Prabhakara Smarika

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PUBLISHED BY
Manimanjari Prachuranaalu
Veturi Prabhakara Sastri Memorial Trust
Hyderabad
Satabdi Publication
PRABHAKARA SMARAKA (in 4 Vols.)
Part - 4

Veturi Prabhakara Sastrī
Birth Centenary Commemoration Volume

Editorial Board
Prof. Veturi Anandamurthy
Prof. M. Sivaramakrishna
Prof. Iriventi Krishnamurthi

No. of Copies : 1000
First Edition February, 1990
Cover Design : SRI BAPU

PRICE : 4 Parts Rs. 300/-
Each Rs. 75/-

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Published By
VETURI PRABHAKARA SASTRI MEMORIAL TRUST
2-2-18/15/D/1, Bagh Amberpet,
Deshmukh Colony, Hyderabad 500 013

Printed at
MASTER PRINTS
1-1-581, Gandhinagar,
Hyderabad 500 380

S. V. PRINTERS
Gandhinagar
Hyderabad 500 380
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About These Volumes

These volumes — sumptuous, by any standard — represent a landmark not only in our responses to a figure of great significance in modern Telugu literature but also in the way in which literary criticism itself in Telugu now functions in myriad ways. Thus, we have in these volumes essays, evaluations and critiques which are representative of some of the finest Telugu critical talent, even as they are fitting, enduring tributes to the varied achievement of Sri Prabhakara Sastri, a Renaissance figure in modern Telugu literature.

Obviously, the versatile genius of Sri Sastri requires evaluation from different perspectives. But basically, for a classicist like Sastri, life was itself an exemplification of the values reflected in literature. It is therefore appropriate that the first volume should consist largely of both the autobiographical writings of Sri Sastri — the occasional pieces in which he reminisced — and evaluation of the significant events in Sri Sastri’s life. These range from recollections by his children, brothers, colleagues to the study of the impact on Sri Sastri of great nationalists of this century such as Gandhiji. The volume also contains excellent pieces on Sri Sastri’s contribution to linguistics, archaeological research, editing and collating of rare manuscripts,
folklore, Sanskrit literature, Saiva literature etc. The writers in this volume are outstanding scholars who throw new light on Sri Sastri’s versatility in these areas. These writers have brought to bear on the material they have, new perspectives and fresh approaches.

The Second volume is, in a sense, a continuation of the first and offers a further critical extension of the achievement of Sri Sastri. However, a substantial portion of the volume consists of several articles by Sri Sastri himself. Ranging from contemporary events such as “Floods in Chalapalli” and “Pilgrimage to Pushpagiri” to essays on Ancient Andhra History, Nannaya, Vemana and other stalwarts of Telugu literature, these articles show not only Sri Sastri’s comprehensive grasp of cultural and literary problems but also the way in which his own style and perception, language and literary sensibility evolved. This is bound to be of invaluable help and of immense interest to students of the evolution of modern Telugu language. Of course, supplementing these we have several articles by different distinguished scholars.

The third volume — which in fact should have been the fourth, but because of some unforeseen events is appearing as the third — is a substantial volume in English and offers again a rich feast to the reader. It has general overviews as well as specific assessments, and also, translation of some of the works by Sri Sastri. Here also we have an impressive range of assessment of Sri Sastri’s impact as a teacher, a researcher, a creative writer and above all some writers have raised several
problems regarding translation which are of wider significance than the one associated with translating Sri Sastri’s work into English.

The final volume is, in a sense, a culmination of the three and rounds off the protean genius of Sri Sastri. We have, again, incisive studies of Sri Sastri’s unique contribution to Saivaite literature, to the discovery and ‘renovation’ of Vaishnava literature in general and of Annamacharya in particular, to journalism and other related areas. Above all, we have also very carefully argued and cogently written essays on Sri Sastri’s literary theories — his views on the nature, form and function of literature. Most of these articles form the bulk of the papers presented during the U.G.C. National Seminar Organised on the occasion of the Birth centenary celebrations (February, 1988) of Sri Sastri.

In short, these four volumes fittingly and enduringly commemorate the hallowed memory of Sri Sastri in the centenary year of his birth. They constitute some of the finest Telugu writing of our time and, above all, in these days of conflicting ideologies, they assert the enduring values of humanism of which Sri Sastri was a great literature in our own time.
Grateful Acknowledgements

SRI VETURI PRABHAKARA SASTRI MEMORIAL TRUST HYDERABAD is indebted to :-

☐ The Centenary Cell, Ministry of Human Resources Development, Govt. of India.

☐ The Govt. of Andhra Pradesh.

☐ The State Archives, A. P.

☐ The T. T. Devasthanams.

☐ The University Grants Commission.

☐ The Osmania University.

☐ The Dept. of Telugu, Post-graduate College (O. U.) Bashirbagh, Hyderabad.

☐ The Directorate of Archaeology, Govt. of A. P.

☐ Sri Tyagaraja Gana Sabha, Chikkadpalli, Hyderabad.

☐ Sri Bapu, Art Director, Madras.

☐ The Participants, Scholars, Contributors Translators and other Well-wishers.

☐ The Printers.
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</tbody>
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11. చాక హారీతే వేఖాక కనుపసితాను
   - ప్రపంచ యాత్ర, 98-101
12. నంది కామన్
   - ప్రేమ మరియామ, 102-124
13. "సుమారు కాలానికి నా సంభవణి సంభాషణ"
   - ప్రసాదులు, 125-185
14. లీత్వ వ్యాకరణాలు
   - ప్రేమ బుద్ధ మాటలు, 186-189
15. వాయిశ్వర
   - ప్రేమ వాయిశ్వర, 140-148
16. లక్షమి చాతియ్లుగలు
   - ప్రేమ లక్షమి చాతియ్లు, 149-152
17. లేదా లేదా ప్రణాలి
   - ప్రేమ లేదా ప్రణాలి, 153-158
18. "చాతియ్లు చాతియ్లు గానా"
   - ప్రేమ చాతియ్లు, 159-190
19. తన ప్రయత్నం-చాతియ్లు సంభాషణాలు కనునావాలు
   - ప్రేమ తన ప్రయత్నం, 191-195
20. నా కానూ - అకానూ
   - ప్రేమ కానూ, 196-200
21. లక్షమి చాతియ్లు పాత పిడితుందాం
   - ప్రేమ లక్షమి చాతియ్లు, 201-205
22. ప్రయత్నం తెలుగు సంభాషణలు సంభాషణలు
   - ప్రేమ ప్రయత్నం, 206
23. సాకల్య - సాంఘం
   - ప్రేమ సాకల్య, 207-211
24. ప్రయత్నం కానూ: పాత కానూ
   - ప్రేమ ప్రయత్నం, 212-218
25. కార్యాలయం సంచాలక విభాగం ప్రశస్తిభూషణ
   - ప్రధాని సంచాలకుడు
   219-230

26. "ఎడ్యికా కుందాలు"
   - ప్రధాని సంచాలకుడు
   231-232

27. "విశ్వవిద్యాలయం"
   - ప్రధాని సంచాలకుడు
   233-234

28. శిక్షణ సంస్థలు సంఖ్యలు - ప్రతివారంలు
   - ప్రధాని సంచాలకుడు
   235-236

29. ప్రశస్తి ప్రత్యేక ప్రశస్తి దారణలు -
   ప్రధాని సంచాలకుడు
   - ప్రధాని సంచాలకుడు
   239-260

30. కార్యాలయం సంచాలక విభాగం ప్రశస్తిభూషణ
   - ప్రధాని సంచాలకుడు
   261-267

31. ప్రశస్తి ప్రత్యేక ప్రశస్తిదారణలు
   "ప్రస్తావన" విచారణలు సమ్మానం ఈప్పుల
   - ప్రధాని సంచాలకుడు
   268-288

32. మార్గం
   - ప్రధాని సంచాలకుడు
   284-297

33. శాస్త్రాధ్యం - సంచాలక సంస్థలు
   - ప్రధాని సంచాలకుడు
   291-297

34. ప్రశస్తి ప్రత్యేక ప్రశస్తికి
   - ప్రధాని సంచాలకుడు
   298-307

35. స్టేట్ పరిస్థితి : ప్రస్తావన అంటా పరిస్థితి
   - ప్రధాని సంచాలకుడు
   308-310

36. స్టేట్ పరిస్థితి : విశ్వవిద్యాలయం
   - ప్రధాని సంచాలకుడు
   311-323

37. ప్రశస్తికీ ప్రత్యేక ప్రశస్తికి
   - ప్రధాని సంచాలకుడు
   324-338

38. "వాతావరణ ఆధారాలు" ప్రస్తావన అధ్యాపికులు పంచేసిన
    పరిస్థితి - ప్రధాని సంచాలకుడు
    - ప్రధాని సంచాలకుడు
    334-341
51. వివాహ ప్రామాణం కూడా నిర్ధారించిన
    - దే సంభాగ దశానం ప్రతిపాదించాడు 492.497

52. అలంకార సంప్రదాయం - ప్రతిరంజ
    - అన్నకు స. హె. సిన్ధి 498.504

53. "ప్రసంగం ప్రమాణం" నాయకత్వం సంపన్న సంచాలి
    తను ఈటునం దృష్టింగా కనుగొనండి 508.515

54. "సంపాదక బిందు
    - దిగువడి : తా సిబ్బా ప్రధాని
    కారణం: తా హాసి 510.528

55. పాతంగా, తా వేయానం సిద్ధం
    - తా ప్రేమ కిర
    529.535

56. సంపాదక సంప్రదాయం సిద్ధం
    - తా ప్రేమ, భావించండి 536.545

57. క్రీడలు శ్రగ "ప్రామాణిక శ్రా"
    - తా ఏడాది జారి
    546.551

58. బాంధక వచ్చిన మనస్సిన రోమింగి
    - తా మనస్ ఇతలూ
    552.555

59. భైప్రతి
    - సంపాదక: తా ప్రధాని ప్రతిరంజ
    558.567

60. అత్యంత మనస్త్రం నిర్ధారించిన
    - తా సిబ్బా ప్రదర్శనం 568.574

61. క్రీడలు సంప్రదాయం
    - తా ప్రదర్శనం 578.584

62. "చదవగల సంపాది
    - తా సిబ్బా ప్రదర్శనం 585.591

63. బాంధక వచ్చిన
    - తా సిబ్బా ప్రదర్శనం 592.598

64. ప్రభావపరిమిత కారకులు
    జలాశయ వంకి విద్యా జీవిత యోక్మ.
    - తా సిబ్బా ప్రదర్శనం 599.620
65. నాయగుండ పిలుచు
   - ప్రతి మనం నారాయణ తండ్రి లేదని మనం గంధర్మం
   621-628

66. సత్యపా ప్రతి మనం నారాయణ తండ్రి
   - ప్రతి మనం నారాయణ తండ్రి
   624-648

67. రాంధ్రాయం పండితుడు తండ్రి నారాయణ తండ్రి
   - ప్రతి మనం నారాయణ తండ్రి
   641-654

68. రాంధ్రాయం పండితుడు
   - ప్రతి మనం నారాయణ తండ్రి
   642-652

69. "నానీ" పనం
   - ప్రతి మనం నారాయణ తండ్రి
   653-654

70. ముఖ్య మామూడ్
   - ప్రతి మనం నారాయణ తండ్రి
   655-659

71. సముదాయ ప్రతి మనం నారాయణ తండ్రి
   - ప్రతి మనం నారాయణ తండ్రి
   660-668

72. గోదావరి మామూడ్
   - ప్రతి మనం నారాయణ తండ్రి
   664-669

73. విశ్వాస సంఘాలు
   - ప్రతి మనం నారాయణ తండ్రి
   670-674

74. మంత్రాలయం పండితుడు
   - ప్రతి మనం నారాయణ తండ్రి
   675-678

75. పాత్రకలేకులు
   - ప్రతి మనం నారాయణ తండ్రి
   677-679

76. సంస్కృతును మామూడ్
   సంస్కృతి కార్యాలయ ప్రతి మనం నారాయణ తండ్రి
   680-691

77. ఆయానం ఆయా పండితుడు
   - ప్రతి మనం నారాయణ తండ్రి
   692-704

78. పిల్లదు మామూడ్ పాత్రకలేకులు (సంస్కృత కార్యాలయం)
   - ప్రతి మనం నారాయణ తండ్రి
   705-706
79. మానవ చక్ర రాత్రి రాత్రి చేయగలదు
   - తండ్రి నాకు 707

80. వినాయక స్వాతంత్ర్యం కాలం
   - ప్రియం ఉపయోగించిన స్వాతంత్ర్యం
   708.709

81. బంగారు చిత్రపటం నాటకం (మానవ చక్ర రాత్రి)
   రాత్రి ఆమూలుగా నాటకం పండిల్లికా
   710.711

82. మానవ చక్ర రాత్రి రాత్రి చేయగలదు
   - గుణానంతర రాత్రి కాలం
   712.721

83. మానవ చక్ర రాత్రి రాత్రి చేయగలదు
   - ప్రియం ఉపయోగించిన స్వాతంత్ర్యం
   722.723

84. పాట కండం - సన్నా
   - ప్రియం ఉపయోగించిన స్వాతంత్ర్యం
   724.725

85. ప్రియం ఉపయోగించిన స్వాతంత్ర్యం
   - శాస్త్ర విశ్లేషణలో పండిల్లి
   726.735

86. చిన్న ప్రియం
   - శాస్త్ర విశ్లేషణలో పండిల్లి
   786.742

87. ప్రియం ఉపయోగించిన “మానవ చక్రీ”
   రాత్రి ఆమూలుగా నాటకం
   - ప్రియం ఉపయోగించిన స్వాతంత్ర్యం
   743.759

88. మానవ చక్ర రాత్రి రాత్రి చేయగలదు
   (తెలుగులో మానవ చక్ర రాత్రి)
   - ప్రియం ఉపయోగించిన స్వాతంత్ర్యం
   780.762

89. పాఠ పిచ్చకు పండిల్లు
   - ప్రియం ఉపయోగించిన స్వాతంత్ర్యం
   763.784

90. పాఠ పిచ్చకు పండిల్లు
   - ప్రియం ఉపయోగించిన స్వాతంత్ర్యం
   785

91. పాఠ పిచ్చకు పండిల్లు
   - ప్రియం ఉపయోగించిన స్వాతంత్ర్యం
   786.767
92. అత్యన్నకాండం
   - అత్యన్న వంతు జీవిత లేదా మిత్రానికి 788.772

93. ఎక్కడ కంప్రాడు
   - ఎక్కడ వంటి భాషాభిప్భాష కంప్రాడు
   - ఎక్కడ భాషా కంప్రాడు 773.776

94. ప్రమాదాయం
   - ప్రమాదాయ మాట 777.780

95. సమీకరణ
   - సమీకరణ విధానాలు 781.786

96. ప్రశ్నకారం
   - ప్రశ్నకారం పిందు సమాధానాలు 788.794

97. లుందుకం
   - లుందుకం పిందు సమాధానాలు 795

98. ప్రచురణ సాధనాలు
   - ప్రచురణ పిందు సమాధానాలు 796.805

99. ప్రచురణ సాధన విభాగ విభాగాలు
   - ప్రచురణ పిందు సమాధానాలు 806.812

100. రామాయణం కంప్రాడు - కంప్రాడు
    812.880

101. పింది ముస్లిం వచ్చి పింది ముస్లిం పిందు
   - పింది ముస్లిం పింది పింది ముస్లిం 0.33

102. పింది ముస్లిం పింది ముస్లిం పింది పిందు
    పింది పింది పింది పింది పింది
   - పింది పింది పింది 33.33

103. పింది ముస్లిం పింది ముస్లిం పింది పింది
   - పింది పింది పింది పింది పింది
   - పింది పింది పింది 33.33

104. పింది ముస్లిం పింది
   - పింది పింది పింది పింది పింది పింది పింది
   - పింది పింది పింది పింది పింది పింది పింది పింది 33.33
106. చిత్రాకర్షను తెంచుదానం పుస్తక వందన హనుమాచార్యు వన్నారి 74.44
108. పిడ్డి వంకలు చారిత్రక కార్యకర్త ప్రతిస్థాపకుడు 84.44
107. ఊరుగు మ. సాగారాయు ప్రతిస్థాపకుడు 80.61
108. ఈతిహాస ప్రతిస్థాపకుడు ప్రతిస్థాపకుడు 84.83
109. చారిత్రక చారిత్రక ప్రతిస్థాపకుడు 84.83
110. చారిత్రక జి. ఏం ప్రతిస్థాపకుడు 93.67
111. మాముడుబాబు ప్రతిస్థాపకుడు ప్రతిస్థాపకుడు 93.67

మాముడుబాబు ప్రతిస్థాపకుడు - 4

1. మాముడుబాబు ప్రతిస్థాపకుడు రాహిలే మోతష్టి
   - మ. తి.మంతనం 1.10
2. మాముడుబాబు ప్రతిస్థాపకుడు మహాకవి
   - మ. తి.మంతనం 11.17
3. పినాకాంక్షలు - ప్రతిస్థాపకుడు మనం
   - పినాకాంక్షలు మనం 18.31
4. శివారు రాతి - ప్రతిస్థాపకుడు సంహరం
   - శివారు రాతి 32.40
5. ప్రతిస్థాపకుడు సమయంలో ప్రతిస్థాపకుడు నిర్ణయం
   - ప్రతిస్థాపకుడు 41.58
6. పినాకాంక్షలు ప్రతిస్థాపకుడు ప్రతిస్థాపకుడు నిర్ణయం
   - పినాకాంక్షలు 54.59
7. మాముడుబాబు ప్రతిస్థాపకుడు పినాకాంక్షలు నిర్ణయం
   - పినాకాంక్షలు 60.82
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Author(S)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>8.</td>
<td>పియిసిల్ నాగరిక పాత్రం</td>
<td>ఆ. బ. ఆ. ఎన్. నాగరికుడు</td>
<td>88-91</td>
</tr>
<tr>
<td>9.</td>
<td>సన్నితం ప్రవాహం విషయాలు</td>
<td>ఆ. సరిహాథి శరిపులు</td>
<td>92-100</td>
</tr>
<tr>
<td>10.</td>
<td>సంపాదించిన కారణాలు - సిద్ధా పాటం</td>
<td>ఆ. క. యూడి. ఎన్. ఇంగ్లిషు</td>
<td>101-107</td>
</tr>
<tr>
<td>11.</td>
<td>సూచిత నిచ్చయం మార్క్సిస్టేషన్</td>
<td>అనుమోదించిన కార్యాలు</td>
<td>108-118</td>
</tr>
<tr>
<td>12.</td>
<td>చారిత్రక తోకం - రోమన్ సిద్ధాతం</td>
<td>అనుమోదించిన అధ్యాయాలు</td>
<td>119-126</td>
</tr>
<tr>
<td>13.</td>
<td>లాగ్రా వినాయిక నాటి - విశ్వరామా కాశి</td>
<td>ఆ. మా. బాలిసిహిత్యి</td>
<td>127-134</td>
</tr>
<tr>
<td>14.</td>
<td>సుపిట్ర కొన్నడ (పాటం) - తమ శబ్దానం తెలియజేస్తుంది</td>
<td>అనుమోదించిన అధ్యాయాలు</td>
<td>135-141</td>
</tr>
<tr>
<td>15.</td>
<td>మూల సంపాదన - పి లాయికరింగ్ పాటం</td>
<td>ఆ. బాబుకు సంపాదించిన</td>
<td>142-172</td>
</tr>
<tr>
<td>16.</td>
<td>గిద బ్యాలెస్కి - ముంతాజీమురు</td>
<td>అనుమోదించిన అధ్యాయాలు</td>
<td>173-182</td>
</tr>
<tr>
<td>17.</td>
<td>పూర్తి మామమండవ - పి సిద్ధా ప్రతిష్ఠిత పాట</td>
<td>తండ్రి సంపాదించిన</td>
<td>188-192</td>
</tr>
<tr>
<td>18.</td>
<td>ఱమాండి నందు - పి సిద్ధా సిద్ధదేవి పాట</td>
<td>అనుమోదించిన తండ్రి</td>
<td>198-225</td>
</tr>
<tr>
<td>19.</td>
<td>ప్రాణాల విసత్తం - సిద్ధా మామమండవ పాట</td>
<td>ఆ. అసామాందించిన</td>
<td>226-237</td>
</tr>
<tr>
<td>20.</td>
<td>అనుమోదించిన పాటం తమ సంపాదన</td>
<td>అనుమోదించిన అధ్యాయాలు</td>
<td>238-246</td>
</tr>
<tr>
<td>21.</td>
<td>పాటం సంపాదించడానికి</td>
<td>అనుమోదించిన అధ్యాయాలు</td>
<td>247-256</td>
</tr>
</tbody>
</table>
22. విద్యావిధి - పిల్లల శిక్షణ సంస్థలు 257-264
23. పిల్లల శిక్షణ - పిల్లల శిక్షణ సంస్థలు 265-269
24. పిల్లల శిక్షణ - పిల్లల శిక్షణ సంస్థలు 270-272
25. గ్రామీణ శిక్షణ సంస్థలు 281-282
26. పిల్లల శిక్షణ - పిల్లల శిక్షణ సంస్థలు 288-311
27. గ్రామీణ శిక్షణ సంస్థలు 312-324
28. గ్రామీణ శిక్షణ సంస్థలు 325-330
29. గ్రామీణ శిక్షణ సంస్థలు 331-332
30. గ్రామీణ శిక్షణ సంస్థలు 333-337
31. గ్రామీణ శిక్షణ సంస్థలు 338
32. గ్రామీణ శిక్షణ సంస్థలు 339-340
33. గ్రామీణ శిక్షణ సంస్థలు 341-345
34. గ్రామీణ శిక్షణ సంస్థలు 346-349
CONTENTS

1. The Personality Of Veturi Prabhakara Sastry
   — Dr. Nanduri Ramakrishnamacharya 1-7

2. Sri Prabhakara Sastrī : An Overview
   — Prof. M. Sivaramakrishna 8-13

3. A Renaissance Man : Birth Centenary
   Tribute To Sri Veturi Prabhakara Sastrī
   — Prof. M. Sivaramakrishna 14–22

4. Scholar- Poet Veturi Prabhakara Sastrī
   — Sri V. Anjaneyulu 23-37

5. In The Footsteps Of The Mahatma
   — Sri V. Anjaneyulu 38-57

6. Mahatma Gandhi’s Influence On
   Veturi Prabhakara Sastrī
   — Dr. Vachaspati 58-61

7. A Tribute Of Love
   — Sri Kotta Venkateswara Rao 62-89

8. Our Revered Master
   — Sri Kambhampati Satyanarayana 90-93

9. Reminiscences Of A Renegade Nephew
   — Sri Veturi Anjaneyulu 94-100

10. Veturi- A Towering Literary Spiritual Personality
    — Prof. L.S.R. Krishna Sastrī 101–105

11. Yogi Prabhakara Sastrī Guru
    — Sri Jampala Parthasarathi Prasad 106-111

12. Prabhakara’s Sound Advice To Sivarana
    — Tr : Sri V. Anjaneyulu 112-122

13. Satavahanas, Were They Andhras ?
    — Sri V. Prabhakara Sastrī 123-133
14. Problems Of Satavahana History And Contemporary Relevance
   — Prof. M. Radhakrishna Sarma 134-140

15. Childhood Adventures : Custard Apple (Tr)
   — Sri Veturi Prabhadaka Sastri 141-148

16. “Childhood Adventures-Custard Apple”
    A Study In Child Psychology
   — Dr. Smt. C. Vijayasree 149-153

17. Transient Pleasure - Prabhadaka Sastri
   — Tr: Dr. M. V. Sastri 154-162

18. Ikshvakus And Their Origin
   — Sri Veturi Prabhadaka Sastri 163-171

19. Acharya Nagarjuna
   — Sri Veturi Prabhadaka Sastri 172-174

20. Moonnaalla Mucchata-A Critical Review
   — Sri Andrea Seshagiri Rao 175-177

21. Veturi’s Contribution To Telugu Studies
   — Dr. B. Radhakrishna 178-184

22. Southern Andhra Literature:
    Veturi Prabhadaka Sastri’s Literary Criticism
   — Prof. Challa Radhakrishna Sarma 185-190

23. Sri V. Prabhadaka Sastri’s Preface To
    Kridabhiramam : A Review By An Art Historian
   — Prof. M. Radhakrishna Sarma 191-196

24. Chatu Padya Manimanjari : A Tribute
   — Prof. G. N. Reddy 197-205

25. Prabhadaka Sastri’s Sringara Srinathamu
   — Prof. M. Sivarama Krishna 206-209

26. Prajna Prabhadakaram : A Review
   — Prof. M. Sivarama Krishna 210-212

27. Vyasamanjari - Foreword
   — Prof. M. Sivarama Krishna 213-216
28. A Preface To Veturi’s Prefaces
   — Prof. Adapa Ramakrishna Rao 217-219

29. The Immortal Prabhakara Sastrī ..
   — Sri Udayagiri Srinivasa Charyulu
   Tr : Sri G. K. Subbarayadu 220-234

30. A Translator With Insight
   — Dr. A. Subba Rao 235-260

31. Telugu Indologist Non-Pareil
   — Sri Parsa Venkateswar Rao Jr. 261-267

32. National Seminar On Prabhakara Sastrī :
   A Report
   — Sri V. Venkataramana 268-272

33 Summaries And Extracts Of Some Seminar
   Papers In Telugu
   — Tr : Sri V. Anjaneyulu 273-348

1. Prabhakara Sastrī’s Service To
   Srinadha’s Literature
   — Prof. Korlapati Srirama Murthy 273

2. Prabhakara Sastrī As A Teacher
   — Dr. Pochiraju Seshagiri Rao 279

3. Letters Of Prabhakara Sastrī-Contemporary Affairs
   — Prof. Nayani Krishnakumari 283

4. Prabhakara Sastrī’s Contribution To
   The History Of Reddy Kings
   — Prof. V. Ramachandra 289

5. Reform Of Telugu Script
   Sastriji’s Contribution
   — Prof. P. S. R. Apparao 295

6. Marginal Notes Of A Great Scholar
   — Dr. V. V. L. Narasimha Rao 296
7. Translation Of Veturi
   — Prof. Jasthi Suryanarayana 298
8. Vaishnavite Literature -
   Prabhakara Sastri’s Service
   — Prof. K. Suprasannacharya 299
9. Pragna Prabhakaram - Prabhakara Sastri’s
   Supreme Individuality
   — Sri Manjusri 303
10. Literary Journalism -
    Prabhakara Sastri’s Contribution
    — Dr. Tirumala Ramachandra 310
11. Tallapaka Poets -
    Prabhakara Sastri’s Contribution
    — Dr. K. Sarvottama Rao 319
12. Katamaraju Katha -
    Prabhakara Sastri’s Contribution
    — Dr. Tangirala Venkata Subba Rao 328
13. Service Of Prabhakara Sastri
    To Saivite Literature
    — Sri N. Sundareswara Rao 333
14. Editing The Classics -
    Prabhakara Sastri’s Work
    — Dr. Lakamani Chakradhara Rao 342
34. Prabhakara Sastri - The Teacher
    — Dr. Pochiraju Seshagiri Rao
    Tr: V. Sri Harsha 349-355
35. Marginal Notes Of An Eminent Scholar
    — Dr. V. V. L. Narasimha Rao
    Tr: Sri G. Subbarayudu 356-360
36. C. P. Brown’s Contribution To
    Telugu Literature:
    Veturi Prabhakara Sastri’s Appreciation
    — Dr. M. Anantakumara Sarma
    Tr: Sri. G. Subbarayudu 361-366
37. Birth Centenary Celebrations Of
    Prabhakara Sastri - An Overview
    — Sri Subbarayudu 367-371
38. "Neeti Nidhi" Versus "The Economy Of Human Life" - A Critique
   — Sri Veturi Anjaneyulu 372-412

39. Translation Of Poetry - Prabhakara Sastri's Achievements
   — Dr. J. Venkateswara Sastri 413-434

40. Museum Collection [List Of Objects Collected By Sri Veturi Prabhakara Sastri At Muktyala]
   435-436

41. Pragna Prabhakaram
   Original : Sri Veturi Prabhakara Sastri
   Translation : Prof. Veturi Anandamurthy 437-455

42. The View Must Reveal By Its Own Action
   — Sri N. B. V. Rama Moorthy 456-463

43. Short Summary Of Evolution And The Prayer Form
   464-468

44. Sri Prabhakara Sastri: A Traditional Modernist
   — Prof. M. Sivarama Krishna 469-472

45. Path - Breaker And A Trend - Setter Prabhakara Sastri
   — Sri H. Rajendra Prasad 473-479
Prabhakara Sastri (1888-1950)
Pencil Sketch by Dr. V. Prabhakar
Hon'ble Sri N. T. Rama Rao
Chief Minister visits the Exhibition
(Prabhakara Centenary Celebrations) at Hyderabad

Dr. Nanduri Ramakrishnamacharya Unveils the
Oil Painting of Prabhakara Sastri
(Machilipatnam)
The Personality of Veturi Prabhakara Sastry

Dr. Nanduri RAMAKRISHNAMACHARYA

Sri Veturi Prabhakara Sastry was a unique phenomenon of the modern Indian cultural renaissance. He was born in the year 1988 about two decades after the failure of the great sipo rebellion. At that time, India typified a bottomless abyss of political depredation and reached the nadir of financial poverty. The cultural renaissance in British India was almost a historical miracle. Like the luminous lotuses that sprout out of the muddy marshes, saintly souls and social reformers emenated from the enslaved soil of misery and misfortune, despair and degradation, otherwise known as British India. Eswarchandra Vidya Sagar, Bankimchandra Chatterji, Ramkrishna Parama Hamsa, Swamy Vivekananda were the forerunners of Mahatma Gandhi. The advent of people like Veturi Prabhakara Sastry attests to the vitality of Indian culture.

Veturi Prabhakara Sastry was born six years after the ‘Vande Mataram’ song was composed. India seemed to be awakening from a nightmare of humiliation. Oriental scholarship acquired reverence. Every oriental dawn appeared now to be a pictoral rapture out of the Vedic civilisation and culture. Prabhakara Sastry was born in the same year as T.S. Eliot.

Sri Prabhakara Sastry was not a mere oriental scholar steeped in superstitious credulity. He typified the confluence of East and West and the cross fertilisation of the oriental and the occidental cultures. Among
the orientalists who tried to rediscover Indian culture and history in Andhra Pradesh, Sri Prabhakara Sastry must be reckoned as one of the foremost. During those days, traditional education represented by Sri Sastry was at a discount and formal English education acquired precious premium. However, even in the West Universities were criticised as "Places where pebbles were polished and diamonds were dimmed; This criticism applied with greater force to Indian counterparts or counterfeits. Viswanatha Satyanarayana, a diamond which the University could not dim, spoke of the well known research scholar, Mallampalli Somasekhara Sarma as an unfortunate being born in an age when erudition without University Degree was not recognised. Prabhakara Sastry and Mallampalli were kindred souls in the field of historical research. Prabhakara Sastry emerged as the cultural Kohinoor of contemporary Andhra Society.

Sri Sastry possessed a remarkable physical frame. He had legs with a Spartan gait, hands of a typical Roman Senator, bodily frame of an Athenian Scholar and the face of a Greek philosopher. We can discern many similarities in the photo of Sri Veturi Prabhakara Sastry and the famous portrait of the "Thinker" by Rubens. The study figure of Sastry symbolised the Greek dictum - "a sound mind in a Sound body." If apparel oft proclaims the man, the dress of Prabhakara Sastry - coarse kora unbleached Khaddar, the livery of patriotism and Gandhian idealism of those days, signified simple living and high thinking. He had a pointed nose, reminiscent of Cleopatra. He possessed a pair of commanding eyes and a thundering voice. Sometimes he used to close his eyes in an intellectual trance when people poked perplexing problems to him. When he opened his eyes the twinkling gaze silenced the questioners. His speech was great; his flashes of silence were greater still. Very often the students could expe-
rience the ecstatic bliss proverbial of "Dakshinamurthy" — in his immediate presence, (though the teacher was not young) in him.

— "Chitram vata tharoor mule
vriddah sishyah gururyuva
gurosthu mounam vyakhyam
sishyasthu chinna samsayah" —

Behold the wonder under the banyan tree! Seated beneath, is the young precepter, surrounded by old pupils.

The eloquent silence of the precepter is able to dispel all the doubts of the disciples, at once.

Sri Prabhakara Sastry was a multi-faceted personality — the scholar, the poet, the teacher, the historian, the researcher, the Gandhite, the dramatist, the patriot, the editor of renowned classics, the author of many prefaces etc. But Sri Sastry — the saint, out weighed all the other facets which elicited the admiration and amagement of contemporary intellectuals. Sri V. P. Sastry was a Yogi par excellence. He possessed the healing look and many chronic patients were cured of their diseases. In fact, his august presence provided a sublime sanctuary to which one can return for refugee securing comfort and consolation, solace and satisfaction. In fact he was a Jeevanmuktha who emancipated himself from mundane bondage. He was a Mahatma — a realised soul who experienced the transcendental bliss and beatitude inspite of terrestrial existence. He belonged to that cadre of great saints who not only emancipated themselves but also those around them.

"Swayam theertha paraan stharyati"
No wonder the saint Sri Sastry could enoble all provinces of human thought and action which he chose to enter. This spiritual gaint strode over contemporary intellectual life of Andhra like Gulliver amongst the Lilliputians. Invariably the biographies of all great mortals end with their death, paradoxically enough the biographies of great souls begin with their death. In fact the saintly influence of Sri Sastry is very much alive over his disciples even today; perhaps it will be evergreen for ever.

The Scholar

Sri Veturi Prabhakara Sastry was an erudite scholar steeped in oriental learning. However scholars well versed in occidental learning looked at his researches in baffled admiration because his discoveries exhibited a rare rationalism supposed to be the distinguishing feature of Western erudition.

Chronology is the pulse of history. The accusation very often levelled at the doors of Indian History is that it lacked the sense of chronology. Sri Sastry gave utmost importance to chronology and very often hit the bull's eye in determining the exact dates of poets and their works. However the scholarship of Sastriji was a remarkable blend of oriental erudition and occidental historical sense, a rare combination of two divergent talents.

The Poet

Poetry and scholarship are supposed to be different poles but curiously the opposite poles have met in the personality of Prabhakara Sastry. Sri Sastry has been one of the greatest poets which modern Andhra has produced but his collossal scholarship has over-
shadowed his pristine poetic genius. He lived in the age of Bhava Kavita known for torrential passion and emotional outbursts of subjective exuberance. In Bhava Kavita there was plenty of foliage but few flowers. Sri Sastry's Telugu poetry provided a curious contrast of crystallized exactitude in style and diction. In Sri Sastry's poetry flowers, out numbered the foliage. The Kapotakatha written by Sri Sastry can be cited as a typical example and it is one of the modern classics of Telugu literature.

The Teacher

Sri Veturi Prabhakara Sastry is one of the greatest teachers which modern Andhra has produced. Teaching has always been a mission and never a profession. He produced a large number of scholarly pupils who were proud to style themselves as his disciples. Timmavajhala Kodandaramayya Sri A.V Sraenivasacharya, Pochiraju Seshagiri Rao; S. Sachidanandam, N. Narayana Rao, Tirumala Ramachandra, Rani Suryanarayana and a great galaxy of literary stalwarts were his intellectual offsprings, not to speak of ‘Ekalavya Sishyas’. He was a living literary lamp that lit many more lamps. He showered love and learning on his students and in return they worshipped him as the embodiment of father, mother, teacher and God in one. In fact he was a saintly teacher and not a secular instructor in an age steeped in materialism. In short he was the author of many literary careers, as well.

A Versatile Genius

The name of Sri Veturi Prabhakara Sastry conjures up many many melodious memories in Telugu literature – Chaatu PaJya Mani njanjari. an anthology of autonomous and momentous compositions with brevity forming the soul of wit and wisdom. Veedhi Nataka
(Kreedabhiramam) the monumental literary mirror of Kakatiya society — Telugu versions of Bhasa’s Sanskrit dramas, pratima etc., history of the Nayaks of Tanjore, Prabandha Ratnavali, another anthology of precious poetry. He wrote many articles in Bharathi and Andhra Patrika. Sri Prabhakara Sastry’s association with Tirupathi, as a teacher and scholar has left indelible impressions on the sands of time. His discovery of Annamacharya copper-plates has been one of the most memorable events in the cultural history of Andhra.

Sri Sastry’s contribution to the sources of history of Telugu literature is unrivalled. He wrote precious prefaces to many Telugu classics—Prabandha Ratnavali, Charucharya, Sriyakula Srihari Sataka, Bhagavadajjuka, Udabhataaradhyaa Charitra, Manucharitra etc. etc. His preface to Basava Purana has been acclaimed as the prince of prefaces. Perhaps as a preface-writer Sri Sastry remains unrivalled for generations to come in the field of Telugu literature.

Sri Sastry discovered many manuscripts, palmleaf scripts, epigraphs and copper plate grants not only in the Madras & Tanjore libraries but in many nooks and corners of Andhra. Sri Sastry has traversed many unchartered literary seas; his exploits are — reminiscent of the story of Sinbad, the sailor of the Arabian Nights.

However I feel that the following two points on which Sri Veturi Prabhakara Sastry has thrown commendable light need further investigation.

1. Sri Prabhakara Sastry was of the opinion that Srinatha was the author of Kreedabhiramam, in spite of the explicit statement in the book that it was written by Sri Vinukonda Vallabhamaty, The masterly skill exhibited by Sri Prabhakara Sastry has influenced a vast majority of scholars to believe that the work was
composed by Srinatha. Still the view that it is a satire on Srinatha and his friend Avachi Tippayya Setti—I feel—deserves a fresh look and examination. If Vallabhamatya could have written such a parody closely resembling the style of Srinatha, Sri Prabhakara Sastry actually stands redeemed, because it was Sastry who was the first to point out the tally of the signatures.

2. The view of Dr. Sri Korlapati Sree Rama Murthy that Kumara Sambhavam is not an ancient work written by Nanne Choda deserves the attention of the scholarly world. I am amazed to read the observations of Sri Sastry who already pointed out many inconsistencies in the shifting stands variously taken by the late Manavalli Ramakrishna Kavi. If the view of Dr. Korlapati Sri Rama Murthy ultimately prevails—I hope that it will, with all the earnestness at my command—much of the credit for the discovery will go to Sri Prabhakara Sastry who expressed genuine misgivings in accepting the statements of M.R.K. kavi at their face value. Sri Veturi Prabhakara Sastry—who became a living legend in his life time, commanding the admiration of his contemporaries is assured of the adoration of successive generation of votaries of Telugu literature and language.

Our concepts nature, soul and God die if they have no roots in experience. In the interpretation of experience, we employ methods of reason. It is the only way of attaining truth. A proposition cannot be true for religion and false for reason.

Dr. S. Radhakrishnan
Sri Prabhakara Sastri: An Overview

Prof: M. Sivaramakrishna

I

TELUGU LITERATURE owes its breakthrough into modernity, and consequently to a far-ranging renaissance of its basic rhythms, to several stalwarts: Kandukuri Veeresalingam, Gurajada Appa Rao, Tirupati Venkata Kavulu, Veluri Sivaramasastri, Viswanatha Satyanarana, Sri Sri. Among these VETURI PRABHAKARA SASTRI is, from several perspectives, a fascinating figure. Part of this fascination stems from his almost unique, incredible versatility. A sensitive poet he was also an erudite scholar with an unerring insight into not only the idiosyncracies of Telugu literature, both classical and contemporary, but also the very basics of literary art: its nature, function, structure. Added to this he was a historian with a clear sense of a usable, recoverable past; a preoccupation which led him into its corollary of the study of old manuscripts (collecting, collating and deciphering) and archaeological monuments which were not for him relics of the past but live centers of a continuing consciousness, cultural and literary. Blending all these into a fine, sensitive temper, he was also an outstanding critic. Above all, for him the values of literature acquired legitimacy in existential contexts not in mere lexical or critical pretexts. It is this dynamics of living that we find transfigured into his emergence, later, as a follower of YOGA and embodied specially in the system of MASTER CVV.
Hon'ble Sri N. T. Rama Rao
Honours the Veturi Brothers
Dr. V. Chandra Sekhara Sastrī and Dr. V. Sankara Sastrī
Prabhakara Centenary Celebrations

Veturi Prabhakara Sastrī
with his three brothers & friends
Prof. Ananda Murthy presenting the Manimanjari publications to the Chief Minister Hon. Sri N. T. Rama Rao

Bronze statue of Prabhakara Sastri Installed at the Sanskrit College, Tirupati by the T. T. Devasthanams
Born on 7 February, 1888 in Pedakalepalli, a small village in the Divi taluk of Krishna district, Sastri had the good fortune to sharpen his innate literary sensibility through the grooming of such eminent persons as Addepalli Somanadha Sastri and the incomparable Chellapilla Venkata Sastri. A precocious child, he wrote poetry that, too, in Sanskrit. — when he was hardly twelve years old. No surprise that with such talent he later blossomed into a mature poet with many "satavadhanas" to his credit. At the age of eighteen, he took up the job of a Telugu pandit in Wesley Mission School in Madras — an event which proved to be the preamble to a momentous career. For it is at this stage that his life-long passion for research, for original exploration of literary texts found a focussing centre. He began frequenting the Government Oriental Manuscripts Library where he eventually assumed the position of a pandit. He held this position, for thirty years (1909–1939), with great distinction rendering incomparable service in rescuing and preserving, on behalf of the Library, many valuable manuscripts. Though he had eminent collaborators such as Manavalli Ramakrishna Kavi, much of this work — which is the despair of even researchers equipped with the latest critical tools — was done by Sastri singlehanded. The 20 volumes of descriptive catalogues he brought out bear testimony to the prodigious literary energies that lay behind his frail frame. These volumes continue to be a mine of information for researchers.

These Herculean labours did affect Sastri’s health and he fell seriously ill. In retrospect, this sickness seems to be a blessing in disguise; for, this constituted a crucial turning point in his life. He became interested in yoga therapy and found in the system propounded by Master CVV the answer not only to his spiritual ailments
but also to his inherent spiritual longings. All this happened around 1916–17.

Sastri regained his health and from then on all his sensibilities were directed towards these two essentially interconnected channels; the yogic and the literary. Though he regarded literary activity as subordinate to his dominant quest for perfection in yoga, he continued to immerse himself in several literary projects. As Reader in the Sri Venkateswara Oriental Research Institute, Tirupathi, between 1940 and 1950, he did something congenial to his temperament: the publication of the devotional literature of the TALLAPAKA POETS, specially of ANNAMACHARYA. This was an event of far-ranging significance in Telugu literature.

III

Sastri's literary output, even when we take only his published work into consideration, is in its range quite impressive: poetry, criticism, forewords and introductions to his own editions of Telugu classics, historical writings, linguistic studies, grammar, essays, anthologies, translations, plays, deciphering and studying scripts and inscriptions etc. Whatever the area, a judicious blend of traditional base and individual talent marked Sastri's writing. Perspicacity, transparent sincerity, openness of approach and, above all, originality— all these invariably illumined the area of his enquiry. Classical in his commitment to the enduring value of literature as an extension of one's spiritual pursuits, he was yet modern in his flexibility and amazing receptivity to new literary perspectives. His approach to the problem of VYAVAHARIKA BHASHA—the adoption by literary artists of the language of everyday—makes this evident. He supported the movement started in this regard by such stalwarts as Gurajada Appa Rao and Gidugu Ramamurti. Similarly
unambiguous was his appreciation of the work of C. P. Brown.

Though Sastri's overall achievement is remarkable by any standards, certain contributions stand out as most significant. For instance, it was he who conclusively proved that the word "Nagabu" occurring in the Amaravati inscriptions is a Telugu one and that it is of inestimable value in tracing the evolution of Telugu language and script. This discovery—regarded as incontrovertible—has proved to be of great help in understanding the place of Satavahanas in the history of the Telugu people. Similarly, Sastri's SRINGARA SRINATHA set a new trend in literary criticism vis-a-vis literary biography. In spite of many recent studies, this remains an extraordinarily original evaluation of Srinatha's achievement. Similarly, if the publication by Sastri of BASAVA PURANA heralds a new era in our understanding of VEERA SAIVA LITERATURE, that of the devotional literature of the Tallapaka poets, especially the work of the celebrated Annamacharya—signals the beginning of the revaluation of VAISHNAVA LITERARY TRADITION in Telugu. The illuminating introductions and prefaces he wrote in this regard—as also his editions of RANGANATHA RAMAYANA and KREEDABHIRAMA—clearly indicate the unique place Sastri holds in both the history and criticism of Telugu literature. The massive erudition, the sensitive taste, the discerning eye, the impassioned, fearless outlook—with neither a fawning public to please or condescending patrons to appease—make Sastri one of the most significant of the architects of modern Telugu literature and its ethos.

IV

Another important dimension of Sastri's life and achievement is one which constitutes, in effect, the cul-
mination of his literary pursuits. Like a true classicist he believed that the study of literature finds its legitimacy in the impact it has on refining the emotions and sensibility of the individual so that the innate, imperishable Self as intuited. For Sastri this was not pious rhetoric or pleasant fantasy, but a truth available for direct perception, for aparoksha Anubhuthi. That Sastri did have this experience is borne out by the influence he had as a Yogi on seekers spread all over South India. There is a wide circle of followers of the MASTER YOGA OF CVV of which Sastri was a great exponent and practitioner. Seekers like Sri Srinivasacharya in Tirupati and Sri Kotha Ramakotaiah in Guntur are continuing links in this precious heritage left by Sastri.

If Master Yoga was one eye for Sastri, the other was the philosophy of Gandhi. He was throughout firm in his loyalty to the tenets of Gandhian philosophy - of integrated living based on the harmonizing of the faculties of the individual.

V

1987-88 is the CENTENARY YEAR of Sastri's birth. This is an appropriate context to commemorate his memory and think of enduring projects in this regard.

The most important thing which needs to be done is to bring out a collected edition of all his writings. Constituting nearly 6,000 pages there is enough material for 20 volumes. By temperament averse to the idea of self-promotion through the seeking of patronage, Sastri could get only a small portion of his writings published during his life-time.

The value of Sastri's writings for the community of scholars and researchers hardly needs elaboration. The whole project of publishing his collected works requires more than Rs. 4 Lakhs for completion. This requires the
support not only of all those individuals who value the precious heritage left by Sastri but also the active help and encouragement of governments, both at the state and the centre. Similarly, the personal library left by Sastri which is bound to be of inestimable value to scholars needs to be made available. Modalities have to be worked out in this regard. This again requires the active help of individual philanthropists and government.

SRI VETURI PRABHAKARA SASTRI MEMORIAL TRUST, established in 1981— as well as the PRABHAKARA PARISHODHAKA MANDALI (estd. 1950) - have already done considerable work in making many of the writings of Sastri available again. The published volumes of the half-yearly MANIMANJARI have already achieved distinction as invaluable source books.

A lot, however, remains to be done and a concerted effort, with dedication and devotion, needs to be put forward to strengthen the hands of the Trust. Telugu people have never lagged behind in supporting all activities meant to preserve and perpetuate their literary heritage. Offering all help to the Trust in making its several plans take tangible, concrete shape is the only way in which we can build a fitting monument to the sacred memory of SRI VETURI PRABHAKARA SASTRI, the great harbinger of modern Telugu renaissance.

Science has relieved us of grinding poverty, mitigated the tortures of physical pain. Yet we suffer from an inward loneliness. All growth is marked by pain. All transition belongs to the realm of tragedy. The transition that we have to effect today. If we are to survive, is a moral and spiritual revolution which should embrace the whole world.

— Dr. S. Radhakrishnan
A Renaissance Man: 
Birth Centenary Tribute to 
Sri Veturi Prabhakara Sastri 
Prof. M. SIVARAMAKRISHNA

Pinpointing the significance of the life and achievement of Sri Veturi Prabhakara Sastri (1888-1950), V.R. Narla, one of the most dedicated of modern Telugu journalists and writers observed:

A linguist and a researcher, a poet and scholar, a literary critic and social historian — Sri Sastri was a multidimensional man. But what attracted me most to him was his moral fervour, his zeal to consume himself in the service of others. His love of his fellow-men knew no bounds and he died, even as he lived, trying to wipe the tears from the eyes of the sick, the suffering and the sorrowing. Whenever I was privileged to spend time with him I left uplifted, ennobled.

Commenting further on this impact, Narla added:

In the present encircling darkness (he) shines with greater brightness. Indeed true to his name, he is a source of affulgence to those who are not dead to all the higher values of life.

Coming from an exacting evaluator such as Narla, this is not pious rhetoric but the barest of truth about Sri Sastri. During the nearly four decades of his literary and spiritual endeavours, Sri Sastri enriched Telugu literature in countless ways.

Rooted in all that is enduring in the classical past, he was yet intensely modern in his uncompromising rejection of all that is superstitious, obscurantist or retrograde, ranging from the stifling stratifications of
the caste system to the stilted idiolect of a decadent literary past. He was a passionate exponent and practitioner of the literary art, both critical and creative, — handling virtually every genre with ease and distinction — but literature for him was only a means to the ultimate and of realization of the Self. While this led him naturally to Yoga, he never thought of it as a set of breathing exercises. For, he knew that healthy and free animals are not necessarily wise. Hence his unswerving loyalty to the great Karma Yogi of our age: Gandhi. In effect, Sri Sastri remains one of the last of the Renaissance men with commitment to literature as an existential extension, to humanism and, above all, to the integrated well-being of man. (Hence his interest even in science: It was he, it is reported, who identified the Halley's comet on its first appearance this century and it was he who edited a rare text on mathematics entitled Pavuluri Ganitha.)

Sri Sastri was born on February 7, 1988 in Pedakallepalli — a small village in the Krishna district of Andhra Pradesh, noted for its scholarly ethos (among its many illustrious sons was the renowned Telugu musician Susarla Dakshinamurti). His father, a doctor by profession, was by temperament and sensibility a literary artist. Sri Sastri’s mother, Srimathi Seshamma, embodied virtues he himself valued in life: gentleness, truth and compassion. A precocious child (at twelve he was composing Sanskrit verse), he had his scholastic training under great pandits of the time such as Addepalli Somanatha Sastri. But it was his discipleship under the great Chellapilla Venkata Sastri, — who almost single-handedly brought about in modern times awareness of Telugu literature as a distinct entity — that brought限度 and definition to the nascent literary talent of Prabhakara Sastri. Sri Venkata Sastri — later the first Poet-Laureate of Andhra Pradesh — imbued his dis-
ciple, one can imagine, with a sense of discriminating reverence for the classical past — for the recovery of its usable part — as an indispensable component of viable literary consciousness.

Another decisive event in Sri Sastri’s life was his entry into the Oriental Manuscripts Library at Madras. He also worked as a Telugu lecturer for sometime in Presidency College, Madras, fell ill, took to the path of Yoga and recovered his health. This was around 1914-1916. He later sought voluntary retirement from service in the Manuscripts Library and, on invitation from the Tirumala Tirupathi Devasthanams occupied the position of Reader in the Sri Venkateswara Oriental Research Institute — until his death in 1950 at the age of 62.

III

This resume of Sri Sastri’s career is deceptively brief. For it hardly does justice to his protean achievement. He touched and transformed almost all forms of literature. In addition to collating, collecting, deciphering manuscripts, inscriptions etc., he had original creative writing, literary criticism, and translations to his credit. But whatever he wrote, he regarded all literary endeavour as akshara abhyas: the practice of the presence of imperishable Truth through words. He declared his credo unequivocally: “Unless inner awakening is achieved through intense sadhana, tapas, the bliss of the experience of Truth cannot begin manifesting itself. Only he who has achieved something of this introspection and has thereby gained the inner eye... can become a poet.”

No surprise, therefore, that his poetic works such as Moonnalla Muchchata (1922), Divya Darsanam (1924), Kapothakatha (1925) are in accord with his basic belief of literature as a criticism of life. It is the
same concern which led him to translate into Telugu a fine aphoristic collection from English entitled "Economy of Human life." Similarly, he wrote several moving short stories such as "Karunakamu" (1924), "Kaliki Chiluka" (1924) as also many essays — more than a hundred — of great significance for critics and literary historians. In fact, his essays entitled "Andhrula Kalpavrikshamu" and "Andhra Bhashavatharamu" illumine many problems of the origin and nature of the Telugu language. He also carried on extensive correspondence with several literary stalwarts of the day and these letters were so elegantly written that Gidiugu Ramamurthi, the redoubtable pioneer of Spoken Telugu, described them as "sweet poetry" comparable in their charm to the best epistles in English.

Besides original creative writing, Sri Sastri translated Bhasa’s Pratima and Karanabharam and the burlesques of Mahendravarma and Bodhayana: Matta Vilasa Prahasanam and Bhagavadajjukam. Here he used, in place of Prakrit, spoken Telugu. Thus began his staunch, unwavering support for the use of Spoken Telugu in literary texts. In this regard, he had personal acquaintance with and supported the efforts of pioneers such as Gurajada Appa Rao and Gidugu Ramamurti. Above all, through his own writings such as Kamadhenuvu Katha (1914) and Tanjavuri Ahdhra Rajula Charitra he showed the viability of spoken Telugu as an effective mode of expression.

This inevitably took him to the study of language. He collected and deciphered several inscriptions and subjecting them to a sharp linguistic study threw fresh light on the pre-Nannaya Telugu language and script. It was in fact Sri Sastri who identified the first Telugu inscription ("Nagabu" 1st century A.D) and the first Telugu poetess (Tallapaka Timmakka, 15th century). His work in this area is so seminal that it can
legitimately be regarded as the first attempt at systematic, rigorous research in the field of linguistics.

When the extant 'critical' climate was confined to explication and controversies about authorship, Sri Sastri introduced literary criticism as a distinct discipline with the text as the only context in which all judgments have to be made. Consequently, his introductions to _Basava Purana_ (1927) _Kreedabhirama_ (1928) and _Ranganatha Ramayana_ (1940) — for which he prepared definitive editions — constitute the finest body of literary criticism in Telugu. He evaluated a text in terms, invariably, of its socio-cultural, including religious, dynamics, the individual talent of the concerned poet, his poetics, his position vis-a-vis his predecessors. These qualities make his _Srinagara Srinatha_ (1910) a trendsetter in Telugu literary criticism and it ranks with some of the most enduring of critical work on Srinatha — in spite of several weighty recent critiques.

IV

A rare passion for historical research animated Sri Sastri ever since his entry into the Oriental Manuscripts Library at Madras. He undertook extensive — often exhausting — tours of South India in search of manuscripts and succeeded in securing several rare ones. (in collaboration with Manavalli Ramakrishna Kavi). Singlehanded, Sri Sastri prepared 20 volumes of Descriptive Catalogues which are, even today, invaluable source books. Similarly, his indefatigable energy and commitment took him, almost predictably, into a related field: examining and deciphering of inscriptions with a view to determining the significant landmarks of Andhra history. His research included the Satavahanas, the Ikshvakus, the Reddi Kings, the Pallavas, the Rashtrakutas, the Andhra Nayakas of Thanjavur. His approach was so methodical and
rigorous that the distinguished historian and political thinker, the late Professor M. Venkataramaiah described him “as the very embodiment of research”.

But Sri Sastri’s vision was not blinded by the achievement of royalty alone. He had a keen ear and a sharp eye for the rhythms and texture of the ordinary life of common humanity as embodied in folk literature. With his usual thoroughness and zest he collected folk songs, proverbs, idioms and phrases, nursery rhymes and songs of the rural women — as well as children’s rhymes of a traditional nature in Telugu. This fascination for the artless simplicity — often allied with the subtly comic — is again revealed in Sri Sastri’s fine anthology Chatu Padya Mani Manjari (1913).

All these literary efforts achieved, as it were, their culmination, in Sri Sastri’s discovery of the devotional literature of the Tallapaka poets, specially of the Vaggeyakara, Annamacharya. In this regard, during the short span of five years (1945–50) he achieved results which are beyond even institutions with vast resources. Sri Sastri’s golden touch rescued the precious heritage of Annamacharya’s devotional songs lying neglected and unknown. Sri Sastri’s work in this regard has achieved widespread recognition as is evident from the work done in this area subsequently by, among others, the eminent writer and musicologist Sri Rallapalli Anantha Krishna Sarma.

Sri Sastri was an unusually sensitive man: even as a boy he felt acutely, in the very depths of his being, any pain inflicted on any one, within his observation, as his own. Animal sacrifice, punishment in any form and, above, all, the wanton cruelty inflicted by man on fellow men — evident for him in the events of the world
wars which he followed very sensitively — moved Sri Sastri so deeply that he frequently became sick. It was one of these bouts of sickness which brought him into contact with the Yoga System of Master CVV. This became his overriding concern and, even after recovering his health, he continued his life-long practice of this yoga bringing physical relief and spiritual orientations to countless people. His influence in this area has been so effective and enduring that there are today 'Yoga Centres' and 'Prabhakara Friends' Circles' in almost all the important towns of Andhra Pradesh. In fact, Sri Sastri himself traced his evolution in the path of yoga in a sensitively written autobiographical work entitled Prajna Prabhakaramu (a pity this remained incomplete!).

From this concern with yoga to a life-long allegiance to the great Karma yogi of our time, Gandhi, is only a logical transition. Sri Sastri was a total uncompromising Gandhian in thought, word and deed. A staunch supporter of the Harijan cause, it was Sri Sastri who in fact spearheaded the movement for the entry of Harijans into temples at Tirupati. Gandhi’s assassination was an unbearable shock to him and his reflections on this event are distinct with an anguish and suffering unique in the recorded utterances on Gandhi in Telugu. When he learnt that it was a Hindu and that too, a brahmin, who killed Gandhi the incredible shock shook him to say: "the sacred thread that was a symbol of reverence now makes me feel as a sign of repulsion and humiliation." He declared that Gandhi’s death confirmed the futility of capital punishment because "for intimidation, protection; for fire, water; for hatred, love: these are the antidotes. Killing and hatred are transient; it is love and concern which are eternal." He felt that people like Gandhi can never attain liberation "for liberation is to see oneself in all
creation and all creation in oneself and this would mean liberation only after the rest — everyone — get it."

Sri Sastri's irrepressible dynamism, even during days of great personal stress and strain, thought of establishing a museum to house the artistic and religious heritage of Andhra Pradesh. Though he did succeed in collecting invaluable art objects in the process most of these are now lying uncared for: some at Tirupathi and some at Muktyala. It is only appropriate that these should be collected — at least during this Birth Centenary Year — and housed in a museum preferably at Tirupathi where he spent the most creative period of his life.

In retrospect, when one looks at Sri Sastri's nature as a man, one is struck by one pervasive quality his fierce independence and uncompromising spirit. He once declared that he was a well wisher (hitā) of those in power but not their sycophant (āsrlta). As such he courageously wrote and unhesitatingly did what he thought was true, with neither critics to please nor a fawning public to appease. But he had also at the same time great affection — spontaneous love — for people, for his students specially. Animated by the desire to bring out their potential abilities, he used to consistently help them by providing food and financial help. And, as his students testify, it was a treat to listen to his teaching which blended insight with a sense of humour and a concern for the ethical and spiritual values of literature without sounding ponderous and pontifical. Indeed he was fond of good, wholesome food, though very austere in his eating habits. He was, in fact so meticulous even in such things as slicing fruit with his own knife used in a particular way that if anyone else used it he could immediately guess it. Above all, he was unerring in his insight into the nature of a person through observing his physiognomy.
The Centenary Year of Sri Sastri’s Birth is an appropriate context not only to recapture his vital and dynamic presence but also to see that a definitive, collected edition of his works is brought out. Already The Prabhakara Sastri Memorial Trust based at Hyderabad has done commendable service in this regard. Both its quarterly Journal Manimanjari and ts reprints of Sri Sastri’s works – long out of print – have set the process in motion. But a lot remains to be done, for an amazing quantum of first-rate work, bound to be of invaluable help to researchers, still remains unpublished — nearly 20 volumes. Sri Sastri was a prolific writer and he himself told a disciple once: “If any one says that he would bring out a journal, there is matter in this brain for 25 years of uninterrupted publication. There is a lot to be done.”

Yes, a lot remains to be done by Telugu people as a fitting memorial to this great humanist, scholar, critic, historian, poet and yogi.

Immortality and death are both lodged in the nature of man. By the pursuit of moha or delusion he reaches death; by the pursuit of truth he attains immortality. We are all familiar with the verse in the Hitopadesa that hunger, sleep, fear and sex are common to men and animals. What distinguishes men from animals is the sense of right and wrong. Life and death, love and violence are warring in every struggling man.

Dr. S. R.
Prabhakara Sastri hailed from a middle class Brahmin family of Pedakallepalli village in the Krishna District. In his earlier years he studied Vyakaranam (Grammar) and poetics under the great Chellapilla Venkata Sastry whose reputation later on reverberated throughout Andhra and who was designated as the first Poet-Laureate of Andhra Pradesh. After completing his studies and apprenticeship under Chellapilla Venkata Sastry, young Prabhakara Sastri left Pedakallepalli for Madras city where he worked initially in Kellet High School as Telugu teacher and later joined the Government Oriental Manuscripts Library. While the emoluments the post fetched were hardly sufficient for the scholar who was fond of comfortable living, the duties the post entailed whetted his appetite for research and afforded ample opportunity to have access to manuscripts which were scattered in different parts of the Andhra region especially when he was put on special duty for the purpose. On occasion he officiated as Telugu lecturer in the Presidency College, Madras and after retirement from Government service, he joined Sri Venkateswara Oriental Research Institute as Reader in Telugu which post he held till his demise.

Prabhakara Sastri had most of his innings as a poet and a scholar even by 1935 while he was in service at Madras and got many of his works published. He was a self-made scholar with many handicaps and little support. Consequently he had to face life with
stoicism. He had to simultaneously cope with the mounting passion for unearthing the hidden treasures of literary and historical heritage of Andhras and enrichment of Telugu literature be it by way of research into philology, epigraphy, translation of rare works into Telugu from other languages, editing Telugu Classics with his erudite commentaries and prefaces known for their profundity, or by composing terse poetry which depicted life in Andhra through typical anecdotes chosen for the purpose.

**Historical Research**

In the field of historical research the penetrating insight with which he had deciphered and given exposition to many inscriptions like the Ahadanakara copper plates, researches he made on Rashtrakutas, Pallavas, Andhra Naiks of Tanjavur etc., was the envy of epigraphists and historians who had won their spurs in those fields owing to the advantage they had in their knowledge of English and possession of academic degrees, Prabhakara Sastri was severely handicapped in not being proficient in English with the result that his eminence was confined only to Andhra and known only to the elite though, per se, his researches had a broader sweep, surpassed linguistic Insularity and had acquired larger significance and a wider appeal from the point of view of their cultural and historical value. Only one paper entitled "Are Sathavahanas Andhras?" was rendered into English by Bhavaraju Venkata Krishna Rao and it received the attention of non-Andhra historians. I heard that in recognition of his research on Pallavas, the famous French historian, Jouveau Dubreuil who had at that time settled down in Pondicherry, honoured Prabhakara Sastri suitably.
The anthologies of Telugu verse compiled by him namely "Prabandha Ratnavali" and "Chatu Padya Mani Manjari" (in two volumes) excel their analogous English works, namely Palgrave’s Golden Treasury of Songs and Lyrics and the Oxford Book of English Verse as they give brief notes about each poet, the context in which the verses were composed, peeps into political and social conditions of the times and some insight into the outlook, the attitude of the poets concerned etc., which were the result of painstaking research. In compiling these mostly unpublished or even unrecorded verses orally passed on from sire to son, from various sources in remote areas of Andhra and Telangana, the intensive tours Prabakara Sastri was required to undertake on behalf of the Madras Oriental Manuscripts Library for collection of manuscripts were rewarding and all was grist that came to his mill. He recovered many a precious literary work by combing the villages in Telugu-speaking areas and the Saraswathi Mahal Library in Tanjavur at considerable strain.

On the basis of local intelligence about the possession of palm leaf manuscripts by some family in a particular village he would rush to the village, approach the family and by exercising his resourcefulness persuade them to part with the precious works, or to loan them for being copied so that the works might be saved for generations to come from extinction and properly preserved in the Oriental Manuscripts Library at Madras. This was an exciting, though extremely tiresome task for an inadequately paid employee like him, which he undertook as an adventure with great relish. He had saved, in this manner, many a rare literary work from oblivion and obliteration. The anthologies compiled by him are probably a by-product of the itinerant period of literary activity.
Literary Criticism

In Telugu literary criticism, Prabhakara Sastri could be considered as a pioneer and he had few equals. Though not acquainted with English in which the art of literary criticism had attained maturity, he had intuitively observed sound canons of criticism comparable with the best traditions in English literature and his erudite exposition of Telugu Classics like "Ranganatha Ramayanam" "Basavapuranam" "Kreedabhiramanam" "Manu Charitram" etc., are a gold mine of solid research material for those who work in that field.

He had written many articles, published mostly in the esteemed monthly journal "Bharathi" founded by the late K. Nageswara Rao Pantulu and published from Madras, which are applied studies of specific issues pertaining to literary conundrums that required to be unravelled and resolved. He had chosen poet Srinatha for writing his biography. I do not know whether there is any later study of Srinatha which compares with Prabhakara Sastri's outstanding and path breaking work in systematic and comprehensive coverage of the poet's life and the contemporary times. As soon as it was published there were encomiums from dispassionate scholars who expressed the opinion that with no loss of time it should be translated into English by competent hands.

Translations

Prabhakara Sastri enlivened Telugu by translating a few nook-and-corner works from the parent Sanskrit as well as from other languages. In his Telugu-rendering of Bhasa's play 'pratima' he had no hesitation to pay handsome tribute in the preface to the sweet and mellifluous style of Chilakamarthi Lakshminarasimham Pantulu
who he only heard had also translated the play into Telugu. His other translations from Sanskrit are: Bhasa's 'Karnabharam', the burlesques of Mahendra Verma and Bodhayana, namely 'Matta Vilasa Prahasanam' and 'Bhagavadajjukam'. On the basis of an incomplete Telugu version of Andal's pasurams discovered, and in the light of fragmentary internal evidence, Prabhakara Sastri assumed that the translation of the available few Pasurams was done by Muddupalani. Accordingly he proceeded with the translation of the remaining Pasurams. Thus the major part of the Pasurams was rendered into Telugu songs by Prabhakara Sastri in soul-stirring poetry. However the complete text of the manuscript mentioned earlier was later discovered and known to have been composed by one Srinivasa guru and not by Muddu Palani as surmised before. Nevertheless Prabhakara Sastri's translation surpasses the prior translation.

A substantial work translated by him from English into smooth Telugu prose was 'Economy of Human Life', The title of the Telugu rendering is 'Neethi Nidhi', (A treasure Trove of Aphorisms). Despite the handicap of not being proficient in English language, he avidly translated it into Telugu prose that is soft as dew sounding musical to the ear with the help of his brother Chandrasekhara Sastry.

Poetical Output

Prabhakara Sastri had ambition to write narrative poetry on topical anecdotes with a moral substratum. Some important among such works of his are: 'Moonnalla Muchchata' (Three days wonder) 'Viswasamu (Fidelity), Chinnanati Chestalu (Escapades of childhood) and Kapotha katha (The pigeon's Anecdote). The works mentioned here are only illustrative, the purpose being to broadly delineate the areas in which Prabhakara Sastr
did substantial work with a serious purpose and enriched the Telugu language to the best of his ability. Though his poetical works may not be as prolific as those of some other renowned poets and scholars, they are undoubtedly more serious, purposeful, diversified and research based. His poetical output was slender and the subject matter related either to themes of current interest or were devotional in content. His narrative poems are marked by economy of expression, lucid and purposive, chaste diction without verbiage, and in these respects they seem to compare well with poems like Dora of Tennyson. Michael of Wordsworth and ‘Shorab and Rustum’ of Mathew Arnold in English literature. Arnold’s definition of poetry as the criticism of life has meticulously been observed by Prabhakara Sastri intuitively, though there was no occasion of his having access to Arnold’s views owing to his unfamiliarity with English language. Moreover his poems were also purveyors of ‘sweetness and light’ which was Arnold’s conception of culture.

Fondness for folk lore

Prabhakara Sastri was one of the unobtrusive protagonists of making Telugu, a people’s language. In this regard he had considerable rapport with Dr. Gidugu Ramamurthy Pantulu, though he might not have gone the whole hog with him. Consistent with this zeal he collected folk songs, proverbs, idioms and phrases, nursery rhymes, songs by working women and by others on various occasions. ‘He had published ‘Balā Bhasha’ (The Lore of Children) which is a collection of traditional nursery rhymes in Telugu.

Subject of unfair professional practices

When he joined the Oriental Manuscripts Library probably at the time of the First world war or even ear-
lier, young Prabhakara was impressed with the tantalizing treasures of Telugu literature that he came across and being at a tender age of idealism and youthful enthusiasm he often went out of his way in professing his assistance and guidance to those veterans who were handicapped in their literary research since they had no access to historical and literary material that was readily available to Prabhakara Sastri daily. His unstinted and liberal assistance, advice and even guidance were fully exploited by some of the writers of renown. That young Prabhakara Sastri had a raw deal in this regard is evident from some passages which occur in his brief but incomplete autobiography 'Pragna Prabhakaram' in which he recounted the pettiness of great writers like Veerasingam Panthulu and Chilukuri Veerabhadra Rao. The following passages from Prabhakara Sastri's autobiography are revealing.

'Sri Laxmanam Rao (Komarrajnu) brought Sri Veerasingam Panthulu to the Oriental Manuscripts Library and introduced me to the later for assistance that could be rendered by people like me since Veerasingam Panthulu was revising his biography of poets for publication. He very much desired to settle the controversy regarding the historical aspects of Arthmatic written by Pavuloori Mallanna by discussing it with Veerasingam Panthulu and myself. I showed him various versions of the manuscripts and acquainted him with my arguments. I could not support what Veerasingam Panthulu had written differently previously. Sri Lakshmanam Rao examined the whole issue carefully and observed (to Veerasingam Pantulu) 'You have to make modifications accordingly. It is evident that what you had written earlier and what others had written with a view to supporting you are not correct.' Veerasingam Pantulu said 'I wrote like that because I had some manuscript version with me. After
reaching Rajahmundry and consulting the books I have, I shall review and come to a conclusion." Sri Laksman Rao observed. 'Your manuscript could not be contrary to what is contained in these various manuscripts. If it were so you will have to maintain your argument justifiably and soundly.' To me Sri Lakhman Rao said: 'We will appreciate the preseverance of Veeresalingam Pantulu and will extend our support to him. '"I told him that I would extend whatever co-operation I could. They than left for their residences.'"

"From Madras Veeresalingam Pantulu left for Bangalore after a few days. What ever corrections I could make only in the first part of the biography of Telugu poets I suggested and sent the papers to Bangalore. That was a big bundle. Sri Pantulu made use of them. Let alone his non-acknowledgement of my assistance at all appropriate places. He said in the introduction to the book: 'Sri Sastri too had helped me very much by copying portions of books, and poems that I had desired and were available in his library.' I had myself informed him of what material he would require, listed them, specified the way additions and revisions have to be made, and sent verses in writing. Is this the way of acknowledgement of all that help? This acknowledgement would mean that when he had specifically requested that such and such poems and books might be copied and sent to him, people like me had written and sent to him. It may even equivocally convey the reality too! Not only that, he attacked his old friend Manavalli Ramakrishna Kavi; without any provocation he attacked me regarding Prabandha Ratnavali in the same introduction to the biography of Telugu poets. When I wrote to him be replied remorsefully. Recently when I wanted to tear off all those letters, my friends took them from me saying that they would preserve them.'"
In his time, literary criticism and controversy were often too personal, envious, intemperate and even crude being based on religious bigotry on occasion. Though Prabhatara Sastri was a but of uncharitable criticism, from his side, he maintained high standards of contemporary discussion rather unprecedented in the annals of Telugu academics. Not only did he observe dispassionate approach to scholarly disputations but he also kept aloof from literary controversies when they deviated from academic lines.

Spectator of Poetic Pyrotechnics

Life has its ironies. Inspite of his distaste for controversies, prima facie, Prabhatara Sastri became instrumental for a tearing and unedifying controversy that raged on two occasions between Rama Krishna Kavulu and Tirupathi poets firstly and between the two Kopparapu poets on the one side and the twin Tirupati Venkata Kavulu on the other side latter. This requires recollection of at least one of the classic episodes in some detail. Let us take the latter controversy. The Kopparapu poets demonstrated their poetical prowess before the elite of Telugu audience in Madras. Young Prabhatara Sastri composed poems on the occasion praising their poetical talent, and saying that he would place the Kopparapu poets next only to his masters, namely, the Tirupati poets. These poems were published in a Madras Telugu journal ‘Sasilekha’. The Tirupati poets read them and in a patronising mood wrote to the Kopparapu poets that they happened to see the poems of their disciple in ‘Sasilekha’ and conveyed their best wishes for the latter’s success.

Some time later at a wedding dinner in an advocate’s house at Guntur, among the elite of the town, who were present, a discussion developed as to who were superior
to whom as between the Kopparapu and Tirupati poets. Sides were naturally taken. The Kopparapu poets who were present on the occasion kept quiet when the Tirupati poets were denigrated and deemed as inferior to Kopparapu poets. This was duly conveyed by some one to the Tirupati poets. They sent a registered letter to the Kopparapu poets accusing them of complicity when on their part they had been so friendly as to convey their compliments soon after reading the poems written by their disciple, Prabhakara Sastri praising them for their poetic talent.

The controversy acquired sub-communal overtones of antipathy between Vaidikis and Niyogis, two sub-sects among Telugu Brahmins. The Kopparapu poets were Niyogis and Tirupati Poets were Vaidikis. Educated bigots of these two groups in places like Guntur, Narasaraopet, Masulipatnam were drawn into this sweeping and stormy literary controversy. A redeeming feature of this campaign was the contribution it made to the enrichment of Telugu poetry. The Tirupati poets conducted ‘Satavadhanams’ (i.e. concentrating simultaneous attention on hundred things within a scheduled time to demonstrate their proficiency, poetic talent, intellectual prowess and alertness in different fields) at different places to show how they were superior to Kopparapu poets. In the process their extempore poetry which flowed precipitously like the Niagara Falls became popular in every household. In the end, it looked as though the poets on either side were fighting like Kilkenny cats. When this realisation dawned on them, the Kopparapu poets appealed to Prabhakara Sastri in a poetic composition running to 8 or 10 verses that he who had introduced them to Tirupati poets, through his poems in ‘Sasilekha’ should intervene and bring about rapprochement. Each of the
poems which probably appeared later in a publication entitled 'Guntur Seema' (Guntur region) ended with the refrain 'Kœerthikara Prabhakara' (the renowned Prabhakara). But on receipt of this request, what Prabhakara Sastri had done was not known.

One thing he has, however, done at a much later date which is an enduring contribution to establish understanding between these two senselessly warring sub-communities among Andhra Brahmins. He set an example in the thirties by forging marriage alliance for his eldest daughter with the well-known Niyogi Vissa family. Similarly in the early forties he arranged the marriage of his eldest son with a girl of Manchala family.

Seer and a Savant

Though Prabhakara Sastri had an abiding love for Telugu, it gradually yielded to a passionate search for spiritualism. Prabhakara Sastri had the spiritual spark ingrained in him from non-age which he developed by constant meditation and self-knowledge. He had no belief in ritualism and the trappings of religion. The poet and the literary critic ripened into a seer and a savant. In a personal note, he wrote with becoming humility that in the construction of the many-splendoured mansion of Telugu literature he contented himself as having done some unskilled labour and was about to wash his hands of it in view of the inner call for a more vital and abiding work. In the post-retirement period he was becoming detached like a water drop on a lotus leaf. He developed during that time a distaste for literary fame. Literary work was more and more a matter of duty to be performed than a rewarding pursuit. The few poems that he cared to pen from the later half of thirties show his steep ascent to spiritual heights.
Being a great humanist with a developed social conscience he devoted most of his time to prayer and through it to succour those who came to him for relief from pain and suffering. He was often withdrawn into himself for long spells. The sufferers who came to him received greater and more devoted attention than those who visited him for literary discourses and discussions.

Indefatigable Worker

Even so, the dual devotion to spiritualism and literary pursuits probably made Prabhakara Sastri uneasy on occasion, that he yet owed some service to Telugu literature. He had undertaken his autobiography part of which has been published under the title "Pragna Prabhakaram". It is more an account of his spiritual quest and awakening than a record of his literary pursuits and accomplishments. He no doubt expressed that he had debts to discharge in the literary field. Though well over 60 he worked with consuming passion that before the time ran out, he should quickly complete tasks that remained unfinished. The epilogue of his life culminated in the collection, at the cost of his health, of architectural relics for establishing a museum at Tirupathi Devasthanam. His fondness for this work was such that he undertook arduous journeys to various remote and trackless places not caring for sun and rain, wading through mud and slush, often without timely food and rest. The travel was not infrequently by a lorry, his seat being next to that of the driver, so that the precious stone relics were under his personal charge. The strain involved in such a travel was too much for the age worn physical frame, with the result that after a brief illness he passed away in August in the year 1950 at the age of 62.
Certain salient features strike one who goes through Prabhakara Sastris works. He felt that language and literature should be within the grasp of the masses. Any communication gap that develops owing to obsession with Sanskrit, rigours of grammar, syntax, rhetoric or prosody should suitably be relaxed so that the basic object of language may not be frustrated.

As has been pointed out, his prose and poetry were couched in concise, chaste and simple style full of vigour, appropriate idiom and vivid expression. His few poetical works centred round not epic heroes but people of the middle class families. If in one work the subject was the passing romance of a husband, in another it was the self-sacrifice of a mother for the sake of her children. That self effacement is not the prerogative of the higher form of life but can be seen in animal and bird life too is brought out in two more works of his. Thus Prabhakara Sastris interpreted people's emotions, virtues and foibles in a manner that from the framework of the theme in which the human element was cast some object lessons could be drawn.

Free From Malice

In his literary criticism and research papers, Prabhakara Sastris might have differed with other scholars, but he avoided personal innuendo and attacks lest he should be treading on others' toes. When his detractors were uncharitable in criticism he just ignored it as idle wind that passed by him. His works are free from malice, sectarianism, bigotry and all such restrictive trends that are divisive of the social organism in their effect. His approach to social, religious and linguistic issues being eclectic, he did not relish anything that smacked of intolerance.
A Man Of Self - Esteem

Though from the financial point of view, he was rarely in a comfortable position, Prabhakara Sastri never compromised his self-respect. People always came to him for his opinion, guidance, advice, spiritual succour etc., at all odd-hours and bothered him a good deal, but he never approached anyone for any favour. There were occasions when he politely and firmly declined to take any gifts from persons like Desodharaka Nageswara Rao Pantulu. The great poet Viswanatha Satyanarayana in his play entitled "TRISULAM" paid handsome tribute to the commentaries of Prabhakara Sastri comparing them to thick application of sandal wood (probably the classics to which Prabhakara Sastri wrote commentaries were likened to the body to which the fragrant sandal wood paste is applied); and wondered why such a great scholar adored poverty. On occasion, this self-denial was in graphic evidence much to the disadvantage of Prabhakara Sastri. It was the occasion of the wedding of the Rajah of Challapalli, in the early thirties and his accession to the Zamindari. Prabhakara Sastri came all the way from Madras; wrote at length a classic piece of sound advice as to how the Zamindar should conduct himself as a 'grihasta' and as on administrator of his estate in keeping with the changing times of tenurial and tenancy reforms. He concluded the magnificent piece with the words that since he belonged to a village under Challapalli estate; he just came to witness the auspicious occasion, and having come gave whatever advice he felt appropriate not as a beneficiary but only as his well-wisher. This outspokenness had cost handsome honour which he just did
not mind. Even the Zamindar's uncle, who was the munificent Zamindar of Muktyala was chagrined at the philistinism of his nephew.

In these ominous times when centrifugal tendencies are raising their head in all spheres of human activity and are being patronised by the powers that be, it is refreshing to find that we have had intellectuals of immaculate perception of the calibre of Prabhakara Sastri who steered clear in their daily life and their writings of these rocks and rapids. In his personal life he practised catholicity and was a reformist in a meaningful measure.

The Telugu manuscripts studiously collected with loving care by scholars like Prabhakara Sastri and Manavalli Ramakrishna Kavi are probably vagetating in the Oriental Manuscripts Library in Madras and the Saraswathi Mahal Library at Tanjavur in Tamil Nadu. It is not known whether in their anxiety at severance with the composite State of Madras the progenitors of Andhra Pradesh took up the question of transfer of Telugu manuscripts in the possession of these institutions to the Andhra State in the process of division of assets and liabilities. It is high time that rare manuscripts are retrieved especially in the context of the forthcoming World Telugu Conference if the labour of scholars like Prabhakara Sastri who had striven for bringing to light many Telugu works were not to go in vain.
M ahatma Gandhi had wielded, during his eventful life, considerable magnetic influence not only on the Indian people but also on some people abroad. At his call, students in India had left their studies. Lawyers had given up their profession; women folk in Andhra who attended his meetings gave away their gold ornaments when he appealed for funds for the Indian National Congress; heaps and heaps of foreign cloth were burnt at Jublie meetings and coarse khadi was hand spun, woven and worn by millions of people, young and old men and women had meekly subjected themselves to the atrocities perpetrated on them by the police and had courted imprisonment; and countless people had lost their lives in the Civil Disobedience Movement; Salt Satyagraha, and Quit India Movement launched by Gandhi at different times for winning political freedom for India. Many belonging to different walks of life, and different social strata had thus sacrificed their careers, wealth and material comforts and had suffered life long penury.

Foreigners like C F. Andrews, Reginald Reynolds and Miss Slade had followed Gandhi. Miss Slade, later known as Meera Behen, had left behind a life of opulence and ease, gave up her Western mode of dress, shaved her head and wore coarse khadi sarees and had personally attended on Gandhi till his death.

Men like Bulusu Sambamurthy, Swami Sitaram, Prabhakarji, Yerneni Subramanyam had even adopted
the sartorial simplicity of Gandhi. People who were impervious to Gandhi’s influence had ridiculed the blind adoption of Gandhi’s mode of dress. I remember how the Liberal Party Leader, M. R. Jayakar who spoke at a meeting held in the Town Hall in Machilipatnam and presided over by Bulusu Sambamurthy, sometime in the thirties, had exceeded the limits of fair criticism and quoted Sankaracharya’s Verse’’ “Jatilo mundee lunchita kesah ... udara nimitto bahukrita veshah.”

which reflected on the Chairman and his mode of dress.

No doubt, there were also many people who were totally immune to Gandhi’s influence and some of them were even hostile to him, his politics and his programmes. Eminent intellectuals like Sri C. P. Ramaswamy Iyer, Dr. Ambedkar, Mohamadali Jinnah and the Organizations owing allegiance to the latter two were opposed to him. Similarly Hindu Maha Sabha leaders like Dr. Moorji and S. D. Sarvarkar did not like his politics. Those who were very close to him at one time like the Ali Brothers and Indulal Yagnik had turned against him later.

It would seem that the influence of a great man on others and the extent to which it endures depends upon the identity in outlook, idealism, aspirations, self-effacement, and public spirit on both sides. It is an interplay of the deserts of both the parties for altruistic purposes and there is no knowing to what extent the subject of influence will go in vicariously sacrificing himself and his interests in the process which may sometimes extend throughout his life time.
Linguistic and historical research that opened up before Prabhakara Sastri as a result of his association with the Oriental Manuscripts Library and the Department of Archeology had brought about a revolutionary change in his thought processes which could be least anticipated in an oriental scholar who was unfamiliar with English language and was cut adrift from his traditional moorings in search of livelihood.

