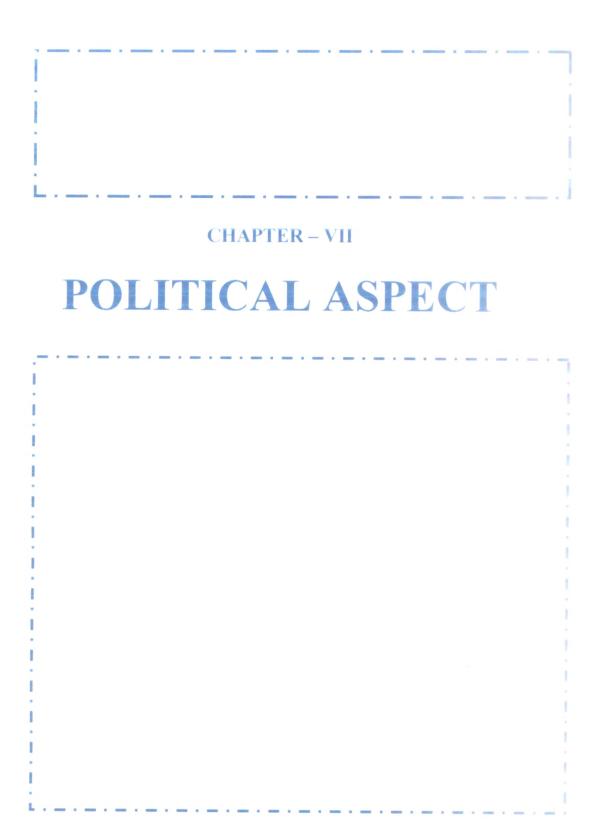
³⁹ ibid, II.6.

Nc, we have seen that the charitable works like digging tanks, constructing wells etc. were done by Nala as welfare deeds for his subjects. 40 Those also can be called as *Dharma*. It has been stated by Sh that one should not neglect one's own *Dharma* i.e., own duty (V.129). Here *Dharma* refers to beneficial duty.

It can be understood that during the days of Nc, people were very religious, as they did not take any food without looking at the Moon. They worshipped the Moon as a god, just as some people worshipped the Sun and did not take food without praying to it (II.76). People were leading a fairly religious life. They put on Tilaka marks after their bath (XVII.170). They did not tell a lie with their for cutting jokes mates. Sandhyāexcept vandanā(evening prayer) or morning oblations were performed (XVII.174). Also Sūryopāsanā (worshiping to the Sun), five sacrifices are referred to in the poem (XXI.18, XVII.183. XVII.109, XXI.20). Different types of rosary beads were used for meditating the various sacred mantras in favor of different gods. Thus the sandal-wood rosary-beads in honour of Sun (XXI.33), Rudrāksa beads for Śiva (XXI.40) and lotus seed beads in favor of Visnu, while repeating the Visnu hymn (XII.42). All these worships

⁴⁰ Nc, III.21

were done to the idols of Sūrya, Śiva and Visnu. A dual form of Visnu and Śiva, called Hari-Hara has been referred to (XXI.102. 104). The poet has mentioned that actually all the worshipping was in favor of the Hari-Hara form (XXI.120). Daily worship of the idols of gods by offering different materials to them was customary in those days and it was formed as part of religion. More about this is discussed in the portion "material used in the worship of various gods" in this chapter. Vedic recitation has been referred to in XIX.7. The body was anointed before the bath (XXI.7-8), after that various processes were followed (XXI.8,10,9,11,12,13). Putting on upper garment was compulsory during worshipping. All these religious deeds were done; because it was believed that by praying gods one can fulfill all desires (XIV.3).



POLITICAL ASPECT

RELATION BETWEEN THE SOVEREIGN KING AND OTHER FEUDATORY KINGS -

In some verses of the Nc, Sh has mentioned about the relation between the sovereign king and other feudatory kings. In one verse, it has been stated that some feudatory kings paid homage to Nala, the great warrior emperor (I.61), by offering their hands to him. In another place, by the word "Karadātā" Sh wants to say that at that time other feudatory kings paid taxes to the sovereign king (XXI.1). Also the feudatory kings bowed to a sovereign king on either side of the road and middle of the road (XXI.2). This was done probably to pay respect to a sovereign king. They also offered marvelous jewels to the sovereign king from their own treasuries (XXI.3). The feudatory kings felt rewarded with the high honour of being looked upon by a sovereign king, which was very eagerly wanted by those kings (XXI.3). Some other feudatories received jewels from the sovereign king as a sign of favour (XXI.4), which were actually presented to the sovereign king by other kings. It was also stated

The word 'kara' appears to mean a tax in general - Vide, Manu VII.

128,129,133. So one who gives taxes, he may be called as karadātā.

that like a father the sovereign king gratified other kings by his unceasing queries about their welfare. Those kings were trained by him about the right way of practising of weapons (XXI.5). Thus we have seen that, at that time the relations between a sovereign king and other feudatory kings were very much like that between a master and his dependants.

ROYAL FAMILY-

In the royal family the king seemed to be the head and all in all. He had the right to take decision. He just ordered and others had to follow him (XV.8). He showed a great responsibility towards the family and had to play the part of a husband and a father also.

In the *Nc*, the poet has mentioned mainly two royal families. One was Nala i.e., the king of Niṣadha, his queens along with Dy (III.92). Another was Bhīma, i.e., the king of Vidarbha, his queen, daughter Dy and son Dama only.

As a father, king Bhīma's responsibility was seen towards his daughter in the fourth canto (IV.115-119), where he ordered for his daughter's *Sm*, after knowing the actual situation. After the *Sm* of Dy, Bhīma in a cheerful mood, entering the inner apartment with Dy informed the Queen (i.e., the mother of Dy) that her daughter

had accepted Nala as her life-partner. So Bhīma, (as a husband) requested the queen to accept Nala as their son-in-law (XV.5). Actually as a mother, the queen was also tensed about the life-partner of her daughter. But after getting the result she was in a state of relief, like any other mother in general.

The queens of the royal families were kept indoors to avoid the look of men at that time (XIX.36). The queens received their husband kings² with love when they approached them (the queens). Gifts were also given to the queens by the kings (XX.4). These show that in the royal families the kings and the queens shared good relations between themselves.

Parties also took place in such families and in such occasions kings drunk wine in company of queens of other kings (XX.80). It has been seen that even in presence of a queen, the king prepared to marry another queen. Sh has mentioned that the king felt ashamed before his previous wife to seek another wife sometimes (VII.1). In this matter the previous queen did not take any action against her husband's choice (V.47), even she did not tell a rough word to the husband out of passion (XI.92). Like any common family, in the royal family also co-wives were considered

² Nc. XX . 2

as rivals. They acted as sharp throne to each other on the eyes. That showed that they could not take each other easily. Thus we have got some pictures about royal families during poet's time in the Nc

DUTIES OF KING

According to *Smṛti*, the sense organs of a king are divine, as he is sprung from the eight gods³. So he is like those gods in his energy⁴. In the poem, Sh has also stated that the king was the impersonation of the eight divine lords of the quarters⁵. According to Manu, the highest duty of a *ksa* king is to protect his subjects⁶. In the poem, Nala was seen not only as a protective king. but also as a patient king with pleasant and truthful speech (II.63). Nala performed sacrifices for the welfare of his subjects, prepared tanks and did other charitable works. Also he made arrangements for the fertilizing processes on the agricultural field; as a result it made his city heaven like (III.21). He bestowed his wealth on the learned *Brs* in his service (III.24, XXI.120) and specially entertained a *Br* guest (V.9). The king gave away to worthy

³ Ms, VII . 4.

⁴ ibid, VII.7.

⁵ *Nc*, III . 89.

⁶ MS, VII.144.

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recipients the offerings made in the sacrifice in honour of the Manes (XXI.120) and partook of the sacrificial butter after having offered it to the gods (III.24) as an auspicious duty. According to Gītā, one who partake the sacrificial butter, he becomes free from all sins⁷. According to Manu's *Rājadharma*, not only the protection of the subjects but also the serving of the Brs are the most auspicious duties of kings⁸. A king should worship such a Br who is well-versed in the three Vedas, and should be abided by his instructions⁹. As described in the poem, Nala remembered to part from his beloved in the early morning to do the religious rite (XIX.22). He performed the Agnihotra oblations daily (XX.10). Because according to Sastra, a king should leave his bed in the last part of the night, should attend the calls of the nature, carefully wash himself and after having cast oblations in the fire should worship the Brs and then should enter the auspicious hall of assembly. 10 Otherwise, a king addicts to vices resulting from desire.

 $^{^{7}}$ Bg , III.13, IV.31.

⁸ Ms. VII. 88

⁹ ibid, VII. 37 – 38

¹⁰ ibid, VII .145

becomes disassociated with virtue and wealth¹¹. Nala worshipped the Sun with a palmful of water every morning after bath (XIX.41) and entered his residence after worshipping Visnu in the Hari-hara form¹². He heard the bird-song during the rest-time after mid-day food with the maidens (XXI.123). According to Manu also, having eaten the mid-day meal, a king must enjoy in the company of the ladies of the inner apartment, and after that he must do his affairs of the state. 13 Again having performed his evening prayer he must hear the reports of his spies in an inner chamber of the palace.¹⁴ During Sh's time also the king saw through spies (1.13) and enjoyed his duties by employing tax upon his subjects (IX.76). Ms also says that a king should take a sixth part of profits (tax) from the subjects ¹⁵. An interesting suggestion given by the *Smrti* is that if a king can not conquer with the application of the first three appliances (i.e., Conciliation, buying off and division) he must

¹¹ ibid, VII .46

¹² Nc, XXI .120

¹³ Ms, VII .221

¹⁴ ibid, VII.223

ibid, VII.131

conquer them at once or gradually with his punishment.¹⁶ In this poem also, we have seen the policy of punishment (XV.67).

MESSENGERS IN THE NAISADHACARITA-

Kautilya devotes one ch.(I.16) to the treatment of the subject of $D\bar{u}ta$ (messenger). Manu also states the qualities of a $D\bar{u}ta$ in 7^{th} ch Of the Ms. He says that an intelligent, pure-hearted person of noble family, efficient, well-versed in all the $S\bar{u}strus$ capable of drawing interest of other person should be appointed as a messenger to convey the messages. Also a person who is handsome, skillful, devoted to his person, capable of judging the spirit of the place and time, fearless and eloquent should be recommended for the post of messenger. If above mentioned qualities are found in a person, then he may be a good messenger. In Sh's Nc, we have found both human being and non-human being as messengers. It was stated by the poet that as the writing of the gods can not be easily read on earth, so Indra (the lord of the gods)

ibid, VII.108.

ibid, VII. 63.

ibid, VII . 64.

had send a female messenger to Dy with a verbal message.¹⁹ The female messenger had requested Dy to hear her message as Indra had send love for her. In the same-way, the four gods had appointed Nala as their messenger to convey love for Dy.²⁰ Also a golden swan was appointed as another divine messenger in the poem, who had conveyed the love messages of Nala and Dy to each other. In the fifth canto Sh has stated that the four gods had separately send women messengers to Dy, who were said to be experts in the stealing of hearts and who could offer the four gods' love proposal to Dy very well. ²¹

During the days of Sh's society, there was a rule that one should not appoint such a messenger who was not suitable for the particular mission. Because wishing to carry it into effect by a wrong person or method, it would simply acquire ridicule and not the desired object.²² We have seen that though Nala was not interested to do the duty of a messenger for gods (V.37), yet in the pressure of the flattering words of the gods, undertook the mission.

