

Vishvanath Khaire

NEW INDOLOGY ANNUAL 2002

New Indology Calling

Vishnu in the Veda

William Jones and the Indian Languages

Horse in the Indian Languages

सुपर्णवज्रनाख्यानम्

New Indology for the New Generation

In Memoriam and Gratitude

**New Indology
Annual
2002**

**Editor
Vishvanath Khaire**

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New Indology Calling

For two hundred years now, Indology has been built on two untenable axioms :

one, that Vedic Sanskrit was brought into India by aggressor tribes to be imposed on the indigenous peoples;

two, that there are two major families of Indian languages in North and South India, unrelated to each other.

However much denied, there has also been an undercurrent of thinking, correlating races with these language families.

The axioms influenced conclusions about the course of history in India, often based on wishful interpretations of the letter of ancient and medieval mythological texts.

Indian linguistics was forever tied to the Indo-European theory, with hardly an attempt to correlate the living Indian languages to those of antiquity or to their neighbours.

Over the last twenty-five years, in-depth research in Marathi, the contact language of the supposed two families, has provided enough evidence of the Unity of the two families, indicated the formation of Sanskrit from ancestors of the living Indian languages, and provided the means for proper understanding of Indian Mythology.

That is New Indology.

New Indology is calling for nurture and development by Indologists of the 21st century.

Vishvanath Khaire

6th June 2002

Vishnu in the Veda¹

Vishvanath Khaire

Five whole hymns and part of one are devoted to विष्णु in the ऋग्वेद. The general view of scholars has been that विष्णु represents सूर्य the sun in itself or as the deity in it. The actions and exploits described in the hymns are explained in terms of the sun's course. Sanskrit and IE-related etymologies are given in support of this view. The lacunae in this interpretation have also been brought out by some. They lead us to consider some other phenomenon behind the myth of विष्णु. As the Veda was composed in India and as विष्णु has attained prime importance in the common Indian culture, etymologies are sought nearer home, in the Indian languages including the South Indian ones; they support the alternative view, of Vishnu as comet, which provides consistent coordination with the epic and puranic stories relating to the deity.

1. This Paper was read for Inauguration of the 'Indian Languages and Cultures' Division of the Bhandarkar Oriental Research Institute, Pune, on 4th October 1999.

1. Introduction

viṣṇu in the *ṛgveda* would be a deity only of the fourth rank, celebrated in five whole hymns and in part of another, and his name occurring about 100 times altogether (p.37-42, *Vedic Mythology*, A A Macdonell, 1898 referred hereafter also). The special traits and characters of the deity are said to be :

- . He takes three strides. of which two are visible; the third is beyond the flight of birds or mortal ken. He is *urugāya* 'wide-going' and *urukrama* 'wide-striding'. (1.155, 7.99) He dwells far from this space (7.100).
- . In taking the three strides *viṣṇu* observes laws (1.22). He is both ancient and recent (1.156)
- . He is *giriṣṭit* 'mountain-dwelling' and *giriṣṭhā* 'mountain-abiding', also alongwith *indra* (1.154, 155).
- . He is allied with *indra* (only) in his fight with *vṛtra*, destroyed *śambara*'s 99 castles and conquered the hosts of *varcin* (6.69, 7.99, 1.155).
- . He is associated with *maruts* with whom he speeds along (5.87, 2.34, 8.20)
- . He has different forms (7.100). He is protector of embryos (7.36, 10.184).
- . He takes the three steps for men in distress (6.49, 8.69).

The purely naturalistic interpretation takes 'the three strides or steps' to mean the rising, culmination and setting of the sun. However, the third step, being the highest, shows no trace of being connected with sunset. Alternatively, they are taken as the course of the sun through the three divisions of the universe. Oldenberg thinks that every definite trace of solar character is lacking in *viṣṇu*, who is conceived only as a traverser of wide space (pp.38-39 *ibid*).

More evidence against the *viṣṇu*-sun equation can be given. The statement about *viṣṇu*'s three strides is in the past tense, while the course of the sun is visible every day. (त्रिदिवः पृथिवीमेव एतां वि चक्रमे ६.४९.१३। यो रज्ज्वासि विममे पार्थिवानि। वि चक्रमे यत्र देवासो मदन्ति। ८.२९.७।). There are other hymns devoted to *sūrya* by name, in which the symbolism is obvious and the statements are in the present tense.

One of the exploits of *urugāya viṣṇu* is stated to be the creation of the sun, the dawns and fire (त्रीण्येक उरुगायो जनयन्ता सूर्यमुषासमग्निम् ॥७.९९.४१). *viṣṇu* must therefore be different from these three. The sun is the same visible size throughout his course; *viṣṇu* is said to have increased in size by his weird powers (परो मायया तन्वा वृधान ॥७.९९.११)

Etymology

According to Sayana, *sūrya* stimulates or drives (सू प्रेरणे। सुवतीति सूर्यः।), while *viṣṇu* pervades (व्यापकत्वात् विष्णुः।). Macdonell infers that *विष्णु* was originally conceived as the sun, as the personified swiftly moving luminary, *by derivation from the root* *विष्* 'to be active' (p.39, *italics supplied*); *त्रिविक्रम* is sought from *वि-क्रम* 'to take strides'; *उरु* in the epithets *उरुगाय*, *उरुक्रम* is taken to mean 'wide'.

The phrase '*by derivation from the root*' is worthy of careful attention. Words in a language *are not derived from roots*. Roots, particularly in the Sanskrit etymological tradition, are phonetic abstractions from words. They are assigned meanings to be consistent with the known or imagined meanings of the words. That is how a familiar word like *सूर्य* would be derived from two roots : *सृ* 'to move' and *सू* 'to drive, stimulate'. Nineteenth century phonology carried the tradition forward by relating *सूर्य* to the root *स्वर्* 'to shine' and to

Greek *helios*, Latin *sol* as cognates. The root *स्वर्* applies also to *स्वर्ग* 'heaven', the Greek word relates to brightness and Latin *sol* is present in words denoting *solitude*, loneliness or *sole-ness*. Detailed rules for phonetic relationships between IE languages have no doubt been worked out; the semiotics of the roots or words are however not related.

In spite of acceptance of the premise that (Vedic) Sanskrit was developed in India in an environment of indigenous languages, etymological relations of Sanskrit words with those in the Indian languages have not been even conceptually considered, let alone being investigated. The division into language families has especially blocked any scholarly approach to this area. Within the sub-family of IA languages, the traffic of etyma has always been

considered one-way : from Sanskrit to the living Indian languages, through degeneration (अपभ्रंश) as per philology and through 'diachronic change' as per modern linguistics. South Indian languages clubbed as 'Dravidian' have been left out of the purview of phonetic and semantic consideration of Sanskrit words. Burrow did initiate their inclusion, but only for those words for which 'satisfactory' etymologies were not available within the accepted framework.

We can consider the word *sūrya* itself. From Burrow and Emeneau's Dravidian Etymological Dictionary (DED), Tamil *cūr* pronounced *sūr* means 'to revolve' and there is a whole list of related words in so many SI languages. Ta. *cūriyan* (pr. *sūriyan*) 'sun', considered a borrowing from Sanskrit, does not find place in the DED. Semiotically, however, '*the revolving*' is a far more apt and correct pre-literate description of the sun, than the '*stimulator, driver*' of the erudite philosophers.

With reference to *viṣṇu* we can similarly consider the following DED entries :

Ta. *viṇ* 'sky, heaven' *viṇṇavar* 'celestial being'

Ta. *vimmu*, *vīṇku* 'become enlarged' Ma. *vīṇṇuka* 'to swell'

Ta. *vīcu* 'lengthen, stretch' Ma. *vīcci* 'fan' (*c* is pronounced *s* also).

Ta. *tiri* 'to turn, revolve, wander about, move, return'

tirivu 'change'

Ta. *vīkkam* 'enlargement'

Ta. *uru* 'to assume a form, issue forth'

uru! 'to revolve (as a wheel)'

Ta. *urai* 'to be reduced into a powder'

ula 'to become diminished'

With slight phonetic variations in forming *udbhraṃśas* (Sanskrit-sounding forms of borrowings) we can get from the above, the 'Sanskrit' *viṣṇu trivikrama urugāya* to mean 'a celestial being, moving in the sky, enlarging like a fan, being reduced to powder,

changing, diminishing, wandering about and returning..' that is, a comet (and not the sun). It will be seen that the Sanskrit roots *viś* or *vi* are conceived by analysing a word formed from nominal words joined together in an agglutinative language. Comprehension of the hymns has been made difficult by the etymological apparatus adopted, as the *udbhramsa* words are used in the hymns in their original sense.

VIṢṆU, the Comet

The correspondence of *viṣṇu* with the comet is not sought to be justified merely by the etymology of the name. The mythical exploits in the hymns can also be explained properly on this basis. Sun, moon, the stars and planets are familiar appearances in the sky or heavens. It is the comet that appears as a surprise, takes strides, revolves around the sun taking strides and often growing like a fan or diminishing and passing through three stages of striding toward the sun, away from the sun and disappearance behind the sun or far away into space, to return later. Quite naturally, the comet became a venerable object of praise and worship. The myth-making metaphors emphasized one or the other of its aspects :

विष्णोर्नु कं वीर्याणि प्र वोचं यः पार्थिवानि विममे रजांसि

यो अस्कभायदुत्तरं सधस्थं विचक्रमाणस्त्रेधोरुगायः । १.१५४.१ ।

What exploits may one speak of विष्णु, who raised material dusts

Who scaled the higher region, wheeling round, in thrice changed form.