In the national movement in the twenties, it was only the Andhras that spearheaded the Indian National Congress in Madras city with the exception of a few Tamilian leaders like C. R. Srinivasa Iyengar, Satyamurthy etc. Mostly the liberals or the Justice Party people had followed the course of collaboration with the British rulers. Close association with Panappakkam family, a member of which had become the President of the Indian National Congress in its Chrystalid stage, and Kasinadhuni – Nageswara Rao, an industrialist, a newspaper proprietor and a Congress leader in his own right who had been imprisoned many times by the British rulers must have had its initial impact on Prabhakara Sastri. His friendship with Nageswara Rao Pantulu was particularly abiding and a classic one in the sense that Prabhakara Sastri was a frequent contributor to the literary Journal Bharathi run by that renowned personality and he was on the free mailing list of Andhra Patrika, a Telugu daily run by him. It was at the instance of Nageswara Rao Pantulu that Prabhakara Sastri had annotated and edited Basava Puranam with a research based introduction running into about 100 Pages in print. Nageswara Rao Pantulu had written a Preface to it and got it printed in his own press and published it. Another Congressmen with whom he had close association was Unnava Lakshminarayana, a barrister who gave up practice
and plunged himself headlong in social reform of Harijan uplift, remarriage and rehabilitation of widows' etc. He along with his wife was running for a long time a widows' home called 'Sarada Niketan' (1922) at Guntur. He was also an effective writer in Telugu. His novel "Mala Palle" a saga of the life of the oppressed scheduled castes was a classic which was proscribed by the British rulers. There might have been many more nationalists like Bulusu Sambamurthy, Prakasam, Kaleswara Rao, with whom Prabhakara Sastri had acquaintance. It is but natural that he had developed sympathies for the nationalist cause and had admiration for Gandhi who was the very fountain source of the nationalist upsurge.

Prabhakara Sastri's admiration for Gandhi who had visited Madras in 1925 was expressed in his Telugu poem whose English rendering is as follows:

"You have made those who dwell on the mountain peak of pride, live in humble cottages; you have opened eyes of those who were allured by opulence and ease; you have made those who relished the gruel in other's house, taste the sweet viands of their own home; you have shown to those who were tired of walking in the by-lanes of servitude, the road to freedom. You have considered the whole universe as your home. Is there any other super-man like you! Let your programmes meet with success, Oh! Mr. M.K. Gandhi, the embodiment of compassion".

In this way he used to write on Gandhi on the occasion of his fasts and in other contexts. On the death of Kasturi Ba, Sastriji had written an article under the caption "Matru Sri".
In 1934 Prabhakara Sastri's mother Seshamma died at PedakallePalli village in Krishna district leaving behind four sons, four daughters and a number of grand children. On that occasion the Harijans residing in Mala Vaadas of the neighbouring villages were invited by tom-tom for food on the 10th (or 11th) day and were fed early in the morning in the well swept street in front of the ancestral Veturi house. Some members of the family had served the food and some had swept the street clean after the feeding lest the passers by should be inconvenienced. Many Orthodox eye-brows were raised at the temerity of the act and the elder brother of the deceased left for his village in a huff. An acquaintance of the family had even the cussedness to write a letter from Trivandrum to Prabhakara Sastri's elder brother that the loss of his eldest son a little later in April 1934 was the curse of God visited on him for the sacrilege that had been continued! Such was the pervading superstition at that time.

The Harijan entry into the Tirupati temple under the lead of Prabhakara Sastri in the forties was but a logical sequel to the conviction held by him for a long time. It is an irony that despite the life long work of Gandhi, to ameliorate the social and economic conditions of Harijans, the organisational work of the Harijan Sevak Sangh which he had founded, and the multipronged policy measures of the Central and State Governments to promote education and employment among the Harijans for forty years now, atrocities typified by Padirikuppam, Karamchedu and the recent horrid episode at Jehanabad in Bihar continue unabated. It would seem that there is yet concealed discrimination in the minds of millions of landowning classes and politicians whose sympathy for the cause of Harijan uplift is only lip-deep and the ideological compulsions enjoined on the ruling regimes to allocate funds and frame policies for improvement of the living standards
of Harijans are being utilised merely as vote catching
devices without sincerity and social purpose.

Gandhi had renounced the sacred thread (Yagnopaveetham) worn by him as Vysya at Haridwar while bathing in the Ganges and the reason he gave for it was that the majority of Indians whom he represented did not wear the sacred thread. In fact his austere dress - a loin cloth and on upper cloth - was only intended to represent the poor of India who are even today half-starved and ill-clad.

Prabhakara Sastri also considered the yagnopaveetham as merely sanctimonium. But did not leave it for all time as Gandhi had done. Here is an episode. The occasion was the performance of obsequies of Sastriji’s mother. On the last day of the ceremonies those who performed the obsequies are offered new dhotis and they wear also a new yagnopaveetham which is smeared with wet turmeric. All the orthodox and elderly Brahmins are generally present on that occasion to give their blessings. Sastriji wore the new thread for a split second, removed it, gave it to some one sitting nearby to get it washed to remove the yellow tint. This showed symbolically how he was a nonbeliever in the sanctity of the sacred thread which people belonging to some castes wear. Referring to the fact that a Brahmin by birth (Godse) had killed Gandhi, Prabhakara Sastri in his radio talk in Telugu on the Mahatma bemoaned:

"With this killing, the Brahmin caste has become down graded more than the caste of slaughterers. The ceremonial thread (Jandhyam) which is considered to be a token of piety is now causing me humiliation as a mark of ignominy."
The sacred thread has now become a fetish with many of those wearing it. There is a saying in Telugu: "Jaga merigina Vaaniki Jande mela"

"(what for is a sacred thread to a Brahmin who understands the universe) Prabhakara Sastri with his compassion and developed soul had broken down, like Gandhi, the barriers of caste in his day to-day life. He had treated all alike whether one was a Hindu of high or lowly birth, or a Muslim or Christian. People of all castes had his affection and hospitality whenever they were his guests.

In the midst of his busy time schedule, Gandhi used to find time to nurse a learned man and a leper who was an inmate of his Ashram by daily cleaning the bleeding sores on his body and administering the necessary medication to him. In this respect the humanitarian work that Prabhakara Sastri had done for about two decades to the ill and the afflicted who had approached him was phenomenal. His house was an Asylum for those who came to him from far and near on hearing about his curative powers through prayer and abundant sympathy. The most reliable proof for this wide-spread faith-cure phenomenon by prayer is the experiences recorded by the beneficiaries themselves and the written evidence left by the late Prof. V. Apparao who was a Scientist in his own right which are published in the different numbers of the Mani Manjari periodical brought out by the Prabhakara Sastri Memorial Trust. This is not to say that Prabhakara Sastri could invariably cure the diseases of all who had approached him. That would be a tall and exaggerated claim. It is however, true that some diseases that had defied medical men were tackled successfully by Sastriji's faith cure through Bhriktha Rahita Taaraka Raaja Yoga. Is it not remarkable that a man of meager means like Sastriji was surrounded daily before and after office hours till later in the night by the afflicted people and had lost
himself in their service, not caring for his literary pursuits and other personal or pecuniary interests? In this regard Prabhakara Sastri had surpassed even Gandhi who for a long time had attempted the impossible task of spiritualising the power game of politics on a country-wide scale.

Gandhi used to talk about his "inner voice" and "inner call". Some people derided him for it as it was beyond argument and had defied all logic. Prabhakara Sastri talked often of his inner promptings referring to them in Telugu as "Antarudbodhamu".

As Gandhi was incessantly involved in national affairs enveloping political, economic and social issues affecting millions of masses, and impinging on the policies of the Government in India and England his highly controversial decisions based on "inner voice" were often questioned and severely criticised. Comparatively Prabhakara Sastri's reference to his inner promptings and the resolutions he had made in the light of them had only a very limited application and impact, though qualitatively, from the point of sincerity with which such views were held, there was little difference in the conscientious observance of it by both the personages in their respective spheres of activity.

The emphasis Gandhi had laid on truth and non-violence in his Satyagraha Campaigns against British Imperialism in India had a fascinating and heart-warming appeal to Prabhakara Sastri. This vast experiment of Gandhi with truth and non-violence was criticised by Sir Tej Bahadur Sapru, a liberal and constitutional Pundit who told him with withering sarcasm that while he would retain "Satya" with him his followers would be pursuing "Agraha" taking the wind out of the sails of his great endeavour. But it has to be admitted that in his application of Satyagraha with non-
violence as its sheet - anchor on a mass scale throughout the country Gandhi had a large measure of success in making common people conform to the stoicism of passive resistance despite unleashing of state violence on peaceful people. It was a unique phenomenon the world over spread over a few decades of Gandhi's stewardship of national resistance. A single individual had thus pitted his soul force against a mighty empire and staked his life when he was confronted with intractable intransigence of human inequity and injustice in public affairs from whichever quarter. Gandhi, true to his nature, advised the Jews of the Sudentanland who were getting liquidated by the Nazis that non-violence was the only brake recourse they could adopt and in this context he said that the cow should offer itself to be eaten up by the tiger till the tiger loses relish for the cow's flesh. Interestingly it is exactly reminiscent of the fable "Kamadhenu Katha" (the story of kamadhenu) rendered by Prabhakara Sastri into popular Telugu in the twenties. But for valiant advocates of non-violence like Gandhi who could match their precepts with practice, such a phenomenon could be read only in fables.

Prabhakara Sastri, was already a votary of the philosophy of 'Ahimsa' as propounded by Gautama Buddha whom he had held in reverence. His acumen for historical research enabled him to have a deeper appreciation of the pragmatic spread of Buddhism in India and in Andhra Region as evidenced by the archeological finds in the country and at Amaravathi, Ghantasala, Bhattiprolu, etc., in Andhra. He named one of his daughters as Sujatha after the shepherd girl who fed Gautama Buddha with milk when he lost consciousness in meditation. The anguish and revulsion with which Prabhakara Sastri viewed Hinduism for its religious onslaught on Buddhism is evi-
dent from the following long passage taken from the radio talk he gave on Mahatma.

"All the religious leaders outside India have been expressing their distress. But leaders of the Hindu religion have not so far uttered a word about Gandhiji. Our mother kills the progeny born of her religious prowess. The children born of her are Jainism and Buddhism. She had mowed down without humanity her offspring - Jainism and Buddhism - for a thousand years. She has been grieving over the loss of these Children through Mohammedanism for the last one thousand years. In days of yore she assumed the form of Kaali and with raging blood thirst had exerpted Jainism and Buddhism in Bengal. The agony in places like Naokhali is the bitter fruit of it all. These places were sanctified by the feet of Gandhiji but have relapsed into barbarity. Dattapara is the place where a 'Stupa' was erected on Buddha's tooth. With Kalis image, Hinduism had destroyed not only the 'Stupas' but also innumerable Buddhists. Gandhi saw that place and shed tears. Among the Buddha 'Viharas' the region which had become sacred with the great penances of Mahaveera is Bihar state. The Champa City where Mahaveera had observed fasting penance is the present day Champaran. That was the place at which Gandhiji had launched his first 'Satyagraha' campaign. The Jain and Buddha cults were destroyed there. How much of havoc was not wrought in that State recently with earthquakes and unmitigated violence! In Gandhara and Punjab, was not Buddhism demolished in olden days beyond all recognition? Is not present sorrowful state the result of it all? Hindu mother in the form of fierce 'Shaiva' fanaticism perpetuated in the environs of Hyderabad and Bellary, cruel deeds
as a result of which Vidyanagar had been razed to the ground and the Hindus have been undergoing hardships to this day. How many 'Bouddha Aramas' were not pillaged on the coast line of Krishna? Is it not as a consequence of this that countless temples were destroyed?". (Mani Manjari - August issue 1981. English Section - Page 5)

The above speaks about (a) the abiding faith Sastriji had in 'Ahimsa' and his aversion to ritual ridden type of Hinduism, (b) the leaning he had for Buddhism and Jainism and (c) the reverential regard he had for Gandhi as an exponent of his experiential philosophy of truth and non-violence.

The political relevance of Gandhi had almost ceased with India becoming independent on the basis of partition to which he could not reconcile himself. The eve of Indian Independence was tragically characterised by communal blood-baths, in Bengal, Bihar, Delhi etc. It was during this deadly time of destruction and devastation that Gandhi had risen to his full stature. He was above politics, caste and community and was full of compassion and did not spare himself in relieving human misery. He went on foot to the interior villages of Bengal to stop communal violence and to wipe the tears of innocent victims of communal carnage. With phenomenal patience this Messiah of peace and non-violence had to deal with fanatics of the Shraawardy regime in Bengal. With mounting anguish, impatience and righteous indignation of a mentor he had also to admonish his henchmen who had occupied seats of power in the Central Government in Delhi to speedily relieve the agony of the afflicted and to put out the flames of communal passion. It was during these harassing times for Gandhi that Prabhakara Sastri's devotion to Gandhi became a matter of intense
meditation. He constantly prayed for Gandhi along with his disciples and had undertaken sympathetic fasts collectively. He was moved by Gandhi’s self-effacement and his lonely fight against fratricidal inhumanity.

Sastriji had begun writing his auto-biography “Pragna Prabhakaram” in the second half of 1948. He had stated in the introduction that the manner in which Gandhi the super-man, had written his auto-biography had shown the way to him. Elsewhere he had mentioned that after Gandhi had appeared on the Indian scene, human dignity had acquired extraordinary respect and the reputations of all those who were well known earlier were like candles held up to the blazing sun. In February 1948 he had written a small poem in which he had said that Gandhi had taken upon himself the ‘Pralaya’ and had probably eliminated “Kaliyug” in a trice and the unique ways of godly Gandhi were to manifest themselves yet.

To such a person who was intensely devoted to Gandhi, his murder came as a thunder-bolt. People the world over reacted to it in different ways. The person who had announced this tragic news in Telugu over the All India Radio from New Delhi was none else but Varanasi - Subramanyam who had wed Prabhakara Sastri’s daughter, Sujatha - shocked with emotion he had poignantly quoted aptly Pothana’s poem” “Mana Saaradhi mana Sachivudu mana Viyyamu mana yanungu mana Bandhavudun ..”

(which was how Arjuna, on returning from Dwaraka announced Lord Krihsna’s death to his eldest brother Yudhishtira) and broke down. Pandit Nehru who had felt orphaned said that the light had gone out of our lives. C. Rajagopalachari (whose daughter had married Gandhi’s son Devdas Gandhi) reacted in a sedate way saying that
Gandhi met with a befitting death without ailment, like Lord Krishna.

Prabhkara Sastri was overwhelmed by grief. His talk over the Madras station of the All India Radio on the 10th day of Gandhi’s death though full of emotion, was well reasoned, idealistic and eclectic in its sweep. Given below is a passage which shows in what high esteem Prabhkara Sastri had held Gandhi.

"Is Gandhi in any way inferior to Rama, krishna, Mahavira, Buddha, Christ and Sankara of yore? It may probably be possible to find blemishes in them but not in Gandhi. Did not Gandhi represent the quintessence of the virtues of all incarnations? Is it not for the attempt of elimination of growing evil of violence in the Hindu religion from the time of Rama, Krishna and other incarnations that Gandhi has been killed? Was it possible to disseminate the cult of non-violence during the times of Buddha and christ to the same extent that has been done by Gandhi? Do not the persecutions of Buddha and the crucifiction of christ after trial pale into insignificance before the murder of Gandhi"? (Radio talk on Mahatma).

The whole tenor of the talk was one of adoration for Gandhi as the greatest of the incarnations of God that the world had witnessed, and the communal frenzy in Bengal and other places in which the Hindus had suffered as the working of historical Nemises for the deeds of violence a militant Hinduism has done to Budhnism and its followers in the distant past. Sastriji had also given suggestions as to what the Governments in India and abroad should do to perpetuate the memory of such a great man. They are briefly as follows:

(1) In memory of Gandhi all the nations of the world should abolish capital punishment. Even Godse who killed Gandhi should not be hanged as Gandhi stood
for non-violence. Accordingly in all the Criminal Procedure Codes of all the nations of the world provision for death sentence should be removed.

(2) In Gandhi's name prisons should be converted into Sabarmati Ashrams and Wardha Ashrams and the rigorous discipline and daily routine observed in these Ashrams during Gandhi's life time like scavenging, other daily chores morning and evening prayers etc should be enforced on the prisoners. The prisoners should be taught and made to read the teachings of Gandhi. They should be kept in custody till the time they imbibe Gandhian principles and are converted and became fit for normal living.

(3) The Government should get the full biography of Gandhi written and published in all languages and make it available at a cheap price or even free of cost to the people in the world.

(4) Gandhi had written briefly only a part of his life history not known to others. There should be a collection of what his close associates had recorded about him, the letters that Gandhi had written to others, and had received from others, his biographies; the articles that Gandhi had written and published in "Young India" and the "Harijan"; the speeches he had made and, his discourses at Prayer Meetings; the massages Gandhi had sent on the death of Motilal Nehru and such persons, the messages received condoling the death of Gandhi etc. Such a collection would be of great literary worth.

(5) In all the places which Gandhi had visited in India and abroad in Urban areas and villages, where he had held prayer meetings, 'Viharas' should be established, and in these 'Viharas', literature on Gandhi duly translated into the respective languages and
all religious texts and treatises like the Vedas, Koran and the Bible should be available. Discourses on the texts and sayings of Gandhi should be held. There should be at these 'Viharas' an academic hall, a dispensary, a prayer hall, a rest house and the like buildings indicating the purpose for which they are meant. The temples should also be transformed similarly'.

These suggestions which were made soon after the death of Gandhi show the depth of devotion Prabhakara Sastri had for that great man without any political affiliation and advantages accruing from it.

The Government of India, and the State Government have taken some steps to perpetuate the memory of Gandhi, and Kasturi Ba, though not on such a comprehensive scale and with the same favour as Prabhakara Sastri had shown. Trusts and foundations have been formed to propagate and promote Gandhism, his Ashrams are being maintained fairly well, Gandhian literature is published and made available to the people, his Jayanthis and Vardhantis are being celebrated, during the year of Gandhi Centenary, there was a great spurt of activity recalling the various phases of his life and activity; many educational and medical institutions have been founded and named after Gandhi and Kasturi Ba. Tendulkar's compilation of Gandhi's biography running into 8 or 10 volumes is a monumental work of great circumspection and sweep.

India has seen collecting papers relating to Gandhi for instance on 22nd July 1988, the Indian High Commission had purchased all the 80 or so letters and papers in the possession of Henry Polak his wife and his friends auctioned by Polak's grandson, Peter a hotelier at Watton in Norfolk. India has paid over F. 100,000 (Rs. 24 lakhs) in an open auction to get Mahatma Gandhi's letters written to his disciple and legal partner
Henry Polak. In an earlier auction one and half years ago the Indian High Commission had paid $ 1, 54, 000 to purchase a batch of 275 Mahatma Gandhi letters sold. (Hindu 24th July 1988).

There are, however, limitations to implement some of Sastriji’s suggestions. Abolition of capital punishment is a matter in which not only the Government of India but also the different nations of the world are not yet prepared. The suggestion to transform the existing temples on the lines of Sastriji’s suggestions bristles with administrative problems involving State Governments the different Mutts, and the Departments of Religious Endowments.

But the tragic irony is that Gandhi’s philosophy and precepts have systematically been undermined by those who belong to the political organisation he had strengthened with their coming to power and staying in the saddle for decades together. The widespread political corruption, the promulgation of National Emergency in the services and the acts of State violence during that period, the situation in some of the States on the borders of India, the crazed attempts to distort democratic institutions and processes and the atrocities that are being committed on Harijans and tribals in some of the states show unerringly that Gandhian values have been eroded. Probably he had envisaged such a deterioration when he had proposed the dissolution of the Congress Organization soon after India became independent!

Prabhakara Sastri’s adoration of Gandhi continued unabated till his own death in August 1950. This adoration was essentially spiritual in its content. It had nothing to do with wearing of Khadi, adopting Gandhi’s mode of dress, or pursuing his political activities. In his own words:
"The divine sermons of Gandhi may not have been heard on the physical wave lengths, but were being conveyed and heard, at least by some, who had commune with his heart, who could hear his inner voice simultaneously with wisdom on the inner wave lengths of their enlightened selves".

(Mahatma – Radio talk)

With their materialistic outlook the political followers of Gandhi did not know how much he was moved by and constantly listened to the sweet music of the spheres. It was only those who were endowed with spiritual springs welling up in them that could realise the godliness of Gandhi. His enlightenment was expressed vividly in the following few words:

"The Divine Music is incessantly going on within ourselves, but the loud senses drown the delicate music which is unlike and infinitely superior to any we can perceive or hear with our senses".

Hindu July 25, 1988—"Between you and me" column)

This ecstasy which Prabhakara Sastri had experienced in his life had made him in January 1950 think of collecting the shared feelings of all those who were affected in Andhra Pradesh by the brutal murder of saintly Gandhi. He undertook this project exactly seven months before his death. An appeal was made through the Telugu Press in January 1950 about the "Gandhi Ramayan" project by Prabhakara Sastri and K. Venkateswara Rao from Tirupathi which inter alia says as follows:

"Two years are nearly over. I am referring only to Andhras. we request that at the
time when the news of Gandhi’s death was known, what were different people doing, how did they react, what did they do, what did they grieve for, what else had happened in their surroundings may be intimated to us. Women, children illiterates, Harijans, Muslims, Employees, Pandits, men in power - why be specific? people from different parts of the country may write to us about their feelings and experience in this regard. Informed people may collect the views of women and children and send them on to us. It is our intention to publish all these in a book form. A Committee will be formed to examine, edit, and publish them. We request that the experiences of all those who narrate may be recorded truthfully and vividly not exceeding a page in their own names and sent to us. Adieu to fiction, poetic displays, and rhetorical devices. We do not want them. The innocent words and expression of children and the rural folk are beautiful however halting they may be. One request is that the glow of spontaneous sentiment of mankind should blazen in this endeavour”

There was good response to this appeal from different quarters. People of different age groups and avocations had sent in writing their experiences and reactions on hearing the murder of the Mahatma. But alas! at the very threshold on the project its moving spirit had disappeared from this world in August 1950 leaving the work unfinished. If Gandhi wanted to live for 125 years and was mowed down by an assasin in his
seventies, Prabhakara Sastri the ardent exponent and sincere practitioner of the yoga line that aimed at elimination of mortality of man had expired in his sixties. It looked as though in life as well as death Prabhakara Sastri had followed in the footsteps of the Mahatma.

But Nature reigns, supreme as ever. In the words of Matthew Arnold:

“'Nature with equal mind
Sees all her sons at play
Sees man control the wind
The wind sweep man away'”.

There is a story which comes down to us from ancient mythology. Usas, Eos, as the Greeks called her, fell in love with a mortal. Then she went up to the goods and said: ‘Pray, confer immortality on my lover.’ They said, ‘Yes.’ Later on, the man grew old, grew senile, decayed and asked for death. Then Eos said: ‘I forgot one thing; when I asked the the gods to confer on you immortality, I forgot to ask them for the condition of immortality, namely, perpetual youth.’ We can be immortal only if we are perpetually young. Because Eos did not ask for perpetual youth, her lover became decrepit, old and longed to die.

Dr. S. Radhaarishnan
Mahatma Gandhi’s Influence On Veturi Prabhakara Sastry

Dr. Vachaspati

"Nastwaham Kamaye Rajyam Na Swargam Naa Punarbhavam
Kamaye Dukkhapatatanam Prinina merti nasanam"

This was the Mahatma’s motto. Prabhakara Sastri too was inspired by the same ideal. As a child he resented the violence perpetrated in the name of sacrifices to deities. Sastri’s father was a doctor. He used to insist on the prompt payment of fee by his patients. When Sastri questioned this rigidity his father explained that the rigidity sprang from a sense of responsibility for the family. Sastri remained helplessly mute but disease and death always disturbed him immensely. He developed compassion for his fellow beings and in fact for all creatures.

This compassion and non-violence were natural and innate qualities of Prabhakara Sastai. One may be influenced by another, more powerful personality, and change one’s way of living. For instance, Gandhiji could convert many westernized Indians to Khaddar. Angulimala, took to Buddhism, influenced by teachings of the Buddha. We do not find any such direct influence of Gandhiji on Sastri. Sastry did not take part in any of the Satyagrahas of the Mahatma nor did he wear Khaddar as a rule. Yet, Gandhi’s influence on Sastri is unmistakably strong and powerful. Gandhi’s love of non-violence, his compassion and his strong faith in God attracted Sastry. At a time when the British government was out to destroy the Congress and its
partymen, Sastri made no secret of his association with the Congress. He published welcome Verses to Gandhiji, and he was closely associated with Andhra Patrika a journal which strongly supported the National Movement.

Sastri considered Gandhiji an incarnation of God. He placed Mahatma on par with Sri Rama and the other incarnations of God. He considered Gandhiji more successful than the Buddha and Vardhamana in spreading the message of non-violence far and wide.

When Gandhiji went on a fast in 1924, Sastri was deeply concerned about the Mahatma and expressed his concern in four poems. These poems reflect Sastri’s admiration and veneration for the Mahatma.

Sastri was a close associate of many followers of Gandhiji, such as Panappakam Anandacharyulu, Kasinadhuni Nageswararao, Vepa Ramesam and Tanguturi. Although Sastri never played an active role in politics, he supported the Freedom movement of the Mahatma, in his own way. In the ancient times, while people paid taxes in the form of money or produce, the sages donated one-sixth of their spiritual power to their king. Such was the support lent by Sastry to the Mahatma’s struggle.

When Gandhiji took up fast-unto-death in 1943, Sastri, in a letter he wrote to Andhra Prabha, said: “God is in crisis; not Gandhi. Gandhi’s life is not in risk; the whole world is in risk. If Gandhi doesn’t survive this ordeal, life loses its meaning. May the peril be averted!” Sastri, then was the head of the Department of Telugu in Oriental Collage, Tirupathi. Before beginning his lectures he would ask his students to pray for Gandhiji and offer the energy gained from a meal to the Mahatma. After this prayer students would begin to feel hungry again and Sastri would
assure them that their strength had been supplied to the fasting Gandhi! Some of the students who had this experience are still among us, today.

Gandhiji’s unflinching faith in God endeared him to Sastry. Sastri believed that the Mahatma’s daily prayers constituted his respiration. He hoped that the message of the Mahatma would pervade the whole universe.

In the midnight of 15 August, 1947, when India was declared Independent, Sastri hoisted the National flag at his residence. The speech he made on this occasion was a grateful acknowledgement of the Mahatma’s services and sacrifice. He said, “Gandhiji is the central figure in Indian life, today. He will soon become the central figure in the world”.

Sastri had a firm faith in Gandhiji’s philosophy of non-violence and love. Sastri said, “Even the most formidable enemy can be conquered through love. Hostility dies a natural death if met with love and affection. Revenge becomes powerless in the absence of retaliation. I learnt this, from my own experience, from the teachings of my guru, and the life of the Mahatma”. Sastri thus, revered Gandhiji as much as he did his guru. The welcome verses written by Sastri, when Gandhiji visited Madras (1925) illustrate his deep reverence for the latter.

Sastri, talking about his own autobiography Prajna Prabhakaram acknowledged his debt to Gandhiji and stated that Gandhiji’s autobiography provided a model for him. Sastry’s inexplicable affection and regard for Gandhiji is extraordinary. Sastri believed in the prophetic power of Nadi Granthas (Book of predictions). According to Nadi
Granthas Sastri was considered the incarnation of Buddha, while Gandhiji was regarded the incarnation of Vardhamana Mahaveera. Sastri's casual references to Gandhiji as "Mahaveera" a (brave hero) perhaps hint at the findings of the Nadi Granthas. It is interesting to note that the Champa forest where Gandhiji started the Satyagraha movement happens to be the sacred place of Vardhamana's penance too.

Sastri's agony on Gandhiji's death was profound. In his AIR talk made on this occasion, Sastri said: A brahmin killed Gandhiji and rendered his caste far inferior to that of a butcher. Now, I am ashamed to wear the sacred thread, the symbol of brahminism".

In 1950, Sastry called for public responses to Gandhiji's assassination. He received thousands of letters which he wanted to publish in a commemorative volume.

Some of these letters, recently appeared in Manimanjari. In his appeal for responses, Sastri stated: "Gandhiji is immortal and the Gandhian spirit will live forever".

If a system has to endure, it must be perpetually young and ready to change. In other words, it must be capable of accepting new ideas, have the openness, flexibility and spirit of adventure by which they accept what is given to them and transform it out of recognition.

Dr. Sr Radhakrishnan.
A TRIBUTE OF LOVE

"Greater love hath no man than this that a man lay down his life for his friends"

St. JOHN XV 12

To this supremely noble message of Jesus, the sanctified life of Sri Prabhakara Sastri was an outstanding example. To him all were friends and specially they were his bosom friends who, afflicted by physical and mental ailments knew not their way and were in despair. Into their sorrow would he enter, then would he consider himself to be, and to ward off their misery would he by day and night unceasingly undergo the fire of penance, and at last by the power of the soul gained through the ordeal of sympathetic suffering did he alleviate their sufferings. And even after helping them thus to scale over their impediments, would he keep an eye on their present and future progress and go to their hour of peril. Well do those ancient words of praise become of him which hail "this sure friend in adversity". The Mahabharata in its Telugu version contains the address of Yudhishtira to Sri Krishna to the following effect.

"Oh great soul! Pandu, the king of all earth, has departed from this life having shown unto us you to take us past danger, and by perseverant effort to garner the good for us".

It is no exaggeration to aver that many who were well protected by Sastriji gratefully remember him in the above manner. I am one of those who were resurrected by him. And prompted by gratitude I offer this tribute of love with folded hands.
How to dispel disease by penance? How does one alleviate the ailment of others? So may many question justly. So was it with me till I gained such experience by which now I shall try to dispel the doubts of like minded persons. This will give me an opportunity to remind myself of the pure and sweet nature of Sastriji and partly to fulfil his aim in writing this book.

By the time Sastriji commenced the composition of "Pragna Prabhakaram" he practised for 30 years Bhrikta Rahita Taraka Raaja Yoga. During this long period he had many unique experiences. He intended to publish in different volumes his own experiences, the experiences of those who like him gained initiation into this yoga and the saga of those who were benefited by him. If the big tome which he planned took shape it would not only have presented elegant Telugu prose-writing but also would have caused a stir among the practitioners of Yoga and soul-culture, among people who know the deeper truths of mind and body and among healers of disease.

But by the time he started writing this book and completed the part now published the authorities of the famous Tirupati temple placed on him the burden of organising a museum. For that work he forsook the comforts of sleep and food and ransacked the Telugu country from the wilds of Cuddapah where tigers prowl to the hillocks of Muktyala in Krishna District and Nallagonda in Nizam's dominions, the domain of Communist guerillas, and brought to Tirupati many a beautiful Jain, Bouddha and Hindu icons which feast the eyes of connoisseurs of iconography.

It is possible for us to know from these that in the days of yore Jainism and Buddhism which introduced the rule of equality and exhorted non-violence (Ahmisa) flourished in the Andhra country, that as a result of the dedicated art of the followers of those religions many
beautiful monasteries and images emerged, that in course of time people's attention was attracted by caste and orders of life, sacrifice and ritual and that then they destroyed wantonly the previous constructions of art and killed in revolting manner those who did not bend before their new passion. There seems to be no difference between that by-gone chapter of violence, the evil and destructive activities of modern era, and the Razaakar and Communist orgies. The animal in man has been on rampage from those times and to the present day. Can man not eschew violent activity in his attempt to make others agree to what he feels is right?

Besides these stone and metal images, Sasstriji collected numerous unpublished treatises, paintings, and armour and swords used by warriors of yore, after ransacking the store-rooms belonging to the Kalahasti estate with the generous permission of the head of that estate. And with the help of Sri Narla, Editor of Andhra Prabha, he brought to Tirupathi a museum of invaluable paintings and icons which Sri Kota Subba Rao collected and preserved as equivalent to his life, during a long period of labour.

With all this work on one hand, Sasstriji on the other hand engaged, himself in numerous activities namely, the celebration of the first ever anniversary of Sri Annamacharya and publication of his hymns, the collection of, and doing research in the editing of, and commenting on the PAVULURU GANITAM, UTTARA HARIVAMSAM, LAKSHNODDHARAM, and Andhra language before Nannaya and to carry all these works simultaneously like Arjuna of ambidexterous skill.

There were many hardships in collecting art pieces for the museum. It would be known that
in a petty village with not even a country road, there is a precious stone sculpture, that some rich people from Bombay have come all the way for it and that it would be moved out of the Telugu country if there was delay. Hey presto! Sastriji visits that place somehow without caring for physical strain. That image would be in some country pathway serving as a scythe sharpener for the herds boy or for rubbing of dirt from the traveller's with no one to help dig it out. But after excavating it and making known its importance, the villagers would come in the way saying that they would retain it for worship. To make them agree and to take the articraft to Tirupati was a feat like reaching Ekachakrapuram from the combustible house of lac. All this work Sastriji accomplished in 7 or 8 months and with the minimum expenditure with the active assistance of his' dear students and among them using Udayagiri Srinivasacharya as his staff to lean on. Knowledgeable people wondered whether any other person even with many men to help and spending more money could have finished the work in twenty years either.

I am reminded of an incident in this connection. Sastriji brought a small piece of marble stone to Guntur after spending some hours with a newly acquainted person. It bore a portion of some sculpture on one side. His return journey to Tirupathi was scheduled for that night. He checked his package several times so that the sculptured piece of stone might not be forgotten. He got it packed with such tender care as if it were a fragile piece of glass ware. We could not understand this fuss. "This is a priceless art piece. Dubreuil would have given ten thousand rupees for this" he said at the railway station. If
this were so in the case of this small thing it is impossible to estimate the value of the museum he organised.

All these pieces of sculpture are now in silent repose in the museum under Tirupathi temple administration. The great responsibility of converting them into eloquent images now rests with the temple administration by getting their age determined and by going into the social and religious significance and the excellence of their art recognised.

What with these peregrinations for the sake of the museum and the pressure of work connected with the editing and printing of rare books Sastriji’s health was shattered. Just then destiny led him to Yeddnapudi village in Guntur district wheedling him into the search for some super architectural pieces lying hidden in a well. Relentless rain and knee deep sticky mud of black soil clay in which even a double bullock cart could not move and in which it was impossible for man to lift a leg and place it ahead. Caught in this death’s shear Sastriji, the tender-bodied and heavy weighing sexagenarian reached home with high fever. By this time his health had completely given way. Not caring for it and bed ridden he was ceaselessly carrying on his normal duties to the last. He extricated many a person from the jaws of death by supreme soul-power of his yoga. Many such salvaged persons among us were at that time around him, but could not at the end save him for us. The great poet Sri Viswanatha Satyanarayana was shocked to hear this unexpected news, and spontaneously mourned saying “And at last death has conquered even you! Oh great soul”. He was expressing what
all those who received Sastriji’s love were feeling in their hearts. The news of Sastriji’s demise was splashed in the dailies alongside, the news of the disappearance of some Himalayan peaks in the earth quake of Assam.

And in the end it has come to pass to publish this PRAGNA PRABHAKARAM as a sort of sorrow. The printing charges for this publication have been borne by Sri Kambhampati Satyanarayana Sresti of Madras (a beloved disciple of Sastriji for over 20 years) as a mark of his devotion and surrender to Guru Dev. His heart is as soft as the butter in which he trades. Whenever Sastriji visited Madras, all the friends there congregated in Sresti’s house and received his attention and welcome. We are all indebted to him to this day.

My acquaintance with Sri Sastriji

I had the privilege of being acquainted with Sastriji in May 1939 for the first time. For nearly ten months before this, I was suffering from serious illness. It started first with malaria of 106°. I had some relief from it after taking injections of allopathic drugs. I do not know how it would have turned out if I had continued that system of medicine. But somehow it got into my head that in that system they used quinine, which was not good for the body, that in homeopathy they did not use quinine and that it was the best system. Two more months elapsed, in this experiment but to no effect. Then the mind flashed on Ayurveda. I swallowed many bitter drugs. Among them there was one called Panchatikta manufactured by a Calcutta drug house. By name it was only Panchatikta (five bitters) but in fact it was prapanchatikta (a universe of bitters). After that, I used drugs prepared by indigenous Vaidyas. That Vaidya was indeed an alert
person. To dispel my indifference to local drugs he used to give some sweet potions and allowed some laxity in the matter of food. But it was of no use. Then I reverted to allopathy. By that time my body underwent much change. The weight has gone down by 22 lbs. Temperature of 99.5° used to develop in the evenings. Mentally there was not the least forbearance. Nervous stability decreased and the body could not bear the least excitement. No sleep, no assimilation, eat whatever I may.

In this state, allopathic medicine again helped me somewhat but the illness could not be diagnosed. The doctor would say that I was frightened some where.

At this stage I had to go to Madras to attend the law apprentice examination. But I was in doubt whether I could get down from the train and travel in trams and buses. Somehow I reached Madras and with the help of a friend whom I summoned to the Central Station. I put up in a hotel and finished my examination. After that I consulted a renowned doctor. He had a nursing home. He said that unless I stayed there for ten days under observation, proper diagnosis could not be made. A date for my admission into nursing home was fixed and I returned to the hotel.

Even when starting from Guntur I learnt from Sri Unnava Lakshmi Narayana about the greatness of Sastriji's Yoga practices and treatment of diseases. I took a letter of introduction from him to Sastriji expecting some good or other from it. Taking that letter with me on the morning after my medical consultation, and having purchased four sweet citrus (Kamala) fruits on the way, I
reached No. 4, Venkatarangam Pillai Street and went in after tapping the door. Wonder of wonders!

I saw a stout person with a shining light brown skin. I could not identify him as Sastriji. For after reading some of his writings I subconsciously formed a mental picture of his figure, speech and habits. In my imagination he was a person neither stout nor lean, golden coloured and of an imposing stature and devoted to orthodox ways. He greeted me in a friendly resonant tone. "Why; sonny who are you?".

I did not imagine that his voice would boom like that. I recovered and saluted him saying "I come from Guntur". While I was replying him Sri Unnava came out from inside the house and introduced me to Sastriji. I did not expect to meet him there. He happened to come to Madras on some work and arrived at Sastriji’s house only the previous night.

At the time when I reached the house Sastriji was brushing his teeth- It was probably past seven ‘O’ clock. The sight appeared unorthodox to me as I expected that he would by that time finish his bath, worship etc. As my acquaintance with him grew I had come to understand the position. With the ailing people who came to him in the evening for Yoga treatment, he could not get himself free early. Even after all of them had departed he would have no sleep till late in the night trying to know the cause of their disease etc; by self intuition. Sometimes he would wake up after a round of sleep and spend time till day break with the same thought. Thus was how his late rising in the morning came about. Where was the time for him to care for his outward appearance early in the morning like people wedded to orthodox ritualism? His ablutions were the customary observances in the sacrifice out of compassion for all beings.
No sooner had he finished brushing his teeth he tasted the fruits I brought and observed "These are nice, but with more of loose jacket and less juice." It was his settled habit to examine everything closely and rate their worth.

Then he kindly agreed to give me yoga treatment. "But first of all how about arrangements for your food?" he asked. He was not satisfied when I told him that I would stay in a hotel. He feared that hotel food would not be wholesome and said that I should take good ghee, vegetables milk and fruit and not the usual rice and Sambar (a dall-plus-chilly plus tamarind vegetable soup, the speciality of Madras). Don't think your disease will be cured by this food. The rectifier is God, the cause of all," said he. When told about the nursing home he said that I should not join it. Following the trend of his words I understood that he thought that my ill-health could be set right and was pleased at the idea.

Sastriji said that my voice was weak. His comment appeared odd to me at that time, but by comparing it with my tone after I completely recovered my health I knew that it was true. I am noting this here just to point out that Sastriji at his very first observation used to examine penetratingly the persons who come for yoga treatment. He used to understand the nature of those people, and their ailments by their physical and facial expression, mode of speech, voice and movement of limbs. I have never found his estimate go wrong. He used this skill not only for treatment but also as a kind of entertainment in his daily life trying to guess a person's nature by his handwriting, to guess where from letters came without looking at the post mark but only by looking at the way the address was written, and sometimes guessing their contents without opening them. By such small entertaining snippets he would create a pleasing and enthralling atmosphere around him.
In the Yogic treatment of that first morning, an energy seemed to have flowed throughout my body making me sweat profusely. Sastriji asked me to go for food and enquired how I would spend time till the evening. His concern was that I would get bored in a new place not knowing what to do. He considered with much care the physical and mental comforts of the people who came for treatment. His idea was that they should feel happy without any worry during the course of treatment. I said "I shall spend time in reading some book or other". Sri Unnava said "He is somewhat of an avid reader. So there will be no difficulty in passing time". To this Sastriji said "Close all books. Eat and have a good nap". Sastriji was a research scholar dealing with many books. But he had no preference for men of book learning. In his opinion, our bodies and minds themselves are real books which reveal all secrets and that it was better to practise reading them. I will later touch upon his views regarding literature.

When I returned in the evening. Sastriji enquired and came to know of the details concerning my appetite, items of food, sleep, the milk and fruits which I took during the day and my general physical condition. He was satisfied as I was closely following his directions with regard to food and sleep and as the vehicle was moving in the proper way.

Sastriji spent his time in unceasing endeavour for the good of others. Every morning and evening he used to enquire of people who came to him for treatment and learnt from them as to what happened during meditation, how it was at home and encouraging them; investigating the cause if there was no alleviation of suffering, rectifying the mistakes and observing their health improving with the correction and encouraging them thereby. During my first stay I was with Sastriji for 43 days. Many unusual things happened. It is
not possible to narrate them all here. I will mention one or two for the reader.

At the time I first approached Sastriji my body could not properly assimilate whatever I ate. There was no sound sleep. I have mentioned above that Sastriji asked me to sleep even during day time. I followed his directions literally with no discomfort. After a few days, one fine morning Sastriji asked me "What have you taken this morning?" I said I took two iddlies. Immediately Sastriji exclaimed "What, how improper. Two iddlies at 7 a.m. and lunch at eleven?" I was taken aback thinking that probably I ate too much. Sastriji said "How insufficient are the two iddlies for a man of your size and height. Four is right". The next day he again enquired. I said "I took four". "And after that" he asked. "My usual half a cup of coffee" I replied. "Oh this is quite the wrong way. Now-a half cup for a couple of iddlies. For two couples a full cup" said he.

I literally did so the next day. "Oh only iddlies! You do not know this science. Listen, two iddlies to start with-a little coffee over them and then Uppumav (A preparation made with coarse wheat flour baked and later fried with condiments) and a dosai as a top dressing (A preparation made with black or greengram paste spread thinly in a circular from in a pan over slow fire and fried with ghee or oil) and over that you should pour a cup of coffee".

With this Sastriji made us have a side splitting laughter. With this push I reached 8 iddlis during break fast and about half a visa (600 grams) of vegetables, two cups of curd at lunch and half a dozen plantain fruits of the famous PEVAJAPPALAM variety, kismis, anjura and apple after mid-day nap. Four bondas (vegetable or dal cutlets) and coffee in the evening, and mangoes
with dinner. I myself am unable now to believe this ogre like gluttony but I do not think that I could have regained 20 lbs of lost weight in 20 days (the last 20 days) without that amount of food.

One day Prof. Narasingarao of the faculty of Mathematics in the Annamalai University came. He was also a member of the Friends Yoga School to which Sasriji belonged. He was put up in Sasriji's house. Sasriji told him my story casually during conversation. At that time there arose in my body an upsurge of vibration. The inhalations and exhalations became long and deep. The spinal chord straightened up right like a hissing cobra. The two shoulders were pressed back and my chest expanded. I do not know how a breathing is measured but I suppose mine might have been found to be two yards in length if measured.

It surprised the three of us. "How did so much breath come about? With any physical exercise? All this is Master's divine grace" said Sasriji. Master means their Guru Dev (Teacher God-It is customary in India to consider all teachers as embodiment of Divine specially the spiritual teachers). Sasriji used to tell those who were rectified by him that he was only instrumental and it was Master's grace which managed everything.

During the days of my stay, many persons used to come for treatment. Among them there were men of various walks of life - rickshaw pullers, street-sweepers, office clerks, officers, teachers, University professors, doctors, engineers, lawyers, orthodox men, propagandists of the religion of Sayi Baba of Shridi, communists, students and leaders of Congress. Sasriji used to cure their various ailments, like scorpion bite, body burns, ghost
possessions, gastric-ulcer, gallstones, oedema, accumulation of water in abdomen etc.

Among them I will mention the case of a pitiable boy. His father was a rikshaw puller. Four days ago the boy slipped and fell down. He was conscious since then, but could not speak. His eyes were turned to a side giving a wild look. The mouth had gone askew and his neck leaned to a side. The hands and feet were folded and out of control. They carried him in, on their hands. Immediately on seeing him Sas strikes was greatly agitated like a bellowing cow on seeing its tender calf hurt. We could not bear to see the plight of the boy on one side and that of Sasstriji on the other. Sasstriji learnt that the boy was not given any food and was distressed at the poverty and ignorance of the parents. He had a cup of coffee brought from inside his house and himself fed into the mouth of the boy with a small spoon. After that he mediated for the boy's recovery. After this the boy could sort of sit leaning on a side. Then Sasstriji rubbed the body of the boy with his hands adjusting his posture. The boy was able to sit properly. The faces of all around brightened.

The boy must now be made to stand and walk. Sasstriji asked him to get up. The boy could only make an effort but could not get up. Sasstriji ordered him to get up with the authoritative tone of a sergeant commanding the cadets. Then the boy got up. The state of Sasstriji at the time was a sight to be seen. He was obviously joyous on one side but agitated on the other. No satisfaction for him unless the boy walked. The boy walked slowly twice or thrice up to the door. Then Sasstriji asked them to take him home. The father proceeded to take the boy in his arms in order to
carry him as before. But Sastriji said "No", and asked the boy to walk by himself. The boy walked home as all of us gazed with wonder.

If I begin to go on narrating like this, the anecdotes of those forty days themselves would make a book. When after four years I had the privilege of seeing him at Tirupathi the commotion there was very much more. Seeing the way of treatments at Tirupati one felt that mankind was going to achieve immortality. At Tirupathi diseases seemed to depart on being ordered to.

There were few welcome as well as sad incidents which were not witnessed in Madras, but took place at Tirupati. Some ailing persons used to reach Tirupathi in the last stages of their disease, when doctors gave up hope. Why should even they be left to the charge of death? Such was the thinking of Sastriji and he dared to treat them. Some of them have been saved and are living happily to this day. But in some cases the course of life terminated even while there was seeming improvement. If it had become possible to save persons cent per cent in all curable and incurable stages would it not be the consummation of the practice of Yoga? such an auspicious time is not yet.

Many do not believe that it is possible to cure physical illness by means of spiritual power. The disbelief is not inappropriate. This is an unusual phenomenon that should not be believed in without abundant experimential proof. When the working of telephone was first demonstrated it appears a great politician present there phopohood it as a feat of ventriloquism whereby a person while he, was himself speaking would make the audience feel that the voice was proceeding from someone else. When Western scientists of former times discovered quite
Novel facts sometimes happened that the learned people either ran them down or even persecuted them. There are many such instances in the history of science from Galileo to Jagdish Chandra Bose. But unquestioned acceptance of things formerly unknown without severely testing them several times is also wrought with undesirable consequences.

The venture of laying ladders from the physical world to the world of spirit is very much exposed to grave dangers. Untrodden is the path, and guides there are none. Where it leads to is unknown. And whether we can reach the goal or not during our life span is equally unknown. For search in this field the ceaseless traveller has prayer as the only companion.

"Lead me from untruth to truth
From darkness to light
From death to immortality.

We hear that even Christ cured many people of diseases by his spiritual power. There are to this day such beliefs and experiences among 'xians'. An outstanding instance is the true story of the novel called "The Song OF ST. BERNADETTE". It appears that patients from many countries come to the church at Lourdes in France and get cured of their illnesses by participating in the prayer. While being admitted, the patient is examined by a board of doctors who record in writing the details of the disease. And when the patients leave, the doctors again examine their condition and decide whether it is a real change or not and record it again. Alexis Carrol, a top man in modern biological and medical sciences and a winner of the Noble Prize wrote of such cures in his "Man the unknown" in the following manner:—
"...The most important cases of miraculous healing have been recorded by the Medical Bureau of Lourdes. Our present conception of the influence of prayer upon pathological lesions is based upon the observation of patients who have been cured almost instantaneously of various affections, such as peritoneal tuberculosis, cold abscesses, osteitis, suppurating wounds, lupus, cancer, etc - The only condition indispensable to the occurrence of the phenomena is prayer. But there is no need for the patient himself to pray, or even to have any religious faith. It is sufficient that someone around him be in a state of prayer. Such facts are of profound significance. They show the validity of certain relations of still unknown nature between psychological and organic processes. They prove the objective importance of the spiritual activities, which hygienists, physicians, educators and sociologists have almost always neglected to study. They open to man a new world .......

Many secrets of nature have come to light through scientific research of today. But those who witnessed only the scientific research of 13th and 14th centuries could not have imagined the present day acquisition of scientific knowledge would. To-day's scientific research seems to be entering the region separating the living and non-living phenomena. If it takes a step further it may reach the very core of the cosmos. Scientific investigators have been changing their methods and tools whenever necessary. It is not beyond their competence to devise novel methods for this new probe. So the submission is that nothing should be brushed aside in haste.

Sastriji's intellectual prowess was multi-dimensional. It requires great ability to acquaint the strangers with his individuality. It will take more space. As such I shall only touch upon a few aspects and leave it there.
His views regarding creative writing in literature are unique. What we perceive in such works is untruth. Why should one waste time on untruth? Unless the poet is a seer he cannot plumb the depths of the problems of life. The writings of one who is not a seer are not pure even as the impure water found at small depth. True poetry has no need of the display of words and metaphor. All these adornments form themselves naturally in the seer’s writings by reason of the excellence of the subject. Gandhiji’s writings are a witness to this. Scientific books which contribute to human knowledge and welfare are worth reading.

Sastriji also used to think that taking real incidents of daily life as subject matter of poetry, it would be possible to compose beautiful poems in a style consisting of small and simple words and making compassion and morality their dominant motif. In this manner he composed some short poetic pieces like “That wail of the Mother”, “The faithful Dog”, “The self-sacrificing pigeon”, “A three-day fancy” etc.

In classical literature “The latter history of Rama (Uttara Ramacharita) a drama of the great poet Bhavabhuti used to move him much. The interpretation which he used to give to that drama was imbued with originality. He was not much interested in Kalidasas’s famous Sakuntala. He was disgusted with the episode of Dushyanta entering the scene on the pretext of a buzzing bee and with valorous protestations. In his view there is no difference between that character and the present day rowdy Romeo. It is difficult to mention here all his unique ideas regarding literature. Nor am I equal to such a task. I have given the above sketch to show how his yearning for self realisation was reflected in his literary works. Disgusted with the jealousies and animosities with which literary criticism and historical research were beset in his days, he finally gave them up and dedicated his life to the service of
humanity. The following is the purport of two verses of his in this connection.

"At the beginning I too had pleasant prompting to create poetic art, poems appeared but they instantly repulsed me. No more will I take to such spurious and hollow entertainments, lo and behold! the twin pests of dotage and death which as a gardner will I eradicate and make the Tree of Life bear fruit, and make grafts from it ."

"Lord, from now on I dedicate myself to you with purity of thought, word and deed; abandon other preoccupations and keep in view only the task of bringing succour to others. No more will the illusions of money and the like weigh with me and Oh-Lord, I will not deviate from the path of meditation replete with truth, compassion and beneficence to others".

It is not to be thought that being near to him was to lead a barren life of futile philosophy.

He was a real seeker of truth. A devotee of art. He had an avid relish for life. These qualities were reflected in every work that he did. He had much liking for collecting varieties of coloured pencils, pens, handsticks, and other uncommon things. His share was merely to collect them but to use them was the right of all of us. Similarly in respect of fountain pens. He used to find out which of the pens would help to make handwriting look attractive. Those around him would compete with their pen. He used to obtain from somewhere coconuts of the size of a small finger and polish it and after having their tops fitted with silver cover and stoppers to resemble snuff boxes, he used to present them to friends. He gave one such to me. I was doubtful of its use to me as I did not use snuff. If it were for snuff he would not have taken all the trouble. He suggested to me that it could be stuffed
with cotton and after putting "Attar" (scent) or Eau-de-cologne in it, it could be used for smelling scent.

Similarly he himself used to polish many varieties of "walking sticks" and present them to friends. There used to be many types of such sticks with him. Some made from palmyra pith, some in the from of twisting snakes, some shining with big sized silver covering at their tops. He used to get skins of various spotted deer and tigers for use in the prayer room. Men of all castes and classes came to him from different parts of the Telugu country. He used to delight them all with his conversational skill. And to top it all he would then and there trace the philology of unusual words and their history. He used to explain the formation of Dosai from dosai (two hands) and ARASAI from 'Aarasai' (palm of hand) thus adding a new taste to those viends.

He used to explain with close observation the proper time for plucking fruits and using them; and the flavours and tastes of several curries. In his slender poetical work called "The Wail of Mother" (Kaduputeepu) he described about the staple Gogu chutney of Guntur and Krishna thus.

"The mouth will crave hereafter for the relish of Gogu putney made of the tender gogu leaves processed with green chillies and seasoned for being used off and on".

Nutritious food is necessary for the practitioners of this yoga. But in those days when Sastriji was in Madras his monthly salary was only fifty rupees; and his family a big one.

In addition, many guests visited his house often. More than half of his salary was spent for the house rent. And rice, dal, vegetables, milk, ghee, firewood, clothes and all. Oh I did Sastriji really have all these? He would not take a pie from those who came for treat-
ment. If anyone brought some fruits he would suspect that they were asking him to treat on a quid pro quo basis - consuming hunger at sun-rise and sun-set when it was time for treatment. It appeared to me that maintainance of family was more difficult practice than the practice of his yoga. Even that poverty had made him turn to the Divine. We would feel wafted on to another world when Sastriji, undaunted by these difficulties would raise his voice and sing like a boy "Fearless I am, putting all burdens on you" or.

"Your grace is like the shade of the willfully filling tree at this hour of the unbearable sun" (Songs of the famous Bhakta Ramadas of Andhra).

There were even some occasions when there was no rice for the day and he waiting to see what God would do. On one such day some equally 'affluent' person from Nellore arrived by 10 A.M. with 1½ kgs. of rice and gave it. He was not expected that day. Neither was he aware of their need. On another occasion before lunch, I think, during some conversation Sastriji was saying that it would be nice to eat pine apple (Anasa) fruit. Just then a friend from Rajahmundry brought a basket of pine apples. Though much pressurised by poverty Sastriji used to create some strange contentment even out of it. One night, after dinner, settling down leisurely to sleep, he observed, "What man, Even king George does not have the contentment that I have. Many who came here this evening with suffering went home smiling happily. I can happily sleep with the satisfaction that the God is getting such good deeds done through me. And He is blessing me with whatever I need from day to day like drops of manna. Being instantly available and enjoyable it is giving me joy. For me there is neither the worry to store things, nor the trouble of guarding them". It will surely occur to any one who hears this the profound truth that the Yogi
can convert any difficulties, obstruction or ordeals into instruments of advantage to him.

Readers by this time would be curious to know the way in which Sastriji conducted Yogic treatment. At both dawn and dusk Sastriji used to sit at a place, remember his Guru Dev, and with folded hands and closed eyes would remain for sometime looking inward. We do not know what goes on in him. At that time people suffering from ailments would sit near him, pray silently to God, to the Ocean of mercy to bless and free them from ill-health. Closing their eyes they observed like mere witnesses what was going on inside them. Some used to have strange and beautiful visions. Some had observed that something moved and rectified the ailing parts or their body. Some slept happily forgetting all worries. Finally the body felt vigorous and free from suffering. After repeating this process for a few days, gradual and firm health was established. Uncommon things occurring during meditation were recorded by the people concerned from time to time.

Sastriji used to treat person not only sitting near him but also those at a far off place. In precarious situation when all other devices were barred some used to make a telegram sent to Sastriji and obtain relief even before it reached him.

On occasion, Sastriji not only treated individuals and their ailments but also undertook deep penance for the happy solution of problems troubling the whole nation. His unusual penance and diverse experience he had derived in regard to the famine of Rayalaseema in about 1946 and the Indian freedom movement of 1947, were remarkable in this connection. I cannot but refer here to the great penance of Sastriji for Gandhiji's safety during the latter's fasts. Sastriji was not used to make public such matters due to his inborn humility. He loved Gandhiji with such fervour as if their lives were
one, though the bodies were two. He supported Gandhi's philosophy of non-violence and movements for HARIJAN welfare and temple entry. All these extraordinary and amazing things ought to be made known, but I have left them all due to consideration of space. All those who know him know these.

Many people got initiated into Bhrikta Rahita Taraka Raaja Yoga like Sastriji but I am not aware of any one of them taking up Yogic treatment daily for years together with such determination and success. Some of them have even different views regarding treatment (1) that firstly the person who treats will be exposed to dangers (2) and secondly that this Yoga has not been founded for treatments. Such are their views. What we have learnt from Sastriji regarding this issue is as follows—:

Firstly: the main principle of the method of treatment is the uncontainable sympathetic suffering on the part of the person who treats those affected as if that pain has struck himself. Such sympathetic suffering itself relieves the woe of the sufferer. It will not work if the person performing treatment does it in a mood of "Lo. here I am casting a spell!". Likewise the person receiving the treatment should not have an attitude of "How now! Let us see how you will cast the charm on me". Nothing will happen in such a situation.

In the beginning Sastriji used to be simply pained at the ailments of others, but at the time he did not know that it would result in some benefit nor did he notice their actual cure. But after observing the effect on some occasions, he came to know that his own sorrow at the sight of people suffering from illness and the spontaneous upsurge of sympathetic feeling effected the cure.

And treatment would not be effective if distinctions of mine and thine were entertained. Moreover this
method of treatment yields wonderful results proportionate to the development of the mind and views of the person who treats that all men belong to one family. The reason for this special efficacy of Sastriji among the many who followed this Yoga is the quality of his limitless compassion. But it is also true that the sufferings of the diseased persons cast their shadow on the body of the person treating them. It appears that in about 1926 when Sastriji adopted the method of treatment consciously and as a daily duty, several friends tried to dissuade him advancing the above danger as a reason. It appears that Sastriji submitted the following to his Guru Dev during meditation on that day:

"If really the suffering of others were dispelled and if for that reason pain results to me I will willingly bear it. I know that it is not I who dispel their pain. You it is who are hiding behind me. I do not fear that you, the all merciful, will merely remove the sufferings of others through me, and leave me in suffering. Do I not know to hide behind you?" The following is a paraphrase to some poems written by Sastriji in this connection.

"Oh Lord! Oh indweller of soul! Destroy the ignorance that environs me and establish Thyself. Oh Lord eliminate my petty and degrading self-propulsion; merge me in Thyself. Unaware of Thy presence in me I had gone through many tribulations. At long last I have now discovered the path and my grief has gone. Lord! this human frame has become an abode of worship. Establish Thyself in it, and spread Thy universal reign. Mirror like is my body. Wipe it clean and let Thy resplendent glory illumine the whole universe. Oh Lord! let the rapture of Thy realisation in me intensify perennially and let it possess me every second and blazon through me. Erase my ego and attachments and save me by gradually dissolving me in Thyself. Are Thou playing hide and seek with me hiding behind me all the
while? I have discovered Thee, shall I ever be vigilant, and, my self shall I hide behind Thee. Oh Lord, I shall never waver. Never shall I be in fright, salvaged shall I be with supreme bliss hereafter”.

From, that day till the last moment when he left the physical body Sastriji cured many awful diseases with single minded dedication. If really any harm came to him from his treatments he should have left his physical body long ago. He cured many severe ailments of others like T.B., Asthma, Mengingitis, heart disease, and snake bite without any harm to himself. He had more than twenty five years of experience in this method of Yogic treatment. He was the highest authority in that matter. He used to say “While adjusting the ill-health of others, our ill-health also disappears”. This became quite clear to many of us through our own experience.

What the great poet Shakespeare has said about the quality of mercy is true in this matter:–

“'The quality of mercy is not strained It dropeth as the gentle rain from heaven.

Upon the place beneath, it is twice blessed It blesseth him that gives and him that takes’’. And as Jesus said:

”Blessed are the merciful; for they shall obtain mercy”

Mathew V. S

Secondly : To those who say that this yoga has not been formed for treatment of ailments, Sastriji used to reply, “If there were no treatments who will require this yoga? No one takes recourse to it for the sake of some vibration in the body”.

Whatever it be, the yogic practice of Sastriji took a distinct turn which accorded with his nature. It was his confirmed view that even the path of spiritual meditation
should be a fruitful way of truth, compassion and benef-
fit. His way of self sacrifice reminds me of the story of
JIMUTAVAHANA and JATAKA stories of the Buddhists
which illustrate the great campanation and self sacrifice
of the Buddha.

People who go to Sastriji for treatment, after recov-
ring their health, launch on a search for the divine rea-
ity which blessed them with health. And also, using
their suffering as a starting point, they try to realise the
indweller of all by whose grace they were cured.

I have mentioned that there would be no proper result unless the person who gives treatment identifies
himself with those who are treated. In this manner treat-
ment serves as an exercise in identifying the one reality
behind the many. Treatment is thus really helpful in the
practice of this yoga which has been formed to make us
(We) see ourselves (We).

And how can a real yogi remain passive after seeing
a person suffering. May we remember the noble teaching
of Gita which says :

"He, O Arjuna who sees with equality everything,
in the image of his own self, whether in pleasure or in
pain. he is considered a perfect yogi (Gita VI 32 RADHA-
KRISHNAN’s Translation).

I have mentioned above that Sastriji used to tell the
persons he rectified by yogic treatment that it was only
God, the indweller of ali, the merciful who rectified and
not himself. His Guru Dev was for him the Supreme in
human form. But Sastriji never even mentioned his Guru
Dev's name, the reason being that his Guru Dev did not
favour any propaganda regarding him or his Yoga.
Sastriji kept this rule till his very last moments. Not
only that following the same rule he used to prevent
propaganda by his followers regarding himself. It is
because of this that his work is not known in the world
as much as it deserves. Many people came to know for the first time that he was a practitioner of yoga only by the flood of sorrow expressed in newspapers and through the persons who received benefit from him. Only his birth is blessed whom the world remembers with gratitude after he has left it:

The yoga which Sastriji follows is known as Bhrikta Rahita Taraka Raja Yoga. A great person established it in 1910 at Kumbakonam. The Initial letters of his name from the formula (MANTRA) of his yoga. His declared promise was to bestow knowledge of Reality (Brahma-Jnana) on those who meditate on him with folded hands. It was his view that the attainment of oneness with Reality (Brahmam) is not in some state of trance, or after leaving the body, but with this consciousness, in this world and with this body itself. There may be some principles in ancient books corroborating his views, but he has not initiated this yoga based on any book. It was a new creation. He was absolutely independent. He possessed great spiritual powers. People of this yoga consider him as the manifestation of the Highest Reality.

He disapproved demonstrative rituals like worship, devotional songs, offering of light. The yogic action commences in the body immediately on thinking of him and saluting him. The practitioner’s share of work is merely to observe as a spectator the changes which occur within himself. Poses or Mudras (Asana), control of breath (Pranayama), or practice of Hatha Yoga are not necessary. He even prohibited them. The consciousness of the practitioner remains under his own control during the time of practice.

There are no hard and fast rules in regard to food. Pure (saatwic) food which imparts coolness and vigour to the body should be taken. One should not give up home for the practice of this yoga. Renunciation (Sanyasa) is disallowed. One should practice yoga while following his own profession. Practitioners should not
display any show for identification by others. Many miracles (Mahats) accrue during the practice of this yoga. These should never be misused. Moreover they are not even important. Practitioners should direct their conduct in moral path benefiting this exalted yoga.

There is much more which may be written about this yoga, but I think this will do for the present. Accordingly I conclude this tribute of love to my mentor, Sast.iji.

(This was written in Telugu on Sravana Bahula vidiya in 1951.)

Post Script

The foregoing is my translation of what I had written in Telugu nearly 30 years ago. I was thirty eight at that time and was close witness to the unexpected and sad demise of my revered spiritual mentor. It was natural to be somewhat sentimental and consequently a few expressions bordering on slight exaggeration might have crept into the account. Leaving aside such inconsequential aspects, I humbly submit after 30 years and when I have reached 68 that the account is substantially correct. The greatest proof of the reality and continuity of the curative powers of my spiritual master is available even to this day in similar work being carried on steadily by some of his disciples of whom (1) Srinivasachari at Tirupati, and (2) Ramakotaiah at Guntur are the main examples.

I resist the temptation to add something regarding the New Yoga of Sastriji mainly because none of us knows much about it except that it aims at conferring physical immortality, divine body, unbounded knowledge and unmixed felicity. Its originator had forbidden anyone to write about it without full knowledge. The work carried on is its best exposition.
Finally I want to discharge my long standing debt of devotion and gratitude to the great lady MAHALAKSHMIAMMA GARU who was the life companion of Sastriji. She it was, who, day in and day out, for nearly four decades of companionship with Sastriji, toiled to maintain the house as an ashram for disciples of diverse tastes and temperaments to feed them, with the affection of a mother. She silently helped her husband in all his spiritual explorations with their many excruciating experiences.

I have no doubt that all of us who had the privilege of assembling together under the roof of Sastriji’s household are in deep debt of gratitude to that loving mother. She was a mother not only to her own children but to all of us who crowded her house.

I may here reveal that she shared with her husband the most esoteric experiences of yoga which would not have been possible but for her cooperation. These two souls truly complemented each other in the scheme of this yoga even as Prakriti and Purusha accord with each other.


\[\text{Body, mind and spirit must be integrated and they must lead to a harmonious, developed life. If we get that, we have life eternal.}\]

Dr. S. RADHAKRISHNAN
OUR REVERED MASTER

Sri Kambhampati Satyanarayana.

The Yogic life of our revered master Prabhakara Sastri, the enlightened savant and seer endowed with great awakening and spiritual powers is a thing of radiant beauty and potential power. His life had a set purpose. He led his life in vindication of the concept the "whole world is kin". His heart was full of love. His awareness was surcharged with supreme power. The evolutionary history of awakening in life from his non-age in the path of attainment of everlasting life is what we are publishing today as "Pragna Prabhakaram".

"Do not attempt to praise me my son for, till you realise me fully, there should not be any further praise! Just wait for time! Such is thy command. I abide by it and eagerly wait at the threshold O! Master appear before me and make me deserve thy grace".

This verse was composed by Sastriji about his revered Master at Kumbhakonam, a great seer who founded the extraordinary system of Yoga and committed himself to grant the boon of immortality to his disciples. Soon after his initiation into this Yoga system it appears Sastriji once published a few verses describing the Master's powers. Having come to know of it the Master appears to have reprimanded Sastriji that he should not write about him till he had full realisation. The above poem refers to that incident. Thereafter Sastriji never ventured to write about the Master.
In 1948 the Sashtipoorti of Sastriji was celebrated at Tirupati. On that day during prayers Sastriji poured out his feelings thus.

"On this day I have attained my sixtieth year and I perceive that I have completed my sixtieth year after entering into the mother's womb. With the completion of this new year I shall be completing for certain the full cycle of sixty years and I pray that with it my life's aim and the goal of this creation should be attained". Sastriji heard the Master's invocation thus. "You who were mere Prabhakara till yesterday are from today Pragna Prabhakara (awakened Prabhakara). You have now the desert to write about me." Sastriji had begun writing 'Pragna Prabhakaram' from that day. His design was to bring out 'Pragna Prabhakaram' in two volumes of thousand pages each, one dealing with his experience in Yoga and another containing the experiences of those friends and disciples who had benefited by this Yoga in the form of their own narration. With this endeavour he commenced this writing and continued it to an extent. He procured anecedotes of experiences from those who were close to him, and from his friends and disciples.

Though he had to cope with a deluge of activities and preoccupations Sastriji could snatch some time every day and continue writing this book. Even so, because of his preoccupations like the publication of Annama-charya Kirtanams, Organising the Annamacharya music festival, editing and writing the commentaries for Kumara Sambhavam and Uttara Harivamsam, collecting rare and antique art pieces of cultural value to establish a museum at Tirupati, Sastriji could complete only this much of the first volume now being published. In the mean time the great endeavour of collecting art pieces for establishing the museum at Tirupati undermining his health and his leaving the physical frame, leaving this work unfinished happened to our misfortune. In the end
what remained for us as a mere remnant of grief is this book only!

Our intention was to publish this work related to Sastriji’s Yoga-life by the first anniversary of his death.

I have known Sastriji for over fifteen years. After he left Madras for Tirupati in 1939 whenever he visited Madras he used to stay at our residence. Ever since I regained my health through his Yogic treatment I have been his devoted and ardent follower. I have also known many persons who got cured by Yogic treatment of diseases considered incurable by medical men and are in sound health and happiness.

I shall illustrate an incident which shows how deep rooted was Sastriji’s spiritual will power.

Annamacharya’s first Vardhanti (death anniversary) was being celebrated with great eclat at Tirupati. Pakala Venkata Rajamannar, chief justice of the Madras High Court was presiding over it. On the second day in the evening musical concert was being given by Srimati Tanguturi Suryakumari. Thousands of people came for the concert. Weather was very inclement with heavily laden skies and a strong gale. The whole space where the celebrations were being held was enveloped in dust. Within the enclosure, the audience in their thousands comprising many women, infants and the infirm were jampacked. There was fear for life and a pandemonium. Sensing the untoward situation Sastriji went to the microphone and announced thus: “There will be no rain. When so many of us are praying with one mind how could there be rain in contravention? The clouds will scatter off; the gale will subside. Please sit down, the rain will not come; it won’t, it won’t”. He repeated thus thrice, Wonder of wonders! One does not know how mighty was his will power. Immediately the skies cleared. The whistling wind subsided. There
was no rain. The concert went off well. Such was the
profundity of Sastriji's spiritual power. Verily this is
what is called victory over nature !; Oh! There are
innumerable incidents like this within our knowledge
about Sastriji.

The greatness of this system of Yoga which endea-
vours to achieve immortality cannot be explained in
words. I am prompted to publish this work of Sastriji
as I felt that if this is printed it would be of help to all
those who would like to know about the greatness of
this Yoga and the spiritual supremacy of the Master
(C. V. V.) who founded it. It is my belief that this book
will be of immense help to those who want to know
about the Yoga.

We are very grateful to Sri Kotta Venkateswara Rao
who has written 'Sraddhanjali' of (An offer of devotion)
recounting episodes of his acquaintance with Sastriji
and narrating many eventful experiences. Timmavajjhala
Kodandaramaiah, a disciple of Sastriji has rendered
invaluable help in bringing out this publication. We are
grateful to him.

Our compliments to the 'Weldon Press' who have
brought out this book in nice print at short notice and
made it available for the first Vardhanti of Sri Sastriji.
Madras.
Khara.
Sravana Bahula Vidiya.

Ludwig Wittgenstein acknowledges the undemo-
nstrability of ultimate values by objective science.
He says: "We feel that even if all possible scienti-
fic questions were answered, our vital problems are
not yet touched." Life is larger than science and the
human quest is a many-sided one.

Dr. S. RADHAKRISHNAN
I was born on the 26th of June 1916. My birth star is Bharani. My father’s was Krithika. The belief is that if the birth stars of father and son are in sequence, it would not augur well for the parent. When I was an infant my father had typhoid which had relapsed. In those days medical science was not advanced, and in remote villages like Pedakallepalli medical treatment had its severe limitations. My grand father was doing his best, being an Ayurvedic Physician of calibre. My father’s life was hanging in balance. Naturally, the ire of my grand parents etc, which was the product of anxiety for the survival of their eldest son was turned against the ill-starred infant that was me. To add to this, I was a continuously crying child. My mother was torn between frightful anxiety for my father’s survival and the affection for her infant who was the target of the family’s wrath. She would carry me in her arms and attend to domestic chores listlessly. I was told by my dear mother that the only person who showed compassion and consideration was my uncle - Prabhakara Sastri. Unaccustomed to handle infants, he would try his best to make me stop crying with all endearment. It appears he used to say that I would bring fame to the family and would be its mainstay (Vamshoddharaka). The reference obviously was to the family branch of which my father was the progenitor. In a way it had come true. Though I had brought neither name nor fame, being the only surviving son of my parents the continuance of this family lineage depended on me.
On one occasion when I was rather argumentative and impertinent, my uncle recalled how he fondled me and sheltered me from the wrath of other members of the family in my childhood.

* * * * *

It was the year 1929 or 1930. The place was Gudivada. My father was working there as Sub-Post Master. Uncle Prabhakara Sastri came to Gudivada on a visit from Madras where he was working. He stayed for a few days. I was studying in the local High School and my elder brother, Kamalakaram, was studying in P. R. College, Kakinada. We bought the pictures of Bhagat Singh, Batukeswara Datta, Sukhadev and Rajguru and hung them on the walls. My brother had left for Kakinada. My father never bothered himself about what we were doing. Uncle saw these pictures and was upset. He told me that they were conspirators who did violent, deeds. He advised me to remove the pictures. I did not listen to him.

One day he asked me whether I would like a poem to be composed in my name, I said I very much would. Then he asked me whether we had a Telugu Dictionary with us. I produced a dictionary entitled "Andhra Pada Parijatham". He asked me to refer to the word "nenjili" and its meaning. I referred and told him that it meant trouble or hardship. Then he wrote down on a piece of paper a poem the gist of which is broadly as follows.

[ఒపిమ్మయి (ఇంటిన్న)
ఒపిమ్మయి ఎందూ కాలం నాడా అమరోడే
నియ్యిని అడడం
ఒపిమ్మయి అండి కామి! నాయక్
]
"With folded hands, I pray: to avert evil and to ever increase our happiness, give us manna and protect us; O, Hanuman I the beloved son of Anjani."

* * * * *

This token of affection, I cherish to this day.

It was in 1939, I came to Madras for securing admission in the Presidency College for Post-Graduate Course in Economics. I was staying with my Uncle. Prof. Kallukaran was the head of the Economics faculty. I met him. He plainly told me that he was admitting an Anglo-Indian girl who passed in third class and not me. Significantly he enquired whether Andhra was known for Alfansoes. I was thick headed; did not take the hint and so my admission question was closed. I sought my uncle's good offices for admission in the Presidency College. He said that he would speak to Dr. Suryanarayana Sastri, Reader in Philosophy in the University of Madras. But that gentleman was in Ooty for summer vacation. Only on his return would uncle be able to put in a word to him. The sands of time were running out. I became restive.

I began trying on my own in other Colleges. I went to Pachaiyappa's College, in the first instance, since it was in George Town at that time. I met the Principal, Prof. D. S. Sarma, who was an imposing and austere personality. He said that he was averse to admitting students for post-graduate course since they would leave the studies in the midst of the course when they get a job. I tried to assure him that I was keen on completing the Post-Graduate course, and that I would not leave in the middle. I could not convince him. He, however, looked at my application. He wanted to know the initial 'V' stood for what. I said it stood for "VETURI". The next question was whether I was related to Prabhakara Sastri. I told him that he was my uncle. A smile came over the austere visage, and he wanted to know whether I would be staying with my uncle or would reside in the hostel in chetput. I said I would be residing in the hostel. I was asked to pay the
college fees. That was how I joined the Panchaiyappa’s College for Post Graduate Course.

I was chagrined that my personal credentials did not count and that my uncle’s name was the ‘Open Sesame’ for my entry into the college. My ego was hurt; there was no other go but to reconcile myself to it.

* * * * *

It was the year 1942 probably. I was doing research for the M. Litt degree under the late Dr. P. S. Lokanathan. I was residing with a friend in No. 76, B3lls Road which was very near the late Satyanarayana Sreshti’s residence. One day my third uncle, Sankara Sastri, came to me. He told me that uncle Prabhakara Sastri was not keeping good health and that he wanted to see me. I accompanied Sankara Sastri uncle and went to Tirupathi. I vividly remember the spacious ‘Sitarama vilas’ in which Prabhakara Sastri uncle resided. He was happy that I had come. I stayed probably for a week or ten days. Some festival intervened it was either Sankranti or Ugadi - I don’t remember which. Along with her children my aunt the magnanimous Mahalakshmamma made me take oil bath and wear new clothes. After a stay of few days I returned to Madras.

* * * * *

I was the occupant of bed no. 9 in the Cordew Ward in the Stanely Hospital Royapuram, Madras. It was probably in November 1944. I was admitted by Dr. V. Ramachandra Rao, son-in-law of my uncle, Prabhakara Sastri at my request. I had fallen ill at Gudur where I had gone to investigate into labour conditions in mica mines as an Investigator of the Labour Investigation Committee set up by the Government of India. I was suffering from acute anaemia, retinal haemorrhage; cardiac failure; fever and dysentery. My condition was serious. I had requested Dr. Ramachandra Rao not to inform my father about the seriousness of my illness lest it should rend his heart. It was noble of him to have taken the great risk. Days passed with no progress in my condition despite intensive care and medication. Doctors were concerned about the lack of response to medicines.
At that time, my uncle, Prabhakara Sastri came to the cordeaw Ward to see me. He brought Ananda Murthy with him, who was a kid then. My uncle shed tears at my condition. I rember his few anguished words. He said "My boy! you listen to me and pray, prayer does not do you harm." I had instantly rembered how my noble father had repeatedly advised me ardently to follow the yoga line of uncle saying that it would do me good. I prayed. Strangely from the next day onwards I could myself perceive a change for the better in my health. I developed the appetite of an ogre. I used to take orange juice; apples; bread with butter and mango pickle; egg-flip; ward-boys often fetched iddies and dosais from the near by hotel on payment of tips - all these after I made inroads into food. Dr. Ramachandra Rao used to get in the afternoon from home both for himself and me which I used to raid with famished appetite and even deprive him of his food in the House surgeon's room on the first floor to which I was daily taken in lift in a wheeled chair.

When I mentioned to Dr. Ramachandra Rao about this strange phenomenon of instant improvement in health soon after uncle's visit, his advice and my compliance with it; he was very wary and remarked that the medicines might have worked, having known well my sceptical frame of mind.

Before this illness I had tropical esonophilia from which I suffered for more than a year. It was cured by three injections prescribed by the famous physician Dr. Arunachalam who advised Dr. Ramachandra Rao to personally administer them to me. He said at that time that after 13 years the disease might recur. During the period of my subsequent hospitalisation some X-rays were taken and after examining the chest X-ray it seems that Dr. Arunachalam was astonished that there was no trace of my having had tropical esonophilia.

After discharge from the hospital I stayed for some
days in Dr. Ramachandra Rao's residence, and my cousin sister Lalitha, looked after me with tender care and affection.

I had written to my father who was at Vellatur, Guntur District that I was arriving on a particular day requesting him to arrange for a "mena" as I was haunted with the fear of cardiac failure. I could not start on the scheduled date and reached home without prior information. When I knocked at the door it was my father who opened it. It was a sight to see his jubilation when he saw me hale and healthy. I told him that I should not move about; that I required bed-rest and mine was heart ailment and all that. He simply brushed aside my fears, and used to make me walk.

The retinal haemorrhage was cured after a few months and I regained my normal vision. I was advised to have a check up in the Stanley Hospital after probably six months. When I went for it, the doctors who had earlier said that I would not be fit even for teaching work declared that my health was of "A Class" and I could undertake any strenuous work.

I am tempted to record here what a deep debt of gratitude I owe like this to my second uncle Dr. Chandrasekhara Sastri and to my second aunt Syamalamba, who had saved my life, but since it would mean deviation from the main theme I reluctantly have to refrain from dilating upon the incidents.

My father expired on the 19th of December 1949, Uncle Prabhakara Sastri Passed away in August 1950. The former was like a flower born to blush unseen and spend its sweetness in sequestered philosophical pursuits; the latter was like a soft light that illumined many a dark cave in literary and historical research. What is more he brought succour to those afflicted with disease through the practice of yoga.
I cannot place when exactly it was: definitely it was a few months after uncle’s expiry that I had a dream. There are some dreams which I cherish in memory. This dream is one of such. In it my father and my late uncle were sitting at a distance to each other in a yogic posture (Padmasana). I was sitting away from them in the same posture in such a way that it was an inverted triangular formation. A beam of light came from the hearts of each of them and merged in my heart. This was all. I wrote about this dream to my elder sister Lanka-Amruthamba. She replied saying that I would beget a son. I had a son in April 1951 who was short lived.

* * *

These are some of my reminiscences.

* * *

On retirement from Central Government service I came to Hyderabad from Delhi for settling down here in July 1974. Before undertaking any writing work the first thing I did was to write a profile about my great uncle, Prabhakara Sastri, as an offering to him. It was rather a lengthy sketch which dealt with the Veturi family, the four brothers, and the saga of the second brother among them, namely, Prabhakara Sastri. When my cousin, Dr. V. Ananda Murthy, youngest son of Prabhakara Sastri, visited us, I showed the sketch to him. He advised me to send it to the Andhra Pradesh journal. They condensed it and published it as a birth-day tribute in their February 1975 issue.
Veturi-

A Towering Literary Spiritual Personality

Prof. L. S. R. Krishna Sastri

Scholar and literary historian, poet and critic, Veturi Prabhakara Sastri is one of the illustrious figures in modern Telugu literature. His achievement is many-sided. The other luminous facet of his great personality was his tireless service to the sick and the suffering. His life was a mighty confluence of these two perennial rivers, whose life-giving waters can quench humanity’s literary and spiritual thirst for all time to come.

Born on February 7 in 1888 in Pedakallepalli, a village near Challapalli in Krishna district, Prabhakara Sastri imbibed the right tastes and attitudes from his father who was learned in Sanskrit and Telugu and was knowledgeable in the Vedas, astrology and ayurveda. After his early schooling, he went to Challapalli where he came under the tutelage of Addepalli Somanatha Sastri, a renowned scholar and spiritualist. He made a study of literature, grammar and logic and also explored Patanjali’s Yogasastra. Thus was laid the foundation for his future spiritual growth.

In 1904 he shifted to Machilipatnam to become a disciple of Chellapilla Venkata Sastri, whose reputation was even by then widespread. The two-years association with him proved highly rewarding to Prabhakara Sastri. Apart from advanced literary scholarship, he
acquired the art of ashtavadhana and satavadhana and also gave a few demonstrations.

It was a significant turn in his life that he moved to Madras in 1906. The city was then an important literary centre with celebrities like Kandukuri Veerasingam Pantulu, Vedam Venkataraya Sastri, Kokkonda Venkataratnam Pantulu and others lending lustre to it. An ideal setting it was for the blossoming of Sastri's genius.

During 1906–10, he worked in a high school in Tiruvalikkeni. For six years later he was in the Oriental Library as Copyist. Then, for a long spell of 23 years, he was Pandit in the Oriental Manuscripts Library. Here he saw a veritable gold mine before himself and made the best use of his time and energy, often neglecting his health, for expanding the horizons of his learning and turning out work of inestimable value.

Along with Manavalli Ramakrishnakavi, he undertook an extensive tour for collecting manuscripts. The plays of Bhasa were brought to light and translated into Telugu by them. Chatupadyamanimanjari, of which Sastri published the first volume in 1913, is an index of the zeal and tenacity with which he gathered verses from palm-leaves and persons alike. The book brought fame to Sastri and two thousand copies were sold out in just two months. The second volume came out in 1922.

During the Madras phase, Sastri had a close contact with a legal luminary, Panappakam Anantacharyulu, who was a front-ranking leader in the nationalist movement and who presided over the Nagpur session of the Indian National Congress. His residence was truly a nest of singing birds; poets used to assemble almost everyday and recite their poems or there were literary discussions. In him Prabhakara Sastri found a source of inspiration and encouragement. He developed a
sense of admiration and devotion towards Mahatma Gandhi, who began to exercise a tremendous influence upon him.