¹⁹ Nc, VI. 77

²⁰ ibid, V.99

ibid, V. 56.

ibid, V.115.

(i.e., the mission was forcefully imposed on him). While presenting the messages of the gods to Dy he had requested her to crown his mission with success by accepting one of the four gods. ²³About the lack of necessity of mentioning the name of his own family by a messenger, the poet has stated through Nala himself that if family was not brilliant by nature, then there was no propriety in mentioning it, if it was pure, and then also it would be a mockery taking to do the duty of a messenger. ²⁴ We have seen in the ninth canto that Nala did his full trail, but Dy never co-operated with him, saying that his messages caused sharp pain like worms in her ears (IX.63). Nala wished not to neglect his duty as a messenger. though his heart was sad due to the pathetic words of Dy (IX.73). When he was unsuccessful in his mission, then he wished that all gods might be kind to him for his guiltless mission or punish him for his offence (IX.131). Thus we have found that various types of messengers were appointed to convey love-matter at that time. They all tried to do their duties with full efficiency and dignity.

²³ Nc, VIII.107.

ibid, IX .10.

PUNISHMENT AND REWARD-

From the very early period, reward and punishment are very closely associated with the human society. For the good deeds there is reward and for the wrong doers, there is punishment always. In this connection, the saying of lord Kṛṣṇa may be mentioned that He incarnates time to time to protect the good people and to punish the wicked. But unfortunately sometimes non-criminals were also kept as captives inside the jail. For instance, Kaṁsa put Vāsudeva and Daivakī into prison for a certain cause.

PUNISHMENT-

In the Nc, we have seen that to punish someone a heavy iron club was used²⁶, i.e., with the help of a heavy iron club enemy was killed at that time. There was a provision of giving punishment to someone who refused to give back a deposited article to its owner at that time.²⁷ It was said that the Cupid became a ghost as a punishment of sin (IV.83). The poet has also stated that after worshipping Cupid people got blindness, paleness etc in the

²⁵ Bg, IV. 8.

²⁶ Nc, IV.59

²⁷ ibid, XV.58

body, which acted as a punishment for the body (IV.85). Thus from Sh's Nc we have got some information regarding provision of punishment of the then society.

REWARD-

In IV.85 of the *Nc*, Sh has stated that by worshipping gods people could be rewarded, because the devotion to gods removed blindness, untimely death etc. Also, in the description of Mathurā king ²⁸, it has been said that with the worship of gods people got rewarded with gold. We have seen that as a reward Nala showered vast riches on the hand of the panegyrists, who sang Dy's Virtues (XV.1). Not only Nala, Dy also gave ornaments to the panegyrists pleased with the description of the morning, as a reward. She gave them from her own collection of ornaments (XIX.65). The feudatory kings also got jewels from the sovereign king as rewards (XXI.4), during the time of Sh.

ARM-ARMY-WAR-

Arm-force, weapon and war, these three come into one field. From the old days, especially from the Vedic period the rulers paid much attention to the organization of their army. In the Vedic period the reference to the four divisions of army viz,

²⁸ ibid, XI.11.

infantry (padāti), cavalry (aśvārohī), charioteers (rathī), and elephantry (gajārohī) were found ²⁹. In the age of Purāṇa also, these four divisions of army were found.³⁰

In the *Nc* also, these four types of armies have been mentioned (XII.66). The armed sentinels in contempt were seen in the city of Kp (VI.10). They were standing in the front door of the royal palace (VI.10) to guard the people coming through the main door (VI.12). There were thousands of bow holders (XV.53), who guarded the treasures. It has been stated that in the expedition of a king, his chargers used to run in the very front side of all his armies (XII.73).

There was "ankakara" i.e., a champion warrior at that time (XII.84). Ny has remarked on this under XII22 in this way-

Cf. 'aṅkaṁ dvandayuddhaṁ kurvantityaṅkakāra.' Thus various types of arm-forces came to notice during the time of Sh.

The use of weapons and also the missiles were found in the wars from the very old days. In Sh's Nc also, we have found references of various types of weapons, viz.- vajra i.e., thunderbolt, an unfailing weapon of Indra, and bow (VII.19), sword

²⁹ vide, *IAB*, p .129

³⁰ *Bp*, VIII . X .37

(VII.84,XI.99,XI.66), mace (XIII.18), sataghnī³¹ i.e., the hundred killing weapon (XII.58), knife (XII.30) etc. There were also. "amoghāstra" i.e., an unfailing weapon (VIII.84), Cupid's vijayāstra" i.e., victorious weapon (IV.37), "dahanāstra" i.e., fiery weapon (IV.38), "kusumāstra" i.e., flowery weapon (IV.86), "pratisastra" i.e., watery counter-weapon (IV.38), "parjanyastra" i.e., cloudy weapon and "vayavyastra" i.e., windy weapon (IV.39), "bhujangāstra i.e., snaky weapon (IV.40), 'ksuraprasāra' (XI.123) i.e., an arrow with a razor-like blade at its tip, 'nālika' (II.28) i.e., an arrow, according to Ny it is a thin arrow shot through a tube. and reference of use of invulnerable armours (VIII.66) are found in the Nc. Hand to hand fight (dandadandi yuddha) was in vogue at that time (IX.79). Sh had mentioned about special type of long and bold arrow which did harm to the enemies. It was consisted of direct hitting, noiseless course and reaching the border of the archer's ears (XII.40).

Describing the dangerous sight of a war of that time, St has said that in some cases moving troops of elephants were seen

Both in the Ry and the Mbh the word 'Sataghni' occurs frequently,-Ry

Yuddhakanda, 3.13., Sundarakanda/ 2.21-22., Mbh / Dronaparva, 199.

in the war (XII.20). In a war, who sacrificed his life, got the place in heaven after death (XII.29). According to Ph, this is the traditional reward for being killed in battle. ³² Ys also declares that those who, while fighting with weapons that are not poisoned for the sake of the land of their master or of the enemy, die in battle without turning back from it, go to heaven like *yogi*ns. ³³ Manu contains the same idea. ³⁴ Sometimes even eminent warrior fled from the war in fear of loosing his head by the knife of a powerful king (XII.30). Before starting the war, the elephants were rushed on eager for the commencement of the battle, with the vermillion on the heads and seeing these, all the war-like valour of the Ksas went down (XII.35).

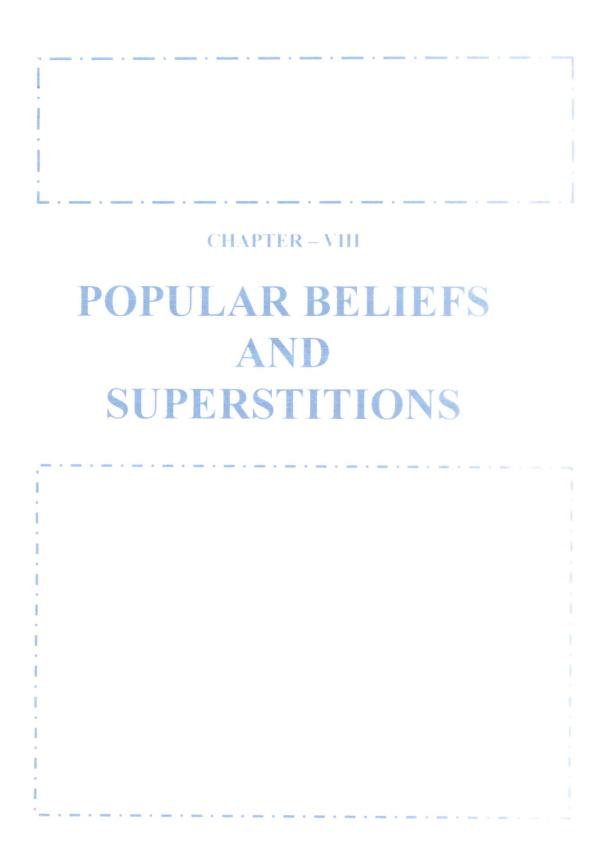
Giving the terrible description of war, Sh has said that sometimes enemies were painted with blood by the sword in the war (XII.45) and also the heads off them were rolled along the ground (XII.48). Thus whole earth was filled with blood of deadwarrior in the war-time (III.38). It was also seen that in wars, the

³² vide, p. 181

³³ Ys, 1.324 - 325

³⁴ Ms, VII.95

letters of the names of the powerful kings were brought by the panegyrists to the ears of the hostile kings to make them paralyzed in fear (XII.10). The fames of the war-winning kings were engraved on the stones by these panegyrists (XII.75). It was seen that the hostile kings bowed at the feet of the war-winning kings, after the war (XII.56) at that time.



POPULAR BELIEFS AND SUPERSTITIONS

POPULAR BELIEFS -

In many places of the *Nc*, various types of popular beliefs and superstitions with their practices are referred to. There was a belief at that time that the serpents could hear with their eyes (1.28) and they were believed to sustain on air only (IV.40).

A girl resembling her father's face was believed to be a lucky one. Dy looked like her father (XIII.12), so she was addressed as "Pitrmukhi".

There was a great belief that if a married woman applied auspicious vermilion in the parting of her hair, her husband lived a long life². This practice is in vogue among Hindu Indian woman even today.

SUPERSTITION- Various types of superstition were also in vogue during Sh's time. An earthen vessel with a lotion of flourwater in it and a plaster of cow dung was revolved around the face of someone to remove the evil effect from the face. A Mahākāla fruit (a kind of wild fruit, red in colour, with black seeds) was hung

dhanyā pitrmukhī kanyā- Ny on the verse XIII.12 of Nc

² Nc, XV.55

³ ibid, II.26

(XXII.28) at the door of a house, to prevent the evil effects of planets.⁴ People believed in the power of medicinal herbs and mystic formulas in removing the bad effect of the diseases (XXII.101).