परो मात्रया तन्वा वृधान न ते महित्यमन्वश्नुवन्ति । ७.९९.१ ।

With body growing beyond measure, mortals do not grasp your magnitude.

(This is the most important difference from the sun, that suggests Vishnu being the comet).

न ते विष्णो जायमानो न जातो देव महिम्नः परमन्तमाप । ७.९९.२ ।

O Vishnu, neither the living nor those who lived, knew the extent of your greatness.

वाधर्थं पृथिवीमभितो मयूखैः । ७.९९.३ ।

You held the earth with rays around. (Sayana translates मयूख as mountain, though the generally accepted sense is 'ray').

प्र तद् विष्णुः स्तवते वीर्येण मृगो न भीमः कुचरो गिरिष्ठा १९.१५४.२।

It is that विष्णु that is praised, who is awesome in valour like a lion, moving through rough country, a denizen of the mountains. (The simile implies analogy of the lion's mane to the comet's 'tail' or 'fan').

यस्योरुषु त्रिषु विक्रमणेष्वधिक्षियन्ति भुवनानि विश्वा १९.१५४.२।

In whose three vast (*changing*) strides, all the worlds are contained.

द्वे इदस्य क्रमणे स्वर्दृशोऽभिख्याय मर्त्यो भुरण्यति

तृतीयमस्य नकिरा दधर्षति वयश्चन पतयन्तः पतत्रिणः १९.१५५.५।

Two of the strides of this heavenly vision, mortal man talks of and praises

His third, no one grasps, nor meteors falling, nor birds flying.

(According to Sayana, वयश्चन वेतारो मरुतोऽपि। 'वयश्चन means birds or *maruts* also'. *maruts* in the Veda are seen to be meteors ('of the air'). They are stated to be friends of विष्णु, which fits in well with विष्णु as a comet; for meteors are similar to comets in sudden bright appearance and a long spread of tail-like extension, gushing through the sky. वे is said to mean 'bird'. From Ta. वे 'to burn' the alternative meaning 'meteor' could be justified).

चतुर्भिः साकं नवति च नामभिश्चक्रं न वृत्तं व्यतीरवीविपत्

बृहच्छरीरो विमिमान ऋक्वभिर्युवाकुमारः प्रत्येत्याहवम् १९.१५५.६।

Like a wheel with four by ninety names is the revolving globe;

He of giant physique rushing towards it, returns as a fullgrown youth, at the call of our praises. (This would apply to some comets that return periodically, once or more, within the lifetime of a generation).

यः पूर्याय वेधसे नवीयसे सुमज्जानये विष्णवे ददाशति

यो जातमस्य महतो महि ब्रवत्सेदु श्रवोभिर्युज्यं चिदभ्यसत् १९.१५६.२।

He who, to the ancient, brave and ever-newborn विष्णु, makes offerings,

He who, of the birth of this mighty one speaks highly, leads his

life provided with victuals.

प्र तत्ते अद्य शिपिविष्ट नामार्यः शंसामि वयुनानि विद्वान् ।

तं त्वा गृणामि तवसमतव्यान्क्षयन्तमस्य रजसः पराके । ७.१००.५ ।

Your name 'shell-closed', that I praise, I, master of things to be known.

To you who are mighty, housed beyond this dust, speak I, devoid of might.

(Ta. *cippi* 'shell' Mar. *śipī* (rural), *śimpa(lā)* properly explain the controversial term *śipiviṣṭa* which applies to the state of sudden contraction (signified by *adya* 'today') of a comet to its tiny 'head' or nucleus. It is not worthwhile to connect it to *śēpa* ; firstly because the phallic depiction of *viṣṇu* cannot explain the exploit of three strides and secondly the word is far better connected to Mar. *śēpa* 'tail' rather than to Latin *cippus* 'column' - a very tenuous analogy).

किमित्ते विष्णो परिचक्ष्यं भूतं यद् ववक्षे शिपिविष्टो अस्मि ।

मा वर्पो अस्मदप गूह एतद्यदन्यरूपः समिथे बभूथ । ७.१००.६ ।

What is your consideration, Vishnu, that you say, 'Shell-closed am I'?

Do not withhold your true form, for you were of different aspect in the encounter. (The encounter of the comet is with the sun. The comet has a profoundly large aspect close to the sun and shrinks to a shell-closed form, away from it).

वषट् ते विष्णवासा आ कृणोमि तन्मे जुषस्व शिपिविष्ट हव्यम्

वर्धन्तु त्वा सुष्टुतयो गिरो मे यूयं पात स्वस्तिभिः सदा नः । ७.१००.७ ।

O विष्णु, I make you offering; O shell-closed, accept the oblation.

May my eulogical utterings swell you; may you all protect us with your blessings for all time. (This is prayer for re-growth of *viṣṇu* shell-closed, or the comet reduced in size, like for the moon and sun 'in distress', during eclipses).

Correlations

Vishnu the deity does not stand alone; he is related with Indra and Marut in the Veda. Both Vishnu and Indra traversed, assuming forms (उरु चक्रमाथे । ६.६९.५) They ennobled the skies, scattered dusts for

the good of the living (अकृणुतमन्तरिक्षं वरीयोऽप्रथतं जीवसे नो रजांसि । ६.६९.५). They are prone to growth (वावृधाना । ६.६९.६). Being travellers, they are entreated to protect the devotees on safe roads (अरिष्टैर्नः पथिभिः पारयन्ता । ६.६९.७). These common points between the two lead us to identifying Indra with the moon, which also grows, is seen at mountain tops (या सानुनि पर्वतानामदाभ्या महस्तस्थतुरर्वतेव साधुना । १.१५५.१ ।). Ruling the region above clouds, Indra throws the thunderbolt and releases the waters; In this task he is aided by the meteors (as hard as the *vajra* when they land on earth) whence they are his aides, as *Maruts*. This allegory is seen in the following :

इन्द्राविष्णू दृंहिताः शंबरस्य नव पुरो नवतिं च शनथिष्टम्

शतं वर्धिनः सहस्रं च साकं हथो अप्रत्यसुरस्य वीरान् । ७.९९.५ ।

Indra and Vishnu, thick friends, snatched ninety nine of the forts of Shambara. Unrivalled, they killed hundred thousands of the powerful warriors of the demon. (The demons are the clouds. The numbers of forts and warriors are conventional).

अथाब्रवीद्वृत्रमिन्द्रो हनिष्यन्त्सखे विष्णो वितरं वि क्रमस्व । ४.१८.११ ।

Then, Indra planning to kill Vrtra, said, 'Vishnu, dear, act with all valour'.

This statement shows that the one great deed ascribed to Indra was not executed by him alone. The mythical stories of killing of a demon by the gods then appear as variations of an archetypal stereotype.

Sayana's comment on this hymn proceeds on the basis of the narrative relating to Vamadeva in the सर्वाणुक्रमणी. The 13 verses are supposed to constitute a dialog between Vamadeva, Indra, and Indra's mother Aditi. Aside from the supernatural details like Indra being borne in the womb for a thousand

months..it is to be noted how totally new narratives are spun from the venerated text of the Veda. The epics and Puranas are replete with stories of this sort, built on whatever meaning the reciters and listeners of vedic chants could make out of and impose on the sacred words.

According to Sayana, *Indra* who was *born in a cave*, was

considered inferior by his mother, who therefore equipped him with all the strength; then *as he was born, he rose high in his own lustre, filling heaven and earth with it.* (अवद्यमिव मन्यमाना गुहाकरिन्द्रं माता वीर्येणा नृष्टम्। अथोदत्स्थात्स्वयमत्कं वसान आ रोदसी अपृणाज्जायमानः।४.१८.५।). (Vamadeva praises Indra), 'O Indra, the intoxicated demon *vyamsa struck at your chin* (ममच्चन ते मघवन्यंसो निविविध्वौ अप हनू जघान।४.१८.९।).

The three events (in italics above) have a very familiar ring, in the totally different context of Hanuman's life-story in the Ramayana. The characters are rather reversed : Hanuman is born in a cave, he rises high toward the sun and Indra hits him on the chin (whence his name!). And later, *he* offers his friendship and services to incarnate Vishnu!

And yet the Ramayana itself provides enough guidance to establish the identity of Vishnu, the come,t with Hanuman, the monkey. Pressing him to fly over the ocean, his senior Jambavan says, 'Take stride, speedy swift, like Vishnu took his three' (Kishkindha 66.37). Hanuman himself exclaims, 'Flying over the sea, my aspect will be like that of Vishnu taking the three strides in yonder age' (भविष्यति हि मे रूपं प्लवमानस्य सागरम्। विष्णोः प्रक्रममाणस्य तदा त्रीन् विक्रमानिव।६७.२५।). Starting with 'hairiness' there is more than enough of common characters between comets and meteors in nature and the monkeys in Ramayana to convince us of the foundation of the myth.