Close touch with Gurajada: Apart from establishing intimacy with Telugu litterateurs, Sastri also came close to many scholars in Tamil and Kannada, and this helped him in mastering philology. He had close touch with Gurajada Apparao, who never failed to meet him whenever he was on a visit to Madras, and Gidugu Venkata Rama Murti Pantulu. To the latter’s campaign for spoken language he extended support and contributed a long article to "Telugu" advancing well-thought-out arguments in favour of the cause. Pakala Venkata Rajamannar was another great personality, who had great respect for Sastri and who used to have frequent literary discussions with him. In fact, he was one of those who were ardently devoted to Sastri.

Prabhakara Sastri worked in Presidency College from 1931 to 1939 and came over to Tirupati in 1940 to start the Telugu Department in the Oriental College. He became Reader in 1945, which post he held for five yeats.

Turning now to his work, Prabandharatavali was brought out in 1918. This is a source book for researchers in language and history. On folk literature he published a series of articles. He put together in one volume works by several writers on Lord Venkateswara. He also wished to bring out Gandhi Ramayana, which remained unfinished.

The poetic works of Sastri include Kapotakatha, Chinnanati Chestalu, Viswasam, Divyadarsanamu, KaduputeePu, Moonalla Muchchata, Alavaatu, Matrusri and Seetaphalamu. They are all mostly based on real life happenings and reveal the poet’s fervent love for fellow human beings, besides his felicitious poetic power.
Dedicated pioneer: In the area of inscripational study and historical research, Prabhakara Sastri’s work was that of a dedicated pioneer. His Sringara Srinadhamu threw a beam of light on the rule of the Reddy Kings, while his book on the Tanjavur Telugu Kings unfolded the rich resources of Saraswati Mahal to scholars. His work on Annamacharya was at once a signal service to literature, religion and music. Numerous inscriptions were unearthed and published and accurately deciphered by him. The classics of which he brought out authoritative editions were Kreedabhiramamu, Uttara Harivamsamatu, Basavarupananamu and Ranganatha Ramayanamu. Other works were Andhra Kamandakamu, Dhanurvidyavilasamu and Subhadrakalyanamu. He translated, besides Bhasa, Sriharsha, Meherdavikramavarma and Bodhayana, and wrote a commentary on Nanechoda’s Kumarasambhavamu. While his work on the Tallapaka poets is noteworthy, the collections of Annamacharya’s compositions brought out by him after painstaking research have ushered in a new bright era in our devotional music. He also organized for the first time the Annamacharya celebrations which have since become an annual feature, and built up the museum at the Devasthanam after touring the length and breadth of Telugu land and patiently collecting a wide variety of idols, besides, several items of weaponry and souvenirs.

The year 1916 was a great milestone in Prabhakara Sastri’s life. It marked the beginning of his inner evolution into a Rajayogi of remarkable puissance and power, who was to be a supreme benefactor of mankind. At that time, as a result of his ceaseless scholarly pursuits, he lost his health and became a victim of chronic illness. He was totally depressed and even wanted to end his life in Hardwar. One day he was advised by his colleague Potaraju Narsimham to go over to Kumbakonam and seek the help of master C.V.V., who had, six years earlier, propounded a new yogic
path, BhriktaRahita Taaraka Rajayoga. This path aims at eliminating all vestiges of past karma through surrender unto the Master and thereby liberating the individual. Forthwith Sastri went to the Master and sought his refuge. Thanks to the grace of the Master, he regained his health and commenced his 'sadhana' on June 22 in 1916. The power and glory of the Master were revealed through him and he began functioning very soon as an effective medium, healing people and offering them physical health and mental strength.

Miraculous cure! From then onwards he led his life at two levels, the inner yogic level and the outer scholarly level. As years passed, it was the inner life that dominated. He decided to dedicate his life to the service of humanity as an instrument of the Master. There was no disease which he could not cure through prayer. Numerous instances of such miraculous cure have been recorded. Prominent among his yogic disciples are Kottha Ramakotayya and Udayagiri Srinivasa-charyulu, through whom Prabhakara Sastri's all-encompassing love and spiritual power and grace still vibrantly function and flow towards those who surrender unto him. Though he left his body in 1950, he still lives and his dynamic presence is felt by his devotees.

Prabhakara Sastri's partner, Mahalakshmi, who was a symbol of love and kindness, and who used to take care of all visitors and devotees, was also initiated into the yoga of Master C. V. V. Amma, as she was affectionately called by the disciples, was also eliminating the suffering of those that came to her till her passing away in 1966.

(Courtesy: The Deccan Chronicle)
Yogi Prabhakara Sastri Garu

Sri Jampala PARATHASARATHI PRASAD

It is about a century ago, the Brahmascri Vaturi PRABHAKARA SASTRI GARU was born in ARA.VARTA. On the occasion of his Celebrations, I deem it, both my privilege and duty to pay my homage and tributes to the Great Soul.

He was not only a Pandit of great erudition in Sanskrit and Telugu, a poet of repute and noted research scholar, but also, a great BHRIKTA RAHITA TARAKA RAJA YOGI. Everybody in the world of Telugu Literature knows him through his various valuable books, articles, publications and speeches. But not as many, may not know about his ADHYATMIC SADHANA, that is, his practice of a new and Unique Yoga. Through the said Yoga, he had rendered yeoman service to the Public at large, by giving treatment to suffering patients, and curing them of their various ailments.

Bhriktha Rahita Taraka Raja Yoga is also known as, 'HIGHER DIRECT LINE'. This wonderful Yoga was started and practised by the Great Master, Late Sri. C. Venkata Rao Venkaswamy Rao Garu, of Kumbhakonam. Sri. Sastri Garu was introduced to the Great Master as a patient, suffering from anaemia and indigestion. He was extremely emaciated at that time and the Master graciously took Sri Sastri Garu, as his Medium and treated him. Sri Sastri Garu regained good health thereafter. Ever since, he had an ardent desire, not only to practise the said Yoga, but also render help to suffering humanity. Accordingly, he took permission from
the Master to treat ailing patients. With the Blessings of the Most Revered Worshipful Master, Sri. Sastri Garu started giving treatment to sufferers (after the demise of M. R. W. Master) and effecting cures. Many people got relief from their physical suffering, as a result of the treatment given by him through this Yoga Marga.

In order to explain, how, I came into contact with Sri. Sastri Garu, the reader will pardon me, if, I strike a personal note, which may not be irrelevant or out of place here. My mother was suffering from Asthma in the nineteen-thirties. My uncle, Late, Sri. K. Venkateswara Rao garu, told us to go to Sastri Garu, who was residing, at Venkata Rangam Pillai Street, Triplicane, MADRAS, at that time. Our family (my parents and my sisters, and I) had gone to Madras, in December 1938, and met him at his house. We stayed at Madras for a month and my mother's health improved, due to the treatment given by him. He treated me and the members of our family for minor ailments, with success. He was later shifted from Madras to Tirupati and he settled there, till his departure from the Physical Body.

I used to go to him often, both at Madras and Tirupati. I had the privilege of watching him, during treatment sessions and listening to his discourses, on matters Yogic and Spiritual. He used to observe often that, one should not treat the so-called lower caste people and the down-trodden, as inferior to one-self or look down upon them with contempt. On the other hand, one should think, that he is lower than the lowest parayah, that is, a 'PAAKEEVAADU'. Then only one's 'AHANKARA AND AHAMBHAVA' would be curbed. "ELIMINATION of the 'EGO' is the secret of REALISATION". He used to feel regret over the fact that he had ever treated his fellow-being with disregard. People bitten by scorpions ad snakes used to flock to
his house and Sri Sastri Garu used to give them immediate relief from pain. Within minutes, these persons used to smile and go home. Even with regard to patients with chronic and long-standing diseases, the treatment rendered by him used to restore energy and health to them in a few days or months, as the case might be. He was easily accessible to one and all and deemed it a privilege to serve the poor, the emaciated, the under-dog and the down-trodden. One great feature about him, was, the ‘ANUKAMPA’ AND LOVE, which he used to feel and shower on his patients, friends, relatives and admirers, including acquaintances. He lavishly showed them his love with measureless abundance. He had developed yogic or Supernatural powers, like Astral sight, telepathy and clairvoyance etc., with the Grace and Blessings of the Great Master of Kumbakonam. He had effected miraculous cures to many a suffering patient, thereby rendering relief both mentally and physically to them. In this way, he had led an exemplary Life and served the public, to the best of his ability, not sparing his health, time, energy, and expense even. He was devoted to his Master, with utmost faith and loyalty, reverence and Love. He used to relate his varied experiences, in the Yogic path during his after-prayer (Practice) discourses, which were edifying, as well as enlightening. It broke his heart, when he heard of the assassination of MAHATMA GANDHI on 30th January, 1948. He did not take food for some days, there after, and refused to be comforted or pacified, the mental agony and anguish having been so intense. He was a person of strong emotions and capable of intense Love and affection, for those who came into contact with him. He was also sympathy for the sorrow-stricken and suffering masses of humanity. He led an austere, simple, unostentatious, and pure Life. He was essentially HUMAN, and a man of sterling character. I do not want to dwell
on his Literary work and achievements in the Literary world, in this article for want of space. He was the author of beautiful books like ‘SRINGARA SREENADHAMU’, (Translation of ప్రతిమ నాతకం) ‘PRATIMA NATAKAMU,’ CHAATUPADYAA, MANI MANJARI ‘PRAJNA PREBHAKARAMU’ etc.,. He wrote a learned introduction to ‘KREEDABHIRAMAM’.. He had unearthed copper or rock inscriptions and interpreted them, thereby throwing light on the history of the Telugu people and their literature.

He never used to utter his Master’s name in public. Nor would he reveal the esoteric aspect of the said Yoga, or the teachings of his Master. He kept them, as sacred and sacrosanct. When people like me had approached him for being initiated by him into the Yoga, he used to say humbly, that he had no permission to initiate anyone or to take disciples. He was against all sorts of publicity or propaganda, either for his Yogic achievements, or for the spread of this Yoga. Some people were doing Yogic Courses and planetary regulations, as given out by the Great Master. But Sri Sastri Garu was opposed to such practices, holding that there was no need to do those Yogic Courses, as they were already done by the mediums of the Master, under His instructions. The name of the Master, which is reduced to three letters, is itself a ‘MANTRA’ containing ‘BEEJAAKSHARAAS’. That is why, he was opposed to giving them out in public.

It is a long road to cover, from ORTHODOXY to HETERODOXY. Sri, Sastri garu, born and bred up as he was, in an environment of strict Orthodoxy, took some time to change his views and outlook on Life, tradition and practices of our Hindu society. He gave up the superstitions and
prejudices inherent in our society, and invidious distinctions based on caste, race, colour, creed and religion. He was broad-minded and more liberal, generous and free from social taboos, than many a Reformer in Andhra.

His was a noble and well lived Life. Simple living and high thinking were the hall-marks of his character. To help those who were in distress came natural to him. In other words, he was the embodiment of ‘KARUNA’ AND ‘MAITRI’

He had made great strides in the field of Yoga and Spiritual Development and became a full blown and mature Bhriktha Rahita Taraka Raja Yogi, as envisaged by his Great Master. I have no doubt that like Vivekananda, he would like to be born again and again, to help and render service to suffering humanity, till one and all achieve the goal of Salvation. Salvation, as per this Yoga is not ‘VIDEHA MUKTHI’, but physical Immortality, on this Earth, here and now. This does not mean that this body, which is made of flesh and blood will stand eternally. What will stand eternally, defying decay, disease and death, is not, this fleshy body, but a form or figure or body, made of subtler substance of the ‘SPIRIT’. In this small article, it is not possible to go into the details of physical immortality or ‘AMARATVA’, or ‘AMRITATVA’, as visualised by the Master. The Vedic maxim 

will be fulfilled. ‘MRITHYORMA AMRITAM GAMAYA’, applies not to the Soul, which is already immortal, but to the material, gross physical body of Man. The corruptible shall put on incorruptibility. Even the Bible Christ, Saint Paul, and Sri Aurobindo have declared that the ‘LAST ENEMY THAT SHALL BE CONQUERED IS DEATH’ (Vide Corinthians 15
and 16, BIBLE). Then we can say 'Oh death' where is thy sting? Oh, Grave, where is thy victory? (From Bible). Let us hope and wish, that the Master and his mediums will descend on our Earth ere long, in their eternal and effulgent Forms, there by launching all Humanity to ETERNITY, enabling one and all to enjoy, not only IMMORTALITY, but also PURE MERRY ETERNAL LIFE. The millennium is round the corner, and this 'CHIEF LIFE', which is full of sorrow and suffering, will be replaced by pure Merry Eternal Life on this Earth, which will also be made eternal. Then, there will be no disease, decay, illness, old age or death or dependence. We will be independent and free from wants or dependence on the five elements, YAMA WILL BE DISCHARGED FROM HIS IRKsome POST, that being no longer necessary. We will be made 'UNLIMITED' and we will realise that we are no other than BRAHMAN HIMSELF. Every one will enjoy unlimited Bliss, peace and plenty and the short cut to achieve this immortality, is through surrender to the Great Master. Blessed indeed was, and is, Sri. V. Prabhakara Sastri Garu, for having been fortunate enough to sit at the feet of the Master and practice this Yoga of Yogas.

What is inertia in the material world, self-preservation in the biological world, becomes at the human level longing for continuance. All beings tend towards preservation or enhancement of life. They exert themselves with all the energy of their being against anything which threatens them with destruction. The question is: Will man annihilate death, nothingness, or will nothingness annihilate him?

Dr. S. RADHAKRISHNAN
You are born rich. You have become proficient in English. You have inherited the estate (zamindari) at the time of fragrant bloom of youth and have assumed the responsibility of looking after the people. Do ordinary run of men get such prominence of power anywhere? Does even one among hundred thousand people on this earth born to possess such characteristics? You ponder over yourself and observe. You will perceive how much of prestige you possess. Think deeper. You will realise the reason for your becoming so ennobled. If you have that much awareness, you will know how you should conduct yourself in future.

* * * *

You will be dealing hereafter with millions of rupees; many employees will follow in your footsteps; they dare not point out your mistakes; they will indulge in fulsome praise; in a spineless way they will always adulate you; they dare not cross your word, lest you should get annoyed. Those who courageously place before you the way things should be done in the best interest will be very few.

Determining what is right after calm consideration; observing the virtues and foibles of the subordinates; being independent in the administration of affairs of the estate; without becoming complacent because of prosperity; being compassionate towards the poor; without yielding to anger
and sin; you should reign in such a way that the fragrance of reputation that Sivarama's reign is like Rama's rule spreads far and wide. Upholding the old ruling traditions and conventions, listening to the promptings of the awakened conscience, rule your estate to the satisfaction of the Supreme. Oh, the grandson of King Mallikarjuna.

* * *

Some informed persons are now saying that the Princely States should not stay and that the estate lands should be distributed among the tenants. Should you not know why they are saying so? Should you not find out whether what they say is reasonable and proper?

* * *

"Serving food for those who are kin in leaves; serving those who are not kin in silver plates" is the adage. Similarly, without realising the hardships of cultivators, without providing them any benefits; extorting taxes from them; becoming mere toys in the hands of men of ill-fame who rob them of their wealth; addicted to bad ways; losing health and wealth; becoming desolate; leaving their own States, there are some Princes who roam about in foreign lands throughout reducing their territorial possessions to thorny tanglewoods. It is on account of such people the above mentioned erratic thought has arisen. Is it wrong?

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If there were not a few Zamindars here and there with a good record, doing what is beneficial to the people, in a short time this feeling (of expropriation) will probably spread.

* * *

The Courts of Princes and Zamindars are the strongholds for eminent poets, musicians, artists,
for all men of erudition; for all fine arts: for various charities and for great deeds. Are not the festivities that are being celebrated here proof of this fact?

* * *

The abode of all 'dharmas', the refuge for all men of erudition, the repository of abundant sculptured beauty, the mainstay of greatly talented poets; the glory of women - well versed in dancing; the place of prosperity; the origin of different types of sweet music, the place beautified by many splendid temples; where continuous free feeding is done-in short, that kingdom known as Tanjarpuri which was mainly responsible for the development of the South has declined and fallen now! For that how much the people are grieved, I personally know.

* * *

The Princely States and temples should flourish perennially. They should multiply with unabated splendour and prosperity; they should be instrumental, as of old, for safeguarding the interests of the people. This is my wish.

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It is not becoming to be opposed in haste to old dynastic conventions. One should endeavour to correct the attitude and conduct of the present rulers.

* * *

One's self; one's community, the nation, people and thereafter all living beings - one's self, one's house, one's street, one's city, village, country, continent and the whole world - all these deserve to be looked after well; towards them there will be strong attachment in the beginning but gradu-
ally this attachment softens; this is but a general phenomenon that obtains in the world; it is but proper to observe it in practice.

* * *

In this manner, where pervading love has to obtain, if appropriate conduct and competence are lacking, it is fair enough to follow the aforesaid order sequentially. The position you occupy makes a difference in the due observance of these priorities.

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It is appropriate to entrust work according to their respective deserts to members of families who have been depending on the estate for generations together; and and to look after their welfare discerningly. They cannot do you any harm.

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Communal hatred is spreading in an unfettered way these days. Since I believe that everything is for good, I do not worry about it. Only good may come out of it.

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I cannot but say one thing. Like an ordinary man, a ruler should not be hasty being guided only by likes and dislikes. By this the whole strategy of State craft will change; there will not be sound direction to it. A ruler's task is similar to the skill of a helmsman.

* * *

Our income is in tens or hundrededs. The dependants whom we have to support could be counted on fingers. As such, happiness and unhappiness, and the lack of it will be limited only to a few; your income will be in millions; those who are ruled over by you will be in thousands. In this way your virtues and vices in many directions effect many people. If the ruler changes a little, a big change will take place in strategy. As such the ruler's behaviour should be circumspect.
Clinging to the old traditions is not good. Be it as it may, giving them up and grasping what is novel is also not good. Standing on the past and stretching the hand for the future, and accepting the present, you should cope with the current times. By that you will be successful and prosperous.

* * *

You have become a scholar in English. It is as it should be, since English is the current political language. When one did not know one's own existence, when one is a suckling babe, the beautiful language that has settled on the tongue; that has given birth to eminent poets like Nannaya, Andhram, which is mother tongue should with your warm support, progress. Moreover, during your reign many Telugu works of quality should come into prominence.

* * *

Since Telugu is our mother, Sanskrit will be our granny; and she has fallen on evil days. "No one thinks of me; my grand children do not come to listen to my aphorisms; they have driven me to a corner". So saying, she is grieving. You should console and look after her. when one thinks of the glorious times that granny had witnessed and the respect she commanded during bygone days, one feels sad. Those days are gone, But, even after some time that great lady's works you will also come to know. With becoming devotion, you listen to her pious words, and extend suitable support.

* * *

Look a little at the prosperity of your territory; Srikakulam, Gantasala, and Kadalupalli are historically renowned. Gantasala stands foremost among Andhra cities with its wondrous creations of Buddhist art and sculptures; it is situated where Krishna river joins the ocean; it was a sea port. About 2000 years ago Greeks, Romans and other foreigners came to that place and were plying trade and commerce; as evidence of Greek and Roman regimes many gold coins were found. Leaving
Kalinga, on its way to Ceylon the ship carrying Lord Buddha’s relics (bones) got stranded near the mouth of the Krishna river on the sea coast. The Buddhists came to this Gantasala city which was ruled over by Nagaraju, buried the bones of Buddha, and built over them beautiful ’stupas’ which could be seen even today by those who have some knowledge of history.

* * *

Pedavegi which is acquired recently was a big city then. To those great men who protected and promoted Andhra Desa, namely, Salankanvayas, and later to magnanimous Calukyas it became the capital and acquired fame. I had found in that place an inscription in ‘Pali’ which is of Brahmi Script. In the villages Kadalupalli and Srikakulam there are many inscriptions and images. There are, besides Pagolu, other countless villages which pass for ancient mounds. They are diamond mines for historians. With laudable effort the inscriptions and sculptures should be collected and the comprehensive history of Challapalli estate should be published. Its value cannot be over-emphasized.

* * *

There are no alkaline soils. It is all accumulated alluvial soil which is capable of yielding three crops in a year. The soils are very fertile. They are cultivable fields and if proper facility could be created and the Krishna canal flows through them, they will yield gold. Make firm effort for the digging of a canal, it is likely to succeed during your regime.

* * *

Currently, cultivation is possible on scientific methods and with improved implements. You should send deserving students to study agricultural science and make them implement new agricultural techniques; that is the basis for all-round prosperity of your estate.
For the progress of farmers, cow protection is an important duty, but this has been neglected these days. It appears that veterinary hospital at Angalur is getting expanded. After observing its progress, you should augment Veterinary Hospitals considerably with due emphasis laid on Western system of medicine and simultaneous patronage of ancient system of indigenous medicine. You should prohibit cow-slaughter.

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Some villagers do not open their eyes; do not cross the threshold of their houses, and like frogs in a well vegetate, napping all the time. They do not find out the principles of hygiene; do not try to understand the world affairs and do not try to know the national issues. For such people with a view to creating a thirst for knowledge and generate respect for it, you should, through audio visual aids organise from village to village and feed them with the manna of knowledge as a suckling babe is fed.

* * *

In your territory, there shold be progress in raising fruit bearing trees; flower plants; creepers. medicinal plants etc. Obtain Jehangir, Kabul pomegranate, grapes, sathkudi variety of oranges, sapota, jack, seedless oranges, jack with seed etc. and develop fruit groves. You should also collect flower plants like Patali, Ashoka Kadamba, Tilaka, Karnikara, Nagalinga, Champak and develop flower gardens.

* * *

You have about seventy villages; even if they are less in number, you will be able to buy them to make up that number. Some villages may serve the purpose of parks for you to go on an excursion. Now, there is no such facility. Villages do not have proper roads. during summer petrified earth which cuts into feet, and during rainy season, knee deep loam create considerable discomfort for to and fro travel. You should find out ways of removing this discomfort.
You should visit, on occasion, certain villages; ascertain people's difficulties and extend possible succour to them in such a way that the people have praise for you that you are looking after them like a father. The title conferred by your own people is superior to the titles awarded by foreign rulers - with such awareness you should not forget your duty and in this way, if you conduct your reign, the people will be happy and enjoy the frugal comforts of life and from that, you will have sublime prosperity.

*  *  *

You should have in your court poets, musicians and people who are proficient in elegant arts. See that the saying that "King wears only gems" is fulfilled in your case. Select only those who have a good record. Don't allow those whose antecedents are bad to enter your court.

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It is important that servant-maids and servants are people of stainless character. Don't allow reprehensible old customs of immorality to continue but reform it gradually. Make them get used to suitable family life. This will be conducive to the welfare and prosperity of the rulers.

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I reside in Madras. But my native place is Kallepalli where your grandsires used to reside. It would appear that they used to celebrate festivities for God Nageswara with great éclat; that village was, it would seem, very prosperous in those days. But it has gradually been declining; it should get over this distressing condition and should progress during your regime.

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Since the tank is very extensive, there is an adage "is it stomach or the tank of Kallepalli?". Such a big tank has become polluted and nauseating. You should
attend to that. It appears that Sri Ankinneedu wanted to protect the tank, make the waters clean and designed to construct beautiful ‘mandap’ in its midst. It is proper that you should implement this design. It goes that God Nageswara has some income. Ensure that the traditional celebrations are conducted on a grand scale. Certainly, you don’t require the income that is God’s.

The peasants of Kallepalli and of its nearby villages are put to severe hardships. With an uninterrupted industry, they, along with their bullocks, cleave the fields, plough them, sow the seeds, and when they sprout and the plants grow a little, river Krishna in high spate devastates the fields and after the floods recede, the fields become unifit for cultivation the whole year. It is my wish that you should see to the construction of a bund to impound flood water and protect them.

Some old traditions are undergoing change. Western influences are getting a hold. Many new ideas are spreading and some old traditional values are giving way; the concept of caste is not being relished; the yearning for independence is obtaining; that which is lowly is acquiring ascendancy; and that which is prominent is experiencing decline. This is a period of uncertainty and transition. People like cautious steps. Don’t be in haste, think well, and undertake tasks in a proper manner.

You have riches to lead a comfortable life and derive pleasures therefrom; you are well educated to have a proper sense of discrimination; you have good companionship by marriage to derive novel experience. You have good relatives and friends to encourage you to do good deeds. For such a person like you, I do not have to tell anything, time and again, except to say that you should augment the status of your birth and the respect in which your estate is held.
What increments are you going to give to your servants? What gifts are you going to bestow on your officials? What security and safety are you going to create for your subjects? What positions are you going to give to your friends and relatives? What hope are you holding for the Nation? What prosperity are you going to give for language and literature? What signal contribution are you going to make to the Nation? What else of good deeds are you going to do for anyone? This is the appropriate time, since the auspicious events of marriage and accession to the zamindari have occurred together. You should have thoughts appropriate for these two important celebrations.

I have come from Madras to witness the auspicious events in the life of the zamindar of my village. I have given you whatever advice has occurred to me. Please heed it. I am only your well wisher and not your beneficiary.

* * *

[On the occasion of the marriage and accession to zamindari of the late Yarlagadda Sivarama Prasad of Challapalli estate in the latter twenties, the galaxy of Telugu and Sanskrit scholars who were invited to Challapalli to attend the functions composed poems blessing the married couple and advising the young Zamindar as to how he should conduct estate affairs.

Prabhakara Sastri had also attended the functions and composed poems appropriate for the occasion. We are giving below the salient extracts in English version of the elaborate, purposive and sound advice Prabhakara Sastri had given in Telugu 'Dwipada' verse since it
shows how, as far back as the 20’s the scholar-poet was far in advance of his times, understanding well the sweeping winds of change and forewarning he-estate holders that they should suitably change their wayward ways. When some of the poets, including those who became Poet Laureates in Telugu subsequently, were more obsessed with the annuities that were due for payment and the munificence that Zamindar should show on the celebrated occasion, Prabhakara Sastri struck, refreshingly, a novel note that since he belonged to a village that was under the Challapalli estate, he came from Madras and gave whatever advice he felt appropriate for the occasion and that he was only his well-wisher and not an expectant beneficiary—Ed]

The Hindu epic, Mahabharata says: "In joy and sorrow, in pleasure and pain, one should act towards others as one would have them act toward oneself". "The trees bear fruits, the rivers carry waters, the cows give milk, and good men live for the good of others."

Confucius, when asked, "Is there a maxim which one may observe as a rule of conduct for life? replied: Is not this to be found in the word, shu, i.e., to act to others as one would act towards oneself, or as this is translated by his disciple Tseng Tze, "to love others with the heart with which one loves oneself."

Dr. S. RADHAKRISHNAN
Satavahanaas, Were They Andhras?

Sri V. PRABHAKARA SASTRI

Some scholars believe that the Satavahanas were not Andhras. Their main argument is that the more distinguished of the Satavahanas ruled over the Kuntaladesa, i.e., the modern Maharashtra and Guzerat with their capital at Paithan (Pratishtana) as all their inscriptions go to show and not Andhradesa for none of their inscriptions have been discovered so far in Andhradesa. But the Purnas mention the Satavahanas as Andhras. As these Purnas do not support their view they regard the Purnas as worthless records of untrustworthy legends, and therefore give them no historical value. Then we ask, is there no evidence to establish that the Satavahanas were Andhras and that they ruled over Andhradesa?

Let us see. Of the inscriptions of the Caves of Nasik, Karle and other places, those relating to Vasishtiputra Sri Pulumayi are by far the most important. It is from this circumstance alone that scholars like Prof. P. Y. Srinivasa Iyengar, Dr. Sukhtankar, Prof. Subrahmanya Iyer and several others have advanced the theory that the satavahanas were not Andhras. This is the passage in the famous inscription of Vasishtiputra Sri Pulumayi which has lent support to their view, rather formed the basis upon which their theory has been advanced: "Raa jaraa jno
Gotamiputasa Himavata Meru Mandara, Pavatasamaramasa. Asika Asaka, Mulaka, Suratha, Kukuraporanta Anupa Vidabha, Akaravati, raja jasa, Vijha, Chavata, Parichata, Sahya, Konhagiri, Macha, Siritana, Malaya, Mahinda, Setagiri, Chakora pavata patisa². This inscription was edited successively by Bhandarkar, Buhler, Bhagavanlal Indraji, Senart and others, several times. Many of the names of places and mountains mentioned in this inscription have been identified by them to a large extent. But curiously enough every one of them had failed to identify Mulaka with any known province or district of India. I think it was Dr. Buhler who suggested that Mulaka might be a mistake for Mundaka and accordingly corrected the reading. Another scholar suggested that Mulaka becomes Mundaka and quoted elaborately rules of grammar and other authorities in support of his view. And every one of these scholars that edited the inscription, in their anxiety to know the correct form of the word, lost sight of the correct identity of the province or district called Mulaka.

I think there is something in the suggestion that Mulaka becomes Mundaka or Manduka. I shall come to it at the end. But meanwhile I think that Mulaka country mentioned in the above inscription, is that part of the Andhradesa which is still known as Mulikinadu. There is evidence to show that the Andhra country at one time, prior to its being called Vengidasaw, was also known as Mulaka. The territory comprising the present districts of Cuddapah, Kurnool and Bellary of the Madras Presidency and a part of the south-eastern portion of H.E.H. the Nizam's Dominions, was at one time known as Mulikinadu. The territorial name has become somewhat obsolete to-day though it still remains in the name of a community of Andhra Brahmins, suggesting their place of origin. The capital of ancient Mulikinadu was Srigiri, which is situated in the centre. It is a well known fact that ancient kingdoms changed their dimensions from time to time and their capitals lost their importance in course of
time and have become deserted villages. And therefore it is now difficult to determine exactly the extent of the territory called Mulaka during the Satavahana times. Space also forbids me here to enter into an elaborate discussion of that topic. There is ample evidence to show that in the fourteenth and fifteenth centuries of the Christian era, the country known as Palnadu in the Guntur District was called Mulikinadu. The following verse from Kridabhitamamu a Telugu Vidhi of the fifteenth century bears ample testimony to this.

Satavahanas came to be overlords of ‘Siritana’ (Sristhana) because Mulikinadu happened to be under their sway. Sristhana is no other than Srisaila or Srigiri. The name Siritana occurs in the list of the mountains and therefore there is no doubt that it is identical with Srisaila Hill, though some scholars still question the identification. One error has led our scholars to commit another error and this is fully justified in the present circumstance. Because they could not identify Mulaka with the Mulikinadu of the Andhra country, they could not also identify Siritana (Sristhana) with Srigiri or Srisaila. But one may ask the question, How could Satavahanas be lords of the Mountains only without being rulers of the country in which they were situated? It cannot be said that they were controlling the mountains by having access to them through the air! It is this difficulty that baffled many able scholars and prevented them from identifying Siritana with Srisaila of Srigiri. and led them into confusion. In one of the Nasik cave inscriptions of Vasistiputra Sri Pulumayi, we come across a grant made to the Bhikkus of ‘Dhanakata’. Some scholars doubted whether Dhanakata could be
Dharanikota on the Krishna river, and identified it with some place in the north, somewhere about Mahva. This is the third error into which they have fallen. The great and beautiful Stupa at Amaravathi Dharanikota is entirely lost sight of as a Buddhist centre by them. Even till the days of Yuwan Chwang's visit to Mahandhra and Dhanakataka, there existed a great Buddhist monastery at Dhanakataka which was inhabited by Bhikkus of Mahayana School. And yet if those scholars did not think of Dhanakataka when they found Dhanakata in the inscriptions, then it must be said that their oversight was due to their not having recognised the Satavahana rule over Andhradesa.

The Myakadoni and the Harpanahalli inscriptions of Sivaskandavarma mention 'Satavahana hara' and Satavahana ratha as names of a certain province. All scholars agree that the names apply to that part of the country where the inscriptions were found. One of the names of villages mentioned in the grants is 'Chillarekakodunka'. In the Telugu country, there are many brahmins belonging to the Advaita (Madhwa) Schools, of the village name of 'Chillarige'. We do not know of any village of the name of 'Chillarige' in Bellary district, and therefore I am inclined to hold that Chillareka might be Chillarige. If therefore, Bellary district formed part of Satavahanaratha, it is not improper to assume that the Satavahanas were Andhras. But, it has been suggested against this, that since these inscriptions belonged roughly to the third century of the Christian era, it cannot be said that the Satavahanas were ruling there at that time. This objection is, indeed, absurd. When Sivaskandavarma ruled the country, Satavahanaratha, it would be his territory for he made grants in that province even though it had the name Satavahanaratha, and it cannot be assumed for a minute that the name meant the territory governed by the Satavahanas.
Sivaskandavarma mentioned the name Satavahanaratha because it was an ancient and traditional name for that part of the country for a very long time prior to his rule. That was not the name given to the country at the time of making of the grant, or during his reign. There is yet another thing. When there were several provinces under the sway of the Satavahanas, why then should this particular district alone be called after them, as Satavahanaratha or Satavanana hara? Does not this fact alone lead us to the irresistible conclusion that Satavahanas originally belonged to this district and that in course of time they lent their name to the district from which they migrated? From the inscriptions of Sivaskandavarma, it may be assumed that the Satavahanas, in the early days of their expansion of their Empire ruled over Mulaka or a part of that province comprising the present district of Bellary and that tract of the country came to be called Saatavahana hara. Scholars have again erred here. Originally the Satavahanas might be vassals of the Ikhakus (Ikshvakus) of Vengi country and that might be the reason why the Satavahanas were referred to as Andhra bhrtyas or servants of the Andhras in some Puranas. These Andhrabhrtyas became powerful and independent in course of time, and after the fall of Ikhakus (Andhras) they extended their power and influence over the whole of the western Dakkan including the Karnata country. The Satavahana kings were known as Satakarnis also and they might have lent their name as Carninadu (the land of the Karni Kings) to the province over which they ruled in the beginning, which became distorted into Karnata and Kannada in course of time. In a stone pillar inscription in the Siva temple in Sthanakundura in Talkonda district in Mysore, the archka calls himself a worshipper of the Linga which was at one time worshipped by the king Satakarni. All these facts go to establish that the Satavahanas or Satakarnis gradually rose to power, till they held sway over the 'Karnata country—and gradually extended
the borders of their empire into Maharashtra and Gujarat (Ghurjara) and the entire portion of the middle and western Dekkan known as Kuntaladessa and finally selected as their capital a convenient place on the river Godavari and called it Paithan (Pratishthana), which meant the newly established 'city'. I believe for this reason that Pratisthana (Paithan) was originally built by the Satavahanas. The Jataka stories, the Padma, Kurma, Linga, and Bhavishya Puranas, the Uttar-Kanda of the Ramayana Kathasaritsagara, the Mahabharata, and lastly Kalidasa's Vikramorvasiya, all these mention Pratisthana as a glorious city. The name Pratisthana itself is clearly suggestive of the fact that it was a newly built city. of the Satavahanas who were the Andhrabhrtyas and therefore themselves Andhras. When the Satavahanas were ruling at Pratisthana. the Sakas invaded their empire and wrested from them a portion of their northern dominions, which necessitated the shifting of their capital from Pratisthana on the Godavari to Dhanakataka or Dharanikota on Krishna, which was till then a provincial town or capital like Vaijayanti on the extreme south west. By that time, the Ikhakus might have sunk into a subordinate position and become weak. These Ikhakus were originally followers of the Vedic Brahminism having performed several Kratus and Yagas and their erstwhile subordinates the Satavahanas too, were likewise followers of the Vedic Brahminical religion. And like the Ikhakus, the Satavahanas tolerated and even protected other religions like the Buddhism and the Jainism. They made liberal grants to the Jain Bastis and Budhist monasteries, protected their stupas and now and then even built new stupas. The whole country lying between the two mighty rivers of the Dekkan the Krishna and the Godavari, stretching from the shores of the Arabian Sea on the west to the coast of the Bay of Bengal on the east, came under their rule. The Gatha Sapta
Sati of king Hala Satavahana contains many references and descriptions relating to the Andhra country proper.

In one of the Gathas of Hala’s Saptasati, it is said that there was no royal house equal in prowess and nobility to the Satavahanas in all the country wherein the Godavari rises, flows and falls into the sea. Mr. Ramakrishna Kavi, M.A., brings to light a new Prakrit work of an unknown poet, called Lilavati Parinaya in the pages of the Telugu monthly Bharati of Madras. This work describes the marriage of king Hala with princess Lilavati, daughter of the lord of Sringala dvipa, in the shrine of Nagna (Pasupata) Bhima on sacred banks of the Sapta Godavaram is no other than the modern village of Daks harama, Ramachandrapur Taluk in the East Godavari district, where stands to this day the magnificent Eastern Chalukya temple of Bhimesvara and a holy tank (now a small pond, but at one time a huge one into which the waters from the seven streams of the Godavari flowed) called Sapta Godavari. On the Amaravati stupa there is an inscription of Gotamiputra Sri Satakarni and quite recently his statue also has been found in the Amaravati collections in Madras Museum. Another inscription of Yajna Sri Satakarni recording a grant to a Buddhist monastery in the eighteenth year of his victorious reign, was found in a place adjacent to the mouth of the Krishna river. I think the Vishnu deity known as Andhra Vallabha, or Andhra Nayaka or Andhra Vishnu and Sri Vallabha and Sri Kakolani Natha at Srikakulam on the Krishna river might be the deity called after one of the famous Satavahana princes. ‘Sirika Kolanu’ appears to have been the original name of the village now called Srikakulam. The Andhra word ‘kolanu’ became a place of Vaishnavite Importance and pilgrimage. The ‘Sthalamahatmya’ records that at some remote past, there existed a huge tank near the shrine of the village, from which the village acquired its name. But the word
'Sirika' appears to be Andhra Prakrit vikriti of the Sanskrit name, Srimukha. And then in the inscriptions of Vasishtiputra Sri Pulumayi, Satavahanas were mentioned as Brahmanas. The Srikakula Stalamahatmya also states that the Andhra nayakasvami (Vishnu) was born as a Brahman in the house of Nagadava Bhattaraka and married a brahmin girl. This story might relate Srimukha Satakarni, one of the earliest of the Satavahana kings. It is said in one of the Buddhist Jataka stories, that the Andhra kings originally ruled over the country near the Telivaha river. The story of Lilavati's marriage shows that by the time of Hala Satavahana, the Godavari river had branched off before it fell into the sea. I think the Telivaha river mentioned in the Buddhist Jataka stories might be the Tulyabhaga river, one of the seven branches of the Godavari. In the erotic poetry of Sanskrit and other desi languages Andhra women are praised for their extraordinarily proportionate features of their body. And this fact finds ample proof in the marvellous sculptures of the Amaravati Stupa. That Andhra ladies did not wear any bodice or any such garment to cover their breasts, before or during the long period of construction of that edifice, the Amaravati Stupa, is amply borne out by its beautiful sculptures of Andhra feminine beauty. The ancient Andhra women copied their fashions from the Maharashtra and the Ghjurjara (Gujarati) women when they went there, and thus they began to wear a bodice which is called in Andhra language 'ravika', and covered their bosom with a portion of their garment called "Payita". Payita is only a tadbhava of the name Paithan or Pratishtana.

This only denotes that the name of the Nagara Paithan lent its name to the bosom-covering cloth of the Andhra ladies! Even the bodice ravika has retained its Paithan influence for it is called to this day Paithini ravika or Paithani ravika. The Sanskrit word 'Kanchuka' was not used evidently to denote the new fashion in the Andhra ladies' costume for it happend to be an article
of dress common both to the gentlemen and ladies. Further it appears to have been used as a synonym for the Ghurjara woman's veil over her face in the Gaathaa Sapta Sati. In those days the Andra, Dravida and Malayala women wore no bodices, and only the Andhra and Karnataka women, after they came in contact with Paithan began to wear bodices, and cover their bosom with a Payita. Still in the Dravida and the Malayala countries, women do not wear bodies (ravika) to this day. And even to this day men and women in Malabar, Travancore and Cochin wear alike a small upper cloth (Uttariiya) to cover the upper part of their bodies, and curiously enough their women do not wear any bodices (ravika) at all. After the fall of the Satavahanas, the Andhras lost all touch with Paithan and that erstwhile fashionable city and capital of the Satavahana kings dwindled itself into a small village and became almost forgotten in course of time. Paitani - ravika and payita thus became fashion for the Andhra women ever since they came into contact with the Satavahana capital in west when it was in its hey-day of glory, magnificence and luxury. That Paithan had close contact with the Andhra country, stretching as far as the shores of Bay of Bengal and the mouths of the Godavari and the Krishna, is clearly established by the fact of the exclusive use of the words Paithani ravika and Payita in the Andhra language even to this day. The Satavahana inscriptions mention the Satavahanas as having ruled over the whole of the Andhra country, i.e. Mulakadesa. The Puranas clearly state that Satavahanas were Andhras. No other part of India except the country lying between the rivers Godavari and the Krishna, as far as the sea on the east, i.e. practically the whole of the central and the eastern Dekhan, retains the name Andhra and no other province or people had ever claimed to be Andhra or Andhras during the last two thousand years. It is therefore certainty a matter of pride and joy to know that their ancestors conquered other lands and peoples and carved a great empire and handed down a great
heritage to them. The original home of the Satavahanas might be Mulaka (Southern Andhra) or Satavahana rattha, in the Mulakadesa. In the face of these facts it is ridiculous to contend that the Satavahanas were not Andhras and that they did not rule over the Andhra country. Pandit Bhagavananlal Indraji thought that Mulakas might be the people mentioned as Mundakas in the Vishnupurana. This might be so. In my article on the Ikshvakus in the pages of Bharati (Prabhava: Pushya Number) I stated that the Andhras were also called Mundiyas in the Dharmamritakatha. Mundiya and Mundaka might mean the same thing and the Mundiyas mentioned in the Dharmamritakatha might be identical with the Mundakas referred to in the Vishnupurana.

All the evidence discussed above, I think, is sufficient to answer their charge that the Satavahanas were not Andhras and refute their arguments. In the story of the Lilavati referred to above, Siddha Nagarjuna is said to be the minister of king Hala Satavahana. The Siddhanagarjunakonda in the Guntur district and the various ancient monuments consisting of Buddhist stupas and other monastery-halls point out that Nagarjuna was an Andhra. Besides, there are many more things in the Gatha Sapta Sati that would clearly illustrate the fact that the Satavahanas were Andhras. I shall deal with them in a separate paper.

1. Mr. Somasekra Sarma has in a very Interesting and thoughtful article on the Andhra Maha Samrajyam in the Bharati [Prabhava Chaitra Number] discussed the various theories regarding the Satavahanas being Andhras or not.

2. Because Chenna [Kesavaswami] of Machilir [Palamu] and Siva [linga], lord of Srigiri [Kurnool District] protect the Muliki Vishaya out of their kindness, these extraordinary things are happening: otherwise on the mere appearance of a cloud on the north how is this miracle, the growth
and the harvest of mustard seedlings planted in layers of napo stones possible?


4. There is a sloka in praise of Buddha deva which is quoted in the Kavindra vachana samuchchaya, which is said to have been composed by one Sangha Sri. I think this Sangha Sri might be same person mentioned on the Dharmamrita katha brought to light recently by the Mysore Archaeological department [1927]. In this sloka, Sangha Sri’s family is called ‘Mundiya’. Sangha Sri is the father-in-law of the Iksvaakuks King Dhanada of Bhattiprolu, lord of Veengidesa.

EDITORIAL NOTE

[Prabhakara Sastry was in his own right, a research scholar of eminence without the advantage of formal English education. He had contributed, inter alia, a research paper on Satavahanas in a Telugu Journal ‘Jayanthi’ in 1930. This was at a time when the historical evidence subsequently available on the subject was totally lacking. This paper was rendered into English by the late Bhavaraju Venkata Krishna Rao and it was published in the Journal of Andhra Historical Research Society, Rajahmundry in 1930 (Vol. IV Parts 1 and 3) We have reproduced above the English version in view of its historical value. Ed]

Matrjeta describes Buddha in these words: "Towards an enemy intent on ill, you are a friend intent on good; even in a constant fault-seeker you are bent on searching for virtues."

Dr. S. Radha Krishnan
Problems of Satavahana History and Contemporay Relevance

Prof. M. RADHAKRISHNA SARMA

The purpose of this note is two-fold: first, to review the importance of Satavahanas for contemporary times, second, to draw the attention of the readers to the thoughts of the eminent pioneer in the studies of Telugu history and culture Sri Veturi Prabhakara Sastri, an problems of Satavahana history. The intention, in turn, of focusing on the second is to reveal the depth of the problems tackled by the pioneer unfolding his scholarship, brilliance and historical vision. There is much need today in historical research to turn not only to the origin of problems but to the beginings of historical writings on these problems. This, in turn, would lead us to the problems of historiography. I have in mind the brilliant chapter, 'The Historiography of The French Revolution' by the Rev. J. Mc. Manners,¹ when I say this. It is time such historiography essay should be attempted in Andhra History. I hope my hurried note would become a prelude for this time requiring profound contribution.

At their height Satavahanas were the Dakshina pathapatis or Lords of the South. They established a political unity in the land South of the Vindhyas and brought a cultural and social cohesion to the life of the people inhabiting the region. In this there are parallels between the history of the Imperial Mauryas, Chandra-
gupta Mourya on the one hand and the Satavahana history, Gautamiputra Satakarni on the other. The Satavahanas initiated an art history movement which was to become the basis of the development of several art schools of South India. The ship-symbol on the coins of the Satavahanas epitomize the initiation of one of the glorious chapters of India and the spread of Indian Civilization i.e., greater India and the spread of Indian culture to the lands of South-East Asia through the channels of trade, religion and culture. Amaravati, Bhattiprolu, Ghantasala, Nasik, Karle, Kanheri and Ajanta contain some of the monumental achievements of Satavahanas which are of world renown. To date in quality and quantity the greatest material remains are available for penning the history of this dynasty of all the dynasties that ruled the Deccan. Yet it is this dynasty whose source material has still to be explored and excavated. This is the wonder that was of Satavahanas.

Satavahana history and problems have a great relevance to the contemporary times. For the early history of five linguistic States of India today viz., Andhra Pradesh, Maharashtra Machya Pradesh, Karnataka and Tamil Nadu the Satavahanas happen to lay the foundations. The very basis for the States of Andhra Pradesh and Maharashtra is the Satavahana history. In the case of Andhra Pradesh the very name of the State is connected with the Satavahanas. Be it a serious academic seminar on 'Satavahanas', popular world Telugu conferences, a permanent exhibition of "Telugu Through The Ages" or developing a philosophy for the State Language Commission, the questions relating to the relations between the terms Satavahanas, Andhra, Andhra Pradesh, Telugu and Telengana have become crucial. Scholars are increasingly being called upon to support and academically develop programmes initiated by politicians to educate, inspire and guide the people of the State. This is requiring a historical base. A well-
guided and sustained programme could be based on historical truth. Thus more than at any other time historical research is coming to be important and relevant today. The basic historical problems of the State of Andhra Pradesh go back to the Satavahana times.

When one enumerates the historical problems of Satavahanas, one wonders if after decades of research any problem has been satisfactorily answered. To enumerate a few problems of Satavahana history we may put the following questions:

Who were Satavahanas?
What was the meaning of the word ‘‘Satavahana’’?
What was their Caste?
Which was their original home?
Where did their political power start?
Who was the founder of the dynasty?
Why are there discrepancies in the Puranic accounts relating to them?
What were their relations with Mauryas?
What were their relations with Sungas or Kanvas?
How many years did they rule?
How many kings did rule?
What was their chronology?
Which was their early capital?
Why were their inscriptions in Prakrit?
Why did the kings patronise Brahmanism and how do we get so many Buddhist monuments of that dynasty?
Were there no temples in that period?
Who was Nagarjuna? Did he belong to the Satavahana period?

The list of unsettled questions is endless.
Commenting on Pandit V. Prabhakara Sastri’s article on Satavahanas, supporting the view that Satavahanas are Andhras, O. C. Ganguly states: “Notwithstanding the many contributions made by various scholars to the solution of the problem whether the Satavahana kings belonged to the Andhra race, the problem still awaits a decisive solution........ That the Satavahanas for a time ruled over the Andhra Desa is not disputed by any scholar. Then only question which is demanding a satisfactory answer is whether the Satavahanas were the Andhras. The weight of the evidence tends to establish that they did not come originally from the Andhradesa, if by that expression is meant the tract of the country bounded by the rivers Krishna and the Godavari, - the usually accepted limit of the tract occupied by the Andhras”. He draws our attention to the two musical melodies of Andhri and Satavahini mentioned in Matanga - muni’s Brhad - desi and concludes that the Andhras and the Satavahanas stand for two distinct cultural or ethnic groups independent of each other.3

Sri V. Prabhakara Sastri’s essay4 is one of the earliest to counter the view that the Andhras and Satavahanas are separate or that the original home of the Satavahanas was the Western Deccan. After 40 years of researches the two schools holding the for and against views about origin of the Satavahanas continue to exist. Those holding the view of Sri Sastri have not added any worth - while new arguments in further support. This is a compliment to Sri Sastri’s scholarship and thoroughness.

Scholars supporting the view of Sri Sastri have been exponents of the school giving longer chronology to the Satavahana rule and agreeing with the Matysa Purana evidence of 460 years with 30 rulers. Recently the discovery and identification of some coins found in Kotilingala, Andhra Pradesh as being issued by Simuka
has made some scholars from Andhra Pradesh subscribe to the schools giving shorter chronology to the Satavahana and placing Simuka in the first century B.C. The stir created by the identification of these coins is similar to the one created years ago when the coins of King Satavahana have been identified. In the Gnutupalli epigraph, of course, the scholars from Andhra asserted that Satakarni and Charavela were contemporaries and that Satakarni was ruling the Eastern Deccan. The principal question is if Satavahanas started their rule only in the first century B.C. to whom do all the epigraphs, cave temples and Sculptures ascribed to Satavahanas of 3rd century B.C. belong? Have we erred in Puranic evidence or Palaeographic readings? The problem is not simple, but fundamental.

In this connection there are certain intricate, vital and minute points raised by Sri Sastri which must again be looked into by the scholars before attempting to solve the vexations but crucial questions about the Satavahanas. Added to this the two points one should bear in mind in view of progress made in today’s research methodology is what does one mean by Jati or Race when speaking of Andhras and Satavahanas? What is the political boundary one has in mind when one speaks of Andhra or Maharashtra? If today’s linguistic boundaries are taken as the norm, then if Satavahanas originally came from Bellary area, they would be Kanarese. There should be norms in history to carry on systematic research.

Firstly, Sri Sastri referred to the literary source like Lilavati, Srikakula Stalamahatmya, Jataka stories and Hala’s work. Co-ordination and corroboration of literary and archaeological data is one of the fundamental principles of historical research. Enthusiasm and publicity is encouraging a tendency to quote the sources that suit the evidence newly found. Historians ought to emulate Judges and not lawyers.
Secondly, Sri Sastri adopted an approach more than 40 years ago which today will be termed as socio-linguistic survey method. He took up for analysis Telugu words like 'Paita' and 'Ravika' and connected them to Pratishthana, the name of the capital city of Satavahanas in today's Maharashtra State. Similar is the exposition he made about the inscriptionsal term 'Nagabu'. This is a potential approach taken up today by social scientists and historians, and they should follow up where Sri Sastri left it.

Thirdly, Sri Sastri pointed out that the last word on puranic works has not been said and that Pargiter's work, though commendable, needs to be re-examined in the light of Puranic versions available in South India. This again is a fundamental and laborious work. There is no escape from this, if we want to solve the problems of Satavahana history.

Fourthly, today in writing the history of Andhras, we are neatly making the characterization as Pre-Satavahana, Satavahana, Ikshvakus etc. Ikshvakus means Ikshvakus of Nagarjunakonda, who rose to power when the Satavahana empire fell and became fragmented. Sri Sastri tried to examine the Implications of the statement in the Puranas that 29 Ikshvaku rulers and others were there before the Andhra kings. He tries to argue that Ikshvakus preceded Satavahanas. If so, the relations between Pre-Satavahana Ikshvakus, Satavahanas and the Ikshvakus of Nagarjunakonda need to be determined. On this, hinges the resolving of many problems of Ancient Andhra history. Here again the threads are to be taken up where Sri Veturi Prabakara Sastri has left.

I wish to conclude this brief note with a suggestion that a comprehensive research scheme on Satavahanas should be undertaken.
(a) Re-examining and re-assessing the works of the pioneers on the subject.

(b) Taking into account and associating the materials and scholars in Andhra Pradesh, Madhya Pradesh, Maharashtra, Karnataka, Tamilnadu and Orissa States.

(c) Government departments having materials on this subject should make their published and unpublished materials available to scholars working on this problem.*

REFERENCES:


3. Ibid., pp 14-15.


5. J. A. H. R. S. Vo. IV

6. Ibid.,


8. Ibid.

Childhood Adventures: Custard Apple

Original Poem           Sri Veturi PRBHAKARASASTRI
Translation            Sri Veturi ANJANEYULU

[Adventures of childhood is a novel theme which few of the contemporaries of Prabhatara Sastri had adopted for writing simple poetry bringing out vividly the child psychology, precociousness, the innocent strategies they adopt to escape the attention of their elders, and the spirit of adventure that characterise their activities. The story about the custard apple (Seetaphal) brings out graphically some of these aspects.

There is another longish poetical work by him which bears the same title - "Chinna nati cheshtalu" (Adventures of childhood) which was published in the form of a small booklet.

Here is an English rendering of the story that centres round the custard-apple – Tr.]

One custard apple for a pice
With mother's consent, we brothers bought one apiece, and ate them.
"'Mother! I crave still for its sweetness'.
"Just a pice will do; the vender is selling
Mother! please buy one more for me.
May be, the fruits will all be sold, sold and sold
Don't delay".
"The custard apple will lead to phlegm,
you will catch cold and fever,
I won't buy": so saying my mother
chided me: she did not buy it
and my desire was unfulfilled.

There was a not a pice in my hand.
Nothing could be done.
I could not suppress, the craving for its sweetnees.
I filled my two pockets with the seeds of the fruit
to play with them.

Seeds, seeds, and no pulp whatsoever.
There was disgust as to what for were the seeds.
Even so, sweetness of the fruit lingered in
memory.
How to throw them away; how to eat them either:

I broke a seed, thinking that the kennel might be sweet.
But it was neither 'badam', apricot nor prune
I took a bite, I spat it out
What a distaste; it was nauseating.

I got annoyed with the seeds.
Threw them helter - skelter.
Only one seed remained in hand
and it created an idea:

The sweet taste of the custard apple
of that day made the mouth water:
the disgust and anger disappeared,
and some other thought emerged.

I thought and thought
with the custard apple seed in hand
it occured to me that in a trice
the seed gave way and
a seedling sprouted out of it,
That the plant had become a tree,
that it flowered, bore fruit and
its ripe fruits I ate to my fill
and tempted my mother:
"Here it is; have it."

Then it self I took the seed
and as if my desire bore fruit,
I sowed it in a safe spot
in the backyard.

When I washed my face, when I washed my feet
when I gargled, it was all in the seed-bed
The sown spot had become
as dear to me as my life.

Verily the seed had sprouted;
I had fathered it.
I began tending the tender plant
like I would an infant.

Turning the earth, manuring
mixing the soil, watering the plant
and getting delight from
the plant that had began to grow.

May be two years were past,
The plant had grown;
put ont tender buds.
I was hopping around the house
hurrahing that it would bear fruit.

Many a flower had fallen:
I was full of misgivings
that the fruit would not emerge.
At last a tiny fruit appeared
for me to nourish it daily with sweet water.

I fed the tree with goat - manure
and sweet water; I tore off
weedy creepers and threw them away
turned the earth without cutting the roots.
The tiny fruit began to grow well gradually.
The fruit was bigger than the one
that I ate at a cost of a pice.
I examined it daily whether it was
green or ripe; and announced
aloud that I would eat that fruit.

My mother saw it: ‘my son!
with your lucky had the custard apple tree
bore fruit; don’t pluck it
it is green and unripe: let it grow
till it ripens’

“When it grows, its pulp - bound seed spaces
widen and become creammed; and
as it ripens; the fruit cracks
and after keeping it for a day
to make it soft; if it is eaten
the next day it would be wondrous sweet’’.

Don’t pluck the fruit without telling me
the fruit and your desire will
in the end be futile; the ripened
fruit will be delicious; all the brothers
can eat it then’’,

Believing my mother I waited
for some days; it remained unripe
without getting split; I could not wait
any longer; boldly I gave it
a knife’s thrust.

I told my mother that the fruit had split.
She belived that I told the truth;
‘Probably it is ripe. you pluck it then’’
she said: I plucked the unripe
fruit which was as hard as wood.

A green fruit, a knife cut;
its has not creviced; why have you
done like this: my son!
it is a useless fruit, I shall throw
it away” said my mother.
"It is my fruit; give it to me"
I said; fie she said and thrust me away.
Without my knowing, she had hidden
The fruit; for finding it tried all
Possible ways: after searchings and
searching I found it thrust in the
rice bran basket

"Your hiding place has been found"
I said "What an obsession? How
did you find it? it may possibly
become soft because of heat;
don't open and look at it; you stupid I
So said my mother; she did not
realise my haste; she did not
buy the fruit for a pice then;
she does not allow me to eat my fruit,
Parents are a great nuisance to children.

I saw it the next day; it did not
soften; I waited for a half-day
and opened to find it the same;
I waited for some time and opened
it again; however much I waited
it remained the same,
What else is to be done?

I cut a part of the fruit to eat:
it was raw and sour with not an
iota of taste; I threw it away
with red-eyed anger.
My mother noticed calmly
my detestable deed.

"It would have ripened
you have spoiled it; how do you
get on in life if you are in
such haste?
Fie; fie; how useless you have become;
you have only to cry
what else can you do"
In this way she got annoyed and vexed with me; ashamed I cried bitterly: it was only my possession that I had wasted was the pride that loomed large before me.

Humiliation on one side pride on the other unbearable grief withal that the fruit was spoilt, these three strands of grief made my agony and my bearing unbearable.

That day my father had heard it all, "useless fellow, you did the wrong thing". Even before he completed his words, with anger I said; "it is my plant, my fruit, I do what I will"

"I have lost my fruit, the loss is only mine; it is no one’s concern", reved I amiss. "So it is, you stupid; it is only your tree; but you better know that you sowed it in my ground".

"Being my son, you are mine; even so, if any one claims anything as his; to deserve it he should have the ability to safeguard it well; the one who lacks that ability has no business to say that a thing is his"

In this manner my father admonished me slowly and softly without hurting me, I felt ashamed all because of the accursed custard apple.

Thinking to atone for my mistake by study, I opened my lessons at
the lamp light; being good at
Telugu poetry I recited Vemana's
poem many a time.

"Viswadabhirama, Oh Vema; listen;
don't do anything in anger,
done in haste it turns into bitterness.
If an unripe fruit is made to fall
does it turnout to be a ripe one,'?

"What are you reading? Is it Vemana's poem?
Your study is unavailing; you have
made it meaningless, if you are
intelligent, will you do as you have done?''
so saying my father spelt out the
meaning of the poem.

"I think there is one defect in the poem
father! may I ask about it?'' I said:
"Yes, go ahead'' said he.

"For the saw that anything done in haste
will turnout to be bitter, the example
that: 'a green fruit, will it become
ripe' is meet.''

"What is the illustration for the
maxim 'don't do anything in anger'? it is not in the poem - that is the defect.
Probably to correct me this poem
has come in today's lesson'' I said.

"The disgust that you have spoiled
the custard apple has gone
because this question has occurred to you:
May be you will earn renown as a scholar
My son I study the classics well''.

"Discover the merits and defects
in classics; like this even in studies
you may be hasty; always bear
in mind the episode of the custard apple.
My boy! with sound intellect prosper well in life. Should you become a poet, compose a poem on this episode; similarly about the defect in Vemana's poem that 'in anger one should not act' support it by a suitable story.

How my father's blessings of that day have borne fruit I cannot say: but the custard apple tree that I planted then has been yielding many fruits even to this day.
"Childhood Adventures - Custard Apple" is an imaginative retrospective memoir in which the poet, Sri Veturi Prabhakara Sastri, recalls and recounts a significant incident of his own childhood. The poem, written in the first person narrative, is in the form of reminiscence and it looks as if the speaker lives through that experience, once again. The incident in itself, strictly speaking, does not involve any unusual or rare experience. It is in fact a common childhood experience of disappointment and consequent frustration — a child's request for one more custard apple is turned down and his desire remains unfulfilled. Such disappointments form a part of every one's childhood experiences, but what is interesting here is the uncommon response it evokes in a sensitive, precocious and creative child.

The disappointed child preserves the seeds of custard apple as these seeds signify the sweetness of the fruit to him. Soon he grows conscious of the futility of carrying these seeds in his pocket and throws them away in a fit of despair. The last seed left with him gives him valuable insights... he suddenly grows aware of the innate potentiality of the seed. He sows the seed in the backyard, waters it everyday, and tends the plant with love and care. In two years, the tender plant grows and blooms. After "Many a flower had fallen", "The child had found a custard apple".
one "tiny fruit appeared". As the fruit grows in size, the desire in the child's heart too doubles. His mother duly warns him not to pluck the raw fruit but to let it ripen. The surest sign of ripening of course is "the fruit cracks". The child's patience exhausts, yet there is no sign of ripening. In his eagerness to eat the fruit he makes a knife-mark on it and obtains his mother's permission to pluck the fruit. To his utter disappointment the child finds the fruit "as hard as wood". His mother chides him and hides the fruit in a sack of rice. The child waits for two more days and finally tastes the fruit. It is still raw and of course "Sour". He throws it away in utter despair. A sense of humiliation and failure torments the child.

When his father gets to know about the child's misadventure, he blames the boy for his reckless haste. With a sense of injured pride the impulsive and rebellious child replies that he has every right to do what he wants with a fruit that solely belongs to him. The father gently reminds the boy that the fruit, after all is the product of the land that belongs to him. He further adds that one can claim ownership over a thing only when one has the ability to safeguard it. Father's admonitions evoke a feeling of guilt in the child.

To compensate this guilt feeling, he tries to prove his potentialities elsewhere — in academic pursuit. When a child's ego is hurt, he resorts to what Sigmund Freud would call "ego-defence mechanisms". The ego-defence mechanisms "are essential for softening failure, alleviating anxiety and hurt, and protecting one's feeling of adequacy and worth". In this case, academic excellence becomes the child's alternative goal.

The boy reads aloud a verse of Vemana, and analyses the poem to show that the sense in the poem is incomplete. Father, impressed by the child's critical and analytical discernment, advises him to study
Thus, the father re-inforces the child's yearning to prove his worth though scholastic endeavour. He asks the child to remember 'the custard apple episode' as the memory of this unpleasant experience will remove the only hindrance to the complete development of the child's potentialities — haste. Furthermore, he fondly asks the child to write a poem on the custard apple episode when he grows up to be a poet.

Although the child has not enjoyed the "fruit" of the tree he has planted and tended, the tree indeed remains "fruitful" to him for the rest of his life. The poem ends on a note of gratefulness:

How my father's blessings of that day have borne fruit I cannot say but the Custard apple tree that I planted then, has been yielding many fruits even to this day.

The poem, thus, elaborates a painful maturing process a highly sensitive and precocious child goes through and it shows how the child ultimately gains valuable knowledge about himself. The child here, is faced with disappointment twice once when his mother refuses to let him have one more custard apple, and the second time when he spoils the first fruit of the custard apple plant he has himself nurtured. The child responds positively to this experience of frustration, both times. First time he plants to fulfill his desire by sowing the seed and second time he decides to achieve academic excellence as a compensation for his failure in 'the custard apple episode'. A common experience of frustration, thus, becomes significant in the case of this child as it provides him with useful insights. The insights, thus gained, result in a decisive change in the behaviour and even the character of the child.

A common experience of disappointment, thus, brings about a decisive change in the personality of the child. This process of maturation so subtly and convin-
cingly described by Sri Prabhakara Sastri here, in fact, comes very close to the findings of the eminent psychologists like Sigmund Freud, Carl Jung and Alfred Adler. In the Freudian sense it is sublimation or "A displacement which produces a higher cultural achievement". Carl Jung, perhaps would consider it a phase in the "Individuation Process". Individuation, according to Jung, is a psychological "growing up", a process of self-awareness that takes place as one matures. "The meaning and purpose of the process" in Jung's words is "the realization in all its aspects of the personality".

Alfred Adler, a neo Freudian offers a more complete explanation for such upward movement initiated by failure and frustration. A sense of frustration can produce varied effects on a child's psyche. The consequent stress may either cause damage or alternatively establish a resilience which may be helpful to the child in later life. According to Adler feelings of inferiority arise from a sense of failure in any sphere of life. A child motivated by this sense of inferiority strives for a higher level of achievement. The sense of inadequacy may become a great driving force in helping the individual to reach his goal.

This is what precisely happens to the child in this poem. The sense of inadequacy the child experiences after his initial failure generates in him an inferiority feeling which produces compensatory reaction in the child's psyche. This results in the development of deliberate task-oriented behaviour. As a result, the child who possess high cognitive ability and creativity, quite understandably becomes a poet. Thus, the trauma of growing up becomes the central experience of the poem.

The whole experience can be viewed as the initiation of the child into the realm of awareness. Incidentally, here father becomes the 'guru' as is the case with the
ritualistic initiation in the Hindu context, The child moves from the initial immature desire through disappointment, frustration and resignation to perception. It reads like a parable and in fact there is a moral albeit there is no overt moralization.

The poet's analysis of the responses of the child at different stages in this maturing process exemplifies his keen insight into the working of human psyche. It is indeed a tribute to the poet's comprehensive understanding of the human psyche and unconscious that he should have made such valid observations about child psychology and behaviour which tally with the findings of psychologists like Freud Jung & Alder. This is not to show that the poem is written under the influence of the 20th century psycho-analytical thought but to point how even the inscrutable human psyche is not beyond the ken of a poet's eye.

NOTES


2. Ibid P. 71.

3. Ibid P. 72.


TRANIENT
PLEASURE

Original: Moonnaalla muchana (A story in verse by late Sri Veturi Prabhakara Sastri)

(The Original poem running into 90 stanzas is slightly abridged for translating)

Gratified are we to sing in praise
Of such admirable men that never lose
Their good name or money or both
Blinded by the flashiness of sensuous girls
In the darkness cast by the prime of youth.

We propose to narrate in the form of verse
A story - in fact a true account
Fondly hoping that husbands and wives
Mature in their affection for each other
May profit from the good lesson it offers.

We are not free to give out the names
Of the persons involved or their place
As they belong to this land and are living
And more so because they are well placed.

The man is thirty, educated and rich,
Holds a job and lives in elegance:
His wife, a charming lady of twenty five
comes from a high family of note.

As man and wife for six years
They were blessed with three lovely kids
And all a young couple could wish
Plenty, happiness and bliss.
The wife also was educated and with skill
Could knit and weave garlands of flowers;
But the chores of daily life were new to her
When young, her mother let her bend
For fear her ornamental golden belt
Might press into her flesh and make it sore.

Even the inlaws at her husband’s home
Spared her from all work; firstly because
She came from a rich family and then
That she was a mother of infant babies.

The happy going was interrupted
When her husband was transferred
At her new home she had alone
To take charge of the home and hearth.

To cook and fix up the family meal
Proved for her to be an uphill task
While the children made an angry demand
On her time and motherly care.

Moved by the plight of his beloved wife
He engaged a maid for domestic help.

Dark in complexion as darkness could be
Yelli, the maid, was robust and healthy
She swept the floor and kept it tidy
Washed, cleaned and cared for the children
Not before long, the husband and the wife
Were so pleased by her patience and skill
Her sincerity, honesty and faithfulness
That they made her stay with them
As a residential maid.

They told her to discard the rags she wore
And gave her neat used clothes.
She was made to bathe twice a day
And keep her hair in a trim braid.

The mistress grew so fond of her
That she treated her quite generously.
"You are in the blooming age though dark
What if you have no jewelry to wear,
When you put on a white sari, which
I advise you to always do, you will
Look like a princess and catch the eye'.

Yelli, well pleased with the compliment. smiled
Her white teeth flashing a circle of radiance
All over her dark and youthful face.

For Yelli, who was a farm hand earlier,
The work was light and the food right;
The new surroundings worked on her
And she learnt to look sophisticated.

Yelli served her mistress well
Attending to each and every detail
She never disobeyed nor grudged
Was honest and upright in work

She anointed her mistress at bath
Dressed her hair with fragrant flowers
She even chose the sari she should wear
And the perfumes to be used.

The mistress was grateful and generous
And really enjoyed when later Yelli too
Anointed herself at bath and perfumed,
Dressed her hair with fragrant flowers
And wore a choice sari white as milk.

All was well as far as the mistress
Used her services for herself.
But could it be wise or Prudent
to engage her in similar services for the Master?

The good lady was not unaware
That it was her own enjoined duty
to serve the Lord and master of the house
But her love for ease and leisure
Over powered her sense of judgment.
In course, it was Yelli who gave
The master the clothes he needed,
Even the betel nut and leaves
That he chewed after every meal.

The master thus came to see
More of Yelli than his wife.
And what he saw of Yelli
Made a print on his mind.

Reason, like a good angel stood over him
And pointed at him its accusing finger.

'You have a wife pretty and gentle,
You have a position to guard with care,
You are not uneducated to be taught
Can you afford to fall for a maid?'

But it is a pity that temptation
Is always mightier and can overthrow
All reason and good sense alike
Not until too late repentance enters
To ward off its evil charm.

One day, he touched her cheeks
With the tips of his fingers.
Tested them and jocder:
"I wanted to see if your dark complexion
Would leave some black stains on my fingers."

Yelli was thrilled but trembled like a leaf
Closed her eyes in an ecstasy unknown.

Words were buried in her choked voice,
Though exhilarating the experience was,
The Master shuddered lest his wife may learn.

The beginning was made and they sought
Exclusive privacy whenever possible.

As days went on the wife noticed
That her eyes sparkled with a strange light
While his eyes reflected some guilty secret.
She also saw that more often than necessary
Her husband and Yelli were coming together.

With growing uneasiness she began to watch
As much as they tried to snatch
A moment or two with extreme caution.

Leaving his office early one day,
He reached home and to his great delight
His wife and children went away on a visit
And Yelli was at home all alone.

She sat on a plank to ground floor
The fine dust that stuck to her sweat
Looked like fragrant sandal paste
The Colored bangles on her fore arm
Sounded like music as she turned the stone
Her long and steady breathing
Made her buxom bosom heave
There was a dreamy pleasure
Writ large on her face - perhaps
The resultant of her new found desire.

Yelli looked up and saw the master
A smile partly parted her lips,
She bent her eyes in coy shyness
And the Master lost mastery over himself.

He rushed to her and raised her on her feet
Folded her in a tight embrace
And pressed his lips on hers in a kiss.

He forgot himself and the whole world around
And thus missed to note that his wife
Came saw and went in like a flame of fire.

But Yelli, who noticed, freed herself
And in mute signs made it known.

The husband was shocked-naturally,
He could not feel equal to stay;
He shed his shirt and ran out
All the way to the end of the town.
Her loving looks of admiration
Her sweet words of affection
The holy ecstasy of her self surrender
Came back to his mind
And he was drenched in shame

With every minute that passed
His sense of shame grew
He realised the gravity of his misdeed
Only a little too late.

He recalled the vows of marriage
That the union of man and woman
Was aimed only at legitimate progeny
And that he would never overstep
The revered, sanctified matrimony.

Wrong doers often feel that
No one else knew what they did;  
But can they hide it away
From the notice of the Omnipresent?

So lamented the poor man
He shuddered to think of his wife
And how wounded she could be
Finding him in the arms of the maid.

Hoping against hope, he tried
To reassure himself that
His wife, perhaps, had not seen
Clearly or actually his guilt,
Though she had enough to suspect.

In that case, he thought, he could
Explain away his strange conduct,
Tide over the present crisis
And correct himself in future.

The initial moments of agony passing
His wife, meanwhile, reviewed
The entire episode with reason.

On arrival she noticed her husband
Perplexed: Later he ran away
To avoid facing her - a clear evidence
Of shameful guilt on his part.
Yelli stood there stupefied and pale
Indication clear enough to see
That the story of her own married life
Had taken an undesirable turn.

'Never did I dream', she told herself
'That my husband, so gentle and affectionate
Would some day stoop, fall and degenerate
He cheated, no doubt, but to be fair
Is he alone to be blamed
wasn't I unwise in that
I let a maid perform such services
That I myself ought to have rendered?'
He came home and had not the nerve
To face his wife and talk
But he had to get over with it
The earlier done the better.

He chose the pretext of greeting the children
Who naturally were with their mother.
As thus he tried to go near

She moved away a little farther
'Don't come any nearer to me
For what am I but an obstacle
For your chosen path of happy bliss.
Go away to your dearest sweet heart ..'

Tears rolled out of her eyes;
words failed; sobbing and shaking
She started crying out her heart.

Regaining her composure, a little later
She went on to say; 'When she weds
A woman leaves her parents' home
Leaves behind her kith and kin
To live with her husband for ever
Is there a thing more cruel
Than to cheat such loving wife?
Woman are taught that it is a virtue
To be chaste and loyal to her spouse.
Does this not apply to men?

What was it you found in her
That I myself lacked?
Though plainly moved,
He resorted to bluff
To put her mind at ease.

'Look here, my love, this is unfair.
I know well you are exhausted
After all the sundry things are done
I, therefore, ask the maid to render
A small service now and then
For fear of giving you more trouble.
Alas, wives suspect the husbands
For no reason what so ever'.

His words added fuel to the fire
And she flared up once again.

She brought the black coat he was wearing
At the time and left behind later
She held it up in a flourish to show
The imprints, in white flour, of
Yelli's hands, when she embraced.

Baffled, he began to scratch his head
Without as much as uttering a sound.

She then called Yelli and scolding
Turned her out of the house.

'I seem to have lost my senses
In the uncontrollable furious mood.
How else did I dare ask her,
Your beloved, to go out of the house?

It is I who has no place here
Let me leave the children to your care
And drown myself in a well or lake.'
Her husband stood there with bent head
Not knowing what to say and how
The children, meanwhile, got scared
Clutched to the parents and wept.

The husband and wife had to give in
And come together to console.

Children, in fact, are the ties
That bind togeth'er a man and wife
And lead them to harmonious life.

Translation: Dr. M.V. Sastri
Sri Rama, the Great Hero of the Ramayana, belonged to the Aryan clan of Ikshvaku. And he was of the Kṛta Yuga (first of the four great periods of the Hindu Astronomers). The dynasties of the fourth period Kaliyuga are described in the puranas. The latter say that after twenty nine monrchs of the Ikshvaku dynasty ruled the land, kings of other royal clans reigned for 1530 years followed by the Andhra rulers who held sway for over 560 years. Research scholars have found that the Satavahana era is from 150 B.C. to 300 A.D. If the puranas are taken as authentic the conclusion is inevitable that the Ikshvakus existed round about three thousand five hundred years ago. Sri Rama was the ruler of Kosala. These Ikshvakus of the Kaliyuga age may also be bracketed with the kings of Kosala.

Not all this is puranic. The Buddhist Stupa on the summit of the hill at Jaggayapeta in the Krishna District of Andhra was excavated a few years ago by the Department of Archaeology. Some of the inscriptions of the Ikshvakus were found there. On the authority of the scripts, the epigraphists guess them as belonging to 300 A.D. One of the names found is that of an Ikshvaku ruler Purushadatta. The Buddhist stupa at Nagarjunakonda, also called Sri Parvata, was dug up last year. Announcements of the results from these excavations is awaited with great interest.
So much for historical and epigraphic research.

Recently, the Mysore Government published a Kannada work, Dharmamrita. It is a Jain work by one Nayasonacharya in 1125 A.D. It may be an adaptation from some Prakrit work. The eleventh chapter of this Dharmamrita has a story pertaining to the Ikshvaku and Andhra Desa. It says:—

"During the time of Tirthankara Vasupujya, the Ikshvaku king Yasodhara was ruling the region of Anga with Champapura as his capital. He had three sons by the names Anantavirya, Sridhara and Priyabala. Now this Yasodhara went on conquering the kingdoms of Magadha, Karnataka, Gowla [Karnataka Golla] Lata, Cola, Cera, Pandya and Kalinga. Finally he reached Vengi Desa. The prosperity of the region fascinated the conquering monarch and he decided to settle there. He constructed there a capital city by name Pratipalapura, worthy of his fame. His was indeed a great reign. As the evening of his life drew near, the king wanted to leave the burden of rule to his sons, go to the forest and spend the rest of his life in the worship of Jinendra. The sons answered him that they would not be kings but wanted to spend their lives as sages in the service of Jinendra. At last, he could persuade the third son Priyabala to accept the sceptre and left for the forest. Initiated into Jina Diksha by Acharya Visvasena, he and the other two sons were immersed in penance on the summit of the hill Jata Sikhara. The king and the eldest son attained Nirvana. But the second son Sridharacharya, also known as Akalanka continued his penance. And Priyabala who was ruling at Pratipalapura died of snake bite while on a hunting expedition in the forests. And he had no male heir. The prime Minister Indra Prabhu kept the death a secret from the public, performed the funeral rites in secrecy, while announcing that the king was confined to the sick-bed inside the palace. Leaving his son in the protection of the realm, the able minister
accompanied by a select few reached the Rishinivasa Parvata. The group encamped on the nearby hill. He offered worship at the Jina temples. There he saw Sridharacarya and entreated him, "O Great sage! Citizens of Vengi are here to pay their respects. A number of them are decrepit and unable to ascend the hill". May you kindly descend to the foot of the hill and receive their homage". Not knowing the ruse, the sage went down and through the same method of falsehood, the minister succeeded in taking him to the capital. There, he was told about the sudden demise of Priyabala and how the dynasty would end as there was no son left by the late king. Sridharacharya was prevailed upon to accept the crown and married life till such time as he could have a son as heir. He had after a time a son by name Yasodhara. He crowned the boy and feeling like an escaping prisoner went back to the Rishinivasa Parvata, again led the holy life under the inspiration of Jina and at last attained Nirvana. Since Sridharacharya performed his penance there for a long time Rishi Parvata came to be known as Sri Parvata. Because he could find the path to salvation under a banyan tree towards the south of the hill, the tree became Siddha Vata. The place where the four types of Gods assembled with the idea of granting knowledge to Sridhara came to be called Amaravati. While he was offering penance under the Arjuna tree (Note Patrapetra Arjuna), the ethereal being showered on him. Hence the name Mallikarjuna to the place. And Vriddhagiri is the spot where the Minister Indraprabha pleaded with Sridhara that he should descend the hill to receive the homage of the aged (Vriddha) citizens of Vengi. Finally Sridhara's family was called the Mundiya Vamsa and the playmates of his son playfully reminded the latter that he was the son of a Mundiya (shaven-headed).

And in such a family as the Ikshvakus was born a king, Dhanada. He ruled the whole of Vengi with Prativalapura as the capital. A Buddhist by name
Sangha Sri had a nymph of a daughter Kamala. Sri Dhanada took her as his consort and succeeded in converting her to the Jainfold. His efforts to change the faith of his father-in-law were however fruitless for a long time. One day some Jina Rishis were going along the sky. That sight convinced Sangha Sri and he became a Jain. But the Buddhist teacher Buddha Sri converted him to Buddhism. King Dhanada tried to bring him back into the Jain orbit, but to no avail. One day he asked the father-in-law in open court whether it was not true that he saw the Jain Rishis and became a Jain and so how was it that he embraced Buddhism again. Sangha Sri denied having seen any such sight upon which the Devas of the town plucked off his eyes for uttering the untruth. The insulted Buddhist died of grief after sometime. He went to hell. For seven successive generations, persons in his family were all born blind (Andha); the land where they lived came to be known as Andhaka Desa. That is the story. Now let us examine what all can be of real historical value here.

Firstly, there is ample evidence to show that what is today known as Vengi Nadu is not the only territory that can be called Vengi Desam but that the latter term covered all the land of the Krishna and Godavari basins. Therefore, it is appropriate that the name Vengi should be synonymous with the term Andhra Desa.

Secondly, the Pratipalapura in the tale may be Bhattiprolu in the Krishna Valley. King Dhanada also may not be a fictitious figure. May be that the city of Dhanadapuram (Chandavolu today) was founded after his name. This town, it may be recalled was the capital of Chola Kings (Valanati Cholas). Epigraphic evidence is to the effect that the Dhanadapuram was given away to the Cholas by Trilochana, a Pallava. Since the latter was a contemporary of Karikala Chola, this town must be quite an ancient one. This is in the neighbourhood of Bhattiprolu. The inscription of Ganapatiswaram says
that what is today known as Divi Seema in the Krishna District was the creation of Dhanada. The wording is "Dvipam puraitat Dhanadena Srsam' Created by Dhanada should mean that he made it habitable. And this Dhanada should be the ruler of Dhanadapura. One of the inscriptions from Bhattiprolu has the name 'Kuberaka' The implication in the terms Dhanada and Kubera deserves attention. The Vysyas in Andhra are known as Komatis. Tradition has it that they are of the Kubera or Dhanada family. It may be remembered that Sri. C. Veerabhadra Rao is of the opinion that the term Komati has come into vogue after the Jain God Gomateswara and that this name has something to do with the term Kubera found in the Bhattiprolu inscription. I propose to offer further proof of this in the near future.

Thirdly, the Buddha is known by the name Sakya Sinha; may be he was of the Ikshvaku clan. The following works from Linga Bhattiyan, a commentary to Amara Sinha's Namalinganusasanaam, provides proof of this contention.

'Saaka Vriksha Pratichannam Vaasam Yasmaat Prachakrire Tasmaat Ikshvaku Vamsyaste Saakaithi Samiritah'.

The town of Champa was a very ancient one and was the capital of the territory of Anga. During the Ramayana period it had the name Malini and was the capital of King Romapada. During the Mahabharata period its name was Campa Nagar and it was then the capital of Karna. The twelfth Guru of the Jainas Vasupujya was born and also attained Nirvana at this very Campa Pattana. His birth was in 500 B. C. and the temple to his memory built at that time still stands there today. The founder of Jainism, Mahavira, performed the Cathurmasya ceremony here. For the local history of this place, one can see the Matsya Purana.
Since Vasupujya existed either in 500 B.C. or even earlier it may be stated that the Ikshvakus came to Vengi Desa either in 500 B.C. or earlier.

Fourthly, it may be that the Stupa at Bhattiprolu was erected by the Ikshvaku kings themselves and perhaps during the period a little immediately after the Nirvana of Buddha. For, the relic in the Stupa here is a bone from the actual physical body of the Lord Buddha. Since the inscriptions of the Ikshvakus are found at the Stupa in Jaggayapeta we may say that this was also their creation. Again as most of the inscriptions discovered so far at Nagarjunakonda are of the Ikshvakus, it is possible that the monuments here also were their handiwork. The stupa at Nagarjunakonda also come under Dhatugarbha type. Such a stupa is erected always over a bone or hair of the Lord Buddha. May be that the Stupa at Amaravati was also founded by the Ikshvaku Kings. The proof for this contention is this:—

There are many scultured pieces of monarchs at Amaravati. It is possible that these are of the kings who erected the stupas. There is a sculpture at Jaggayapeta also showing the figure of an emperor. The royal figures in stones at both Amaravati and Jaggayapeta are similar in many respects. The turban, the necklace, the ear-rings and the waist bands are all of the same type. At Amaravati was discovered a noble figure of a monarch but with the head and the arms missing. It however contains in script the latters ‘Gotami Nama’. There are similar inscriptions on a number of other statues. All these deserve careful re-examination. It is quite possible that the royal figures at Jaggayapeta and Amaravati are of the Ikshvaku kings. Since the stupa at Jaggayapeta was built by the Ikshvakus the figure on the sculptured slab there, must be of an Ikshvaku king. Since similar figures are in evidence at Amaravati stupa it must be also an Ikshvaku creation. Even at Amaravati there is an Ikshvaku inscription. I suspect that all the stupas in Andhra Desa were erected by the Ikshvakus. Future research can only throw further light.
Fifthly, since it is a Jain work, the story of Dhanada is given great prominence in Dharmamrita. Since it is stated that Vengi became Andhra (Andhaka) by name, after the family of Sangha Sri it is obvious that the family was famous. The story also indicates greater prominence for the Buddhist, Sangha Sri, than for the Jain Dhanada, in the land of Vengi. It is possible that people of this family of Sangha Sri were responsible for the construction of these stupas. There are of Jina temples in the Telugu area. Those of the Dhanada family must have erected them. Near the south banks of Krishna we have the temple of Jinesvara at Mulugoti in the Guntur district (Sattenapalli Taluk). The local record reports large mounds there. May be this was a Jain Basti. The inscriptions on the mound indicates the presence of the Jain temple for ‘Jinesvara’ there. This can be verified only by examination of the mound.