There is a mention of "Yoginis" (i.e. women adept in mystic rites) in XXII.22⁵ and there it has been stated that such woman could return the breath of a dead one. Mn and Ny have commented upon Yogini in this way –

Cf. 'yoginī strīpumsamyogavatī'. Yoginyapihi mṛtamapi kamcijjīva -yati. kamcicca mohayati mūrcchām prāpayati bhrāntam karotivā

ASTRONOMICAL BELIEFS-

In the epic we come across some astronomical beliefs also. The journey towards the Sun was believed as inauspicious for a person (III.9). So according to Ny, in astrological works, it has

Nc, XXII.22

⁴ cf. '---raktam kṛṣṇavījam mahākālafalam grahopasarga nivāranārtham grhadvāre vrddhairbardhyate.'-Nyc on XXII.28.

⁵ cf. kim yoginīyam rajanī ratīśam yājījivatpadmamamumuhacca.

Yogarddhimasyā mahatīmalagnamidam vadatyamvaracumvi kamvu.

been prohibited. Cf. 'pratyādityam pratibudhamiti yātrāniṣedhāt.' There were certain inauspicious dates and occasions which were to be avoided by travelers, if they wanted to return to their respective homes. It was believed that travelers leaving their homes on those certain inauspicious dates and occasions could not be able to return back (VIII.80).

It was also believed that evil caused by some planet could be removed by the Jupiter. If Jupiter existed in the centre of someone's horoscope then no evil planet could harm anymore.⁷ Ny says in this point as follows-

Cf.-" Kim kurvanti grahāh sarve kendrasthāne brhaspatau".

Another astrological belief of that time was that the preparation of marriage ceremony had to be done, taking note of the good astrological moments⁸ only.

POWER OF OMENS-

In the time of Nc, people believed in power of signs which could produce an effect in the future time. The sight of a pitcher full of water (II.65), (which was called a Mangalakumbha

⁶ Nyc on the verse III.9 of Nc.

⁷ Nc. IX.41

⁸ ibid, XV.8

in XV.74, XIX.25 also), a mango fruit attached to the tree (II.66) and a cub of an elephant (II.67) etc. were believed as good signs of future event for a traveler before starting the journey. Also the sight of a swan was said to bring good luck and success in future (III.9). It was believed that a dream in the early hours of the morning had a future effect (VIII.42).

Uttering the names of Bharata, Sahasrārjuna, Pṛthu, the son of Vena, and Nala etc., while starting on a journey was believed to bring success and safe return for a traveler. Quivering of the right eye, in case of a male person was regarded as a sign of good omen in poet's time. As in the epic 10, we have seen that Nala's right eye was quivering on the eve of the union with Dy in the city of Kp. Similar incident was depicted by the great poet. Kālidāsa in his "Asa" also. In the drama, the right arm of the hero i.e., of Dusyanta was quivering before meeting Sakuntalā in the forest of the great sage Kanva in the first Chapter.

The practice of looking at the face of one's beloved person.

immediately on getting up, was regarded as the most interesting

⁹ ibid, V.134

¹⁰ ibid, VI.6.

¹¹ vide, *Asa*, 1.15.

good omen at that time. So, we have seen that Nala was remembered to see Dy as the first sight of good omen to him in the early morning¹² These were the omens, believed by the people during the time of Sh.

AUSPICIOUS RULES AND RESTRICTIONS-

People regarded certain things to be auspicious, e.g., mirrors, lotus blossoms, honey, young leaves etc. in the days of *Nc*. The poet very symbolically referred to these things in the description of Nala's nuptial procession towards Kp. So he stated that before starting the journey Nala saw the lotus faced women holding the mirrors with their own flashing finger nails and Nala also saw some flower like beautiful faces, heard honey like voices and young leaves like hands to conduct an auspicious duty. ¹³ While journeying in a nuptial procession, showering of *lāja* (parched rice) was also considered an auspicious duty, which was seen in Nala's nuptial procession also. Here young and beautiful women out of joy showered rice to Nala as a part of an auspicious duty. ¹⁴ The installation of the king was done with the pot filled by water as

Nc, XIX .2

¹³ ibid, XV.76

¹⁴ ibid, XV.75.

another auspicious rite during that time (XII.74).

Cf. janairjalapūrņakalasenābhisekah kriyate. 15

It was regarded an auspicious duty of every host to offer hospitable entertainment to a visitor with barley flour mixed with water, unbroken grains of rice and joints of $D\bar{u}rv\bar{a}$ blades.

Cf.- Samāgatāya arghyadānāntaramannadānahi grhinām rītih-Mc.

In V.86 of the Nc, Sh has mentioned a rule of his time that a gift was to be preceded by the formality of offering water with a few blades of kusa grass to the suppliant by the host. No has commented upon this in this way —

Cf.-"Kuśavatsalilopetam dānam samkalpapūrvakam"

The assembly of astrologers declared the perfect astrological moment (free from all defects of bad planets) to the father of the bridegroom to make the preparation for giving his daughter in marriage (XV.8). This process is done even today also, as an auspicious rite.

In marriage ceremony, fire-god had to be the witness, not the smoke. Without fire marriage could not take place (IX.80).

Cf.- 'vaivāhiko vidhiragnisākṣikah, na tu dhumasakṣika'-16 .In this

¹⁵ Mc on the verse XII.74 of Nc.

Nyc on the verse IX.80 of Nc.

type of ceremony, father had to give his daughter's hand to the groom with the presence of water. This rite is also referred to by Sh in IX.82.

In the sevent centh chapter, the poet has mentioned about the five great sins which were restricted strictly in the society of Sh. The five great sins, which are mentioned by Ms also are the killing a Br, theft of gold, drinking of wine, adultery with the wife of one's teacher and complicity in these¹⁷.

The killing of a woman was also restricted in the society (IX.146). Seeing a necked woman or in a delicate situation by a male person was restricted at that time. Thus we have found that Nala had closed his eyes on seeing a young woman (in the inner apartment of Dy) who was painting her uncovered thighs.¹⁸

In the same way looking at any man except her own consort was restricted for a devoted wife(VI.43, XIX.36.). Also uttering the name of the husband by a wife¹⁹ was restricted in Sh is Nc. Mn has commented this in this way-

Cf.- 'Strīṇām bharttrnāmagrahaṇasya anaucityāt srutih' 20

¹⁷ MS, XI.55

¹⁸ Nc. VI.13

¹⁹ ibid, XX.34

Mc on the verse XX.34 of Nc.

LIFE AFTER DEATH-

The puzzling question of life after death has been attempted to be answered by way of an example of a person in the poem (XVII.91), whose life-circle was shorted through the mistake of Yama's messengers and returned the life afterwards and that person then gave the account of the other world as seen by him (XVII.91).

The punishment offered to the sinful person for his sin by the messengers of Yama after death has been indicated in the ninth canto (IX.62)

It has been stated in the poem that the wise men sacrificed their bodies in the fire of austerities, so that they could get the happiness of heaven after death (IX.45). All these show that people during the time of *Nc* had belief in the life after death.

EXISTANCE OF GHOSTS-

People's belief in the existence of ghosts has been found in some verses of the poem, e.g., in one verse the shining Moon in the sky has been described as having ghostly nature (IV.58). Actually fore-lorn lovers were suffering from the exciting light of the Moon. So it has been said that the Moon was dazzling at the head of Siva like a terrible ghost.

It is also said in the poem that a sinful person attained the nature of ghost and wandered from place to place disturbing child and women after death (IV.83).

In the days of Sh, *bibhīṭaka* tree was regarded as a haunt of ghost, which is referred to in the seventeenth canto (XVII.213).

PAST AND FUTURE BIRTH-

In the days of *Nc*, people believed in the existence of the other world, where a donor got back his wealth spent in charity in this world (V.91-92), i.e., there was the belief that wealth of the past life came back again in the future birth for good deeds of previous life.

The kindness of a person of the present life was believed as the result of the austerities of the past birth (VI.93).

It is also mentioned by the poet that the good or bad works of the past births effect the cycle of transmigration (VI.102).

There was another belief that a man was re-born as the person or creature of which he remembered at the time of his death in the previous life. So Dy was expecting in that way to be reborn as a man in the form of Nala in order to conquer Cupid by means of Nala's superior beauty (IX.147).

According to the poet, by dint of religious merit one could get back a second birth in this earth (VIII.33).

It has also been stated that if a person performed sacrifices, then he reached heaven and enjoyed the heavenly pleasure latter (X.112). If a *Ksa* breathed his last in the battle heroically, then he was believed to attain the highest heaven as a reward (XII.29,71,98). People's anxiety about the future birth at the end of the present life was referred to in XIV.74.

BLACK MAGIC-

People in the society of the *Nc* believed in black magic. It has been stated that the eight and the fourteenth nights of the dark half of the month were preferred as the perfect time for performing the mystic rites to attain the supernatural powers (VII.23,98). Mn comments in this point as follows-

Cf.- Kṛṣṇāstamyām jaitrayātrāyām jayasiddhiriti jyotirvidah.21

The magic of dragging others towards oneself (Akarsanasiddhi) was in practice as found in X.91. Also the magic power of assuming form at one's own will was in vogue (XIV.94)

Another magic of bringing people under one's own control with the help of medicinal herbs (XI.69) and magical germs

Mc on the verse VII.23 of Nc.

(XI.104) for the conquest of the world has been mentioned by the poet.

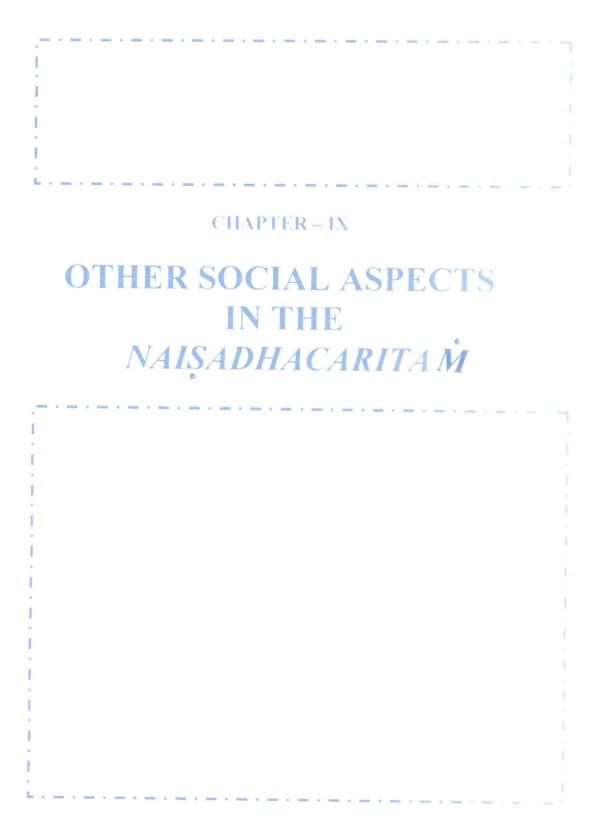
The poet also has mentioned about the power of incantations and the arrows discharged with a repetition of mystic mantras to consume the energy of self possession (XI.26).

The Av, which is believed to be black in colour has been said to be the source of the magical rites (X.75).