Conclusion

The Vedic hymns have to be read in the light of Indian rather than Indo-European linguistics. Their traditional interpretations have to be reviewed by applying multidisciplinary knowledge. Transformations in mythology in the course of time have to be borne in mind. Acceptance of conclusions of such inquiries will usher into New Indology for the new century if not the new millenium.



Supplement

Hymn 1.80 is about Indra. It has allusions to *maruts* and *hanu* that will corroborate the mix-up of motifs in the epic and purana stories.

निरिन्द्र भूम्या अधि वृत्रं जघन्थ निर्दिवः।सृजा मरुत्वतीरव जीवधन्या इमा अपोऽर्चन्नु
स्वराज्यम्।

O Indra, you anihilated वृत्र from the earth and the heavens. Rain down, along with shooting stars, the life-enriching waters, pouring out thy splendour.

इन्द्रो वृत्रस्य दोधतः सानुं वज्रेण हीळितः। अभिक्रम्याव जिघ्नतेऽपः सर्माय चोदयन्
अर्चन्..।५।

Indra, enraged, marched ahead and hit at shaking वृत्र's chin, for pushing out the waters, pouring out his splendour.

अधि सानौ नि जिघ्नते वज्रेण शतपर्वणा। मन्दान इन्द्रो अन्धसःसखिभ्यो गातुमिच्छति
अर्चन्..।६।

Indra, profusely praised, hits at the chin with the hundred-knotted *vajra*, desiring to share meat-and-drinks with friends; pouring out his splendour.

इन्द्र तुभ्यमिदद्विवोऽनुत्तं वज्रिन्वीर्यम्। यद्ध त्वं मायिनं मृगं तमु त्वं माययाऽवधीः अर्चन्..।
७।

O Indra, cloud-rider, *vajra*-wielder,yours alone is the valour with which you *slew that antelope by uncanny prowess*, pouring out your splendour.

इमे चित्तव मन्यवे वेपेते मियसा मही। यदिन्द्र वज्रिन्नोजसा वृत्रं मरुत्वौ अवधीरर्चन्नु
स्वराज्यम्।९९

These two greats (heaven and earth) shook with terror, as you, *vajra*-wielding Indra, accompanied by *maruts*, had वृत्र slain by might, pouring out your splendour.

न वेपसा न तन्यतेन्द्रं वृत्रो वि बीभयत्। अभ्येनं वजिर आयसः सहस्रभृष्टिरायतार्चन् ..।९२।

Nor by flutter, nor by thunder could वृत्र frighten Indra. At him struck the iron वज्र, possessed of thousand prongs, expressing own splendour.

१.८१

आ पप्रौ पार्थिवं रजो बद्बधे रोचना दिवि।

न त्वावौ इन्द्र कश्चन न जातो न जनिष्यतेऽतिविश्वं ववक्षिथ।१.८१.५।

He complemented the material dust (of the comet), established the dazzling stars in the sky. O Indra, no one like you was born, nor will be; you have been leading the world with you.

एते त इन्द्र जन्तवो विश्वं पुष्यन्ति वार्यम् ।

अन्तर्हि ख्यो जनानामर्यो वेदो अदाशुषां तेषां नो वेद आ भर । १.८१.९ ।

These your motiles (clouds), O Indra, nourish the universe that depends on waters. Cognisant of men's minds, their master, bestow on us the riches of those that do not give.

१.८३

युक्तस्ते अस्तु दक्षिण उत सव्यः शतक्रतो ।

तेन जायामुप प्रियां मन्दानो याह्यन्धसो योजा न्चिन्द्र ते हरी । १.८३.५ ।

May one horse be yoked on the right and one on the left, O performer of hundreds of great deeds. In that (chariot), spirited with extractions, approach the beloved wife. Come, Indra, yoke thy horses.

युनज्मि ते ब्रह्मणा केशिना हरी उप प्र याहि दधिषे गभस्त्योः ।

उत्त्वा सुतासो रभसा अमन्दिषुः पृषण्वान्वज्रिन्त्समु पत्न्यामदः । १.८३.६ ।

(O Indra,) I pair you with horses possessed of extensive hairs; to your abode, to be overlaid with bright rays. The rapid never-slowng extractions may sumptuously nourish you, *vajra*-holder. Be satiated in your spouse.

१.८६

यूयं तत्सत्यशवस आविष्कर्त महित्वना । विध्यता विद्युता रक्षः । १.८६.९ ।

You (maruts), truly mighty ones, bring out that greatness by the splendour of which, destroy the demons.

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William Jones and the Indian Languages

Vishvanath Khaire

One Short paragraph proposing a common source for Sanskrit Greek and Latin,, in the third Presidential Address of Sir William Jones to the Bengal Asian Society, is held to have provided the foundation to modern linguistic science. That paragraph has, however, overshadowed the immediately preceding paragraph containing equally seminal ideas about the relationship of extant Indian languages with Sanskrit. By ignoring those ideas, Indian linguistics has leaned totally towards Indo-European with total disregard of the South Indian Languages. These latter promise to offer a peep into the common source of all Indian languages including Sanskrit. This Paper gives the text of the two paragraphs and analyses the Indian linguistic situation posited in them, in the light of the Author's SAM-MA-TA studies in the Indian Family of languages.

1. Introduction

Sir William Jones (1746-1794), student of oriental languages, translator of a book from Persian to French at 24, scholar in law, Member of the Royal Society, was appointed judge of the East India Company's High Court at Calcutta in 1783. In his desire to understand the traditional Hindu Law, he studied Sanskrit, and impressed with the richness of that language and the traditions, he founded the Bengal Asiatic Society, to which he delivered eleven anniversary discourses. The third of these, delivered in 1786 and printed in the Society's Transactions in 1788, has been the most famous, as the founding stone of modern linguistics.

Jones had proposed to give in his Addresses, a brief but comprehensive picture of his discoveries from inquiries into the literature of Asia. In the third address, he took the Indian nation to begin with; promising to extend his researches 'upwards, as high as possible' to the earliest authentic record of the human species ! He was obviously referring to the Vedas. By India he meant the region from the Persian Border to Java and from Tibet to Simhala, in which the primitive religion and languages of the Hindus prevail and Nagari letters are used with more or less deviation. According to Jones, in some early age the Hindus were.. eminent in various knowledge; and we seem to possess only four general media of satisfying our curiosity concerning it: first, their language and letters..on which he avers as follows :

It is much to be lamented, that neither the Greeks, who attended Alexander into India, nor those who were long connected with it under the Bactrian princes, have left us any means of knowing with accuracy, *what vernacular languages they found on their arrival in this Empire*. The Mahomedans, we know, heard the people of Hindustan, or India, on a limited scale, speaking a *Bhashia, or living tongue*, of a very singular construction, the purest dialect of which *was current in the districts around Agra, and chiefly on the poetical ground of Mathura*; and this is commonly called *the idiom of Vraja*. Five words in six, perhaps, of this language were derived from the Sanscrit, in

which books of religion and science were composed, and which appears to have been formed by an exquisite grammatical arrangement, as the name itself implies, from some unpolished idiom; but the basis of Hindustani, particularly the inflexions and regions of verbs, differed as widely from both these tongues, as Arabic differs from Persian, or German from Greek. Now the general effect of conquest is to leave the current language of the people unchanged, or very little altered, in the groundwork, but to blend with it a considerable number of exotic names both for things and for actions; as it has happened in every country, that I can recollect, where the conquerors have not preserved their own tongue unmixed with that of the natives, like the Turks in Greece, and the Saxons in Britain; and this analogy might induce us to believe, that pure Hindi, whether of Tartarian or Chaldean origin, was primeval in upper India, into which the Sanscrit was introduced by conquerors from other kingdoms in some very remote age; for we cannot doubt that the language of the Vedas was used in the great extent of country, which has before been delineated, as long as the religion of Brahma has prevailed in it.

The Sanscrit language, whatever be its antiquity, is of a wonderful structure; more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either, yet bearing to both of them a stronger affinity, both in the roots and in the forms of grammar, than could possibly have been produced by accident; so strong indeed, that no philologist could examine all three, without believing them to have sprung from some common source, which, perhaps, no longer exists; there is similar reason, though not quite so forcible, for supposing that both the Gothic and the Celtic, though blended with a very different idiom, had the same origin with the Sanscrit, and the old Persian might be added to the same family, if this were the place for discussing any question concerning the antiquities of Persia. (Italics supplied)

2. The Common Source Hypothesis

It is the second paragraph in the above excerpt that is considered to be the foundation of modern linguistics : 'that no philologist could examine all the three (Sanskrit, Greek and Latin) without believing them to have sprung from some common source.' The basis for Jones's belief was the strong affinity both in the roots of verbs and the forms of grammar. It is to be noted that Jones had not referred here to etymology, as was the fashion among linguists of the time. In fact, in the introductory remarks, he had commented that etymology 'rarely carries with it any internal power of conviction'.