Sixthly, about the term Andhra. In the Desi tongue this must have become Andhra or Andharu in the plural (it may be pointed out that the differentiation into two distinct languages, Kannada and Telugu, had not yet taken place). The word Andhra is derived from this. In fact, the word Andhra is of recent origin. In ancient times we got only the word Andhra and not Aandhra. It is also probable that since the Dharmamrita story must have taken place s little after 500 B.C. their name came into vogue from tale or the name of the territory could have been derived after the name of the rulers. I have explained it elsewhere in my article on the Satavahanas. Whether this story and the one in the Aitareya Brahmana has any connection deserves examination. It may be that the compilers of the Jain work Dharmamrita had, out of anger against the Andhra Buddhist Family of Sangha Sri, coined the story of blindness (Andha) in that family and from this derived a name for the territory, though in all probability that name was in vogue from more ancient times.
And seventhly, we cannot argue that the origin of the names Sri Saila, Mallikarjuna, etc., was a fiction. For Mallinatha, Mallisena, Mallesvara were famous names among the Jains also. Hence the great possibility of the name Mallikarjuna being originally Jain. The Saivites could have occupied the place and later made the names their own. It is well known that Amaravati (in the Guntur District) was a Buddhist centre. Again, it might have been formerly a Jain centre also. It was customary for people of one faith to make their own, any former centre of another faith when that religious centre was a famous one. The Hindu temple of Amareswara at Amaravati today seems to have been built over a great construction of former time. This structure is closed on all the three sides as well as at the top and the Hindu temple is raised over this. May be this closed construction was Jain. Possibly, the Saivites usurped the place of the Jains, and built the Siva temple over the Jain structure.

The hill of Tripurataka at the foot of Sri Sailam in Andhra has the names, Tarunacala and Kumaraacala. This is said to be the eastern gateway of Sri Saila. While the Siddhavata is taken as the southern gateway, the Bala Brahmeswara spot in Alampur and the pilgrim centre of Mahesvara on the banks of the Krishna are described as the southern and the northern gateways. All the jungle-clad territory of hill and dale, girted by these gateways is known as Sri Saila.

Apart from these four main gateways, four secondary entrances are also known. To the north-east is the hill of Siddha Nagarjuna (Nagarjuna konda). The Vriddha-giri of the Jain story was possibly the same hill. For, it is stated to have been a strong Jain centre. And since we have a Tarunacala (Young Hill) near Sri Saila, this Vridhaacala (Old Hill) also existed as another nearby spot.
Lastly, the Kavinda Vachana Samuccaya has a verse by one Sangha Sri in praise of the Buddha. In all probability this may be the same Buddhist mentioned in the Dharmamrta. Further, he is said to have belonged to the Mundiya Vamsa. I shall touch upon this while writing about the Satavahanas.

In conclusion, I would like to draw the attention of the reader to the epigraphic evidence that the Chola kings who ruled Andhra and Dravida (Tamilnadu) were Ikshvakus. It is also probable that the Ikshvakus of 500 B.C. who were at Vengi were connected to them. They might have spread from Vengi to the Vellore and Cuddapah areas as also to the Chola territory.

The story from this Dharmamrita makes one point clear that the Andhra area has been famous from the days of the Ikshvakus. I believe that the tale is given wide credence. The writer existed during the century following Nannaya, the first historic poet of Andhra (of the 11th century) and hence quite ancient.

[Sastriji published his article on IKSHVAKUS first in Telugu in the journal Bharati (Prabhava Pushya January issue 1928). The same was later translated and reproduced in the Buddha Jayanti Souvenir (1956 – Jaggayapeta). We have reproduced here the English version for the benefit of our readers – Ed.]
Acharya Nagarjuna

– Veturi Prabhakara Sastri

[This article on "Nagarjuua" by Sastriji was first published in Telugu in the literary journal Bharati (Tarana – Pushya; January issue 1945). We are reproducing the English version of it for the readers, benefit — Ed.]

Nagarjuna was the Buddhist Preacher who propounded what is known as the ‘Madhyamaka’ tenet in Buddhism. In ‘Madhyamakavatara’ a treatise composed in 600 A. D. based on Nagarjuna’s work called ‘Madhyamakarika’, the learned author Chandrakirthi has, in trying to answer a possible query as to how Nagarjuna’s philosophic conclusion regarding Dharma can be taken as reliable and authoritative, revealed a certain strange information. To my knowledge so far, no historian has noticed its significance — for, the treatise was available only in the languages of China and Tibet. Recently, Sri Ayyaswami Sastry has rendered this work into Sanskrit and published it partly and so I have been able to recognise the important information referred to.

In the 4th Chapter of ‘Madhyamakavatara’, the following verse occurs:

Janathī Dharmam sa mahagabhiram
Yathāga menapi nayena chanyaih
Tathārya Nagarjuna sastra nityaih
Yatha vyavastham mata mucyate hi

The commentary in Sanskrit on this verse, is reproduced in extenso in the annexure, proceeds to bring out
the idea mentioning at the same time various relevant facts proposed to be studied in this article. A gist of these extracts is furnished below:

Bodhisatva (i.e., Buddha) moves in the realm of Prajnaparamita and hence he can visualise the true nature of Dharma. Just so even sage Nagarjuna can grasp the true philosophy of Dharma correctly. Nagarjuna has propounded the truth about Dharma by means of logic and scripture (Agamas). The same thing is expounded by me (so says Candrakirti). But if the query arises as to how Nagarjuna’s conclusions regarding scripture can have equal validity with that of Buddha, an answer can be furnished from among scriptures. It is stated in ‘Arya Lankavatara Sutra’ (which is a message of Buddha himself) thus:

“In Dakshinapatha Dehali, a monk by name Nagarjuna will live. He will establish my (Buddha’s) path under the name ‘Mahayana’ and attain the realm of ‘Sukhavati’”— (It is observed here that in the original text of Aryalankavatara sutra printed in Japan the word ‘Vedali’ occurs in place of ‘Dehali’. It has not been possible to identify this ‘Dakshinapatha Vedali, with any existing village in Andhradesa. Probably it must be located in the proximity of Nagarjunakonda.

Further it is laid down, in another work called ‘Arya Dvadasa Sahasra Mahamagha’ which is again a message of Buddha himself, thus:

“The son of Licchavi is radiating Ananda (i.e., delight) for all beings that came into his range of vision and hence he is known as Ananda. After 400 years since Nirvana, he will reappear as Monk Nagarjuna, propagate the light of message wider still, attain realisation in the realm of Suvisuddha Prabha and get renowned as ‘Jnanakaraprabha’.

Therefore, it can be held that Nagarjuna’s doctrines are not inconsistent with scriptures’.”
According to the above mentioned 'Madhyamakavatara' Nagarjuna belonged to first century B.C. or first century A.D. Lankavatara Sutra is said to relate to 2nd century A.D. That is why it should be possible that Nagarjuna's date was prior to that.

There is, in a chapter of Rasa Ratnakara, a treatise on 'Medicine' in five parts composed by Nitya Mahasiddha, a wonderful description of Sri Saila. At various places in that book, in the context of several controversial issue, Nagarjuna is found to have been quoted - ('Pura Nagarjunoditam' etc). In Kaksha puta Tantra also, another work of Nagarjuna, several passages make it obvious that he was a Siddhapurusha (man of perfection). This book is available in the Oriental Manuscripts Library (at Madras). Several works of Nagarjuna on Buddhism, Alchemy and Medicine are still unpublished. His Buddhistic works are available in Tibet and China. One of his works on Medicine has also been printed.

God-men are the precursors of the truly human. What is possible for a Gautama or a Jesus is possible for every human being. The nature of man receives its fulfilment in them. They are our elder brothers. They show us what humanity is capable of.

- Dr. S. Radhakrishnan
"Incidents woven into this poem are scintillating. ... flow of Poetry is like honey ......."

"Moonnaalla Mucchata" composed by the renowned poet Veturi Prabhakara Sastri is a beautiful poem of great relish. This happens to be the first blossom that has sprouted from his pen as an outcome of his desire to compose poems of great contemporary relevance. This poem is soft and sweet in style, didactic in content and aesthetic in appeal. It is highly readable reflecting the poet’s understanding of the nuances of classical poetry. It is not a bundle of dry twigs of expression nor is it a mere cry of emotions. Unlike some of the so-called common place modern "Selling Poems" Sri Sastri’s work shines in contrast with ease, mellifluous flow, chaste and choice diction and propriety in poetic expression. It is a treat for the Reader. He composed the poem loaded with a message in character-building to inspire and ennoble the youth in their adventures of romance. The theme of this poem deals with the young housewife reprimanding her husband who, blinded with youthful lust, momentarily, lost his credit and balance to the tempting body glamour of ELLI, the servant maid. This has been treated by the poet in lovely style with a great measure of success.

Readers could compare and contrast the discourse that revealed the character of ‘Pravara’ the classical hero, who gave a high place to his wedded wife, with
that of the repenting lustful hero of this text and arrive at the ennobling message driven home by the poet by recalling the vows of marriage which unite husband and wife...not for lust but for righteous progeny; and not to "over-step" the matrimony sanctified by the ancient sages.

Later reflexions of the heroine, who was hurt by the deceit of her husband in this text would strike a perpetual note of caution to those callous young women who forget or neglect their role in the house under the cover of affluence or inexperience. Naturally what else would happen if the house wife allows a maid to perform all services that she ought to render to her husband? consequently the unexpected or the undesired had already happened in the family and the husband misbehaved with the maid. Later, in an attempt to get over the sense of guilt the husband dares to utter something under the pretext of fondling the little ones, but the wife took him to task by her subtle acts and gentle talk.

Is there anything more cruel than cheating one's loving wife who chooses to live with her husband leaving behind her kith and kin and even her loving parents? Doesn't the rule that the wife should be loyal and chaste apply equally to men also?

The husband tried to explain away the situation by a bluff stating that ladies are always of a suspicious nature, but she scared him by showing as witness, his black coat, which bore the imprints of his guilt on it. She wept and she scolded. The husband was nonplussed. When the situation was growing tense, the innocent Children who were also naturally scared, invite their attention by clutching their parents. The husband and wife had to yield and they came together to caress and console the children. In fact as the poet says children are the love-knots that bind the man and wife in wedlock unison.
entitled 'Loving' child' that Sri Sastri wrote in a recent issue of Bharati, which deals with the sensation of touch that a parent enjoys while embracing his offspring. Only a poet like Nannaya in the past could sing the praise of the "bliss of embracing the offspring" and it is the turn of Sri Sastri now to fall in tune.

Sri Sastri's lovable poem enriches the Telugu language and raises it to a higher pedestal. Sri Sastri is one of those leading modern poets who are well versed in both the modes of classical and Modern poetic exposition. This idiom is unique in this poem. It abounds with apt proverbs and usages which enliven the language and embellish the exquisite poem as well.

This poem by the constraints of its brevity though conceals certain elements like, the play of emotions, characterisation, reveals much of his creative ability and excels in the display of his poetic craft through his sweet and chaste diction and maturity of style. Let us pray and hope that this poet adorns the muse of Literature with many more of such fragrant blossoms.

[This review by Sri Andra Seshagiri Rao written in Telugu was published in Bharati ... 1923? The above is a free translation of the same.]

Mahayana Buddhism like the Bhagavadgita makes out that the Buddhas appear on earth for the redemption of mankind. "The exalted one appears in the world for salvation to many people, for joy to many people, out of compassion for the world, as a blessing, as a salvation, as the joy of gods and men."

Dr. S. Radhakrishnan
Veturi's Contribution to Telugu Studies

—Dr. B. RADHAKRISHNA

At a time when the unfortunate controversy between language teachers and linguists is still raging without let or hindrance, it is most appropriate and reassuring for any level-headed person to recall the memory of stalwarts like the late Veturi Prabhakara Sastri who maintained a balanced view in this regard throughout his lifetime. He was a great litterateur as also a language scholar. He was one of the few people in the field of Telugu literature — literature in its broadest sense comprising every thing that is related to human communication — who gave equal importance to the study of the language and the literature therein. During his time, scholars did not have the financial backing, the openings for research, the support of the Universities and many other aids and helps that a modern research scholar has at the moment. It was love of the language, love of the labour and dedication and devotion that sustained the toils of scholars like Prabhakara Sastri to do what he did against so many odds. Some of his findings and observations may now be questioned or even challenged but one has to bear in mind that we today have more sources of information inclusive of those he himself left for posterity to learn and more methodological and theoretical approaches before us enabling us to re-examine what he examined.

Scholarship during his times may be classified into three distinct types, each one of them having its own approach, its own preparation and equipment and its
own way of expression. The one is that of a purely traditional scholar without any knowledge of what is happening outside his limited field, the other being a brand new approach inspired by the western influence and without much knowledge of what was the existing tradition and the third being that of an anxious person who did not lose his moorings in the tradition but has an open mind to examine, understand, evaluate and adopt any thing new to the extent that in his considered opinion, was useful, scientific and reasonable. To this third category of scholars, belonged Prabhakara Sastri.

The history of the Telugu language was then slowly unfolding itself and the very historical approach to study of languages and literatures, largely conditioned, influenced and inspired by our contact with the western civilization through English was making inroads into our literary activities and linguistic studies. Prabhakara Sastri did not spare himself in the collection, study, interpretation and publication of Telugu inscriptions of the earliest known period. It was he who went painfully through what were popularly called the Luder's lists and sorted out the earliest known Telugu label inscription—the Amaravati inscription containing the single word "naagabu". The non masculine nominative singular suffix 'bu' is an archaic one and a lone survival in Telugu. The inscription was first published by Sastriji and was datable to 200 A.D., at the latest. He published the Lakshmipuram inscription of c 675 A.D., the Kapileswarapuram inscription of c740 A.D. and the Ahada Nakara copper-plate grant of c 847 (of course along side of several other scholars). He discovered the metre in which the Bezawada inscription of Yuddhamallas (I & II) of the period between 898 and 934 A.D. was written.

His interpretation and reading of the Ahada Nakara copper-plate grant was a matter of serious discussion.
sometimes with some avoidable animosity - during the second decade of this century. It has an inherent quality that confused and confounded many others like Fleet, Burgess and Natesa sastri, K. V. Lakshmana Rao, Mallampalli Somasekhar Sarma, C. Narayana Rao, K. Suryanarayana, etc. because of the fact that the language of the inscription was incomprehensible compared to that of both the earlier and the later Telugu inscriptions. Fleet despaired to the extent of calling it a spurious one. There were many text versions at as many as eighty different places in the short inscription. Prabhakara Sastri consistently read 'nD' where others read 'nR' or 'ND'. Later studies proved beyond reasonable doubt that the sequence 'nR' developed into 'ND' by the 7th century A.D., one example being an earlier 'taanRi konRa' changed into 'taanDikonDa' by then. Thus his reading of 'nD' in the 9th century inscription is valid on historical grounds and is supported by inverse spellings occurring in the inscriptions of the 8th century A.D. The notation 'nD' is preferred nowadays to 'ND' since the nasal in question is automatically pronounced as a retroflex while preceding 'D'. Sastriji realized nearly half a century earlier the same truth and it is admirable. His other contribution to the study of this copper-plate is in reading long vowels where many others read shorter counter parts without an eye to the sense of the concerned words. He also discovered the occurrence of initial ů - in Telugu words during the 9th century which is attested by other evidences.

His language studies include the question of ardhaa-nusvaara or the half nasal, the evolution of the masculine nominative singular suffix-Du and the interpretation of the written records in so far as they are relevant to these two features. They deserve a some what detailed discussion. On both the occasions, some of his views are valid to his minute. While some others are the result of the strong influence of traditional thinking that prevailed on him. Let us first examine the question of the half-
nasal, resulted from an earlier homorganic nasal is absolutely valid and his explanation that it manifested as nasalization of a preceding vowel optionally (as in vaaDu 'he', etc.) is equally so. But he introduced the concept of 'Sithila dvitva' and/or 'Sithilanunasika' to explain the phenomenon. It is true that the concept obtains place among the Kannada grammarians and Sasriji introduced it to Telugus. The basic objection that a modern linguist raises in this connection is that the explanation was made, by the Kannada grammarians also, about a 'phonological change' as resulting from an 'orthographic' or 'graphemic' change or practice. Sounds change from one to another; symbols may also change from time to time. But sounds do not necessarily change when orthographic practices change. Rather the converse is true because symbolic representation of sounds and the change in their form is basic to orthography and not to phonology. Explaining sound changes through or in terms of graphs is common in Telugu grammars also. For instance, Chinnaya Suri did the same in the case of anu-sваara, svata etc. No one need cavil at Prabhakara Sasri in this regard because it was the strong influence of the traditional grammatical method that prevailed on him and he could not shake it off in the instant case. But he made an amazing observation that the masculine nominative singular suffix '-NDu' was always appended to loan words only and always after changing a radical final-a to-u; amazing because he implicitly conceded or rated (like any modern linguist) that unassimilated or tatsama words borrowed from Sanskrit and Prakrit are also loans. Instan-ces like KayiraDu, KattlaDu etc., do not show the change of -a to-u and he rightly noticed the linguistic mechanism in operation which made the subtle distinction between the native and non native vocabulary. Another of his discoveries is that, in inscriptive orthography, whenever the sequence 'nR' occurred, the graph for 'R' was different (棹) from the one for the trilled 'R'
(OO etc.) In other words 'R' 'nR' should have had a
different (phonetic) value compared to that of 'R' in
aRRu, toRRu, tuuRRu, or aaRRu). It goes to his credit
that he presumed that it had the value of a stop because
it developed into 'ND' later. Korada Ramakrishnaiah
thought that the 'D' in the sequence 'nDr' (as in
VaanDru 'they') was what he called a 'help-sound' and
he had no other explanation, convincing or otherwise.
Considering 'R' in the sequence of 'nR' a stop is con-
vincing and is attested by many other inscriptional spe-
llings such as the orthographic representation of nrpa
'king' by 'Mdripa/ndripa' and the phonological develop-
ments such as taanRi 'palmyra' to taanDi id; *tanRi
'father' to tanDri id.; etc.

One of instances where in Sastriji gave in to the pres-
sure of traditional grammatical or rather philological
thinking he shared with others like G.J. Somayaji is in
believing that the nominative singular morpheme - NDu
resulted from the plural marker -ru. To illustrate, both of
them derived vaanDu from VaanDru, considered that
the singular form resulted from plural one and described
vaanDru not as a singular form but as a plural one. They
overlooked two things. In one of the inscriptional sen-
tences in which vaanDru occurred, it occurred having
concord with a verb in plural number. The main reason
for not identifying or noticing this was the absence of
'published inscriptional material' at the time of their dis-
cussion within their reach. This is a pardonable lapse.
No one can be blamed for not being futuristic. The other
important objection on theoretical and empirical
grounds to this segmentation and explanation is that
there is no proof in the case of any known language to
the assumption that singular forms were originally non-
existent and that plural forms were 'earlier' to singular
ones. Even on logical grounds, it can not be assumed
that the concept of singularity was derived out of plu-
rality or vice versa. Whenever the datum is insufficient
within the corpus, the only other way of finding the fact
is only historical-comparative evidence. There have been three reflexes in Telugu to the proto Dravidian sequence *-nR': the one being -nd (as in the case of pandi 'pig' from *panRi), the other being -nD (as in the case of tanDri 'father' from an earlier *tanRi). By comparing vaanDru with tanDri, they could have realized -nDr in the one case was a singular marker as in the case of the other. But this method was not in practice. Added to this was the non-availability of a number of pre-Nannaya inscriptions earlier than 1948.

One of the other fields of learning that Sastriji blessed and graced was lexicography, a subject closely related to language study, as also literary interpretation. He might not have compiled a lexicon or dictionary but his contributions such as meanings, etymologies and semantic changes of such words like KamamaKoomaTi, Kamma dvijulu, VaDDavaaram, reDDi, endings like-neetrī-𝑡a𝑎𝑙ву etc. and the semantics of magadu, maaviDi etc. are all extremely useful when a comprehensive Telugu dictionary is ever compiled. He showed nobility and humility deserving of a true and good scholar, when he confessed that the etymology of pergaDa etc. had yet to be probed. The one great scientific approach he demonstrated when ever he discussed a linguistic problem was interlinking it and evaluating it with the literary usages of poets, past and also the colloquial expressions among folks and scholars alike. It is unfortunate that most linguists nowadays have no literary background and most litterateurs linguistic knowledge. What is sickening is that in our educational system and syllabuses, most times personal likes and dislikes, if not prejudices are and have been coming in the way of a coordinated study of language and literature, considering that they are after all the two facets of the same thing. A literary scholar thinks that study of a language, especially its colloquial form, will ultimately lead to forgetting the old literature and will make a person mechanical and heartless. A linguist thinks that study of literature will render a person
purely subjective, orthodox and sentimental and deprive him of objectivity, the very basis and foundation of the scientific approach. Both the views are biased and suicidal for a healthy growth of mind and heart. Sastryji maintained an integrated and balanced view of the inter-relationship and inter-dependence of both language and literary studies throughout his career. What was perplexing about him was his loud thinking concerning the colloquial Telugu movement and the ‘social’ backdrop of the entire issue in ‘Telugu Merugulu’ and also in ‘Migada tarakalu’ with an open mind. It is perplexing because, against the cultural and traditional training he had had, he displayed a rare insight into the ‘social’ problems of a modern world quite unexpected but wholly welcome and futuristic.

In this short essay, the author does not want to dwell at length on every word he uttered or had written and his contribution to the study of Telugu literature and other fields. His concern for the sick and disabled, his thirst for knowledge, and most important of all, his passion for first hand information for primary sources against odds, must be learnt, respected and followed by the younger generation. A balanced view of the (literary and linguistic) world at large has to be emulated. Following his footsteps is paying him homage which is his due and our responsibility.

The Bhagavadgita puts the case of the continuous activity of the Divine. “Whenever there is a decline of righteousness and rise of unrighteousness, then I send forth [incarnate] myself. This activity of the Divine will go on until the whole world becomes one divine incarnation. At the heart of reality there is overflowing love.”

– Dr. S. Radhakrishnan
Southern Andhra Literature: Veturi Prabhakara Sastri's Literary Criticism

Prof. Challa Radhakrishna Sarma

Sri Veturi Prabhakara Sastri an eminent scholar, critic and writer rendered outstanding services to Sanskrit and Telugu literatures. He is one of the earliest researchers Telugu literature can boast of. Besides his many insightful essays on a wide range of literary topics, his prefaces too are full of shrewd observations and discerning criticism. Viswanatha Satyanarayana aptly described Prabhakara Sastri's prefaces as "special adornments to Telugu literature".

Nidadavolu Venkataram in his preface to the second edition of his Dakshina Deseyaandhra Vangmayam pays a well deserved tribute to Manavalli Ramakrishna Kavi, and Veturi Prabhakara Sastri for their pioneering efforts in exploring the treasures of the Southern Andhra literature. A mere mention of the Southern Andhra Literature conjures up the memories of Prabhakara Sastri. Then, of course, we have Kuruganti; Akkiraju, Jayanthi, Mallampalli, Nidadavolu and the others.

Sastri's critical pursuits were not limited to literature alone; he was equally interested in history too. He studied the ancient edicts and history closely and critically. History and literature are so closely intertwined that researchers in ancient literatures should necessarily possess an historic sense. Bearing this in mind, Prabhakara Sastri nurtured his twin interests...
with equal care. He started his career in the Oriental Manuscripts Library in Madras. This might have kindled his interest in the study of history.

Prabhakara Sastri gives an account of the genesis of his work Andhra Nayaka Charitra (1914) in one of his essays: "I visited Tanjur in 1912, spent several hours in the library and collected a good deal of information about the Nayaka Kings of Andhra. Then I studied the same subject in the manuscripts of the Oriental library. I collected and edited these writings, and published them under the title Tanjavuri Andhra Nayaka Charitra. I added the information. I collected in Tanjavur, as a preface".

This work of Sastri is a major breakthrough in this area of research, R. Satyanadha Iyer published The Nayakas of Madhura in 1924 and V. Girisan's The Nayakas of Tanjur appeared in 1942. However, Sastri's work still remains the most valuable reference book for every student of the Nayaka History.

The content for this work has been taken from the manuscripts in the Oriental Library. Sastri has not changed the information contained there in. Although he has improved on these writings, the essential stylistic identity has been retained. He has not left out any important information. He successfully recreates the ethos of the Tanjur of Nayaka Kings in this work. His major contribution lies in the fifty-page long preface entitled "‘Todima’" he has written for this work. This preface, like any other preface of Sastri, is full of original insights and interpretations.

In "‘Todima’", Sastri evidently argues that Sri Krishna Deva Raya, & one of the most famous kings of Andhra; belongs to Kshatriya class. The evidence provided is interesting and thought provoking.

Prabhakara Sastri collected a great deal of informa-
tion about Raghunatha Rayalu of Tanjur and strongly desired to work on a full-length study of this great king. However, this remained an unfulfilled desire, unfortunately.

Prabhakara Sastri held the literature of the Raghunatha Rayalu’s time, in high esteem. To quote Sastri: “To say that the patronage Sanskrit and Telugu literatures enjoyed during the reign of Raghunatha Rayalu is unparallel is no exaggeration. Everybody, those days, was a scholar, a researcher or a scientist. Many women of this period excelled in music and literature. The literary achievement of this period can hardly be overestimated”.

Sastri identified the different royal palaces and court buildings on the basis of the descriptions given in Raghunadhayara Charitra. Another important discovery of Sastri deserves a special mention in this context. He noted that the “Saraswathi Library” of Tanjor was the contribution of the Nayaka kings. Critical opinion on this issue, however, is divided.

Prabhakara Sastri had a great admiration for the Southern Andhra Literature. “Some condemn these works even without a superficial knowledge of the same. Let us not care for such opinions” stated Sastri emphatically. He wrote an excellent article on Southern Andhra Literature for the Silver Jubilee edition of Bharathi (1949). Despite the phenomenal contribution made by Prabhakara Sastri to the revaluation of the Southern Andhra literature, there still remain areas unexplored. There are many Telugu books in Saraswathi Mahal in Tanjor. These must be studied critically. The history of Raghuanadhayara and the literature of his times need to be studied in depth.

S. Gopalan, a former Secretary of this Mahal said of Prabhakara Sastri: “His massive scholarship in Sanskrit and Telugu is well-known and his contributions
to Telugu are varied and rich. He took very keen interest in Saraswathi Mahal library and knew its Telugu section inside out’. Prabhakara Sastri indeed laid the foundation for research on Southern Andhra literature in general, and Andhra literature of Tanjor in particular.

Prabhakara Sastri wrote an excellent preface entitled "Madhura Kavithalu" to Kandukuri Rudrakavi's well-known work, Sugreeva Vijayamu. "Kuruvanji" writings form an important part of Southern Andhra literature. Sastri suggested that Kuruvanji was a compound word formed by bringing together two words = Kuruva + Anji meaning the dance of Kuruvas. However, S. V. Jogarao who did an extensive research on "Yaksha gana literature" contradicted this view and observed that Kuruvanji is a Tamil word meaning 'Kuruva woman'.

Several Kuruvanji writings in Tamil too have been brought to light. The well known scholar and critic, Mahamahopadhyaya Dr. Swaminatha Iyer, in his preface to Tirumalai Yandavar's Kuruvanji said: "Kuruvanji is a variation of the epic form. It makes an extensive use of music and drama. It is also called "Kuruvanji drama". A Kuruva women's boastful utterance to a Kuruva man forms an important aspect of these writings. Hence the name Kuruvanji. kuruvanji means Kuruva woman".

One of the five celebrated epics of Tamil, Silappadhikaram makes a mention of "Kuruvaikkuttu". This is considered a type of Kuruvanji writing. This Kuttu or dance is often compared to the Dance of Krishna in Brindavan. From all this we know that there is truth in Sastri’s observation that the Kuruvanji is primarily a visual literary form.

I would now like to refer to Saptapadulu, traditionally ascribed to Muddupalani.
Kattamanchi Ramalinga Reddy in his preface to the second edition of P. Srimulu Reddy’s *Kamba Ramayana* states “On reading the translations of some of the devotional songs of Muddupalani in Tanjur library, I requested Veturi Prabhakara Sastrī to translate the other songs too. Sastrī by doing this rendered invaluable service to Andhras.”

*Nalayira Divya Prabandham* is regarded the “Dravida Vedam.” This great book of 4000 verses is the sacred book of Vaishnavas. In the first one thousand verses of this book, Goda Devi’s *Tiruppavai* reappears. *Tiruppavai* is a collection of devotional songs. Prabhakara Sastrī considered the first ten as of songs the work Muddupalani, completed the rest and published *Tiruppavai* under the title “Saptapadulu” in the *Swadharma Prakasini* (1925). Later these songs appeared in a book form. Bulusu Venkata Ramanayya and others subsequently proved that these ten songs ascribed to Muddupalani by Sastrī, were originally written by Srinivasa Diksitulu. When the second edition of *Saptapadulu* was brought out in 1950, Sastrī accepted this correction without any hesitation. A good researcher should be open-minded, honest and veracious. All these qualities are found in abundance in Sastrī.

*Saptapadulu* is a work of Southern Andhra literature. This is one of the earliest translations of a Tamil work into Telugu. Sastrī’s effort in collecting, completing translating and publishing these Tamil devotional songs is highly commendable. Even an exacting critic like Kattamanchi was overawed by the richness of these translations.

The ten songs obtained from the original needed to be corrected and pruned. Sastrī did this, without disturbing the original linguistic texture. He himself stated that he was exhilarated by some of these hymns. Sastrī’s achievement lies in bringing out a translation which is true to the original and yet extremely readable.
In conclusion: That the Southern Andhra literature evinced the critical interest and appreciation of a literary Connoisseur, Sastri is established beyond doubt. He made the beauty and sweetness of this literature accessible to Telugu readership. As heirs to Sastri's literary tradition, we should study these works closely and critically in order to complete the task begun by him.

Whenever I think of Sastri with admiration another important literary figure—— Swaminatha Iyer—— comes to my mind. Like Sastri, Iyer too rendered valuable service to ancient literature. Both were erudite scholars, excellent researchers, and explorers of truth. Tamils, as a token of their appreciation, put up a statue of Swaminatha Iyer in Rajadhani college of Madras. May such honour be done to Sastri too!

——Challa Radhakrishna Sarma
Tr. by Dr. Smt. Vijayasree

A mediaeval Indian mystic wrote: "There may be different kinds of oil in different lamps, the wicks may also be of different kinds, but when they burn, we have the same flame and illumination".

—quoted by Dr. S. Radhakrishnan
Sri V. Prabhakara sastrī's Preface to Kridabhiramam

A review by an Art Historian

Professor M. Radhakrishna Sarma

In the matter of ethical behaviour, I hold the present is of a higher level than the past, Sri V. Prabhakara Sastri in the preface.

Sri Vature Prabhakarasastri’s preface to Kridabhi -ramam written sixty years ago in 1928 is a masterpiece of a writing in Telugu prose, embodying vigorous research methodology, impeccable logic, profound erudition, gentle yet firm criticism. Struck by some remarkable observations of sastri garu which would interest an art historian, I am writing this review of his preface.

Banning obscene and sacriligaously offensive books is a subject familiar to readers of today. Sri Sastri touches the subject in connection with the publication of the of the work to which he is writing the preface viz., ‘Kridabhiramam’ : Kridabhiramam is in the same category of prohibitive articles as Mushtivittulu, naabhi, opium and vullipaashaanam. Those who have no proper knowledge of using them, people without scruples, children and ordinary persons should not touch them. They should not also read works like Kribabhiramam as it would harm. The question therefore arises why then these articles and books are on display and safe instead of throwing them away. Improperly used they are poison, but poison used properly works as nectar in the hands of an efficient and noble doctor. Literary qualities and social information make Kridaabhiraamam a rare and de-
lightful work countering the inflammable material in it. Strict restrictions are imposed on the dangerous drugs by the government. Similarly this publication is priced high and copies of it printed in a small number. The book should not be sold to the immature, and the uneducated according to Sri Sastri.

Literature and art are the twin expression of man's nature, imagination and aspiration. The problem raised by Sri Prabhakara Sastri in the case of a literary work like Kridabhiramam is relevant to some aspects of Indian art. But first we look into the problems of the literary media illustrated by Kridabhiramam.

Acceptability of the unconventional can come only to the works produced at the hands of the great. Thus the problem of the authorship of 'Kridabhiramam' is vital. Sri Prabhakara Sastri is at the best of argumentative skill establishing that the work was composed by the Emperor of Telugu poets, Srinatha. The first point relates to the manuscripts. The original manuscript of Kridabhiramam is in the Tanjore Manuscripts Library. First M. Ramakrishna Kavi published it in 1909 A.D. There are many gaps in this publication. Sri Prabhakara Sastry had made his own corrections and filling in the gaps of the much crumbled Tanjore Manuscript. Best the whole work should be lost for ever, Sri Sastri decided to edit the work with available material. The First press copy of the edited manuscript was lost when he went to Rammohan Library, Vijayawada. He prepared another copy with some additions and alterations over the first and decided to publish it for the use of scholars working an social and literary history as well as with the intention that no work of Srinatha the great should be lost to posterity.

Though Kridabhiramam mentions Vinukonda Vallabharaya as its author, Sri Prabakara Sastri is definite that Srinatha wrote it. Firstly poems mentioned in Sulakshna saramu, Appakaviyam, Lakshanadipika and Sarvalakshna
saramu as written by Srinatha find a place in Kridabhirama. Srinatha and Vallabharaya are held by Sri Sastry to be contemporaries. Srinatha wrote it after his Kasikhanda. The poems in praise of the qualities of Vallabharaya and blessings for him violate principles of modesty if we take it that Vallabharaya wrote Kridabhirama. Vallabharaya, for the sake of poetic fame, could have given a lot of wealth to the real poet and had the work incorporate his name as the author. Sri Sastry says, such instances were common in those times.

Secondly, Prabhakara Sastry rules out Vallabharaya lifting a few poems from Srinatha’s works and using them in this work. In every poem of Kridabhirama the style of Srinatha is seen. Sri Sastry points out that Srinatha repeated some poems of his in the other works of his own. He compares poems chosen from Kridabhirama with poems from other works of Srinatha like Kasikhanda, Haravilasa, Bhimeswarapurana and Naishadhamu and shows similarities of style, grammar, ideas and usages. Relations between Srinatha’s usages and his borrowings from his favourite Sanskrit writers like Bhavabhuti and Bhattamurari. ‘Vyamagrahya’ is a favourite usage of Srinatha:

‘Vyamagrahya stani bhi isabarayuvatibhih’
(Anargharaghava of Bhattamurari 5-2)

‘Vyamagrahyapayodharal’
(Kasikhanda 3-53)

‘Vyamagrahyastanulagu bhaminulu’
(Srinagaranaishadhamu 8-98)

‘Vyamagrahyakuchambulamti’
(Sivaratri Mahatyam 3-87)

‘Vyamagrahyanitambabimba Kuchabharabhila bhadra-kritul’
(Kridabhiramam 209)

Many instances of stylistic comparisons are given by Sri Sastry of poems from Kridabhirama, Haravilasa and Sringaaranaishadha to prove his argument of the

Sri Veturi Prabhakara Sastri asks the question, then, whether such a great poet like Srinatha would write obscene matters as ‘Susarabhettu’ ‘Kamathavatarambu’ ‘Emari’ ‘Puvumbodulu’ ‘Vyamagra’ hyet. He answers it himself saying that more obscene things have been said in Sanskrit Bhanas, Prahasanas. He quotes as illustrative examples of this point from ‘Sudrakas’ Padmaprabhutaka, Vararuciyubhayabhisrika, Isvaradattas Dhurtavitasamvada, Syamilakas Padataditaka and Dindimas Yoganandaprahasana. Then for examples of Srinatha’s ribaldry Haravitasa, Bhimesvara Purana, Kasikhandha and Sivaratrimahatmya are quoted. Srinatha’s romantic character and his catas are discussed by Sri Sastry. Comparison between great poets like Kalidasa, Rajasekhara, Jagannatha Panditaraya and Srinatha in matters of Sri-ngara are drawn. Sri Sastri points out that in the most sacred context, Srinatha writes obscene poems. He mentions the personal life and corresponding poetry of a comparatively modern scholar like Madabhushi Venkatacharyulu. Prabhakara Sastri refers to the past times when kings, ministers and court poets had affairs with many women and this was accepted and appreciated. And says today
such things are considered immoral and it is here that he remarks "in the matters of ethical behaviour, I hold, the present is of a higher level than the past."

Prabhakara Sastri in this significant discussion raises an important problem for an art historian of India. Students, scholars and the public make it a point to ask an art - historian of India to explain the justification of obscene sculpture in the great Indian temples of Khajuraho, Konarak, Ramappa and many others. No doubt Mother cult, Tantrism, Srinagarasa, Kamasutra etc., are offered as explanation. Yet wild sex depictions in Indian temples remain without satisfactory explanation or justification. Once late Nori Narasimha Sastri remaked to me that if Hindu marriage mantras were not to be in Sanskrit language which ordinary people do not understand, they would have been banned for obscenity. When a young lady was singing a song from 'Gita Govinda' a scholar mentioned to me that the lady is able to sing before a large audience of men as she does not know the meaning of the Sanskrit lyric.

English language distinguishes between the two words the nude and the naked in the case of art. It would be worthwhile to investigate if some such distinction could be found in Sanskrit or Telugu. The investigation can provide some answers for descriptions found in works like Kridabhirama by a great poet and works of great sculptors in Indian temples. The statement of Sri Sastri on ethical behaviour need also to be probed into keeping in view literary norms as well as norms in art. We may then have to get at fundamentals of India cultural life which cannot be totally divorced from either literature or art.

The thoughts that I put in this article have been provoked by the profound and excellent preface of Sri Veturi Prabhakara Sastry. Answering any questions raised in the discussions of Kridabhiramam require a
long careful study and thought regrading the nature of Indian literature, Indian art and of Hindu ethics. The younger generation would certainly be enlightened and guided if worthwhile results are brought out in the study.

Santideva describes the Bodhisattva ideal in beautiful words: "In reward for all this righteousness that I have won by my works, I would fain become a soother of all the sorrows of all creatures.

May I be a balm to the sick, their healer and servitor, until sickness come never again.

May I quench with rains of food and drink the anguish of hunger and thirst. May I be, in the famine at the ages' end, their drink and meat.

May I become an unfailing store for the poor, and serve them with manifold things for their need.

My own being and my pleasures, all my righteousness in the past, present or future I surrender indefinitely, that all creatures may win to their end.

The Stillness lies in surrender of all things, and my spirit is fain for the Stillness. If I must surrender all, it is best to give it for fellow-creatures.

I yield myself to all living things to deal with me as they list; they may smite or revile me for ever, bestrew me with dust, play with my body, laugh and wanton; I have given them my body, why shall I care?

May all who slander me, or do me hurt or jaer at me, gain a share in the Enlightenment.

I would be a protector of the unprotected, a guide to wayfarers, a ship, a dyke, and a bridge for them who seek the further Shore; a lamp for them who need a lamp, a bed for them who need a bed, a slave for all beings who need a slave.

— Dr. S. Radhakrishnan
The late Veturi Prabhakara Sastri (1883–1950) was an illustrious scholar, very much respected and admired in the literary circles for his erudition and for the original contribution he made to enrich Telugu studies. He is also greatly revered by his disciples for his curative yogic powers. Among the Telugu scholars of his generation, he was unique in many respects. Let alone his spiritual attributes, his learning in Sanskrit and Telugu was traditional and deep; his scholarship was vivifying though unaidered by English education; his academic pursuits were pioneering and progressive; his writings were impressive and extensive; in short, he was a remarkable and a versatile scholar with abiding interest in different areas of knowledge. Besides being a poet in Telugu and Sanskrit, he showed commendable originality in his researches extending to the areas of history, epigraphy, textual criticism, Telugu and sanskrit classics, folklore, children’s literature, musicology etc.

The general view of a Telugu scholar is that he is a specialist in one or two branches like classical literature, grammar, poetics, dramaturgy and that his outlook is conservative. But Prabhakara Sastri was a great exception to this traditional view of a scholar. His interests and pursuits were both interdisciplinary and multidisciplinary and he was a forerunner in promoting an integrated approach to Telugu studies encompassing the various aspects of language, literature, literary
criticism, culture, history, epigraphy, tradition and modernity. He collected a good number of palm leaf manuscripts. He strove hard to build a museum of antiquities and towards that end collected valuable artifacts, antique and museum pieces from different parts of South India. He discovered the treasures of C. P. Brown’s works and collections on Telugu studies which had been lying untouched in the Madras Oriental Manuscripts Library. More historic was his rediscovery of the devotional songs of Annamacharya, a great Telugu Vaaggeyakaara of the 15th century, inscribed on over 2500 copper plates and kept hidden in a cellar in the premises of the temple of Lord Venkateswara at Tirumala. Prabhakara Sastri brought to light the unique nature of the compositions of Annamacharya, which are in several thousands. It is indeed a wonder perhaps no where in the world we can find a parallel to it - that these thousands of devotional songs were got inscribed on hundreds of copper plates during the times of Annamacharya himself or a little later. Prabhakara Sastri was responsible for initiating their publication after careful editing and also for the annual festival of Annamacharya. The Telugu people in particular, owe a debt of gratitude to Prabhakara Sastri for his discoveries and contributions in the field of Telugu Studies.

One of the early publications that brought Prabhakara Sastri into limelight is ‘Chatu padya manimanjari’, an anthology of verses known an chatu padyamulm which are unique stray verses. (There is no appropriate equivalent in English to what we call catu padyam in Telugu or Sanskrit). He was only 25 years old when he published the first volum of Chatu padya manimanjari. The second volume came out in 1922. It was a publication first of its kind in Telugu. Its impact on the Telugu reading public has been such that the name of Veturi Prabhakara Sastri is invariably associated even today with any study or collection of Chatu verses in Telugu.
Anthologies or collections of verses by selection from various works or poets is not an unusual feature in the literatures of India. We have in Sanskrit anthologies of didactic verses from ancient times. In a sense the Vadās themselves are anthological works. The Gatha Saptā Sati, a unique work in Prakrit, is an anthology of beautiful Prakrit verses. Comparable to Gatha Saptā Sati, we have Kuruntogai besides many other anthologies in Tamil. A few authors of the classical period in Telugu also compiled anthologies of select poems which they considered significant from the point of view of ethics or aesthetics, morals or worldly wisdom. In fact, it would be a very rewarding research if one makes a comparative study of the ancient anthologies in various literatures of India. Such a study, I am sure, would not only be interesting but also reveal some significant aspects of Indianness in the different literatures of Indian languages.

Chatu padya manimanjari of Prabhakara Sastri is considered a significant publication not because it is an anthology of verses, but because of the type of Catu verses it contains and their arrangement. Catu verses are found abundantly in Sanskrit and Telugu, and their origins could be anybody's guess. Catu is a Sanskrit word meaning 'pleasing words or flattery'; 'Catukara 'a flatterer, eulogist; catudhara sloka / catusloka / catu 'an eulogistic or laudatory verse or poem'. It is likely that catu verses had their origin in royal courts where the court poets as expected by tradition and convention, praised the kings or invoked blessing on them in verses often composed extemporaneously rather than by reciting ready made verses. When the kings themselves happened to be poets or cannoisseurs of literary art, as for example King Bhoja in Sanskrit or Srikrishnadeva-raya in Telugu, the court poets would have vied with one another to exhibit their originality in improvising such laudatory verses. We have several laudatory or Catu versas transmitted orally and attributed to poets
like Kalidasa, Bhavabhuti, Jagannatha Panditha in Sanskrit, and Bhimana, Srinatha, Peddana, Tenali Rama-krishna in Telugu. Many of the Catu verses are admirable and quotable in literary circles because of their uniqueness in form, style, rhetoric or imagery.

The word catu is also found in Tamil and it means 'skill in talk' and catuvār means 'a poet'. In ancient times the the Tamil kings and their court poets played an important role patronising poetical works in Tamil. There was a tradition in Tamil literature according to which whenever a Tamil poet presented his new work in a royal court, the critics and scholars present there expressed their appreciation of the work in the form of verses. And these laudatory verses were also included to form a part of the poetical work read in the court either as its preface or epilogue. These poets in the court who expressed their appreciation in the from of laudatory verses were known as catukavikai.

In the Indian literary tradition, particularly in Sanskrit and Telugu asu kavitha i.e., composing verses impromptu was recognised as an admirable literary feat. It was a literary pastime in royal courts. The speed and number of verses composed off-hand within a fixed time limit were considered to judge a poet's skill and his capacity for versification. This kind of literary feat versification was known as Samaya lekhini vidya and there were a few court poets who could compose one hundred verses within a gadiya, a time unit of 24 minutes.

There is a popular verse game known as Samasya puranam in Telugu and Sanskrit. It is a kind of extempore verse-building in which the poet is given by his challengers the last line of a verse which is incongruous or anomalous or apparently absurd in its meaning and he is called upon in turn to compose impromptu the first three lines in such a way that the four lines together make a
complete and meaningful verse. This type of impromptu verse game was also played in royal courts in which poets participated.

Moreover, Sanskrit and Telugu are the two languages in the world where we find the unique literary performance known as avadhanam in which the poet who is also called the avadhani exhibits his skill in composing verses impromptu in a given metre and on a given subject. Samasya puranam is an item in Astavadhanam.

The verses or slokas composed off-hand in the context of asukavita, samasya puranam and avadhanam may not pass for good poetry but many of them do show some peculiarity, skill, and distinction either in form or meaning or both. Such verses were orally transmitted as catu verses. Since the Telugu kings patronised both Telugu poets and Sanskrit poets, and as some of them were good poets in Telugu and in Sanskrit as well, the contribution of Andhra poets to chaatu slokas also is significant.

Besides asukavita, the Telugu rhetoricians refer to another type of poetry called Citra kavitha which may be described as a sort of fancy poetry. Verses of Citra kavitha exhibit skillful or fanciful manipulation of letters, words and metre by a poet in composing a verse. If poetry could be defined as the deft manipulation of language, then we find a variety of curious and interesting manipulation of letters' syllables and words by Telugu poets under the name of Citra kavitha. To mention a few of them:

**ekakshari**: a uniconsonantal syllabic verse in which the whole verse is composed choosing a single consonant.

**univocalic**: the same vowel used in all its syllables.

An English example for univocalic verse with the vowel 'i':

...
Idling I sit in this mild twilight dim,
Whilst birds in wild, swift, vigils, circling swim.
Light winds in sighing sink, till rising bright,
Night’s Virgin Pilgrim swims in vivid light!

dvyakshari: a biconsonantal syllabic verse in which two consonants only are used.

tryakshari: a verse limited to three consonants in its syllables,

aksharalopā: latter dropping or Lipogammata; a verse in which certain consonants are avoided; for example, Niroshtya in which the bilabial consonants are dropped consistently.

padabhramakam: a verse in which each line is a palindrome, i.e. each line reads the same forward or backward.

(An English example: 'Lewd did I live, evil I did dwell')

padyabhramakam: a four line palindrome verse which gives the same metrical structure and meaning in reverse reading;

stebsha: Paronomasia or punning with words.

(An English example: 'It is not my interest to pay the principal and it is not my principle to pay the interest);

bandha kavītā: an emblematic verse which can be contrived to assume such a form or shape as a sword, serpent, lotus etc.,

In fact, what is shown above as belonging to Citra Kavītā is a kind of fantasy in versification. Such verses of extravagant fancy are also found in some anthologies in Greek, Latin and English. Fancy verses
of some form or other composed for the fun of it or as an exercise and display of skill can be found in all languages. Among the Telugu chaatu verses, we have some that come under Citra Kavita. Many of the catu verses in Telugu are attributed to classical poets who are said to have expressed spontaneously and extemporaneously their impressions, reactions and emotions in various situations regarding men, matters and life. Generally, they are not verses composed with a conscious effort to bring out an artistic quality though some chaatus do possess poetic beauty. Broadly speaking, a chaatu verse is a short composition of one or more verses, usually composed impromptu, on an occasion or situation expected or unexpected, having some unique quality either in its form or meaning or both and transmitted or popularised orally as an attractive or quotable verse, to touch our sensibilities and stir our emotions or tickle us by its wit or to illustrate an idea or thought or concept of human interest.

As anthologies are not unusual in Indian literatures, we have a few anthologies of Telugu Caatu verses in palm leaf manuscripts. They include a few popular verses from the old classics. C. P. Brown (1798–1884) who did yeoman service for the revival and rejuvenation of Telugu language and literature showed interest in the collection of chaatu verses in Telugu with the help of the band of Telugu pandits who assisted him in the compilation of the dictionaries he published and also in the collection of innumerable palm leaf manuscripts in Telugu and Sanskrit. On his collections of chaatu verses, preserved in the Oriental Manuscripts Library at Madras, he rightly observed; "The verses I collected are either on account of their beauty, the celebrity of the composer or their utility in illustrating the language. Many both ancient and modern may be found that have been preserved by oral tradition alone. I propose to arrange them in books containing four or five hundred each ........... Such short compositions, often have
more real poetical merit than those which being longer are in many cases tinged and lifeless, while these framed in the inspiration of the moment are true to nature and proportionately attractive. ... Several of these are found in the writings of Appakavi and other old grammarians who quote them in support of their rules. ... In Brown’s collection we find some vulgar and lewd verses too in Telugu besides a few Chaatu slookaas in Sanskrit.

As already pointed out, much credit is to be given to Prabhakara Sastri for publishing caatu verses in two volumes, which was a pioneering effort. An anthology of poems is not just a collection; an anthologist has to put in much effort and thought to the collection, selection, arrangement of poems and in editing them critically. The erudition, critical acumen and editorial expertise of Prabhakara Sastri are fully reflected in his Chaatu padya manImanjari. To a literary critic and a social historian the chaatu verses also constitute a valuable source for research. From the point of view of language, prosody and grammar one can find many interesting verses in Chaatu padya manimanjari. There are also a good number of pornographic Chaatu verses in Telugu.

The present publication of Chaatu padya manimanjari includes some minor poems also which are not exactly Chaatu verses. However, unlike in the earlier editions, the verses are grouped from the point of view of their content. Composing of Chaatus is still a continuing tradition in Telugu. There are interesting Chaatu verses attributed to few contemporary Telugu poets.

A critical study of Telugu Chaatu verses was attempted by Dr. G. Lalitha in her book ‘Telugulo Caatu Kavitwamu’ (published in 1981). It is a comprehensive and a well documented treatise on Telugu Caatu verses for which she won an Award of the A. P. Sahitya
Akademi in 1979. Interestingly, her work also includes the collection of a good number of chaatus of contemporary Telugu poets.

The birth centenary of Prabhakara Sastri was celebrated in the year 1987. A good number of his works and writings published during his life time are not available now to the public. Moreover, there are many important and valuable writings and other material left by Prabhakara Sastri and yet to be published. If it is heartening to note that the Prabhakara Parisodhaka Mandali (established in 1950) and its Secretary Dr. Veturi Ananda Murty have taken up the commendable task of reprinting of the old works and also bringing to light all the unpublished works and writings of Prabhakara Sastri which run to several hundreds of pages. Fulfilment of this task is the best tribute we can pay to the memory of the great Prabhakara Sastri whose life and works should inspire the present generation of students, scholars, teachers and researchers engaged in Telugu studies.

Tirupati
Jan 1, 1988

Professor G. N. Reddy
Department of Telugu Studies
S. V. University
Tirupati - 517 502
Prabhakara Sastri’s Sringara Srinathamu

-M. SivaRama Krishna

Srinatha occupies a significant place in the evolution of Telugu poetry towards the achievement of a distinct identity. Though Sanskrit was the Great Tradition, there was an increasing concern — evident in Srinatha himself — to make Telugu poetry acquire an indigenous rhythm in consonance with its own linguistic logic and syntactic/auditory subtleties. It is hardly an exaggeration that the role played by Srinatha in this regard was seminal and far ranging. He handled almost all the extant literary forms — kavya and/or prabandha on the one hand and purana and chatuvu etc. on the other — with apparently effortless ease and versatility. But the ostensible immediacy and ease conceal extraordinary complexity shot through the stylistic virtuosity and variety evoking an aesthetic of rasa and dhvani resonance and suggestion, virtually inexhaustible to critical contemplation.

Among Srinatha’s writings his transcreation of Nai-shadham reflects, as it were, the crystallization of his several gifts — an ear for the musicality of language, an eye for the dramatic and above all a passionate preoccupation with and exploration of the most entrancing of aesthetic emotions: sringara. Though it is undoubtedly based on the original Sanskrit, Srinatha’s poem achieves its own uniqueness in terms of the logic of Telugu language, its idiosyncratic tenor and style. In fact, Srinatha himself unambiguously declared that he was not so much
translating as what we today call “transcreating”. “I have done this,” he affirmed, “not only in accordance with the original but also in harmony with the implications of aesthetic concepts such as rasa, alankara and auctitya. Hence the transcending significance of the poem not as a derivative adaptation but as an original work of art instinct with creativity of the highest order.

It is not surprising therefore that Srinatha’s magnum opus should have attracted the attention of a gifted, discriminating critic like Veturi Prabhakara Sastrī. The result of this critical attention is Sringara Srinatha, a landmark, in several ways, in Telugu literary criticism.

To begin with, the title itself is highly suggestive and therefore its high potential for misleading. The epithet ‘sringara’ tempts one to infer— one inference totally unwarranted— that Sastrī regards Srinatha as basically a proponent (and practitioner?) of the passionate ethic of eroticism. Of course, Sastrī himself describes Srinatha as “a preeminent resika” and tells us that at the time of writing Bhimakhandha he was “floating”, as it were, “in an ocean of eroticism,” passionately craving — as the legend goes — the sights, sounds and scents of sensuous women.

But this does not deflect Sastrī’s attention from the fact that Srinatha’s poetry is rooted in convictions stemming from Advaitic and Saiva faith and belief. Indeed, in classical literature the erotic and the ascetic motifs constantly intersect and are never dissociated from each other. Hence those who thought — and continue to think — that Sastrī was trying desperately to prove only the erotic dimension of Srinatha’s psyche were merely hitting at nonexistent (or self-created) critical windmills. Above all, we should not miss the final significance of Srinaga as a synonym, for Sastrī, of an imaginative reconstruction of the past of Srinatha’s life in contexts where the historian is forced to make use
of legend. The resultant delight is, presumably, comparable to that which stems from Srinagara the most "reliable" emotion known to human beings. In effect, Srinagara Srinatha is not an essay in erotica but an attempt at the study of the life of one of the most seminal of Telugu poets through the verified verifiable methodology of history.

This brings us to the uniqueness of Sastri's book: its commitment to fact. Sastri himself warned his readers "This cannot be a true historical work." All that he claimed was that he attempted to coordinate and integrate the known sources of Srinatha's life and literary career and he appeals to the reader, with disarming candour, not to take the tenor of his narration as the one that actually happened. This scrupulous adherence to the method of history makes sastri's book, as the distinguished historian Professor M. Venkatarangaiah has pointed out, the product of "incredible labour and research, unprecedented in the annals of our language." Indeed, Sastri himself, in a memorable statement affirms that research — the attempt to establish truth — should be based on facts as befitting history and not on inferences and suggestions — modes appropriate to evaluation of poetry but fatal to historical reconstruction of the past. The very fact that he contemplated a two-part study of Srinatha devoted respectively to his life and the evaluation of his poetry shows the renaissance spirit of modern Telugu literary criticism passionately committed to both historical research and aesthetic judgement.

From this perspective, Sastri's methodology is rooted in a judicious use of both internal and external evidence to clinch an argument. A case in point is his arguments regarding Kreedabhirama which, on the basis of stylistic nuances, he establishes as authentic Srinatha. Similar thoroughness and discrimination marks the chapters on the history of the Reddy dynasty of Kondaveedu. Here not only literary sources but epigraphic and inscri-
tional material is pressed into service to yield significant insights. It is, however, in the chapter on the folk literary compositions of Srinatha that Sastri seems to me to evidence a refreshing openness of sensibility vitally alive to the versatility and virtuosity of his subject of study.

In short, with its far-ranging methodology of research, its scrupulous concern for facts, its commitment to a disinterested study of literary texts and their ethos, and above all its acute critical insights, Sringara Srinathamu remains — in spite of recent proliferation of scholarship on Srinatha — a significant pioneering modern Telugu literary renaissance. We should be grateful to the Prabhakara Sastri Memorial Trust for making this work — first published in 1922 — available again to the scholar and the researcher.
Prajna Prabhakaramu

A REVIEW

— M. Sivaramakrishna

VETURI PRABHAKARA SASTRI (1888 – 1950) is one of the seminal figures of modern Telugu Renaissance. Gifted with a sensibility both creative and critical, he was a versatile writer effortlessly absorbing all that is truly modern, while unambiguously retaining his roots. His is the classical attitude which views literature not as a mere aesthetic preoccupation meant for a pleasant change of mood but as an invariable preparatory mode which, initially culturing our crude emotions, eventually culminates in the heightening of consciousness. Sahitya, in effect was, for him, sadhana.

Prajna Prabhakaramu, from this perspective, is apparently an autobiography but is in reality a map of Sastri’s inner quest for self-knowledge. The accent, therefore, is not so much on the physical entity with nmaa and rupa, but on the radiant self, the interior landscape of Perfection. As Sastri himself suggests, in a dhvani - charged image, his physical self is the outer covering of the inner rose of the Unified Being.

This intersection of the personal and the transcendental gives this book a unique place in the genre of autobiography in Telugu. For, we notice that, for Sastri, behind every physical event lay a hidden psychic and spiritual significance. For instance, right from boyhood he had a builtin capacity for trance-like states and his nature was so sensitive that suffering, disease and, above all, death, used to stir him to the very roots of his being. Whether it is a hungry mendicant being
haughtily turned away without any alms, or a person in the throes of death, the agony of others was Sastri’s own felt anguish: it used to make him sick — a sickness from which he could recover only after a long time.

In fact it is this invariable of suffering, whether personal or remote, but felt with directness and immediacy, that led Sastri ultimately to the yoga of Master C.V.V. We get in this book, as such, rare insights into the nature and function of this yoga. But health, both physical and psychic, was a means to an end, the end being in Sastri’s memorable words, “the achievement of perfection through the extension of the deeply-realized experience of the Truth of the essential oneness of all existence — enveloping all within the orbit of love”. Thus, as in literary art, suffering which is klesha is transmuted into prajna, the understanding which liberates.

This commitment to the quest for Prajna, for Truth, not only saved Sastri from what he calls “mazes of ignorance” (he cites Gandhi as his model in this regard) but also made him maintain, throughout his life, a healthy scepticism about much of the animistic and anthropomorphic superstition that passes for religion. His distrust of rituals of propitiation in the form of ‘sacrifices’ to ‘angry’ gods, his warning about the pervasive unrest one can create — but cannot control — in the name of religion, his courageous defiance of the vagaries of an outmoded caste structure — all these give us an insight into the astonishing capacity he evidences to free tradition from obscurantism and blend it with the modern frame of mind.

But what strikes the reader is the intense humanistic stance which marks Sastri’s life and literary activities. Even apparently trivial incidents are for him symbolic of basic attitudes both literary and existential. For instance, the persistently vengeful attitude of the crow
towards him when he unwittingly disturbed its nest on the tamarind tree in the courtyard of their house taught him, he says. A lesson in active tolerance of even the wantonly vindictive people: a lesson which came in handy when he was attacked for his views in the context of publication of texts such as Basavapurana. In both cases, he says, he learnt the need not for mere tolerance but charity which, he rightly believed, eventually neutralizes all animosity. Similarly, his remarks on the origins of language as rooted in physical gestures, in contexts essentially religious and ritualistic, need extensive scrutiny.

Finally, the book gives brief but fascinating details of the Telugu ethos of the period: the place of Telugu in education, the literary battles which included stalwarts such as Veeresalingam and Chilukuri Veerabhadra Rao, the search for Telugu manuscripts, glimpses of the lives of Vepa Ramesam, Challapilla Venkata Sastri and others. Above all, we find on every page Sastri's insatiable curiosity about and erudition in several fields of human knowledge. A point of absorbing interest in this regard is his graphic description of the location and identification of Halley's comet.

In effect, Prajna Prabhakaramu is indispensable reading for all those concerned as much with the evolution of a scholar-sage as with the ultimate orientations of literature as a cultural complex. We are grateful to the Prabhakara Sastri Memorial Trust — to Sastri's gifted son, Professor Ananda Murty, specially—for making this reprint available as part of their massive project of reprinting the books written, and reevaluating the contribution made, by Prabhakara Sastri.
Vyasamanjari

FOREWORD

Prof. M. Sivaramakrishna

Analyzing the nature and timeless significance of a literary work, Sri Sastri observed:

Even if the subject is good and writer is well equipped with linguistic and other tools, if his heart does not flow in the direction of spiritual values, that piece of writing is vitiated. But if this spiritually-oriented heart is there, whatever the subject and whatever the language it will reflect the light generated by the intersection of subject and emotion.

Pointing out that such a situation does not exist yet in modern Telugu literature, he identifies the reason as rooted in the continuing economic and social imbalances:

For people starving for want of food and cloth—"eating" and for writers who emerge from such a context, it is difficult to allow the spiritual outlook to crystallize. Dedication does not come unless there is (economic) stability. Even if stability is achieved, it evidences only chaos. (pp. 156–157)

These remarks constitute the critical framework from which Sri Sastri understood and evaluated literature. whatever he wrote or spoke was animated by the impulse to find in literature the principle of refinement of the self, both individual and collective. In effect, literature was
for him a mode to delight, instruct and move a person to virtuous, dharmic, action.

II

Judged from such a perspective, literary criticism becomes enduring only when its content and form—like literature itself—possesses a significance transcending its immediate context and the specific text. If this transcending element is there, then, the topical and the timely acquires an interior resilience to survive mere history and become an integral component of the continuum of tradition. This tradition is so indispensable that both the creative writer and the critic willingly—and deliberately—acquire it as a dynamic catalytic agent activating (what they initially but indefensibly assume to be) their own individual sensibility.

Sri Sastri invariably professed and created this kind of criticism. As such his critical writing shows insights which are holistic and integral, expository skills which are remarkable, and above all linguistic nuances which are highly significant in understanding the development of modern Telugu prose itself.

To read this fascinating—and fairly substantial—collection of essays, seminar papers, radio talks etc., by Sri Sastri is, therefore, to realize how a scholar can combine meticulous concern for detail with an unusual gift for spontaneity and immediacy of language. Here is no pedantic punditry but a remarkable intelligence vitally alive to the changing ‘registers’ of a living language. In fact, one is amazed at the prophetic way in which Sri Sastri predicts in an extremely lively essay—"Neti Telugu and Noti Telugu"—the need to align the spoken and the written structures. He realizes, in this regard, the unmistakable impact of English. Yet he is aware of and cautions us against the risks implicit in the emergence of spoken Telugu in the context of several extant variations.
It is this caution of a classicist and the openness and courage of conviction of a modernist that marks almost all the essays. If this is itself refreshing, what is more amazing is the versatility and range of the areas discussed. There are essays on prosody, on music, on women’s poetry, children’s poetry, folk literature, on rural milieu, on important poets such as Srinatha and texts such as Ranganatha Ramayana.

Everywhere the animating impulse is to see literature steadily and see it whole. Sri Sastri unerringly identifies the social determinants of literary and linguistic structures and unambiguously declares that literature should be available for the experience of all. He rightly argues that the impulse towards modernity is rooted in the quest for freedom from all constricting elements - social, economic, political. Analogously, the same freedom and fluidity is bound to be demanded in the use of language and the creation of literature.

But in the context of dialectical variations, evident in the usages peculiar to different social groups where do we locate and how do we create norms and standards? This becomes problematic specially when - as Sri Sastri makes us aware with surprising finesse and familiarity - that the so-called ‘illiterates’, old women, devadasis, rural folk etc. can extensively and with full awareness quote and comment on classical Telugu poetry in the very ordinary events of what critics call ‘contingent reality’. As is abundantly clear, these variations, of often breath-takingly picturesque expression have to be absorbed into the mainstream of language (and implicit of literature).

This concern language and literature as dynamic instruments reflecting the ethos of a culture makes this collection a rich treasure-house of considered, mature judgement. Even casual observations illumine a whole
cultural context and some contexts recreated with studied casualness (cf: the recreation of a context of marriage festivities which was enlivened with recitations of verses from *Strigaranishadha* and somebody reciting another verse from the sametext on the eve of sending the bride to the inlaws l) make one feel nostalgic of the days when poetry (supposedly elitist speech) was the component of "common" texture of life. No wonder that in a memorable sentence Sri Sastri says that the unstudied, unadorned Telugu ("చాలా కాన్") is the invariable of all people from the "lower classes to the Prophet", from the "Balasiksha to Moksha Vidya", from the Elementary primer th the Science of Liberation (p. 128). As such, Sri Sastri declares rightly, we have to recover and conserve this heritage embodied in proverbs, in folk tales, and popular songs etc., to identify the angularities of Telugu language and its evolution vis-a-vis the development of literary sensibility.

This draws attion to what is certainly the most valuable perspective which emerges from this collection. In Sri Sastri's own words:

"whatever changes in dress and language we experience, we retain the patterns and moulds of our grandfathers, of our ancestors. Similarly, whatever new paths we traverse, we retain the residue of the ideas, traditions, and writings of our ancestors. These are rooted in us. We cannot forsake them; indeed we should not ..." (p. 31)

Sri Sastri was himself an exemplar of this rootedness in tradition opening itself to new sources of literary and linguistic, cultural and spiritual, nourishment. In making these essays available in a collection to a whole new generation of readers, Sri Prabhakara Sastri Memorial Trust and its dynamic, guiding spirit, Professor V. Anandamurti specially, have done a signal service. My gratitude for this is symbolic, I am sure, of the gratitude of Telugu people everywhere.

4-10-1988
Hyderabad

M. Sivaramakrishna
A PREFACE
TO
VETURI’S PREFACES

Prof. Adapa Ramakrishana Rao

To write a preface to the collected writings of a scholar of Sri Veturi Prabhakara Sastri’s status who set an exacting standard in writing eminently readable and highly illuminating prefaces to the books he composed and edited is no easy task. Yet I have undertaken it only because I wish to avail myself of this opportunity to pay my homage to the venerable literateur to whom the Telugu people owe a deep debt of gratitude for his services in the fields of literature and culture.

Sri Prabhakara Sastri, whose birth centenary (1987) will be celebrated in about three years from now, was a pioneer in many respects, and he was quite active in a variety of fields. First and foremost he was a sensitive poet who captured the agony and the ecstasy of human existence in a series of neatly drawn Vignettes. He was also an eminent scholar-critic who not only edited many classics al-ready known to the reading public but also discovered unknown masterpieces lying hidden in palm-leaf manuscripts in the libraries in Madras and Tanjavur, and brought them to light after diligently editing them, restoring the texts where necessary, and scrupulously pointing out his own conjectural emendations. In fact it was he who went from one village to another in search of rare manuscripts for the Oriental Manuscripts Library of the Government of Madras, and prepared authentic descriptive catalogues of its collections. It may be mentioned that it was mainly owing to his dedicated efforts to make transcriptions of the devotional lyrics of Sri Annamacharya from copper plates, and his active role in
getting them printed and propagated that the saint-poet’s name has become today a house-hold word among the Telugu people.

Sri Sastrı’s study of inscriptions relating to Andhra history and culture have led to significant discoveries in the area of the evolution of the Telugu language as well as the history of the race. He devoted much time likewise to collecting the art pieces for the proposed museum at Tirupati, and we owe to him the identification of the idol of Kakatamma, the tutelary deity of the Kakatiya rulers. His interest in archaeology led him to get many excavations of pre-historic mounds made around Muktyala in Krishna District of Andhra Pradesh.

Sri Sastrı was also a gifted translator of Sanskrit classics whose translations include three famous plays of Bhasa, Pratima Natakam, Madhyamavyayogam and Karnabharam, besides other works other works like Bhagavadajjukam and Mattavilasam. He was further, a noble teacher who trained a select band of young scholars in the art of emendatory and interpretive literary criticism. And he was, besides, a great mystic with proven yogic powers who brought solace to many a person sick in body and mind. It must be admitted that it is only at rare intervals that we find such a great soul in our midst.

Sri Prabhakara Sastrı’s learned prefaces are scattered in many books some of which are not easily accessible to readers today, and so an attempt is being made to collect and publish them in a few volumes, and the present book is one of them. It consists of his prefaces to fourteen literary works, ranging from long narrative poems like Basavapuram, Manucharita and Udbhataradhya Charitra to shorter pieces like Charucharya and Baseva putram.
The first (1913) of these prefices in this Volume deals with the History of the Andhra Nayaka kings who ruled over part of South India from Tanjavur after the fall of Vijayanagara empire. It may be noted here that the discoveries made by Sri Prabhakara Sastri from the palm-leaf manuscripts at Saraswati Mahal Library at Tanjavur were largely responsible for providing the correct perspective to the understanding and appreciation of one of the glorious periods in the Andhra history. The preface makes a judicious appraisal of the contribution of the Nayaka Kings to Telugu literature and culture.

Three of the prefices, included in this volume, dealing with Palkuri Somanadha's Basavapuram (1926) Allasani Peddana's Manucharitra (1926) and Tenali Ramakrishna's Udbhateradyacharitra (1925). have become classics in Telugu literary criticism and may be justly claimed to have laid the foundations for balanced explication and expository critical writing on the lives and works of these three major poets. Sri Sastri's extensive knowledge of socio-political history, archaeology, epigraphy, literature and theology enables him to shed light on many intricate passages in these poems.

When Bhasa's plays were discovered and published from Trivandrum Sri Prabhakara Sastri's curiosity was roused by the event, and subsequently he translated three of the plays into Telugu. If his rendering of Pratima Natakam (1910) is a specimen of an ideal translation of a dramatic work, his preface to the translation is equally praiseworthy for his discussion of Bhasa's motives in introducing innovations into the well known Ramayana story. especially the dramatists attempt to redeem the much-maligned character of Kaikeyi.

The other prefices in the volume too are highly instructive to the general reader and the research scholar alike, containing as they do many flashes of insight and subtle interpretations of abstruse passages. The publishers deserve our praise for making available such a treasure-house to literary criticism in a handy volume.
Sage Of a Sage:

The Immortal Prabhakara Sastri And The Glory of Andhra Art

Sri. Udayagiri Srinivasacharyulu

Gurudev Sri Veturi Prabhakara Sastri was not only a great sage, he was also a great worshipper of art. Having meditated for long and attained miraculous powers, Gurudev also became a poet, creator, seer - what the Greeks termed vates. As a poet and a critic, Sastri did not content himself with the creation of valuable literary works, nor did his quest end with the evaluation of literary masterpieces. It was his great ambition to acquire ancient and rare masterpieces of sculpture and other art forms, and spend his life blessedly savouring the pleasures such a rich collection offered. Such was his delight, such his pleasure in this pursuit of art, that he devoted a greater part of his life to the fulfilling of his ambition. It was an all consuming passion demanding satisfaction at all events, and Prabhakara Sastri gave himself unreservedly to the task of collecting valuable objects of art, till his demise.

From his very childhood, Prabhakara Sastri made a hobby of collecting novel articles, and visiting places which offered novel experiences. He enjoyed collecting interesting objects and explaining their value to others. His collections included a variety of pencils which he himself shaped into pleasing forms and zealously guarded; and there were walking-sticks made to order, which he himself smoothened with sand-paper, fixed
metal ferrules to the ends, and displayed with great pride, or presented to loved ones with affection. His pleasure in the form of things can be gauged not only from these pencils and walking-sticks, but also from the way he diced mangoes, the way he held his pen, formed his signature, forged rounded pearl-like letters while writing. If these minute details were suggestive of his nature, they were indicative even more of an aestheticism that permeated all aspects of his life.

Prabhakara Sastri often asserted that poetry, painting and music, the fine Arts, were a means of experiencing the God; of achieving perfection. Questing after a unifying spiritual experience that he was, Sastri revelled in the transporting power of these fine arts, which he saw as vehicles of kindred experiences. The museum now being established in Tirupati and Muktyala (in Krishna District) are the result of his passionate involvement with art - an affair of the soul in which the spiritual and the aesthetic were being synthesised.

Often he said that Madras grew into a great city owing to its commercial and administrative importance to the British government, but that it could never aspire to becoming a great centre for art. Tirupati, on the other hand, is of central significance to people of all regions, languages and persuasions in India; it is not only a pilgrim centre but also a cultural centre. Such a place, Sastri believed, must have schools which could give instruction in the literary traditions of atleast the South Indian Languages, if not of all Indian languages; a music college, and an institution where training in sculpture could be imparted. It was also his ambition to establish a museum which could house art treasures lying scattered all over Andhra Pradesh. The museum, a grand dream from the days of his employment in Tirupati, was to be an attraction for tourists and pilgrims, and an actualization of his quest for the unifying spiritual pleasure I had mentioned earlier.
Nothing is impossible for man to realize, if the time is ripe, and in the case of one so gifted with miraculous powers, a fine integrity of thought and word, such an actualization of ideas is not at all surprising. Through unprecedented research Prabhakara Sastri, brought to light idols of Annamacharya from within hitherto unknown recesses, inspired the grand celebrations of an Annamacharya Festival, and brought glory not only to Tirupati, but to the entire Andhra region itself. This, however, was only a beginning. Sastri sought that a portion of the funds accruing to Lord Sri Venkateswarasa's temple, be assigned to the discovery, collection and preservation of unknown, scattered and ruined sculptures, and requested the Devasthanam committee to make necessary arrangements for such a project. The Committee Chairman, Sri. K. Venkataswami Naidu, and the commissioner Sri Cheilikani Anna Rao could appreciate the powerful urge of Prabhakara Sastri, and accepted his proposal for establishing a museum. Sastri was entrusted with the work of tracing and collecting ancient art-treasures.

Though over sixth years by then, Prabhakara Sastri threw himself into this labour of love, impassioned with a spiritual fervour. Such was his zeal, that he went from village to village tracing and acquiring idols and statuary regardless of rains, slash, heat, hunger and thirst. He worked relentlessly, day and night, undeterred by hurdles, distances or fatigue, unmindful of physical discomfort and mental agitation. But, he alone was capable of succeeding in the task and he used all his energies and influence for the success of this endeavour.

That a man who was of a delicate constitution, and was extremely fastidious and systematic about his food habits and health, should eat untimely meals regardless of its ill-effects upon his health, the work at hand alone uppermost in his mind is an indication of his single-minded devotion to the task he had set himself.
I write this as one who had worked with the man, from the very beginning, shared in his toil, wrought and thought with him; I write from the diaries we maintained and from my memory, deeming it my duty as his disciple, to place on record the stupendous physical and mental effort Prabhakara Sastri invested in the work, so that the real value of his collection might be established in terms both of his efforts as well as their intrinsic worth. I write this as a chronicle of the saga of a sage who battled against age and other odds, to serve the goddess of Andhra Art.

Prabhakara Sastri was determined to establish a museum in Tirupati by the start of 1950. He secured the permission of the authorities of the Oriental Institute and the Hill Temple to obtain from them idols of Annamacharya, the copper plate engravings of the Tallapaka lineage, certain edicts and other idols for the museum. He acquired other artifacts also which were locally available, for exhibition in the museum. On January 1, 1950 the museum was inaugurated with great fanfare and the purpose with which it was being established met with allround appreciation and extollation.

The work of obtaining more and more art objects for the museum remained, indeed, had only just begun. Prabhakara Sastri wished to consult his friend, the museum Director stationed at Visakhapatnam, and seek his guidance furthering the task. A journey from Tirupati to Visakhapatnam, Sastri felt, with a number of halts enroute for acquiring information and art objects, would amount to a tour of the Andhra region, besides. So Prabhakara Sastri undertook the trip, and I accompanied him.

Our first halt was at Guntur, where we stayed with Sri Kotta Venkateswara Rao. On learning our purpose he promised to extend all help in obtaining art objects in and around Guntur. Sri. Venkateswara Rao proceeded
with us to Bejwada and from there to Muktyala. One trader, who overheard our conversation on the bus, told us that some ancient idols and gold coins were found a week ago some miles from Muktyala, and that such a discovery was not infrequent in those parts. We surmised that excavations of those sites might produce very valuable objects.

The Raja of Muktyala had learnt of Prabhakara Sastri’s journey, and sent a car and some security guards to Jaggayapeta to escort us safely to the principality. Those were the days of frequent and violent communist attacks. Yet Sastri was determined to visit Muktyala— he was certain that no harm can come to him since the purpose of his visit was a noble one, and his conscience was clear. Such resolve was amazing to most men.

We reached Muktyala around 10 that night. At an audience with the Raja the next morning, we explained the purpose of our visit. The Raja agreed to arrange for the excavation of the sites, if Sastri could return for about a week at leisure. Sastri agreed to do so, and now proceeded to Rajahmundry via Bejawada. At Rajahmundry, Sastri met several friends and enlisted their help. He sought information about sites where objects of interest might be found, or persons who could give such information. After scouting Buddhist monastery near Anakapalle, we moved on to Visakhapatnam and met Sri Subrahmanym, the museum Director. There we obtained some thirty odd photographs of sculptures from Amravati and Nagariunakonda from the Director’s assistant who was doing some research on these areas. The Director promised continued support for Prabhakara Sastri’s museum project. Not many objects could be acquired during the trip, nevertheless it proved useful in providing us several contacts whose support for the museum effort was invaluable.
In the course of Prabhakara Sastri’s relentless efforts to acquire objects for the museum, he was called up at all odd hours and he responded with undimmed enthusiasm always. One night Sri. R. Parthasarathi Naidu, Municipal councillor and close friend of Sastri’s apologetically interrupted an after dinner discussion between Sastri and his disciples, with the information that an exquisite 6 foot idol of Jain Tirthankara was found at a site near a village called Nindra. Some rich Jain traders from Madras had been searching for the village with a view to purchasing the idol for as high a price as Rs. 10,000/- Sri Naidu was anxious that the idol be acquired for the Tirupati museum which was dear to Prabhakara Sastri’s heart.

The next day, Sastri met the Commissioner and explained the need for urgency in the matter. Sensing that the idol would be an invaluable addition to the museum, the commissioner told Prabhakara Sastri to discuss the matter with the Zamindar of the village who was in Tirupati right then. Later, the Zamindar related to Sastri how such idols and some made of copper were discovered in the village from time to time, and offered all assistance to Sastri in his noble task. Sastri organised a trip to Nindra Village the very next morning.

The inhabitants of Nindra Village were extremely gratified that the idols were being assigned such high value, and held it a privilege for the entire village, that these neglected idols should now adorn a great museum at a great pilgrim centre. From noon till evening, the objects were loaded on to the lorry. Despite tremendous effort, the copper idols which were very heavy could not be loaded — nearly a hundred labourers toiled hard to lift just one of them; they were to be brought another time. We left Nindra and reached Poodi village around 8 that night. The villagers spoke of a beautiful idol in some distant agricultural land. Prabhakara Sastri located it with great difficulty,
marching through bushes in pitch-darkness without the aid even of a lantern. Some coolies laboured hard to bring it to the lorry; they were also persuaded to dig up some more idols on the wayside. As the lorry sped homeward, one of the idols overbalanced and fell on a coolie, but no injury resulted. Sastri returned home with boundless joy that such a treasure of sculptures should be acquired for the museum. The museum was now bound to glow with greater splendour than before. We added an idol of Lord Venkateswara to the Collection the next evening, that was brought from Timmapuram.

Some time prior to these activities, Sri Pattu Ananta Dikshitulu had told Prabhakara Sastri about a large copper edict and several palm-leaf manuscripts to be found in a village called Arangulam near Tiruvanthani. Our information was that a very ancient Jain Temple existed at Arangulam. It was in good condition. We tried to secure some idols from that place, but the devoted Jain priests politely declined to part with them. We could not get the copper plates even, as the owner was out of station. There we learnt from some of our old students of the Oriental College that at Nidambaram, a nearby village, several idols could be traced. We proceeded to Nidambaram and collected some precious idols of which the beautiful Bull was one. The villagers showed us the place where the sixfeet high Sêeta Rama Lakshmana idols were covered in a mound of earth. We tried to excavate and get the idols out but our efforts were in vain. We told them that we would go there again after the rainy season to collect those Idols.

From there we proceeded to Kanakamma Satram as our informant at Tiruttani told that we could procure some copper idols and other museum pieces for a price. But we could not meet the concerned. From there we proceeded further. An old, ruined temple at Arcot Kuppam, with idols of the Navagrahas, one
of mother Goddess, one Siva Linga, and one statue of
the builder of the temple, Varadappa Naidu, was our
next halt. The Navagrahas were hardly a hundred
years old but were so well sculpted, that Sastri wanted
them for the museum. He was even prepared to buy
them, but some of the villagers were not persuaded
enough to let him have any idols at all. So, Sastri
decided to photograph the statue of Varadappa Naidu
together with the edict, and write an article on the
temple.

Just outside the temple there was a Vaishnavite
idol, that of Varadarajswami, and Sastri requested the
villagers to let him have atleast that idol since it bore
no relation to the Saivite temple. After much persuasion
they agreed reluctantly. We took the idol and left for
Velanjeri. The Commissioner of Tirupati had given us a
letter of introduction to some relations of Sri. B. Munu-
swami Naidu, ex-minister of Madras state. That gentle-
man, however, was out of town. So we decided to
explore the town. It came as an astonishing revelation
that each street seemed to have two or three old, ruined
temples with many fine idols. At one stroke we could
have about seventy odd idols if we could acquire
them all!

We discussed the matter with the town’s gentry. On learning Prabhakara Sastri’s purpose all the gentle-
man readily agreed to help in every possible manner.
They permitted us to take all the idols except those of
Padivetamma which was at the bank of the town’s lake,
the saptamatrikas about a mile from the town, and some
Jataka legends engraved on wood. They also told us
that the District collector had also come to the town for
acquiring idols but had been refused permission by the
villagers, but that he was making persistent efforts.
Sastri was both amazed as well as agitated that a com-
petitor should emerge—should the official so choose,
he would be able to acquire all the idols at will, and
their own efforts will then have been in vain.
After some discussion and assurances from the town’s folk it was clear that he shall have all the idols he wanted. Prabhakara Sastri decided to consult Sri Naidu at Tiruttani but he was yet to return from Madras where he had gone. We heard that the sub-collector was camping at Tiruttani, so Sastri grew anxious by degrees. However, it was too late at night to do anything. We left for Velanjeri by dawn, visited the site of the saptamātrukas. then returned to Tiruttani by mid-day with a lorry load of idols from Velanjeri. We went to Velanjeri again to acquire a Vighneswara idol, but the villagers refused to part with that idol.