There was the use of transmutation of form through magic in the royal palace (XIV.70). Indra and other gods did this to display fun.

The magical power of being invisible at one's own will was seen in the society. Nala became invisible in the city of Kp with the help of Indra (VI.8), so that no guard could see him in the palace.

According to Sh, some women were also adept in the mystic rites at that time (XXII.22).



OTHER SOCIAL ASPECTS IN THE NAISADHACARITAM

FOODS AND DRINKS AS FOUND IN THE NAISADHACARITAM

In Sh's Nc various types of foods and drinks and also the method of preparation of some of these eatables are mentioned, which were popular in the then society. It is seen that there were two kinds of food viz. vegetarian and non-vegetarian in Sh's time. Rice, wheat, barley, sugar and ghee seemed to be the main foods and various dishes were made from these ingredients. Descriptions of most of these eatables are mentioned in the banquet scene of Nala and Dy's marriage in XVI. Following are the eatables which are mentioned in the mk.

ODANA- "odana" i.e., boiled rice seemed to be the principal food of that time. It has been mentioned as " $k\bar{u}ra$ " also in some verses and Mn has given its synonym as "bhakta" in his com. on the verse XVI.79 of Nc. Boiled rice was liked by most of the people. As it was excellent in taste, people eagerly ate rice. It was white in colour, and fine, soft and fragrant. We have seen in the banquet scene that it was cooked unbroken and entire. It was served hot in the beginning of the dinner with vapour coming out of it². From the

Nc, XVI. 79, 90, 106

ibid, XVI.68

whole part of the rice, one part was enjoyed in the beginning of the meal leaving other part on the dish to eat with curd at the end of the feast.³

APUPA OR PUPA- Apupa or pupa, a small round cake has been mentioned in the poem⁴. Generally this popular food was prepared from wheat flour with the mixture of sugar and then it was fried in ghee or oil. Ny has remarked it as "mandaka", i.e., a kind of baked thin cake in his com. of this verse. According to Sh, the cook who prepared this type of cake occupied a high seat to get rid of severe heat of the fire place⁵.

DADHI- Dadhi, i.e., curd seemed to be very popular in Sh's time. Specially, curd prepared from the milk of buffalo with holes visible on its solid mass was enjoyed by people very much⁶. According to Ny, curd of buffalo milk is very tastey. Generally, it was taken at the end of the meal with sugar and rice etc. In Sh's time, it was enjoyed either separately or sometimes mixed with other things,

³ ibid, XVI.80.

⁴ ibid, VII. 61.

⁵ ibid, XV.12

⁶ ibid, XVI.93-94

[&]quot;Mahisyā dadhi svādutaram bhavati" - Nyc on XVI.93 of Nc.

such as sugar, rice, red pepper and flour, black mustard etc.

In the Sm scene, we have found a reference of liquid dadhi mixed with red pepper and sugar named as "manda" i.e.. surface of liquid dadhi⁸. Ny has mentioned this type of dadhi as "mastu" i.e., sour cream. 9.

KARAMBHA- Another type of eatable named as "karambha" is referred to in the fourth canto of the mk^{10} . Ph has translated the word "karambha" as "curd rice". But according to Mn, when barley flour was sprinkled with curd then it was called "karambha". C.f.- 'Dadhyupasiktasaktu karambha".

PAYASA- Like dadhi, "payasa" was also a very popular dish in India. Mn has given the synonym word of payasa as "paramannam." Ph has translated this "payasa" as "milk-rice". 14

It is one of the sweet dishes of Indian recipe which is liked by most

Nc, XI. 49

⁹ Nyc on verse XI. 49 of Nc.

¹⁰ Nc, IV.64

Vide, Ph, op.cit., p-550

Mc on verse IV.64 of Nc.

¹³ Mc on verse XVI.70 of Nc.

¹⁴ Ph, p-238

of the people. At present it is prepared by boiling rice in milk and adding sugar till the rice gets its softness. Sometimes other spices such as pistachio, almond, cardamom etc., are added to it for flavor. But it is seen in the *Nc*, that people of Sh's time enjoyed "pāyasa" by adding ghee along with milk and rice for fragrance, which was looked like a expanse of sand with streams of clarified butter. However, the habit of eating pāyasa with ghee, is not common now-a days. Instead of ghee people today enjoy other spices in it for fragrance which are mentioned above. In one place of the poem, ghee has been described as sweeter even than nectar, as the gods, who generally consumed nectar, longed for it even though its fragrance was destroyed by the sacrificial fire. 16

LAPPUKA- "Ladduka", which is now popularly known as "Laddu" is a traditional Indian food. This "Ladduka" is found in Sh's Nc also. 17 Ny has given "modaka" i.e., pleasing as its synonym word. 18 "Varsopala" a variety of "Ladduka" has been

vide, Nc / XVI.70.

¹⁶ Nc / XVI.71.

¹⁷ ibid / XVI. 103.

Nyc on the verse XVI.103.

mentioned by the poet.¹⁹ Ph has translated it as "sweet meat ball.²⁰...

These were showered before the guests like hailstones in the banquet scene. "Varsopalas" were very big and round in shape like pomegranate. According to Ny²¹ these were prepared with the ingredients of rice flour, camphor, sugar, cardamom and cloves etc.

SAKTU- "Saktu," a special kind of eatable, is mentioned in the nineteenth canto.²² According to Ny "Saktu" was that type of food which was prepared from barley flour with the proper mixture of water.²³

KṢĪRAVAṬA- Another sweet food is mentioned in the banquet scene that was Kṣ̄īravaṭa.²⁴ Ph has translated it as "cream ball" 1t was reddish in color. Ny has told that at first the ball of the Māṣa i.e., bean, was fried in hot oil or ghee and when it got its

¹⁹ Nc / XVI. 100.

vide, Ph, p-241.

Varsopalaḥ KarakāstattulyānāmelākarpūRaśarkarālavaṅgataṇḍulapiṣṭaracitānāṁ golakānāmativṛttānāṁ laḍḍukaviśeṣānāṁ' – Nyc on the verse XVI. 100

²² Nc / XIX .14.

[&]quot;Jalamiśrayavacūrna" - Nyc on the verse XIX.14.

²⁴ Nc / XVI. 98.

²⁵ Vide, Ph, p-241.

reddishness, it was taken out and put into the thick milk. Thus this cream ball was prepared.²⁶ It was round in shape and was served at the end of the banquet. Thus serving of this *vata*, indicated the end of the feast.²⁷

PARPAȚA (XXII.149)- According to Ny, "parpaṭa" was that type of thin food which was prepared by rice-flour filled with sesame.²⁸ The word "parpaṭa" seems to be changed into "pāpaḍa" in modern Indian dish.

PINYAKA- Like "parpata", another thin flat food, named as "pinyaka" has been mentioned in the last canto (XXII.85). It was made from sesame.

Sh has mentioned a special type of preparation which was prepared with the mixture of black mustard and curd (XVI.73-74).

Ny has mentioned this type of food simply as "vyanjanavisesam"²⁹

Kṣīravaṭa dugdhamadhyakṣiptamāsa-Sādhitavaṭakakhyapākānnaviśeṣaḥ.

⁻ Nyc on the verse XVI.98 of Nc. "

cf-'bhojanasamāptisucakam ksīravaṭādi'

⁻Nyc on the verse XVI.98 of Nc.

²⁸ "Parpaṭaḥ śālitaṇḍulapiṣṭaracitaścipiṭastilasamkulīsamnaupadamśaviśeṣa" - Nyc on the verse XXII.149

Nyc on the verse XVI.73.

It was white in colour and taste was pungent. So people shocked their heads while eating. Though it burned the delicate portions of the mouth on account of the presence of the black mustard, yet people enjoyed it very much.

PRALEHA- The use of "praleha" i.e., broth is mentioned in the banquet scene (XVI.85). According to Ny it was prepared from the eatable like "ginger" etc. As in the verse the word "sneha" was found, Ny has mentioned about the existence of oil or ghee in the broth³⁰. It is also said that people commonly enjoyed this liquid oily food touching it with the tips of the fingers.

TEMANA- Mention of "temana" a special type of non-vegetarian dish is found in the poem. Ph has translated it as curry, which was mild, savory and flavourful.³¹ This type of curry was cooked with the flesh of either deer or fish or goat or birds and people very commonly ate this curry (XVI.76, 86). This has shown that non-vegetarian foods were also very popular in Sh's time.

In the Nc, we have found references of various types of drinks also, which were used by people of that period.

³⁰ "Praleha vaṭakādinikṣepāttailādibindavastaranti"

⁻ Nvc. on the verse XVI.85.

vide, Ph, p-240.

WATER- Water was the main drink in Sh's time. It was regarded as life and nectar of all people in one verse (XVI.90).

It was made cool as ice with current of air and fumigated with fuel of aloe wood (XVI.89).

MILK- Milk was suggested to be a nourishing drink at that time (XI.41). People of that period, drunk the milk of buffalo. From the buffalo milk curds were prepared which were enjoyed by people very much. Comparing to the cow-milk, people of that period seemed to like buffalo milk more.

 $P\overline{A}NAKA$ - Mention of a special type of drink is found in the Nc, that was called $p\overline{a}naka$ (XVI.99). Ph has translated $p\overline{a}naka$ as wine³². But Ny has mentioned it as a sweet drink prepared from the fruits like grapes etc.³³

FANITA- In the 18th canto of the poem, a special type of pungent drink has been mentioned which was called as fanita.³⁴ According to Ny it was prepared by milk or sugar sprinkling along with the

ibid, p-241

[&]quot;pānaka drākṣādisādhitamadhurarasapradhānapeyadravyarūpa .

^{— &}quot;Nyc on the verse XVI.99 of Nc.

³⁴ Nc, XVIII.118

flour of black pepper.³⁵ Ph has translated it as a seasoning of molasses with red pepper sprinklings.³⁶ Amara has given its synonym as "*matsyandī*" i.e., an unrefined sugar.³⁷

wine. Use of wine is also seen in the *Nc*. People generally did not drink wine, yet in some occasions it was used. Here it should be mentioned that wine was specially prohibited for Brāhmins (XI.68). But only in the *sautrāmaṇī* sacrifice it was permitted to be used (XVII.182). Over drunken person's unsteady condition has also been mentioned by the poet (VI.111). In the poem, it is stated that people had enjoyed wine with the company of others. Towards the end of the poem we come across that Nala, the hero himself was marry making with several women, while taking wine and Dy. the wife of Nala was a bit angry with him for that act (XX.80).

After taking foods and washing hands people generally chew betel nut and betel leaves. This Indian tradition was found to

[&]quot;fāṇitesū dugdhavikārarupeṣu khaṇḍavikāreṣu Vā pānakeṣu madhye sā sūpaśāśraprasiddhamaricāvacūrṇana katūrasāpi.