The latter part of the Address concerning religion, architecture and old writings, makes it clear that the common source concept covered almost the whole span of culture including language. Jones believed that Chaldaic, Hebrew and Indian characters derived from the same prototype; that Pythagoras and Plato derive their sublime theories from the same fountain (of Vedanta) with the sages of India. He postulated 1014 BC as the time of the Buddha, 1200 BC as that of Krishna and the Greek tale and country of Pandion to be those of Pandus and the Pandumandel. The Incas of Peru with their greatest festival styled Ramasitua, and the inhabitants of farthest Asia claiming the fabulous history of Rama(-Sita), both claiming descentance from the sun, must have belonged to the same race. That Ethiopia and Hindustan were peopled or colonized by the same extraordinary race.. He thought it probable that the names of the planets and stars were originally devised by the same race from whom both Greece and India were peopled. He concluded that the Hindus had an immemorial affinity with (eleven listed) old nations from Persians to Japanese and Peruvians and that they all proceeded from some central country.

3. Relationship of Indian Languages

These wide-ranging *speculations* covering extensive areas of knowledge and geography have determined the direction of the development of linguistics in particular, during the past two centuries. Even though, the Sanskrit language enjoyed the position

of, initially the highest and later a somewhat reduced primacy in this development, the *living* Indian languages were not given much attention either for their character or for their ages. By contrast, evidence from languages like the far-off Icelandic became data for language theories.

If the foundations of modern linguistics are traced to the second paragraph of the excerpt, this dichotomy can be traced to the total neglect of the consideration given by Jones in the first paragraph, to the relationship of a living Indian language with Sanskrit, which is more ancient and yet more alive than old Greek. Almost *axiomatically* the majority of Indian languages were taken to have derived from Sanskrit. Even the famous Linguistic Survey of India was carried out on that limited basis.

In that first paragraph, Jones regrets the lack of knowledge of Indian vernaculars in the heyday of living Greek. He thus postulated that the living Indian languages were distinctly different from Sanskrit. Sanskrit itself was assumed to have been formed *from some unpolished idiom*. Obviously, such unpolished idiom should have been current even *before* the compilation of the Vedas. The forerunners of the other vernaculars must have existed too, in some form or the other, in that remote antiquity. Jones states in as many words, that pure Hindi was primeval in upper India and Sanskrit was introduced into it in some very remote age.

By the paranthetical clause in the second paragraph, '*whatever be its antiquity*' about Sanskrit, Jones reinforces the argument in the first paragraph, about *the greater antiquity of the living Indian languages like Hindi*. So does he emphasise the distinction of Hindustani from Sanskrit as well as the unpolished idiom that was ancestor to Sanskrit. These averments were linguistically, at least as important as the following pronouncement of the close affinity of Sanskrit with Greek and Latin.

Unfortunately for Indian linguistics, Indian scholars simply followed, that too a hundred years after Jones, the trail blazed by European scholars in the familiar territory of their own languages, in the light of the affinity hypothesis. Caldwell did bring out the distinction from Sanskrit, of the living Indian languages, but only

the South Indian group, overlooking the affinity between *all* Indian languages. The language family divisions and the absolutism of phonetic laws led to the creation of watertight compartments of NI (North Indian) and SI (South Indian) languages. The results are strikingly observed in the latest etymological dictionaries :

One-third of the Sanskrit headwords in Turner's CDIAL are complicated Sanskrit reconstructions for the simplest of common-parlance words easily traceable to SI languages;

Burrow and Emeneau's DED indexes a hundred-odd words from Marathi, which should really run into many hundreds.

The distinction that Jones brought out between Vraja and Sanskrit related to the inflexions and regimen of verbs. Vraja vocabulary, he thought, was only one-sixth primeval, five-sixths Sanskrit. This proportion led Jones to propose an antiquity for Hindi which Indian linguistics does not concede to it at present. It would be worthwhile to examine the situation with the help of Turner's CDIAL.

The Index volume of this dictionary lists only twelve words under the Vraja dialect. It appears that most of the Vraja words are included in the Hindi list. In that case these few words must be very special borrowings from Sanskrit into Vraja. The question is : Are they? The reply will come from the comparative list of words from CDIAL and DED.

CDIAL	Vraja	DED
1. gūḍha <i>secret</i>	gūrhau <i>secret</i>	kūṭu <i>nest, envelope</i>
2. gōdaṇḍa <i>cattle path</i>	gōir <i>neighbourhood of village</i>	gōnde <i>bull</i>
3. datta [p.p. of dā] <i>given</i>	dīnau <i>given</i>	tā <i>give</i>
4. dātra <i>knife</i>	drāt <i>sickle</i>	Mar. dāta <i>tooth</i>
dāti <i>cuts</i>		tin <i>eat</i>
danta <i>tooth</i>		
5. *bāppuḍa <i>wretched</i>	bāprā <i>wretched</i>	Mar. bāpuḍā <i>wretched</i>
		pāpā <i>small child</i>
6. bhaginī <i>sister</i>	bhainī <i>sister</i>	Mar. bahiṇa <i>sister</i>
bhaṅga <i>split</i>		paku <i>to be split; pai beauty</i>

7.	svapati	sleeps	saunau	sleep	Mar. jhōmpanē	to sleep
—					cōppu	languish
—					jompu	stupor
8	andhakūpa	overgrown well with mouth hidden			kūval	a well
—			ādhauā	a dry well	āḍa	a small well
—						
—	apaśakuna	bad omen	ōsaun	bad omen	ōcīya	contempt

This list of nine out of the twelve words illustrates the commonness rather than distinction between the NI and SI languages as regards sounds and meanings of words in everyday use. For 1, the origin is traced to a verb-root in Sanskrit but better traceable to a noun-word in SI. Since nouns are the primary words in a natural language, while roots are abstractions from a regimen of verbs and participles, the relative antiquity of the SI original is easy to see. For 2, the basic word is *go* which is common to NI and SI. For

3, the root and word *dā* and *tā* are cognates. For 4, the meanings should be related more to the word for 'tooth', the natural 'cutter' in the human body, employed in eating. In 6, the origins are semantically and phonetically similar. For 7, the Marathi and SI words are cognate, from which the Sanskrit word appears a transliteration. For 8, *kūpa*, *kūval* are cognate. For 9, similarity of the *sa* sound is evident in all three languages.

4. The Cultural Evidence

Jones sought to support his common-source hypothesis for languages by drawing upon similarities in the stories of epic heroes and great sculptures, of India, Greece, Peru and Egypt etc. Basically they are all similarities, real or imagined, in mythologies.

In the earlier part of his discourse, Jones has made a critical evaluation of Jacob Bryant's 'Analysis of Ancient Mythology', faulting it for relying at places, on the 'fallacious medium of proof' that etymology is. However, in his own very first example, he 'would not hastily deride the conjecture'.. 'if an etymologist were to

suppose' that the Athenian story of Pandion had been embellished by the Asiatic tale of Pandus, and Pandumandel is called by Greeks the country of Pandion. Further on, he relies on the sounds of the names Rama and Sita being similar to those of the Inca festival Ramasitua, thus to be connected through *sūrya*, the sun. In sculpture, he notes the great resemblance that the Egyptian Hermes Canis bears to the Varaha-avatar.

Granted that these resemblances are not seriously put forward in linguistics proper, a closer scrutiny with reference to Indian Languages will be instructive, in considering their internal relations. The few lines given to Pandion in the 'New Larousse Encyclopaedia of Mythology' do not reveal any story comparable to that of the Pandavas. And 'Pandumandel' would only testify to the antiquity of the pāṇḍyas (who declared themselves related to Pandavas) in 'pāṇḍyamaṇḍala' in South India. This Author's studies reveal that the story of pāṇḍu (the pale, father of Pandavas) is based on primitive folklore related to the pellucid part of the moon; and that the word 'pāṇḍu' is a sanskritisation of 'pāṇra' (milky); and the name pāṇḍya should have meant in the popular tongue, 'masters of carts or chariots (pāṇḍi)', whence their 'relation' with the Pandavas of Sanskrit.

Connecting the Incas with Indians by the slender thread of sounds is also debatable. Peruvian months were named after the celebrations in them. Thus the months corresponding to June and July were called 'Inti Raimi' (sun's festival) and 'anta Situwa' (earthly purification) respectively. The words that sound similar to Rama and Sita appear to mean festival and purification and not names of deities or persons. The mythical stories are not, therefore, common, either in content or in origin.

Within the region of Indian Languages, events of the Rama-Sita story are believed to have taken place in North as well as South India. The primitive folklore behind the epic mythology is seen to be related to the moon (राज मल्ल = night's king) and meteorite (sit = to thrust into hole : DED 2084), southwest monsoon clouds (demons) and comets (monkeys like Hanuman). Most of the names of characters and mythical overtones in the narratives can be

explained on the basis that SI words were sanskritised and used in senses different from the original.

Hermes Canis was considered equivalent of the Egyptian god Anubis, represented as a black jackal with a bushy tail or as a black-skinned man with the head of a jackal or a dog, and who was conductor of the souls. There is hardly any similarity of character or exploits between the Varaha (Boar) incarnation (a rather late phenomenon) and Hermes or Anubis. Incidentally, Anubis is the Greek rendering of Egyptian Anpu- which an enthusiast could connect with the SI word 'anpu' meaning love.