We also saw the idol of Padivetamma at Velanjeri. It was the idol of a mother feeding her child. The child is sated and turning away his head, but the mother is unable to staunch the flow and is urging the child to suckle again. It was a stunningly natural and attractive sculpture, very expressive in every detail and emotion, and indicative of the sculptor’s extraordinary skills and Sastri gazed on it enraptured for a long while, and entered in his diary a verse recited by an old man on goddess Padivetamma. From Velanjeri we moved on to Poonimangadu where we even had to employ divers to fish out certain idols, which had somehow been thrown into a lake adjacent to the temple. The divers could only trace four idols and later gave up the operation due to cramps.

Nallatur was one more site which could not be approached by lorry. We trudged a mile to reach the place. Some idols were lying inside a compound in the village. On inquiry we learnt that many idols were lying scattered in the agricultural farms, and also, a temple had been discovered during the digging of a well. We were shown a Sivalinga and several other idols found in the temple. One educated gentleman told us that tombs, pottery with inscriptions, urns with golden flowers and bones and dentures were often found in
the farms when the villagers carried away mud for building huts. Since Prabhakara Sastri had been unable to accompany us to Nallattur etc., we requested this gentleman to come and acquaint Sastri with these facts which seemed to us to be of some historical significance. We returned to Poonimanagadu with a cart load of idols. The acquaintance from Nallattur appraised Satri of the historical discoveries. Sastri was keen to travel there immediately, but it was too risky a journey to undertake at night. We convinced him to visit the site under less hazardous conditions, made necessary arrangements for the trip, and returned to Tiruttani from where we gathered up our great collection and reached Tirupati in the small hours of the day.

III

The Raja of Muktyala redeemed his promise to help Prabhakara Sastri explore the areas around the small principality. The Zamindar of Jayantipuram Sri Durga Sadasiveswara Prasad and Sri Mahadeva Thakur also rendered much help. Idols of saptamatrikas were obtained from Chilakallu, and there were others from Dharmavarappadu, Peddavaram and Vedadri also.

In the Westerly direction of Muktyala bordering to Nizam State was BuggaMadhavaram which is unapproachable by any form of the transportation. Prabhakara Sastri waded through 3 miles of slush, and was amply rewarded with rare idols such as Muttaveera and Pana-vattam. Kakatamma, a fine piece of sculpture, were found at Dondapadu. In our search of the nearby areas, we found not only Ekaveera which was a companion piece to Kakatamma, but also an idol of Jayasenapathi. Sastri who had written an artical on Kakatamma, in the Sri Venkateswara Oriental Research Institute Journal could now write about the other two idols too. The return trip was very hazardous, as a rivulet across the route was rising due to flash floods, and had to be traversed by boat into the Krishna river before we could reach home.
The Raja of Muktyala extended commendable help to Prabhakara Sastri during this trip and also toured with him all through with out displaying the least signs of discomfort. Some remarkable idols were acquired Tadi Muttaveera, Saptamatuikas, Kondaveera, Ekaveera Jayasenapati, some Buddhist idols with Brahmi inscriptions, an idol of Pattabhirama of the Vijayanagara period, and over a hundred other idols. Sastri wished to explore Kollur, Ramireddypalli and other places for idols for the Muktyala museum but could not do so. The acquisitions from these places would have greatly added to the collection.

Prabhakara Sastri was keen to establish a museum at Muktyala because of its historical importance. Sastri could trace descriptions of the Muktyala region in two thousand years old Satavahana Saptasati from a Gatha of the poet Suranna. The region was famous for its Buddhist associations, especially the stupa at Jaggayapeta. Sastri had also discovered a tomb and several objects of indeterminate antiquity and comparable to objects exhibited at the Madras museum. Sastri, therefore, persuaded the Raja of the principality to establish a museum. The Raja was enthusiastic and prepared for toil and expenditure for discovering and protecting objects of interest in his principality, and Sastri gave a concrete shape to the Raja's enthusiasm. We now hope that the Raja will dedicate the museum to Prabhakara Sastri's memory by naming it after him and erecting a statue of Sastri in the museum. It will be a fitting tribute to one who worked so tirelessly for the cause. Indeed it will not be misplaced pride to believe that in honouring Prabhakara Sastri who worked ceaselessly for the glory of Andhra art, we shall be honouring the goddess of art itself.

IV

Prabhakara Sastri had heard of some idols, including one of Veerabhadraswami, to be found in a forest
near Padivedu. Armed with official permission we went hunting for these. It was a difficult terrain for the lorry; the forest was 6 miles from the village and we needed a guide. After much persuasion one of the villagers agreed to join the expedition. When we returned late in the evening, Prabhakara Sastri had confirmed Sri Subbarayasarma’s (Tahsildar of Tiruttani) indication that there were many idols to be obtained from Kasim Kuppam and Narayananam. We returned to Tirupati with idols from all these places.

Sastri had also been trying to acquire some ancient palmleaf manuscripts from the library at Kalahasti. He was desirous of at least seeing them in case he could discover some truly rare works among them. Since Kalahasti was one of the more reputed principalities of the Andhra Desa, Sastri was hopeful of finding not only rare manuscripts but also novel articles from the area (it was under similar circumstances that Sastri had discovered the Mss. of Subhadra Kalyanam written by the wife of Tallapaka Annamacharaya, the previous year; it had been deciphered and published in the oriental institute Journal by Sastri).

With a letter of introduction from the Zamindar of Anneraopeta, Sastri met the Raja of Kalahasti, a cultured man with a special love of literature. He was also aware of Sastri’s repute as a researcher; so he permitted Sastri to peruse the contents of his Library, and also to acquire any manuscripts and other objects of interest, for the Tirupati museum, and the Oriental Institute. After careful research we catalogued the manuscripts, separated the rare ones, and took some for our purpose. We also acquired several pieces of old weaponry and armour from dark, musty underground cellars which had not been unlocked in decades. Heavy downpours and mechanical failure of the bus delayed our return to Tirupati, but Sastri’s natural enthusiasm was never dimmed by such hazards.
Prabhakara Sastri had met Sri Narla Venkateswara Rao, editor of Andhra Prabha, on one of his visits to Madras. Appraised of Sastri's work, Narla expressed his happiness, and presented some objects he had acquired from Agra. He also spoke to Sastri of Sri Kota Subba Rao of Bandar who had a huge personal collection, and who could be sounded about donating the collection for the Tirupati museum. Sri Subba Rao happened to be an old acquaintance of Sastri's. Narla and Sastri wrote to Subba Rao immediately proposing their request. After some correspondence between Sastri and Subba Rao, it was agreed that Sastri should personally supervise the transportation of the subjects from Bandar. So, Sastri embarked on one more journey.

That morning of the journey, Sastri remarked that he may not last out this trip and that he entrusted the responsibility of bringing him back safely to his family, to his disciples. This was a very disturbing remark, but he dismissed it as merely a joke. His health, was however, was on the decline by then - wrecked by fever over the past week, he had only recovered a little that day. Yet he undertook the journey, which proved to be his last, without proper rest for recovery. His words ring in my ears today — our ignorance led us to believe it a flippant remark, but with his spiritual powers, he must certainly have had a premonition of the approaching end, or at least responded to some deep instinct. Each time I think of this trip, one of the several exhausting ones he had made, his words spring into my mind and leave me deeply disturbed and distressed.

V

At Bandar, Sri Kota Subba Rao entrusted the entire personal collection to Prabhakara Sastri's care. The objects and the glass cases etc. had all to be packed and transported with extreme care since they were all very delicate and fragile and valuable beyond estimate. The packaging was a laborious process, and an
inventory had to be made first, besides, Railway transport was not available, so a lorry was arranged. This would enable us also to obtain objects from Bejawada, Yaddanapudi and other places enroute. The next day we made an inventory of the entire Bandar collection of Sri Subba Rao. By evening, Sastri had developed mild fever; we thought it due to the fatigue. Packaging began the next morning and went on for two whole days. On both days Sastri walked the distance from our lodge to the museum, in drenching rain which could only have worsened his health.

We reached Bejawada with the packaged Bandar collection, and there Sastri met Sri Ghantasala Sarma whom he knew. Sastri requested Sarma to arrange for the donation of several awards etc., given to Sri Chellapilla Venkata Sastri, the first poet laureate of Andhra Desa, for exhibition at the Tirupati museum. Prabhamara Sastri wished to perpetuate the memory of his guru, Sri Venkata Sastri, by creating a special place of honour in the museum. Sri Sarma agreed to the suggestion with alacrity.

At Bejawada the Krishna river was flooded and we had to wait two days before attempting to cross the river. Once the fury abated we crossed the river, instructing the lorry to drive to Marutur and we entrained for Guntur. From Guntur it was Marutur via Chilakaluripeta, thence to Yaddanapudi by bullock-cart in the hot sun. The recalcitrant bullock refused to stir the next morning, so Sastri waded through marshy lands in hot sun on to Polur. The villagers at Polur directed us a further two miles away, where we found that several marble engravings were being used as doorsteps. Prabhamara Sastri obtained a promise that these engravings shall be given to him on replacement with ordinary slabs, when he visited the site next. We acquired some marble engravings and sculptures which had been drawn out of a well, and moved on to Yaddanapudi late in the evening. News of the lorry’s arrival at Marutur awaited
us there. Since Sastri was insistent upon leaving immediately, we somehow arranged a palanquin to carry him, and reached Marutur by 8 AM the next morning.

All the acquisitions were loaded on the lorry and we sped towards Ongole. Even as we reached the railway station Sastri had developed high fever; when he entrained, he was not fully in control, though not, perhaps, semi-conscious. Sri Balakrishna Murthy, Sastri's close friend, attended, on the suffering patient. The fever continued even in Tirupati.

The fatigue of the Bandar Trip thoroughly sapped Prabhakara Sastri. He had worked under trying conditions, walking in the rain and slush, without proper food or rest and had developed high fever, besides. That entire week after returning to Tirupati, Sastri was running high temperature. The belongings of Late Sri Chellapilla Venkata Sastri were brought to Tirupati, meanwhile. Prabhakara Sastri was very keen to show these to the commissioner and the Director, and secure a permanent place of honour for them in the museum. The event, he wished to mark with lectures on the poet at a public meeting with the Raja of Bobbili as the chief-guest. The idea was officially approved.

Sastri, however, could not realise this desire. The man who brought glory to the art of Andhra Desa, Veturi Prabhakara Sastri passed away, leaving us all grieving and mourning the demise of the truly great man. Tirupati is an important pilgrim centre, a place of spiritual significance to millions in India. Prabhakara Sastri transformed it also into a great centre for art and culture. His single minded devotion brought Tirupati a lasting reputation as the seat of Andhra art.

Translated & Abridged by
Sri G. K. SUBBARAYUDU
A Translator With Insight

— Dr. A. Subbarao

0. Introduction

Late Sri Veturi Prabhakara Sastri was one of the great litterateurs of modern India. He rendered valuable service to Telugu literature and language as a first-rate poet, literary historian, linguist, editor, critic and translator. The lovers of Telugu literature are familiar with his multi-faceted literary contribution but very few know his accomplishment in translation. Hence, an attempt is made in this paper to critically examine Sri Sastri’s contribution to Telugu as a translator with reference to his Telugu translation of an English work entitled The Economy of Human Life (1839) by Robert Dodsley. Sri Sastri called his Telugu version Neethinidhi (néevé 1926/1982). It is assumed here that an understanding of Sri Sastri’s achievement in translation will add to an overall estimate of his multi-dimensional scholarship and versatile personality. Hence the present inquiry.

The scheme of this paper is as follows. Firstly it makes a few preliminary remarks about the theory and process of translation. Secondly it proposes a brief discourse-oriented framework for the evaluation of translation. Thirdly it presents some sample texts from the English and Telugu texts for comparison and contrast. This is done in terms of some prominent discourse properties like simplification and elaboration. Finally it closes with some concluding remarks.
1. Translation and its Theory

There is no doubt that translation is a very important means of secondary communication across different linguistic communities. But no comprehensive theory of translation has been formulated so far in modern linguistics, excepting a few structural and descriptive studies on translation (e.g. Nida 1964 and Catford 1965). In phenomenology also, a few attempts have been made at defining translation (e.g. Rosenberg 1971) but those attempts do not say anything explicitly about the linguistic operations involved in particular translations.

The main reason for this theoretical lacuna seems to be the sentence-orientation in modern linguistics. For instance, the Immediate Constituent (or Phrase Structure) analysis proposed in structural linguistics (e.g. Hocket 1958/1970), the deep and surface structures postulated in Transformational Generative grammar (e.g. Chomsky 1957, 1965 and 1981), or the theme-rheme analysis of Functional Sentence Perspective of the Prague School linguistics (e.g. Danes 1974) are by and large bound to the concept of the sentence or utterance. But the simple empirical facts that in the real world, language operates not through single or isolated sentences alone, but mostly through connected sequences of sentences or utterances. That is, language operates through 'discourse'. Thus, any linguistic inquiry ought to take the discourse level also into consideration along with the sentence, word and morpheme levels if it claims any scientific validity.

This being the state of affairs relating to the study of language in general, formulating at least a semblance of a theory of translation is a task yet to be accomplished in modern linguistics. However, one need not, for this reason, wholly dismiss the study of translation 'passing the buck' to the theoretical linguist. Empirical
studies in translation are always possible and such studies shed some light on the facts about language function and organization.

2. A Discourse Model of Translation

It is against this background that I propose here to examine Sri Sastri’s Telugu translation of the English text mentioned above, from a discourse point of view.

This discourse framework is based upon the one I proposed in 1982 (Subbarao. 1982 and 1988). It comprises three main components, namely Content, Context and Code. Briefly, Content is the subject matter (or theme) of a given text; Context is the set of extralinguistic factors that determine the lexical, syntactic and stylistic features of the text; and Code is the language of the text. Each component has its sub-components and units therein. Using this model, it is possible to say whether a text in one language is a reasonably acceptable translation of a text in another language. That is, by adopting a discourse approach of this type, we can arrive at an objective evaluation of translation rather than pronounce subjective and impressionistic judgments which are often based upon individual tastes and preferences.

3. A Discourse-Oriented View

From the above-mentioned discourse viewpoint, translation may be described as the conversion of a text in one language into text in a different language keeping the original discourse structure intact. That is, in translation, the Content and Context structures of a text in one Code (here it is English) are converted into the code of another language (this is Telugu in the present case).

Let us now examine whether Sri Sastri’s Telugu translation of the English text in question conforms to this definition of translation.
So far as the content and context are concerned our analysis shows\(^1\) that there is almost a total correspondence between the two texts in the source language (i.e. Text E in English) and the target language (i.e. Text T in Telugu). This may be summarized as follows.

### 3.1 Content

The content of Text E is not a single unit, it comprises several themes (or subunits) which are connected to one another and embedded in a generalized socio-cultural background commonly shared by all human communities. Thus in Text E different themes are grouped into two parts and these parts are subgrouped into several books each book consisting of a certain number of chapters, Briefly, the content is as follows:

God, the Creator of this universe, has given man wisdom, grace, strength and intelligence. Man should use these god-given virtues and abilities properly so that he can make his own life and the lives of his fellow humans happy and thereby he will qualify himself for divine merit.

This theme elaborated into different subthemes which are again explained and illustrated further.

Text T presents the same content organized in the same way as in Text E. Hence content-wise, the Telugu text is a faithful translation of the original text in English.

### 3.2 Context

The context of the two texts comprises several units as shown below.

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1. For reasons of simplicity and economy of presentation, the details of the analysis are not given here. For a detailed account of 'methods of analysis', see Subbarao 1982 and 1989.
<table>
<thead>
<tr>
<th>Contextual Factors</th>
<th>Text E</th>
<th>Text T</th>
</tr>
</thead>
<tbody>
<tr>
<td>i. the Writer</td>
<td>an Englishman</td>
<td>a Telugu man</td>
</tr>
<tr>
<td>ii. the Reader</td>
<td>an Englishman</td>
<td>a Telugu man</td>
</tr>
<tr>
<td>iii. the Setting</td>
<td>socio-cultural:</td>
<td>same as in</td>
</tr>
<tr>
<td></td>
<td>Hortative</td>
<td>Text E</td>
</tr>
<tr>
<td>iv. the Time</td>
<td>Non-past, Non-</td>
<td>same as in</td>
</tr>
<tr>
<td></td>
<td>accomplished</td>
<td>Text E</td>
</tr>
<tr>
<td>v. the Point</td>
<td>Multiple View</td>
<td>same as in</td>
</tr>
<tr>
<td>of View</td>
<td>(i.e. universal</td>
<td>Text E</td>
</tr>
<tr>
<td></td>
<td>point of view)</td>
<td></td>
</tr>
<tr>
<td>vi. the Style</td>
<td>biblical/class-</td>
<td>classical and</td>
</tr>
<tr>
<td></td>
<td>ical and formal</td>
<td>formal</td>
</tr>
</tbody>
</table>

It is clear from the above table that Text T does not differ from Text E except in language. Thus, contextually also Text T is a faithful translation of Text E.

### 3.3 Code

By code is meant the language and its organization; that is, the handling of the code (i.e. the Telugu language) reflects the competence with which the translator has organized his translation in relation to the original, lexically syntactically, and textually.

So long as there is a one-to-one correspondence between the linguistic items, sentence structures and devices of cohesion\(^2\) of the two languages, there will not be much difficulty in translation. But wherever there are no such correspondences of relations of equivalence, the translator is faced with certain problems; and there competence or efficiency of the translator is decided by how he solves these problems. Consider the following samples of correspondences between English and Telugu.

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2. ‘Cohesion’ is the name given to the set of grammatical and lexical devices employed in a text to keep the sentences ‘hang’ together. For a full account of cohesive devices in English, see Halliday and Hasan 1976.
### 3.3.1. Lexical items

For instance, there is no one-to-one correspondence between the kinship terms of English and Telugu, as shown below.

<table>
<thead>
<tr>
<th>English</th>
<th>Telugu</th>
</tr>
</thead>
<tbody>
<tr>
<td>father</td>
<td>మాము, మామి, మాముడు, ...</td>
</tr>
<tr>
<td>mother</td>
<td>మామి, మాముడు</td>
</tr>
<tr>
<td>brother</td>
<td>భై, భైయుడు</td>
</tr>
<tr>
<td>sister</td>
<td>సీట్రి, సీట్రికుడు</td>
</tr>
<tr>
<td>uncle</td>
<td>ఉఘాడు, ఉఘాడుడు, ఉఘాడుబాబు</td>
</tr>
<tr>
<td>aunt</td>
<td>మాంసాన్న, మాంసాన్ని, మాంసాన్నిను మాణ్ణ మాణ్ణి మాణ్ణి మాణ్ణి మాణ్ణి మాణ్ణి మాణ్ణి మాణ్ణి</td>
</tr>
<tr>
<td>cousin</td>
<td>—</td>
</tr>
</tbody>
</table>

In the above lists, there is one-to-one correspondence only between the first two items, that too with more items in Telugu. In the other items, Telugu has more than one, each with a specific meaning, as against only one item in English. Translation of the latter items will pose a problem to the translator. In such cases, the translator takes the context of the text into account and uses the appropriate equivalent. But it is not so simple always because certain items may not have any translation equivalents, as in the case of 'cousin' in the above table. Then the translator's efficiency and creative talents are put to test.

In this respect, Sri Sastri is highly original and creative as attested by the following samples.
The list of such examples can be very long in fact; but the point to note here is that Sri Sastri did not translate the lexical items just literally; he coined compounds and phrases in Telugu to transfer the intended meaning appropriately into Telugu. From this also we can say that Sri Sastri was a competent translator.

3.3.2 Items of Syntax

Syntactically also the problem of lack of equivalences arise in translation. Look at the following examples from English and Telugu.

3. Sri Sastri used the ‘ardhanuswara’ (‘half circle’) in his orthography. For simplicity, I have dispensed with it throughout in the samples given in this paper.
<table>
<thead>
<tr>
<th>English</th>
<th>Telugu</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. I bought the book which you recommended.</td>
<td>1a. నీటి లేకు హోస్సెన్స్ లేదు. 1b. నీటి సెనాపతి స్వభావం.</td>
</tr>
<tr>
<td>2. He returned home and had his dinner.</td>
<td>2a. మరింత నిద్రా లేని స్వభావం లేదా మరింత నిద్రా స్వభావం. 2b. మరింత నిద్రా లేని స్వభావం లేదా మరింత నిద్రా స్వభావం.</td>
</tr>
<tr>
<td>3. She went to bed.</td>
<td>3a. అందరిన కార్యాలు ఒడ్డిదా. 3b. అందరిన కార్యాలు ఒడ్డిదా.</td>
</tr>
<tr>
<td>4. The mirror was broken by the boy.</td>
<td>4a. చుట్టు బాగించబడిన సాధనం కాదు. 4b. చుట్టు బాగించబడిన సాధనం కాదు.</td>
</tr>
<tr>
<td>5. You are supposed to come in time.</td>
<td>5a. కొనసాగి చేసి వచ్చి పందిత్. 5b. కొనసాగి చేసి వచ్చి పందిత్.</td>
</tr>
</tbody>
</table>

In the above sets only 1b, 2b, 3b, 4b and 5b are acceptable translations respectively for 1, 2, 3, 4 and 5 while 1a, 2a, 3a, 4a and 5a are not acceptable to the native speakers of Telugu though they are syntactically faithful to the corresponding sentences in English. This is another major problem in translation of English into Telugu.

Sri Sastri solved this problem admirably as illustrated by the following samples.

4. An asterisk indicates that whatever follows it is not acceptable to the native speakers.

He who pitieth another, recommendeth himself; but he who is without compassion, serveth it not.

These are only a few examples. Syntactically Sri Sastri did wonders. Not a single sentence in his translation reads artificially; every sentence sounds like an original sentence and not a translation.

3.3.3. Translation at the Textual Level

Now we will examine Sri Sastri's methods of translation at the discourse - textual level. For reasons of simplicity and economy we will examine this level of code structure in terms of the following discourse features:

(i) Good translation
(ii) Simplification
(iii) Elaboration
(iv) Improvement
(v) Idiomatic Transfer and Transcreation

3.3.3.1. Good Translation

To a large extent, Sri Prabhakara Sastri translated the original text with great care, understanding and ability as illustrated by the following textual samples.

<table>
<thead>
<tr>
<th>English texts</th>
<th>Telugu texts in translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>On the wings of the wind he walketh abroad, and performeth his will through all the regions of unlimited space (p. vii).</td>
<td>వాణిజ్యాల దిగువలో వాడతే అడుగు ద్వితీయంగా అడుగు వేసి లాంటి రాళ్లకు సాగిన రెండవ విశేషాలను కలిగి (ప. 1).</td>
</tr>
</tbody>
</table>

5 The page numbers of the corresponding text are given for each sample.
The shadow of knowledge passeth over the mind of man as a dream; he seeth as in the dark; he reasoneth, and is often deceived. (p. viii)

If thy soul thirsteth for honour, if thy ear hath any pleasure in the voice of praise, raise thyself from the dust whereof thou art made, and exalt thy aim to something that is praiseworthy (p. 7).

Put a bridle on thy tongue; set a guard before thy lips, lest the words of thine own mouth destroy thy peace (p. 10).

A bitter jest is the poison of friendship: and he that cannot restrain his tongue, shall have trouble (p. 11).

From the experience of others, do thou learn wisdom; and from their failings correct thine own faults (p. 11).
As the camel beareth labour and heat, and hunger and thirst, through deserts of sand, and failleth not; so the fortitude of man shall sustain him through all perils (p. 13).

In avoiding the house of Joy, let not thy feet betray thee to the borders of this dismal mansion; but pursue with care the middle path, which shall lead thee by a gentle assent to the bower of Tranquility (p. 21).

Do nothing in a passion. Why wilt thou put to sea in the violence of a storm? (p. 27).

Before her steps walketh Prudence, and Virtue attendeth at her right hand (p. 33).

So shall he rise like a cedar on the mountains; his head shall be seen above the trees of the forest (p. 39).
A wicked son is a reproach to his father, but he that doth right is an honour to his grey hairs (p. 39).

His labour preserveth his health, and procureth him a repose, to which the downy bed of sloth is a stranger (p. 49).

These samples are described as good because in them, there is almost one-to-one correspondence or linguistic equivalence at all levels. For instance in the last samples there are 20 words in each and the Telugu version follows the syntactic conventions of Telugu besides choosing the appropriate lexical items. In meaning, too, there is no deviation in the Telugu translation. Further more, such samples as the above read like original passages and not as translations. This is really a creditable performance on the part of the translator.

3.3.3.2 Simplification

The most important discourse-text feature in Sri Sastri’s Telugu translation is ‘simplification’. Before examining this feature, it is necessary to understand what is meant by simplification.

There is no generally accepted definition of simplification except that linguists have recognized this process as a communication strategy and simplicity as a language feature (e.g. Hymes 1971: 69 and Corder 1977: 12). Nevertheless, it is possible to define simplification from a discourse perspective as follows:
Simplification is reduction in the number of discourse units of content of complex code. Textually, it involves replacement of complex syntactic patterns by simple ones and less frequent lexical items by more frequent lexical items (Subbarao 1988: 37).

It is very interesting to note that most of the good Telugu translators of English have often resorted to simplification (e.g. Nanduri Rammohan Rao 1951). Sri Prabhakara Sastri, a competent translator as he was, also resorted to simplification in his translation. Perhaps we may venture to make a generalization here, about translation of English from Telugu as follows.

Simplification, being a communication or discourse strategy, turns ones to be a translation strategy turns and to be a translation strategy also in accordance with the structural similarities and dissimilarities of the two languages concerned. Hence simplification in translation, particularly with reference to English and Telugu should be viewed as a virtue (or strength) and not as a defect (or weakness) on the part of the translator. What is to be emphasized here is that all languages being either simple or complex in their own right, a competent translator exploits the features of simplicity or complexity to achieve a balance in his translation against the structural pressures of the languages concerned. That is, if a text in English has 3 complex items and 2 simple items, an experienced translator may employ the same ratio of complex and simple items reverse the ratio or use 5 simple items in Telugu. He has a choice to this extent. An exercise of choice in this respect is mostly governed by the proportion of equivalent items available in the target language for their counterparts in the source language. This can be judged intuitively by a native speaker. A good translator also, being an ideal native speaker of his language, can profitably exploit the choices available in his language for the purpose of translation. And
this is what precisely Sri Sastri had done in his translation. Thus the discourse - text strategy of simplification as employed by Sri Sastri in his Telugu translation once again proves him to be a competent translator. The following samples illustrate this point.

<table>
<thead>
<tr>
<th>English Texts</th>
<th>Telugu Texts in translation</th>
</tr>
</thead>
</table>

Since the days that are past are gone for ever, and those that are to come may not come to thee, it behoveth thee, O man, to employ the present time, without regretting the loss of that which is past, or too much depending on that which is to come. (p. 5)

Who is that hath acquired wealth, that hath risen to power, that hath clothed himself with honour, that is spoken of in the city with praise, and that standeth before the king in his counsel? Even he that hath shut out idleness from his house, and hath said unto Sloth, Thou art mine enemy.

He riseth up early, and lieth down late; he exerciseth his mind with contemplation, and his body with action, and preserveth the health of both (p. 6)

This instant is thine, the next is in the womb of futurity, and thou knowest not what it may bring forth (p.5)
He sitteth in his cell repining, and the good that happeneth to another is to him an evil.

Hatred and malice feed upon his heart, and there is no rest in him (p. 9)

The terrors even of death are no terrors to the good; he that committeth no evil hath nothing to fear (p. 21).

Let not thy mirth be so extravagant as to intoxicate thy mind, nor thy sorrow so heavy as to depress thy heart. This world affordeth no good so transporting, nor inflicteth any evil so severe, as should raise thee far above, or sink thee much beneath, the balance of moderation (p. 23)

In avoiding the house of Joy, let not thy feet betray thee to the borders of this dismal mansion; but pursue with care the middle path, which shall lead thee by a gentle assent to the bower of Tranquility.

With her dwelleth Peace, with he dwelleth Safety and Contentment. She is cheerful, but not gay; she is serious, but not grave; she viewth the joys and sorrows of life with an equal and steady eye (p. 25).
Whilst the poor man groan-eth on the bed of sickness, whilst the unfortunate languish in the horrors of a dungeon, or the hoary head of age lifts up a feeble eye to thee for pity; O how canst thou riot in superfluous enjoyments, regardless of their wants, unfeeling of their woes! (p. 29)

He thriveth on oppression without feeling: the ruin of his brother disturbeth him not.

The tears of the orphan he drinketh as milk; the cries of the widow are music to his ear (p. 47).

Let not the rich, therefore, presume on his riches; nor the poor, in his poverty, yield to his despondence; for the providence of God dispenseth happiness to them both (p. 49).

The Lord is just and righteous, and will judge the earth with equity and truth. Hath he established his laws in goodness and mercy, and shall he not punish the transgressors thereof? (p. 70)

We can clearly see from the above samples that Sri Sastri resorted to simplification because the structural
pressures arising out of the dissimilarities between English and Telugu call for such simplification. Thus, his simplification in the above samples and elsewhere is linguistically justified.

3.3.3.3. Elaboration

Elaboration is the opposite of simplification.

Like simplification, it is also an important and indispensable process in translation. If simplification is a reduction in the number of the units of content, context and text, elaboration involves an increase in their number. It also involves elaboration of meaning. Elaboration becomes necessary in translation wherever a given lexical item in English has no equivalent in Telugu, wherever a particular syntactic structure cannot be translated as it is without distorting the idiom of Telugu, or whenever a specific shade of meaning (which is socio-culturally embedded in English) cannot be translated without some explanation.

In this respect also, Sri Sastri’s performance as a translator is excellent. Consider the following textual samples from English and Telugu.

<table>
<thead>
<tr>
<th>English Texts</th>
<th>Telugu Texts in Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hear then his voice, for it is gracious; and he that obeyeth, shall establish his soul in peace. (p. viii)</td>
<td>తప్పి నిశ్చయంగా స్వాగతం చేసుకోండి. అందువల్ల వాతావరణం ప్రదానం చేసుకోండి. అది నిశ్చితంగా సాధనం చేసుకోండి (P.8).</td>
</tr>
</tbody>
</table>
By a virtuous emulation the spirit of a man is exalted within him; he panteth after fame, and rejoiceth as a racer to run his course. (p. 8)

He lieth on the watch, and meditates mischief; but the detestation of man pursueth him, and he is crushed as a spider in his own web. (p. 9).

Be faithful to her bed, for she is the mother of thy children (p. 38).

These samples illustrate that Sri Sastri elaborated the ideas, as well as sentences in the original only to make the original meaning more lucid, in conformity with the lexical and syntactic conventions of the Telugu language. Thus, this feature of elaboration also clearly establishes, that he is a translator with insight.

3.3.3.4. Improvement

By improvement is meant introducing some new or additional items in the translation in the place of the original ones so as to make the sense of the original clearer and more attractive syntactically or semantically. This is different from elaboration in the sense that it involves a certain degree of creativity on the part of the translator, and it is not mere explanation.
The underlined items in the following samples will attest this fact.

<table>
<thead>
<tr>
<th>English Texts</th>
<th>Telugu texts in Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>On the wings of the wind he walketh abroad, and performeth his will through all the regions of unlimited space (p. v).</td>
<td>అయితే కొంచే ఏడాది నిష్పత్తి చేస్తుంది ప్రతి పరిస్థితిలోను విషయాలు అవుతుంది (P.1).</td>
</tr>
<tr>
<td>The shadow of knowledge passeth over the mind of man as a dream: he seeth as in the dark; he reasoneth, and is often deceived (p. vii).</td>
<td>క్షితిజం మనం మనంని నిస్తంభం చేస్తు మనం మనంని నిస్తంభం చేస్తు మనం మనంని నిస్తంభం చేస్తు మనం మనంని నిస్తంభం చేస్తు మనం మనంని నిస్తంభం చేస్తు (P.2).</td>
</tr>
<tr>
<td>He riseth like the palm-tree in spite of oppression; and as an eagle in the firmament of heaven he soareth aloft, and fixeth his eye upon the glories of the sun (p. 8).</td>
<td>అయితే కొంచే ఏడాది నిష్పత్తి చేస్తుంది ప్రతి పరిస్థితిలోను విషయాలు అవుతుంది (P.1).</td>
</tr>
<tr>
<td>Be faithful to her bed, for she is the mother of thy children (p. 38).</td>
<td>అయితే కొంచే ఏడాది నిష్పత్తి చేస్తుంది ప్రతి పరిస్థితిలోను విషయాలు అవుతుంది (P.1).</td>
</tr>
</tbody>
</table>

Note that in the above samples, Sri Sastri improved upon the original by using compound words or better words thereby adding to his translation an embellishment that is not present in the original. This ability adds to his competence as a translator.
3.3.3.5. Idiomatic Transfer and Transcreation

Translation by mere statistical or mechanical obedience to the source language may result in an artificial and dull reading in the target language. A competent translator is also a creator himself. That is, he recreates a text in the source language into an equally effective text in the target language. In this sense, he is a transcreator and his translation becomes a transcreation. That is, a competent and imaginative translator absorbs an idiom or metaphor of the source language into his conceptual sensibility and recreates its effects in accordance with the idiomatic and aesthetic conventions of the target language. Thus, he recreates the aesthetic appeal of the source language in the target language. Sri Sastri accomplished this with a high degree of competence in an artless and easy manner. Compare the following samples with reference to the items underlined.

---

<table>
<thead>
<tr>
<th>English texts</th>
<th>Telugu texts</th>
</tr>
</thead>
<tbody>
<tr>
<td>The speech of a modest man giveth lustre to truth, and the diffidence of his</td>
<td>మృద్గి వండలు సభ్యారులకు</td>
</tr>
<tr>
<td>words absolveth his error (p. 37).</td>
<td>శమన మనుస్య ఉంటే మనుస్యాలు,</td>
</tr>
<tr>
<td></td>
<td>మనుస్యాలు మనుస్యాలు మనుస్యాలు మనుస్యాలు మనుస్యాలు (P. 5).</td>
</tr>
<tr>
<td>Idleness is the parent of want and pain; but the labour of virtue bringeth</td>
<td>తిస్తున్న చరిత్ర యువరాణులు,</td>
</tr>
<tr>
<td>forth pleasure (p. 5).</td>
<td>సంధీ మనుస్య సంధీ మనుస్య సంధీ మనుస్య సంధీ మనుస్య (p. 7).</td>
</tr>
<tr>
<td>The hand of diligence defeateth want: prosperity and success are the industrious</td>
<td>స్త్రీ సమూహాలు స్త్రీ సమూహాలు స్త్రీ సమూహాలు స్త్రీ సమూహాలు (p. 7).</td>
</tr>
<tr>
<td>man’s attendants (p. 5)</td>
<td>స్త్రీ సమూహాలు స్త్రీ సమూహాలు స్త్రీ సమూహాలు స్త్రీ సమూహాలు (p. 7).</td>
</tr>
</tbody>
</table>
Hear the words of Prudence give head unto her counsels, and store them in thine heart: her maxims are universal, and all the virtues lean upon her, she is the guide and mistress of human life (p. 10).

The promises of hope are sweeter than roses in the bud, and far more flattering to expectation; but the threatenings of fear are a terror to the heart (p. 21).

But the tears of the compassion ate are sweeter than the dew-drops falling from roses on the bosom of the spring (p. 29).

Shut not thine ear therefore against the cries of the poor; neither harden thine heart against the calamities of the innocent (p. 29).

Who is she that winneth the heart of man, that subdueth him to love, and reigneth in his breast? (p. 33)

The word of her mouth is the law of their youth, the motion of her eye commandeth their obedience (p. 35).
In prosperity she is not puffed up; in adversity she healeth the wounds of fortune with patience (p. 36).

A wicked son is a reproach to his father; but he that doth right is an honour to his grey hairs (p. 39).

The samples cited above once again establish beyond doubt that Sri Sastri was not only a very competent translator but also an accomplished transcreator.

4. Conclusion

The foregoing discussion and illustration prove and lend support to the assumption made in Section 2, namely a discourse-oriented approach is indispensable in the evaluation of translation because translation is an interlinguial discourse-text process. In other words, the claim that translation is not a mere sentence-by-sentence operation but it is a discourse phenomenon has been justified in the preceding sections, with a number of text samples.

Furthermore, the achievement of Sri Sastri clearly demonstrates that a certain degree of adjustment, in the form of simplification, elaboration, idiomatic transfer and transcreation, is essential for good translation in general, to strike a balance between linguistic and socio-cultural dissimilarities of the languages involved in translation. Late Sri Prabhakara Sastri was fully aware of these linguistic and cultural facts as illustrated by his Telugu translation, Nitinichi, of an English text. Thus, he was not only a sound linguist but also a competent practitioner of the art of translation.
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Telugu Indologist nonp-areil

Sri Parsa Venkateswar Rao Jr.

The Story of Western orientalist has been told. The foreigner's scholastic glory has been deservingly, well documented. The kind of biography which Nirad C. Chaudhary has written about Max Mueller needs to be written for others --- Colebrooke, Wilson, Oldenberg, Jacobi, Mr & Mrs. Rhys David, Paul Deussen. India cannot better express its gratitude to these scholars extraordinary.

At home, too, we have the homespun Indologist dedicated to the discovery and editing of ancient texts, thought systems, and forgotten literary treasures. The native scholar, who spent his life in a singleminded pursuit of discovering the past, has not been much remembered much less honoured. The Indologists who had done their work in English did receive some recognition. But the scholar who researched and wrote in the Indian languages remains unsung, unhonoured. The linguistic states have shamefully failed to honour their own scholar-heroes.

Veturi Prabhakara Sastri (1888–1950) is one of the brilliant Indologists, who worked in Telugu in the first half of this century, and whose invaluable contribution to Telugu literary historical studies amazes the modern research student.

The centenary of Prabhakara Sastri, which commences on February 7, is an opportunity to look at the man, his achievements. It enables the present generation to witness the making of a research scholar in the absence of institutional infrastructure. Sastri’s life is an illustra-
tion of a modern intellectual, culturally and socially rooted in his native soil. On the other hand, the modern Indian university is turning out some brilliant researchers, who are so westernised socially that they cannot live in a small town, nor communicate with the common man who does not know English. A state of being that is worse than intellectual alienation.

Born on February 7, 1888 at Peddakallepalli village, Krishna District, Andhra Pradesh, Prabhakara Sastri belonged to a traditional Brahmin family, with a long tradition of Vedic learning. His father Sundara Sastri, was a vaidic (priest) and a doctor (Ayurvedic). He practised as a doctor more than as a priest.

Prabhakara Sastri’s education was perhaps, one of the last examples at the end of the last century when a personal teacher-disciple relationship formed the basis of education. Sastri schooled with the then well-known Telugu poet and scholar Chellapilla Venkata Sastri.

A scholar without a university degree, Sastri moved from the rural atmosphere to Madras. He became a Telugu teacher at the Kellet High School, Triplicane, Madras. After two years, he joined the Oriental Manuscripts Library there. He remained a research pundit at the library for the next 30 years. And this was one of the fruitful periods in his life, though he was much distracted at the time by severe illness - some sort of nervous debility, and which turned him to yoga, spiritualism, and to a man called Master C. V. V.

As a researcher he was assigned to travel all over Andhra Pradesh, then part of Madras Presidency, to collect manuscripts from private collections. Sastri, along with fellow-research pundit Manavalli Ramakrishna Kavi, went to remote villages to dig out and piece together manuscripts of works written long ago and which were on the verge of near extinction. The result of the labour was a descriptive catalogue running
into several volumes -- a scholastic achievement that has proved germinal to the research work of hundreds of researchers.

A greater literary treasure - trove awaited Sastri's eagle-like scrutiny at the Saraswati Mahal Library in Thanjavur. The Madras Government deputed him to catalogue the manuscripts there. Sastri spent more than two years on the job, and in the process brought to light Tanjavcori Andhra Rajula Charitra a mini-literary renaissance that occurred in Telugu in 17th century A.D. under the Nayak kings of Tanjore, the feudal chieftains who became independent after the fall of the Vijayanagara empire in the 16th century. Here was a late literary efflorescence in a society that was fast losing political power. The kings, the courtiers, the courtesans, were scholars and poets, dextrous in Sanskrit and Telugu, who wrote works based on Ramayana, Mahabharata, musicology and dramaturgy. It was the swan song of Telugu in the pre-modern. In a brilliant prefatory essay, Sastri evoked the moment of literary grace by quoting from the different works, and building up a very convincing argument with regard to their literary merit. Until Prabhakara Sastri wrote his influential essay, Telugu scholars assumed that it was an insignificant corpus of work.

His stint at the Oriental Manuscripts Library drew him into the mainstream of Telugu historical studies and literary controversies, which were then at their peak. The first 40 years of the 20th century was a period of a great literary revolution were the construction of Telugu literary history, and the use of 'plain language' in place of ornate Sanskritisms in use during much of the 19th century. On both these issues Sastri's contribution was original. In the case of literary history his judgement was impeccable, and, as a matter of fact, more significant than that of his contemporaries.
Sastri supported the proponents of 'everyday language' (or Vyavaharika Bhasha) as opposed to the defenders of conventional, literary language (or, 'Granthika Bhasha'). He provided examples from ancient literary texts and inscriptions of 'colloquialisms' being part of the written text. The distinction between the colloquial and the literary which became the dividing line between the learned and the illiterate was a later development.

The cause celebre in Telugu literary polemics was Nanne Choda's Kumarasambhavam (It is an original poem, and is independent of Kalidasa's work of the same name). It is generally agreed that the first great literary work in Telugu was Nannaya Bhatta's Mahabharatam. (As in other Indian languages, excepting Tamil, in Telugu too literary traditions sprang with the adaptation into the vernacular of the Sanskrit epics -- Mahabharata, Ramayana and the Puranas). Nanne Choda's text with some of its apparently archaic usages appeared to be an older text than that of Nannaya. Many scholars argued for the anteriority of Nanne Choda. There was an unconscious desire to claim greater antiquity in order to establish the greatness of the language.

Prabhakara Sastri, with rigour and clarity proved that Kumarasambhavam was a 12th century text. He proved his point by referring to epigraphic evidence and from the contemporaneous Saivite work - Panditaraadhyacharitra by Palkuriki Somanatha. The analysis is meticulous and convincing. His concern for truth enabled Sastri to keep clear of sentiments of linguistic patriotism.

He was responsible for reconstructing the Saivite literary tradition -- Telugu poets, who were followers of the 11th century 'Karnataka Saivite Prophet Basaveswara. Basaveswara was minister in the court of king
Bijjala, the Chalukya King. The Telugu poets have written saint's histories of this sect, which were translated into Kannada. In his preface to Palkurki Somanatha's (mentioned earlier) Basavapuranam, Sastri unflinchingly chronicled the theocratic tyranny that Basava established during his lifetime. With scrupuloscity, Sastri showed that religious fanaticism existed in the medieval period.

At a time when nationalist scholars were presenting a rosy picture of India's history before the advent of the British, Sastri retained his allegiance to truth. A nationalist at heart and an ardent admirer of Mahatma Gandhi, he did not compromise when he came up against unflattering facts. It is the touchstone of intellectual honesty, and Sastri is a shining example.

The motivation for pursuing historical research on modern critical lines is not the result of an exposure to European tradition as had been the case for many scholars in this century. Sastri was ration lly minded even during his childhood in the village. The atmosphere in the rural intellectual elite with its scholastic disputes (it is another of those myths that tradition rules out argument and controversy) must have inclined Sastri towards the critical reading of texts. He mentions in the autobiography written towards the end of his life that as a child he never participated in the village religious festivals where they sacrificed animals to ward off disease and pestilence. The little boy was repelled by the cruelty of the people. His Buddhistic leanings are surprising, indeed. It is interesting that near his village was an ancient Buddhist site, Gantasala, where the 'stupa' was destroyed, and the materials used to build a Siva temple. Sastri has written feelingly about the demolition of the 'Stupa'.

Sastri was caught between his critical rationalism and the spiritual heritage of the country, which precipitated in his turning to a spiritual mentor, Master C.V.V.
in Kumbhakonam in Tamil Nadu. Sastri suffered from acute indigestion and some sort of nervous debility. It protracted for years, and it was an agonising period for him. He wanted to quit the job at the manuscripts Library, go to Hardwar and drown himself in the Ganga. A friend suggested a yogi in Kumbhakonam, who was effecting cures for intractable diseases. Sastri went as directed and straightforward found physical relief and spiritual solace.

Eversince, he turned away from mundane intellectual pursuits, and became an adept at the new yoga method taught by Master C.V.V. Though Sastri never abandoned his rationalist outlook, he now used it more studying spiritual texts, and in rationalising the new experience. He even effected cures for many. Sastri returned to literary polemics but only for clarifying certain issues.

The spiritual turn in his life led Sastri to spend the last nine years of his life on a monumental task of great literary significance --- the discovery, classification and publication of the copper plate texts of the 15th century saint-poet Annamacharya in Lord Venkatateswara's temple at Tirumala. Annamacharya has supposedly composed 32,000 lyrics and his grandson had written a verse biography of Annamacharya. It is to Sastri's credit that he resurrected the Annamacharya tradition and the literary contribution of Vaishnavite poets in Telugu. What he did for the Saivite poets at the beginning of his scholastic career, he did for the Vaishnavites at the end.

Apart from his scholastic and spiritual pursuits, Sastri was an able epigraphist, a short-story writer and a poet. He helped in starting literary magazines like 'Bharati' (founded by Kasinathuni Nageswara Rao of the Amrutanjan - fame) and 'Saraswati'.

The Prabhakara Sastri Memorial Trust at Hyderabad is publishing many of the unpublishad papers of Sastri
in a bi-annual scholarly journal -- Manimanjari, and is pursuing debates that remain unresolved in Telugu literary history and that flow from Sastri’s life-work. His treatise on Brown (a British civil servant who worked in Masulipatnam in the 19th century and who prepared a masterly Telugu–English dictionary) remains an unconquerable literary pearl in his colossal contribution to Telugu literature.
National Seminar on Prabhakara Sastri
A Report.

Sri V. Venkaaramana

The national seminar on Veturi Prabhakara Sastri's contribution to Telugu Language literature and culture held recently from 9-13th at the Tyagaraya Gana Sabha was a connoisseurs treat. Eminent Telugu literateurs, epigraphists, researchers, poets and scholars like the Sahitya academy winner Mr. G V. Subramanyam, Dr. V.V. L. Narasimha Rao, Director oriental manuscripts library, Dr. Nanduri Ramakrishnamacharyulu the Chairman of the official languages commision, his predecessor Dr. K. Veerabhadra Rao and saints like revered Lakshmana Yatindrulu prticapped in the discussions. Various academics and professors from within the state as well from other universities outside graced the occasion with their presence to render the seminar a grand success.

The first session on January 9 morning started on a bright note with Dr. C. Narayana Reddy opening the proceedings. The proceedings of the seminar were interesting and educative in nature while bringing out various vignettes of the late Sri Prabhakara Sastri's life' his works and the yeomen service he rendered to the betterment of the Telugu culture. One got an acute insight into the legacy that was left behind by Sri Sastri which according to many participants runs into hundreds of pages and the library of information which would suffice for more than forty to fifty Ph. D. thesis.
The life and works of Sri Prabhakara Sastri could be classified into four categories. The first as a poet and writer the second as a literary researcher the third as an epigraphist and finally the culminating period in his life in which he corresponds to the yogic powers and instincts of his life mentor and guru, Master C. V. V. Prabhakara sastri as a Writer and poet was a subject on which quite a few papers were presented and this in fact is a testimony to the achievements of Sri Sastry in that field. One other feature of Sri Sastry's writing that was highlighted in the seminar was the mastery he had in Sanskrit and various other south Indian languages like Kannada and Tamil, which aided him in translating such great works like Karanabharam, Bhagavajjukam, Pratima natakam etc from Sanskrit into Telugu, It can in fact be said sans any semblance of doubt that Telugu literature has been enriched by these works [The VPSM Trust is doing great work in this field and it has compiled all these works together and brought out a book RUPAKAMANJARI-) system. Some of the many great essays. Sri Prabhakara Sastry had penned like "Andhra Kalpavruksham" "Kapothakatha" "Kamadhenuvukatha" and works of poetry were highlighted by many participants like Achary Kulasekhara Rao, K. Suryaprakash Rao etc.

Prabhakara Sastri as a researcher had an extraordinary flair for grasping history and its various transitions. The amount of energetic work Prabhakara Sastri had put in to bring out into open and enlighten the masses of our latent history, reveals the picture of an intense and enduring researcher with a great passion for history and what it entails on the present day Telugu literature. The work he had done in compiling Peethikas (Forewords and prefaces) for various dormant classics like Basavapuramam, Annamacharya charitra etc., are direct credentials to his awe inspiring stature as a literary researcher. Elucidating on the Peethikas written by Srl. Sastry, Dr. G. V. Subramanyam listed out many facts which
made him distinct as a researcher from many of his contemporaries. According to Dr. Subramanyam the Peethika Sri Sastry had compiled for the great classic Basavapuranam, was in fact the cornerstone for the great work. Trisulam Sri Viswanatha Satyanarayana was to create later. This fact was publicly mentioned by Sri. Satyanarayana himself.

The protean achievements of Sri Sastry in the field of research can be assessed from the fact that, it was not only in writing Prefaces and forewords for such works like "Basava Puranam" Nannechoduni Kumarasambhavam"Sringara Srinatham" that Prabhakara Sastry excelled but also in extrecting the information about the origin of the Telugu language and literature during the Pre Nannaya period and later and the transitions it has undergone with time and eliciting his view about periodization based on religious movements and genres such as Saiva Vangmayam, Vaishnava vangmayam, Desi Kavita, Madhurakavita (Folk lore) etc. His lucid views about Telugu literature, grammar and Prosody of those times, are proving invaluable to researches to day.

Such well known personalities like Sri Nididavolu Sundareswara Rao, Dr. guprasannacharyulu, Sri Samyathkumaracharya, Dr Chella Radhakrishna sarma dwelled deeply in this papers on the contribution Sri Sastry made in the above mentioned fields and the glaring impact it is having on the present day language structure. Language in Sri Saatri’s attitude was not something to the elite classes of society, but was something which created a bond amongst the people and there fore he was a firm advocate of the usage of ‘Vaduka Bhasha’ or spoken Telugu in all works of poetry and prose, easily understandable to the masses. He was in fact among the very few people who stood by the great Sri Gidugu Ramurthy Pantulu in the latters crusade for the use of Vaduka Bhasha, in
Telugu literature. Therefore his attraction towards folkloristic studies is understandable. Dr. R. V. S. Sundaram who presented a paper on Sri Prabhakar Sastri's contribution to Telugu folk literature expressed some interesting views. According to him, it is quite unfortunate that not many people know that Sri Sastri garu had compiled and classified thousands of folk usages, which signified the existing tradition, like Folk songs, Nanudulu, palukubadulu (idioms), to open up avenues for research in that field, for the coming generations. According to another well known scholar Dr. Tangirala Subbarao, the people of Andhra Pradesh owe it to Sri Veturi Prabhakara Sastri, who arduously studied the ancient manuscripts, collected information from various sources going around the state exploring and visiting various villages, compiled such Ballad works like "Katama Raju Katha", "Bobbili Yuddham", "Palnati Veera Charitra" and edited them. In fact a very famous British scholar Mr. J. Yeats approached Sri Sastri and requested him to guide him in the collection and publication of "Bobbili Yuddham".

It is inconceivable to estimate the effort Sri Sastri had exercised in establishing the identity of the Reddy kings for the first time and the truth about the Nayaka kings having a Telugu origin. He collected various historical evidences and established the genealogy of the Reddy and Nayaka kings. He devoted many years of his life doing intense research at the Tanjavur Saraswati Mahal Library.

But one field in which one could say that Sri Sastri received the recognition due to him was in bringing to light the copper plates bearing the inscriptions of the Keertans of Annamacharya from the Temple premises at Tirumala after many years of investigation in tracking and extracting them from passing into oblivion. This work by Veturi Prabhakara Sastri was later furthered by another great man Sri Rallapalli Ananta Krishna Sarma.
A paper on this subject was presented by Dr. K. Sarvottama Rao.

On the whole the National Seminar which was held for five days was a treat for lovers of literature and art. It not only focussed the versatile genius of Sri Prabhakara Sastrī into also highlighted the invaluable service rendered by him in laying the basic foundations of criticism, methodological research in language, literature and history and culture of Andhra, besides the healing touch provided to give succour to the suffering through his yogic powers and humanism.
Summaries and extracts of some seminar papers in Telugu:

translator: Sri V. Anjaneyulu

Prabhakara Sastri's Service to Srinadha's Literature

Prof. Korlapati Sri Rama Murthy

In this article, the author has critically reviewed the biography of Srinadha by Prabhakara Sastri.

Prabhakara Sastri had published "Kanakabhishekam" first in 1913 and thereafter Sringara Srinadham in 1923. Both relate to Srinadha's biography. The available evidence for Srinadha's biography is meagre. As such assumptions are more. Consequently controversy is inevitable. As soon as Sringara Srinadham was published there was criticism. It was Bandaru Thammaya's "Sringara Srinadha Vimsaranam". After examining thoroughly the arguments and counter arguments, it is found that some of the propositions of Prabhakara Sastri show profoundity, and some of Thammaya's are nearer to facts.

There are nine chapters in 'Sringara Srinadham'. In the first chapter, the first issue discussed is about the place of birth of Srinadha. Komaraju Lakshmana Rao had stated that Kalupattanam mentioned in the inscription of the 8th century was the Kalpattanam referred to by Srinadha in Bheema Khandam. But Prabhakara Sastri had stated that it is Kalipattanam located at a distance of ten miles to, and to the east of
Machilipatnam. The 8th century inscription mentions it as "Kalpattanabu". In the palm-leaf manuscripts of Bheemakhandam the relevant portion reads as "Varidhithatee Kalpattanadheeswarun". In the inscription besides "Kalpattanabu" other villages like "Runduballi, Thorkaturu, Nidugodu, Jakkanna Cheruvu" are mentioned. They are not in Bandar taluk. They are in Bapatla taluk. It means that Srinadha’s birth place is in Guntur district. There are many opinions that it is Ongole district, Nellore district and that it is Nellore itself. Even now, no evidence is available to categorically determine the birth place of Srinadha. Bendapudi Annamanatya to whom Bheemakhandam was dedicated addressed Srinadha "Paakanaatinivaadavu”. The word, ‘Intivaadu” has been used by Srinadha to mean "Grihasta". As such Srinadha could be a householder of Pakanadu.

The life time of Srinadha is the main theme of the first chapter. Komarraju Lakshmana Rao had fixed it as between 1360 and 1450 but according to Prabhakara Sastri it was 1385 to 1475. On the basis of a line in a poem in Charu Chandrodayam - "Sannutha Kavitwa Vidyabhynnathi Srinadha Sukavipungavu Karunan" - Sastri had said that the author of Charu Chandrodayam Chennama Raju was born in 1540 and that his grand father Lakshmipathi Chennamaraju was a disciple of Srinadha and had queried that if was born earlier than 1385 whether it would have been possible for Chennamaraju’s grandfather to be a disciple of Srinadha. Charu Chandrodayam about which Prabhakara Sastri had mentioned in 1923 was not published till 1987. It was set as a research subject for Mrs. Potluri Bharati Kumari for the Ph. D. degree and when the degree was awarded, without any delay, I got it published. Two copies of paper manuscripts and four palm-leaf manuscripts of Charu Chandroyam could be obtained. The poem cited above contained the line as in the form quoted. But the palm-leaf manuscript available with the Andhra Sahitya Parishat had the
particular line as "Srinadha Sukavipungavu karainin". Which is the correct text? Mrs. Bharati Kumari has proved on the basis of inscriptionsal evidence that the author of Charu Chandrodhayam lived between 1615 and 1675 and that the work was written about the year 1650. Channamaraju the grandfather of Chennamaraju, the author of Charuchandrodhayam who lived in the 17th century could not be the disciple of Srinadha. As such the word "Karanin" is the correct version. When Lakshmipathi Chennama Raju was not the disciple of Srinadha there was no tenability in 1355 being the year of birth of Srinadha. It is reasonable that the year of birth of Srinadha, the grandson of "Vimamatkakati Saarvabhauma", Kamalanabhamatya was about 1360. There is no evidence to show that Srinadha had lived after 1450. Another point is the relationship between Srinadha and Pothana. Prabhakara Sastri had said that though their relationship as brothers-in-law might not be through marriage alliance, they might be cousins by kinship. But Srinadha's brother-in-law was Dagguballi Pothana and not Bammera Pothana. It is not improbable that both the Pothanas might have become one giving rise to fabricated stories.

Topics like Srinadha's works, inscriptionsal texts, the year when Sringara Naishadhnan was composed, details about Harivilasam are dealt with in the third chapter. Reviving the argument about the time when Harivilasam was written, and setting aside, Komarraju Lakshmana Rao's conclusions contained in his "Srinadhuni Grandhamula Kalanirnayam" (Determination of the time periods of Srinadha's works) have made Sastriji's conclusions on the time determination of Srinadha's works controversial. For details my work "Srinadhudu" may be read. While stating in this chapter that Srinadha was Educational Officer Prabhakara Sastri had mentioned that prior to Srinadha a scholar by name Balasaraswathi lived during Anapotha and Anavema Reddy's time. While it is true that a
scholar lived during their time, he was not their Educational Officer. This is borne out by certain slokas in the inscriptions (cited).

The difficulties of Srinadha dealt with in the fourth chapter were not real difficulties. That the Kingdom of Kondaveedu Reddys fell by 1424 is a historical fact Srinadha had reached Rajamahendravaram Reddy Kingdom in 1428 itself. The proof for this is the time when Bheemakhandam was written. In the four intervening years he had secured the patronage of Panta Mylaru Reddy, and Telugu Rayalu. There are inscriptions of Panta Mylaru Reddy for the period 1424 to 1428. The inscriptions of Telugu Rayalu are available for the years 1428, 1438, 1442 and 1444. Both at them were chieftains of Vijayanagara king, the second Devaraya. The end of second Devaraya was in 1446. That was also the end of Allada Vema and Veerabhada Reddy's regime. So, the patronage of Panta Mylaru Reddy and Telugu Rayalu during 1424–28 was convenient for Srinadha. There was no need for Srinadha to travel to Kanchipuram, and seek the patronage of Avachi Thippaya. At that time Avachi Thippaya Chetty was not a resident of Kanchipuram. He was dead by that time.

The fifth chapter has dealt with details regarding Dindima Bhattaraka. The information given is very authentic. It is like an enduring column of victory for the service Prabhakara Sastri had rendered to the literature of Srinadha. As stated by Sastriji: "Exposition in some detail of the greatness of Dindima Bhattaraka who was defeated by Srinadha will not be deemed irrelevant but is necessary not only to make abundantly clear Srinadha's lineage and scholarship but also to burnish his reputation". Four scholars had the title of Dindima Bhattaraka. On the basis of the second one's Yogananda Prahasanam and the third Dindima Bhattaraka's great workSalwabhyudayam, Vibhaga Ratnamala written by one of their family members Kumara Dhurjati's Krishna- raya Vijayam etc and other published and unpublished
works the information that Sastriji had made available to the literary circles is unparalleled and is precious.

The information on Sarvagna Singa Bhupathi was brought to light by Prabhakara Sastri from an old manuscript available then with the Government Oriental manuscripts Library. The work was "Velugoti Vari Vamsavalii". It is a historical work published now with a preface in English by Nelaturi Venkataramiah. According to it Sarvagna Singabhupathi's life time was between 1425 to 1450. The works mentioned under the sub-head "Singabhupathi Grandhamulu" comprise Rasarnava Sudhakaram, Chamatkara Chandrika, and Amara Vyakhyaa. The review of these works made by Prabhakara Sastri is of a standard quality. The statement that the author of Rasarnava Sudhakaram did not have the title "Sarvagna" is a mistake. Chilukuri Papaiah Sastri has proved that he had it. Though Srinadha's "Sarvagna Singa Bhupathi Darsanam" is a contentious issue, the propositions made by Prabhakara Sastri are nearer the truth.

There is a Sanskrit saying "Kasikhandamayah pindam, Naishadham Vidwadaushadham". In the third chapter Prabhakara Sastri had indicated that instead of stating that the saying relates to Sanskrit works, would it not be more appropriate if it is made applicable to works in Telugu, written by the same poet and have affinity; in the seventh chapter he had observed that Srinadha's work was the Telugu translation to the treatise in Sanskrit which had acquired name as "Kasikhandamayah Pindam", and had proceeded further stating that he had already mentioned that probably this reputation was applicable to the Telugu work as it was the most mature of all Srinadha's works. Based on this probably, Nidudavolu Venkata Rao had said that while Kasikhhandam in Sanskrit was couched in easily understandable Puranic style, Srinadha had composed it in Telugu in difficult style and as a result the saying "Kasikhandamayah pindam", has become applicable to the Telugu Version of it. While there is hesitancy in Prabhakara Sastri's observations, Venkata Rao's statement is categorical.
If one makes a comparative study of Sanskrit and Telugu works of Naishadham Sringaranaishadham does not appear to be "Vidvadaushadham" (a medicine for the scholars). The properties of medicine are aplenty in Harsha Naishadham. In Sringara Naishadham they are scanty. Double meanings are many in Harsha Naishadham. In Sringara Naishadham they are so so. Harsha Naishadham is a scientific classic, Sringara Naishadham is a mature 'prabandham'. The saying "Naishadham Vidwadaushadham" is not confined to Andhra region. It covers the whole of India. Only Harsha's Naishadham is "vidwadaushadham". Kasikhandam in Sanskrit, thought pauranic in its theme, in form it is like a Kaavya. Though the style is simple the meanings are hard of interpretation. The episodic scheme is involved. In the Telugu Version of Kasikhandam though the style is mature, or most mature, its exposition is easy. The episodic scheme is like a garland. It is the Sanskrit Kasikhandam that is "ayahpindam" (a mass of iron). Sringaranaishadham of Srinadha is not "Vidwadausaha-dham", it is the sweet syrup for aesthetics; Srinadha's Kasikhandam is not ayahpindam, it is thick cream of milk.

Palnati Veera Charitra which appears in the eighth chapter is Srinadha's composition, but not Katamaraju Katha. Sastriji had said Srinadha's "Veedhi Natakam" was only Vallabhamatya's Kridabhiramam. That was the detailed exposition he had given in his elaborate preface to Kridabhiramam. Originally it was Manavalli Ramakrishna Kavi who had sown the acorn of assumption that Srinadha's Veedhinatakam might be Vallabhamatya's Kridabhiramam but had negativised it later. The seeds sown by Ramakrishna Kavi have grown into the mighty trees of exposition, elaboration and dilatation by Prabhakara Sastri. The points made by Ramakrishna Kavi are like axioms and Sastriji's elaboration is like commentaries. However, according to Mallampalli Somasekhar Sarma, Vallabhamatya lived before Srinadha, while according to me he had lived later.

Here there is a detailed account of the evidence to show that Vallabhamatya lived at a later date than Srinadha in the latter half of the 15th century.
As regards the Veedhinatakam of Srinadha, it was published by the Vavilla press. There is one palm-leaf manuscript with the Andhra Sahitya Parishat; and two manuscripts in the Government Oriental Manuscripts Library of which one is a palm-leaf manuscript and another a manuscript on paper. This Veedhinatakam is not Srinadha's work but a compilation of the extempore verses of Srinadha. The prosodists/grammarians might have confused it as Srinadha's work. It is a collection of poems kept by a disciple or admirer of Srinadha. In the latter included not only the poem "Kanduka Keli" from Kridabhiram but also "bomavinta dodigina poovilu" - a sequence from Gogvapati Kurmanathakavi's - Mrutyunjaya Vilasam. It would appeal as though it is Srinadha's sannam. For that reason, Kurmanadha Kavi's Mrutyunjaya Vilasam could not be Srinadha's work. Similarly Vallabhamaya's Kridabhiram cannot be Srinadha's work. It is work inspired and influenced by Srinadha. As such, the details given in chapter eight, and the comprehensive preface to Kridabhiram keeps the flag of Srinadha's poetic genius flying. It bears the impress of Prabhakara Sastri's erudition and research capability.

Whatever information was available at that time about Sivaratri Mahatyam is mentioned in the eighth chapter. The details mentioned about Nandananda Charitra, Vallabhabhuyadayam, Dhananjaya Vijayam are the same even now. The editing of the 'sloka' in Korumilli inscription is noteworthy.

On the whole the contents of Sringara Srinadham, and the annexures show Prabhakara Sastri's flair for expression of his views, and ability in prose writing which are standing testimony to the service he had rendered to Srinadha's literature.

2. Prabhakara Sastri as a Teacher

Dr. Pochiraju Seshagiri Rao

When Prabhakara Sastri, who was in his sixties, started daily for the Venkateswara Oriental College from the Kochi House in East Mada Street near Kodanda-rama Temple in Tirupathi, clad in Khadi dhoti, Lalchi, and upper cloth with his big physique and face that had
shed lustre, it appeared as though a living encyclopaedia was on the move. He was accompanied by students—one carrying the palm-leaf manuscripts, another press proofs, the third books that were received for getting prefaces written by him, the fourth a container with drinking water and so on. Even on the way to the college there was often casual discussion on linguistics. When Sastriji entered the class for 'Vidwan' course every day it was an enrapturing experience for us.

Though one might have spent years as Sastriji's student, each day was so refreshing as to make one eagerly wait with pen and note book to record his precious sayings and his impromptu poems. He would proceed expounding many Te'ugu idioms, phrases, proverbs, usages and their sweet import. His class was a great literary session. If one were a little inattentive at times, one would feel later that a precious gem had slipped from one's hand.

In his lectures on classics how many master strokes of wit! What a shower of wisdom! But they had never lowered his dignity. When Sastriji took up according to the syllabus, be it Kaavyaalankaara Choodamanii or Uttara Harivamsam, or Paarijaataapaharanam or Appakaveeyam or Baana’s Kaadambari, it was not merely elucidation of meanings word by word, and limited exposition of the text. If there was any reference to the etymology of a word or the origin of a phrase in the lesson he would cite how and where the great poets of the past had used them, the shades of their meanings, how with the passage of time the usages had undergone change etc. If it was a question of illustrating usages there was a regular cascade of poems from him. Verily he had a computer brain.

When it came to grammar, besides clarifying how a particular word had undergone change and how the old grammar books had cited it—the way he would enlighten about the ancient languages from which the word had its origin and changed its garb subsequently was unique. When there was a reference to words like ‘Padumara’ ‘Noone’ etc he would trace their gradual evolution.
Sastriji's lectures on classics were a treat. While taking up Paarijatahaapaharanam, he would tell us as to what sort of a person Nandi Timmana was. Unlike the Telugu poets of the past, especially poets who had written Prabandhas, boasting about themselves in a reverberating way, Nandi Timmana had straight away started with the theme itself. He did not begin with the traditional descriptions of the city, its mountains etc. Let alone the traditional standard descriptions. If one examined where and what he had said about himself, one would find that at the very end of the classic, in a seesam (a type of poetic metre) he had mentioned about his guru, and his father, that the latter was of Kausika Gothra, Aapasthamba Sutra, and of the Niyogi Sub-sect (of Brahmns). He did not indulge in self praise. Sastriji would thus mention about the modesty of Timmana and would then start the lesson. He would ask the students whether they had observed the chaste Telugu expressions, and just by their side the involved Sanskrit style employed in the two 'Kandams' (a poetic metre). His exposition was thus of a distinct flavour by itself.

If the topic was about inscriptions he would explain the Telugu scripts during Pallava, Chalukya and Vengi periods and the changes they had undergone over time.

When there was mention of his guru, Challapilla Venkata Sastri, Prabhakara Sastri would expatiate on his talents and their display, the Satavadhanas he had conducted with eclat, the wide travels he had undertaken and the awards and titles he had won.

Sastriji would say that if one aspired for mastery over Telugu one would do well to study Amarakosam. He was firm in his advice that we should get up in the small hours and recite Amaram daily. He always admonished the indolent.

He was not content in merely imparting lessons to us in a mellifluous way. He was keen that we should follow sound traditions. If some scholars came to visit the Institute the students were required to pay respects due to them. Once Kasibhatta Subrahmanya Sastri, the President of the Andhra Sahitya Parishat, probably accompanied by Madhunapantula Satyanarayana Sastri, came to Tirupathi sometime in 1943–44 to prepare an edited Version of Kalapoornodayam at the instance of
the then Maharaja of Pithapuram. Sastriji had directed me, Timmavajjhala Kodandaramayya, Singaraju Satchidanandam etc to assist them. We were told by Sastriji that if we got accustomed to read palm-leaf manuscripts, we would be able to understand the works of the poets concerned, the care they took in preparing the scripts, and it would help in upgrading our scholarship and that we should not think that we were extending help to them.

Those were the times of the second World War. For sometime the Government Oriental Manuscripts Library was shifted to the Oriental Institute of Tirupathi. One Sankaran a sound scholar was the Curator of the Library at that time. Sastriji used to say that comparison of various scripts would enable one to understand some sound texts, some errors in script, and some details to be shown as footnotes. As one has to examine each letter with a keen eye, one will be able to assimilate whatever one had read. Such was the manner in which he had trained students.

He did not recognise the differences of caste, religion and sect. Shaik Mastan had studied under him, passed the Vidwan examination and was a Lecturer in the Osmania College, Kurnool. Similarly; Dasi Basavaiah, a Harijan student had studied and qualified in the examination. Sastriji was respected not only by the students of Telugu, but also of Sanskrit and Tamil.

Sparks of humour used to fly from him. He gave once a funny meaning to "dosai", that "do" stood for two and "sai" for palms. A thing which is of width of two palms was "dosai". Once he said "Pattu polee". Immediately I stood up and said spontaneously "dabakhali" (ghee tin empty) Sastriji had remarked that the Karanam (village Accountant) was clever and changed the topic to "Samasya pooranam". He once gave a witty completion of a poem with only the last line set in Krishna Devaraya's court, namely, "Ambodhirjadalhirpayodhi rudadhir varannidhirvaradhihi", and had narrated in this context some instances of "samasya pooranam" by his "guru". A student came to see Sastriji. He wanted to know the student's surname; and was told that it was "Indrakant" Sastriji said that
there was defect in the surname itself, and how could he
then uphold it! The boy was perplexed. We all laughed
as the compound word (samasm) was not correct.

Sastriji was disgusted with those who studied only
the prescribed textbooks and whose aim was to secure
pass marks. At times he got angry with them. He
decided the kind of books to be studied according to the
calibre of the student, whichever book one studied
should be such as to improve not only the scholarship
of the student but also should help him build up his
caracter. Once a co-student of mine wanted Sastriji’s
permission to borrow Kandukuri Rudra Kavi’s Nirankusopakhyanam. Sastriji was annoyed and said: “So, he
has grown apace. Enough of it”. He had prescribed
another work for him. He took as much care of the
soundness of character of the students as he had cared
for their learning.

3. Letters of Prabhakara Sastrī - Contemporary
Affairs

Prof. Nayani - Krishna Kumari

The source material for this article is contained in
Mani Manjari bi - annual journal published by the Veturi-
Prabhakara Sastrī Memorial Trust from 1981 onwards -
Among them the writer could get some information from
seven issues of the journal available with the writer.

A study of the letters published in the above jour-
nals has shown that forty persons had written letters
to Prabhakara Sastrī. Sastrī had written letters to ten
persons. When these letters are classified, their
contents could conveniently be categorised under the
following heads.

1. Prabhakara Sastrī’s linguistic research.
2. Collection of palm-leaf manuscripts.
4. Bhrikta Rahita Taraka Rajayoga of Master C.V.V.
5. Treatment through prayers.
6. Communication on different issues with Editors
   of Journals.
7. Letters to family members conveying his best
   wishes,
It may be seen from the above description that it portrays though not minutely, yet in broad sweeps Prabhakara Sastri’s life’s mission, and the pursuits that he had preferred. Dr. Ananda Murthy has said that he has a pile of yet unpublished letters. If all these letters are classified and analysed, there is no gainsaying the fact, that through them the cultural history confined to the life of Prabhakara Sastri could be brought out. It is then that the truth could illustratively be established for the first time that letter writing has a distinct place in Telugu language and literature. It is my wish that Dr. Ananda Murthy should accomplish it sooner than later.

1) Prabhakara Sastri’s linguistic research

The letter that Veeresalingam Pantulu had written to Prabhakara Sastri on 9th December 1917 is available in the first issue of Mani Manjari. The background for this letter is seen in the episode one comes across in Sastriji’s Pragna PrabhaKaram and in the Preface to prabandha Ratnavali. As such it need not be dilated upon here. What is deducible from this is the differences of opinion between two great research scholars devoted to literature and the literary controversy on ‘this being waged in the contemporary journals. This letter has become an eye opener in respect of an issue of literary research that came up recently for consideration. Korlapati - Srima Murthy has stated after a detailed discussion about the authorship of Kumara Sambhavam that it was probably written by Manavalli Ramakrishna Kavi and was attributed to Nannechoda. But according to this letter it is evident that Kandukuri Veeresalingam Pantulu had obtained a list of Telugu books in 1870 or thereabout with the help of a District Magistrate of Tanjavur and that he had come across Kumara-sambhava in it. Accordingly we have a proof now that in respect of the authorship of Kumarasambhavam it is only Nannechoda who is relevant and not Ramakrishna Kavi.

During the 1924-1928 there was correspondence between Gidugu Ramamurthy Pantulu and Prabhakara Sastri. The avid interest Gidugu had in the current language and literature of the time is evident from this correspondence. It reflects in a touchingly delightful way how one scholar had, with his whole heart and affection, conveyed the findings of his research to
another scholar. When Gidugu had asked Prabhakara Sasri about his opinion on his findings, the esteem Gidugu had for Prabhakara Sasri is evident. The letters also reflect not merely their mutual friendship in matters of literary research but also their deep and abiding affection for each other. As their correspondence had already been published elsewhere, it is not relevant to discuss them here.

Rallapalli’s letter:

The letter that Rallapalli had written to Prabhakara Sasri reflects his amiability, modesty, and literary stature. It appears from the letters that Prabhakara Sasri had sent a copy of the book in Prakrit entitled "Rasiya Pasanam" to Rallapalli for examination, and after a lapse of three or four years had written a letter which purported to saying whether Rallapalli had thrown it way. Rallapalli had replied saying that he was disgusted with the poor quality of the work, the teeming mistakes in writing and the blanks it contained. He had rendered an explanation that for these reasons he had kept that work aside and had not lost it. In the same letter Rallapalli had mentioned how much he was enamoured of the compositions of Tappala poets and how he was engaged in the task of setting at least some of them to music. This is the keynote of wisdom of a scholar always engaged in research conveyed to another scholar.

The letter Prabhakara Sasri had written to Challa Suryanarayana, his boyhood friend, is not only entertaining but also shows astonishingly how he never minced matters. This undated letter was published in the 1984 February issue of Mani Manjari. The letter is in poetic form. Challa was managing the publication of the journal Saraswathi brought out by the erst-while Zamindar of Muktyala. When Sasriji was asked to write articles for it the gist of his reply sent in the poetic form was as follows:

"Do I overlook Saraswathi? What a charge! I desire that Saraswathi should flourish. But there were many printing errors in the article that I had sent. It is disgusting to read it. Whoever had seen it felt the same way. I had no mind to look at the mis-shapen letters."
So, there is no inclination to write for Saraswathi; even if I write I don't have the mind to send it. In case it is printed, it is difficult to read it. What should I do? For this reason, first you should improve printing; ensure that the journal is published every month; either you get new types or get the journal printed elsewhere. If I do not write for the journal then, you blame me". This was his righteous protest.

During the course of his research, if he had found new facts, Sastry was restless till he made it public. There are many letters which prove it. In 1911 Sastry had written to the Editor of Krishna Patrika about the contribution made to the Telugu language and literature by Meckanzi and Brown. It was he that had written to Krishna Patrika about "Katama Raju Katha" (The story of Katamaraju) and how it was collected as part of the folklore of Andhra by C. P. Brown under the title "Yerragaddavari Poratamu" (Battle of Yerragadda) and he got it published in that weekly. In this connection he had made the following observations in his letter to the Editor of Krishna Patrika.

"The Government Oriental Manuscripts Library is like a mine of Indian languages and Literature. There are many gems of knowledge in it which have to be made known to the world".

In a similar connection a letter was received from J. A. Yeats. In it, Yeats had expressed gratitude for the readiness shown by Sastry to make an attempt to procure another copy of Bobbili Pata (The Ballad of Bobbili), which C. P. Brown had secured in 1830.

In 1917 Krishna Patrika had referred to a letter written by Prabhakara Sastry in its editorial. Komaraju Lakshmana Rao had written a book on Shivaji. Sastry had known that there was a work in the Saraswathi Mahal Library, Tanjavur, with the title "Parnala Parvati-grahanopakhyanam" the author of which came to Sivaji's brother Yekoji who was ruling Tanjavur at that time and had composed a work narrating certain victories of Shivaji of which Yekoji was not aware. Besides
this, a scholar by name Mahadev Pandit had written a
work called Shiva Bharatam which was in the Library.
The two works were written by authors who were
contemporaries of Shivaji and had seen and described the
events. Sastriji was doubtful whether K. Lakshmana
Rao Pantulu had seen these works. He could not
contain his anxiety till he made public the information
in his possession through the Press. Such was his
liberal disposition in the field of academics.

Prabhakara Sastri had earned enduring fame not
only in the field of literary research but also as a yogi
and physician. His meditation was in accordance with
Bhrkitha Rahita Taraka Rajayoga and his guru was
C. V. V. Sastriji used to pray and treat the people who
came at that time. It appears the patients used to have
certain phenomena and through them they were getting
cured. These particulars are evident from the letters
written by the patients themselves. As an instance we
may take the case of the famous cine artist Chittoori
Nagaiah and the letters he had written to Sastriji.

The following are some extracts from his letters.

"My health is somewhat better. Your touch has
resulted in improvement. I am seeing you in my prayers
and am conversing with you". Date: 17-4-47.

"Mr. Anantam has paralysis. After sending a wire
to you the reaction has abated and there is improvement.
The swelling on my leg has gone and it is normal now.
I can never forget you in my life for the affection you
have shown me". Date: 6-8-47.

"While travelling in car and in make-up I am praying
somehow or other. Mr. Anantam is also well. At the
feet of the pure-hearted and revered guru—obediently,
Nagaiah". Date: 22-8-47.

It is observed that such letters were written by
many persons and Sastriji used to assuage their feelings
through his replies.

Prabhakara Sastri had great devotion for Gandhiji.
He had intended to bring out a book entitled "Gandhi
Ramayanam" if people in Andhra intimated to him how
they had reacted to the death of the great man. He had made an appeal about this through the Press in the first week of January 1950. Many persons including Puripanda Appalaswamy had responded through their letters. Time did not co-operate with Sastriji to see through the task he had undertaken. On the 29th August 1950, he passed away.

After Gandhi’s death Prabhakara Sastri gave a radio-talk. On listening to it Mocharla Ramakrishnaiah had written to Sastriji that it should be translated into English for publication and that he had written to Khasa Subbarao about it. After going through that talk Durbha Subrahmanyam had said that “poetry should be like this”. The whole text of the talk was later published in the Andhra Prabha.

Prabhakara Sastri was an effective speaker. On hearing his speech on ‘Vaishnava Tatvam’ (The spirit of Vaishnavism) K. Venkataswamy Naidu wrote a letter from Madras which had said:

“For two days we were in divine bliss. You have rendered invaluable help to the Vaishnava universe. You have enhanced the reputation of Srinivasa. It is Venkateswara’s good fortune that a great devotee like you is the Aasthana Pandit of the temple”.

This shows another facet of Sastriji’s personality.

As an epilogue to this brief account, mention may be made of a letter concealed in poetry and written by Sastriji on a post-card to his youngest brother V. Sankara Sastri on the 13th March 1944. Its gist is somewhat as follows:

“Let the destructive war end, and victory be to the side on which there is righteousness; let people enjoy plenty of health, prosperity, peace and joy in this year Tarana and let the entire world be imbued with the fervour of devotion to the Almighty and let us have a bright future. Let every day bring us good cheer“.”
4. Prabhakara Sastri's Contribution to the History of Reddy Kings

Prof. V. Ramachandra

From 1325 AD for about a century Reddy Kings ruled a part of the Andhra country with great pomp. The Kakatiya dynasty fell by 1323 AD. Prolaya Vema who was one of the 75 commanders of the Kakatiya Kingdom defeated the Muslims and established his independent rule in the coastal region. This Kingdom comprised the region surrounded by the triple rivers, namely, Krishna, Godavari and Pinakini. This region was identified as situated between Brahmakundi or Kundi-prabha (Gundlakamma), Krishna and Godavari rivers by Mallampalli Somasekhara Sarma. The history that had led to the establishment of this Kingdom was written by Prabhakara Sastri in his "Sringara Srinadham" as early as 1923. He had mentioned in his preface to that work that in arriving at the historical findings he had the assistance of other scholars and had studied many inscriptions, the history of Andhras, the history of Telugu Poets, Journals of Parishat etc. In collecting the historical information that had a bearing on the language and literature available at that time Sastriji did his utmost to make the history of Reddy Kings as authentic as possible and this endeavour has shown his indefatigable enterprise and the high calibre of his scholarship. Even after making such an endeavour he wrote:

"This cannot be considered as a real historical work. A historical work should contain only such events that could be established as having occurred in fact. I have collected historical material available piecemeal, showed their consistency and probability in writing the life history of Srinadh. It can not be said that what all has been mentioned in this work had happened accordingly. It can, only be said that the assumptions made here are
not contrary to the available historical evidence, are in accord with it, and are probable."

This shows his devotion to historical truth.

Though the historical events have been mentioned as pertaining to Srinadha, they relate to the history of Reddy Kings. This history of Reddy Kings was written by him in the "Reddy Sanchika" (Reddy Journal) published in 1947. In praising the contribution made by Prabhakara Sastri to the history of Reddy Kings in the context of language and literature Mallampalli Somasekhara Sarma, had mentioned in his "History of Reddy Kingdoms" as follows:

"Regarding literature, both Sanskrit and Telugu of the Reddi period, considerable work was done by Sri V. Prabhakara Sastri, whose Sringara Srinadham, life of Srinadha, is a monumental work". (History of Reddy Kingdoms, Introduction)

But he had stated that he could not utilise the material in Reddy Sanchika in writing his book.

"The Reddi Sanchika of the Andhra Historical Research Society, Rajahmundry, edited by Sri Vaddadi Appa Rao, was published while this work was in the press. I could not take advantage of it for my study on the subject". (History of Reddy Kingdoms, Introduction)

Prabhakara Sastri had stated that Reddy Kingdom at Kondaveedu was established during the time of Komati Prolaya who had ruled during 1320 AD; that his father Vemana was the founder of this line; and that Prolaya Vema was the son of Komati Prolaya. Prolaya Vema was the renowned ruler during whose time the Reddy Kingdom was at the peak of prosperity. His capital was first Addanki and it was later shifted to Kondaveedu.
Though Mallampalli Somasekhara Sarma had agreed that the Reddy Kingdom was established in 1320 AD, he later stated that it was founded in 1325 AD (History of Reddy Kingdoms Page 40). Though the Reddy Kingdom might have been founded in 1325 AD, it is probable that Vema Reddy’s father, Komati Prolaya, had some authority earlier over that region with the consent of the Kakatiyas. As such it might have been mentioned in the Kaifiats and Danda Kavile of Kondaveedu that the Reddy Kingdom was established in 1320 AD. Accordingly Sastriji had determined the period on the basis of their available evidence which is again a testimony to his regard for historical accuracy.

Four Kings had ruled from Kondaveedu. There is a poem which identified the period of their rule (Chatu Padya Mani Manjari Page 31. 1917). Sastriji had stated that in the light of evidence available from the inscriptions the contents of the poem did not stand scrutiny, and hence he dismissed it as unauthentic. Somasekhara Sarma too did not consider it reliable. It is evident from this how discerning was the research endeavour of Sastriji.