⁻⁻⁻Nyc on the verse XVIII.118.)

³⁶ vide, Ph, p-279.

vide, Nyc.

be very common in the *Nc*. People took betel nut and betel leaves in various occasions and in various places as a habitual act.³⁸ They placed different spices (camphor, clove etc) inside the betel roll and gave different shapes also e.g. scorpion etc (XVI.110), may be for a stylish look. These betel nuts were very hard to break by teeth (X.83). It was seen that people served these nuts and leaves in beautiful pot. E.g. in one verse we have seen a beautiful swan shaped golden pot containing the betel (VI.72).

In that society, we have found an auspicious food of Hindu tradition that is "madhuparka" (XVI.13). It was prepared with the mixture of honey, curd and butter.

The poet has mentioned the use of various types of fruits also. These were mango (XV.20), wood-apple (XVI.95), banana (IV.8), pomegranate (XVI.100) palm (IV.42) sugar-cane (VI.80) etc.

Thus we have found that people of that society were fond of foods. They loved to eat testy and delicious dishes. Also it is seen that they tested different varieties of pungent and sweet foods of veg and non-veg menu.

³⁸ vide, *Nc*, XV,77, XII.76.

USE OF DIFFERENT POTS-

During the days of Sh various types of pots were used by People for various reasons. There is the reference of "vardhamānaka" in II.26. It is used even today to revolve in front of some one's face to remove evil effect from the body as a religious belief. "Nīlāśmacaṣaka", i.e. a bowl of sapphire to draw wine and a jar of Sunstone to drink wine were used by the people of that time. 40

" $Dh\overline{u}pagraha$ ", this vessel was used to burn incense. during the days of Nc^{41} . Mn has commented this in this way-

Cf-"Dhūpagrahanasādhanībhūtapātravisesah".42

Ny has described it as a metallic pot having holes from which the smoke came out.

- vide, Apte, p-549.

Ph has stated it as a vessel of "ceremonial whirling", Ny gives "sarāva" as its equivalent in his com of this verse. Amara also as-"sarāvo vardhamānaka"-Ak.2.9.32, Apte states sarāva as a small earthen-ware vessel, a shallow dish, platter etc.

⁴⁰ vide, Nc. XXII.144

⁴¹ ibid, XV.29

Mc on the verse XV.29

Cf- "Dhūpagrahasya dhūpagrahaṇasādhanasya sacchidrasya dhātumayasya karaṇḍakādeḥ samvandhinā." ⁴³ Patadgraha i.e., spittoon, reference of this vessel was found at that time. ⁴⁴ It was made of ruby. Ny and Mn have given it's equivalent as "pikadānī" i.e., a vessel to spit after consuming betel nut.

Bhojanabhājana, i.e., a huge dish to take meal has been referred to by the poet⁴⁵. It was said to be made of emerald with green colour.

Galantikā is mentioned in XVII.8. Mn has given its equivalent as "karkarī". Ny calls it as "suvarṇabhājanaṁ" i.e., a golden vessel. Actually it is a small water-jar with a hole in the bottom from which the water drops upon the object of worship (an image, Liṅga, Tulsī etc) placed below. "kalaśa" i.e., pitcher was also seen to keep water (I.8) at that time.

A small golden water-jar, named as "bhṛṇgara" is mentioned in the poem in the verses XVI.89, XXII.57.

Use of *Pārī* (XVI.99), a drinking vessel or water-jar, or

Nyc on the verseXV.29

vide, *Nc*, XVI. 28.

ibid, XVI.29, 66

vide, *Tssed*, p.184.

cup⁴⁷ was also seen in poet's time.

Sukti, a conch-shell was found as a vessel to contain saffron powder as stated in XXII.24.

Reference of *Kaṭāha* is found in XXII.31. Ny has called it as "*karpara*" i.e. a pot or vessel of iron, or a frying pan. ⁴⁸ But according to Ph, it is a vessel placed over a lamp, mouth downward, for the purpose of preparing collyrium. ⁴⁹

A pot to place betel is referred to in XII.76, named as "tāmbulaputī". Mn has given its equivalent as "tāmbulabīṭikā" in his com. and Ph has translated it as "betel-casket". ⁵⁰ A swan shaped gold pot was used to place betel in the royal palaces at that time. ⁵¹ as we have seen that Dy and her friends took betel from that golden pot. Thus various types of pots were used in Sh's time.

USE OF MACHINES-

To get oil from the mustard seeds by pressing a machine was used which has been mentioned in X.6.

ibid, p. 333.

⁴⁸ ibid, p-136.

vide, op.cit.,p. 336.

vide, op.cit., p-189.

vide, *Nc*, VI.72,

Another machine named as "nimeṣayantra" is referred to in VII.32 and in XXII.85. It was used to extract an essence of a thing.

Sancaka i.e., a mould on which designs were carved in an inverted form has been referred to in XXII.47, 48.

There is the reference to the "jalayantra" in XVII.14. It was a device for spouting water, an artificial fountain, according to Ph. 52

GAMES AND SPORTS

Various types of games and sports were in vogue during Sh's time. It was stated that the pleasure of "Vanavihāra" i.e., the sylvan sport in a forest was common among the kings, which was seen in the description of the king of Mathurā. Mrgayā or Ākhoṭa i.e., hunting in the forest was another popular source of enjoyment among the kings. Nala's fondness for roaming about in the pleasure garden is seen in the first canto of the poem. Sh also has justified hunting as an enjoyable game for the kings. According to Kālidāsa also, there is not any other enjoyable sport like hunting. It is not a sin for king.

⁵² vide; Ph, p. 582.

⁵³ Nc. XI.107.

⁵⁴ ibid, II.9-10

Cf. "mithyaiva vyasanam vadanti mṛgayāmiddṛgvinodaḥ kutaḥ. ⁵⁵
The "Mallayuddha" i.e., wrestling was enjoyed by the royal family very much as described in the poem. ⁵⁶ "Śāriḥ" i.e., chess was played as an indoor-game in the royal family. ⁵⁷ Dy has been described as enjoying this game very much with her maiden friends in the Nc.

Girls enjoyed the game of ball-throwing very commonly at that time. ⁵⁸ The young princes were used to play with a thick mass of camphor power on the ways. ⁵⁹

Playing with a flashing silver top is described as a common sport among the children of those days. ⁶⁰ People enjoyed the game of light and shadow⁶¹ also.

The swimming was a favourite pass time especially of the kings; which is found in the description of the king of Kraunca Island.⁶² In the swimming pitchers were used (II.31).

⁵⁵ Asa, II.5.

⁵⁶ Nc, X.95, III.124.

⁵⁷ ibid, VI.71.

⁵⁸ ibid, VI. 29, 42.

⁵⁹ ibid, VI.39.

⁶⁰ ibid, XXII.53.

⁶¹ ibid, XVIII.11.

⁶² ibid, XI.54.

There was the game of "jalakrīda" i.e., water-sporting in those days. 63 Ladies also enjoyed this game very much. 64

The game of puppet show was seen in the royal palaces as described the poem (XVIII.13). People loved to move in the swings hanging from the branches of *plaksa* trees (XI.74). It is stated by the poet that Indra and other gods displayed the game of transmutation of forms in the assembly hall (XIV.70).

Thus we have found that various types of interesting games were played by the people at that time.

MUSICAL INSTRUMENTS, MUSIC, DANCE-

Sh has referred to various types of wonderful musical instruments which were used in his time (XV.18). We have seen that all those musical instruments specially were used in the marriage ceremony for merriment. Mainly four types of instruments were used by the people, e.g. lyre, flute, drum and cymbal. The Ns has also divided musical instruments into these four classes with the names respectively as tata, suṣira, avanaddha and ghana. Vipañcī or Vīṇā, a kind of lyre is referred to in many

⁶³ ibid, VI.66, VII.57.

⁶⁴ ibid, II.77.

⁶⁵ Ns. 28.1.

verses of the poem.⁶⁶ Its sound is said to be very nice.⁶⁷ It was regarded as an embodiment of grace in the Sb.⁶⁸

Tata,⁶⁹ another kind of lyre was found in XV.16. Any stringed musical instrument is known as Tata.⁷⁰

Another type of lyre, named as "Parīvādinī" with seven strings was found in the society of Sh⁷² "Parīvāda" an instrument with which lyre was played has also been mentioned in the poem. ⁷⁴ "Koṇa", ⁷⁵ i.e., a bow type of lyre was seen at that time ⁷⁶ Āliṅgya, ⁷⁷

-Ak, 1.7.3.

-Ak, 1.7.6

⁶⁶ Nc, XXI.125,126, VII.50, XV.17.

⁶⁷ ibid, VI.59,III.60.

⁶⁸ śriyai vā etadrūpam yad vīnā-Sb.13.1.5.1.

⁶⁹ tatam vīnādikam vādyam-Ak.1.7.4

⁷⁰ vide, *Tssed*, p-227.

⁷¹ sā tu tantrībhih saptabhih parīvādinī

⁷² Nc, XXI.126, XV.44.

⁷³ vide, Tssed./ p.323.

⁷⁴ Nc, XXI.126, XX.44.

⁷⁵ Kono vīnādivādanam

⁷⁶ Nc, X.86.

⁷⁷ ālingyaścaiva gopuccho madhyadoksinavamaga-Ak, 1.7.5.

a small drum, shaped like the tail of a cow is referred to in VII.66.

Urdhvaka, ⁷⁸ another kind of drum which had the portion like a barley-corn has been mentioned in VII.66 by the poet.

"Anaddha" i.e., a general type of drum was used in those days 80.

"Takkā" is a large drum, which is found in Sh's No also. 82 Generally yasah and patah, these two types of Takkās are found.

"Mardala", also known as Mrdanga, was another type of drum or tabor. It was used as musical instrument in Sh's time 83

In the same way, *Hudukka*⁸⁴, another small hour-glass shaped drum is mentioned in the *Nc* (XV.17).

"Tūrya", a kind of trumpet is also mentioned by the poet.85

⁷⁸ yavamadhyastathordhvakah-ibid, 1.7.5.

⁷⁹ anaddha murajādivādyam-ibid, 1.7.4.

⁸⁰ Nc, XV.16

⁸¹ syād-yaśah pataho takkā-Ak, 1.7.6.

⁸² Nc, XV.17

⁸³ ibid, XV.17

⁸⁴ laghīyāna kānsyamayavādyavisesah-Mc on XV.17.

⁸⁵ Nc, XVI.8.

A dhattūra-flower shaped trumpet named as "kāhala" has been referred to by the poet in XXI.34. Ghana and Jharñara these two musical instruments were used by the people during the marriage ceremony. Susira and venu i.e., flute, these two wind instruments of music are referred to in XV.17. These two names came under one category of musical instruments.