For a proper understanding of Indian mythical stories, exclusive reliance on phonetic etymologies has to be avoided. Going behind the apparent literal meanings of the narratives, the multitudes of metaphors have to be sifted, the interaction of numerous Indian dialects and languages have to be taken into account, finally to reach to the primeval myths. These myths are then found to be related to striking phenomena in the universe, including those connected with stars, constellations, sun moon and planets, comets and the like in the heavens as also trees, mountains, rivers, seas, fires etc on the earth. Then the Boar incarnation is found to be related to the constellation of Pleiades (*krittika* in Sanskrit) *panri*, 'boar' being one of its names in Tamil).

This brings us to the common parentage of Greek and Sanskrit names for signs of the zodiac, proposed by Jones. It is now accepted that the division into twelve houses, of the Greeks was taken over by Indian astronomers, but after the invasion of Alexander. Prior to that time and in the Vedas too, the reckoning was by the twentyseven lunar mansions, which were obviously easier observed. The commonalty of this heritage cannot be ascribed the antiquity proposed by Jones.

5. Conclusion : Indian Linguistics

And granting the affinity between Greek and Sanskrit brought out by Jones, by his own statements, the unpolished idiom 'from which Sanscrit.. appears to have been formed' must have been current in India and must be of greater antiquity than that of 'the common source' from which, he presumed, both had sprung.

Further, this 'unpolished idiom' would appear to have been

one, of which the word elements are to be found as remnants in the SI languages. The Indian place-names referred by Jones offer one of the justifications for this view.

Jones correlated 'Calicata' with 'cata' meaning 'place of strength, inclosure'. Considering that it was a seaside hamlet, it may be more proper to relate it with 'the village industry in which kali (slaked lime) was prepared from *kataa* (burnt shells)' as per Ency. Brit. 15th Ed. 3,586. Both the words are affine to items in both SI and NI languages as follows :

DED 1162	kaḷi	water boiled with lime and turmeric
Marathi	kaḷi	a nodule of burnt lime
DED 1219	kāyṭtu	heat by fire, cause to burn

Coming to the West coast, Jones mentions the 'vast excavations of Canarah', the place which is called *kānhēri* in the local language, Marathi. The name has been Sanskritised into 'Krishnagiri' though it has little to do with Krishna. It appears to be originally *kāṇ ēri* 'jungle climb', a name which is in keeping with its topography.

Mathura is the home of extant 'Vraja Bhashia'. It is also the celebrated town of 'Crishna' of the Sanskrit epic, whence Sanskrit was assumed to be the ancient language of the region. We have, however to remember that, just as the characters in the epics are, in the final analysis, related to celestials like constellations, so do the names of places in the epics often correspond to celestial positions. With Krishna being fashioned after the moon's dark spot and Dwaraka being the westernmost point near the Tropic of Cancer, Mathura too seems to have connoted an astronomical position. The place with the Sanskrit name Mathura is located on almost the same longitude as Madurai, the place with the Tamil name. In the region around Madurai, prevails an immemorial tradition of pastoral festivals like those related to Krishna. It could be that Madurai of folk-speech came to be Mathura of the epic in Sanskrit, the literary language.

There are too many such instances in the Indian Mythology in Sanskrit, to allow us to entertain the Old-Indology theory, that the

living Indian languages were of the indigenous peoples conquered by Sanskrit speakers. We have, instead, to fall back on the model proposed by Jones in the first paragraph quoted above.

That would provide for us the founding rock for Indian Linguistics now, two hundred years after the founding stones were perceived to have been laid on it, in the form of the Indian-European languages' common-source theory. Indian Linguistics will then be the richer and clearer for it.



Indo-European Etymology

"The old school divided words into roots, themes, suffixes etc. and attached an absolute value to these distinctions. One would think, to read Bopp and his disciples, that the Greeks had carried with them from time immemorial a collection of roots and suffixes which they used in fabricating words, and that they took the trouble to manufacture their words while speaking, e.g. that *pātēr* was to them the root *pā* + the suffix - *tēr*, that *dōsō* stood for the sum of *dō* + *sō* + a personal suffix etc.."

Ferdinand de la Saussure
'Course in General Linguistics' p. 184



'Horse' in Indian Languages

Vishvanath Khaire

The horse was not native in the American continent. The first horses were taken there by Columbus on his second voyage in the last decade of the 15th century. The American Indians who naturally did not have a word for horse in their language, coined a new term for it, meaning 'the great dog'. The similarity of gait and speed of the two obviously influenced their choice of name for the new animal. In due course, the plains Indians used horses, not only for riding, but also for dragging their household effects and scantlings, work which their dogs had been doing for ages.

The semantic similarity between 'horse' and 'dog' can be observed in our Indian languages also. Ta. *kutirai*, Ka. *kudare* 'horse', are obviously related to *kuti* 'to jump, leap, frolic, escape from'. Marathi *kutre* (which is almost the same as *kutirai*) means 'dog'. Te. *gurraamu*, Nk. *ghurram* 'horse', are again similar with Marathi *ghoḍaama* (rural form), *ghoḍā* 'horse'. Various other languages have cognate words, for which, Turner notes: '[Non-Aryan, prob. Drav.]'

Sanskrit *as'va* and Vedic Sanskrit *hari*, mean 'horse'. The semantics of both are worth considering in relation to the following : Ta. *acai* (-v-) 'to move, stir, go away' *acaivu* 'shaking, moving about, swinging'; Ka. *asavasa* 'haste'.

Ta. *pari* 'run, escape; n. motion, a horse'; Tu. *hariyuni* 'to run'.

In response to the above note published in 'DLA News', Prof. Subhadra Kumar Sen of the Calcutta University adds the following :

"There are other words for horse in Sanskrit viz. *vājin*, *haya* and *ghoṭaaka*, apart from the ones mentioned in the note. *hari* primarily means 'yellow' and then by extension, 'tawny colour, tawny coloured horse'. The word has firm Indo-European connection attested in Iranian, Latin and Celtic. *as'va* has cognates in other Indo-European languages. Interestingly in the *S'atapatha Brahmana*, there is a statement regarding the use of synonyms to the effect that *haya* carries the gods, *vājin* the Gandharvas and *as'va* men. On this distribution, attention was first drawn by Herman Gundert."

With reference to Prof Sen's Rejoinder (DLA News May 1998) Linguists may consider the following :

Skt. *hari* 'tawny' is not semantically specific for 'horse' as it signifies 'lion, monkey' and also Krishna or the Lord. Ta. *pari* has the specific meaning of 'horse' while also signifying its distinguishing quality of running. Interestingly, the specific characters of the monkey and lion are also indicated by Ta. *pari* 'to cut asunder' and Ta. *ari* 'to gnaw' words phonologically connected to *hari*.

Similarly, Ta. *acaivu* is phonetically as well as semantically related to *as'va* far better than L. *equus* related to 'equal riding, i.e. with legs equally on two sides' and Gk. *hippos* related to 'hopping'. Turner lists *as'va* under *as'* 'to reach; to eat'. The *S'atapatha Brahmana* expounds that 'the *as'va* was so called because it was formed from the eye of Prajapati that swelled and fell out (*as'vayat*, *parāpat*) [13.3.1.1] or that '*as'ru* the embryonic fluid coming out with the *agni* foetus was mystically called *as'va*' [6.1.1.11]. Such expositions are of a piece with the one quoted by Prof Sen. It may be mentioned that S'ankara's commentary alludes to *haya*, *vājin* etc as special breeds only (*javivisāṣāḥ*) [10.6.4.1].

For the chronology of comparative linguistics, the more important reference from S'atapatha Brahmana is one to which attention was first drawn by S.B.Dikshit, the pioneer historian of Indian Astronomy. It is to a physical fact to the effect that the asterism कृत्तिका (pleiades) does not deflect from the east (एता *ha vai prācyai diśō na cyavante*, S' Br 2.1.2.3). This position obtained around 3000 BC which should be the period of composition of the Brahmana and of the earlier established currency of *as'va* and its synonyms in Vedic Sanskrit. The Greek and Latin words are attested two to three thousand years later. This wide time-gap in the currency of the Indian and European word-items would cut at the basis of positing an Indo-European common origin for them. The near congruence of the words from the Indian families (read *family*) of languages speaks for itself and calls for reconsideration of established philology.

Regarding *ghoṭaaka* : Dr N G Kalelkar, a disciple of Zoules Bloch has written '*dhvanivicāra*' in Marathi, in which he has dealt in detail with the sound changes involved in *ghoṭaka* > *ghoṭā* . In the Preface, however, he has stated that " *ghoṭaka* may be a sanskritization of '*ghoṭā*' also" !

Factually, this latter appears to be the more correct position. It may also be mentioned here that the 'Maharashtra Shabdakosha' gives '*ghoṭaka*' as the origin of "*ghoṭā* = ankle" also! The etymologies from Sanskrit are so much force-derived.