Unlike others, while dealing with the history of Reddy Kings, he had mentioned about Gona Buddha Reddy and his sons chronologically; the reason for it being that they too were kings. Sastriji had impartially stated that the authors of Rangananthe Ramayana were Gona Buddha Reddy and his sons. He had proved that the surname of Buddha Reddy was not ‘Kona’ but ‘Gona’. He had done justice to his history of Reddy Kings by writing about Yerra Pragada who shed a brilliant light on the Reddy regime, and about Lolla Mahadeva Kavi. He mentioned the eminence Prolaya Vema had acquired owing to his association with these great literary personages. He had shown how the great poets like Vennelakanti poets, Balasaraswathi, Thrilochanaryudu, Yamana Bhatta Bana, Srinadh brought lustre to the court of Reddy Kings. He had mentioned how
Kumaragiri, Pedakomati Vema, Kataya Vema, Kamineni Malla Reddy, Vemana etc. were themselves great scholars in Sanskrit or Telugu besides being able and efficient rulers.

There were two branches of Reddy rulers. Mainly they were Kondaveedu and Rajamahendravaram dynasties. Prabhakara Sastri had proved their greatness on the basis of all the historical material available at the time. On the whole all the periods of Reddy rule determined by Mallampalli Somasekhara Sarma approximate to the periods determined by Prabhakara Sastri. It was not easy to collect inscriptions and other sources of information available at that time and to come to authoritative conclusions. It called for considerable and indefatigable research talent.

The Reddy rule was not merely confined to the periods of their regime. Their rule became historic because of the service they had rendered to language and literature. As such to give a complete picture of the history of Reddy Kingdoms one has to deal at some length with their contribution to language and literature. To illustrate how prosperous was the rule of the Reddy Kings, Prabhakara Sastri had quoted a poem from Bheemakhandam, it being:

"Dhariyimpanerchiri, darbha vettedu vrella leela maanikyanguleeyakamulu etc".

Writing about Ranganadha Ramayana, Sastriji had praised that the dwipada Ramayana that these Reddy Kings had composed had acquired extensive popularity not only among poets known for their profundity but also ordinary folk.

Prolaya Vema Reddy was the patron of Yerrapragna-da who dedicated Ramayanam and Harivamsam among his works to Vema. Sastriji had high praise for Prolaya Vema who was instrumental in getting great works written by Yerra Pragada.
Prabhakara Smarika

The Reddy Kings had patronised Lolla Mahadeva Kavi and others and got many works like Sahitya Parijatham etc., written by them which goes to their credit.

Anapotha Reddy has succeeded Prolaya Vema to the Kingdom. Balasaraswathi was the Educational Officer in his court. Sastriji had stated that the Vennelakanti poets had adorned his court.

Next Anavema Reddy had ascended the throne. In his court there were Balasaraswathi Trilochanaryudu and Prakasa Bharata Yogi. Sastriji had mentioned how when Anavema died, one scholar wept saying:

"మహామధ్య వెండి పండితి,
రామండుర తిరిగి మూడెటి,
మహాద్రేష రాంమండుర పండితి,
రామండుర తిరిగి మూడెటి."

The above verse shows how Anavema became a historic figure.

After Anavema Reddy Komaragiri Reddy became the King. He was the son of Anavema Reddy's elder brother. Kataya Vema Reddy's brother-in-law was Mantri (Adviser) to Komaragiri Reddy. Komaragiri was himself the author of some works. Kataya Vema Reddy was a great scholar who had written commentary to three of Kalidasa's plays known as Kumaragiriyan.

Pedakomati Vema Reddy became King after Komaragiri Reddy. He was the author of works like Sangeeta Chintamani, Sahitya Chintamani in Sanskrit and had the title of Sarvagna Chakravarti. Srinadh was his court poet. Mamidi-Singana had written commentary on 'Soma Siddhanta'. Vamana Bhatta Bana who had written in Sanskrit prose 'Vema Bhoopala Charitra' was also his court poet. Prabhakara Sastri had said that by his work Vamana Bhatta Bana had perpetuated the memory of the rule of Reddy Kings.
Besides the above, Sivalinga Bhoopathi, (son of Pinnakomati Reddy, the king of Kandukur) who had written commentary on Haradattacharya’s “Chaturveda Tatparya Sangraham” and Nissanka Kommanamatya who had dedicated his work “Sivaleela Vilasam” to Doddareddy (younger brother of Veerabhadra Reddy, the king of Rajamahendravaram) have also to be reckoned with. Srinadh was in the court of Reddy kings of Rajamahendravaram and had dedicated his “Kasi Khandam” to Veerabhadra Reddy.

Prabhakara Sastri had also written about the ‘Gona’ dynasty which had ruled over Rachur, the Reddys of Bikkavolu, Kandukur, Kondapalli and the estate holders of Gadwala, Vanaparthi, Atmakur, Domakonda and Munagala. He had, in particular, mentioned about the service they had rendered to language and literature.

An extempore poem of Srinadh slantingly be speaks of the great love for language and literature of the Reddy Kings of Kondaveedu.

Its gist in English is broadly as follows:

“Ladden with dust, with an ungainly body, and pallid face, you roam about from street to street driven by all people and seeking refuge near walls and in lanes braying all the time in Kondaveedu — O Donkey! I suspect whether you are also a poet!"

As the Kings of Kondaveedu were patrons of literature poets used to visit the place in large numbers. For earning the favour of the King how many poets used to camp at Kondaveedu is any body’s guess. But as the Kings were themselves scholars, linguists and poets they encouraged only a poet of stature like Srinadha and were known for their discernment. By collecting poems like the above and publishing them Prabhakara Sastri had done distinct service to the history of Reddi Kings.
5. Reform of Telugu Script - Sastriji's Contribution

Dr. P. S. R APPA RAO

In this article the author has mentioned how C. P. Brown had made some attempt at reform of the Telugu alphabet in the supplement to his lexicon under the heading "Explanation of the Telugu Alphabet."

Subsequently Prabakara Sastri had written an article "Andhra Lipi Samskaramu" (Reform of Telugu Alphabets) in Bharathi in 1928. His examination of the Telugu alphabet had dealt with three aspects and the difficulties they entailed in using them for learning printing and for typing.

The initial effort made by C. P. Brown in reforming the alphabet was confined to his lexicon and his article was printed in it. It did not consequently receive wide attention. But the article that Prabakara Sastri had contributed to Bharathi which had a wide circulation had attracted the attention of many learned men and had made them think. Apart from some individuals and institutions the government of Madras too took interest and had appointed a committee for the purpose.

The author has discussed in detail the suggestions made by Prabhakhara Sastri for the reform of Telugu alphabet.

In making the specific suggestions Sastriji had said that any attempt at reform of the Telugu alphabet should not lead to deprivations of its natural merits. The suggested changes (a) should be easy for implementation (b) should not damage their basic structure (c) should not lead to a complete overhaul of the system; (d) should not prove expensive in its working and (e) should be easily assimilable by the common people.

He had opposed substitution of Telugu script either by English or Sanskrit as it would lead to undesirable consequences.
The new alphabet should be such as could easily be identified instantaneously by those accustomed to the alphabet in current use and it should be the same for writing, printing and typing. His detailed suggestions were made keeping all these objectives in view.

Bhogaraju Pattabhi Sitaramayya, (who was a great intellectual a renowned patriot and former Governor of Madhya Pradesh) had written a letter (dated 13-4-1928) to Sastriji that the revised alphabet suggested by him would be suitable for typing, but the difference between the letters 'ం' and 'ః' would be very little. This one letter would suffice to show how much Sastriji's article had received the attention of learned men.

When the present writer was the Director of Telugu Academy he had convened a conference on 'Lipi Samskarana' (Reform of Script). About 150 scholars and representatives of different departments had participated in it. As a result of it a separate section has been formed in the Government Printing Press in Hyderabad and work in this direction is in progress.

At a time when research facilities were meagre, and scholarly attainments without University degrees were hardly recognised, there is no one who could properly assess the great original contribution that Prabhakara Sastri had made in many fields with indefatigable industry and research.

6. Marginal Notes of a Great Scholar

Dr. V. V. L. Narasimharao

In this paper the author has at the outset examined the connotation of the term 'marginal notes', the purpose for which such marginal notes are made, and how the nature of such notes varies with the endowments of
the person who makes them, and the angle from which such notes are made. They reflect the ability of the person, they may be *Loconic Pointers* to his nature, showing his jocose or bellicose reactions. On the whole, the marginal notes do reflect the nature and temperament of a person making them.

The marginal notes of Prabhakara Sastri strikingly show purity of his mind, his incomparable, brilliance and able pursuit of truth. While examining his notes it appears in many cases as though the great scholar stands before us, converses with us with his wit and wisdom, lights the torch of truth and dispels the darkness of untruth.

Prabhakara Sastri's marginal notes may be classified on the basis of their content into six groups, they being (i) appreciation of the works (ii) determination of style (iii) pertinent to language and grammar (iv) lexicographical matters (v) inscription texts and (vi) inuendoes.

Under each of the heads specified above the author of the paper has examined the marginal notes, some of which are in the nature of short poems (two) in appreciation of Uttara Harivamsam of Nachana Somana made in 1915 and a poem in praise of Panduranga Mahatmyem by Tenali Ramalinga Kavi.

The author has quoted under the second group two short and pungent poems which he had written in the margin specifying the contexts in which colloquial Telugu and 'desi' idioms could be more appropriately used.

Marginal notes relating to groups (iii) to (v) pertain to etymology of certain words in the brief examination of which grammatical lexicographical and inscriptional usages of certain words have been raised.

The notes (group vi) containing inuendoes relate to Nerre Cheda's *Kumaraasambham* and the articles
of Sripada Lakshmipathi Sastri entitled “Sripada Lakshmipathi Sastri Gari Kumarasambhava Vimarsa” (Sripada Lakshmipathi Sastry’s criticism on Kumarasambhava). The remarks are severe as it would seem from them that Lakshmipathi Sastry had plagiarized Prabhakara Sastri’s views and ideas in the interpretation of certain texts, words etc in Kumara Sambhavam.

7. Translation of Veturi

Prof. Jasthi Suryanarayana

Prabhakara Sastri was a great linguist and scholar. His translations while being faithful to the originals, are couched in Telugu idiom. He had improved upon the original by omitting certain Sanskrit usages.

1. In some cases his translation is as it is in the original — at times reproducing the original text.

2. When a Sanskrit word was used in different contexts his Telugu rendering shows differences in usage.

3. In some places there is no translation of words used in the original.

4. Not only some words but some verses also were left out in translation.

5. For one line of a verse there are two forms of translation.

6. In translating some Slokas (Verses in Sanskrit) the meaning of the text is elaborated.

7. In the Telugu rendering the frequent use of Telugu idiom is noteworthy.

8. Change in tense.

(Instances are given in the article under each of the cases mentioned above).
8. Vaishnavite Literature - Prabhakara Sastri's Service

Prof. K. Suprasannacharya

Tallapaka poets' contribution may be taken to form seven-tenths of Vaishnavite literature in Telugu. If their compositions were not there, Vaishnavite literature would have become unimportant. In Prabhakara Sastri's research endeavour, the light he has thrown on it is most significant factor. If that is left out, one would see only half of his image as a research scholar.

In literary research devotion to truth is most important. That is the foundation on which Prabhakara Sastri's research is based. In his research career if the editing of Ranganadha Ramayan were a part in the resuscitation, in a way, of Vaishnavite literature, due to the misfortune of the Telugu people, the comprehensive preface Sastriji had intended to write for it is not available to us. Otherwise it would have been like the preface to Basavapurana.

In the service that Prabhakara Sastri had rendered to Vaishnavite literature, there is a creative component also. That is the Telugu rendering of Tiruppavai.

As only ten 'pasurams' of Telugu rendering of Andal's Tiruppavai by Srinivasu Guru could be procured, the remaining twenty were rendered and published, under the title 'Saptapadulu' by Prabhakara Sastri in 1925, Subsequently the complete translation by Srinivasu Guru was available. If it were available at the very beginning, Sastriji would not have undertaken translation of even these twenty 'pasurams'.

(Mani Manjari Vol. 3. No 2. (983) Page 35.)

About 30 translations of Tiruppavai are now available. Among them the one written in 'Geya' form, excluding the translation mentioned above, is that of Devulapalli Krishna Sastry. Prabhakara Sastri's translation is in accordance with the commentaries of Peria Vachambiillai etc. Bulusu Venkata Rangaraya has said that not
only from the prosody point, but also from the point of ‘bhava’, Prabhakara Satāri’s translation has furnished the text and earned the praise of the literati. In his preface written to ‘Saptapadulu’ Satrįji, while discussing about ‘Gobbemma Patalu’ (Lyrics of Gobbemma) had observed that the word ‘Gobbemma’ was a derivation of Gopika. From this it appears the ‘Vrat’ observed in Dhanurmasa is not only related to Vaishnavites but is also widely observed as Katyayani Vrata by all others.

In respect of Tallapaka poets, he had acquainted the reading public with Annamayya’s Venkateswara Sathakam through Prabandha Ratnavali in 1918. In 1925 a select ‘Venkateswara Vachanamulu’ were published in the journal Bharathī. In 1927 he had mentioned about Chinnanna’s ‘dwipada’ compositions. By that time the Maharaja of Pithapuram had got published Peda Thimmalayya’s ‘Sathakam’ in ‘seesam’ metre (1917) and ‘Parama Yogi Vilasam’ (1918).

But the editing of the ‘sankeerthanas’ of Tallapaka poets is a distinct enterprise. It is in a way like inscriptional research. They were preserved in a dark cell in a corner near the deity. They were brought to light under the lead of Prabhakara Satrį. According to Thirumala Rakṣaṇa when none braved to enter into that inky dark cell, prompted by Prabhakara Satrį Thimmavajjula Kaccaravemīlī and Aitchikam Udayegiri Srinivasa Chaiyulu had entered it and brought out the copper plates. With this a new era in Telugu literature had unfurled itself. In South Indian music an old tradition which was forgotten had come to light.

But Gvaputdi Subbarama Sarmā had stated that even before Prabhakara Satrį had undertaken this task the publication work of the ‘sankeerthanas’ had begun and during 1922-23 on the suggestion of the Devasthaṇam official, Sc Ṭadamurukuney, the editing and publishing of the copper plates was started and in 1935
the short works of Tallapaka poets two volumes of Aadhyatma Sringara Sankeertanalu - in all three volumes were published. He had further said that it was thereafter that Prabhakara Sastri's connection with the copper plates had developed.

From this it can be presumed that some copper plates, found much earlier and stored in the cellar, were in a pell-mell condition. As the method followed in publishing them was found unsatisfactory a scheme was drawn up to publish serially in Volumes the literature contained in the copper plates, and as a basis for it the number of copper plates were enumerated by Prabhakhara Sastri in 1947.

He had collected some more copper plates with untiring effort from Ahobilam. In all the copper plates on which the literature of Tallapaka poets was inscribed were 2701 in number. Of these Annamayya's writings were inscribed on 2289 copper plates. Still it has to be found whether in Vaishnavite centres like Srirangam, Simhachalam etc., some more copper plates are available.

The scheme that Prabhakhara Sastri had formulated for publishing the literature of Tallapaka poets is being followed even to this day. The works that he had published are:

- Venkateswara Vachanamulu (1945)
- Srngaramarukamu (1949)
- Annamacharya Charitra (1949)
- Tallapaka Vari Sankeertanalu 4th & 5th Volumes (1947)
- Subhadra kalyanam (1950)

He had resolved that Annamacharya's wife Thimmakka was the authoress of Subhadra Kalyanam. In this way a work written by the first Andhra poetess was published. It was with the object of publishing
all the works of Tallapaka poets that he had shifted his residence from Madras to Tirupathi.

Mandhata Charitramu: Prabhakara Sastri had propounded that Annamayya's son, Narasinganna, was the author of Kavikarna Rasayanam. There was some discussion on this view. The responsibility of settling this issue more decisively is that of the present researchers.

In 1951 A. V Srinivasa Charyulu had written as below:

"With the touch of Prabhakara Sastri the works of Tallapaka poets have seen the light of day. It was Guruji who had first recognised the quality of their 'Sankeertanalu' acquainted the higher officials of it, and had organised Annamacharya's annual celebrations with a view to propagating his works'."

Rallapalli Ananta Krishna Sarma had written in his letter to Prabhakara Sastri as follows:

"These days I am going through the 'padams' of Annamayya. I am thrilled at the sublime feelings they convey. I am trying to set some of them at least, to music in the 'ragas' that he had indicated about a hundred have been completed. The Devasthanam Epigraphist and the Archeological Assistant have both combined in making a mass of the works. Many many doubts. In this connection it I were in Tirupathi with you it would have been of great advantage I am myself making appropriate changes according to my lights."

"This letter was dated 29.6.1943 with a postcript 'Have you undertaken any research of Annamayya's 'padams'? I do not believe that the temple authorities have the good fortune of utilising the conscientious endeavour of erudite scholars like you'.

In the literary enterprise of Tallapaka poets, the main contribution that Prabhakara Sastri had made was
the publication of the history of Annamacharya. This is a small work in ‘dwipada’ metre composed by Tallapaka Chinanna. If its size is 47 pages, Sastriji’s preface to it runs to 133 pages. In this one finds Sastriji’s comprehensive competence, and research outlook. Along with this work, he had written about Annamayya’s biography with the assistance of contemporary inscriptions, ‘Sankeertana’ literature, and other sources. Even to this day, if one wants to know about Tallapaka poets, it is the standard work for all. He had included rare pictures relating to Tallapaka poets in this work.

In this way, however much one may say about Prabhakara Sastri’s research, it would still be scanty.

With the Yogic powers engulfing him, his life had transformed completely into one of Godliness. Tirumala Ramachandra had told that Sastriji used to read always the devotional songs composed by Yaamuna. In his yogic effulgence, all the divine qualities of Vaishnava cult manifested themselves and radiated from it. Since knowledge of religious tradition primarily necessary for the publication of Tallapaka literature was so firmly embedded in him, this great task could be accomplished. Among the ‘sankeertanas’ that he had edited there are many like Pancha Samskaras; Ardha Panchakam, Tatva Trayamu, Mantrardhamu etc. But in the translation by him of Tiruppayai in which all the sublime ideas are so clearly and graphically portrayed, his divine agony and ecstasy had identified themselves with Godadevi. One finds in this translation the compassion and clarity characteristic of the Dravidian language.

9. Pragna Prabhakaram - Prabhakara Sastri’s Supreme Individuality

Sri Manjusri

Of all the autobiographies that have been published in Telugu, the one relating to the man of great awa-
kening Prabhakara Sastri is different and distinct. The writer has examined about 150 autobiographies. It is only Sastriji's work that deserves to be called "Atma Katha" (Story of self). It is so because it portrays self awakening; it is replete with divine and spiritual suffusion. The others are all such as could be known as self-histories, experiences, past stories, reminiscences etc.

Before Prabhakara Sastri's work, there were not more than 26 to 30 autobiographies. At the time he started writing his autobiography he had completed sixty years and had attained high stature in the practice of Yoga. What was the purpose in such a Yogi writing his autobiography and why did he require it? He had left the pleasures of literary pursuits long back. He had left the craving for fame and fame very much in the past. How did he have this idea to write about himself? It was not for self gratification. It was to mitigate the sorrow of others; it was to show the way to those who seek spiritual contentment.

When Prabhakara Parisodhaka Mandali had published Pragna Prabhakaram for the first time in 1951, they had mentioned that in 1948 Sastriji's "Shastipurthi" was celebrated at Tiruvathri. On the day he had attained sixtieth year, at the time of morning meditation, Sastriji had prayed to Master C.V.V. It was then that he felt that a message was conveyed by the Master to him to this effect: "You warned me Prabhakara till yesterday have become from today Pragna Prabhakara. You are now qualified to write about me". That very day he had started writing Pragna Prabhakaram. It was his intention to devote the first Volume consisting of 1000 pages to his experiences of Yoga and to record the deriving benefits and experiences of disciples and friends written by themselves in another 1000 pages as the second volume, both of them comprising Pragna Prabhakaram. It appears that he had also obtained from friends and
disciples their experiences and expositions of how they had benefitted from the Yoga line. Kotta Venkateswara Rao, who derived benefit from yoga treatment had written an elaborate Preface stating about the powers attained by Sastriji, his simplicity, compassion, godliness, peaceful nature, individuality and along with them his audacity and intellectual eminence. Only those who have read Pragna Prabhakaram will know that he was a great Yogi. He was a real social reformer. He used to grieve and utilise his yogic powers for the relief of the people of Rayalaseema who were in the grip of famine; for those who had sacrificed their lives in the struggle for freedom for Gandhi who launched Satyagraha movement and had undertaken fasts on different occasions.

Prabhakara Sastri had begun writing his autobiography with the following words:

"My attempt in writing this book is to place before the circle of my friends how the Supreme, suffused with Awareness; Truth and Bliss has brought a weakling like me on the path and the way it saved me when I was lost and torn asunder in the trackless jungle of un-wisdom. In writing this, the manner of exposition of autobiography of the super-man, Gandhi, has lighted my path."

Whoever had written their Autobiographies in Telugu and had recorded their experiences did not set for themselves Gandhiji as an ideal except Prabhakara Sastri. This is the uniqueness in Sastriji’s writing. Whole-hearted he was the follower of Gandhiji. In his work there are messages conveyed, calls to awaken, zeal for social reform and suggestions for improvement of man as an individual. He had as much belief in appeal to the heart as he had in cold logic. He says."

"......it is easy to create commotion in the community in the name of God, but not so easy to resolve it
and unless society gets learned with education and knowledge such evils cannot be eradicated."

"In the form of religion, medical treatment, astrology, duty, conventions etc immeasurable abuses have become beyond correction and got deeply struck, and are even spreading. Since there are people who follow such practices with superstitious faith, their protagonists are continuing their sway for the sake of profit though they themselves do not have any belief in them. Some, with half-knowledge are observing them."

In identifying the root causes for the sorry state of society, Sastriji's ability has become full-fledged in his autobiography. Rarely does one come across such a quality in other similar works. The tough trials he had to face in his boyhood, adolescence and youth narrated in the chapters entitled anxiety, ill health, giving up Medicine show his unsophisticated frame of mind and are prone to be reformatory to the reader. The chapters — Lighted Path; lights and shades — which dealt with the Master's grace on him, and as a result the occult bliss he had experienced were written in an inspiring and impressive manner. The last chapter is on "Nadee Grandhamulu" (Nadi Books). It proceeds with astonishing details. Mention is made of Yogabhayasam and related experiences, horoscopes and the travels of Jeava. It is unimaginable when and by whom were these works written, and how the horoscopes of those yet unborn could be read in them. It would have been better if Sastriji had discussed fully about the nature of these Nadi books but the autobiography had stopped with it. The uniqueness of Pragna Prabakaram is in its exposition of social changes in Andhra spanning over four decades. In those times Sastriji's friendship with great men of extraordinary talents in different walks of life finds a place in his autobiography. Sastriji had mentioned many interesting anecdotes about Panappakam Ananta Charyulu, Rentala Venkata Subbarao, Deevi Gopala Charyulu and Vepa Ramesam. In fact it was Valluri Suryanarayana-
rao who had encouraged Prabhakara Sastri to leave for Madras. Valluri was very close to Rentala Subbarao Sastriji's travel to Madras was a great turning point in his life. Being in Madras seemed to be a great goal for his unremitting endeavours in both literary and spiritual spheres.

It was at the age of 18 that Sastriji fell very ill, at Madras. There was probably a divine design that even great physicians like pandit D. Gopalacharyulu could not cure his malady. It is evident from Pragna Prabhakaram that a psychological upheaval was dragging him like a wave towards Master C. V. V. sweeping him off his feet. As he was full of compassion from his boyhood, with a melting heart and an immaculate mind he could become the flowing stream of Master C. V. V's divine yoga.

The style in which Pragna Prabhakaram was written is another distinctive feature. As the theme is sublime the style is also enlivening. The thirty small chapters read like short stories. This kind of chapter making and subject division are not seen in any other autobiography. To some extent in K. N. Kesari's "Chinnanati Muchu" (Pleasuries of young age) and Kodati Narayana Rao's "Chinnanati Gnapakalu" (Reminiscences of young age) the division of chapters are story-like, but the splendour that one finds in Sastriji's writing is not found in them. From chapter 22 onwards seven chapters entitled 'Valugu Bata' (lighted path), Divya Darsanam (Divine Message), Anubho'hi (Experience) Divya Bodha (Divine Vision) Chekuduta (Fulfilment) Master and Nava Jeewanam (New Life) have been written in a splendid way. There is no other autobiography in Telugu like this one with the seven chapters which describe Sastriji's spiritual saga.

Broadly speaking, the readers may be disappointed that Prabhakara Sastri's autobiography is incomplete. But the Encyclopaedia Britannica has said that it is not possible to say that any autobiography is complete for
that matter. The completeness of a work depends upon the distinct individuality of the writer which manifests itself. In Sastri's work there are many situations which create in the reader interest, and suspense as Sastriji says that, he would disclose further a particular matter at the appropriate place in the work.

Sastriji had mentioned in chapter 9 under the caption "Dhumaketu Darsanam" (Sighting a comet) about the Halley's comet which he was the first man in south India to see in 1910 among the common people. He believed at the time of undertaking the work of writing his autobiography or thereabout that there was something of great significance and impot in his having noticed the comet first in South India. He said that he would make it known in the book at later stage but that was not to be. Probably if the two volumes of his autobiography had been written containing 1000 pages as he had intended, the first unfolding his self realisation and the second containing the benefits derived from the yoga and the experience of his friends and disciples many such significant developments would have become known without causing dissatisfaction and disappointment to the readers.

There was some secret spiritual connection between the Halley's comet phenomenon and master C. V. V. Till it appeared the master was engrossed in materialistic way of living and it was only after the comet phenomenon in India that he had started his divine yoga line. Before that he was chairman of the Kumbhakonam Municipality, and prior to that he was a Contractor. Those who follow this yoga line believe that through the comet the divine light of yoga had entered the Master's body. After this event he had manifested his divine life in human form in this world for only ten or twelve years. It is said that it was preordained that through Prabhakara Sastri the yoga line would become widespread. This might probably be the significance of Sastriji being the first person who noticed Halley's comet in South India.
Though Prabhakara Sastri's autobiography had proceeded with the process of self-realisation, it really serves the purpose of being a valuable source for the history of social evolution and change. The modes of transport, the social atmosphere in villages, sports and songs, schools of learning, renowned scholars and physicians, great intellectuals etc and such other details of those times are all known through Sastriji's autobiography. Valluri Suryanarayana Rao (1866-1937) had written his autobiography named 'Suryanarayaneeyam.' But it is through Prabhakara Sastri's auto-biography, and not through 'Suryanarayaneeyam' that we come to know more about him. The wisdom of Parvathamma, wife of Suryanarayana, her efficient household management, and cultural attainments are known from the incidents Sastriji had narrated. Similarly many details are known about Panappakam Anatachariulu and his son Srinivasa-charyulu from his autobiography.

In his article 'Neti Telugu, Noti Telugu' (Current Telugu and Spoken Telugu) Sastriji had written:

"A time will come when those who try to condition the social obligations of caste and religion as laid down in Kutlocka Bhattiyam, and in matters of language in accordance with Nannaya Bhattiyam will have to hold their tongue. This is unavoidable."

Sastriji's ideas were so modern. In the movement to modernise Telugu usage and make it accessible to the common people, he had whole-heartedly supported Gidiugu Paramanita Pantulu. Similarly he had supported all the social reforms undertaken by Gandhiji.

There is no other autobiography in Telugu, other than Prabhakara Sastri's, which has a spiritual bias.
10. Literary Journalism - Prabhakara Sastri's Contribution

Dr. Tirumala Ramachandra

Prabhakara Sastri was born in February 1888. By 1902 he could compose poetry comparable with that of great poets. He had written prose works both in Sanskrit and Telugu in 1902 when he was under the tutelage of the renowned Chellapilla Venkata Sastry and after he left for Madras in 1907 his circle of acquaintances and friends began to widen. Contact with leaders like Konda Venkatappaiah and Panappakam Ananthacharyulu helped to spread the brilliance of his scholarship. Similarly he got associated with Panappakam Anantacharyula a journal Vyasanthi; Seshacharya's journal Sasirekha and Reja Kacharalakota Venkata Krishna Rao Bahedur's Saraswathi (of Kakinada). In those times Ananthacharyula was not only a renowned patriot who presided over the Nagpur session of the All India Congress Conference but was also an eminent advocate and a man of letters whose house was the meeting place of scholars and poets. It was he who conferred the title of "Kavi" on Manavalli Rama Krishna Kavi, and "Kavi Chodamani" on Prabhakara Sastri and honoured them suitably.

In this manner Prabhakara Sastri had entered the field of Telugu Journalism. His first prose work on "Paavuloor Mallanna" was published in "Sasirekha". The second article on "Potthana" was published in "Desa Maatha" in 1911. In that year he had written on the "Coronation of George V" in Saraswathi of Kakinada with a prefix to his name as "Sathaavanahari". Initially he was enchanted with the exercise of "Sathaavanahanam" like his mentor Chellapilla Venkatasstry, but later he developed a flair for literary research which led to prolific prose writings. When his research activity became intense, it was necessary to publish its findings in journals, and in this way his association with literary journals had grown. From 1911 onwards Prabhakara
Sastri had swamped all the literary journals in Telugu with an unceasing flow of his articles and papers.

Prabhakara Sastri had attained the same eminence in the preparation of research papers that he had acquired in other literary pursuits. An episode for illustration. Those were days when the Second World War broke out. Controls were imposed on all food stuffs and especially on sugar. Casually I had mentioned to him an incident relating to our professor of Ayurveda Sri C. V. Subrahmanya Sastri. He was a great proponent of Ayurveda and was foremost of the disciples first trained by the late Vydyaratna Pandit D. Gopalacharyulu. He used to take us to places like Kapila Thirtham, Jabali thirtham etc. and impart to us knowledge about medicinal plants. Once he took us, the students to Kapila Thirtham and showed us a thick leaf. It resembled Ponna leaf in its thickness, deep green colour and small size. We were asked to munch it. When we munched it it was very sweet. It was sweeter than Atmadhuram. He told us that it was called Allaku, and that the former Mahant of Tirupathi Devasthanam, Hathiramji ate a fistful of these leaves, swallowed its juice, and used to do Thapas without taking any food for three to four months. When we had asked for its name he told us that the local people called it Allaku and that there was no mention of it in either Telugu or Sanskrit dictionaries. Prabhakara Sastri had heard about it from me, and immediately got the leaf procured, examined it and had written a great essay under the caption 'Bhukti Patri'. In that he had mentioned that from Allaku, sugar could be extracted and that such local medicinal plants could help in mitigating the food problem. In the same way he had written an article on Palmyra under the title 'Andhra Kalpa Vrukshamu'.

Prabhakara Sastri had contact with journalism when he was young. He used to think of running a
journal himself. But bringing out a journal is a difficult proposition both physically and financially then as well as now. He had that ambition till the end. He had a strong desire to shift to Hyderabad after retirement and run a journal. He used to say to his circle of disciples: "if some one says that he would run a journal, there is material in this brain to continue the work uninterruptedly for twenty five years. There is a lot to be done". If this had happened when he was alive so many details about the history of language and literature, archaeology, and yoga would have been available to us.

He had fulfilled his desire in encouraging others to start journals, in prancing them from behind, in developing new features and embellishing them, and in contributing articles on various topics to them. He had succeeded in the first instance in enabling the establishment of a monthly journal "Saraswathi" which was published from Muktyala in the Krishna District. He had acquaintance with Raja Vasireddi Durgasadasiveswara Prasad Bahadur, Zamindar of Jayanthipuram.

The Zamindar was a sound scholar in more than one language and had expertise and experience especially in Buddhist literature, Ayurveda, as applicable to humans and trees. The acquaintance gradually developed into friendship and a strong tie in literary pursuits between them. It resulted in the publication of "Saraswathi", which was printed in the Printing Press of the Zamindar of Muktyala who was the brother of the Raja of Jayanthipuram. Thus according to the declaration filed the Raja of Jayanthipuram was the Editor, Challa Suryanarayana, a friend of Prabakara Sastri and an employee of the Zamindar of Muktyala who was himself a scholar in Telugu was the Manager of the journal "Saraswathi". What classics should be serialised in the journal was decided in consultation with Prabakara Sastri. The first issue of the journal was released
in March 1923. Prabhakara Sastri was the real Editor of the Journal incognito. On the title page of the journal a poem composed by Sastriji as a prayer to Saraswathi, the Goddess of learning was printed. Its gist is broadly as follows:

"The Creator, Brahma, said to his consort See, Dear. my skill in making this wonderful world! Smilingly Saraswathi said ‘Yes, Yes. Your expertise is great in combining the five elements in this act of creation. You now see my incorporeal creation of words with a rich variety of meanings’. May such Saraswathi grant us her flair and enthusiasm‘.

It was the practice in those days to serially publish the old classics in literary journals. Accordingly, at the instance of Prabhakara Sastri, Nachikethopaakhyaanam, Udbhataaraadhya Charitra, the Sanskrit version of Bhojaraja’s Chaarucharya with commentary, in Telugu, a medical work by name Sadvaidyam Samuchchayam with annotation were published. The history of Vasireddi family was also published. Avadana Kalpalatha of Kshemendra which was translated by the Raja was also serialised in the journal. The contributors were Bhavaraju Venkata Krishna Rao, Peddibhotla Veeriah Pantulu, Manikonda — Satyanarayana, Veturi — Sankara Sastri etc. Prabhakara Sastri had introduced samasya poora-nam: review of books, Sakshiya Vartalu (literary news) etc. Under the caption Browns letters (_ten_ _lova_) the letters he had collected, compiled and kept as Volumes were published. Like the present Quiz a feature with the caption ‘Prasna Mala’ (A garland of queries) was introduced. On Samasya pooranam criticisms and counter-criticisms were encouraged. Renowned scholars like Nadella Medha Dakshinamurthy used to participate in it.

In this journal Prabhakara Sastri had published the Yenee Panchakam, and his Poems on the New Year, in the
field of poetry, and several articles on the Sanskrit poets in Telugu Desam, Bhagavatham, Subhojanaamu (good food), translation of Bhasa's Pratima Natakam and such others. Some articles were without his name. The article on Sanskrit Poets in Telugu Desam gave rare information on Jayapa Senani, Vidyanatha, Agesthya, Pesupathi Naganatha, Viswanadha, Narasimha Kavi, Chennu Bhattu etc. He had also published Muktyala and Nandigama inscriptions and the copper plate inscriptions of Anantavaram.

Prabhakara Sastri was the real Editor behind the scene for this journal. As its Manager Challa Suryanarayana used to send all the articles to Sastriji in Madras. He would go through them, edit them, and with detailed suggestions return them.

In one of his detailed instructions sent earlier he advised some poems of his on the New Year to be published. He composed one more poem and enclosed it with the letter making the following observations:

"You may not say or write that it is mine. Don't do so. Send it either to Krishna (Patrika) or Andhra (Patrika). I won't send it to Andhra (Patrika). You please send. I am a little annoyed with them. I shall send the remaining papers in two or three days. Udbhata (Aradhya Charitra) has been completed. The rest I have to see etc. etc."

Everything pertaining to the journal used to be sent to him. He would go through them all and with appropriate suggestions would return them. He took particular care in respect of Samasyapuram and publication of poems. When he said that his poem should not be published on his name there was enough reason for it. In the journal it would be appropriate if one article has the author's name and not more than one. This is the experience to all those who are working in the field of journalism.
When once Challa Suryanarayana, the Manager of Saraswathi wrote accusingly to Prabhakara Sastri that he was not sending his articles to the journal, Sastriji sent his reply which was a protest in poetic form. He said that 'the journal was teeming with printing mistakes, proper types were not used, he hated to read his own articles published in the journal, the management should first ensure that the journal was published regularly, they should either obtain new types or should get the journal printed elsewhere, and after making all these improvements, they should blame him if he did not contribute to it. In the same breath he was very pleasant in saying that he always had great interest in the journal, he was sure that the Zamindar who was running it would extend all help and improve it and he was eagerly waiting to see the journal “Saraswathi” flourish.'

Though he had started publication of his translation of Pratima Natakam in Saraswathi, it was continued and completed in Bharathi, a monthly journal published from Madras and was later brought out in the form of a book.

Sastriji encouraged young writers in so many ways. A student by name Narayana Rao who was in the final year of Vidwan course translated John Addington Symond's poem 'A Vista' into Telugu poetry and read it in a seminar that used to be convened to encourage students to compose poetry. The next day Sastriji had enquired about the seminar, and how it was conducted. When Narayana Rao's turn came, he showed his translation to Sastriji. He was very much impressed with the sublime ideas contained in it, and got it compared with the original English version. He said that the translation was faithful to the original but it would be nice if the ideas are expanded further, and composed in the metre of Mutyala Saralu (of Guhajada Fparao fame). He made a start with the translation himself. The composition was mostly his. After the translation was over he wanted Narayana Rao to give him a copy so that he might read
them on occasion. The poems were published in 1944 with the caption ‘Theeyani Thalapulu’ (sweet thoughts).

This was the way of Sastriji’s encouragement to others.

Kasinadhuni Nageswara Rao who was publishing the Andhra Patrika daily, weekly and an Annual Number had intended to start a monthly journal. He wanted Prabhakara Sastri to suggest a suitable person for shouldering editorial responsibilities. At that time Gannavarapu Subbarameyya was working in the Government Oriental Manuscripts Library. His name was suggested by Prabhakara Sastri to Nageswara Rao who had initially hesitated but finally accepted the suggestion. But the hidden hand of Sastriji was there to give guidance. Prabhakara Sastri had introduced features like Meegada Tharakaalu, Kalagura Gampa etc. The first issue of Bharathi contained Sastriji’s article on “Siva Kavulu” (Saivite Poets). He got many inscriptions and discussions on them published in the journal. All the scholars know about the discussion that had gone on the Ahadanakara inscription. The service that Bharathi had rendered to Sanskrit and Telugu literatures, to history, archeology etc, is unique. It was published uninterruptedly from 1924 to 1986. Though it has ceased publication, the management of Andhra Patrika are announcing so often that it would be resumed shortly.

Prabhakara Sastri had done lot of service to this journal from behind. He had published many of his articles and poems in it. The poems he had published in it are: Divya Darsanam, Kritardhudu, Kala-hasti - Sivaratri, Sithaphalamu, Amaravathi Silpamulu, etc. The translation of the play “Pratima” had also appeared in Bharathi. The articles published in it are on Ikshvakulu, Vinoda Vimarsa, Vimarsa Vimarsamu, Prachinandhra sasanamulu, Ahadanakara Sasanamu, Ahadanakara Punarvimarsanamu, Vinukali - Kanukali, Krishnadevarayalu, Sakala Katha Sara Sangrahamu,
Ravana (Sabda Charcha), Nagarjununi Kaala Nirnayamu, Gnana Sampada, Nagarjunudu Uchala Pradu Amudri Tha Prachina Grandhamulu, Sajeeva Rachana, Thalapatra Grandhamulu and so on and so forth. Many articles that were published in Bharathi were subsequently brought out as compilations under the titles Telugu Merugulu, Meegada Tharakalu, Simhavalokanam etc.

A former Chief Justice of the Madras High Court Pakala Rajamannar, had started a journal “Kala” in 1924 from Madras with a view to promoting the cause of art. This was continued till 1927. It rendered service with high literary standards. Eminent research scholars like Manavalli Ramakrishna Kavi, Komaraju Lakshmana Rao used to send their contributions to it. Prabhakara Sastry was Editor incognito to this journal also. He had not only published articles on dramatics and the like in it but had also written reviews on the plays put on boards by Eluru Nataka Samajam in which great actors had taken part in a series and plays enacted in Madras. Rajamannar had praised the help he had received from Prabhakara Sastry in his article entitled “Naa Kotta Pantha” (My New Path). He had composed a moving poem and read it while unveiling a portrait of Sastryji at Tirupathi.

Another journal for which Prabhakara Sastry was unacknowledged editor was “Ananda Vahini”. He used to write all the articles with his name, some without authorship, and some with a pen-name. He translated some articles from Tamil. He had made acquaintance with some of the Tamil scholars and writers in the thirties. Among them S. S. Vasan, a renowned Tamil journalist was one. He was running a monthly journal Ananda Vikatan which was mainly devoted to humour. He intended to run a journal on similar lines in Telugu and had approached Prabhakara Sastry who had agreed to help him. The first issue of it was published in January 1930 and
it continued for about a year. In the same year there was a Press Ordinance and some newspapers were hit by it. When Prabhakara Sastri had to leave Madras on some work, he got all the material ready for publication and entrusted the work of over-seeing printing etc. to Panchagunula - Adinarayana Sastry, a colleague of his in the Government Oriental Manuscripts Library. Those were the days when the Civil Disobedience Movement was in full swing against the British Government. If there was any criticism against the administration the Government used to take stringent action against the newspaper concerned. In such a situation, without Prabhakara Sastri’s knowledge an article appeared in Ananda Vahini which was critical of the Government. Sastriji felt unhappy about this episode and severed his connection with it. The journal did not continue thereafter for long.

Prabhakara Sastri had encouraged Ganti Suryanarayana Sastri to organise ‘Sringara Grandha Mala’, a Publication concern. Prabhakara Sastri got his Kridabhiramam published by it with his elaborate preface. Almost all the books published by that concern were edited by Sastriji, though one does not come across his name in any one of them except Kridabhiramam. Suryanarayana did profit by the venture financially for sometime. He ceased contact with Sasttiji and subsequently the concern failed.

The contemporary journal in which Prabhakara Sastriji’s contributions appeared are:

Ugadi Sanchika, Andhra Patrika, Andhra Patrika Saraswatunubandhamu (Literary Supplement of Andhra Patrika, Andhra Bharathi, Saraswathi of Kakinada; Krishna Patrika; Saraswathi of Muktyala; Bharathi; Kala; Dakshinandra Patrika; Subhashi; Gruhalakshmi; Ananda Vahini; Swadharm Prakasini; Andhra Sahitya Parishat Patrika; Andhri, Telugu; Trilinga; Reddi Rani; Sabiti; Andhra Patrika Vara Patrika (Andhra Patrika weekly);
11. Tallapaka Poets – Prabhakara Sastri’s Contribution

—Dr. K. Sarvottama Rao

Tallapaka family comprised eight renowned poets, they being: (1) Annamayya; (2) Thimmakka; (3) Peda Thirumalacharyudu; (4) China Thirumalacharyudu; (5) Thiruvengalappa; (6) Revanuri Venkatacharyudu; (7) Narsinganna who had written Kavikarna Rasayanam and (8) Tallapaka Annayya the author of Chellapitla Raya Charitra. There is no second opinion in deeming the first six as Tallapaka poets. There is, however, controversy in including the last two among the Tallapaka poets.

The time span of Tallapaka compositions by the members of that renowned family was spread over about 150 years. Though their compositions were also written on palm leaf manuscripts, and were being recited by people here and there, they were mostly recorded on copper plates which did not see the light of day for a long time. The discovering of these copper plates was in three stages.

1) The first stage was when it was found in 1915 that they were in Ahibilam in underground cellars. It was mentioned in the Epigraphical Report of Madras that the Ahibilam copper plates were of the same type as those found in the Tallapakavari Kottu on the Tirupathi Hills and that they actually belonged to the Tirupathi temple and not to Ahibilam.

2) The second phase was in 1922 when at the instance of the then Mahant, Sevadas Prayag, there was identification of these copper plates in the process of collection of all inscriptions. This great work
was undertaken by Sadhu-Subrahmanya Sastri who had got them transported and transcribed on paper and kept them in three teakwood boxes. Kalabari-Venkateramanama Kavi, Telugu pandit of the Devasthanam High School had prepared the foot notes in the transcripts. But these transcripts were lost due to the negligence of the Manager of the press.

3) It was in the third phase (1947) that some copper plates were discovered by Veturi Prabhakara Sastri. The great initiative and enterprise shown by Srinivasa Charyulu, a disciple of Sastriji in this endeavour is praise-worthy.

The copper plates were shifted from Srirangam and Ahobilam only after 1947. It is appropriate to mention the institutions that acquainted Tallapaka literature to the people during the life time of Prabhakara Sastri (1883-1950). These institutions are:

(A) Andhra Sahitya Parishat, Kakinada.
(B) Bharathi under the management of Andhra Patrika.
(C) Tirumala - Tirupathi Devasthanam.
(D) Vavilla Press, Madras.

The Andhra Sahitya Parishat had obtained the copper plates of Tallapaka poets, and from among them published in their journal "Raja Rakara Padyalu, and Chakravala Manjari in 1915. It appears that they had also got copied a Sathakam known as Venkateswara Sathakam from the copper plates and had kept it in their Parishat Library.

Prabhakara Sastri had discovered "Sri Venkateswara Vachanaalu" during the time he was collecting indefatigably palm-leaf and other manuscripts and had published some of them in May 1925, and December 1925 issues of the monthly Journal Bharati. At that time it was not known for certain who was the author.
of this work. Prabhakara Sastri had written about it as follows:

"These are probably the compositions of Tallapaka poets. It is extraordinary to find among the ancients such prose writings replete with devotional fervour and feeling .......... I intend to publish these Vachanas (prose compositions) in their order".

In the Tirupathi Devasthanam those who had endeavoured to make the Tallapa ka literature accessible to all interested in Telugu language and literature are:

1) Vijaya Raghava Charyulu, G Adinarayana Naidu
2) Manavalli Ramakrishna Kavi
3) Veturi Prabhakara Sastri.

The two scholars at serial No. 1 above were T. T. D. Epigraphist and Archeological Assistant respectively. During the time when Rao Bahadur K. Sitarama Reddy was Commissioner of the T. T. D. the two scholars had published in 1935 "The Minor Works of Tallapaka Poets. Again in 1936 they had brought out as Volume II "Adhyatma Sankirtanalu of Annamacharya. This volume comprised 413 devotional songs.

In 1937 Veera Raghava Charyulu had published "Sringara Sankirtanalu" (Volume III). It contained 672 Sankirtanas.

In the above mentioned three volumes, there was no reference either to the copper plates, or the method followed in editing them or the programme of work they proposed to follow.

Manavalli Ramakrishna Kavi had undertaken the preparation of volume IV when he was Reader in the Oriental Institute but had to leave it shortly after for compilation of Bharata Kosa. He had contributed a lengthy article on "Tallapaka Kavula Sankirtanalu (The
Devotional Songs of Tallapaka poets.) This was reproduced in the Golden Jubilee Journal of Tirupathi Devasthanam.

Prabhakara Sastrī’s acquaintance with Tallapaka poets was in the early twenties. He had written in the preface to Prabandha Ratnavali as follows:

“Annamayyangar - Tallapaka

He should have been included in the first part of Rao Bahadur Kandukuri Veeresalingam Pantulu’s History of Telugu poets. He belonged to the 14th century AD and was a contemporary of Srinadha. This is evident from the copper plate inscription of Tirupathi”.

Introducing the poet in this way he had cited the poem “Ariselu, noone booreluunu” from Venkateswara Sathakam.

In his work “Sringara Srinadham’ Sastrī had mentioned under the caption “Contemporary Poets”:

“Among Telugu poets Bammera Potanna, Nissanka Kommana, Daggupalli Dugganna, Gaurana, Pina Veerabhadrudu, Chennamaraju, Bha’ravudu, Jakkana, Madiki Singana, Anantamayudu, Tallapaka Anna-mayya, Ayyalaryudu, Nandi Mallayya, Ghanta Singana etc. were the contemporaries of “Srinadha”.

In the preface to his Basavapuranam Prabhakara Sastrī had stated that unlike other poets Somanatha had shown some independence in not conforming to metrical norms of ‘dwipada’. Tallapaka Chinnanna had defined the characteristics of ‘dwipada’ in deviation of the old tradition. Sastrī had illustrated it by citing 18 feet of Chinnanna’s composition.

After Sastrī had settled down at Tirupathi he had prepared six works, they being (i) Venkateswara Vachanamulu; (ii) Annamacharya Charitra (iii) Tallapaka
Prabhakara Smarika

Annamayya Sringara Kirtanalu (volume 4); (iv) Tallapaka Annamayya Adhyatma Sankertanalu (volume 5); (v) Subhadrakalyanamu and (vi) Some poems in Sri Venkateswara Sathakam.

As regards Venkateswara Vachanamulu, Sastriji had originally published 120 of them in 80 pages but had stopped with it when he came to know that the T. T. D. had undertaken the task. When he found that the Devasthanam publication was incomplete, and contained only 47 Vachanamulu, and their source was not known, he had resumed the work. The procedure Sastriji had adopted in the publication of Venkateswara Vachanamulu was:

1) Comparison of the texts available with the Libraries at Madras and Tanjavur with those contained in the copper plates. While in the previous publication there were only 47 Vachanamulu, Tanjavur version contained 175 and Sastriji had edited and made available 166 of them.

2) In the preface he had dealt with: the prose style in which they were written; Tala Gandhi Choornakamulu—Venkateswara Vachanamulu— their uniqueness, Tallapaka family, publication of the work etc. Preface had shown the way in the following matters.

a) Scope for a comparative research study of Simhagiri Vachanalu of Krishnamacharya and Venkateswara Vachanalu of Peda Tirumalayya.

b) Preparation of ground for examination of Veerasaiva literature vis-a-vis Tallapaka literature.

c) The order of the list of 108 Tirupathi’s in 1480 AD or thereabout (Venkateswara Vachanam No. 147).

Prabhakara Sastri had taken considerable trouble in editing the biography of Annamacharya which was in ‘dwipada’ metre and was full of mistakes. The edited
version was published for the first time in 1949. Only those who keep the source book and printed version side by side and study it would know what enormous trouble Sastriji had taken in editing it especially when only one manuscript was available.

In editing the only available source book with a view to making it readable, it would seem that Prabha-kara Sastri had adopted four procedures; namely:

1) Changing the script suitably to suit present mode of writing:
2) Correction of errors in letters and in-writing.
3) Rectification of mistakes in Yati and Prasa.
4) Where necessary, making changes and filling up blanks.

[The writer has examined at considerable length items 3 & 4 illustrating the changes that Sastri had made]

The Preface to Annamacharya Charitra (which is in ‘dwipada’ ruus into 133 pages. In this Prabhakara Sastri had suggested four types of study that could be made by researchers. They are (a) Geographical (b) Historical (c) Literary (d) Linguistic and lexicographic.

Prabhakara Sastri had discussed briefly the places Annamacharya and others had visited and the Gods they had worshipped. This awareness, had led to a thesis on “Telugu-nadu in Annamayya’s Devotional Songs.

The headings like Salva Narasimharayulu, Kapileswara Gajapathi, Rayala Kainkaryamulu (The offerings of Rayalu), Sankeertana Bhandaramu and the like have become raw material for historical research. These headings were pointers for research into aspects like the offerings and services rendered to the Lord. A thesis on “Annamayya Sankeerthanalo Utṣava Vissahalu” (Celebra-
tions in the Devotional Songs of Annamayya) is awaiting publication.

Headings like Andhra Sankeetnamulu (Divine songs in Andhra, Dravida Pasuramulu, Alwars, Annamacharyudu etc are suggestive of topics for research.

Similarly in the topic, ‘Annamacharya and Purandaradas, the stamp of identity in their devotional songs’ contained references to Annamayya and Tyagayya and Annamayya - Kshetrayya. Some books have appeared on these personages.

In the same way the subject, ‘characteristic features of Annamayya’s poetic compositions’ has given rise to a research thesis on ‘Annamayya Sankeetanalo Janapada Geya Dhoranulu’ (The trend of folk songs in Annamayya’s devotional songs). Studies have also been made on Annamayya and Vemana, and Annamayya and Sripada Rayalu.

Though there is a swing among researchers towards Annamayya and his literary output, study of his language has not received much attention. The ideas of Prabhakara Sastri regarding the style of Tallapaka poets are not likely to materialise in the foreseeable future.

Those ideas are:

1) Some of the ‘desi’ Telugu words that abound in the devotional songs are not found in the lexicons. They should all be collected and added as supplements to dictionaries.

2) The language in which the devotional songs are couched is in vogue in the Western Andhra territory.

Many idioms used by Annamayya are found in the works of Krishnadeva Raya and other poets.

The work that Veturi Ananda Murthy, Gauripeddi Rama subba Sarma and Ramalakshmi did in this regard cannot be forgotten.
To examine about two thousand and eighty copper plates comprehensively, to study the ‘dwipada’ compositions in all their bearings and to write a research based Preface editing the texts appropriately is a stupendous task that Sastriji had accomplished.

The Sankeertans of Annamacharya were published by Prabhakara Sastri—Sringara Sankeertans in 1947 and Adhyatma Sankeertans in 1950. The determination of the total number of copper plates stocked in the cellars at Tirupathi, how many of them were smelt for making vessels and how many were shifted to other places is still an unsettled issue. According to Sadhu Subrahmanya Sastri about 3000 copper plates were preserved in a small cell in the temple on which the sankeertans were engraved both the sides with three compositions on each side. Sastriji had stated that he had taken over copper plates which were 2635 in number. Of them 35 were obtained from Ahobilam and 40 from Srirangam. But according to Gauripeddi Ramasubba Sarma the total number of copper plates is 2701. He had praised the care Sastriji had taken in preserving the copper plates and had stated that but for the steps he took it would not have been possible to arrive at their present availability.

As the first three volumes published by the Devasthanam were disorderly in presenting the compositions of the different Tallapaka poets, Sastriji first got them systematically classified according to the authorship and the nature of the composition and in respect of the plates which did not show the authorship they were categorised according to their size in length and width.

Four steps were adopted by Sastriji in editing the sankeertans. They were (a) changing the script with a view to improving readability; (b) giving footnotes in
rare cases; (c) amendments for clarity's sake and (d) index at the end of the volume.

The book Sri Venkateswaras Stuthi Ratnamala was published by the Devasthanam in 1951 with Sastriji's Preface in which he had extolled the work as containing the best of writing and had felt that it would serve as a book for daily recitation by the devotees of Lord Venkateswara. He had included in this fifteen of Revanuri Venkatacharya's poems from his work Sripada Renu Mahatyam; a lengthy 'dwapada' composition and about 20 poems from Sri Venkateswara Sathakam.

As a result of Prabhakara Sastri's research, Tallapaka Thimmakka has come to be known now as the first Telugu poetess who had written Subhadra Kalyanam. Two copies of this work are available — one printed in 1910 and another, a palm-leaf manuscript procured by Prabhakara Sastri from the estate of the Raja of Kalahasti: Sastriji took great pains in bringing the text ridden with errors to proper shape. This book was published by the Devasthanam on the occasion of the second annual celebrations conducted in memory of Annamacharya. Sastriji would have written a comprehensive preface to such a new work, as is the wont but for the hurry that it had to be got ready to synchronise with the Annamacharya celebrations. Consequently he had written only a brief introduction to it.

Prabhakara Sastri was of the view that whatever endeavour was made in publishing the sankeerthanams from out of the copper plates in which they were embedded, it would only have a limited circulation and appeal. He had felt that there should be celebrations organised every year in memory of Annamacharya if his sankeerthanams were to have a wide appeal. The organisations of Sangeet Nataka Academy in Madras and the popularity of voluntary bodies to
promote Karnatic music; the work of Tamil Isai Sangam to popularise Tamil songs and the celebrations of Thyagaraya Aaradhana every year at his native place in memory of that great composer were the reasons that spurred Sastriji to implement the idea. The resolve was further reinforced with the discovery of the engravings on copper of the figures of Annamayya and Peda Thirumalayya from among the copper plates stored in the Tallapaka Cellar. Sastriji considered that the celebration instead of Annamayya’s Jayanti, the celebration of his Vardhanti (death anniversary) would be more convenient for the young and the old to participate.

Prabhakara Sastri was mainly responsible for the celebration of the 446th Vardhanti of Annamacharya in 1949. The celebrations were presided over by the then Chief Justice of the Madras High Court, Pakala Rajamannar. Sastriji had arranged for speeches in the morning, and music concerts in the evening. At his instance his disciple Srinivasa Charyulu had prepared overnight the work entitled “Annamacharya Sankeertanalu” and got it printed for the occasion.

According to Sastriji’s plan the publication of works and annual celebration of Annamacharya Vardhanti are being organised at Tirupathi as a regular feature.

12. Katamaraju Katha-Prabhakara Sastri’s Contribution

— Dr. Tangirala Venkata Subba Rao

Bharatam and Ramayanam are great epics that reflect Indian cultures. Palnati Veera Charittra and Katamaraju Katha are epics in the folklore that mirror the culture of Andhras. The great poet Srinadha produced these works first. It was the great research scholar, Prabhakara Sastri (1888-1950) who had acquainted the Telugu people with the literary career of Srinadha.
We have adopted literary forms like short story, novel etc., from English literature. But Prabhakara Sastri had become a great research scholar of a scientific frame of mind with little knowledge of English. Srinadha occupies a distinct place in Telugu literature as a poet. He was the first people’s poet who had sung about the Telugus and their culture. He had written Sringara Naishadham for scholars, and Palnati Veera Charitra and Katamaraju Katha for the folk. Prabhakara Sastri who had a great liking for Srinadha was himself a research scholar par excellence. For scholars he had edited and published Telugu classics, for the masses he had edited and published ‘Desi’ literature and folklore. Before his death in 1950, he had edited all the materials available with the Government Oriental Manuscripts Library and had collected rare information on many aspects of the story. Based on this material his disciple Kodandaramiah had published a research article in the Annual Number of the Journal Bharathi (Vijaya - Ugadi issue). In the same year the Curator of the Government Oriental Research Institute, Mallampalli Chandrasekhara Dikshitar, requested Mallampalli Somasekhara Sarma to edit the manuscripts available with the Institute with a view to publishing Katama Raju Charitra. Having come to know that long before that Prabhakara Sastri had edited and made a copy of it ready for printing, he had informed the Curator about it, suggesting that the copy might better be obtained. Thereafter Chandrasekharan had corresponded with Prabhakara Sastri's youngest brother Sarkara Sastri and his son Anandamurthy, obtained the copy edited by Sastriji and got it published with Somasekhara Sarma’s preface. Based on the published work, and Kodandaramiah’s article, I had done further research during 1963-68, travelled the Andhra country, collected some rare palm-leaf manuscripts, and had brought to light some more facts.
C. P. Brown who had salvaged many Telugu classics had also collected folk literature and kept it safe. In 1842 he had kept a Jangam at his residence for a month and got sung by him Bobbili Katha, Kumara Ramudi Katha, and Kamamma Katha and got them transcribed. He had procured many palm-leaf manuscripts relating to Palnati Veera Charitra and episodes of Katama Raju Katha. They are the palm-leaf manuscripts and copies written on paper available with the manuscripts libraries at Madras and Tirupathi. Taking them as the basis, Prabhakara Sastri personally discussed with those who sing Yadava Gaadh in Krishna district and had prepared the final script. He had written as early as 1911 an article in Krishna Patrika (7-4-1911 issue) on Katamaraju Katha with the caption “Yerragadda Poratamu”. In 1928 he had contributed an article to Trilinga (1-9-1928 issue) on Charles C. P. Brown.

a) In the Government Oriental Manuscripts Library among the episodes pertaining to Katamaraju Katha, there are eight manuscripts relating to three episodes.

1) Katamaraju Charitra
   (Otherwise called Yerragadda pati Poratam) Copy written one on paper

2) Katamaraju Charitra Palm-leaf one manuscript

3) Katamaraju Charitra
   (Battu Rayabaram) Copies written two on paper

4) i) Yerragadapati Potlata Paper
     (extra copy) manuscripts four
     ii) Kotapati Tati Vriksham Teche Kathe

b) In the Oriental Manuscripts Research Institute of the Sri Venkateswara University there are five copies pertaining to three episodes;
i) Valluraju Uddhamu
   (incomplete)

ii) Kariyavula Katamaraju
    Charitramu (Poetic work)

iii) Katamaraju Charitra
     (Battu Rayabaramu)

iv) Agumanchi Katha

v) Agumanchi Charitra

Prabhakara Sastri had written in the descriptive
catalogue of "dwipada" works about Katamaraju
Katha as follows:

"In this work the part pertaining to Battu Rayabaram is brief, while the portion dealing with yerragadda poratam is clear and elaborate. There is another writing in which Battu Rayabaram is elaborate. Between these two not only in writing but also in the theme of the story there are small and big variations. Originally it might have been in a regular 'dwipada' metre but having been handled by common folk it might have undergone distortions."

In the above manuscripts, Prabhakara Sastri had, in editing the work, taken what is called "Katamaraju Charitra" as the main theme and "Battu Rayabaramu" and "Kotapati Thativriksham Teche Katha" and "Yerragaddapati Potlata" as supplementary and had shown them as annexures. But he had not taken into consideration Valluraju Uddhamu and Agumanchi episodes. He must have had the details about them in his notes. Later in 1955 his son Ananda Murthy had edited Agumanchi episode and had published it in journal "Parisodhana" in its 6, 7 & 8 numbers.
Katamaraju Katha is not a single story. It is a cluster of many stories. According to my research there are 36 stories of warriors. This is a big ballad cycle or a folk epic. It had started with the grand Sire of Katamaraju by name Avula — Valluraju. Katamaraju Katha is spread over three generations and the battles that were waged were over fodder for the cattle. It was Prabhakara Sastri who had identified the names of the Yadava warriors and their inter-relationship for the first time. After he saw Katamaraju Katha in the Government Oriental Manuscripts Library Sastriji had searched for those who were singing these ballads. He came to know that professional singers belonging to Adi — Andhra caste known as "Kommula Varu" were singing these ballads. He and his disciple, Kodandaramrah had discussions with Guravalah, son of Margapudi Rangaiah of Gandraayi village in Nandigama Taluk of Krishna District. They had constructed the geneological tree (Vamsa Vriksham) of Katamaraju.

People say that the "cycle of ballads" comprise 32 episodes covering three generations. I have identified 21 of these 31 episodes. (The list of these 21 episodes is given in the article) and had procured 19 of them. Prabhakara Sastri had seen five of them, namely i) Valluraju Yuddhamu ii) Battu Rayabaramu iii) Kotapati Tativrikshamu Tache Katha. iv) Yerragaddapati Potlata and v) Agumanchi Katha. Among these, Sastriji had edited the three stories except the first and the last. Of the 32 stories cited by the people, not even one is known as 'Katamaraju Charitra' or 'Katamaraju Katha'.

The version that was edited and published by Prabhakara Sastri as 'Katamaraju katha' is only 'Yerragaddapati Potlata'. What is given as 'Yerragaddapati Potlata' in the annexure to the publication is only another version of this. It is incomplete. In it there is only the description of "Bollavu".
There are seven cantoes in what Sastriji had named as ‘Katamaraju Katha’ (The cantoes are mentioned in the article). Of these seven cantoes, the one that has become famous is the story of Khadga Tikkana mentioned in the first canto. The wide circulation was due to the fact that Tikkana was a Brahmin by birth and he had shown great prowess in the battles. Of the three main characters in Katamaraju katha, the principal character was Khadga Tikkana (the other two being Nallasidhi and Prataparudrudu). It was only Prabhakara Sastri who had cited the historical evidence about him with the help of local records, kaibiyats, and Gundlakamamma stone inscription.

In editing Katamaraju katha the text of which contained many errors due to the minstrels reciting them for generations together, Prabhakara Sastri showed considerable discernment to restore it to its pristine form and had succeeded to a great extent. His editing has shown great erudition, insight, enterprise and adherence to the original text carrying out corrections to the extent necessary in a circumspect manner without making his own alterations.

13. **Service of Prabhakara Sastri to Saivite Literature**

— Sri N. Sundareswara Rao

It was in 1914 that Prabhakara Sastri had come across and noticed the greatness of Panditaradhyya Charitramu in the Oriental Manuscripts Library and had studied it in depth during his indefatigable examination of unpublished Telugu classics and taking down copious notes on their qualitative characteristics. This study was interrupted by illness and it was after recovery from it that Sastriji resumed and completed the examination of the works of Palkurki Somanatha in
1916. Soon after that, Sri K. V. Lakshmana Rao and himself had prompted Sri Kasinadhuni Nageswara Rao Pantulu to publish Basavapuram to which he had agreed.

It is the comprehensive preface written by Prabhakara Sastri to Basavapuram that secured recognition to the Saivite poets in Telugu literary circles. Sri Bandaru Thammayya had contributed a paper on Palkurki Somanath which was published in 1922 in the Annual number of Andhra Patrika. The yarn that K. Nageswara Rao Pantulu had decided to publish Basavapuram on reading that paper is incorrect.

Prabhakara Sastri's work "Sringara Srinadham" was published in 1923. He had, written in it that just as Vyasa had become the first epic poet in Sanskrit, Palkurki Somanaradhya had become the first epic poet in Telugu for Veerasaiva literature. Just as in Sanskrit the rhetorical device, namely, "Anushtup" was adopted, Somanadha had adopted "Dvipada" for writing Basavapuram. He was a great poet in whose works one would find Telugu idioms and phrases in their earlier form. It was in the light of Somanadha's Panditharadhya Charitram—that poet Srinadha had written his poetical work with the same title (Panditharadhya Charitramu). Piduparthi Somanadha who had written Basavapurana in a poetical form mentioned that in Srinadha's Panditaradhya Charitram one would find the usages in Somanatha's work (Panditharadhya charitram).

In 1924 the literary journal "Bharati" was started by the proprietors of Andhra Patrika. In its issue Prabhakara Sastri had written an article on Saivite poets. He had proved in it that Nannechoda, Mallikarjuna Panditharadhya, and Palkurki Somanatha were the first trio of Saivite poets. Though he did not declare himself as a Saivite poet, in fact Annamayya belonged to this category. He had mentioned that he had composed Sarveswara Sathakam (AD 1242).
Prior to 1918, Kumarasambhava of Nannechoda had raised controversy in the literary circles but Sastriji did not budge. He contended that what Manavalli Rama Krishna Kavi had procured was only one copy of it and not three, and even that one copy was from the Saraswati Mahal Library of Tanjore. He categorically said that but for the Saraswathi Mahal Library copy no where else could one see it or even hear of it. Even now that controversy is still smouldering. It was 60 years ago that Sastriji had left in a sceptical spirit stating that "the facts relating to the copies of Kumara Sambhava, and its versions are yet to see the light of day". Even so, he was so much enamoured of the art of composition of Nannechoda that in 1925 he had brought out many valuable details in his criticism of Nadakuduti Veeraraju’s article published in the journal of Andhra Sahitya Parishad. The well-edited version of Kumarasambhava published by the University of Madras was with the unrecognised help of Prabhakara Sastri.

Somanatha’s Basavapuram was edited much earlier by C. P. Brown in 1864. Besides in Ellore the Kandukuri family got Basavapurana printed. The first is forgotten and the second did not get any recognition. It is only the Basavapurana with the comprehensive Preface written by Prabhakara Sastri and published in the year Prabhava (1926) that flourished and has celebrated its Shastipoorthi (sixtieth year).

Though Prabhakara Sastri had established prominence of the Saivite Poets through the publication of Sivathatvasara in 1921, and his paper on Saiva Poets in 1924, it was not recognised in the literary circles that a torrential stream of poetry quite different from the poetic flow of Kavithrayam had swelled and coursed through the Telugu domain. Sastriji had propounded that Parallel to the poetry that was bound by the Ukase of Kavirakshasa of Dakshavaati, there was another poetic tradition that had developed simultaneously. In his own
words: "In olden times Telugu works being mostly translations of Aryan epics and the like that were in Sanskrit, the patronge to 'desi' (native) compositions had declined. Our forbears had a liking for the mythological stories of Aryans, Sanskrit language rhetoric and prosody and had as such suppressed the native language, its compositions and poetical forms. What we now ignore as the folklore composed by women and rustics are deemed in Dravidian language as the poetic forms in their great classics. In our works the limited poetic forms like Taruvoja, Dwipada, Ragada, Akkara, Geethi Seesamu, etc, which owed their origin to native prosody have been adopted for rapid narration. In view of this deficiency, we do not find the impress of 'Andhraththa' in our literary works. Among those who had carried the impress of 'Andhrata' in their works to some extent Somanatha was the foremost.

Just as there are poets and poets, there are also critics and critics. Prabhakara Sastri had dispassionately formulated his views based on objective evidence and firm conviction without in the least offending the susceptibilities of the followers of Veerasaiva cult. Even so, there were some who hurled accusations at him. In the paper that Bandaru Thammayya had contributed to the Ugadi issue of Andhra Patrika he had firmly stated that Somanatha was neither a Brahmin nor an Aaraadhya Brahmin but surely was a Veerasaiva Jangama. He had reiterated this view for the second time dogmatically before the publication of Basava Purana by Andhra Grandha Mala.

Prabhakara Sastri had criticised Bandaru Thammayya's view with sound reasons. He had cited Somanadha himself to establish that Somanath was well versed in the four Vedas and that learning of Vedas was taboo for Sudras according to Somanatha Bhashya. But Thammayya did not agree. Mrs. Lalithamba who belonged to the same Veerasaiva cult as Thammayya,
did not agree with Thammayya’s views in her thesis on “Andhra Desamloni Veerasaivam” (Veerasaivam in Andhra Region). She is the disciple of late P. B. Desai who had written an authoritative work entitled “Basaveswara and his Times” and what is more, she had clearly stated in the preface to her thesis that sympathy, for her Veerasaiva cult was the reason for her writing the book. With this, Sastriji’s argument that Somanatha was a Brahmin was well fortified.

In his Preface to Basavapurana, Sastriji had stated that Mallikarjuna Panditaradhya was a propagator of Pesupatha Saivam. His contention was that Paaspathas did not wear ‘Linga’. The Aaraadhyas of Andhra are not Veerasaivas; in olden times they did not wear ‘Linga’.

On this there were arguments and counter arguments. On one side was Thammayya, the follower of Jangama cult and on the other side was Mudigonda Nagalinga Sastry who belonged to the Araadhya sect. In his article “Aachaarya Pandithudu” while referring to Prabhakera Sastri’s preface to Basavapurana, he had stated that though it was research-based and comprehensive in certain respects it was erroneous and not authoritative. He cited the criticism of Nagalinga Sastry.

Nagalinga Sastri was an Aaraadhya. He was the editor of a religion-based monthly journal “Saiva Rahasya Bodhini”. He had ear-marked the first and second issues of the journal for criticism of the preface to Basava Purana. This criticism was published in 1928, two years after Basavapurana Preface was published. It was in the form of a catechism. In this Nagalinga Sastri had prefaced his Catechism in the following words:

“Editor of many classics, a renowned writer, and my esteemed friend Sri Prabhakara Sastri’s Preface
to Basava Purana reflects his erudition. Many details in that Preface like Somanatha’s history are worthy of praise’.

He had further averred that the Aaraadhyas were Vaidika Veerasaivites and in olden times they wore “Lingga”. Srimathi Lalithamba had stated that Mallikarjuna Panditha was the founder of Aaraadhya Sect in Andhra and that he was a Pasupatha Brahmin.

Prabhakara Sastri had laid down that Veera Saivam was founded by Basaveswara. He had adduced reasons for this proposition. But no Veerasaiva agrees with this view. They contend that much before Basava, in the time of Sankara, Panchacharya were born and founded Veerasaivam and that Basaveswara was only a propagator of the cult.

But in all the critical works published in English so far no one has stated that Veerasaivam is an ancient cult. In 1915 the Encyclopaedia of Religion and Ethics, R. E. Antolén had written (Vol. 5) that “Virasaiva was a later development”. In 1920 S.V. Nandimathe had done research on Veerasaivam and in his “Hard book of Veerasaivam published in 1942 he had said that “The authoritative and unquestionable materials of pre - Basavan period are not available”. Nandimathe is a well-known Lingayat. Even Srimathi Lalithamba has expressed the same view.

Somanatha’s time

At the time of writing the preface to Basava Purana in 1926 Prabhakara Sastri had stated that it had to be established that Somanatha belonged to 1190 AD or thereabout.

The printing of the second edition had begun. The Proprietor of Andhra Patrika, Sivalenka Sambhu Prasad had intended to get the Preface rewritten by Prabhakara Sastri himself, in the light of many criticisms that had
appeared after the publication of the work. Sastrijl had entrusted the work of examining the second edition draft copies and proofs to Sri T. Kodandaramalah. By than Sastri had revised his views about Somanatha's life time in accordance with the period determined by M. Somasekhara Sarma (as between 1290 and 1320 AD) on the basis of an inscription and was thinking of suitably revising the preface. At the time the text of Basavapurana was getting printed Prabhakara Sastri had passed away. The whole work was as such entrusted to Nidudavolu Venkata Rao.

It may thus be seen that though Prabhakara Sastri had in his original Preface to Basava Purana stated that Somanatha was a contemporary of Rudradeva and that 1180 AD was the period when the epic was composed he would not have had any hesitation to revise his view and adopt Somasekhara Sarma's finding according to which not only was Somanatha not a contemporary of Rudradeva but he lived about 150 years later at the time of Pratapa Rudra (1269-1323) if he were alive and had written the preface to the second edition. But Bandaru Themmayya had, on the contrary stuck to his view from 1922 onwards that Somanatha belonged to the same period as Rudradeva making the controversy inflexibly acrimonious. Chilukuri Narayana Rao who had written Preface to the first edition of Parditthaerchya Charitram had in his article in Bharati (September 1945 issue) not only accepted Somasekhara Sarma's time determination but had also advised indirectly Bandaru Themmayya that it was not desirable to time and again, prolong the untenable controversy.

Subsequently, ten years later, in 1955 Nelaturi Venkata Ramanayya had written a book entitled "Somanathudeppatavadu" (To what period did Somanatha belong?) and got it published by Vavilla & Co. He had thoroughly discussed all the theories on Somanatha's period of time and had examined in it
Somasekhara Sarma's inscriptional evidence, and had established as the final verdict that Somana lived during the period between 1280 AD to 1340 AD. Till some more reliable evidence in the form of inscriptions, or literary works becomes available the matter rests there.

Sivaleela Vilasam:

Prabhakara Sastri had stated in his Preface to Prabandha Ratnavali on 7th January 1918 that he had procured Nissanka Kommaya's "Sivaleela Vilasam" (2 Aaswaasaas), and that Kuntamukkala Thirumalanaadhâ's. "Saivachaaara Sangraham" and that the former "Veeramaaheswaram" were, however, not available.

Sivaleelavilaasam is a work containing three Aaswaasas. Sastriji could get at only the first two cantors of them. Sivaleelavilasam is an important source book for compiling the history of Reddy Kingdom. This was dedicated by kommana to Doddâ Reddy brother of Veerabhadra Reddy to whom Kasikhandam was dedicated. Doddâ Reddy belonged to 1440 AD. In this work 36 episodes of Siva are described. Such a rare work containing historical information was made available by Prabhakara Sastri to the Archra Sahitya Parishat, Kakinada for publication. This was acknowledged in a footnote to the work printed twenty years later in 1960 by Chilukuri Papaiah Sastry. Mallampalli Somasekhara Sarma had also utilised the Preface to Sivaleelavilasam as an annexure to his compilation of the History of Reddy Kingdom published on behalf of the Andhra University and while dealing with the Chronology of Reddy Dynasty had drawn upon the copy sent to the Parishad by Prabhakara Sastri. Though the Andhra Sahitya Parishad has been publishing the work in their journal piece-meal, they have not as yet printed the work in a complete form.
K. Veeresalingam Pantulu had revised and published his History of Telugu Poets in 1917. Even for him the two Aswasas procured by Prabhakara Sastri were the source which he had acknowledged in dealing with Nisanka Kottana.

Siva Tatva Saaram

The existence of Sivatva Saaram by Mallikarjuna Panditaraadhya and its greatness was first brought out by Prabhakara Sastri who encouraged Kotaraju Lakshmana Rao Pantulu to publish it. Accordingly Lakshmana Rao Pantulu edited it and got it published though incomplete, by the Andhra Sahitya Parishat. It was in 1917-18 that the Oriental Manuscripts Library had got a copy made from the manuscript in the possession of Chanduvula Ramalingiah and later described it in the Triennial catalogue of the Library (Volume 3, Part 3, 1925). Another work of Panditaraadhya entitled "Simukha Darsana Gadya" was also found by Prabhakara Sastri and he had mentioned about it in his Preface to Basava Puranam.

Even the credit of discovering Sivatatvasara in Kannada goes to Sastriji. When he was working in the Oriental Manuscripts Library, one day a Kannada Pandit sitting by his side was reading a Kannada Sathaka for preparing the Descriptive Catalogue. On hearing the mode of its composition Sastriji understood that it was a translation of Sivatatvasara and had made it known to others.

Similarly by 1918 Sastriji had written about Saivachara Sangraham by Kuntamukkala – Timmaya in his Prabandha Ratnavali. This was edited by Ganti Jogisomayajulu and published by the Oriental Manuscripts Library, Madras. The period of time of the poet was fixed as 1510 AD by Ganti Somayajulu.

The service that Prabhakara Sastri had rendered to Saivite literature was unequalled even by C. P. Brown,
who had committed innumerable mistakes. Sastriji had contributed invaluable papers on Saivite works like Siva Yogasara. On whatever subject he wrote he would not complete his paper without stating a refreshingly novel idea.

14. Editing the classics - Prabhakara Sastri's work

— Dr. Lakamsani Chakradhara Rao

Collection of manuscripts and editing were a source of pleasure to Prabhakara Sastri. His service in the Government Oriental Manuscripts Library from 1910 onwards had helped him to pursue the work. As part of his official work he had prepared descriptive catalogues of books available with the Tanjavur Library. Manavalli Ramakrishna Kavi and he had worked together in this direction for some months. He had toured the Andhra region for some years for collecting old manuscripts.

Editing old classics is a difficult task. In examining palm-leaf manuscripts, determining the correct version, and editing them Sastriji had devised his own methods, pursued a conscientious path, and had edited works like Kridabhiramam, Uttara Harivamsam, Basavapuram etc and got them published.

Prabhakara Sastri had written a detailed preface to Kridabhiramam published in 1929 by Ganti Suryanarayana Sastri as one of the publication of Sringara Grandha Mala. In it he had written about 'Srinadhuni Seelamu' (Srinadha's character) and in support of his opinion that Srinadha was the author of Kridabhiramam, he had cited Appakaveeyam, Sarvalaksana Sara Sangraham of Kuchimanchi Thimma Kavi, Veerarajeeyam, and Lakshana Deeppika in which poems from Kridabhiramam were cited as
Prabhakara Smarika

of Srinadha's. His view that such a work was in accord with Srinadha's character led to controversy. His Sringara Srinadharam was also the subject of discussions. This work provoked thought in literary circles.

Prabhakara Sastri had not only edited Nachana Soma's Uttara Harivamsam but had also written detailed commentary to it. Introduction to Uttara Harivamsam became renowned and was mentioned in works like Andhra Kavi Tharangini. In determining Nachana Soma's life-time Sastrijii had shown remarkable ability. An inscription published in the Epigraphica Karnataka had shown that Bukkaraya had donated a village by name 'Penchukala Dinne' to Nachana Soma and five other Brahmins, changing its name to 'Bukkarayapram'. In the inscription the time in which it was made was mentioned. The relevant text read as : "'Anakrute sakasyabde rasabhunayanem dubhihi Taranabde, chaitramase navamyanm suklapakshake'". The phrase 'rasabhunayanendubhihi' (Sa-Sa. 1216) could not be the year Tarana. There is another version of the text as 'rasabhraranayanendubhihi' (Sa-Sa 1206). But by that time Bukkaraya was not born. As such the time mentioned in the inscription has to be changed in a logical way. After the Vijayanagar dynasty was founded, during the rule of Bukkaraya, the inscription would have been made in the year Tarana. In his preface Uttara Harivamsam Sastrijii had corrected the phrase 'rasabhranayanendubhihi' as 'rasartu nayanendubhihi' and had determined the period of the inscription as Sa-Sa. 1266 (i.e. 1344 AD). He said that even if Bukkaraya was not the ruler at that time, he would have made this donations as a prince. He had the view that since in Nagari script the letters 'bhru' and 'bhra' resemble 'Rthu' this mistake might have been made. In his Andhra Kavi Tharangini, Chaganti Seshayya had said that compared to the change suggested by Rhys, the alternation made by Prabhakara Sastri seemed to be reasonable. According to Rhys suggestion the year as well as the numeral have to be corrected. The reasons adduced by Prabhakara
Sastri seem to be strong. As such till such time further evidence becomes available the period of the inscription might be taken as Sa - Sa. 1266 (1344 AD).

Prabhakara Sastri had edited ‘Basavapuram’ which was published in 1927 with his comprehensive preface. In course of time many historical and literary facts came to light as a result of further research. The publishers wanted the preface to the second edition to be re-written by Sastriji but as he had passed away in 1950, it was written by Nidadavolu Venkatarao who had paid handsome compliments to Prabhakara Sastri. Changanti Seshayya in his Andhra Kavi Tharangini had mentioned that as per Prabhakara Sastri’s preface it was evident that Basavapuram was converted faithfully into Kannada adopting the metric form “Shatpadivrittam” by Bhima Kavi and that a poet Raghavankakavi had written a work known as ‘Vrishabhendra Vijayam; that in Tamil too a poet had written Basava puranam; in Telugu not only Piduparthi Somanatha, but a resident of Bezwada by name Mahadevaradhya had also composed Basavapuram in poetic style; that another poet by name Thummalapalli Nagabhushana kavi had written Basavapuram in poetry; that a poet of Kandukuri family of Eluru had got the work translated into Sanskrit; and that many persons had rendered Basavapuram into ‘dwipada’ and in the form of yakshagana. (Andhra kavi Tharangini Vol. 3 pp 103-104).

Prabhakara Sastri had stated how it was the Saivite poets that preferred desi poetic metres while it had been the wont of our fo-bears to favour Aryan themes of epic origins and Sanskrit prosody, supressing desi language, prosody etc.

Sastriji had edited Pavuluri Mallana’s “Sarasangraha Ganitham” part of which (Parikarma, Bhlnna Ganithamulu) was published in 1950, and completely later. Prabhakara Sastri had come across this work in 1912 it-
self. It was Sastriji’s intention to prepare a comprehensive preface to it running to few hundreds of pages discussing topics like arithmetic during Vedic and Puranic epochs, Indian mathematics, the spread of Indian mathematics to other countries, the changes that had occurred in arithmetic of other countries due to the influence of the Indian system, the works of Bhaskaracharya and Varahamihira etc in Sanskrit, the study of mathematics in Andhra region, Geometry and Algebra, astrological calculations etc (vide ‘Ma Sastri garu’ by Kotta Ramakotayya Page 57). Unfortunately it did not materialise due to his death. While editing the work he had examined all the texts he could procure and adopted the one which was considered the best referring to the others in the footnotes. At some places he had used his knowledge to correct the text, where it was necessary. In one of the poems the last line read as “Draksharama Bheemeswara Lokanadhu” violating both ganam and yathi. When it was brought to his notice he had just took a split second to correct it as ‘dakaremi Bhimeswaru lokanadhu’. In Inscriptions ‘dakaremi’ is well known to have been used for ‘Draksharamantu’. How Sastriji had deciphered the word: ‘Nagabu’ owing to his great proficiency in reading and interpreting inscriptions is well known. Nimble wit and wide ranging knowledge are thus indispensible for editing classics.

In 1926 Prabhakara Sastri had edited Manucharitra and had contributed a comprehensive preface to it. He had cited the foreign words used by Srinadha and Pina veerabhadra and had shown how they had become naturalised with their usage by Peddana and other poets. He had shown the influence of Marana, Srinadha and Pina Veerabhadra etc, on Peddana and had also mentioned the influence of Peddana on Peddada Nagaraja and other later poets. Even today this is the method followed in conducting research on the works of classical poets. Without restricting the preface to the period and
history of the work, he had widened its scope and had examined the very source of the poems.