In the Brāhmanical age, the lute was looked upon as a graceful and sacred instrument. It was identified with $Sr\bar{\imath}$ or Grace. Also in that age, in certain sacrifices and during horse-races or in chariot-races drums were beaten.

- Mc in the verseXXI.34.

kāsyatāladikam ghanam-Ak/1.7.4.,according to Apte "ghanam" means a cymbal or a bell.

-*Tssed*, p.198)

regarding the kāhala, Mn has stated the view of
Viśva as-"vādyabhāndavisese tu kāhala iti Viśva"

a kind of cymbal -ibid, p.225.

Nc, XV.16, XV.17.

vamsādikam tu susiram-Ak, 1.7.4.

⁹¹ *IAB*, p.51.

⁹² ibid, p.52.

In Sh's time above mentioned instruments (flute, drum etc) were used in the marriage ceremonies and to welcome some special guests and to enjoy the pastime also. These were enjoyed along with various music and dances.

The union of song, dance, or instrumental music is known as $N\bar{a}tya\dot{m}$ i.e. the art of dancing or acting, scenic art. The tone of music is said to be consisted with the strings of seven. It is stated in the Vedic period that the Sāma-vedic priest $Udg\bar{a}tr$ used to sing Sāma-chants to please the deities who were invoked in the sacrifices. The intricate process of $S\bar{a}ma$ -chant bespeaks the high standard attained by Indian music in the Vedic age. Seven notes trace their origin in the $S\bar{a}ma$ -chant. The seers of the $Br\bar{a}hman$ literature like the seers of $Sa\dot{m}hit\bar{a}$ literature had a keen ear for music. They tried to catch the musical element in the sounds of nature.

Ak. -1.7.10.

Ibid, 1.7.1.)

Tauryatrikam nrtyagitavadyam natyamidam trayam,

Niṣādarṣabhagāndhāraṣadjamadhyamadhaivatāḥ
pañcamaścetyamīsapta tantrokaṇṭotthitāḥ svarāḥ.

⁹⁵ *IAB*, p.51.

It is also stated that during the days of $Pur\bar{a}na$, singing. dancing and playing with musical instruments were mentioned as $Gandharva\ Vidy\bar{a}$ i.e., the science of music and it was said to be created by Brahmā. In the Nc also, the science of music is mentioned as Gv^{97} , which were sung by various people in various ways at that time. The Gs sung prolonged shouts of "Hum" i.e., an imitative sound Snc in Snc

This science is known as Gv, may be because the Gs took the leading role in it. The girls of the Gs are adept in playing soft music on the lyre. As we have seen in the Nc, they sung praiseworthy song accompanying with lyre for Nala and Dy in many places. Narada was said to be the master of this Vidva (Nc.XXI.125.).

gītam vādyam tathā nṛtyam trayam samgītamucyate
Samgitaratnākar. Āyarvedam dhanurvedam gāndharvam
vedamālmanah. Sthāpaty-ncāsrjadvedam kramāt
pūrvādibhimukhaih.

[−] *Bp*, III.12.23.

⁹⁷ Nc. X.74

⁹⁸ Apte, P.641.

⁹⁹ Nc.X.66.

ibid, VI.65, XXI.125.

There are references of court singers, who sung song for the enjoyment of Nala in III.27. Also, melodious songs were sung by the bards to awaken the king of Niṣadha in the early morning from sleep (XIX.1.).

The mystic formulas were sung by Vaitālikas 101 in the battle field at that time. 102

In the past-time, the ruler loved to listen some soft music, as mentioned in the Nc. 103 Even animals like deer, elephant etc were fond of music. Sh has referred to an elephant, giving out the note of the Niṣada tune in XXI.128. Actually it was the belief that the Niṣada tune was produced by the lyre and had its origin in the roar of elephant. 104

Among the six types of dances, the "tandava" dance of Lord Siva is referred to by Sh in the description of the

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Ph has translated it as panegyrist.

⁻vide, op.cit., p-178.

¹⁰² Nc.XII.10.

ibid, XXI.125

vide, Ph, p.325.

tandavam natanam natyam läsyam nrtyam ca nartane. Ak, 1.7.10.

evening rites ¹⁰⁶. "Lāsya" type of dance is mentioned by the poet in X.104.

Some amazing dances of the dancers i.e. of the able soldiers in the battlefield were found at that time. The poet has mentioned about "Rangasthala" i.e. dancing ground where dancing took place (XII.88). He has also mentioned about "kunanī" i.e. bad dancer in XXII.7. According to him, people enjoyed music, dance and musical instruments very much in the assembly of Nala at that time. This has shown that they were all artistic people by heart. It is stated in the Ns¹¹¹ that the dance is occasioned by no specific need; it has come into use simply because it creates beauty. As dance is naturally loved by almost all people, it is eulogized as being auspicious. It is eulogized also as being the source of amusement on occasions of marriage, child-birth, general festivity and attainment of prosperity.

Nc, XXII.16

Lāsya dance is accompanied with singing and instrumental music in which the emotions of love are represented by means of various gesticulations and attitudes.- Tssed, p.480.

¹⁰⁸ Nc. XII.100.

vide, Ph. p.190.

¹¹⁰ Nc. XX.86.

¹¹¹ Ns, IV.267-268.

DECORATIONS-

Sh has drawn a very beautiful picture about the decorations of the people of his time. They were seen to be very beauty conscious and to decorate the bodies in a natural way, the ladies used to clean the bodies and hairs ¹¹² with pure water at first. Then they painted their bodies with sandalwood powders. ¹¹³ We have seen that, before the marriage ceremony, Dy's friends, who are described as experts in all the arts, decorated her in a moment on every limb ¹¹⁴

by "manaḥśilā" i.e. by an ornamental mark of red arsenic (XV.28) and with a "suvarṇapaṭṭikā" i.e. by a gold bond (Xv.32). The hairs were softened before binding, by the smoke of censer (XV.29) 30) at that time. Vermilion was used to decorate the parting of the hairs by the married women, as it was regarded as a symbol of married women during poet's time also. The knots of the hairs were decorated with various flowers, e.g. sometime with Karuṇa flowers (XV.31) and sometime with Jasmine flowers (VII.88).

¹¹² Nc. XV.23.

ibid, XV.25.

ibid, XV.26.

cf.dahyamanakarpuracandanadijanyasugandhidhumah - Mc.

Also the hairs of the ladies were kept in the backside of the face (VII.21), during that time.

The faces were said to be decorated with saffron powder (VII.58) and in the eyes, a line of collyrium was applied from the end of the eye-corner reaching up to the ears (II.23. XV.34 and XVI.22). According to Ny this style was done by the ladies of East India. 116 Like modern days, ladies were seen to colour their lips by red lace-paints and applied wax for brightening the glow of the lips (XV.43). A moon like ornamental mark of mica was decorated on the forehead of the lady (VI.62). Two ornamental blue lotus buds on the upper part of the ears (XV.38) and two golden earrings with gems on the lower parts of the ears were used by the ladies (XV.41) at that time. On the neck, pearly necklace were said to be adorned by them (VII.76) and auspicious conch bangles were adorned by them on the arms (XV.45), which are common among Bengali women even today also.

We have seen that, the fresh paint of red lace was applied to decorate the feet of the females (XV.46) and the hands

Prācyo hi sundaryo vilocane netraprāntanirgatayā karnopāntasparsinyānjanarekhayā bhūsayanti. - Nyc.

were dyed with *Hingula* i.e., cinnabar (VII.70). It is also found that the ladies of the royal families always carried a lotus in their hands (VI.64, IX.105).

Faces, breasts, cheeks and thighs etc were decorated by various ointments like saffron, sandalwood, musk etc (VII. 29,58. 80, X.97,VI.13,20, III.123,128,VII.60, X.97, XVI.22). In one place (VI.69), we have seen that a lady is described as drawing the figure of a female dolphin on the breasts of her friend.

A special type of ointment known as "Goracanā" was used by the ladies (X.97) to decorate the bodies.

Like females, the bodies of the males were also said to be decorated in various ways. The hairs of the males were kept on the head in the shape of dividing in two parts ¹¹⁸. We have seen in the marriage ceremony that, after pondering over and again, Nalashair was tied by servants, experts in the art of decoration (XV.58). Flower buds were used to decorate his beautifully dressed flowing hair (XV.59). Male also applied ointment of saffron, sandalwood etc (X.39) on the body.

a bright yellow pigment prepared
from the urine or bile of a cow. -vide, Apte, p.193

¹¹⁸ Nc, I.16.

ORNAMENTS-

During the days of Sh, both males and females used different varieties of ornaments for different parts of the bodies with different colours. We have seen that, at the time of marriage ceremony Nala adorned a crown of priceless jewels on his head. 119 He also adorned a Vīrapattikā i.e., a golden bond¹²⁰ across his forehead (XV.61), earrings on the ears (XV.65), pearl string on the neck (XV.66), bracelets on the wrist (XV.68), arm ornaments of diamonds and rubies (XV.69). Various types of necklaces were used e.g., Gucchāvalī¹²¹ (III.127), Mānavaka (VII.66) etc. 121 at that time, and gems (IV.109) and rubies (VII.76) were filled in those necklaces. Ivory bracelets (XI.108), bracelet of gem (XI.18) and also the bracelet of conch (XII.35) for the ladies were found in Sh > society. An anklet or an ornament for the feet, known as "hansaka" was used by the ladies (II.38). Diamond (VIII.19). transparent gems (X. 103), *Indranilamoni* i.e. sapphire (VII.29),

ibid, XV.60

vide, Ph., p.629.

Hārbhedāyastibhedādgutsagutsārdhagostanāḥ.

Ardhahāromānavaka ekāvalyekayastikā. -Ak, 2.6.106.

pādāngadam tulākotirmānjāro nupuro striyām. — ibid,2.6.109.

emerald (X.103) were filled on the ornaments. Crown of ruby was used on the head (X.103). "vāhuvibhūsaṇa" i.e., diadem was seen on the arms (XI.95). Gems, pearls etc were viewed on the breasts of the ladies (VII.78, 80). Jewels of various colours e.g. yellow, pink, white and blue were in vogue at that time (X.97).

All these ornaments were adorned by royal families, but poor families used brass ornaments only ¹²³ and widows wore *Tamāla* wreaths as their earrings ¹²⁴ at that time.

COSTUMES-

In the *Nc*, we have seen that people put on different types of clothes for different purposes. Though generally male and female worn separate kind of cloths, some garments were worn both by male and female.

A kind of fine silk-cloth named "Netra" was found in the verses VII.8, XX, 149, XXI.2. Ny has identified this type of cloth as china-silk.

"Ambara", 125 was worn by the lady (XX.131). It resembled

¹²³ Nc, IX.28.

ibid, XI.88.

It is "generally a plain woven silk with patterns in the body by jacquard principle and designs of the border in doubly. The cross border of this cloth is richly inlaid by tinsel."

⁻ Jani, p.201.

the sky in colour and characterized by the star like shining dots.