भारतीयपुराणकथानां रचनासरणेः उदाहरणम्।

सुपर्णवञ्चनाख्यानम्।

Composition of Indian Puranas Illustrated

"Deception of the Eagle"

Vishvanath Khaire

अस्माकं पुराणकथासागरस्य पारावारो नास्ति। परंपरासश्रद्धः समाजः
सर्वास्वेव पुराणकथासु अधिकित्सकतया विश्वसिति। विचक्षणा अभ्यासका
असमर्थमिव मन्यन्ते आत्मानम् तासां यथार्थाकलने। विगतपञ्चविंशतिसंवत्सरेषु
विचारितमस्माभिः एतस्मिन् विषये, सर्वभारतीयभाषाणां, अनेकानां च प्राथमिक-
विज्ञानानां साहायतः। तस्य फलस्वरूपतः अबुद्धां पुराणकथानां रचनासरणि-
मनुसृत्य कतिपयानि गद्यपद्यरूपाणि नवीनाख्यानानि च रचितानि, मराठीभाषायां
संस्कृते च। तेषामेकमिह प्रस्तूयते। प्रारम्भे महाकाव्यप्रियेणानुष्टुब्धचन्द्रसा रचितं
३६ श्लोकानां आख्यानं, ततश्च तस्योपरि आशय-दीपिका वृत्तिः।

The ocean of our puranic stories is unbounded. Society, believing in tradition, uncritically accepts all of them as true. Discerning students almost consider themselves unable to understand them properly. During the last twentyfive years we have made efforts in this matter, with the help of all Indian languages and the elementary contents of many sciences. With the help of the understanding so gained, a number of new episodes have been composed in Marathi and Sanskrit, in prose and verse, by the method and technique followed in composing the puranic stories. One of them is presented here. To begin with there is the 36-verse episode in अनुष्टुप् metre, a favourite of the epics. Then follows an explanatory commentary to bring out the content.

Episode of the 'Deception of the Eagle'

In a *Sahya*-mountain-valley with North-South lay,
In Parashuram's Konkan, a quiet *ashram* lay.
Sage Shakambhara there, practiced yoga, devoted
Fair of body, eyes blue, by deed and heed brighted.
A forest green of shade circles the hermit home
Where bird and being free from fear roam.
Of restrained mind, for living a farmer
From love of the living, their speech-diviner.
Once in autumn, the sky was blue, the earth green
The sun bright, air still, *ashram* a peaceful den. 5

Lone, airplanelike, spread wide, in motion still
Sharp-eyed, hook-beaked, reveling in the blue, an eagle.
What his target, what the prey, none could guess
Of Vishnu's carrier, spread in the heaven's seas.
But in this quiet-filled earth-heaven sans a stir
Hurricanelike arose a great turmoil in eye's flicker.
Forceful waves of wind in the wild raised a rumble
Cried in pain the birds as in earthquake's tumble.
'O will the world end!' wailed the lay folk
Even Shakambhara steady was hit a bit by wings. 10

How come ? The great eagle, into the canopy of greens
Rushed like Vishnu's arrow in the heart of a demon's. 11

सुपर्णवञ्चनाख्यानम् ।

विश्वनाथ खेरे

उपत्यकायां सह्याद्रेः दक्षिणोत्तरशायिनः
भार्गवीयापरान्तेऽस्ति शान्त आश्रम आस्थितः । १ ।
मुनिः शाकंभरस्तत्र योगं चरति निष्ठया
गौरगात्रो नीलनेत्रस् तेजस्वी कर्मणा धिया । २ ।
वनं हरितवर्णीयम् आश्रमं परिवेष्टते
यस्मिन् खगमृगाः सर्वे विचरन्त्यकुतोभयाः । ३ ।
चित्तवृत्तिनिरोधी स वृत्त्यर्थं क्षेत्रकर्षकः
प्राणिनां प्रेमभावेन तेषां भाषासु कोविदः । ४ ।
अथैकदा शरत्काले नमो नीलं धरा हरित्
रविर्दीप्तः स्थिरो वात आश्रमः शान्तिविश्रमः । ५ ।
एक एव विमानाभः स्तुताकारो गतिस्थितः
तीक्ष्णक्षो वक्रचञ्चुकः सुपर्णो विजहार खे । ६ ।
लक्ष्यं किं किमु वा भक्ष्यं तस्य ज्ञातं न कस्यचित्
विष्णुवाहनताक्षर्यस्य प्रसृतस्याम्बराम्बुधौ । ७ ।
परंतु शान्तिपूर्णेऽस्मिन् निःस्पन्दे भुवनद्वये
चक्रावर्त इवोद्भूत आतङ्कः सुमहान् क्षणे । ८ ।
शक्तिमत्पुर्मयो वायोः काननेऽजनयन् स्वनम्
रुरुदुः पक्षिणश्चार्तं यथा भूकम्पवेदने । ९ ।
अहो विश्वं विनश्येत् वा चिन्तयन्ति स्म प्राकृताः
अपि शाकम्भरः स्वस्थः पिच्छैरीषत् तदाऽहतः । १० ।
कथं नाम, सुपर्णः स शाकवल्लरिमण्डपे
प्राविशत् शरवद् विष्णोः उरस्यासुरकर्मणः । ११ ।

He watches without a wink, Shakambhara the sage
In the canopy the great bird enacts a marvel in rage.
With beak-strikes he cut , steady on his wings
The dangling green-white gourd that the creeper flings.
As with a snake venomous, beak-held and claws-cleft
He behaves in the wilds, so acted with the gourd.
But won no flesh of snake, saw no shivering tail
Feeling cheated thus, full of shame stirring, pain.
Closing the wings slowly, rode the tree-top near. 15

He gave a painful wail , what use my eyes and claws ?
If between greens and snake my able judgement flaws.
Shakambhara, sage sagacious , with ear for avian speech
Discerned the pain in wail, inclined to pacify him
Lifted face and spoke out words of history to brim.
"In Vainateya line born, to you I bow, o bird
By bond of Vishnu, worth the ascetics' laud.
This is no deceit thine by dame nature caused;
That Lord's blessing's fruit - whom thy forebear served.
Know ye the ancient event in the Lord's arrival eighth
The blaze of Khandava woods, saving only seven of death.20

Demon Maya, builder great, with scion of Takshaka snake
Only two from the king of snakes' palace-home emerged safe.
One crying, 'Save me, save!' other swallowed by mother snake.
Famed in all three worlds, was the hall that Maya built
Past recall, the boon he gained for snake's lasting benefit."
At Shakambhara's words, this the bird-king lisped,
'I am eager to hear, speak!' which the sage grasped.

Shakambhara Said

At Krishnarjunas' bidding Maya an amazing hall,
'Water as land, land as water' showing, built in time small. 24

अथ पश्यत्यनिमेषे मुनौ शाकम्भरे तदा
 मण्डपे स महापक्षी चमत्कारं समाचरत् । १२।
 चञ्चोः प्रहारैश्चिच्छेद पक्षाभ्यां गरुडः प्लवन्
 लम्बमानं हरित्पाण्डु वेल्या लोलं पटोलकम् । १३।
 यथा भुजङ्गमं घोरं चञ्चुश्लिष्टं नखैश्छिदन्
 आस्ते गहनकान्तारे पटावप्याचरन् तथा । १४।
 न तु सर्पाभिषं प्राप नापश्यत् पुच्छकंपनम्
 आत्मानं वञ्चितं मत्वा लज्जाक्षोभव्यथातुरः
 पक्षे निमील्य मन्दं स आरुरोहान्तिके द्रुमम् । १५।
 दुःखार्तमकरोत् शब्दं चक्षुभ्यां किं नखैश्च मे
 फलस्य फणिनश्चाहं विभेदे यदि वाऽक्षमः । १६।
 शाकम्भरो मुनिर्धीमान् पक्षिभाषापदुश्रवः
 अभ्यजानात् रुतं दुःखं सान्त्वनं तस्य चोद्यतः
 उत्थाप्य वदनं वाक्यं न्यगदत् द्वैतिहासिकम् । १७।
 "वैनतेयकुले जातं नमस्तुभ्यं विहायसे
 परमेशानुबन्धेन वन्दनीयाय योगिनाम् । १८।
 नैषा ते वञ्चना मित्र प्रकृत्या परियोजिता
 प्रभोस्तस्याशिषः सिद्धिः यत्सेवी पूर्वजस्तव । १९।
 जानीहि त्वं पुरावृत्तं अवतारेऽष्टमे प्रभोः
 दग्धं यत् खाण्डवारण्यं सप्तजीवविमोचनम् । २०।
 मयासुरो महाशिल्पी तक्षकस्य सुतस्तथा
 द्वावेव सर्पराजस्य भवनात् मुक्तजीवितौ
 असुरस्त्राहिघोषेण सर्पको गिलनात् प्रसोः । २१।
 विश्रुता त्रिषु लोकेषु सभा या मयनिर्मिता
 विस्मृता तद्वरप्राप्तिः याऽभूता नागशर्मदा" । २२।
 शाकम्भरवचः श्रुत्वा पक्षिराजेन यद् रुतम्
 'अहं श्रुत्युत्सुको ब्रूहि' मुनिनाऽऽकलितं श्रुतम् । २३।
 शाकम्भर उवाच ।
 कृष्णार्जुनाञ्जयोद्युक्तः सभां मोहमयीं मयः
 जलं भूमिं भुवं नीरं दर्शिनीं निर्ममौ द्रुतम् । २४।

Creator's alter world, casting spell on vision
Pleasure to Pandavas, insult to Kaurava king.
'Krishna pleased by the hall, will heed Maya's plea'
So thinking, Ashvasena to his old friend did speak
'Maya, brother, lead thou me to Lord Krishna.
By snakes' ejection grieved, I will beg for his boon.'
'So be it' said Maya. To the killer of Kaleyā
He brought the humble snake, pleading for a boon to him. 28

The pleased Lord said, "The genius that Maya bears
Be applied in thy soul, to convert conduct mores.
For life's course the nutrients, win thou from nature's greens
May you do good to humans, no holder of venom in the fangs.
With thimble-size body, on wild snake-gourd creeper
For many many births, will thy progeny prosper,
For snakelife's memories, bearing bitterness a bit.
When in Kali age, men'll be clever, farming
Sweet seed from wild gourd, skilled and smart, forming.
In kitchen-gardens, vine canopies, descendants thine
Will, in snake-form, be swung by winds benign." 33

With this blessing earned, snake Takshaka's scion
Bowed to the Lord, took leave of Maya, and was gone.