Sastriji had a great liking for Srinadha. His aim was to edit all his works and publish them. He had edited and kept with him the final versions of Kasikhandam and Bheemakhandam. But they are not published. He had edited Haravilasam in 1939 and got it published with a detailed preface. He had made a comparative study of Chiruthondanambi episode with that contained in Basavapuram. He had shown how Jakkana in his Vikramarka Charitra, and Pinaveerabhadra in his ‘Sringara Sakuntalam’ had imitated Srinadha. Regarding translation from Sanskrit to Telugu by Srinadha, Sastriji had this forthright comment to make in his preface to Haravilasam. “Without confining himself to the Sanskrit text, Srinadha does as he likes. In some places deviation from the text flourishes. In translating even Kalidasa’s tasteful Kumarasambhava, when he writes in an unfettered way without taking due care, it has been the cause of spoiling the taste at some places.”

[Here one instance of Kalidasa’s Sloka ‘Dadau rasat pankaja renu gandhi’ etc etc and Srinadha’s Telugu rendering ‘Pankajarenugandhyayu’ etc is illustrated to show the inappropriateness of the translation.]

In identifying quality and deficiency in writing Sastriji was second to none

Prabhakara Sastri was the first to acquaint the people of Andhra with Tallapaka poets. In 1918 he had introduced ‘Venkateswara Sathakam’ of Annamayya through his Prabandha Ratnavali. He had published Tallapaka-Peda Tirumalacharya’s (1458-1554) ‘Venkateswara Vechanamulu’, in Bharathi in 1925. Through Tirupathi Devasthanam 47 Vachanas were published in 1935. Sastriji published again 166 vachahans in 1945. In its preface the origin and development of Telugu prose was traced.
The first wife of Tallapaka Annamacharya Tallapaka-Thimmakka is known as the first poetess who had written the work ‘Subhadra Kalyanam’ in ‘manjari dwipada’ metre. Her work was brought to light by Prabhakara Sastri.

“Andhra Kamandakam”, a work with seven chapters and 1005 poems written by Jakkaraju Venkata kavi and which is a scientific work was edited by Sastriji.

Tallapaka Thiruvergalappā (1515-65) had written ‘Sringaramarukam’. Prabhakara Sastri did not only edit it but had also filled up appropriately the blanks.

The Zamindar of Kapileswarapuram in East Godavari, Balusu - Buchisарvarayadu got Kandukuri Rudrakavi’s *yakshagana* edited by Prabhakara Sastri and with a preface written by him with the title ‘Madhura Kavitalu’ (sweet poetry) published it in 1939. Those who did considerable work on *yakshaganas* are panchagnula Adinārayana Sastri, Veturi and S. V. Jogarao.

In his preface entitled ‘Madhura Kavithalu, Prabhakara Sastri had given the origin and meaning of the word ‘Kuravanji’ stating that Kandukuri – Rudrakavi was given a grant of a village called Chintalapalem by Malki Ibrahim, Sastriji had proved on the basis of an inscription that the author of Sugreeva Vijayam lived in about 1568 AD. Prabhakara Sastri had considered that Sugreeva Vijayam is full of battle-spirit, and could with felicity be recited by women, children and common folk. Chaganti Seshayya has agreed with the date fixed by Prabhakara Sastri about the life time of Rudrakavi. Even now Sugreeva Vijayam is being presented on stage, displayed earning encomiums from the public.

Ranganatha Ramayanamu which was edited by Prabhakara Sastri was published in 1942 by the Andhra University. The editorial work which was undertaken by Sastriji on the request of the University authorities entailed lot of strain, examination of many palm leaf manuscripts and preparation of the final text for print.
Sastriji had included the portions that were found only in the previously printed text without occurring in any of the manuscripts, in one appendix; the excess matter which did not appear in the previously printed text, but was found in the manuscripts, and of the matter found in the previous printed text, some portions included in the manuscripts but were extraneous to the theme, as another annexure. These annexures run to about 100 pages in the publication. In this endeavour the scientific methods he had followed were; consultation of different texts available in the palm-leaf manuscripts and old publications; relegation as the addenda such of the portions as were not acceptable as part of the main theme, indication in the footnotes the variations when they conformed to the main text etc. Sastriji was of the considered view that Chakrapani Ranganatha was the author of Ranganatha Ramayanam. Probably for this reason he had no opportunity to write the preface. By that time Cattamanchi Ramalinga Reddy and Pingali Lakshmikantham had decided that Gona Budhareddi was the author of Ranganadha Ramayanam. There was no scope for anyone to know more about Ranganadha Ramayam than Prabhakara Sastri. Sastriji had this to say about the supremacy and popularity of the work.

"Among Telugu Ramayanas there is no such tasteful writing which over-whelms the reader. All the old prosodists and poets had taken its usages as of standard setting quality. This is the only Ramayana that has made the common folk of Andhra savour the sweetness of the Ramayana saga."

Prabhakara Sastri who had discharged the editing of works as a pious duty with competence and devotion and had won the praise of a wide circle of scholars may be called Prabandha Parameswara.

[Translated versions in English of the extracts taken from a few available Telugu seminar papers printed above are rendered by Sri V. Anjaneyulu.]
Prabhakara Sastri -
The Teacher

Dr. POHIRAJU SESHAGIRI RAO

"Padmam Sugandhi Vadanam Sugandhi
Manascha tadbhaavanayaa Sugandhi"

Like the fragrant lotus, the visage too emanates fragrance. By recapitulating their perfume, even the mind becomes fragrant in contemplation. Memories of our beloved teacher too evoke such a pleasant feeling.

THE EDUCATION TOUR:

With the starched khadi dhoti, khurta and the upper cloth across the chest as a cover, Prabhakara Sastri's majestic walk from Kochi's (Kochi Venkateswara Rao, a disciple of Sastri who had let the house for rent to Sri Sastri's family) house near Kodandaramaswami street to Sri Venkateswara Oriental Manuscripts Library was like the moving encyclopedia in flesh and blood. That was a journey of knowledge.

The fragrance of jasmine, the gentle breeze, the enchanting poetry, the innocence of a folk poem and the pleasant feeling of watching a moonlit night are all the combinations one would perceive in Sastri and his heart was the focal point for empathy.

As Sastri was about to leave for the college, one could see the familiar sight of one of his students carrying the manuscripts, another carrying the proofs, yet another carrying a water vessel—all accompanying him
to the college. The entire walk through the route was full of literary discourse and interesting exchanges on literary excellence.

Every class of his was a new experience to his students. All eagerly awaited the new subject he would take up. It was like waiting to listen to pearls of wisdom from him. Every day we used to be armed with pens for immediate jotting down of new points on any unpublished poem of his from his booming tone, or some interesting and new idiom or a new literary usage or proverb. A little of indifference or lapse in concentration, thus amounted to losing a precious diamond from our literary treasure chest.

TEACHING:

What a teaching it was! Quick and spontaneous repartees, light-hearted and humorous dialogue. But all this had not diminished his serious and imposing personality. It used to be either Uttara Harivamsam, Parijatapaharanam or the Kadambari of Bana — there was a systematic planning in his teaching methodology. His teaching was never brief or per se. He used to go deep into the genesis of the literary word or the usage, the etymology of the word, and how it evolved itself over a period of time into the current form. His intellect was like the computer. It was believed that only Gidugu Ramamurthy Pantulu had such an amazing power to decipher the word and explain it in a such lucid and easy way.

Coming to the grammar part, he used to elaborate on the origin of the word, how it was used in its traditional form and how it was put into practice by eminent poets and writers of the time. For instance words like padamata (west) or noone (oil) had their own history and evolution and Sri Sastri explained these aspects in a crystal-clear form.
TEACHING OF CLASSICS:
It was a pleasant experience when his teachings touched upon the classics. Starting from Nandi Timmana’s Paarijaatapaharanam Sri Sastri used to trace back to our medieval period and the prabandha poets. An interesting feature of Nandi Timmana was that he commenced his very first verse with the story. Unlike other poets, he had not indulged in self-eulogy. He invoked his father and guru in the beginning of his work. All such details about the unheard side of literature were all ‘highly preservable’ teaching material of Sri Sastri.

Coming to stone inscriptions (sila sasanolu), he explained all the paleographic features of the Pallava, Chalukya and Vengi periods. Our Guru also used to tell us about his own guru — Chellapilla Venkatasastri — the doyen of Telugu literature -- the satavahanas—his extensive literary sojourns. Sri Sastri used to recall his guru’s sonorous way of reciting a poem. Sri Sastri used to have a dig at us who faltered in reciting a poem properly: ‘you all seem to be the real disciples of me in reciting the poem so badly!’

TRAINING:
To master a language in poetic performance one has to study the synonyms or build up vocabulary by mastering the Amaram in Sanskrit. “Amaram ranivadiki Nenamaranu”. This was said to have been uttered by the Goddess of Learning, Sharada that she will not yeild to those who have no vocabulary. Our Guru used to drill into our minds that study of the ‘Amaram’ is essential. For the lazy and indifferent, he used to have harsh words but later he used to tell them softly and gently about the necessity of learning Amaram.

Sri Sastri was never satisfied with just teaching a lesson effectively. He used to impart many good things of life and the moral code for upright conduct. If stalwarts like Pingali Lakshmikantam, or Kasthatla Subbaiah Sastri
or any of the distinguished scholar visited the institute we had ‘sishtanadhyanam’ that day—a day of rest from the formal daily lesson. Sri Sastri always told us that felicitating such eminent poets and respecting them is our prime duty more than our learning and that includes an informal lesson.

I presume that it was during 1943-44 that the president of the Kakinada Andhra Sahitya Parishad, Kashibhatla Subbaiah Sastri came with Madhunapantula Satyanarayana Sastri to Tirupati. Both came at the instance of the Maharaja of Pithapuram Sri Ravu Venkata Surya Rao Bahadur, to edit a fresh copy of Kalapoor-nodayam. For this purpose, Sri Sastri sent us to help them and learn in the process the mechanism of reading the manuscripts so that we would gain knowledge in studying the manuscripts. He told us that this service is not merely to help the two literary geniuses but to help ourselves in acquiring new skills. He had sent with me Singaraju Sachidanandam and Timmavajhala Kodandaramiah. That was the period when the second world war was in progress. The Oriental Manuscripts Library from Madras was shifted to Tirupati. A knowledgeable scholar, one Shankaran was the then curator. This was the method adopted by our teacher to inculcate in us the spirit of concentration and dedication towards Telugu.

Sri Sastri never discriminated anyone by caste, creed or religion. One Sheik Mastan, studied under him, later passed the Vidwan exam and worked at Osmania College in Kurnool. Similarly one Dasi Basavalah, a Harijan, passed under the tutelage of Sri Sastri. Sri Sastri was a teacher not only for Telugu students but also a guiding force for many Sanskrit and Tamil students. A look at him made them involuntarily raise their hands in salutation. That was the respect he commanded over them.

A KIND HEART:

Though his appearance made others curb their natural instincts and liberty, he was always kind-hearted. He
always came to the help of those students who were helpless and are in need. His heart was a receptible of kindness and gentleness. He was one of the great men who strived for the uplift of the weak and down-trodden. He was a man who had dedicated his life for Gandhian principles.

REPARTEE AND HUMOUR:

He was very witty and always full of humour. Once he gave us an interesting interpretation to the word 'Dosai'. 'Do' means two—'sai' means palms—that is—Dosai is as big as our two palms' size. Once in the class he said 'pattupoli'. Promptly I said 'Neyyi dabba khali' (emptied the ghee). "This karanam is quite smart", said Sri Sastri appreciatingly. A student entered in the class and Sri Sastri asked his sur name. The boy said that the sur name is 'Indrakanti'. Quickly Sri Sastri made a humorous remark that the boy would find it difficult to study Telugu since his own sur name illustrated a grammatical flaw.

He disliked any student who studied the book only for the sake of getting through the exam, or for only securing the minimum 35 marks. Sometimes, he used to direct the student to study only such books he would understand easily judging from his own standard. Once our classmate sought his permission to read 'Nirankushopakhyanam' of Rudrakavi. Sri Sastri promptly silenced him and advised an alternative book. Even his admonition was very delicate and soft.

MORAL CODE:

In our class we had two girls. One of the students made some meaningful glances at them which came to the notice of Sri Sastri. He read out a verse from the Ambika Satakam of Ravipati Tripurantaka Kavi. The meaning of the sloka to sum up is as follows:
If the damsel throws a glance at the young man and he does not reciprocate it, he is a man of virtuous nature (uttama).
If the girl looks at him and the young man too exchanges the glance, he is a man of normal nature (madhyama).
The third one is a rascal who looks at the damsel without any provocation. He is the debased in character.'

Sri Sastri never faltered in sizing up a person. He assessed them well. For deciphering the manuscripts and collecting archaeological material and for publication he trained Srinivasacharyulu. In the field of literary criticism, scholarship, poetry and teaching—he trained and groomed Timmavajhala Kondandaramiah. Eminent research scholar and writer Tirumala Ramachandra is Sri Sastri's disciple. Our teacher was not only instrumental in tapping the hidden talent in a student but had also laid a golden path for the progress of the student.

SERVICE TO THE DISTRESSED AND WEAK:

Helping those in distress is the pulse of his life. He expected similar service motto from those who were with him. Sri Srinivasacharyulu and S. Satchidanandam his two disciples—are both now following his footsteps in bringing succour to the diseased. With the blessings of his guru, Master C.V.V, Sri Sastri has brought relief to many of the chronic patients.

Training his students to become good scholars apart, he also expected them to be honest and men of righteousness. With his yogic powers he cured many incurable diseases and I am one of its beneficiaries. The experience of his yogic powers will be a separate chapter altogether.
Sri Sastri is one who believed in tomorrow, he always looked forward to the future. He defied all obscurantist values. He believed in the expansion of one's intellectual horizon. True knowledge is one which electrifies our mind and charges out energy in the right direction. Sri Sastri succeeded in imparting the true knowledge to his students.

THE SERIES OF LIGHT AND SHINE:

He was not only self-luminous but he also brought light into many lives. He was a volcano of knowledge. Always in search of truth. His touch brought greenery to many dry and barren trees. His service motto would bring to my mind the poem of Devulapalli Krishnasastri: ‘There is one sweet moment which is cherished in the twilight of my own life; The touch of his, spread a radiant light which has rooted deep into the heart of mine never to desert me in my life.’

(Translated by V. Sriharsha)
Marginal Notes Of
An Eminent Scholar

Dr. V. V. L. NARASIMHA RAO

Veturi Prabhakara Sastri is among the rare breed of men who combine the creative and the critical faculties with great innate facility. He was a poet and a scholar of immense accomplishment and must be seen and remembered as a literary giant of our times.

Prabhakara Sastri was in the habit of writing notes in the margins of texts which he read in the course of his scholarly pursuits. My attempt here is to classify Sastri's marginal notes according to the functions they subserved. Marginal notes are usually perceptive comments on textual matters written in the margins; sometimes, however a scholar may use loose slips of paper to continue the notes, should the margin space not be enough; yet other scholars might bind inter leaves into texts to obviate the need for loose paper for making notes. All such notings are treated as marginal notes, as distinct from foot notes, critical notes, diaries, note-books etc. I believe that marginal notes are indicators of the intuitive functioning of the scholar's mind at every moment of reading and enable us to perceive the workings of the great person's mind. Hence the attempt to study Veturi Prabhakara Sastri's marginal notes.

Sastri's marginal notes display his transparent honesty, supreme intelligence, and relentless pursuit
of truth. Often the marginalia demonstrate Sastri’s wit, his ability to dispel ignorance and bring enlightenment. These marginal notes can be classified into six thematic categories (i) Laudatory, (ii) Formal/Prescriptive/Definitive (iii) Linguistic and Grammatical, Definitive, (iv) Lexico logical (v) Epigraphical and Textual, Analytical (vi) Denunciatory. I shall exemplify each category with instances from Sastri’s marginal notes.

1. LAUDATORY NOTES:

Being a poet himself, Sastri often chose to bestow praise in verse.

On Naachana Soma’s Uttara Hari Vamsam he wrote in 1915 "ఉత్తర హారి వంసం...స్మారక సంపాదనం" in Verse.

"can languages with accidental and arbitrary beauties of sound in any way compare with formal finesse of the Telugu language with its well defined phonetic patterns?"

"హారి వంసం...స్మారక సంపాదనం"

"There are any number of subtle nuances of the Telugu language in this treatise; I have learnt by dint of sheer effort and perseverance, none can know, who knows not Telugu."

In the text of Panduranga Mahatyam, P. 2 he wrote "పండురంగ మహాతమ... వికార సంపాదనం"

"Tenali Ramalinga the eminent poet has composed this marvellously invaluable poem to the eternal wonder of all intellectuals."

2. FORMAL - DEFINITIVE:

In one of his notings Prabhakara Sastri quoted three verses from a 16th century treatise on musicology yet to be printed then, where in, in his attitude towards the
varieties in language are reflected. Those verses record the propriety of the usage and slang in the playlets and praise the beauty of the spoken dialects.

3. LINGUISTIC, GRAMMATICAL DEFINITIVE:

Prabhakara Sastri believed that Nannayya had not authored the Andhra Sabda Chintamani. He quoted the following line in support

“మంచిగాంధానం సిద్ధంచి మాత్రంతే సంచారం”

such form is not acceptable according to the Ajanta chapter of Andhra Sabda Chintamani.

కీ.బి.స్సాండ్ స్స్సాండ్ (Kriجابhiramam) breasts.

కీ.బి. - breast

Is there a singular form as above for ‘paalindiu’ enquires Prabhakara Sastri with an interrogation mark.

4. LEXICOLOGICAL:

అ) Matinanga (మాతింగా)

is a structure that Sastri subjected to semantic analysis. In Sabda Ratnakaram the structure is declined as

మాతింగా+రామ and given the meaning “వెను” i.e Nymphomaniac

The usage is cited from Kaasi Khandam

“మాతింగా సంపూర్ణ సాధారణీ దుంపు
లేని రామే రామం నన్ని సందర్భం”. 3.62.

“మాతింగాతే కొన్ని ఇంటి అంటే
చందనం తండ్రి మాత్రం” 3.171.

However the meaning వెను (Nymphomaniac) is not appropriate in either example. Sastri realised this discrepancy and cited one verse from the 2nd
chapter of Volume - I of Sivayoga Saram and gave the following elaboration.

"Maatinanga..."

"Maatinanga..."

"Maatinanga..."

"Maatinanga..."

"Maatinanga" means one who is unable to speak — speechless etc. i.e. a woman who is so docile that she may not speak, one who is totally innocent, who is thoroughly soft-spoken.

This is fine semantic analysis and a striking example of Sastri’s linguistic abilities.

b) Another example is the usage in the story of Goda-Goochi in Basava Puranam. We know the word Bedagu to mean exquisite .

Prabhakara Sastri shows how Bedagu also means ‘wash’ or ‘clean’.

He tells us the splitting of as .

is inappropriate .

means a Utensil/Vessel.

and .

means “Did not I clean the Vessel? Such a verse from the Talla Proddu turi epigraph is without the nasal sound. In the Basavpuranam reading , there is a full homorganic nasal .

Comparing these two Sastri enquires whether the Basavpuranam reading could be as or the epigraphic reading also contain the homorganic nasal (notes 28(4)). Evidently Sastri is very fastidious in his research and his analytical method is worth following by lexicologists.

5. EPIGRAPHIC ANALYSIS:

Commenting on (a) the Inscription on Amaravati Pillar (epigraphica Indica) line 134, Prabhakara Sastri says
that the structure 𑀂𑀧 is used to mean (and in the place of) 𑀂 i.e. it is an acceptable transformational affix 𑀂𑀓𑀤𑀠𑀂𑀧 (𑀂𑀔𑀖𑀅) 𑀂𑀠𑀦𑀢. Sastri also recalls how Nannayya had used this affix in similar sense.

(b) certain edicts, Sastri found that the vowel marker for/U/ was written as the consonant maker for a retroflex ‘r’ (𑀂.𑀇𑀔𑀁) He cites the example of the Kapilesvarapuram edict and the changed form in the Ahadanakara plates.

6. WITTY, DERISIVE, DENUNCIATORY MARGINALIA:

A good deal of witty and derisive comments abound in Prabhakara Sastri's marginal comments. There are also some comments which have been scored off though being found inappropriate or redundant or even inopportune and immodest. The wit and the derision is particularly evident in the notes relating to Kumara Sambhava Vimarsamu (published 1937).

(a) Lakshmipathi Sastri wrote referring to Nannechoda's কণ্ঠভাদ্র видং সচ্চিন্দ্রন that
this particular form was extensively prevalent in Kannada also. Prabhakara Sastri came down heavily upon this: I have written this! None else has said so! Kannadiga's even don't know this !! "Then he administered the coup de grace by calling this kind of scholarship, regurgitative (𑀂𑀔𑀠𑀓). There are several such instances in Sastri's marginal notes which display his sharp wit and acid satire. There is a degree of derision, too, but perhaps this was inevitable in the context of his experience. Prabhakara Sastri was a great scholar and researcher. A perusal of his marginal notes only reinforce this belief.

[Abridged and translated by
Sri G. Subbarayudu]
C. P. Brown's Contribution to Telugu Literature - Veturi Prabhakara Sastri's Appreciation

Dr. M. ANANTAKUMARA SARMA

Grateful acknowledgement of a predecessor's contribution must be an essential principle of earnest research. Veturi Prabhakara Sastri's effort to acquaint the Telugu people with C. P. Brown's contribution to Telugu literature is a fine example of the spirit of such a principle and the basis for a good deal of contemporary research on Brown. Indeed Sastri's own work on Brown is the subject of serious research now.

C. P. Brown is the most significant among the Western Scholars who have done invaluable service to the Telugu language and Literature. Brown's work comprised the collection of ancient manuscripts, commissioning copies and commentaries of these manuscripts, transcription of oral texts, collection of miscellaneous verses (موادلا)', the building of a lexicon and the writing of grammar - a stupendous task by any standards. Brown employed many scholars for accomplishing these tasks and met the expenses from his own wages. Brown is also said to have sold much of his silver-ware to defray the costs of this scholarly work. Sastri therefore, deemed it his duty, no less, to acquaint the Andhra people with accomplishments of such a memorable person as C. P. Brown.
Although Brown left India in 1854, none except the immediate beneficiaries of his patronage seems to have acknowledged his immense service to Telugu literature, till the advent of Veturi Prabhakara Sastrī who was the first among contemporary scholars to highlight Brown’s work between 1911 & 1945. Sastrī gathered an enormous amount of information on Brown’s activities in the field of Telugu literature, and published letters and articles and journals. Sastrī’s pioneering research brought to light Brown’s awesome contribution and helped to focus attention on a man who was vegetating in obscurity.

Frequently, Sastrī expressed his gratitude to Brown in his own writings. Notable among his comments on Brown comes in the preface to Kreedabhiramam (క్రిడాబిరమా) wherein Sastrī not only mentions miscellanea which Brown regarded as the works of Srinatha, but also cites an epigraph Brown’s statement on the miscellanea to this poem titled సుసించితమైనవిన (p. 61), stating that Brown collected several miscellaneous works of Srinatha, Sastrī refers to Brown in very laudatory terms - the mentor of Telugu language (తెలుగు సాహిత్యం p. 39) the one eulogised by considerable scholars of 1830’s, as the great scholar of Telugu, as the omniscient one (p 60) etc. Sastrī’s eulogies indicate the high esteem and regard with which he held C. P. Brown.

Sastrī also regarded Brown as an authority in textual and interpretive, lexicographical and Semantic matters. He frequently referred to Brown’s interpretation of words to substantiate his view points. wherever controversies arose about his textual analysis. Some instances are to be found in Kreedabhiramam (p. 159, p. 245). Sastrī states in the preface to Basavapuranam that he had edited the treatise only through collation with the manuscripts by Brown. He also discusses Brown’s literary efforts in Chaatu Padya Mani Manjari in a note entitled ‘Brown Doragau’. He describes Brown as, “a nطور who strived much for the sake of Telugu
language and did it immense service ... collected numerous Sanskrit and Andhra treatises at much expense/without regard for expense ... many of the Sanskrit and Telugu treatises obtaining in the Manuscripts library are part of this eminent man's (Brown's) collection; his (Brown's) great affection for the Telugu language and his intellectual calibre can be gauged from the treatises available in the library". Such words are sufficient proof of Sastri's esteem for CP Brown. Sastri found the Manuscripts library extremely useful in compiling the anthology "ధర్మసామానం", and gratefully acknowledged his debt to Brown. Besides, in Sringara Srinatham (p. 208), while citing Brown's comments on Mallayya and Kondayya (said to have authored Painati Veera charitra) Sastri describes Brown as "the aesthete who must ever be remembered for his contribution to the development of Telugu language". These references of Brown in Sringara Srinatham and Kreedabhiramam may be taken as Sastri's attempt to demonstrate to readers the clarity of Brown's style.

It is due to his high opinion of Brown's contribution, that Sastri made extensive efforts to project Brown's personality before a literary audience. As part of this endeavour, Sastri published correspondence and articles related to Brown in periodicals such as Krishna Patrika, Trilinga, Saraswati (Muktyala), Andhra Patrika, etc.

Sastri's letter (4-3-1911) to the Managers of Krishna Patrika accompanying his article "Erragadda Vari Poratamu" (the Battle of Erragadda), initiate the research on Brown's literary contribution. The letter and the article were published in Krishna Patrika on 7-4-1911. The Trilinga weekly of 15-12-1923 carried a letter of Puranam Hayagriva Sastri to Brown, seeking some books, and also Sastri's article ("C. P. Brown Doragaru") praising Brown's literary efforts. Sastri declared in the article that Brown's fame is to be
reverenced by the Andhra people, and that he (Sastri) intended to author a biography of Brown's. He also declared his intention to publish many poems written by several people on Brown, as also much scholarly correspondence, from time to time in the *Krishna Patrika*. Many numbers of the 1924 Volume of *Saraswati* carried letters to Brown by Hayagriva Sastri, Narasimhavadhanlu, Durga Prasad Nayudu, and Brown's letter to Adwaita Brahma Sastulu. While these letters were a direct testimony to Brown's work, the letter of Mallampalli Mallikharjuna to his brother Veeresalingam Sastrulu, also published in the same sequence of correspondence, is an indirect commendation of Brown's endeavours. Sastri also published several poems on Brown by some novitiate.

For a while, this sequence of publishing correspondence seems to have been broken. But in 1928, Sastri wrote in a brief article in *Trilinga* that he was publishing Brown's biography (Brown Doragari Charitramu) and sought from readers any correspondence, poems, stories or photographs of Brown. Sastri also corresponded with the British Museum in London with a view to obtain type script copy of *some account of the literary life of Charles Philip Brown*. His effort was rewarded with success in 1936, through the courtesy of J. P. Yeats. Sastri also published Ayodhyapuram Krishna Reddy's letter to Brown (25-3-1933) in the *Andhra Patrika* on 12-3-1944, Varadachari's letter of 16-7-1851 with Brown's note at the bottom, and C. Ranganayakulu's letter (8-1-1852) in the *Krishna Patrika* of 21-5-1944. These letters were published under the caption "Dislike of Flattery: Brown's Nature". Besides, Sastri's extracts from local records titled "'Ghost stories of Brown's times'" were also published in the *Andhra Patrika* of 23-4-1944.

All these letters and articles focus on Brown's literary interests and the effort and money be spent on the
collection of ancient texts. Brown's bungalow in Cuddapah, where he worked for a long period, was called 'Brown's College' and functioned as the headquarters for scholars patronised by Brown. Brown ensured the continuance of the scholarly work in Cuddapah through Krishna Reddy, when he was transferred to other places. Brown delegated organisational and financial matters to Krishna Reddy, kept abreast of developments through correspondence with him. These letters display not only Brown's literary interests but also his affinity for the land of Telugus and his concern for poor people. Sastri published such letters, probably with an intention to highlight these traits of Brown's personality. On one occasion, Brown is said to have given assistance to a man who wrote poems lauding him (Brown) without adequate knowledge of the form of the poem. This was done solely to help the destitute and not because Brown felt flattered by the eulogies. The note at the bottom of Varadachari's letter imploring assistance and singing poems to Brown, also illustrates the same point.

Sastri's desire to explore and demonstrate Brown's personality from several perspectives, is evident here. Sastri's remarks on Brown's life and literature in his (Sastri's) notes and Descriptive catalogues are also indicative of his admiration for Brown.

After Sastri's monumental work on Brown, much research has been done on Brown. Notable works are by professor Kothapalli Veerabhadra Rao, Kalaprapoorna Nidadavolu Venkata Rao, Nidadavolu Sundareswara Rao (in Bharati), Bangore (Bangidi Gopala Reddi), Arudra, etc. No one, however, takes cognisance of Veturu Prabhakara Sastri's work on Brown; indeed Bangore is even hyper-critical of Sastri. Yet, it can be said that Sastri's pioneering work on Brown has a significant place in literary history regardless of the negligent and negative attitude of later researchers. Future scholars will also do well to examine Sastri's scheme for research on Brown.
Though much progress has been made in Brown scholarship, much else remains to be done. It is my fervent hope that Prabakara Sastri's pioneering work on Brown will act as a further impetus to the development of Brown scholarship. Brown scholarship, one might hope, will develop into a fine literary edifice of which the corner stone, it may be deemed, was laid by Veturi Prabakara Sastri.

Translated by Sri G. Subbarayudu
Birth Centenary Celebrations of Prabhakara Sastri
An Overview

Sri SUBBARAYUDU

Veturi Prabhakara Sastri was a literary and spiritual giant of Andhra Pradesh. He was born on 7th February, 1898 in a small village in Krishna District and died on 29th August, 1950. Into those 62 years is packed so much physical and intellectual vigour such exact scholarship and assiduous research, so good a literary output and voluminous a discriminating criticism, such a catholicism of taste and attitudes in art, and an all embracing liberal humanism in life, that it is more than surprising to see very little appreciation of this remarkable genius at the national level. With the celebration of his Birth centenary from the 9th to the 13th of February at Hyderabad this (1988) year, and the organising of a comprehensive U G. C. National Seminar during the celebrations, it may be said with satisfaction that long overdue and thoroughly merited recognition has at last come to Sastri and his work. For, Sastri is a man with many achievements and richly deserves the focus of varied discussion and encomiums at such national seminars rather than be restricted by ignorance to the status of a regional luminary. It is all too desirable that the highest official organs of the country should take upon themselves the task of familiarizing the people as well as the literary fraternity with the contribution of men like Prabhakara Sastri who have enriched the heritage of India.
The U. G. C. Seminar which was attended by scholars from as far as Banaras, highlighted the multi-farious personality of Prab'akara Sastri and the variety of his achievements. Commemorative seminars, with the blessings of the highest academic authorities in the land, perform an important function — they help to focus purposeful attention on treasures hidden from the general view. Veturi Prab'akara Sastri is one such national treasure and richly deserves the attention of the various discussions at the five-day seminar, and the accolades that followed thence.

The inaugural session presided over by Sri Devulapalli Ramanuja Rao, had a glittering array of Telugu public figures assembled on the dias such as Prof. C. Narayana Reddy, Prof. T. Donappa, Justice K. Punnayya, Sri Devineni Sitaramayya etc. A portrait of Sri Veturi Prab'akara Sastri was unveiled, and mementos were presented. While Justice K. Punnayya paid rich tributes to Prab'akara Sastri as a poet, archaeologist and historian. He also emphasized Sastri's service to humanity, his humility, unostentatiousness, the authenticity and authority of his work, thereby holding him up as a model for youth to emulate. He also expressed his hope of establishing a research institute after V. P. Sastri's name to carry forward the tasks so dear to the venerable scholar. Sri Devulapalli Ramanuja Rao remarked that Prab'akara Sastri had produced such voluminous research work without the aid of established support and finances. He also applauded the fact that Sastri, despite his tremendous scholarship, wrote his poetry in commendably simple, colloquial style.

In his inaugural address, Prof. C. Narayana Reddy, spoke in glowing terms of Prab'akara Sastri's original, authoritative work. He focussed on the fact that the Tallapaka Annamacharya's works were discovered by Prab'akara Sastri whom he regarded as one of the pioneers who encouraged a study of folk literature.
Dr. Reddy praised Sastri's insights into Tallapaka poets' literature and said that he was instrumental in popularising Annamacharya's work.

Professor Donappa, the chief-guest, traced out Sastri's life history and said that Sastri had a comprehensive view of different areas of literary and art study. He spoke also about Sastri's epigraphic studies, discovery of palm-leaf manuscripts, the many prefaces to these manuscripts, the descriptive catalogues of these m.s.s. etc. The overall tenor was one of earnest reverence to the great scholar, and each speaker gave unreservedly of his praise to Prabhakara Sastri.

The seminar sessions which followed on all the four days were memorable for the reverential yet objective appraisal of Sastri's work. Impressive presentations were made, by Prof. M. Kulasekhara Rao, Acharya Tirumala Ramachandra, Dr. B. Radhakrishna, Prof. S. V. Joga Rao, Prof. G. V. Subrahmanya, Dr. R. Srihari, Prof. T. V. Subba Rao, Dr. V. V. L. Narasimha Rao, Dr. Pochiraju Seshagiri Rao, Prof. Jasti Suryanarayana, Dr. Sarvottama Rao, Prof. T. Kota Venkata Rao, Prof. K. Suprasanna, Dr. Sampathkumar, Prof. N. Krishnakumari among others. What emerged was that Prabhakara Sastri evolved a very systematic method of research and criticism on art, literature and language, that was similar to contemporary western methods, with less than negligible exposure western techniques because he had no knowledge of the English language. His approach to epigraphic studies study of scripts, the phonetics of Telugu, translation and emendation based on semantic study etc., was unique in his times, revealing an original mind of mighty intellect. It will not be too immodest to suggest that Sastri created a critical idiom, that could compare favourably with the best of contemporary western aesthetics, and which could have developed into a major approach to art had it been pursued by latter day scholars.

The idiom he developed finds full play, as per the speakers, in his several prefaces to manuscripts which he
edited and emended, or in his editorials and articles in several periodicals. Special mention was made of the comprehensive nature of his prefatory comments which embraced both the historical and the critical aspects of art-scholarship. Besides, his anthologies of scattered verse, the speakers stressed, were an invaluable contribution to Telugu literature.

The scholarship however, was not all. Prabhakara Sastri's greatness lies in the fact of his modesty, the restraint with which he sought to express even his differences of opinion with others, especially Manavalli Ramakrishna Kavi. As one of the speakers remarked, there seemed little malice in Prabhakara Sastri's comments; only an earnest quest for truth and if quest led to disagreements, Sastri preferred an agreement to differ. And generally Sastri was exceptionally right in his assessment of the truth in literature. His command over several languages, and his experience of the interpretive method gave him that extra edge which enabled him to compare and define with uncanny exactitude. This however, did not prevent Sastri from recognizing the contribution of other scholars and public acknowledgement of the value of such contributions to scholarship. Such was the integrity of the man.

Indeed, this integrity is the cornerstone of the yogic powers he developed in the latter years. The combination of the artistic and yogic talents, it was remarked, was unique. Dr. Kothapalli Veerabhadra Rao even believes that Prabhakara Sastri gradually keeled in favour of yoga as against literature.

The valedictory function was an assemblage of luminaries such as Justice Avula Sambasiva Rao, Potturi Venkateswara Rao, Sri Madhunapantula Satyanarayana Sastri, Justice K. Punnayya and Veturi Chandrasekhara Sastri and Veturi Shankara Sastri (Brothers of Prabhakara Sastri). The Chief-Guest was the Hon'ble Chief
Minister Sri N. T. Rama Rao, Sri Madhunapantula Satyanarayana Sastri was felicitated by Veturi Prabhakara Sastri memorial Trust. Rich tributes were paid to Prabhakara Sastri by Justice Sambasiva Rao and others who described Andhra Pradesh as a receptacle of the composite culture of India and Sastri as a symbol of the Telugu and thereby the Indian culture.

What came as a most valuable and pleasant surprise was Sri N. T. Rama Rao’s statement that he had consulted Prabhakara Sastri’s Telugu translation of Bhasa’s Sanskrit play PRATIMA on the point how to convey the news of Dasaratha’s death to Bharata in a subtle fashion without arousing too much passion while working on his motion picture Setarama kalyanam.

Describing Prabhakara Sastri as an intellectual giant of Andhra Pradesh, Sri N. T. Rama Rao announced that the state Government would install a statue of Prabhakara Sastri in Tirupati as a token of Telugu Peoples’ reverence towards this great son of Telugu Culture.
“Neeti Nidhi” Versus
“The Economy of Human Life” -
A Critique

SRI VETURI ANJANEYULU

“Neeti Nidhi” is a Telugu translation of the rare book “The Economy of Human Life” — an English work of maxims - by Prabhakara Sastri.

Mention at some length about the English work is necessary here before dealing with its translation into Telugu. Dr. V. Ananda Murthy has mentioned to me that four copies of it are available in the library of the Theosophical Society Adyar, Madras. There is a copy of it with the National Library, Calcutta. According to the 1839 edition, a xeroxed copy of which was obtained by Dr. V. Ananda Murthy from the Adyar Library its author was one, Robert Dodsley. The other editions of the work do not seem to contain the author’s name which remained undisclosed for some reasons.

The edition used by Prabhakara Sastri, appears to be a different one and not the one published in 1839. It contains a letter written by the author (who chose not to reveal his name at that time) to the Earl of Chesterfield on the 12th of May 1749. It throws abundant light on the work and its worth. This letter was rendered into Telugu and published by Prabhakara Sastri in his translation of the work. Dr. Ananda Murthy has obtained from the Adyar Library a copy of this letter which obviously did not figure in the 1839 edition as the author’s name itself appeared in it. It is
evident from the letter that the Economy of Human Life is an English translation of the Chinese work by a Scholar named Cao-tsou. This scholar was sent by the Chinese Emperor of that time to Tibet with the commission to translate into Chinese some valuable and ancient works available with the library of the Dalai Lama. The letter which the Emperor of China had addressed to the Dalai Lama formed part of the letter the Englishman had addressed to the Earl of Chesterfield. It had, inter alia, said:

‘Having a strong desire to search into the records of antiquity, to learn and retrieve the wisdom of the ages that are past; and being well informed that in the sacred repositories of the most ancient and venerable hierarchy there are some valuable books, which from their great antiquity are become to the generality, even of the learned, almost unintelligible; in order as in his to prevent their being totally lost, we have thought proper to authorise and employ our most learned and respected minister Cao-tsou in this our present embassy, to thy Sublime Holiness. The business of which is to desire that he may be permitted to read and examine the said writings; we expecting from his great and uncommon skill in the ancient languages that he will be able to interpret whatever may be found, though of the highest and most obscure antiquity. And we have commanded him to throw himself at thy feet, with such testimonies of our respect as, we trust, will procure him the admittance we desire’.

It would seem that Cao-tsou had published a ‘large account’ of the particulars of his journey which the writer of the letter had said that on his return to England he might translate and publish it in entirety. It appears that Cao-tsou had remained in Lhasa for six months on his assignment and had taken ‘very curious extracts’ of many valuable pieces of antiquity and ‘hath formed such probable conjectures concerning their authors, and
the times wherein they were written, as proves him to be a man of great judgement and penetration, as well as most extensive reading.”

About the present work which the writer of the letter had himself translated and had probably transmitted to the Earl of Chesterfield, it is worth-while to reproduce the paragraph though it be lengthy:

‘But the most ancient piece he had discovered, and which none of the Lamas for many ages had been able to interpret or understand is a small system of morality, written in the language and character of the ancient Gymnosophists or Brahmins; but by which particular person, or in what time, he does not determine. This piece, however, he wholly translated; though, as he himself confesses, with an utter incapacity of reaching, in the Chinese language, the strength and sublimity of the original. The judgements and opinions of the Bonzees and the learned doctors are very much divided concerning it. Those who admit it the most highly are fond of attributing it to Confucius, their own great philosopher; and get over the difficulty of its being written in the language and character of the ancient Brahmins by supposing this to be only a translation and that the original work of Confucius is lost. Some will have it to be the institutes of Lao Kien, another Chinese philosopher, contemporary with Confucius, and founder of the sect Taoossee; but these labour under the same difficulty, in regard to the language, with those who attribute it to Confucius. There are others who, from some particular marks and sentiments which they find in it, suppose it to be written by the Brahmin Dandamis, whose famous letter to Alexander the Great is recorded by the European writers. With these Cao-tsou himself seems most to agree; at least, so far as to think that it is really
the work of some ancient Brahmin; being fully persuaded from the spirit with which it is written that it is no translation. One thing, however, occasions some doubt among them, and that is the plan of it, which is entirely new to the Eastern people, and so unlike anything they have ever seen, that if it was not for some turns of expression peculiar to the East, and the impossibility of accounting for its being written in this very ancient language, many would suppose it to be the work of an European”.

The letter, however, purports to mention from the words (a) “a small system of morality written in the language and character of the ancient Gymnosophists or Brahmins” and again the words (b) “and get over the difficulty of its being written in the language and character of the ancient Brahmins” that it was from Sanskrit, that Cao-tšou had translated the work into Chinese. We further know that “none of the Lamas for many ages had been able to interpret or understand it”. Does it imply that the Lamas, by and large, were not following scholarly pursuits so as to make use of the treatises stocked in the library of the Dalai-Lama? It is also mentioned that Cao-tsou who had translated the work into Chinese seemed to agree with those who held the view that it was written by an ancient Brahmin. Prabhadara Sastri had, however, felt it improbable that an ancient Brahmin had written it. There are many references to Egypt, perfumes of Arabia the desert steck etc. From this it cannot be even deduced that it might have been written by some ancient scholar in Egypt. Do not Shakespeare’s plays contain references to perfumes of Arabia, Egyptian slaves and does not one of the plays deal with Cleopatra? But there are some similies like comparing a woman to the sun in the firmament or stars in the sky and comparing “life into the heart of man” as the carcass to the vulture which seem rather outlandish. There are also a few paragraphs in the section dealing with ‘Desire and Love’ which seem to sanction
extra marital relations under exceptional circumstances. Warning that young men should "beware of the allurements of wantonness" lest it should lead to old age in the prime of life, a distinction is, however made regarding love characterised by virtue, modesty, and beauty. It is said that "the influence of her power it is in vain to resist." This goes against the grain of Hindu ethics.

It may be mentioned here that interacting to a letter to the editor of the Statesman, New Delhi, that I had written on the rare work "The Economy of Human Life" (19th August 1963) A. Mawaz of Dacca quoted, inter alia, as follows:

"There is every indication throughout the work that most of it was written by Amenhoptep Pharaoh of Egypt, during the year 1360 to 1350 B.C. or there-after or by some of his successors in the great school of mysticism which was formed in Egypt."

It is not known whether the translation into Chinese by Cao - tsou was from the original work itself (from Sanskrit) or it was also a translation that was available in the archives of the Dalai Lama.

II

As regards the book and its popularity the letter to the Earl of Chesterfield said:

"But whoever was the writer of it, the great noise which it makes in this city and all over the empire, the eagerness with which it is read by all kinds of people, and the high encomiums which are given to it by some, at length determined me to attempt a translation of it into English especially as I was persuaded it would be an agreeable present to your lordship."

The Englishman in China had evidently started translating the work in May 1749 or there about from
the Chinese version which had gained considera-
ble currency at that time. The English translation had
run into fiftieth edition by 1812 according to Douglas
Gane of Richmond Hill who had written a preface to the
1902 edition of the Economy of Human Life published
by the Luzac & Co. Later it had ceased to receive any
notice. It was mentioned that the book was translated
into French, German, Italian and Welsh. It was ren-
dered into verse and illustrated in various forms by
distinguished artists. The 1902 edition was brought
cut by the publishers only to revive interest in it.

The author of the original work, its title, and the
language in which it was written are all thus a mys-
tery. It appears from the Englishman's letter that
Cao-tsoù himself had confessed "the incapacity of
reaching in the Chinese language the strength and
sublimity of the original". Nothing more is known
about the Chinese translation except that it was popular
and there were various assumptions about its author-
ship.

About the English rendering of the Chinese version,
its author, and the person to whom the book was
sent to communicate to the public it was stated in the
1902 edition of the work:

"There are some reasons which at present make
it proper to conceal, not only his name, but the
name of his correspondent who has now resided in
China several years, and been engaged in a busi-
ness very different from that of collecting literary
curiosties. These reasons will not subsist for
long, and as he seems to intimate a design on
his return from England of publishing an entire
translation of Cao-tsoù's whole journey, the public
will then, in all probability, have an opportunity
of being satisfied concerning any particular which
they may be curious to know".
The following are the particulars of the available editions of "The Economy of Human Life".

<table>
<thead>
<tr>
<th>Title of the book</th>
<th>Translator's name</th>
<th>Year of publication</th>
<th>Publisher's name</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Unto Thee I Grant (Unto thee I grant the Economy of Human Life)</td>
<td>Translation revised by Romantherio in modern English</td>
<td>It contains the unknown correspondent's letter dated May 12 1749 addressed to Earl of Derby and Chinese Emperor's letter to Dalai Lama.</td>
<td></td>
</tr>
<tr>
<td>3. The Economy of Human Life.</td>
<td>Not known.</td>
<td>1902. Contains the unknown, correspondents' letter dated May 12, 1749 addressed to the Earl of Chesterfield.</td>
<td>Published by Luzac and Co with a preface written by M. Gane of Richmond Hill.</td>
</tr>
</tbody>
</table>
The edition at serial No. 2 is said to have a preface which mentions that the Englishman’s letters were addressed to the Earl of Derby (and not to the Earl of Chesterfield) who, along with other interested English scholars, had commissioned the former to gather unknown historical and geographical data. Of the four editions cited above the earliest was of the year 1798, ninety years after the unknown Englishman, who translated the work had addressed the Earl(s) of Chesterfield and/or Derby. By that time i.e. 1798 the author’s identity might have been known. In any case the 1839 edition at serial No. 1 contains the name of Robert Doddsley as its author. If inquiries are made about Robert Doddsley as to whether he had translated the works of Cao - tsou since such was the instruction, mentioned in the letter addressed by the unknown correspondent to the Earl of Chesterfield the factual position may be known. It is, however, strange that the 1902 edition of the Economy of Human Life which is a much later edition than the one of 1839 does not contain the author’s name.

IV

It is such a rare book of maxims, the origin of which is wrapped in mystery, that Prabhakara Sastri had translated into Telugu. Brief mention of how he came to know of this work, and how he had translated it is made in his preface to Neeti Nidhi - the short title he gave to the translated work. He came to know of the Economy of Human Life from his friend and colleague, Manavalli Ramakrishna Kavi, who had suggested to him to translate it into Telugu, though he himself was a Telugu scholar with even a postgraduate degree at that time. While Ramakrishna Kavi had the advantage of being proficient both in English and Telugu, Prabhakara Sastri had only nodding acquaintance with English. But his erudition in Telugu was of such a high order as to probably make the former consider him more suitable to under-
take the translation of the work. Prabhakara Sastri had obtained a copy of it from the Theosophical Society’s Library at Adyar, Madras; got some portions of it read and explained to him by Dr. Chandrasekhara Sastri, his younger brother, and having been enamoured of its excellence had decided to take up the task of its translation. From what he had mentioned in the preface to “Neeti Nidhi”, and his brother had recollected, Prabhakara Sastri had got the English text annotated in Telugu by a graduate who was seeking a job in the Government Oriental Manuscripts Library at that time. He had kept that annotated Telugu text with him, and with the help of his brother, Dr. Chandrasekhara Sastri who read out the English text and explained the meanings in Telugu, Prabhakara Sastri consulted the annotated text that was with him for corroboration, and thus grasping the sense of the original passages had rendered them into mellifluous, idiomatic, Telugu -

The foreword to Neeti Nidhi was written by Prabhakara Sastri in May 1926, when it was dedicated to the scion of the Zaminder of Muktyala in Krishna District. He was in his late thirties at that time. Though it was his wont to write research-based long preface to the classics he had edited, Sastriji had unusually written a brief preface to this work which would have entailed many prolonged sessions with those who had helped him. He might have also sought the opinions of people like Vepa Ramesam, a High Court Judge, through whom he had procured the English original from the Adyar Library to reassure himself of the accuracy of the Telugu rendering. The preface is silent on the time consuming consulations he might have had owing to his unfamilianity with English. Undoubtedly under the given circumstances, the work had entailed considerable hardihood. While briefly mentioning the *modus operandi* of the translation work Prabhakara Sastri had said;
"My Telugu rendering will be faithful to the original text. Though my not knowing English might impair my understanding the text somewhat, in the construction of sentences and in expounding it in facile Telugu idiom, I think it has facilitated my endeavour to some extent."

This strong confidence and claim are fully vindicated. Not only that. It is quite in contrast with the diffidence of Cao-tsou, the Chinese scholar who had felt the inadequacy of Chinese language to reach the strength and sublimity of the original. The translation does not suffer from rigidity though it closely follows the original casting often even the figures of speech in English into Telugu idioms and phrases making it refreshingly look like an original work. The translation is so integrated that it is difficult to analyse it under different heads. Judged by itself it is written in elegant Telugu prose, melodious and mellifluous in style.

It is proposed to examine, as a layman, some passages at random to make a comprehensive study of the original and the corresponding translation in Telugu. By itself Neeti Nidhi is written in fine Telugu prose as has been pointed out; but when compared with the English original it reveals some characteristics which may broadly be grouped under the following heads, that are by no means naturally exclusive.

i) Faithful translation
ii) Paraphrasing of original passages
iii) Omission of certain phrases, sentences or paragraphs
iv) Inappropriate translation of words
v) Use of abstract for the concrete and *Vice-Versa*
vi) Use of figures of speech and idioms and phrases in Telugu.
The success of translation seems to be in making any classification like the above infructuous. Neeti Nidhi is such a translation *par excellence* that for items (iii) and (iv) it is artificial to make categorisation of its merits which are spread over throughout the work in the same way, if not, in a better way than they are in the original.

(i) FAITHFUL TRANSLATIONS

Throughout the translation is faithful as has justifiably been claimed by Prabhakara Sastri. It is difficult to pick and choose, as the risk is always there, that there may be more faithful renderings than what have been chosen for illustration. It only proves the merit of the work. A few instances are given below:

1. "He boasteth attainments in things that are of no worth; but where it is a shame to be ignorant, there he hath no understanding."

   ఆడితే నిషాదం వచ్చి నేను వచ్చింది నిద్దిలు.. ఉత్తమం వేయడానికి, అటికం అందివాడానికి ఉండవాయా కనిషాడం చేసి ఉండవాయా కంటే రక్షించండి.

   0 0 0

   "But the wise man cultivates his mind with knowledge: the improvement of arts is his delight and their utility to the public crowneth him with honour."

   (E.H.L. Pages 45-46)

   "మాత్రమే అన్ని సుమారు పద్ధతులు మనకు చాలాశాసనము. గిర్గా గిర్గా చాలా ఉపయోగించి వున్న చేసా.. ప్రతి రకం కాకుండా ప్రతి సంస్థ కేవలం చాలాశాసనము వచ్చే రోగులను ఇష్టించి ఉండవాయినప్పటి యితను స్వాధీనం చేసే చాలాశాసనం వేయవాయం.

   (N.N. Page 42)
The idiomatic translation of "he hath no understanding" (అందులు ఎంపిత మానమీలు) and "cultivates his mind with knowledge" (సమాధిని కూడా మనమీలు లేవ) may be noted. The use of the word "crowneth" for the word "honour" is significant, though the Sanskrit word had lost its metaphorical tinge. The word "honour" is translated as "మానమీలు" which is an enriched version.

2. "Thou art clothed in purple and seateh on a throne; the crown of majesty investeth thy temple; the sceptre of power is placed in thy hand but not for thyself were these ensigns given, not meant for thine own but the good of thy Kingdom".

(E. H. L. Page 52)

An appropriate translation creating an atmosphere of royalty before us.

3. "Give ear, fair daughter of love, to the instructions of prudence. and let the precepts of truth sink deep in thy heart, so shall the charm of thy mind add lustre to the elegance of thy form: and thy beauty, like the rose it resemblest, shall retain its sweetness when its blossom is withered.

అందులు అనుసరించి సమాధిని కూడా అనుసరించి మనమీలు లేవ. అందులు అనుసరించి మనమీలు లేవ. అందులు అనుసరించి మనమీలు లేవ. అందులు అనుసరించి మనమీలు లేవ.
In the spring of thy youth, in the morning of thy days, when the eyes of man gaze on thee with delight; and nature whispereth in thine ear the meaning of their looks; ah! hear with caution their seducing words; guard well thy heart, nor listen to their soft persuasions.

Who is she that winneth the heart of man, that subdueth him to love and reigneth in his heart?

Lo! yonder she walketh in maiden sweetness with innocence in her mind, and modesty on her cheek.

(E. H. L. Pages 32 - 33)
It may be noted that the figures used in the English text are precisely translated into Telugu. This is the approach Prabhakara Sastri had generally adopted in making the translation true to form of the original text. The original and the translation are both unique in depicting the maiden innocence and purity of adolescence of a woman and in advising her against the evil that men are prone to. The use of the words "తెలుగు" for "seducing words" and "ాదశ్చర్యం" are meaningful in the context they are used. The Telugu rendering of the last paragraph with choicest expressions like "అకారణాది" "ఖేదవుంది" and "మామతం కొంతా" are excellent.

4. "Her eyes speaketh softness and love; Discretion with a sceptre sitteth on her brow.

The tongue of the licentious is dumb in her presence, the awe of her virtue keepeth them silent.

అేసెండి సాధనం చెంది అమ్మతం కరివేయడానికి అచ్చాయానికి. అరడ్డు
స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్�

When scandal is busy and the fame of her neighbour is tosed from tongue to tongue, if charity and good nature open not her mouth, the finger of silence resteth on her mouth.

అలించగా రాతిన నాగదండము స్థానం చెంది, చిత్రనాటి అయిన సృష్టి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయిని తన స్థితి కర్మానికి అయి

The care of her family is her whole delight, to that alone she applieth her study; and elegance with frugality is seen in her mansions.

(E.H.L. Page 34)
Three points may be noticed. The words "the tongue of the licentious is dumb in her presence" have been translated as "ఆకృతికి తపస్సు, ఉపాసన విచారాలు విషయం, ప్రతిపాదించం". The translation is not only idiomatic but also adds to the sense that the bad men cannot raise their tongue or hand against her. Similarly the striking word "awe" is aptly rendered into "హూకము మురించను", another idiom. The word 'study' in the last para means here a thing to be secured by attention or effort. The translator has taken it to mean application of knowledge acquired by study to the care of the family as the words "మనస్సు విచారణలు" indicate. An illiterate woman may be cultured, diligent, frugal and elegant in her outlook and the way she manages her household. The word "mansion" means a large building in which the rich reside. Its use in the original is apt as the attitude the lady has towards her servants is dealt with later. Prabhakara Sastri's rendering of the term "mansion" as "మహరాషా" (house) is also appropriate as the theme is about మహరాషా (the housewife) and her attitude towards her household whatever be her station in life.

5. "Prepare him early with instruction and season his mind with the maxims of truth.

(స్థి 37)

The translator seems to have taken the cue from the word "season", converted it into a metaphor and
had enriched the beauty of the pithy sentence. The result is that the Telugu translation is heart-warming in its elegance.

6. "A wicked son is a reproach to his father; but he that doth right is an honour to his grey hairs."

(E. H. L. Page 39)

అటియి దండం సహితం శాసనం. సంస్థానం సంభజించి పై చేయతం నాచంగా.

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It is not only a "wicked son" but also a spoilt son that brings disrepute to the family. Rightly Prabhakara Sastri had used the words "అటియి దండం" which are broad in scope and comprise all those sons who are not of good report. The effortless use of alliteration in the first sentence of the paragraph in Telugu may be noted. While the original text says that a good son is an honour to his old age, the Telugu version goes a step further and says that a son of good report brings respect to his forbears.

7. "They call themselves the sons of joy; they laugh and seem delighted: but madness and folly are in all their doings.

They are linked with mischief hand in hand and their steps lead down to evil. Dangers beset them sound about, and the pit of destruction yawneth beyond their feet".

(E. H. L. Page 24)
(ii) PARAPHRASING OF ORIGINAL PASSAGES:

1. True wisdom is less presuming than folly. The fool is obstinate and doubteth not: he knoweth all things but his own ignorance.

The pride of emptiness is an abomination; and to talk much is the foolishness of folly. Nevertheless it is the part of wisdom to bear impertinence with patience and to pity absurdity.

(E. H. L. Pages 44-45)

The underlined sentence in Telugu is not found in the English text. It makes the translation look like paraphrasing of the original in English. The use of Telugu adage and idioms: మాదిరి సంఘహరితం, సంఘహరితం మినహారితం, may be noted.
2. "He seeketh not objects of Compassion; he inquireth in their wants; he relieveth with judgment and without ostentation.

He assisteth and rewardeth merit; he encourageth ingenuity and liberally promoteth every useful design."

(E. H. L. Page 46)

With the underlined sentence, the equivalent to which is not found in the English text, the Telugu version looks like amplification of the original. The word "liberally" is translated as "శాకశీలం" (frequently) which is inexact. The abstract quality "ingenuity" is concretised in the translation as "మనస్సునిమానం" (the ingenious persons.)

3. "He who feareth all, striketh at all: why are tyrants cruel, but because they live in terror?"

(E. H. L. Page 139)
The words underlined in the Telugu translation are surplus to the words contained in the English text.

(iii) OMISSION/ADDITION OF CERTAIN PHRASES, SENTENCES OR PARAGRAPHS

1. Hath he endured (endowed ?) thee with wisdom? hath he enlightened thy mind with the knowledge of truth? communicate it to the ignorant for their instruction; communicate it to the wise for their own improvement.

2. He sitteth in his cell repining.

3. "If much of her time is destroyed in dress and adornments; if she is enamoured with her own beauty and delighteth in her own praise; if she laugheth much and talketh loud; if her foot abideth not in her father's house, and her eyes with boldness rove on the faces of men: though her beauty were as the sun in the firmament of
heaven, turn thy face from her paths, and suffer not thy soul to be ensnared by the allurements of imagination.

(E. H. L. Pages 36-37)

The original English text as well as the translation are well written, though the underlined parts of the sentence are omitted. The non-adoption of the Simile "though her beauty were as sun in the firmament of heaven" is understandable in view of its unsuitability in the Indian context.

4. "Go to the desert, my son! observe the young stork of the wilderness; let him speak to thy heart; he beareth on his wings his aged sire he lodgeth him with safety, and suppieth him with food.

The piety of a child is sweeter than the incense of Persia offered to the sun; yea, more delicious than the oudours wafted from a field of Arabian spices by the Western gales.

(E. H. L. Page 41)
The first para reminds one of a similar passage in the Bible, may be in Soloman’s sayings (“Go to the ant, thou shiggard! and learn her ways and be wise”) Could the two paragraphs be taken as some evidence that the Economy of Human Life, in its original form was not written by an ancient Brahmin as was surmised?

The second paragraph was not translated into Telugu.

5. “Let not thy mirth be so extravagant to intoxicate thy mind, nor thy sorrow so heavy as to depress thy heart. This would affordeth no good so transporting nor infliceth evil so severe as should raise thee far above or sink thee much beneath, the balance of moderation.

(E. H. L. Page 23)

మంత్రానా పాఠ సాధనా సంపాదకులు గానీ మంత్రానా పాఠ సాధనా సంపాదకులు గానీ మంత్రానా పాఠ సాధనా సంపాదకులు గానీ మంత్రానా పాఠ సాధనా సంపాదకులు గానీ

The words underlined are left out in Telugu translation may be because they would have become tantologic in the context of the underlined Telugu words.

6. “As the whirlwind in its fury teareth up trees, and deformeth the face of nature; or an earthquake in its convulsions overturneth whole cities; so the rage of an angry man throweth mischief around him Danger and destruction wait on his hand”.

(E. H. L. Page 26)
7. "As the blossoms and flowers are stressed upon earth by the hand of spring, as the kindness of summer produceth in perfection the bounties of harvest, so the smiles of pity shed blessings on the children of misfortune.

He who pitieth another recommendeth himself, but he who is without compassion deserveth not.

The butcher relenteth not at the bleatings of the lamb; neither is the heart of the cruel moved with distress.

But the tears of the compassionate are sweeter than the dew drops falling from the roses on the bosom of the spring.'

(E. H. L. Pages 28-29)
All the four paragraphs in the English text are combined in translation. There are many instances like this. The translation is true to the original but for the omission of the second simile in para 1, namely, “as the kindness of summer produceth in perfection the bounties of the harvest.” This omission seems to be intentional due to the climatic conditions during the Indian summer when instead of bounties of harvest scarcity conditions prevail.

8. “Beware, young man, beware of the allurements of wantonness, and let not thy harlot tempt thee to her delight.

The madness of desire shall defeat its own pursuits; from the blindness of its rage, thou shalt rush upon destruction.

Therefore give not up thy heart to her enticements, neither suffer thy soul to be enslaved by her delusions.

The fountain of health which must supply the stream of pleasure shall quickly be dried up, and every spring of joy shall be exhausted.

In the prime of thy life, old age shall overtake thee; thy sun shall decline in the morning of thy days.
But when virtue and modesty enlighten her charms, the lustre of the beautiful woman is brighter than the stars of heaven, and the influence of her power it is in vain to resist.

The whiteness of her bosom transcends the lily; her smile is more delicious than a garden of roses.

The innocence of her eye is like that of the turtle; simplicity and truth dwell in her heart.

The kisses of her mouth are sweeter than honey; the perfumes of Arabia breathe from her lips.

Shut not thy bosom to the tenderness of love; the purity of its flame shall ennoble thy heart and soften it to receive the fairest impressions.

(E. H. L. Pages 30-31)

This is an unusual passage in a book of morals. Evidently it deals with extra-marital relations of man. It is partly didactic and partly realistic in making allowance for deviation in rare circumstances. It makes a distinction between fake love for lucre and faithful love ennobled by virtues. The theme is delicate and has been sensitively dealt with felicity both in English
and Telugu renderings. That this theme should figure in a book of maxims shows how the author of the original work was realistic in dealing with real life situations without being puritanical. The question naturally arises whether in such situations he would have sanctioned deviation for a woman also! Interestingly Prabhadara Sastri, in one of his short poetical works (Moonaalla Muchata) makes the aggrieved wife of an errant husband caught red-handed raise the same question.

There are ten paragraphs in the English text. Of these eight (partly) and nine have not been translated. The first three paragraphs have been combined for translation. Paras four and five have been treated as one para and six and seven as another para.

The English text: "the lustre of the beautiful woman is brighter than the stars of heaven and the influence of her power is vain to resist" is rendered in abstract terms briefly, generally, and rather condescendingly in Telugu words "శేషం ర్యు వితరనం కలనం సహాయత్సు". The omission of the Simile used in the original text might be due to its unsuitability as the stars only twinkle and are innumerable beyond count. Another point is the impersonal and abstract way Prabhadara Sastri had preferred to deal with the subject except where it became unavoidable. The use of the word "శేషం" (which means diversion, indulgence and in other words vice) may be noted. Para 7 which refers to "The whiteness of her bosom" etc is translated generally retaining the figure: తరువాత మాపించాడు సత్తమూడే. అనుసంఖ్యాత్రం సంధమూడే చాటకం చేస్తాడు."

9. "As the eye of the morning to the lark, as the shade of the evening to the owl, as the honey to the bee or as the carcass to the vulture even such is life unto the heart of man".

(E. H. L. Page 85)
The Simile "or as the carcass to the Vulture" mentioned in the English text is o mitted in the Telugu translation probably because it was considered inapt.

(iv) INAPPROPRIATE TRANSLATION OF WORDS, PHRASES ETC:

1. "Yet be not puffed up with thine own conceit; neighter boast of superior understanding; the clearest human knowledge is but blindness and folly"

(E. H. L. Page 45)

What the English text probably means is that human knowledge at best is finite; has its limitations; man merely gropes in the dark and stumbles in folly. If this is correct, the Telugu word "ఆరం" (real) may have to be substituted by another word like "సిద్ధి" (visible). Blindness is lack of perception or want of intellectual or moral sense. It is an individual trait. The translation may have to be a little different like "సిద్ధి సాధించాలప్పటి ఆరంయాయలాది. సిద్ధి సాధించాలప్పటి"

2. "The wise man feeleth his imperfections and is humbled; he laboureth in vain for his own approbation".

(E. H. L. Page 45)
"Imperfections" are not necessarily చంపించేది (errors or mistakes). The sense in the English text does not seem to have been conveyed in the Telugu translation. The reference is to the wise man's perception of his own imperfections. As such the Telugu word "స్నీహం" (limitation or defect) seems to be more suitable. Similarly the word "humbled" is translated as: "సేవ చంపించిపోయాడు" (hangs his head). The feeling of humility or inadequacy in a wise man is due to the awareness of his imperfections as against the standards of behaviour or performance he has set for himself. Instead of the word "humbled" which has led to misunderstanding, it should have been "humble". The Telugu idiom is double-edged conveying both humility and humiliation or shame. When both the Telugu words "చంపించేది" (mistakes or errors) and "సేవ చంపించిపోయాడు" (hangs his head) are used together it is bound to convey a different meaning than what is intended. The Telugu words "ఉత్తమాయి ఆరా" may be more apt than "సేవ చంపించిపోయాడు."

The words "laboureth in vain" are translated as "అచ్చడు" పట్టిన నిపాడు. The labour he undergoes is of his own seeking, and it is often "in vain" because the standards he sets for himself are exacting. Even then he does not derive satisfaction that he has done his duty well. It is like Socrates being dissatisfied. The equivalent of "laboureth in vain" is probably "సేవ చంపించిపోయి". The man concerned may not con-
sider his labour being in vain (though he deems it insufficient) but others who watch him may think so.

3. "Be patient, therefore, under the reproofs of thy master, and when he rebuketh thee answer not again. The silence of resignation shall not be forgotten."

(E.H.L. Page 50)

"Reproof" is not order or command (┛ seamlessly.

4. "Be studious of his interests, be diligent in his affairs and faithful to the trust which he reposes in thee"

(E.H.L. Page 50)

In the translation, the word "interests" is given a narrow interpretation as "విమాన స్థానం రాకుకునే". Here the word is used in a general sense meaning things in which the master is concerned. As compared to interests, "affairs" are things to be done. In all matters concerning the employer, whether they bring in profit or not, the servant has to be "studious" i.e. zealous or painstaking. In view of these considerations the Telugu translation may be a little different. It may be somewhat like this:
"... మాటలు మనము బాగా సమ్మానిస్తాయం. మనం ఎంత సిద్ధం చేయడానికి సిద్ధం చేయాలి..."

The words "and faithful to the trust which he reposest in thee" are not correctly translated. It is not at all the question of the servant believing that the employer had trust in him but it is a matter of the servant deserving the trust the employer had reposed in him. It requires change.

5. "He frameth his statutes with equity and wisdom; his subjects enjoy the fruits of their labour in security, and their happiness consists in the observance of the law."

(E. H. L. Page 54)

అతను అరుదు రుదు విషయాల ప్రాంతాల స్థానాల స్థాయిగా మనం ప్రతి సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయిగా మనం సాధనం స్థాయి}}

Wisdom is probably 'అథ్రిషా' and not 'సారస్తా'. "in security" means 'అథ్రిషాసార' and not 'సారస్తా'.

6. "The terrors of even death are no terrors to the good; he that committeth no evil hath nothing to fear."

(E. H. L. Page 21)

అథ్రిషాసార చడు తిరగ సిద్ధం. అథరిషాసార బాగా చేయ సిద్ధం తిరిగి చేయం" (సం 22)

"Evil" is not 'చాగు' (error). The Telugu equivalent is 'చదు'.
7. On the heels of folly treadeth shame; at the back of anger standeth remorse

(E. H. L. Page 28)

"చంపియా మాటలేయితే విఫలనా సంధి విశ్వాసు
ప్రతి తస్తాయి మనుశా ప్రత్యేక ప్రతి కురియా నాద.")

8. "Civil" wars are most bloody because those who fight them are cowards. Conspirators are murderers because in death there is silence. Is it not fear that tel leth them they may not be betrayed?

(E. H. L. Page 140)

"Civil war" is translated as నాయకం (People's war) since civil wars are internal turmoils often with no full scale war as such. The term నాయకం or "సాధ్యం ఫలితం" may be better. The term "నాయకం" (People's war) gives the impression that the people are behind the war. The word "conspirators" is translated as నాయకం. The term "సాధ్యం" may be
more expressive. The Telugu version contains an extra sentence like: "నామ స్తంభం వర్చించండి, సత్యాయుష మాత్రమే నా ఆరాద్యం వహిస్తుంది నామాయానికి స్తే నామాయానికి ఆయతం". There is also omission of the italicised sentence (in the English text) in the Telugu version.

9. "That thou mayest not be cruel set thyself too high for hatred, that thou mayest not be inhuman place thyself above the reach of envy".

(E. H. L. Page 140)

మనసుపాటం గారిద్వారం విగ్రహించి స్తుతింది
శక్తి. ఎవరే ప్రపంచ స్థిరిపసం.

(చిత్ర 127)

The word "hatred" is translated as "అచ్ఛనుండి" which in popular parlance is the opposite of "indifference". One can put oneself too high for hatred by one being magnanimous to a fault. As such instead of దిగ్గొద్ది the word మాంసంసం could probably be used as it would cover the words "too high" and convey explicitly the positive quality one should possess in not being the target of hatred. The words "that thou mayest not be inhuman" are omitted in the translation.

10. "Her eyes speaketh softness and love; but discretion with a sceptre sitteth on her brow."

(E. H. L. Page 34)

"అయితే అయితే ఎదుగుండా, రాశిగా స్త్రీస్పండి నామాయానికి నామాయానికి నీటి మేలు వాయంతూ ఉంటుంది." (చిత్ర 33)

The word 'brow' is translated as స్థాయిస్పండి. If the reference is to the arch of hair over eye, the usual
plural would have been used. Since the word is in singular and a sceptre ‘sitteth’ not on the eyebrows but on the forehead the use of ‘దీని’ would be more appropriate (though in the translation the metaphor is left out).

Any inappropriate translation of words or phrases must have been due the communication difficulty, on occasion, between the translator and those who had helped him owing to his not being conversant with English. If there are such specks here and there, one often also comes across in this great work on every page of the book many instances of impeccable understanding of the nuances of English as reflected in the Telugu translation which does enormous credit to the translator and those who had assisted him with meticulous care.

(v) ABSTRACT FOR THE CONCRETE AND VICE VERSA:

1. In the section dealing with వేషం, లేదా (Desire and love) a part of the Telugu translation is in abstract terms, whereas the English text is in concrete form. This has been commented upon in the last para under item (iii) 8. The context is a beautiful and virtuous woman whose genuine love is advised to be reciprocated. Prabhatara Sastri had probably felt it rather out-of-place in a book of maxims and in referring to this diversion he avoided any reference to the woman but had used the word లేదా.

2. "‘It is not in honour to trample on the object that feareth; it is not in virtue to insult what is beneath it; subdue the insolent and spare the humble and thou art at the height of victory” (E.H.L. Page 139)
In the English text the reference is to objects or qualities while in the Telugu rendering it is concretised.

3 "He assisteth merit: he encourageth ingenuity and liberally promoteth every useful design”

[E. H. L. Page 46]

“అయి మాత్రము రాచ్చుకొనండి అస్మానుడి సంచాలం సంచాలం వాడుకోవటాం. పొదగగా వాతావరణ సంచాల కలిగివచ్చును.”

(E. H. L. Page 43)

vi) USE OF FIGURES OF SPEECH AND IDIOMS AND PHRASES IN TELUGU:

The faithfulness of translation to the original text depends upon not only accurately conveying the meaning, message, sense, the sentiment contained in the original but also adopting the same stylistic devices like the figures of speech especially when they occur frequently. A few cases in which Prabhakara Sastri had translated the figurative expressions in the Economy of Human Life into Telugu are given below for a comparative appreciation of his effort.

1 “Proceed not to speak or to act before thou hast weighed thy words and examined the tendency of every step that thou shalt take; so shall disgrace fly far from thee and in thy house shall shame be a stranger; repentance shall not visit thee; not sorrow dwell on thy cheek.

(E. H. L. Page 1-2)
2. "The thoughtless man bridleth not his tongue; he speaketh at random, and is entangled in the foolishness of his own words."

(E. H. L. Page 2)

3. "As one that runneth in haste, and leapeth over a fence, may fall into a pit on the other side, which he doth not see; so is the man that plungeth suddenly into any action before he hath considered the consequences thereof."

(E. H. L. Page 2)

4. "As a plain garment best adorneth a beautiful woman, so a decent behaviour is the greatest ornament of wisdom."

(E. H. L. Page 3)
5. "Yet, as a veil addeth to beauty, so are his views set off by the shade which is modesty casteth upon them."

(E. H. L. Page 4)

6. "The hand of diligence defeateth want; prosperity and success are the industrious man's attendants".

(E. H. L. Page 5)

7. "His days pass away like the shadow of a cloud; and he leaveth behind him no mark of remembrance"

(E. H. L. Page 6)

8. "The oak that now spreadeth its branches towards the heavens was once but an acorn in the bowels of the earth".

(E. H. L. Pages 7-8)
9. "The promises of hope are sweeter than roses in the bud."

(E. H. L. Page 21)

10. "As the whirlwind in its fury teareth up trees."

(E. H. L. Page 26)

11. "Or, an earthquake in its convulsions overturneth whole cities."

(E. H. L. Page 26)

12. "Shut not thy ear therefore against the cries of the poor; neither harden thy heart against the calamities of the innocent."

(E. H. L. Page 29)
13. "The lips of the wise are as the doors of a cabinet, no sooner are they opened, but treasures are poured out before thee.

Like unto trees of gold arranged in beds of silver are wise sentences uttered in due season."

(E. H. L. Page 84)

"మనస్తాను మనము, పండితులు శివాసర్ శక్తి బాగా సుందరంగా అందించి ప్రదర్శిస్తాం."

(చిట్ట 73)

In a work of inestimable value illustrations to show its various facets will be endless and overlapping. An insight into idiomatic use of Telugu may be had from the copious extracts that have already been given in different contexts. Call it his liking or weakness, one striking feature that characterises Prabhakara Sastri's Telugu prose in this translation endeavour is alliteration. Its use is more in the first part of Neeti Nidhi and in the first few chapters. Here are a few instances.

1. మనస్తాను మనము శివాసర్ కాహే ఉండిచేది. (చిట్ట 23)
2. మనస్తాను మనము శివాసర్ కాహే ఉండిచేది. (చిట్ట 25)
3. మనస్తాను మనము శివాసర్ కాహే ఉండిచేది. (చిట్ట 26)
4. మనస్తాను మనము శివాసర్ కాహే ఉండిచేది. (చిట్ట 26)
5. మనస్తాను మనము శివాసర్ కాహే ఉండిచేది. (చిట్ట 29)
While in the above instances, alliteration seems to have been employed with effort, there are many places in which its use is not too repetitive and more effective it being effortless.

It is not for me to comment on the choice of words, and the sentence structure of the translation as I am uniformed in matters of rhetoric and literary criticism. I can only say that these aspects in Neeti Nidhi require intensive study to have a proper evaluation of the translation \textit{Vis-a-Vis} the English text. One instance is enough to show the literary skill of the translator which fascinated me. It is about the passage given below.
"But behold the vain man, and observe the arrogant! he clotheth himself in rich attire, he walketh in the public street, he casteth round his eyes, and courteth observation."

(E. H. L. Page 4)

"ప్రతి సంసృతి గుడుడు ప్రతి సంసృతి పడమ. ది విగత్రేతే సాగి వాడుడు వండిని. అంశం చిత్తం కదా తినితే చెసుకునే. అమరికి 50 వరుసలు ఉంటాయి. కాలం తెలాయా తినితే కనబడాలి కంటే చిత్తం తినితే చెసుకునే."

(తెలుగు)

On a comparison of the original text with its Telugu version, it appeared that the italicised words in English were omitted in translation. But on a close and keen look it was found that the translator had ably rendered those words into Telugu by a single word 'చెప్పడగాన ప్రతి' (చెప్పడగాన ప్రతి). The word "చెప్పడ" means "cloth" and English equivalent of "చెప్పడ" is "showy". It is not used now in its original sense, and in current usage it means "showy".

A some what similar example is the translation of the English expression "let the wings of charity shelter him" into "శేకాన ఇంద్రియాలు నిల్వల్లే శేకాన విదేశించండి."

(Page. 29)

The Economy of Human Life, the English original, is replete with rhetorical devices like Similies, Metaphors, Personification, Apostrophe, Vision etc. In some places the Similies and Metaphors are such that they are applicable only to English life and language, and if some of them are literally translated into Telugu, they would appear odd. In such cases the translator has either to adopt it to suit Indian conditions, to make them conform to generally acceptable comparisons in the Telugu language or leave the figurative expression
in that particular context. Prabhakara Sastri had adopted the former course in one case. For instance, "hissible is not crowded with flatterers and devourers" (E. H. L. Page 48) is translated as "మనం తినించడానికి భరించనం కథితాలు నందితే నందితే నందితే" (Page 48)
In two other instances he had left the relevant portions without translating them. Thus the words "the whiteness of her bosom" (E. H. L. Page 31) and "the innocence of her eye is like that of the turtle" (E. H. L. Page 31) were not rendered into Telugu, may be, due to their outlandishness.

The English style is terse, pithy and couched in the Biblical way of exposition. The uniqueness of this work is that in translating it into another language either one succeeds or fails flatly. There does not seem to be any midway. The characteristics of the English Version call for great skill and erudition in the translator if the Telugu rendering in the present case is to be of the same standard if not better than the English text.

Prabhakara Sastri has stated that the translation is faithful to the original text. Not only is it faithful but it has also enriched itself with sublimity, grace and elan which are all its own with the result that the translation has acquired the ring of originality. This he has achieved remarkably by using, as far as possible, chaste Telugu, adding literary flavour and not bringing the exposition down to the level of the market place, retaining to the extent practicable the figurative expressions adopted in the English text, employing Telugu idioms and phrases liberally but most appropriately and avoiding wherever he could high sounding words of Sanskrit origin.

In the comparative study of passage selected at random from the Economy of Human Life published by John Van Voorst in 1833 with the translation in Telugu
done by Prabhakara Sastri it is found that there are some additions and omissions in the Telugu version. Another variation noticed is the difference in the arrangement of paragraphs between the English text (1836) and the Telugu translation. These changes are probably due to variations in the texts of different editions of the Economy of Human Life published by different publishers at different times. This calls for a comparative study of the various editions and preparation of a properly annotated version of the English text which can only be undertaken by an English scholar in England.

The original text in English and its Telugu translation with each other in greatness. Among Prabhakara Sastri's work Neeti Nidhi occupies a unique place.
Translation is a craft wherein attempts are made to replace message/statement in one language by another language. This has been an acceptable definition. As Lila Ray (1976) observes 'translators in general and in India in particular are as reluctant to share their knowledge of their craft as snake charmers'. She further continues and puts it as a trade secret.

'In the pre-linguistic period of writing on translation opinion swung between literal and free, faithful and beautiful, exact and natural translation, depending on whether the bias was to be in favour of the author or reader, the source of the target language of the text' (New Mark, 1981:38). Savory proposes a set of twelve axioms on translation which are listed here for the benefit of readers.

1. A translation must give the words of the original.
2. A translation must give the ideas of the original.
3. A translation should read like the original work.
4. A translation should read like a translation.
5. A translation should reflect the style of the original.
6. A translation should possess the style of the translation.
7. A translation should read as a contemporary of the original.

8. A translation should read as a contemporary of the translation.

9. A translation may add to or omit from the original.

10. A translation may never add to or omit from the original.

11. A translation of verse should be in verse.

12. A translation of verse should be in prose.

These axioms look as if they are self-contradictory. But as I understand, the real sense of Savory behind this is an approach towards the present day theories like Semantic translation and communicative translation. All even numbered axioms correspond to communicative theory of translation and odd numbered axioms to that of semantic theory.

Taking these axioms as a point of departure an attempt is made in the following sections of this paper, to highlight the qualities of thoughtfulness and foresightedness of maestro.

2. It is my good fortune that I came across a poetic work in Telugu where in there are two TL versions of the same SL text. It is also noticed that the first TL version is the result of a single handed effort whereas the second version is a product of a joint effort. The SL text forms a part of S. S. L. C. class English poetry text book. Thus it is evident that the poem is just meant for a student of average high school class level. Students are expected to read and understand the poem and form their own view. The title of the poem is 'A vista'. 'Vista' in general means 'a comprehensive mental view of a distant time or a lengthy series of events' (Collins; 1985). The SL poem thus is not a
narrative piece of art but a highly imaginative work. We are not aware whether the SL text enjoys the same privilege (i.e., being a part of school curriculum), but the very fact that it is prescribed in the school textbooks of the TL area shows that the concepts of the SL text are not beyond the comprehension of students of high school classes.

In foreign language learning, comprehension and translation go hand in hand. This fact is known to all of us. But at the time of reading and learning a poem it is not only the comprehension and translation, but also the alliteration, rhyme and rhythm which draw the attention of the learner.

3. The poem 'A Vista' in English is originally written by a poet by name John Addington Symonds. Narayana Rao translated this poem into Telugu probably out of fascination and attraction that he developed in the theme of the original work. The theme of the poem centres around patriotism and universal humanitarianism. We are given to understand from translator's brief introduction that the original work was published prior to the independence of India, to be more precise around 1944. It is but natural that the theme intention of the text (New Mark) attracted the young translator and his teacher as well. Narayana Rao at first translated the poem and presented to his teacher Veturi Prabhakara Sastri who after a careful thought advised Narayana Rao to attempt a translation of different nature. A second translation of the same poem was rendered by Narayana Rao under the able guidance and supervision of his teacher. It is said by Narayana Rao that while he translated into Telugu for the first time, he adopted the traditional metrical style of Telugu poetry and selected teeTagitti (చెటిగిట్టి). In his second rendering he switched over to the metrical style of mutyaala saraalu (ముంచి సారాలు). The second metrical style was
the preference suggested by the teacher. It is surprising at this point to note that a traditional scholar like Prabhakara Sastri preferred the second translation over the first.

Now the relevant questions before us are:

1. In what way the second version sounds better than the first?

2. What made Prabhakara Sastri feel that mutyaala Saraalu would be appropriate metrical style?

and

3. Has this preference of style got anything to contribute towards the linguistic theory of translation?

I will try to answer these self-posed questions and later try to relate it to some of the existing translation theories.

4. Let us make study of Translator in his/her own nest. Translator's first task is to understand the text, analyse it and then make some generalizations before selecting appropriate translation method. Peter New Mark (1981) is of the opinion that 'the persuasive element must be treated vigorously with some imagination by the translator, since it is intended to rouse feeling, if not action, in his reader. This vigorous treatment is what is identified as intention of the translator by Newmark. The intention of the text (i.e. theme) should be faithfully represented through the translated text.

Translator should think of the text and also the readers of the text. These include the educational level, age and sex of the reader. The setting of a text also includes the place of publication of the SL text and equal TL TEXT.

Fedorov (1958, 1968) believes that all experience is translatable and rejects the view that language expresses a peculiar word-picture. The lack of a common outlook or ideology impairs the effectiveness of translation.
The aim of the translator, as argued by Lila Ray, is to give the sound, the sense and the feel of a text. After a careful observation I am of the opinion that the model proposed by her is not suitable for Telugu translations. Hence the analysis in the following pages is my own and I hope that it may be of some use for others. (Her analysis deals with surface analysis - sound and syntax only - and in depth analysis - sense, sound and feel of a text).