Male also wore this cloth after taking a bath (XXI.14).

Uttarīya or the upper garment was worn by males on the shoulders to cover the portion of the chest and the back. Ladies wore Stanāmusuka i.e. a scarf to cover breasts. Ny has given its equivalent as Colaka. Ladies also wore Dukula i.e. a very fine silk garment at that time (VI.8, XV.21).

An under-wear was worn by dancing girls, spreading out in a circular fashion, which was known as "caṇḍātaka." ¹²⁸ Ny has given its resemblance with the banana tree. ¹²⁹ A matron of a noble family wore cloth in such a manner that nobody was able to see any part of her body. ¹³⁰ A scarf was worn by a lady in such a manner that it draped her limbs as the creepers embrace around the trees (VII.97).

¹²⁶ Nc, XXI.15.

ibid, XV.74.

¹²⁸ ibid, XVI.8.

Nrttopayuktam--kadalisadrsamvastram nartakirbhirantah paridhāniyamānam candātakam.

⁻ Nyc on the verse XVI.8 of Nc.

ibid, XXI.29.

Another kind of special flower-dyed red cloth known as "puṣpasindūrikā" was worn by the married couple on the fourth day of the marriage (XXII.10).

We have got another reference to the Yoga-patta, a sheet of cloth, worn over the back and knees by an ascetic during meditation ¹³¹ at that time.

Also, Yūpa-dvipa or Yūpa-hasti, i.e. a cloth with which the Yūpa or sacrificial post was wrapped, has been mentioned in XVII.61.

Thus references of various types of cloths are found to be used in the society of Sh.

ART AND ARCHITECTURE IN THE SOCIETY-

From the Nc, we get certain ideas about the development of the art and architecture in the 12th century A.D. Here we also get an idea about the standard of the city life of that period. It has been stated in the Nc that the Kp city was fully surrounded and protected by dūrgas i.e., forts (I.22), vapra i.e., ram port (II.78), Jaladūrga i e watery fort (II.29) and by parikhā i.e., moat (II.95) etc.

There were large houses in Vidarbha II.73 and the walls of the houses were looked beautiful with the frames of crystal (II.74)

ibid, 11.78

and sapphire (II.75). Some houses were made of white gems (II.76) and some of blue gems (II.163). At the same time, the existence of cottages in that city has also been mentioned in III.128.

The city was adorned by the *Vāpikās* i.e., pleasure tanks (II.77), water pools (II.79), pleasure garden (I.74) and pleasure-hill (II.105) etc.

The houses were decorated with flags of various colours (II.80, 90, 100, 101,103), and those flags were made of costly silk cloth (II.102).

At that time, generally the houses were said to be three storied ¹³². The sky-touching royal palaces (VI.57) were made of pure rubies and gold (II.100, 82. XVIII.3). Also, different figures e.g. dolls and lions were carved on the beams of the numerous palatial buildings (III.83). The floors of the royal palace were made of cores of multicoloured gems and plastered with a paste of saffron and musk (XVIII.7).

The city had golden wall with gates of jewels (II.86). Also, some city-walls were made of sunstones (II.87). The houses of Kp were very high and the moonstones were embedded in the top most floors (II.89). In that beautiful city, a bridge of Sunstones and

ibid, II.81

highway of moonstones were constructed (II.93, 94). On the other hand, the city was full of paintings of various permanent colours. In the pleasure garden of the royal palace, there were basins of moonstones around the trees (II.106).

There were different names for different apartments of the houses, at that time, e.g. upakāryā (VI.II), upakārikā (VI.36) and Saudha (XVIII.3) for royal palace, catuṣpathas (VI.24, 27) for four-roads meeting at a particular place, pratoli for streets (VI.58) and sutālya (IV.115, 116) for the apartment of a princess. The top-floor of a house was known as Apavara (XVIII.18) and a terrace was known as praghāna (XIX.II).

According to the poem, at that time, the royal palaces were provided with chambers inset in the walls and the persons kept hidden in them were amusing others by mysterious talks. 134

In the verse XVIII.18, it is stated that, in the inner apartment of the royal palace, there were windows with coloured curtains. In this point Ny remarks in this way-"tandulacūrnādimandaliptam citramayam vastram kapaṭakudyam". However, Ph has remarked it in this way-"The

ibid, II.98.

ibid, XVIII.13.

windows of the sacred chamber were opened at night, but kept closed during the day, when they looked as if they were part of the wall". 135

The art of engraving on the walls and pillars of the royal palace was seen as stated in XVIII.21, 24, on various subjects of love-affairs of sages, gods and goddesses which were the victims of cupid's arrow. On the golden dovecot of palace, the art of engraving letters were seen (XVIII.24). In front of the royal palace, a unique rivulet was curved (XVIII.19) like the horns of black antelope. The Ivory cage for house-sparrows (XVIII.15), which was known as "nāgadantikā", was made at that time.

ARTS AND CRAFTS-

The Arts and crafts represent the cultural status of a society. They give us the picture about the fine arts of the people of that society also. Sh has referred to sixty four types of art in the poem (VII.106). Among them the art of portraying picture seemed to be very popular at that time. So the poet has referred to this art in many places of the poem, e.g., VI.37,38, X.35. Drawing of portrait was done on the lotus-leaf as stated in VI.37. Here Dypicture was done by the golden swan to show it to Nala. In the next

vide, Ph, p.270.

verse, it was said that Nala also did the same work. In X.35, it has been stated that, the various acts of Dy were depicted by the citizens of Vidarbha in pictures. Ladies were also experts in this fine art, as we have seen that a lady expert had drawn the portrait the picture of Dy ¹³⁶. They decorated the floor with the painting of Nala also (VI.74). At that time, many-coloured paintings were seen in the houses of the city (XVI.75). The picture of Nala and Dy in the company of each other (I.38) was drawn on the walls by some clever artists. The portraits of the Legends (XVIII.20) and sages (XVIII.26) were also drawn.

The art of engraving pictures were seen on the walls of the city of Vidarbha (XVIII.21).

The art of designing cloth in the shape of various animals e.g., lions, elephants, tigers etc were found in the society of Sh (XVI.6).

The fashion, where a rough sketch of a desired model was preferred before producing the intended objects by the artists. like painters, sculptors etc (VII.15, 59, 72, XXI.68), is mentioned by Sh.

A special art of washing cloth by the streams of milk to

¹³⁶ Nc, VI. 64.

remove black spots has been mentioned in XXII.13.

The art of dying cloth is also referred to in XXII.49, where it is stated that a yellow cloth was dyed with turmeric being reddened by applying a coat of lime.

Another art of applying artificial colour or paint to jewels has been found in X.94. People knew the art of preparing specially treated mercury to turn iron into gold (IX.42). People also knew the art of inscribing letters by nails on the *ketakī* flowers as stated in VI.63.

ECONOMIC CONDITION-

Sh has not given any special description about the general economic condition of that period, except some gorgeous descriptions of the streets and palaces etc.

Coins of gold, silver and cowries, these three currencies were in vogue in Sh's time. As found in several places of the poem. cowries acted as the main currency in those days. We have come across a reference of cowries when the market place of Kp is described in II.88. These cowries were exchanged for gold. The way of cheating others by passing a silver coin as a gold one

ibid, II.88, III.88.

ibid, XXII.13.

is said in XXII.50. In the commercial places of the city of Kp. various types of shops were there, which were maintained by the merchants of the city (II.85,88,90,91,92).

The method of taxation was also known at the time of Sh (IX.76, XI.126).

To get the right measurement of a thing, people used measuring balance (III.122).

Everybody seemed to be happy with the occupation of their own and thus they lived in an economically balanced lifestyle.

JOKES-

Sh has presented description of various jokes, during the delineation of the marriage banquet scene in the poem. Some of them were presented by word jugglery and some were sexual jokes. During the marriage ceremony, the groom's party was entertained by delicious foods and those were served by the young and beautiful ladies of the bride's party. Both the parties communicated with each other by cutting intellectual (XVI.51) and erotic (XVI.50) jokes. They befooled each other by using paronomasia words, which meant actually something, but conveyed another meaning. Animals like lizard etc were also involved for making

jokes. In XVI.52, it is depicted that a girl of groom's party castled off her skirt for fear of a lizard, which was secretly put on her feet by a maid of bride and which quickly went up the whole length of her leg. This made everybody laugh.

In another place a mischievous maid spread out a seat of animal skin, along with the tail of it, for the Brs to seat and when a Br of the bridegroom's party sat on it he looked very embarrassed with the animal tail from the front side. The girl acting her ignorance requested the Br to rise from the seat. Then she adjusted the seat with the tail turning back. Again it looked, as if the Br had a tail in his back, like an animal. Thus befooling the Br in the party. the girl enjoyed very much (XVI.53).

Dama, the brother of Dy, befooled the followers of Nala, by way of offering betel leaves prepared in the shape of scorpions. The groom's party mistook these leaves to be real scorpions and so they threw those to the ground. Looking all these everybody laughed. 139 Some jokes and funs having erotic flavour are referred to in verses XVI.86, 91, 95, 99.

All these mentioned above have shown that people liked to

ibid, XVI.110.

joke each other in ceremonies like marriage etc. People's fondness for joking and merriment were same like that of modern days. Yet in those days everything seemed to be in the limitation and nobody liked to hurt anyone.

AGRICULTURE-

In view of the references to the agricultural products like rice, barley, wheat, sesame, mustard, spices, etc., it can be easily guessed that people in the days of the Nc, had paid attention to the field of agriculture. In the Vedic days, agriculture was said as the very food. 141 It is stated in the poem that farmers cultivated various grains on the earth (XII.66). The references of sugar-cane (VIII.2) and Śūkaśikhā (i.e., the pointed beard of corn) in IV.11, prove that sugarcane and corn were planted on the field at that time. In VIII.42, it is clearly stated that reapers spread the grains on the earth. From the references of various types of fruits, flowers and medicinal herb plants in the poem, it can be gathered that there were the provisions of plantation of all these plants, along with the provision of water-basin (I.105) and fertilizing processes to care the plants (III.21).

ibid, XVI.84.

annam vai kṛṣiḥ-Sb, 7.2.2.7.