Know thou, born in the snake-slayers' line
By the snake's form, deceived within :
Shorn of poison, figures free of flesh,
Sinless ,even past-life snakes are not slain.

He heard the history, regained repose
Off the tree-top, into the heavens rose. 36

End of the Episode, 'Deception of the Eagle'

विधातुरपरां सृष्टिं दृष्टिं यात्वाभिभावनीम्
 पाण्डवानां समाधानीं कौरवेशावमानिनीम् । २५ ।
 तया सन्तोषितः कृष्णः मयस्येष्टं करिष्यति
 मत्त्वैवमश्वसेनस्तं पूर्वबन्धुमवोचत । २६ ।
 मय बन्धो त्वया नेयः श्रीकृष्णं प्रत्ययं जनः
 नागनिष्कासनोद्विग्नः प्रार्थयान्यवने वरम् । २७ ।
 तथेत्युक्त्वा मयो नागं कालेयान्तकरान्तिकम्
 आनयत् विनतस्यार्थं वरं चैव समर्थयत् । २८ ।
 प्रसन्न ईश्वरोऽवोचत् नाग विद्या मये हिता
 तवात्मनि भवेद् योज्या वर्तनं परिवर्तितुम् । २९ ।
 जीवनाय रसं सर्वं प्राप्नुया वानसे कुले
 भूया हितकरो नृत्तृणां न दन्ते विषधारणः । ३० ।
 अङ्गुष्ठमात्रदेहेन वनतिक्तकवेलिषु
 अनेकजन्मकालेषु वर्धतां तव सन्ततिः
 नागान्वयस्मृतेरर्थं कटुताऽणुकधारिणी । ३१ ।
 यदा कलियुगे प्राप्ते मानवाः कृषिजीवनाः
 तिक्तकेभ्यः पटोलस्य बीजोद्भेदे पटुक्षमाः । ३२ ।
 गृहाराभेषु शाकानां मण्डपीषु प्रजास्तव
 भूयूनांगसमाकारा दोलनीयाश्च वायुना । ३३ ।
 एवमाशीर्वचःप्राप्तस् तक्षकस्य सुतस्तदा
 देवं नमस्कृतं मित्रं मयमामन्त्र्य निर्गतः । ३४ ।
 जानीहि नागान्तकवंशजात
 आलम्बिनागाकृतिवज्जितान्तः
 विनिर्विषानामिषदेहधारिणो
 अनागसः पूर्वनागाऽप्यहन्त्याः । ३५ ।

इतिहासमिमं श्रुत्वा भूत्वा चाश्वस्तमानसः
 द्रुमाग्राद् द्रुतवेगोऽसौ अन्तरिक्षमुपाश्रितः । ३६ ।

इति नवपुराणे सुपर्णवज्ज्वनाख्यानम् ।

The Commentary :

The beliefs and mores of the societies of former times are highlighted in the puranic stories. In most of them the miraculous and the divine are found described. It is these that make the stories almost unfathomable. The common people consider them happenings as per descriptions. Scholars consider the contents in many different ways. According to some, history true to the letter is to be gathered from them. To this end they feel that the miraculous and the divine in these stories is to be discounted. According to others, all the stories are metaphorical. The main difficulty in this approach is that in different stories different metaphors have to be assumed. An extreme view is also put forward by many and often, that all the miraculous represent facts gathered by modern sciences being presented by the ancients from their own repertory of knowledge. This view being mostly unscientific, does not deserve serious consideration.

The puranic stories reaching to us appear in Sanskrit, for the simple reason that Sanskrit was the only vehicle of literature for a very long period in India, though the culture has been very old and a number of languages in the numerous societies prevailed all along. For this reason, scholars have assumed them to be the original mythical stories. These were considered comparable to the primitive mythical stories collected from aboriginal tribes in ever new regions, by Christian missionaries during the nineteenth century. Thereby the understanding of Indian scholars, of their own heritage of puranic stories turned out faulty.

Deeper study reveals that the roots of the stories collected in the puranas exist in their contemporary or earlier folk tales. These folk tales were the versions of the more ancient mythical stories grown in the course of time. The myths forming the basis of the mythical stories were the phenomena in the universe expressed by words of metaphor. Noting a phenomenon, metaphorising, myth, mythical story, folk tale, literary puranic story - these are the stages in this journey starting from primeval times.

The effects of this long journey appear to have been gathered in the texts of puranic stories. Analysis of the texts brings out the original myth, a presentation of the social mores and practices, as also the tricks and techniques of literary composition. Thence it becomes possible to compose new episodes following the methods employed in the puranic stories. The subjects of such compositions have to be made available from the existing reality.

अथ वृत्तिः। पुराणकथासु पूर्वकालीनसमाजानां धारणाः साहित्यरूपेण प्रकाश्यन्ते। तासां बहुतासु अद्भुतानि दैविकानि च वर्णितानि दृश्यन्ते। तान्येव प्रामुख्येण कथानामाशयं दुरुहमिव कृण्वन्ति। सामान्यजनैः तानि यथावर्णितानि

तथाभूतानि इति विभाव्यते। विद्वज्जनैस्तु कथानामाशयः बहुविध-
प्रकारैरामन्यते। केषांचित् मतेन कथाभ्यां यथाभूतो वर्णित इतिहासः अधिगन्तव्यः। तत्कृते दैविकाद्भुतानि कथाभागेषु अविचारणीयानीति तेषां मतम्। अन्येषां विचारेण कथाः सर्वा रूपककथा एव। तत्र प्रमुखापत्तिर्नाम इतरेतरासु कथासु रूपकाणि अन्यान्यतराणि भावितव्यानि। सर्वाण्यप्यद्भुतानि आधुनिकविज्ञानाधि-
गततथ्यानि प्राचीनानां ज्ञानसंभारात्कथासु प्रकटितानि इत्यैकान्तिकं मतमपि बहुनामभिव्यक्तं वारंवारं च। तत्तु अधिकांशेन अवैज्ञानिकं भूत्वा न गम्भीरतया विचारणीयम्।

भारतवर्षे संस्कृतेरतिप्राक्तनत्वात्, अनेकानेकानां समाजानां लोकभाषाणां च समवस्थिते, प्रभूतकालावधौ च संस्कृतायामेकस्यामेव भाषायां साहित्यवाहनी-
भूतायां सति, पुराणकथानामाविष्कारः तस्यामेव भाषायां अस्मत्पर्यन्तं समुपागतः। तेनैव कारणेन संस्कृतपुराणकथाः एव मूलकथाः मिथ्यकथाः वा अभिमताः पण्डितैः। तुलिताश्च ताः, एकोनविंशतितमशताब्दौ क्रिस्तसंदेशवाहिभिः नवनवीन-
देशेषु निवासिभ्यः आदिमजातिभ्यः संगृहीताभिः आदिममिथ्यकथाभिः। ग्रामादिक
मभवत् तेन भारतीयानामाकलनं स्वकीयपुराणकथासंचितस्य।

कथानां मूलगामिनः अध्ययनात् विशदमेतद् भवति यत् पुराणेषु संगृहीतानां
कथानां मूलस्रोतांसि तासां पूर्वकालीनासु समकालीनासु च लोककथासु
अधिगम्यन्ते। लोककथाश्च ताः पूर्वतरकालीनानां मिथ्यकथानां कालगत्यां
परिवर्धितानि रूपाणि। मिथ्यकथानामाधारभूतानि मिथ्यानि नाम विश्वस्मिन् अव-
गतानि गोचराणि अर्थांतरणैः अन्यत्संकल्पनाशब्दैः भाषायामभिव्यक्तानि।
गोचरावगमः, अर्थांतरम्, मिथ्यम्, मिथ्यकथा, लोककथा, साहित्यगता पुराणकथा
इत्ययं कथानां प्रवासक्रमः आदिमात् कालात् आ।

अस्य प्रवासस्य प्रभावाः पुराणकथापाठेषु समाहृता दृश्यन्ते। पाठानां
विश्लेषणेन मूलमिथ्यं, समाजव्यवहृतिनीतिदर्शनं, साहित्यरचनाकल्पयश्च
अवबुध्यन्ते। ततश्च पुराणकथासरणिमनुसृत्य नव्यरचना अपि साध्या भवन्तीति
सहजम्। तादृशीनां रचनानां विषया वास्तवोपलब्धाः भाव्याः।

The myth here will be an imagined one. The folk tale as development from the myth is not presented here. But as the literary composition necessarily incorporates pickings from the cultural corpus, the folk element is bound to be included in it.