5. FIRST TRANSLATION:

As noted by the first translator, Narayana Rao, the translation is in the metrical style of teeTagiitii. It is a sub-variety of prosodies of Telugu. There are at least six types of teeTagiitii poems, of which only the first four types are found in good numbers in Mahabharata.

Mittrudu Dokka Du Vii Nanu Mii Tuchun Da
vibudhavaru Lidda Randhambu Vippicheppa
ninulu niddaru Vinuchun Da neekagatini
tee Tagiitambu Moo Tanu Vaata mayye.

(పయాలిచగా సుదుచేసాం
ఇభడి సుదుచేసాం మిరిచి
సుసుదు మనిక్కను దీయాడు
చిమపురం నామకు మహమిమి)

One Surya gaNa, two indragaNaas and another two SuryegaNaas - thus five gaNaas in succession in each line - four lines stanza is known as teeTagiiti.

The qualities are three by nature. It is pleasant for listening (హైముల సమాచార). It is meant for conveying the meaning in a direct manner (అతిశయన శాయ). It is aimed at fluency in expression (చిమపురం).

It is not the aim of this paper to explain in detail the metrical styles of Telugu. My main aim is to
identify the features of *teeTagitti* and correlate them with a translation theory.

Words in *teeTagitti* are treated as more sacred and form and content are treated alike. At the same time meaning is achieved at any cost, i.e., the writer is trying to be faithful to the original writer. A comparative statement appended herewith bears a testimony for this observation. Words thus translated do not have the same effect as that of the original. The translation being in *teeTagitti* is trying to explain contextual meaning. Emphasis is more on content and form.

6. SECOND TRANSLATION:

'Few things that can happen to a nation are more important than the invention of a new form of verse' Elicits opinions. Scholars are also of the opinion that when there is a change in content it should also reflect in the metrical style. Patriotism and universal humanitarianism being the content of the poem, Prabhakara Sastri felt that there is a need for a change in metrical style. From *teeTagitti* he proposed to move towards *mutyaala saraalu*. That is from poetic metrical style the scholars turned to lyrical metrical style.

The reasons for preferring lyrical style may be multifaceted. The first and foremost reason may be that the poem narrates an individual's feelings about his nation and race. The theme is modern. To take the theme closer to the common man the poet is supposed to use a language which is nearer to colloquial style and it is obtained by using functional language. Keeping this as his motto Prabhakara Sastri advised his disciple to switch over to *mutyaala saraalu* lyrical style.

The second translation attempts to bring the 'force' as it is obtained by the readers of the source language text. The language used is smooth, simple and more direct. The intention of the writer (రించిండాడు) is well
perceived. Translator is conscious of the degrees of formality, emotiveness and simplicity. The aim of the translator is to convey the message and see that the effect is fully realized.

7. WHAT WHY AND HOW?

The comparison and analysis of two translations brings us back to the self posed questions in the earlier sections of this paper. As already explained the second translation being in lyrical style, conveys the message through colloquial language and there are no gimmicks of traditional language. Prabhakara Sastrī, precisely for this reason, preferred the second translation. Now, the third question attracts our attention. It is pertinent to the fact that linguistic theories on translation which are in vogue need to be reviewed.

There are certain procedures with which the translation theorist is concerned. I will explain the procedure and then try to draw the attention of the readers towards the examples from both first and second translations. (marked as I and II).

a) Transcription:

words are adopted or transferred to retain the local colour. TL retains them forever. In either of the translations we find such forms.

b) One-to-one translation:

E. flame of freedom

i. sweecchagni (ਸਕੁੱਚਗਨੀ)

ii. swaataneeya teejam (ਸਵਾਤਨੇਯ ਤੀਜਾਮ)

c) Through-translation or loan translation:

E. lordship

i. adhikata (ਅਧਿਕਾਰ)

ii. sarwadhipatyam (ਸਰਵਧਿਪਤਯ)
d) Lexical synonymy:

This involves translation by a close target language equivalent.

E. drop blood -
   i. raktam (రక్తం)
   ii. nettuTi kaNam (నేతు కానం)

e) Componential analysis:

This is a procedure which determines the semantic domain of the words. Componential analysis is an extra-contextual procedure.

E. loftier race
   i. puNyajaati (పున్యాజాతి)
   ii. uttamottamaJaati (ఉత్తమోంతమాజాతి)

f) Transposition:

replacement of one grammatical unit by another.

E. Man shall love man with heart as pure and fervent as the young eyed.

   i. Paapa Chirunavvu boolina paapa rahita maanasambula
      (పప్పా చిరునావ్వు బౌలిన పప్పా రహితమ మానసంబులా)
   ii. mudduguunala navvumoomula muripamula vale diyya tiyya
        (ముద్దుగుంమాల నావ్వుంముల మురిపముల వాలే దీయియా తియియా)

g) Modulation:

This is considered as a variation in point of view.

E. New arts shall bloom of loftier mould
i. kalalu nootana vidhamu gaana nagunu
   (మనుష్యులు నూతనా వివాదా గానను)

ii. sarva vidyalu nootna teejama parvi
    yabhyunnatini gaanchunu
    (సంస్కృతం నూతన తీజం పరవి యాబ్హ్యంనుతి గాంచంచం)

h) Compensation:

New Mark (1981: 31) states that when loss of meaning or sound effect or metaphor in one part of a sentence is compensated in another part.

E. And every life shall be a song when all the earth is paradise

i. bhuviye swargamai bhaasillu bhoogamu-lanu jivitammoka paaTagaa
   (భూవియే స్వారగంయి బ్హాసిలు భోగమూలను జీవితమూక పాటాగా)

ii. deevalookamuvoole
    (దీపాలం ప్రవుల్ దు...)

i) Cultural equivalence:

E. Golden days

i. svarna yugam (స్వర్ణయుగం)

ii. bangaru kaalam (బంగారు కాలం)

Translation label:

An approximate equivalent which is tentatively suggested and later modified or accepted as it is.

E. God

i. deeva deevuDu (దీవా దీవుడు)

ii. IsvaruDu (ఇస్వరుడు)
k) Definition:

When translation is done by recasting the SL form as a descriptive nounphrase or adjectival clause.

E. heavenly songs
   i. divya kiirtanalu (దివ్య కిర్తనలు)
   ii. bhagavadguna stuti (భగవడ్గున స్తుతి)

l) Paraphrase:

This is translators' last resort. He may give a free translation by amplifying the meaning.

E. woman shall be man's mate and peer
   i. satiyu burushuni sahachari samatatooDa
      (సతియు బరుషుని సాహాచారి సామతాతూడా)
   ii. koormi grihapati yeekamai sahodharmachariNito sukhinchunu raaNiyai sati
       patiki dehamu praaNai marpinchun
       (కొర్మి గృహపతి యేకంయి సాహోదర్మచారికోతీ సుకించున రానీయేయి సతి
        పతికి దేహంము ప్రాణయి మార్పించాం
       (సతృథివింగి, సత్యంతి, మాత్రము))

m) Expansion:

This is related to grammatical expansion.

E. These things - they are no dream -
   i. swapna drisyambu gaadidi satyamayamu
      (స్వాప్నం దృష్యంబ గాదిది సత్యమయంము)
   ii. bhramamu gaadidi swapna Vrittaantamunu
gadu.
      (బ్రహ్మము గాదిది స్వాప్నం వ్రిత్తాంతమంం గాదు)

n) Contraction:

This again is related to grammatical reduction.
E.

i. refer to 10 and 11 poems.

ii. recasting of sentences:

SL complex sentences may be recast as two or more TL sentences.

E.

i. refer to 10, 11 and 12 poems.

ii. Re-arrangement, improvements:

refer to poem 12.

My analysis as mentioned above is shown that the translators in both the cases have followed the principles of translation as far as possible and tried their best to achieve some stands. But in the next two sections I present how the semantic/communicative translation theory is applicable to the first/second translation.

8) SEMANTIC TRANSLATION:

1. In this process the contextual meaning of the original is preserved and while doing so, every care is taken in order to retain the syntactic structures of the original.

2. This type of translation remains in the original SL sphere only.

3. This translation is more complex, detailed, and concentrated. The thought process is reflected the words and intention of the writer is lost. Sometimes it is an over translation; because in semantic translation, there is more scope of being more specific than the original. This is due to the reason that the translator includes more meanings in search for one nuance of meaning.

4. In this type of translation form and content are considered as one unit. It is considered more as encyclopaedic.
5. A traditional belief is that in cases where manner and matter are fused semantic translation is the best method.

6. Semantic translation is more individualistic. It focuses primarily upon the semantic content of the source text.

9) COMMUNICATIVE TRANSLATION:
   This type of translation is meant for achieving the same effect on readers as it is obtained in the case of source language readers.

   1. The translation is so simple and straightforward that the readers of TL readily accept the language, culture, emotional values and, sometimes, even the new concepts.

   2. It is not focussing the content, but is satisfied with the 'force' only.

   3. It adopts and makes the thought and cultural content of the original much closer to the reader.

   4. Communicative translation is functional i.e., social in outlook.

   5 Communicative translation focuses essentially upon the comprehension and response of receptors.

10) Often it is either ignored or underestimated that aesthetic value or poetic truth plays a role in translation process. It is however a known fact that there is no intrinsic meaning for this concept but it is correlative with various types of meaning in a text.

   In case of first translation due to the traditional metrical style, and contrived word order the delicacy is lost in the poems. As we are aware aesthetic value depends on three factors. (1) structure - text shape and balance of individual sentences; (2) metaphor - visual images which may also evoke sound, touch, smell and taste; and (3) sound - includes alliteration, assonance -rhythm, metre and rhyme.
I suggest that in second translation, i.e., in *muthyala saraalu* lyrical style, the aesthetic factor is well maintained. The traditional *teerTagiiti* metrical style in comparison to the second one sounds gaunt. Poetic truth mellowed with aesthetic values, like a musical performance, will appeal more than meaning.

11) We come to the conclusion that these two translations can be cited as good examples for a modern linguistic theory of translation. First translation is considered as semantic translation and the second as communicative translation. These two terms are borrowed from New Mark. Long before a translation theory came into existence, a profound Telugu scholar and his disciple could envisage such possibility.

12. TAIL PIECE:

As recent as August 1984, Narayan Rao confessed that during the times, i.e., after translating for the first time in *teerTagesti* style he sought the favour of ‘Bharati’ editor (a literary journal) for the publication. It was rejected after a while. When the revised version was sent to him once again, it was published in the New year special issue.

Literary publishers reflect the readers taste! A successful translator is that person who clubs in all the three qualities viz:

i) without losing sight of aesthetic values of the TL readers,

ii) without using artificial forms of high flown languages for the sake of semantic translation,

iii) and lastly by preserving the emotive features of the original.
<table>
<thead>
<tr>
<th>Original</th>
<th>First Translation</th>
<th>Second Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Vista</td>
<td>అవిడి ప్రదానం</td>
<td>అవిడి ప్రదానం</td>
</tr>
<tr>
<td>1. loftier race</td>
<td>హుందే రాగు</td>
<td>హుందే రాగు</td>
</tr>
<tr>
<td>flame of freedom</td>
<td>శిక్ష ప్రవేశం</td>
<td>శిక్ష ప్రవేశం</td>
</tr>
<tr>
<td>light of science</td>
<td>శిక్ష ప్రవేశం</td>
<td>శిక్ష ప్రవేశం</td>
</tr>
<tr>
<td>2. priest and king</td>
<td>ప్రసిద్ధ ప్రాచుర్యం</td>
<td>ప్రసిద్ధ ప్రాచుర్యం</td>
</tr>
<tr>
<td>8. gentle, brave</td>
<td>గంధం, మందార వింతం, వేంక</td>
<td>గంధం, మందార వింతం, వేంక</td>
</tr>
<tr>
<td>and strong</td>
<td>ఆదరమ</td>
<td>ఆదరమ</td>
</tr>
<tr>
<td>to spill</td>
<td>చక్రా</td>
<td>చక్రా</td>
</tr>
<tr>
<td>lordship</td>
<td>కేర్తా క్రియ</td>
<td>కేర్తా క్రియ</td>
</tr>
<tr>
<td>4. in every heart and brain</td>
<td>ఎపిలుఖదనం మనుషులు చేసేదనం</td>
<td>ఎపిలుఖదనం మనుషులు చేసేదనం</td>
</tr>
<tr>
<td>6. splendid</td>
<td>ప్రసిద్ధ దృష్టి</td>
<td>ప్రసిద్ధ దృష్టి</td>
</tr>
<tr>
<td>6. in aisles majestic</td>
<td>శిక్ష ఆసిల్స్ మయిసి</td>
<td>శిక్ష ఆసిల్స్ మయిసి</td>
</tr>
<tr>
<td>7. woman shall be man's mate and peer</td>
<td>ప్రమాద మందారిని మనుష్య ప్రమాద వినాయక</td>
<td>ప్రమాద మందారిని మనుష్య ప్రమాద వినాయక</td>
</tr>
<tr>
<td>8. Stead fast star</td>
<td>శ్రీకృష్ణ శివుడు</td>
<td>శ్రీకృష్ణ శివుడు</td>
</tr>
</tbody>
</table>
9. / -
10. / -
11. / -
12. / -

In these four there is no possible example for the reason Sastri and his disciple followed unknowingly the axioms (6 onwards) of Saoury

S. L. TEXT

A VISTA

John Addington Symonds

1. These things shall be! a loftier race
   Than e'er the world hath known, shall rise
   With flame of freedom in their souls
   And light of science in their eyes.

2. They shall be pure from fraud, and know
   The names of priest and king no more;
   For them no peaceman's hand shall hold
   The balance of peace and war.

3. They shall be gentle, brave and strong,
   To spill no drop blood, but dare
   All that may plant man's lordship firm
   On earth and fire and sea and air.

4. Nation with nation, land with land
   Unarmed shall live as comrades free;
   In every heart and brain shall throb
   The pulse of one fraternity.

5. They shall be simple in their homes,
   And splendid in their public ways,
   Filling the mansions of the state
   With music and with hymns of praise.
6. In aisles majestic, halls of pride,
   Groves, gardens, baths and galleries
   Manhood and youth and age shall meet
   To grow by converse inly wise.

7. Woman shall be man's mate and peer,
   In all things strong and fair and good,
   Still wearing on her brows the Crown
   Of sinless sacred motherhood.

8. High friendship, hitherto unknown
   Or by great poets half divined,
   Shall burn, a steadfast star, within
   The calm, clear ether of the mind.

9. Man shall love man with heart as pure
   And fervent as the young eyed joys
   Who chant Their heavenly songs before
   God's face with undiscordant noise.

10. New arts shall bloom of loftier mould
    And mightier music thrill the skies,
    And every life shall be a song,
    When all the earth is paradise.

11. There shall be no more sin, no shame,
    Though pain and passion may not die;
    For man shall be at one with god
    In bonds of firm necessity.

12. These things-they are no dream-shall be
    For happier men when we are gone;
    Those golden days for them shall dawn,
    Transcending aught we gaze upon.
1. జమ్ము ఓర్వల, అర్జున లాగలో రాడుకుండా నిద్రా డీనా లాండుగా, మరియు మహా ఇంయాలు ప్రమాడం లఫ్ఫ్ఫు కానన ప్రామాణిక ప్రామాణికం

2. అంద కీ, మాల్లా నిపుణుడు, తెలంటాడు రచయితకు మధ్య సముదాయ సంస్థల; సంపాదించిన సిద్ధం క్రీడ నిర్ణయ రాసి ప్రసాదం చేయాలి నిబంధానికి.

3. అడు చెప్పండి, అంద కంటే అకర్మ కంటే అది సమాధిసి కూడా, అది రాతి తోడుని సారి ప్రతి, కాన్నా అనేక విధానం నిద్ర వంటి సంస్థ యొక్క వంటి సంస్థ.

4. సంస్థానం విషయం వివరించిన రేషన్ వినికి అంద నిద్ర, గాంధీ విషయం అంద; అప్పుడు పంచాయత్తం తో సంచారం కోసం నిద్ర రావు నిద్ర ప్రామాణికం

5. సంస్థానం విషయం వివరించిన రేషన్ విషయం నిద్ర రావు నిద్ర ప్రామాణికం, అప్పుడు పంచాయత్తం తో నిద్ర నిద్ర నిద్ర ఉష్యం ఉష్యం ఉష్యం.
6. సత్ రగాడిస్యం తపస్సు నిద్రణం
యోగ్యతకు రక్షణం కామం ప్రవాహం
మేన హృదయం జనం నిద్రణ కామాయి
దని రామాయణం సమ్మతం నిద్రణ తోడు.

7. సన్నిమో అటాపం దాధి పదాధిసానం
పూర్వము సంగమం సాధించింది
సంఘత పనితో మొదలు అచ్చినం
నిద్రణం సమూహం చేయండి సమాగమం.

8. నరా దేవి పరిష్కార పద్మావతి
ప్రదేశం ఎత్తింది సంఘాతకం
మహంతా దేవీ హృదయం తిరిగి పండితం
ద్వార ప్రదేశం మార్కు సమాగమం.

9. సత్ రగాడిస్యం తపస్సు నిద్రణం
యోగ్యతకు రక్షణం కామం ప్రవాహం
మేన హృదయం జనం నిద్రణ కామాయి
దని రామాయణం సమ్మతం నిద్రణ తోడు.

10. సన్నిమో అటాపం దాధి పదాధిసానం
పూర్వము సంగమం సాధించింది
సంఘత పనితో మొదలు అచ్చినం
నిద్రణం సమూహం చేయండి సమాగమం.

11. సత్ రగాడిస్యం తపస్సు నిద్రణం
యోగ్యతకు రక్షణం కామం ప్రవాహం
మేన హృదయం జనం నిద్రణ కామాయి
దని రామాయణం సమ్మతం నిద్రణ తోడు.
12. గుండమ తయారు కోసం; గుండమంత్ర లేక నాట్య స్వాధీనం
నాట్య మృదుతో స్వయంత్రం
ప్రస్తావించంది అందుకే నాట్యంలో స్వాధీనం
చిత్రసాధనం జరిగింది చరిత్ర.

చ రద్దు [ప్రతిభాదినామానికి]

1. ఏం రెండు నాట్యాలు అగత్యం కావడం ముందు
యింది చాలా ప్రామాణికం అధికారం
నిర్దిష్టం చేయడం కారణం
ఏమింటం అంటే గాంధీ స్వయంత్రం
పదార్థం చాలా ఉంది చాలా ఉంది
అంటాడా లేదు గాంధీ స్వాధీనం
చిత్రార్థంలో ప్రామాణికం మరణంచే చరిత్ర.

2. గాంధీ యువగంలో ఏమింటం కాబట్టా ప్రామాణికం
పదార్థం చాలా ఉంది చాలా ఉంది
అంటాడా లేదు గాంధీ స్వాధీనం
పదార్థం చాలా ఉంది చాలా ఉంది
అంటాడా లేదు గాంధీ స్వాధీనం
చిత్రసాధనం జరిగింది చరిత్ర.

3. ఏమింటం రెండింటి మరియు శాసన నాట్యం మంచి
స్థిరంగా మంచి శాసనాది రు
సామాన్యంగా నాట్యం మంచి సాధనం
సాధనం లేదు గాంధీ స్వాధీనం
చిత్రసాధనం జరిగింది చరిత్ర.

4. ఏమింటం పదార్థం చాలా ఉంది చాలా ఉంది
పదార్థం చాలా ఉంది చాలా ఉంది
అంటాడా లేదు గాంధీ స్వాధీనం
చిత్రసాధనం జరిగింది చరిత్ర.

5. ఏమింటం రెండింటి మరియు శాసన నాట్యం మంచి
చిత్రసాధనం జరిగింది చరిత్ర.

Prabhakara Smarika 431
6. సంపుర్తంలో పండిసిలేనును సంపుర్ణం లభిస్తుంది
   ప్రపంచ సుమారు పదార్థాలు. సంపూర్ణ,
   సంపుర్ణ లభిస్తున్న సంపూర్ణ సరిగా సంపుర్
   న సంపూర్ణ సంపూర్ణ సంపూర్ణ.

7. చందనం చందనానికి ప్రత్యేకంగాలే
   శంపల రీతిలిస్తుంది. ఈ రీతిలో
   శంపల ప్రత్యేకంగా రాతి చేసేది లేదా
   శంపల నిర్మాణం, రాతి స్వరూపానికి తరం
   శంపల నిర్మాణం రాతి స్వరూపానికి తరం
   శంపల నిర్మాణం రాతి స్వరూపానికి తరం

8. సంపూర్ణోదయం వేయిత స్థానంలో దిల్లి వీటి తయారీ
   సంపూర్ణోదయం వేయిత స్థానంలో దిల్లి వీటి తయారీ
   సంపూర్ణోదయం వేయిత స్థానంలో దిల్లి వీటి తయారీ
   సంపూర్ణోడయం వేయిత స్థానంలో దిల్లి వీటి తయారీ

9. సంపూర్ణతా ఉండాలనుకునే ముఖ్యమైన సంపూర్ణతా ఉండాలనుకునే ముఖ్యమైన
   సంపూర్ణతా ఉండాలనుకునే ముఖ్యమైన
   సంపూర్ణతా ఉండాలనుకునే ముఖ్యమైన
   సంపూర్ణతా ఉండాలనుకునే ముఖ్యమైన

10. సంపూర్ణతా ఉండాలనుకునే ముఖ్యమైన ముఖ్యమైన సంపూర్ణతా ఉండాలనుకునే
   సంపూర్ణతా ఉండాలనుకునే ముఖ్యమైన
   సంపూర్ణతా ఉండాలనుకునే ముఖ్యమైన
   సంపూర్ణతా ఉండాలనుకునే ముఖ్యమైన

11. సంపూర్ణతా ఉండాలనుకునే ముఖ్యమైన సంపూర్ణతా ఉండాలనుకునే
   సంపూర్ణతా ఉండాలనుకునే 
   సంపూర్ణతా ఉండాలనుకునే 
   సంపూర్ణతా ఉండాలనుకునే 

12. సంపూర్ణతా ఉండాలనుకునే ముఖ్యమైన ముఖ్యమైన సంపూర్ణతా ఉండాలనుకునే 
   సంపూర్ణతా ఉండాలనుకునే 
   సంపూర్ణతా ఉండాలనుకునే 
   సంపూర్ణతా ఉండాలనుకునే 

Translation of poetry
ప్రభహకరా సుమారికా 433

మాత్రము కాలితీంపు సంప్రదాయ తో సంచలని ఆస్తించిన
చలనం సంపాదించి కార్యమతం కాగ కాడు రూపం.

[ము. 'పిల్లలు కాపాడా' కలసిపిట్టిన రూపము కాలి విశేషాలు లేదు అయితే నాటి చిత్రాలు మనం పరిపాలి చేయాలి. అనేక విధానాల యుక్తి పదాలతో మనం ఉత్తమంగా పిల్లలను
సంప్రదాయ గెయితే సాధనం మనం ఉలభంగా బాగుండాలను మిగిలి రాయాలను
మంచి అంటాలను. మారింది సంప్రదాయ పరిపాలకు (1984వ లో)
ఎందుకు మాత్రమే ఇది కార్యమతం కాగ కాడు రూపం
తెలుగు ఇందులో లో]}

"అనేకం సాధనాలు పనిచేసే కాలితీంపు పరిపాలనలు కాలితీంపు సంప్రదాయ తో పాటు చలనం సంపాదించి చలనం మాత్రము కాలు
ముఖ్యమైన పండితులతో ఉండాలను. అనేక విభాగాల పదాలు
విశేషాలు మనం పరిపాలి చేయాలి. పిల్లలను సంప్రదాయ గెయితే సాధనం మనం ఉలభంగా బాగుండాలను మిగిలి రాయాలను
మంచి అంటాలను. మారింది సంప్రదాయ పరిపాలకు (1984వ లో)
ఎందుకు మాత్రమే ఇది కార్యమతం కాగ కాడు రూపం
తెలుగు ఇందులో లో"

మరియం సాధన పరిపాలనలు కాలితీంపు సంప్రదాయకు ఉపయోగం
చలనం సంపాదించి చలనం మాత్రము కాలు మరియం సాధన పరిపాలనలు
కాలితీంపు సంప్రదాయకు ఉపయోగం చలనం సంపాదించి

c h

విశేషాలు మనం పరిపాలి చేయాలి. పిల్లలను సంప్రదాయ
గెయితే సాధనం మనం ఉలభంగా బాగుండాలను మిగిలి రాయాలను
మంచి అంటాలను. మారింది సంప్రదాయ పరిపాలకు (1984వ లో)
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తెలుగు ఇందులో లో"

తొడుగు సాధన పరిపాలనలు కాలితీంపు సంప్రదాయకు ఉపయోగం
చలనం సంపాదించి చలనం మాత్రము కాలు మరియం సాధన పరిపాలనలు
కాలితీంపు సంప్రదాయకు ఉపయోగం చలనం సంపాదించి

c h

విశేషాలు మనం పరిపాలి చేయాలి. పిల్లల సంప్రదాయ
గెయితే సాధనం మనం ఉలభంగా బాగుండాలను మిగిలి రాయాలను
మంచి అంటాలను. మారింది సంప్రదాయ పరిపాలకు (1984వ లో)
ఎందుకు మాత్రమే ఇది కార్యమతం కాగ కాడు రూపం
తెలుగు ఇందులో లో"

తొడుగు సాధన పరిపాలనలు కాలితీంపు సంప్రదాయకు ఉపయోగం
చలనం సంపాదించి చలనం మాత్రము కాలు మరియం సాధన పరిపాలనలు
కాలితీంపు సంప్రదాయకు ఉపయోగం చలనం సంపాదించి

c h

విశేషాలు మనం పరిపాలి చేయాలి. పిల్లల సంప్రదాయ
గెయితే సాధనం మనం ఉలభంగా బాగుండాలను మిగిలి రాయాలను
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తెలుగు ఇందులో లో"
Translation of poetry

[Reprinted from Manimanjari
Vol 8 - Aug 1984 pp 1 - 2]
# Museum Collection

List of Objects Collected by Sri Veturi Prabakara Sastri At Muktyala

## I. STONE SCULPTURES

| (A) INSIDE Dr. SANKARA SASTRI'S APPROXIMATE COMPOUND MEASUREMENTS |
|---|---|
| 1. Kakatiya Hero (Tadi Mukta Veerudu) standing | 6½ feet |
| 2. Royal couple-standing-small | 2 feet |
| 3. Probably Chandikesvara | 4 feet |
| 4. Saptamatrika panel | 6 feet |
| 5. Bhairava | 5 feet |
| 6. Dvarapala (Saivite) | 5 feet |

| (B) INSIDE THE ROOM OF Dr. SASTRI'S HOUSE |
|---|---|
| 7. Salabhanjika (without head) Jaggayapetta stone | 2 feet |
| 8. Panel of Yakshas (Jaggayapetta stone) | 1½ feet |

| (C) INSIDE THE PALACE |
|---|---|
| 9. Goddess (probably chamunda) | 3½ feet |
| 10. Brahma | 2½ feet |
| 11. Kakati | 3 feet |
| 12. Standing fiure | 2 feet |
| 13. Mahishasuramardini | 3½ feet |
| 14. Goddess (probably chamunda) | 2 ½ feet |
| 15. Jaggayapetta panels | 5 Nos |
(a) With foot 2 feet
(b) Panel showing Buddha 2\( \frac{1}{2} \) feet
(c) Horse panel 3\( \frac{1}{2} \) feet
(d) Dharmachakra 2 feet
(e) Panel with two figures (broken into two pieces) 3\( \frac{1}{2} \) feet

16. Kakatiya Chamunda 2\( \frac{1}{2} \) feet
17. Jaggaypetta Inscribed slabs 2 Nos. 2\( \frac{1}{2} \) feet
18. Elephant and Man 2\( \frac{1}{2} \) feet
19. Couple 2\( \frac{1}{2} \) feet
20. Garuda Kneeling 2 feet
21. Figure of Lady 2\( \frac{3}{4} \) feet
22. Kumara Swamy (In two pieces) 3\( \frac{1}{2} \) feet
23. Parsvanath (probably) 1\( \frac{3}{4} \) feet
24. Durga (without head) 3 feet

II. ARMS (Inside the palace)

1. Dagger with gold work on hilt with sheath 1 No.
2. Dagger with sheath 1 No.
3. Battle Axe 1 No.
4. Konkala Katthi 1 No.
5. Lance 2 pieces

III. A collection of Satavahana, Ikshvaku and Vishnu-kundin coins (with Dr Sankara Sastri)

[Besides the stone sculptures and several rare art pieces collected for the Tirupati Museum Sri Sastri secured a huge collection of stone sculptures in and around Muktyala (Krishna District) which lay scattered today in the Palace Premises (See article Saga of a Sage.)

The list printed above was prepared by Dr. V. Sankara Sastri who, during his life time hoped to establish a Museum in the name of Prabhakara Sastri at Muktyala with the help and support of the Rani Saheba and the Department of Archaeology. This dream has still to take shape Ed.]
PRAGNA PRABHAKARAM

Original: SRI VETURI PRABHAKARA SASTRI
Translation: Prof. VETURI ANANDA MURTHY

The Path Of Light

Abburi Jagannatha Rao garu an old friend of mine met me on the way. He stopped and held me by his hand. ‘Aren’t you Prabhadara Sastri garu? What happened to you?’ he asked. I told him about my illness for the past three years. Thus inquiring more details about the nature of my illness he lead me into his residence. With an empty mind I followed him in. There I happened to meet Sri Potaraju Narasimham garu, M.A., Professor of Philosophy at the Madras Presidency College, with whom I was acquainted through the courtesy of Sri Gurajada Appa Rao garu. He was also related to him. Besides, I knew him well as he used to visit the library, some three years before and occasionally consult me about the works on Yoga and Philosophy available there. On his further enquiry I briefly told him about my illness. Then Sri Jagannatha Rao who was also Sri Narasimham’s brother-in-law suggested “Why don’t you join the yoga congregation of my brother-in-law. Your illness and all troubles will vanish in no time”. Sri Narasimham wanted to know from me whether “Dhruva Nadi” was there in the manuscripts library or not. I asked him for more details about the yoga congregation he joined and the Dhruva Nadi. He told me several things. He prompted me to rush to Kumbhakonam to join the Yoga congregation. He said he would also give a letter of introduction, if I wished to go there.
I felt as if I was approaching Arogya Dwaara (the Gate way of health) instead of Haridwara. I felt as if my outer consciousness turned inward, since a new path is being laid for its sake. I felt as if from my left side all the imperfection was vanishing slowly becoming thinner and thinner, and that some undefinable good was being projected from some where from my right side. In between the two sides, I realised that a straight path was being formed. By then the time to go to office was already up. At that juncture it so happened that there was another person who was a common friend of our Librarian also and my friend Sri Narasimham who heard my story and about the leave affair. He came out with a solution to my problem saying “I would talk to the librarian and arrange for two more days leave for you. Proceed to Kum-bhakonam”. Accordingly I signed a fresh leave letter which he carried on my behalf.

I got myself ready for the train journey that evening. Sri Narasimham gave me an introductory letter. I reached Egmore railway station by 7.00 p.m. The Tamil Pandit of our library who was there at the station spotted me. He held me by his hand and said “you did not come to the office today. How is it that I am seeing you here? Are you trying to run away somewhere? I don’t think you are mentally fit to travel now. Come. Let us go home. I will drop you at your place”. He was sincerely concerned about me. I felt sad for he always used to be very polite towards me till then. It was my pitiable condition that made him think and talk like that. I realised it and assured. I am alright mentally. Please do not worry. I am now leaving the place on health grounds. shall be back within two days. I know that it is your concern for me, that made you talk like this. No need to be scared Please convey to the librarian about my journey”. He composed himself, bought a ticket for me, and gave me company till the train puffed off.
The Divine Vision

My train of thoughts were competing with the train I was travelling in. The next morning at 8'0 clock I was at Kumbhakonam railway station. I finished my morning ablutions and bought some nice mangoes I engaged a cart and proceeded to the address given by Sri Narasimham. The cartman was well acquainted with that house. He narrated on the way, the marvels of the Divine Master, there I heard him with rapt attention and within no time I reached my destination.

One Sanyasi, clad in saffron clothes, spotted me and my "Telugu nature" the moment the cart stopped at the door. He came to me with open arms and asked - "who are you dear Sir. Where from are you coming? How could I help you?" - with these traditional words of welcome in chaste Telugu, he embraced me. I can never forget the touching and courteous welcome he gave me that day. Offering to carry the fruit basket he quickly stepped in to convey about me to "Srivar" and then took me in for the Darsan. I was thrilled the moment I saw the Holy figure of Srivar, who was neither fat nor too thin, neither short nor too tall in stature with a radiance of the sun at dawn. I folded my arms in obeisance to Him, and offered the letter of introduction. He glanced through the letter and told me with a smile 'Have your bath and take rest'.

The Swamiji who took me in, that day, treated me with the same tender loving care throughout his life. His name was Satchidanandendra Saraswati Swami. He took to sanyasa at Bandar a couple of years prior to that period. Jandhyala Gowrinadha Sastri garu, the learned valdik, arranged for his pension and got him initiated into sannyasa Asrama. Since then he had a special affection for people from Krishna district. He belonged to a Telugu Brahmin family which hailed
from the region of Kanchi. After taking to Sannyasa he was after several Holy swamies of fame in search of a true Master, but was disappointed. At that time he heard of this great Master and settled down in Kumbhakonam. He was to SriVaru, what Satyaki was to Sri Krishna.

Though I was not very regular about my tub - baths, I was taking only bland diet avoiding all hot things like chillies and other spices. When I expressed my habits, SriVaru replied, "I have taken the responsibility of protecting your health. Don't be scared. Join others and take normal food and be happy. Diet would not upset you". I had taken that day normal food with vegetables cooked and fried in oil and spices, and with charu (Rasam) spiced heavily with mustard and oil.

Had I eaten that meal elsewhere I would have had a burning stomach and suffered from sleeplessness. But Swamiji made me feel absolutely comfortable and looked after me very well. I told him all about myself. I also told him about my inability to stay there for more than one day.

INITIATION

On the very evening of that day at 6.00 p.m. I was initiated by Sri Varu. With Swamiji's briefing I had secured all the articles needed for initiation as a disciple. Swamiji told me about the procedure and manner of initiation. I prostrated in devotion to Sri Varu and requested to grace me. He initiated me. Swamiji was by my side and explained thus "Go into the hall and lie down in the posture Pretasana. Pray with folded arms. Utter the upadishtam only once; close your eyes and observe what happens inside your system. If your mind wanders here and there let it, do not try to arrest it on your own. It will come back. Be silent witness to all that happens. That is all what is to be done by you. Do not try to open your
eyes for a couple of minutes. Even if you try it may not be possible, for, again they will be closed. You will feel like opening your eyes when the action inside the system is over. After that you will find it difficult to lie down like that, closing your eyes. But till then it is also difficult to open your eyes or even to get up."

I followed his guidance I uttered the beejaksharas only once, meaningfully, closed my eyes and laid down in the posture suggested.

**THE EXPERIENCE**

Instantly I felt that some great consciousness flooded me, shaking my entire system. With interest and inquisitiveness I began observing the same. It was a rare experience within. I do not know whether to call it 'Pragjna' (consciousness) or 'Sakti' (Energy). It was entering me. I wanted to probe and find out where it started and how it worked. I could not trace its origin but I felt that I was already full with it and it was touching the lining of my sub-cutaneous tissues. I felt as if a new engine has started working within, full blast. I enjoyed these observations immensely and observed further experiences with enthusiasm.

Within a couple of minutes I realised that my left hand was rising involuntarily, without my control, and my right arm was also trying to do the same. But in the process I felt a crushing pain in my right shoulder and noticed that it was increasing I struggled for a while. By then some fifteen minutes would have lapsed. I heard Swamiji asking the reason for my struggle. As I could not open my eyes. I answered him with closed eyes that my right shoulder was giving me lot of trouble. After a few more minutes I was at ease and I could open my eyelids. The vibration in the body subsided, Swamiji who was by my side asked me to offer again my Namaskaram (Salutations offered with folded hands) and get up. I told him all about the 'cart episode'.
subsequent treatment, and the dislocation of my right shoulder joint.

Then he explained that the movement in the right shoulder was to rectify the dislocation. He said that if my right arm too was in a proper condition my two hands would have raised together to offer Namaskaram. I learnt from him that at the end of the prayer, it is a unique and wonderful experience of this yoga system, to involuntarily raise the arms in Namaskara posture. He explained that such an involuntary posture of Namaskaram is a sign of absorbing the yogic energy. He advised me to narrate my experience to Sri GuruDeva. I sought the advice of Sri Varu and revealed what all had happened. He smiled heartily and asked me to be happy and contented.

After that within an hour or so my right shoulder was badly swollen. It gave me lot of pain. I felt and heard some hammering sound 'tak tak' in the right shoulder joint. Though there was pain and swelling psychologically I was happy. I was suffering with that dislocated joint since three four years and was unable to function satisfactorily. Long back that doctor in (Guntur) administered chloroform, but twisted, and turned my shoulder joint, the way he pleased. He was after my life for the money all the time, but did not set it right. My shoulder muscles were torn to pieces and subsequently got adjusted themselves, haphazardly. The feeling that such a mutilated shoulder was being repaired thoroughly gave me joy and strength to bear that shooting pain. People who assembled there for prayer and observed all this said that I need not worry, as some rectification work was being carried out within. I suffered from sleeplessness for several years, but that night I slept without any disturbance.

The next morning I got up, attended to my morning chores and was ready for the experience of yoga practice. The previous evening several people of the town
assembled there for the yoga practice. They were there again that morning too. As on the previous evening I experienced similar things that morning also. There were two principal disciples of the Master in that gathering. One was Radha Krishna Pillai and the other Mahadeva Ayyer. They reported to the Master about my case. Then they were assigned to take a 'Test' on me.

How woderful that act was I realised only on that day. I was asked to sit in front of them. Radhakrishna Pillai garu offered Namaskaram to Gurudev and closed his eyes. In a couple of minutes he started revealing something in English rapidly, as if reading from a book. Mahadeva Ayyer garu wrote down all that was said immediately. Pillai garu was fast enough in uttering and Ayyer garu was equally fast in writing down. They started that test work exactly at 9 hours and 17 minutes that morning. Pillai garu revealed aloud whatever he saw or heard once he closed his eyes. He revealed all about my physical system, the good and bad within, my mental disposition, the cause of my ill health, the rectifying measures and details about my previous births. When that recording of the test was over they took those papers and read them to the Master. With the Master's permission they filed the whole record. Such a test was taken in those days for each and every individual who wished to become a medium or disciple of the Master in this yoga practice. I requested for a copy of my record which was given to me with the kind permission of the Master. I have it with me to this day.*

The Divine Message

That night I was to return back to Madras by the mail. So I sought an audience with Sripur.

* Copy of this Test report is reproduced at the end of this text. (Sri Prabhakara Sastri garu joined the yoga Marga on 22-6-1916. Medium number 33).
Mahadevayya garu conveyed my request to Sri Varu. Master agreed and gave me an appointment to see him after meals. He was then engaged in acquiring rare and fundamental information concerning this yoga through the medium of his wife. After meals at the appointed time I approached and prostrated myself at the feet of the Master to offer my Namaskaram. I spoke to him thus — "Sir, I was suffering like hell for the past three years. I neither slept nor rested. Appetite and digestion were also poor. Without my knowledge and even before the thought flashed in me about my coming to this place, I seemed to have relished my meals. The moment I heard through Sri Narasimham garu about the greatness of your yoga system, I felt as though I was stepping on to a great path full of Divine happiness I could travel all the way and come over here with utmost peace. I could sleep for a while in the train I had a restful sleep yesterday night on arrival here. Spices or oily food, mustard, sambar, rasam and buttermilk used to upset my system and literally set fire in my stomach. But when I consumed them here there was not any adverse effect. Since you asked me to feel normal and eat normally along with others without fear I did so. I had taken hitherto severe and very strong doses of medicine. Hence my alimentary tract was in a simmering state. But I do not feel it that way today. "Sariiram-aadyam khalu dharma saadhanam" (Sound body is a must for any performance of Dharma) — ‘Bratiki UnTe Balusaaku eerukoni tinavacchu’ (If one is alive he can survive even by munching the leaves of Balusu plant) is the dictum. So I would like to stay on here and serve you. I would strive for a living here itself. Kindly permit me Sir".

“What is your salary to day?” He asked me.

“Fifty rupees Sir” I answered.
"With that earning you and your family can make a living. Why should you discontinue the existing livelihood and stay on here?

The cart must be repaired while it is on its wheels. If we are to dismantle the cart for repairs the cartman would lose his livelihood. Dislocation should not occur to this continuous progress called life. Such is the aim of my yoga. This is not a path of retreat. This is the path of Raja yoga. Garhasthya (Family Life) is essential in this line. Sannyasa is not the motto. One should enjoy all the comforts in life. Good and rich food must be taken regularly. Hence it is necessary that you should stick to your job. Your job is not only helpful to you but also to the world you live in. Be healthy and attend to your official duties normally. Is it not just for the sake of being in my presence that you desire to stay on here? I would always be in you. I would continue to give you the needed help from within you. Where ever you are, you would continue to feel the same experience that you have felt here concerning rectification of your system. The yoga practice you perform in the morning sustains you till the evening. Necessary action will take place in your system as and when required.

The force that actuates rectification within you is not a static force but dynamic consciousness. Its work is not akin to the working of the Electricity. Electricity, when employed beyond certain limitations and propriety would bring catastrophe. But the consciousness that has been alerted in you now would not work like that even if you desire to put it to more use than it is needed. It would function only to that extent as is necessary. You cannot keep your eyes shut for more than the required period even if you wish so. Like wise when the required action is in progress within, you cannot open your eyes even if you want to. In case some other immediate errand waits on you or some one else talks to you distracting your attention you need not be scared
of the disturbance. Entreat in a prayerful mood, the atman, to bear with the disturbing incident, and attend to it. Later, when that job is done the yoga practice could be continued. At the exact time of practice even if you are in the middle of a journey in a train, or in a vehicle or on your feet on the road, it is enough if you could give a momentary thought to the practice. When you are free, and at rest after the engagements are fulfilled the yoga practice can be continued.

Following the track of Truth, Duty and Discretion the more you crave for the inner experience, the more enlightenment you will derive. You will slowly learn to locate the source of such enlightenment. At the present all your attention is towards attaining the wealth of health. It is true, without that you cannot achieve anything else. You need the health first. The fruit of this yoga practice would go to you only later. I am not saying that you would get the fruit of yoga if you have a strong belief, now itself, for, it is my job to infuse that faith also in you. It is enough if you are merely inquisitive towards the nature of the Truth. You should never practice the yoga with an empty stomach. Take some diet before you commence. There are several friends at Madras who are following this yoga system. Meet them as frequently as possible. Whenever it is possible, you can come over here. Mainly two congregations take place here every year. One is the December Call and the other May call, both are during the last weeks of those months. You come during that period without failure.” I was overjoyed with those assuring and encouraging words. Automatically tears started trickling down, I composed this verse.

‘durvyasdi Khinnee saraNam prapannee
Mayi prasadaa dayi mamsna bhaishiih
traataa ha masmiiti tadaavabhiittim
Yastam Gurum mastakato Namami”’.
He talked to me for some five or six minutes. In those days he was engaged in briefing his disciples about the philosophically significant facts concerning Sahasrara & Pitutary and about their divine energy principles and transmission. With his kind permission his chief disciples could visualise them. The Master himself used to obtain some important information through the medium of Matri Sri - his wife. Since he was pre-occupied with all these matters, I could not talk to him in detail and at length.

Che KooDuta
FULFILMENT

Again in the evening several of his disciples gathered for practice. Yoga practice used to take place in a hall opposite to the residence of the Master, which was situated on the banks of River Kaveri the Bhagavad-ghata. Much of the swelling of my right shoulder, and also the pain had receded during the practice that evening. I began to feel the presence of a tiny glow somewhere in the inner depths of my being. I also realised that as if in a dream I was proceeding towards it. I sensed great vibrations in my body in the nervous system, as if it was connected to a high voltage battery cell. Involuntarily my arms were lifted in the Namaskara posture. The tak-tak-tak hammering sound continued to be there in the joint, and I felt the pain (slightly) too.

A great dialogue followed in my mind. Why such a sever activity in the system and what is it due to? What is the source and original place of this activity? Till now I must have uttered countless number of devotional verses or chanted several mantras, offered prayers to all sorts of Gods, visted many holy places and had the darshan of the presiding deities and followed several men of Wisdom but never and now-where did I feel this sort of a rare and unique experience before. What a wonder it is that with just one utterance and one
thought in prayer so much is being experienced! The question about of the presence of the supreme being, the age old and unresolved controversy about Paratatva, on the basis of asti (theistic) and nasti (atheistic) schools of thought, seems to have been resolved in favour of Astikata. It is proved that the supreme being is within the reach of the conscious human experience. Having found a way to know it, should I not know its real nature and its origin?

Asti (existence) and 'Nasti' (Nonexistence) controversy, seems to have been resolved in favour of 'Astikata' (existent) and proved that it is within the reach of conscious human experience. Having found the way in should I not dive into the depths of this exciting phenomena? How wonderful it is I am beginning to feel that some body within me is cerefully hearing me, answering me and guiding me with compassion! Has my Illness done purposeful service to me? I think I recovered from all troubles. Oh! what a joy! If all this is not true what is the reason for the swelling in my shoulder? How could I raise my arms involuntarily in the posture of Namaskaram? How could this fulfilment of folding of hands take place? Who invented this word "Chekooduta"? (Che is hands and KooDuta is folding - folding of hands.) Are the words Chekooduta and Kaikoooduta invented to indicate this extraordinary way of folding ones hands? What a pleasure it would be to our people if I am cured and normal; Could I get all our people initiated into this line? These were the thoughts, that flashed through my mind during the practice time that evening. That day I felt as if I was reborn. After the prayer I revealed my enthusiastic thoughts to the others assembled there. They in turn told me their experiences which were very interesting.

Sri Master Garu

I was inquisitive to learn more about the life of Sri Varu So I asked the people gathered there
for more details. He hailed from an illustrious family which migrated from the Telugu main land years back, probably during the reign of Sri Krishna Deva Raya to the South to Tanjavoor for the upkeep of its political set up. Several blocks of residential quarters lying at Bhagavadghattam on the banks of Kaveri at Kumbhakonam belonged once to his family members. In fact one of his ancestors had established on the banks of Kaveri at Kumbhakonam, an agraharam called “Bhaktipuri”. He was born with a silver spoon and enjoyed riches and wealth as a child. Even to that day he had enough to fall back upon comfortably. His family name was Kanchupati and his personal name Venkaswami Rao garu. After learning these particulars I asked somebody whether he knew Sanskrit. In those days I used to think that without a sound knowledge of Sanskrit it would be impossible to grasp the contents of the traditional sciences like Sankhya, Yoga, Vedanta and other allied sciences which were only in Sanskrit. But I was told that he did not know Sanskrit. However I learnt that, as a child he had mastered the essence and content of all such classical texts from English translations and that he had assimilated all the hidden knowledge in those sacred texts better than most of the scholars who learnt them by heart in the traditional way. Over and above, I learnt that he had enjoyed in his life greater spiritual experiences. I was also told that I could myself learn more about him in the natural course of time later, and as such there was no need to equate him with the traditional scholars.

How could the sacred teachings be in English? When the sacred tongue Sanskrit is in vogue? Is it to compensate the lack of knowledge in Sanskrit? But it is certain by mere sight and experience that the Master was a Holy figure. Still, how come the moustache on his face? Is it not against the tradition and principle of enlightened men? Such were my
mental aberrations then. But answers occurred to me immediately. But later, on further enquiry I realised that the Master himself had supplied such answers to me several times.

‘Yasya naasti swayam pragjnyaa
Saastram tasya karooti kim?
Lochanaabhyaam vihii nasya darpaNah kim Karishyati?’

(For one who has no self knowledge how could the sacred text help him? Of what use is the mirror for one who is blind totally) As is evident from the above verse only those who possess some knowledge of the self can be originators of science. To them a study of ancient texts is helpful only in realising their own self and gaining knowledge about it. But not for becoming conscious of the existence of their self. This should be inherent. The texts would only further the knowledge.

‘SaastraaNaam Vishayastava dyeavanmandarasaa janaah
pravrittee rasa saastreetu na cha saastram na chakramah’

“Tameeva Dhheeroo Vignyaaya Pragjnaam Kurviita
BraahmaNah
nanudhyaayaa dbahoon chabdaan vaacho viglaapanam
hi tat”.

“vihaaya saastrajaaleani Yatsatyam ta dupaasyataam”

Some such verses cited above flashed in me and silenced my probing mind. I thought what is there in the language? It is the matter that counts more. when
that is sound it could be conveyed in any medium. In fact to achieve the universality of this Yoga system, which can be practised without any difference by peoples of all castes, creeds, cultures, religions and nations, English language which is almost the world medium, is perhaps the best instrument. Once upon a time Sanskrit language too attained that greatness and importance only because ancient Rishis and sages recorded their experiences and revelations in that language, and the earlier works on philosophy, upanishads and vedas were all in Sanskrit. If persons of that merit and eminence exist today and begin to record their achievements and aspirations in a particular language, that shall certainly attain the greatness and importance which Sanskrit enjoyed in the past years. There need not be any hesitation in placing the English language today on the same pedestal as Sanskrit was in the past. Several intellectuals and divinely gifted individuals are today expressing their rare and unique interpretations of science and truth through that medium. It is very difficult to dismiss this fact as we have no other way than to accept it. Hence it will not be improper if the yoga messages of are Srivaru in English.

Similarly to have a moustache on the face or not to have Tilak (bottu) on the fore-head, are not going to diminish the image of His holy person. Since he does not differentiate between Saiva & Vaishnava cults, he must have decided not to have these markings of caste on him. Since the system that he has established is one of Maha Raja Yoga there is no need for amber robes or a shaven head. I realised that dignity or the lack of it will not come in having or not having a moustache. Somehow these replies occurred to my mind and cleared my irrational and ugly thoughts.

After some time once when I went to Kumbhakonam Srivaru talked about this aspect on his own without prompting from my side. He said “My disciples should never look down to the common folk, either in their
dress or in their behaviour. They should be normal to fit in with one and all. In this system of yoga there is no salvation to anyone on an individual basis or merit. It is based on the concept of universal love and amity. Love should start with one's own self, then the people around him; his kith and kin—in a sequence and in that order. My disciple must expand his capacity to love in that order and must be capable of achieving universal salvation and emancipation. Till the scope of one's love does not attain that magnitude one cannot achieve liberation. To achieve and understand this universal and all pervasive philosophy one should be universal and all pervading. One who cannot see beyond his own limited sphere of class, clan, caste or racial or national barriers and discriminations and one who cannot thus maintain a rapport in the society of humans, shall have to struggle in the worldly existence without aim or end. Realisation of this Yoga takes place only when one can understand the multiplicity of the external existence and the unity of the inner self at the same time. Our perfection and fulfilment is yet to be achieved in the future and it is not a matter of the past. Hence standing firmly on the pedestal of the past and by learning from its experiences, we have to attain perfection in the future.

This is one of the divine gifts that Srivaru possesses. If some one approaches the Master with any confusion or indecision troubling one's mind, he would invariably give all the answers and clarifications in his casual conversation strangely without being asked for. Or sometimes it used to happen so that the person who sought the Master's audience for certain clarification would invariably get the answer himself even without the necessity of the Master's utterance of the same or occasionally without the necessity of even asking that question at all, for, in the Master's very presence either the answers would flash in the questioner's mind before asking such a question
or the answer to the issue would also come out without his knowledge in the very framing of the question itself.

One interesting example. Once a certain disciple of the Master who was working as an Engineer in the public works department was asked by his superiors whether he would like to proceed to Delhi on higher job fetching better wages. He had to answer and post the letter positively by the evening mail. Hence he rushed to Kumbhakonam that morning from Madras and sought the advice of the Master. 'O.K., I would consider and let you know before the mail time,' said the Master. But the time for the clearance of the evening mail was almost up. But the Master did not call him and give his opinion.

Anxiety of the Engineer grew with the passage of time. He weighed all the pros and cons of the issue. His evaluation proved that it is better not to take up the assignment. In a hurry he scribbled the same reply and left the yoga hall to post on time, thinking that since the Master did not give his reply, he better post what he had written.

As he was about to leave the yoga hall he saw the Master standing at the entrance of his residence. As the Master called him he approached. What is it in your hand? asked the Master. He answered 'It is the reply sir. After weighing the pros and cons I thought it is wise not to accept the offer. I will act as per your advice. As the time for the mail was coming to a close I scribbled what I thought. If you advice otherwise I would follow the same immediately'.

"Well. Go and post the same" replied the Master.

Later, on a different occasion the Master said 'If you are confronted with any dilemma do not transmit the problem to me either by writing a letter or seeking
my advice personally without yourselves trying to find a solution to your problems. You try your best for the solution. Seek my advice only to those problems where you really fail to get an answer inspite of your own honest trial to solve them. One can certainly get the answer to any worthy and justifiable question provided he tries to solve the problem with all the seriousness and sincerity of effort it really deserves. Such an effort may be outwardly in the form of scanning the ancient texts of knowledge or approaching the learned for enlightenment in whom he has faith. If it is inwardly it would be in the shape of self realisation. This yoga is mainly intended to open up the foundation of such a realisation of the self.

"Ananta Saastram bahu veditavyam" (learned texts are too many and varied extensively to be probed into) Since the texts are too many and the approaches of their authors too are poles apart even while seeking a solution to a problem outwardly, the decisive factor would still have to be that inner self. As per the "Ghatta Kutlji Prabhaatanyaaya"

All shall have to one day or the other trace and follow that inner call or urge or self realisation. So it would be easier to understand the ultimate reality if one could supplement his outward learning with the guiding factor, which is the inner call or realisation".

By that evening the swelling of my shoulder was considerably reduced. After the usual yoga practice I started repeating the beejaksharas just like Ramanama. Immediately my entire body became hot and I felt a burning sensation. I told Sriwaru what had happend. He said except in the specific hours one should not unnecessarily repeat the name several times. If there be a need it is enough, he said, to utter once for the required rectification. The Master declared that there is no need for constant repetition since the supreme being
is not deaf and said that it could hear as distinctly as the ear could hear the tongue. Where is the need to keep on repeating the request when the supreme is eagerly looking forward to come all out in support and bless you at the very first call in prayer, he queried. Chanting or repeatedly calling the divine would be akin to dialling the same number repeatedly on the Telephone without making an effort to hear what is transmitted as reply from the other end. This is what the Master said that day. The truth and essence of this message has been over a million times or more experienced by me and my other friends of this yoga subsequently.

In the year 1925 it so happened that a certain friend repeatedly chanted the divine symbol of the Master just like Rama nama japa. Within a few days he started feeling as if his entire body was on fire. His nervous system was total wreck. He suffered from lack of sleep and later insomnia. His relatives tried several other ways to cure him and finally saw to it that he even stopped his yoga practice. Still the response was nil. Later he returned to normalcy only when he realised his folly and accepted his guilt in the prayer again. Even to this day that friend is hale and healthy following this yoga practice without fail. Similarly there were others too who had to repent and correct themselves for their unauthorised and irregular manner of yoga practice.

[ The chapters reproduced above pertaining to Yoga are taken from the unpublished English Version of the Text. -Ed. ]

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The View Must Reveal
By Its Own Action

Sri N. B. V. RAMAMOORTHY

Dear friends,

We are glad to meet each other here in the Yoga School, Kumbakonam for the 121st Birthday celebration of Master C.V.V. Of all the Birth-days this particular birth-day has an unique importance for the following reasons:

1. A child is born. The birth time is noted. Calculations are made on the basis of that time and Rasi and lagna of the child is fixed. In the horoscopical Chakra the Rasi, Lagna and the position of the planets are put as they were at the time of birth. Then the Dasa, Bhukthi and Antharam are calculated to know the Future. According to permutation, combination, ascension and retrogration of planets, the life length is being fixed. If all the periods of Dasa, Bhukthi and Antharams of all planets are calculated, a soul can exist in a body to a maximum period of 120 years. This is the present cosmic order limit. From this birth day onwards Master is surpassing that limit also and enters the unlimited. Bujandar says that so far what he had said could be discussed according to the movements of planets; and thereafter Masters future could not be discussed since he had surpassed the cosmic order limit and hence I conclude predicting prostrating the truthful OMKAR Brahmam. In this respect this 121st Birth day of Master is an unique one.

2. To those who have understood this Yoga without any doubt, will be shown the plan to bring it to a completion. The word doubt is conveyed by the
tamil word Erettu means doubt and also double Eight 88, which specifies 1988. Since we joined this Yoga how many of us have thought over the principles and practical side of this Yoga and presumed how this should be carried forward. Most of us are still in the belief that every thing would be done by the Master and we have no other duty than doing practice both morning and evening at the appointed times.

Master CVV himself has noted this kind of debility among his own disciples and made it out by saying that none so far has developed the fundamentals of this Yoga according to his own way of thinking and presuming and hence could not show anybody as an example as a developed soul for others. It is only 4½ months more for the completion of 88th year; and within this 4½ months let us learn without doubt and chalkout a programme to bring the Yoga to the stage of completion. Whether that programme is right or wrong could be understood only when a result is attained after our persistent effort.

Bujandur says that this Yoga was given only to make the body strong. Taking that everything is within every one, and with that belief effort is made, then only a tangible result could be got. The following is Bujandur's verse in Sourashtra language written in Tamil script. The substance of the verse is given below.

Vasister asks Bujandar to tell him a fact. After deep consultation Bujandar says: If we are in the habit of eating and abusing the Father of all fathers who has revealed the secrets what will take Place! It is only to be strong, you are asked to do taking everything is within yourself; and the result of it could be tangibly shown only when you work for it persistently.
Accordingly from 1968 I have been persistantly (including ONAM NARBHAVI MARAVASI) doing my prayers according to the dictates from my inner inspite of oppositions and contrary advices from friends. From 1970 to 1980, the result of the dictate from within was feelable and tangible. As per the Oliidare course 4th name, working was felt in the physical temples and the predictions made by me about the appearance of comets came true. From 1980 onwards even though the activity was there, the outer appearance of comets did not take place; and the reason for that suspension was not known for some time. Bujandar says that Master suspends the appearance of comets. And when all become one in mind, that year Masters Physical reappearance and the appearance of Karpaga comet will synchronise.

After hearing and seeing what all told and taken place, friends would have been cleared of their doubts (88) and they will extend a positive co-operation to bring to physical appearance of Masters, meditations and comets. What all shown by Master to an individual give mukti to all. The person who thinks like this is a fit man ripe man, to get further.

And this kind of Mental Ripeness will be got in this 88th year. In this respect the 121st Birth day of Master is unique.

3. Master NRBV said that when ONE becomes TWO and that Two becomes ONE Masters principle could be understood. This 1, 2, 1 denotes 121, and so this 121st Birth day of Mater CVV is unique in this respect.

Master CVV has said that no comet will come without his order; and if any comet comes superceeding his injunction that day of appearance, our Yoga will be fulfilled. Master NRBV once said that even if the comet appears to day, the completion can't be attained today
itself but it will take 10 more years for the completion. You may think that what I have said is against Masters words. But what I have said is within the frame work of Masters Yoga. Accordingly 8 years are to be completed with the end of 1988 since the last appearance of comet in 1980 as per the obidere 4th Name. You can note from this that master NRBV's words have come true and there are only Two more years are left to understand clearly the theory and the practical side of our Yoga.

Because of the break in the continuity of the conscience, the semi memory having failed to understand the way to have a contact with the pure memory, it created within limits of the memorandum formed by itself. This is the debility of the present creative order. And to eliminate this debility from the present order and make all things permanent is the work of the origin No. II. The New Model Pituitary work.

The condition existed in the pre-evolution stage, the condition for the separation of an atom and the creative order right up to human form is the creative order. So far the knowledge of how the evolution is developed is revealed in various ways in different schools of philosophy and religions according to their understanding. But no answer has come as to why this evolution started. If it has been realised, the creative order would have already been brought to an end according to the desire of the primordial origin.

As no body could understand that Primordial origin, that origin itself has to come to birth in the form of Master CVV, to reveal itself to bring an end to this evolution.

The cause and effect from the starting right upto human form in this evolution is Pure Memory. This may be taken as Mongea Route i.e. the important Route for the formation of Man form i.e. the root for the
formation of Man form. But the problem is how to get physical Immortality. To solve this problem the teachings of both the Masters should be understood well and a new method should be formulated for the practical work of recalling Masters with their physical forms and this should be understood by all till every one feels that the method formulated is correct and work to achieve that end. And this state of bent of mind may be taken as comet tyre.

When the force working in the Mongee Route touches the comet Tyre the appearance of comet could be understood.” This is how Master NRBV has said. The human body is the microscopic representation of the macrocosm. The vertebral column of the human body is the representation of the Milky way and Mongee Route as stated by Master. The through hole in it is the comet route and the influence of both the sexes at the joining time is comet tyre. The experience of Brahman in the form of Master is got by us through initiation and for this reason every one of us is the comet tyre. If all of us work with oneness of mind to Recall Masters with their physicals it is sure both the Masters’ and the comet’s appearance will synchronise and the Yoga will be completed. காடை நைல் கிருட்டி சுகாக்கும் கோரை. காடை நைல் means (Kadai Nal) last star. i.e. Revathi. I was born in Revathi star. When I was born NRBV having no issues as his heir, and who also refused to a second marriage for the issue of heir after him, has said that this boy is for me, and he adopted me. Even though I was educated I was not allowed to enter into any job for earning. After conversations with NRBV for many times and on various occasions, I came to a conclusion that I have been brought up by him only for the purpose of Yoga. Soon after my joining the Yoga, when I was laying down conciously after supper, and NRVK and so my other friends like Sri G. Seetharama
Iyer, Kondi S. Rama Iyer and Murugayya were talking in the pial, which I was observing, my conscience was drawn to semi conscience level inspite of my efforts to come back to full conscience, I was shown a phenomena, In it I was a very young child of two or three months old. I was left unsupported in fantastic heights. I was falling down with tremendous speed and I was hearing Reengaram sound and was seeing stars and planets in the darkness; and I was terribly afraid. In a minute or so I was brought back to full conscience, after this phenomena was shown. As soon as I came to wakeful state, my heart was beating at very great speed and my whole body was drenched with sweat. It took about ten minutes for me to regain normalcy. Then I narrated my phenomena to NRBV and enquired its significance, for which he smiled and kept quiet.

In 1956 when I was in a wakeful state lying on bed after supper, by about 10 p.m, I was forcibly drawn to a semi conscious state, but I recovered myself with self effort, and after a few minutes I was once again drawn to semi conscious state and this time I felt that something is going to be shown to me and so I began to observe in that semi conscious state. A round ball of Milk white light entered from top of my head and descended upto Hithu. After this phenomena was shown I was once again brought back automatically to normalcy.

From these experiences supported by some other experiences in full conscious state, my conclusion that I was adopted by NRBV for the Yoga purpose only, got confirmed.

You might have found fault with me; you might have talked ill of me; you might have sympathised with me; I have not taken them seriously and still I feel that every one of us should understand Master’s teachings well and co operate as co-mediums in discharging our duty of
recalling Masters with their physicals and thereby offer our Guru Dakshina. At present we are only a handful of persons to be called as Mediums of Masters. Most of us have become aged. Because of our belief and efforts taken, we do not know now how long our life time is to be (has been/ is to be) extended by Masters, and how far we have consumed that period and what is the remaining period of our life length, within which our full efforts should be exerted to bring Masters to physical plane of existence with their immortal bodies.

Therefore we should come to a decision that we should know and realise the full and all wisdoms of this Yoga before the end of the specified period of 10 years as stated by Master NRBV, which is not further than 1990.

According to the number of births taken, a person's intelligence and wisdom and thinking faculty would be. I do not know how many births I have taken so far. But as I began to act according to my inner dictates and presumptions on the basis of dictates, I found good results as per Masters plan; and I confirmed that I am acting according to Masters plan.

Therefore I request you, dear friends, to kindly cooperate with me to discharge our duty of Recalling Masters to this earth with their Immortal bodies and thereby have the satisfaction that we have given our Guru Dakshina to our Masters.

Because of our advanced aged, we all have a common feeling that we should recall Masters in their physicals and offer our Guru dakshina. No body thinks that how the Masters could be recalled to physical to offer our Guru dakshina. Then what is the use of having feeling without proper method to materialise our aspiration. If we don't have that method to bring to practical side, we must atleast give heed to the other man's experience in this regard and understand "what
is what of the experiences conveyed by him and how far it is right or wrong according to our thinking faculty goes. If we don’t have that flexibility of mind then it means we are betraying ourselves to proceed farther to discharge our duty to offer Guru dakshina to our Masters. Let us not undo justice unto ourselves and cooperate in the favour of co-mediumship to recall Masters in Physical ‘Two years Not More will Reveal Recalling Duty’. The above is the last sentence of the Poem found in the invitation for the last general call convened by Master NRBV in December 1946.

Since then our late friend Sri T. S. Ramanujam did his best to make us understand on the basis of the Teachings of Master NRBV to call Masters to physical. But after Sri T. S. R.’s disappearance in 1967, nobody drafted a theory to bring it to practical in Recalling Masters to Physical. Now we are approaching the end of 1988 and from the end of 1988 only two years are left to Reveal Recalling Duty. Therefore let us be optimistic in our efforts to recall Masters to Physical and thereby pay our Guru Dakshina to our Masters.

Two + Two is Four. Two × Two is also four. Therefore two is a definite number. First two may be taken as To and the second Two may be taken as Do (Phonotically). To do the work of Recalling Masters to physical is the Duty of every one of us. And so let us strive hard to Recall Masters and offer our Guru dakshina in the ensuing Two years.

The importance of Two is stressed here from different angles so as to impress upon you about the ensuing 1990 within which period let us all become flexible in mind to understand the real and ‘the method’ to be endeavoured in the work of Recall of Masters to physical with a feeling and fervour of co-mediumship among us.

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Short Summary of Evolution and the Prayer Form

Master N.R.B.V. said that even in the absence of Yoga we are performing, our goal of Physical Immortality will be got in due course of time after many pralayas - deluges - yet to take place. To shorten that period, Brahmam out of mercy, has taken birth as Master C.V.V. and is to give Physical Immortality in this birth. From this you can infer that what all the wisdoms to be got out of experience through these ages of many deluges yet to take place are revealed now by Master for the benefit of humanity as a whole. You may now feel how important to every one in this world to know the wisdom made out and the prayer form for the mental development and attainment of physical immortality.

Prior to the starting of evolution there was a state of consolation. i.e. a state of chillness or a state of satisfaction which is still continuing. Out of its own state of existence, a pressure i.e. agitation or dissatisfaction or fed up with its own state of consolation took place. The spot where agitation occured was surrounded by agitation. As a difference in quality came into being now, between consolation and agitation, it occured to the agitated that it has been separated from consolation; and hence wanted to get reunited with it once again and started functioning for that purpose. That which tried for union for the first time is called Moolaprakruthi.

Out of its to and fro motion for reunion the Moolaprakruthi was unconsciously transformed into five elements. Then it became aware of its own transformations; and it withdrew and came itself out of the
Offering of Prayers inside the room where Prabhakara was born, Peda kallepalli, Krishna District

Veteran leader Sri Poornamallikarjunudu Inaugurates the exhibition of Paintings by Dr. Saikrishna Prabhakara Centenary Celebrations (Machilipatnam)
Trust members and friends with
Hon. Sri P. V. Narasimha Rao

at Rajbhavan, Hyderabad after releasing the
Trust's Publications

Hon. Sri Bhattam Srima Murthi releases the
First issue of "Manimaniari"
five elements, and began to absorb the elements within itself and once again began to try to get reunited with the consolation. In this process it was again transformed into minerals, plants, animals and rakshasas (giants) but it could not get reunited. At every stage when it found that it was not able to get reunited, it has parted itself into many atoms with the desire that those atoms would fulfill its idea of getting reunited with the consolation. This is the cause for progenation of species. But at no stage it occurred to it that there should be a contact between the particles separated and itself. As moolapakruthi came out from one stage to another stage, its idea of absorbing its own previous manifestations became intense, more intense and ferocious; and this is the cause for the formation of vegetables, animals and Rakshasas.

At Rakshasa (giants) stage when it was in anxiety about its Incapability to get reunited with the consolation, for the first time it came to its conscience of the existence of a part of the consolation within itself also, and immediately it tried for reunion but in vain. Now it wanted to know why it could not get reunited with the consolation. If it has to act it has to act with the idea of reunion and if any action is to be there for it there should be the idea of reunion. So it understood that all its activities are within limits of the idea of reunion and the consolation is beyond the idea of reunion. Having come to know this, it decided that it cannot get reunited for ever with consolation. And again began to think over. In the end it occurred to it that it is the same as reunion with the consolation and get the qualities of the consolation and become like that i.e. equal to it. To attain the qualities of the consolation by this means, it began to decrease gradually its idea of absorbing its previous manifestation within itself and get reunited with the consolation. As it began to effect change in its idea, the ugly monstrous and
ferocious forms began to transform gradually step by step and became monkey and finally attained man form in perfection with all the qualities of the consolation. Thus in the man form the agitated - Moolaprakruthi - got all the qualities of the consolation and consoled and became Brahmam. Even in this state of Brahmam also it never occurred to it that it should establish a contact with its own particles, left the physical form and fixed itself in the Astral plane.

Bujandar points out to Brahmam that due to the disconnection between Brahmam and man, people are struggling in the cycle of birth and death. As per the promise given by Brahmam to Bujandar they have come to birth as Master C.V.V. and Master N.R.B.V. respectively. To immortalise the physical form of man and bring to an end the evolution they have started the Pravesa, Vyapaka, Gathi, Karana, Arogya, Briktha, Rahitha, Tharaka, Athitha, Raja Yoga, established and are running the Yoga School Friends' Society.

Just as the Moolaprakruthi after undergoing so many aforesaid changes, got consoled and became Brahmam in the man form in its perfection, so also we must get all the qualities of the consolation within every one of us to bring our form to perfection. Now to establish ourselves that we are Brahmam, we must chant ONAM - meaning that we are the origin itself. When we feel that we are Brahmam, the idea that we are born not to die but to live eternally must be established by chanting NARBHAVI. For a life to exist for ever it must have an immortal abode. The proper noun SIVA-RAMA (Siva-Life and Rama-Body) if read from back to front it sounds as MARAVASI WHICH IS A BLESSING fulfilling the aspiration of life to live for ever in an immortal body.

So these three sounds ONAM, NARBHAVI & MARAVASI if chanted in groups with the above meaning
fixed in mind and with the determination to attain that state, the Sound waves of these words travel to unequalled capacity unlimited space and hint it to tap down to the earth new energies. These energies emerge out of that space in the form of new comet. As it descends, the energies from the comet pervade on the etheric form of both Masters and mediums in Albit Portion and they are converted into immortal Physical bodies and all will descend to the earth along with the comet and come to Yoga School Friends’ Society, Kumbakonam.

The selfish ideas based on caste, coin and historic bent surrounding this earth, marked in the memorandum of individuals will be eliminated and evaporated by the chanting of ONAM, NARABHAVI & MARAVASI and the mentality of these new sounds will be fixed and all will become pure in thought and deed. The immortal energies collected in Sahasrara by chanting of ONAM, NARBHAVI & MARAVASI from the food we take, will be absorbed by the bones at the time of bones boring work takes place; and by the chemical reaction a heat called Sakthinatha Neippu will be produced within and the bones will be melted and enlarged to the physical form of individuals without figure change. This body cannot be destroyed by any means since it will be a self creative one and thus Physical Immortality is attained.

So with this new wisdom in mind and determination and sincerity to attain Physical Immortality, after taking light tiffin, well seated in a particular place with closed eyes and hands placed on the knees, chant ONAM, NARBHAVI & MARAVASI, 100 times both morning and evening and observe the working of force of these new sounds in the body. This kind of practice will create a feeling that all human beings are of th
same origin and every human is the origin himself. This feeling will get rid of all the existing differences; and peace, plenty, fraternity, equality will be established and Physical Immortality will be attained.

ONAM NARBHAVI

MARAVASI
There are literary artists for whom literature is both the immediate and ultimate end. All values are rooted in and stem from literature alone. Beyond literary excellence there is hardly anything else to be cultivated. Hence, structure and design, aesthetic emotion and its expressive competence, linguistic finesse and verbal play are the overriding concerns.

But there are those who consider literature as the symbolic enactment of an enduring frame of excellence. For them literary sensibility and its implicit creativity is a manifestation on the micro level of the macro/cosmic order of a comprehensive vision. The creation and enjoyment of literature is, for such artists, essentially a process of refining the crudities of one’s genetic being. For them literature should promote understanding of the fact most of us are likely to forget in our disproportionate quest for affluence: fat and free animals are not necessarily wise — even if those animals bear striking human forms. Literature should, for these people, promote not only love of wisdom but the wisdom to love. In effect, the modern heresy of dichotomising life and literature is negated and life itself is transfigured into the greatest work of art.
It is to this group that Sri Prabhakara Sastri belongs. Ever since he became aware of the creative/critical impulses animating his psyche, he committed himself to literature as sadhana, as the quest for an integrated way of life. The keynote of this integration is religious humanism (not humanism elevated to a religious pedestal as most of the awfully misguided modernists do). This would mean affirmation of the classical temper that literature should actively promote, deepen and intensify the spiritual without in any way denigrating or denying the significant place of the legitimately secular.

For Sri Sastri, the religious and the spiritual either in life or in literature never meant a revival of an obscurantist past or a bracketing of all the past as usable and enduring. For instance, he never thought of his work at the Oriental Manuscripts Library as recovering fossilised remains of a glorious but now dead past. He thought of the manuscripts as valid, viable contours of a relevant, enduring literary and cultural consciousness reflecting a spiritual/ethical complex. Hence the distinction between the dynamic faith of Sri Sastri and the largely static friezes of sterile ideology.

Sri Sastri's literary sensibility is therefore clearly rooted in the distinction between tradition and mere revialism on the one hand and enduring modernity and mere contemporaneity, on the other. Hence he was able to maintain — though, not without desperate moments of anxiety and ill-health — a delicate balance between his overriding loyalty to the spirit of the and the commitment to literary art. Neither was given undue disproportionate significance. Thus, his dis-
covery and active promotion of Tallapaka Poets — and Annamacharya specially—is both a teleological event of great spiritual significance for his own life and a literary/artistic phenomenon instinct, as later events evidenced, with infinite potential.

From this perspective, Sri Sastri’s passionate interest in Master CVV’s Yoga system is not the mere curiosity of an intellectual dilettante but the reflection of a life-long commitment to the dynamics of its actual practice. This Yoga is, for Sri Sastri, the religious dimension of human consciousness, a kind of holographic paradigm which absorbs and subsumes the various aspects of life assigning them, in the process, their proper place.

All this enables us to identify the core of Sri Sastri’s literary credo. This core is of great significance today for, at least, one reason: in a milieu emerging — almost uncharted — into a period of strident claims of alleged modernity, Sri Sastri emphasized the need for roots. He showed that it is possible to be traditional without being obscurantist or superstitious. Without professing tall claims on behalf of ideologies of alleged “progressivism” — some of the pioneers of this progress sinking, later into lives of unbridled passions or incurable alcoholism — Sri Sastri was an exemplar of quiet social transformation. This is evident in his total commitment to the Gandhian way of life.

Finally, Sri Sastri, like Viswanatha later, rightly affirmed the primacy of values other than literary in evaluating literature. He would have, in this regard, endorsed Eliot’s conviction: whether a piece of
Literature is good literary piece or not can be determined by solely literary criteria but whether it is great literature or not is determined by criteria which are ethical and religious.

Sri Sastri rightly felt that without these dimensions (of ethical and spiritual life) literature becomes a semantic jungle affording initially fascinating but ultimately sterile hunting ground for linguistic playboys (often holding exclusive rights of pontification through the columns of newspapers — reinforced by their inviolate personal claims of access to "scientific" discipline). Even when Sri Sastri endorsed and actively promoted spoken Telugu he always cautioned us against the implicit risk: in such a milieu, without checks and balances of inner discipline cultivated over the years, every literate will have the fantasy of writing poetry while he/she can hardly manage a few coherent sequential sentences in prose. In effect, dilution in literary standards is a reflection of cultural decay itself.

The creative impulse blended with critical rigour, the tradition synthesising the best in modernity, the sacred transfiguring the apparently profane — these qualities make Sri Sastri the nucleus of enduring literary, cultural, and above all, religious significance.
Path - Breaker And
A Trend - Setter
Prabhakara Sastri

The depth and extent of influence exerted on the contemporary Telugu literary criticism and research by Sri Veturi Prabhakara Sastry will perhaps never be determined with any degree of exactitude. Not because we, the modern-day beneficiaries of his indefatigible labours are insensitive to or unaware of the invaluable legacy of scholarship bequeathed by him. In fact, the pioneering skills and near-total mastery demonstrated by Prabhakara Sastry in the twin-spheres of literary criticism and research are generally so well recognised that we, at times, tend to actually take them for granted. It has been noted that men are apt to quote from Shakespeare and the Bible, more by instinct and as a matter of routine habit, without any particular awareness of the origins or the source of such quotations - an abiding evidence of universal and continuing validity of these never-known-to fail sources themselves! So it is, one imagines, with Prabhakara Sastry. He strode the world of modern Telugu literary criticism in the manner of a giant, path-breaker and a trend-setter who evolved his own ground-rules and ranged freely, with distinct
authority, over his chosen fields, for other lesser or less-gifted men merely to emulate and obey. And none of the many critics and researchers who came after him could claim to be free of the wholesome and utilitarian critical influences emanating from his tireless labours and astounding scholarship. Such claims, if made, would probably look scarcely less than pretentious! Prabhakara Sastry’s unremitting efforts served to light-up, repeatedly, many little-known or obscure nooks of our immense literary treasures and brought to light as many unknown or neglected nuggets of Telugu literary heritage.

Prabhakara Sastry pursued his tasks and prodigious labours over a span of four decades. His efforts were for the most part single-handed. They came also at a time when such undertakings were largely unassisted and unencouraged by any but the most perfunctory sponsorships and patronage, depending almost entirely on the personal munificence of local rulers or princes with a flair for the literary, the exploratory or the artistic. And although the avenues for explorations were vast, the aids and methodology for such questings were vastly considerably less than what we have got accustomed to in our own times. A direct consequence of situations so unpromising as these was that the success and effectiveness of a scholar and researcher depended wholly on his personal tenacity and importantly—on the calibre of his mental processes and the clarity of his thought. Such, however, was the intellectual stature of Prabhakara Sastry, and such the unflagging brilliance of his mind and thought, that he converted every lack of organised and institutional patronage into a shining route to informed artistic-literary quest. It might in truth take a long time before the full import or beneficial impact of Prabhakara Sastry’s untiring exertions and amazing scholarship are fully realised and assessed by the grateful successor-generations of scholars and researchers.
The varied (and often voluminous) writings of Prabhakara Sastry were published in different journals over a period of three decades. Many of those journals are extinct, and those which have not ceased publication are difficult now to get (the old numbers) by. Some of his writings were not published at all. Consequently, sizeable portions of his critical output may well have been lost. If determined efforts were not made to retrieve, collect and publish them afresh. Fortunately for all who value excellence of human thought and greatness in literature, Manimanjari Publications decided to undertake the laudable venture of publishing the complete works of Prabhakara Sastry. So far 20 Books have been published. As part of that venture Prabhakara Sastry’s critical introductions to classics have all been compiled in two volumes. The first volume in the series, covering the years 1914-1928, comprising sixteen pieces of his writing on subjects as diverse as drama, history, poetry, puranas and some miscellaneous compilations, besides selected prefaces and interpretative essays, were published a few years ago (1955). ‘VETURI VARI PEETI-KALU’, the second in the series, consists of Sri Sastry’s published and unpublished writings during 1928-1950.

Any discussion of the multi-sided accomplishments of Prabhakara Sastry would seem to automatically necessitate an early mention of the many celebrated prefaces flowing from his prolific pen at various points of time during his illustrious career. These were often long and elaborately-sculpted pieces of pure brilliance. The prefaces of Prabhakara Sastry-like those of Bernard Shaw-in themselves constitute an impressive sub-genre of creative writing. Often employed to ‘introduce’ to the lay reader a long - forgotten or barely - remembered literary composition, and often quite the longer than the original work so sought to be introduced, these prefaces, inevitably, were pieces of distilled wisdom and
discernment. Interestingly, Arudra, one of our brightest literary personages, referring to these prefaces, observed: "Not Shaw am I. nor a Prabhakara Sastry..."

While many of his numerous prefaces are deservedly famous, it is also interesting, and rare, that a whole new play be triggered by any one of them. Put such a rare thing did indeed happen when, inspired by Prabhakara Sastry's preface to "Basava puranam", Viswanatha Satyanarayana, the deyen among modern poet-play wrights, was moved to write his famous play, 'Trisulam'.

"Kreedabhiramamu" had been regarded as the legendary work of Vallabharaya. This view regarding its authorship had found wide acceptance until Prabhakara Sastry propounded a contrary-view that the author of this dramatic poem was indeed none other than Sreenatha, and not his patron as had been believed for a long time. The close analysis and critical scrutiny employed to examine the stylistic peculiarities of the work (besides its syntax, imagery, structure and the idiom) and the inferences drawn from such exercise, bespeak of the originality and sharpness, the eclecticism as well as the exploratory side of Prabhakara Sastry's critical prowess.

With considerable effort and equal tenacity, this extraordinary scholar collected, then delineated - and thereby eventually succeeded in propagating many a fine specimen of folk-compositions and children's songs. All this contributed meaningfully to the great acceptability attained by this genus of popular literature. "Mugdha Madhura Vangmayamu" is a valuable piece of perceptive writing pertaining to this category. Nachana Somana was not one of the poets one can understand easily by any but the most determined and dedicated of scholars. His best-known work, "Uttara Hari Vamsamu" is a long and complex poem. Prabhakara Sastri not merely edited the difficult poem with competence and discernment but also provided an illuminating commentary on it. The sureness and deft manner in which he proceeds to 'date' the author and his work with the aid of many
fascinating literary and historical insights is truly remarkable. Quite another milestone in the same mould is his impeccably-crafted preface to Sreenatha's "Hara Vilasamu". Indeed it may be safely asserted that no more authoritative and scrupulously-composed critical study of Sreenatha and his works was ever attempted by anyone than what was written by Prabhakara Sastry with such telling success.

It is not commonly realised that the contribution of Telugu poets to the growth and development of 'Yaksha-Gana' was quite considerable. Prabhakara Sastry's analysis and elucidation of "Sugreeva Vijayamu" represents his esteem for and deep understanding of the Yaksha-Gana, genre of popular art which flourished in large parts of South India, including the Andhra Desa. He was also a firm supporter of the idea that Telugu language should be liberated from the shackles of pedantic and artificial constraints and be invested with the naturalness of the spoken word. In this respect, he was an ally of men like Gurajada Appa Rao, Gidugu Rama Murti and J. A. Yates all of whom strove hard and long to try and invest Telugu literary language with conversational ease and fluidity, and divesting it of excessively scholarly or stilted cramps. A sample of his views and concerns in the area of language-reform is found in his introduction to "Bharati Satakamu" included in the volume. It bears close and repetitive reading for its and clear-headed thoughts lucid exposition.

It would somehow seem as if Prabhakara Sastry had come to develop and entertain steady and mystically repetitive connections with the Lord of Tirupathi: five of the pieces in the volume pertain directly or obliquely to the dominant deity of Andhra Desa, Venkateswara. Prabhakara Sastry's pioneering efforts in locating and bringing to light the copper-plates (on which were inscribed the celebrated devotional songs of Tallapaka