FLORA AND FAUNA-

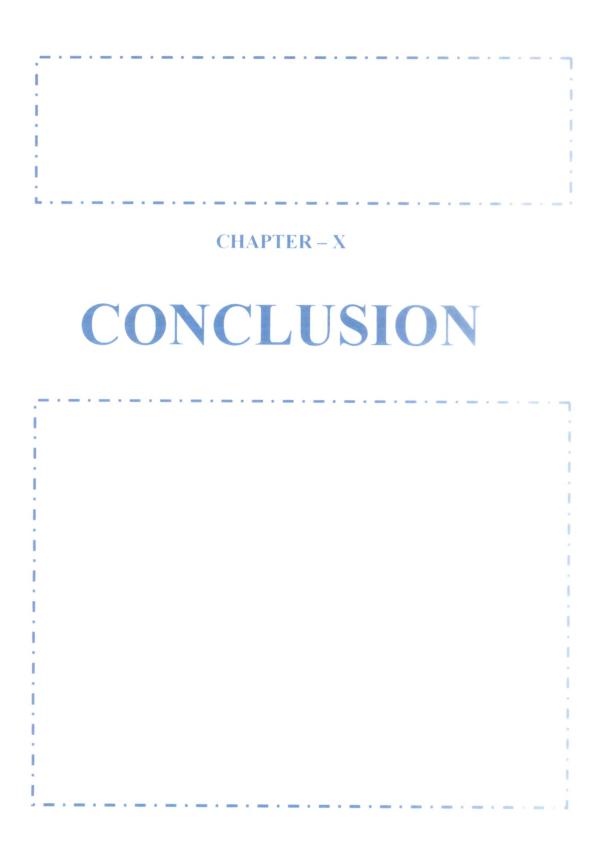
Various types of flora and fauna are referred to also in Sh's Nc. These are in brief as follows-

Tilaka flower in VII.36, Śirīsa flower in VII.47, Dhattūra or Hema or Unmatta (Trumpet flower) in III.98, XXI.34, Bandhūka in XV.28, Campaka in XV.28, XXI.28, Nāgakesara (white in colour) In XXI.35, Nīlotpala (blue lotus) in XXI.36, Mecakotpala in XXI.43, Ketaka (golden colour) in XXI.44, Punḍarīka (white lotus) in XXI.44, Kumuda in XXI.100, karavīra (red) in XXI.44. Jati or Mālatī in XXI.47, Mallikā in XXI.28,42,49 and Nīpa in XXI.58 etc. Sugar-cane (VIII.2), Bimba (VII.38), Banana (VII.31,92), Bamboo (VII.65), Palm (VII.74), Viśalya creepet (VIII.90) etc., were found in the society of Sh.

Also Cataka (IX.7), red geese (IX.77), cakora (IX.35), peacock (IX.20), cuckoo (VIII.64), swan (VIII.35), crane (IX.27), young doe (IX.29), dear (IX.30) black antelope (VIII.38), Snake (IX.14), kīra (Xxi.122), Duṇḍubha (Xxi.42), Matsya (XXI.55), Kūrma (Xxi.56), potra (Xxi.57), varāha (Xxi.58), lion (Xxi.59), kapi (Xxi.80) etc., these fauna were found at that time.

VARIOUS TYPES OF OCCUPATION-

People of Sh's society had various types of livelihood. We come across references of- Weaver (1.2), painter (1.38), potter (II.32, IV.7, VII.75,89), gardener (VI.61,67), usurer (VII.33), goldsmith (VIII.99), oil-seller (X.6), conveyance bearer (XI.12), maidservant (XI.34), dancer (XII.21, XXII.7), rope-dancer (XII.16). sailor(XII.71), snake-charmer (XII.96), cook (XIV.77, XVI.81,82), magician (XV.76), carpenter (XV.34, XIX.54, XXI.18, XXI.79). pearl-smith (XIX.6), barber (XIX.55), bard (XIX.21), conch-cutter (XIX.57), musician (XXI.30), cloth-washer (XXII.113), judge (XXI.134), physician (IV.116), cloth-dyer (XXII.49), astrologer (XV.8), arrow-maker (IX.51), tāntrika (XVII.64), actor (IX.118). court-singer (III.27), businessman (II.91), deposit-keeper (III.43). jester (XIX.64), dance-teacher (XXII.71), sweeper (XIX.13), miller (II.85), hunter (VIII.106), wrestler (X.95), panegyrist (X.106). beautician (XV.27) etc. are found in the *Naisadhacarita*.



Śriharsa's Naisadhacaritam – A Socio-Cultural Study

CONCLUSION

The present dissertation had to be prepared to meet a desideratum in respect of an independent systematic work dealing exclusively with a socio-cultural study of the *mahākāvya* called *Naiṣadhacarita*. On the basis of a survey of the explorations already made by noted earlier scholars like Prof. K.K. Handiqui and A. N. Jani, it could be gathered that the said *mahākāvya* can easily be considered as a very good source of information regarding the socio-cultural aspect of the Indian society of the 12th century A.D., i.e. the time when the *mahākāvya* was written, as accepted by most of the scholars.

Subsequently a further intensive study has been carried on with a view to confirm the said hypothesis, and now on the basis of our explorations as they stand reported and documented in the preceding eight chapters (i.e., from chapter II to IX) we may perhaps be justified to draw the conclusion that the *Naişadhacarita* has really presented a clear picture of the then society and thus we may have the satisfaction to find that our hypothesis stands duly confirmed.

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By way of making a sample survey of what is given in greater detail in the preceding eight chapters the following things may be pointed out in a nutshell:

a dissertation as it seems to be an endless process. Therefore, we decided to take certain important aspects of the society as well as culture for our study.

structure through out the ages. Therefore, we have discussed about the picture we find about different castes of the society in the Naisadhacarita in the second chapter of this dissertation. After a through analysis of the mahākāvya we have found that caste system was very much prevalent in the then society. People of different caste had to perform different duties. It seems that people led a disciplined life following the strictures laid down for different castes by the Dharmaśāstras. Among the four main castes Brāhmaṇas were greatly respected and they enjoyed the highest place in the social structure Kṣatriyas and Vaiśyas also enjoyed respectable positions. But Śūdra were not well treated. They were not only barred from studying the

Vedas, they also could not have opportunity of listening to the Vedic mantras. Apart from the main four castes there were some minor castes like Caṇḍāla and Kāṇḍakāra. They were untouchables. Marriage between different castes was not encouraged.

People also followed the system of Varṇāśrama as prescribed by the Dharmaśāstras. Among the four stages of life, viz . Brahmacarya, Gārhasthya, Vānaprastha and Sannyāsa, gārhasthya i.e., the life as a householder was considered the best. The mahākāyya has described in detail about the duties to be followed in this stage of life.

While describing the union between Nala and Damayanti, Sriharşa has given a vivid description of the ritual followed in those days during marriage ceremony. In India marriage has been considered to be one of the most important sacraments of human life. Hence we have discussed in the third chapter of ou dissertation regarding the marriage rituals followed in those days the seems that people enjoyed a lot during marriage ceremonies. Bridegroom's party was very well received at bride's home. There are some references where from we can have an idea that dowry system.

also probably prevalent in the society. Svayamvara system was very much in vogue.

It is interesting to know that a good number of marriage customs as described in the *mahākāvya* are still followed during a Hindu marriage in modern India specially in the eastern part of the country. On the basis of this fact scholars intend to say that Śrīharsa was born in the eastern part of India.

Women constitute a half of the total population of a country. As such position of woman in the society as well as in the domestic front serves as one of the determinant factors for the overall development of that society. Therefore, we have tried to find out as to how was position of woman in the society depicted in the *Naisadhacarita* in the fourth chapter of our dissertation.

It is found that woman generally enjoyed a respectable position in the household. Daughters were brought up with parenta-affection and considered as gems of the world. Though they did not go out to stay in a preceptor's home for the purpose of having formated education, they had opportunity to have education in different lores of learning at their homes. In fact the sacred thread ceremony was not

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recommended for them and thus they were barred from being initiated for formal education.

Marriageable age for a girl was not very low in the then society. Śriharṣa has described Damayantī (before her marriage) and her friends as young damsels. It is found that they cultivated different branches of art and were eloquent and accomplished. Yet, by the side of this colourful picture of the position of the woman, we find a gloomy picture of woman also. We come across certain references where from we can understand that *pardā* system, *satī* system and polygamy were in vogue in the then society. Condition of widow was also not appreciable.

Education is another determinant factor of the progress of a society. Thus to study the socio-cultural aspect of a society it is essential to find out the nature of cultivation of knowledge in that society. Because of that we have discussed about the said aspect in the fifth chapter. From a deep study of the work we can have an idea as to what were the branches of knowledge studied by the people in those days. It is interesting to note that Sanskrit was the lingua franca of India in Śriharsa's time.

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From the mahākāvya we can also have an idea about the materials used for writing in those days. It seems that cultivation of knowledge in the form of discussions on Sastras was very common.

Religion greatly influences the cultural life of a society. Thus, every society has certain special religious customs and beliefs. In the sixth chapter of this dissertation we have discussed about the religious customs and beliefs which seem to be in vogue in the society depicted in the *Naisadhacarita*.

In the mahākāvya we come across a good number of references stating about various sacrifices. We also get an idea about different materials required for worshipping different deities.

In general people were religious minded and honest Following strictures laid down by the *Dharmasastras*, people used to perform five religious duties, which were to be performed daily.

The seventh chapter is regarding the data depicting the political aspect. We find certain references in the *mahākāvya* stating about the relation between the sovereign king and other subordinate feudatory kings. From these references we can get an idea as to how the sovereign king could have control over his subordinate kings. We

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have also discussed in this very chapter about punishment and reward. Apart from these we have incorporated discussions on the duties of a king and the royal family in this chapter. As a whole the political situation of the place described was peaceful.

In every society there remain certain popular beliefs. which can not be termed as religious beliefs. We have sorted out the references of such beliefs that we find in the *mahākāvya* and have incorporated them in a separate (eight chapter) chapter in our thesis Popular beliefs very often go hand in hand with certain superstitions. Hence, we have discussed about them too under this chapter. It seems that the then society had a lot of influence of such beliefs and superstitions. People had great trust in astronomy and they performed certain rituals to remove evil effect of planets. People also believed in good as well as bad omens, a life after death, existence of ghosts and black magic.

As stated earlier, we consider a socio-cultural study to be an endless process. After dealing with the above mentioned aspects we felt the necessity of incorporating certain minor aspects, references regarding which are often confronted by us while studying the Naisadhacarita. All such topics are jotted down in the ninth chapter of this dissertation under the heading "Other social aspects in the Naisadhacarita."

It is found that people of the then society lived a comfortable life. The economic condition was very good. There was no poverty any where. Even natural calamities could not effect the society. As such people were accustomed to have very tasteful food. They played different kinds of sports, both males and females used varieties of ornaments and beautiful and valuable garments. Music, dance, playing instruments as well as painting were favourite pastimes. Several cosmetics were used by males and females to keep themselves beautiful.

From the above discussions, we assume, that the Naisadhacarita of Śriharsa can easily be called a repository of information wherefrom we can form a vivid picture of the society of the time when it was written.

With these concluding words we place this dissertation for adjudication by learned authorities with the following humble submission:

" tam santaḥ śrotumarhanti sadasadvyaktihetavaḥ.
hemnaḥ samlakṣyate hyagnau viśuddhiḥ śyāmikāpi vā."
(Raghuvamśa, 1.10)

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