The episode presented here describes as an origin-mythical story, an event occurring in a cultivator's life in the Konkani region of Maharashtra. An origin-mythical story is composed to satisfy the curiosity about how a particular phenomenon may have come to happen. Here the curiosity is : Whence a similarity of the snake-gourd to the snake, so much as to deceive an eagle ?

In the imagined answer to this query it is axiomatically assumed that the gourd had a remote-past birth in some different species. Which one ? The snake. So it is desirable to suggest relation with some snake in a puranic story.

In the epics like Mahabharata references are seen to have been made to stories in the Vedas and Brahmana's. For example, the basis of the story of scorching the Khandava forest is available in Rv 10.142. We have sought our basis in the same Mahabharata story. Therein it is described that Ashvasena, snake Takshaka's son, was swallowed in and thus led to safety by his mother. The same Ashvasena is imagined to be the ancestor of the snake-gourd. The demon Maya and Lord Krishna are available in the same story too. Entreaties for a boon for benefit are repeatedly observed in the puranic stories. This aspect is employed through Ashvasena. Krishna's final advice to utilise foregained awareness of the miraculous in Mayasabha is also in line with the technique of puranic stories.

All the qualities prophesised for the future birth of the snake are all such as are detailed by botanists for the wild and cultivated varieties of the snake-gourd. Implicitly woven in their description is the theory of evolution propounded by modern science - very much as the science of those times is overtly or covertly included in the puranic stories.

Description of sage Shakambhara is traditional. Consideration may be given to his supposed knowledge of bird-speech. The sounds made by birds are limited in number, as also the indications given by them. To residents of forests like Shakambhara, those 'words' and their intended meanings relating to security, hunger and the like, are quite familiar. From this, an impression of achievement of special powers of bird-speech-recognition by the sage is created by a sort of play on words, just as poets in the past did in the puranic stories.

Ends the Commentary.

तत्र मिथ्यं तु कल्पितमेव भवेत्। मिथ्यकल्पनादनन्तरं लोककथारचना अत्र न संपादिता। साहित्यरचनायां तु अद्यतनसंघितात् संस्कृतिसंभारात् अवचितानामंशानां उपस्थितिः अवश्यंभाविनी भूत्वा, लोककथातत्त्वम् अन्तर्निबद्धं स्यादेव।

अत्र संरचितमाख्यानं अपरान्तकृषिजीवनेऽनुभाव्यं प्रसंगमेकम् उद्गम-
कथारूपेण वर्णयति। उद्गमकथा नाम, कस्यचित् गोचरस्योद्भवः कथं भूतः इति
कुतूहलस्य समाधानार्थं रचिता कथा। 'पटोलस्य सुपर्णवञ्चनकारिणी सर्पसदृशता
कुतो जाता' इति कुतूहलम् अस्याख्यानस्य मूलम्।

तस्य कल्पिते उत्तरे गृहीतमेवैतत् यत् पटोलस्य पूर्वजन्म अन्यतरस्यां
योन्याम् आसीत्। कस्याम् ? सर्पयोन्याम्। तत् पुराणकथागतस्य कस्यचित्
सर्पस्य संबन्धः सूचयितव्यः।

महाभारतादिषु वेदब्राह्मणादिगतानां कथानां संदर्भाः समानीता दृश्यन्ते। यथा
खाण्डनदहनकथाया आधारः ऋग्वेदीये १०.१४२ सूक्ते उपलभ्यते। अस्माभिः
तस्या एव महाभारतीय कथाया आधारः अन्विष्टः। खाण्डवदाहात् तक्षकसुतम्
अश्वसेनं तस्य माता 'निगीर्य मोक्षयामास' इति तत्र वर्णितम्। स एवाश्वसेनः
पटोलवंशपूर्वजः कल्पितः। मयासुरः श्रीकृष्णश्च तस्यां कथायामेव लभ्यमानौ।
हितकाम्यया वरयाचना या पुराणकथासु दृश्यते तस्या उपयोजनम् अश्वसेनद्वारा
साधितम्। मयसभाया चमत्कृतेः पूर्वज्ञानं आत्मपरिवर्तनाय करणस्योपदेशः
पुराणकथानां सरणिमेवानुसरति।

भावियोनेर्भविष्यकथने ये ये गुणाः आख्याताः ते सर्वेऽपि वन्यस्य
कृष्टिसंवर्धितस्य च पटोलस्य विषये वनस्पतिविद्भिः परिसंख्याताः सन्ति। तेषां
वर्णने आधुनिकविज्ञानोपदिष्टा जीवविकासविचारप्रणालिः उपवीता, यथा
पुराणकथासु तत्तत्कालीनं विज्ञानं प्रत्यक्षा- प्रत्यक्षतया विनिहितम्।

शाकंभरमुनेर्वर्णनं पारम्यरिकम्। तस्य पक्षिभाषाविज्ञानविषये चिन्तनीयम्।
पक्षिणां स्वरशब्दाः मितसंख्याकाः, तैर्दिष्टा भावा अपि मितमात्रा एव।
शाकम्भरसजृशानां वने वासिनां नित्यपरिचितास्ते शब्दाः तैः सूचिताः पशुपक्षिणां
रक्षाबुभुक्षादयो दिवक्षाः। तेन हि अत्र शब्दश्लेषेण सिद्धिप्राप्तोपासाः साधितः
यथा पुराणकथासु पूर्वसूरिभिः। इति वृत्तिः।



NEW INDOLOGY FOR THE NEW GENERATION

During the year, Sammat Prakashan brought out *second editions* of three Marathi works (by Vishvanath Khaire) that form the linguistic and cultural foundation of New Indology :

June 01. अडगुलं मडगुलं : SI (South-Indian) content in Marathi nursery rhymes , popular cults, terms of anatomy and kinship et al.

Aug 01.. भारतीय मिथ्यांचा मागोवा : Inquiry towards understanding Indian Myths as based on metaphoric personation of phenomena.

May 02. मराठी भाषेचे मूळ : Origins of Marathi through rural speech, in SI vocabulary, refuting forced etymologies from Sanskrit.

Sanskrit :

Aug 01. का माता। Akashvani-Award-winning Sanskrit play, of the plight of Karna's two mothers oppressed by social conventions.

Aug 01. पुराणकथानाम् आकलनम्। Paper on Understanding Indian Mythology at Pune Univ, Centre for Advanced Studies in Sanskrit.

Aug 01. अगस्त्यकथाया आकलनम्। Paper at Vaidik Samshodhan Mandal,Pun. on the unhistoric nature of the Agastya episode.

Hindi

Jan 02 लोकनेत्र हनुमान : Hanuman Myth explained in 'लोक' a 700-page volume of the Bharatiya Lok Kala Mandal, Udaipur.

Marathi

१. प्रचलित भारतविद्या आणि संस्कृत पुराणकथा (परीक्षणलेख) :

नवभारत मासिक, नोव्हें-डिसें २००१

Critical Review of the Collected Essays in Indology by Dr M A Mehendale, bringing out the weakness of the Indo-European hypothesis and lack of historicity of Ramayana-Mahabharata.

२. लोकसाहित्य आणि व्युत्पत्ती : पंचधारा त्रैमासिक जाने.-मार्च २००२

३. लोकसाहित्य आणि पुराणकथा : का.स.वाणी संस्थेचे पुराणकथा-विषयक चर्चासत्र, अमरावती, फेब्रु. २००२

Studies of folk literature (1) for proper etymology, and (2) for comprehension of metaphor in mythical compositions.

४. पुराणकथांचे आकलन : गोमंतक मराठी अकादमी व्याख्यान फेब्रु.-०२

Understanding the episodes of Krishna's early life in *Bhagavata*.

५. मातृविकास आणि भाषा : अंतःसंबंध - 'मासिक नीती व व्यवहार'

चर्चासत्र, पुणे विद्यापीठ १-२ मे २००२

Essay on the rise and development of the language faculty in *Homo sapiens*, leading logically to pre-literate speech as the source from which literary idioms like Sanskrit developed.

English

Papers at the *Dravidian Linguistics Assn Conference 2002*

1. Murugan - An Indian Myth

Exploring the unity of myth from Sanskrit-Marathi-Tamil sources.

2. Maharashtra - The South-Indian Connection

Brief summary of the evidence brought forth in twenty-five years.

3. South Indian Family Connection with Mongolian or Marathi?

Listing about 200 Marathi words phonetically and semantically cognate with South Indian word items, that were stated in a Paper, to exhibit relationship with words in Mongolian.





In Memoriam and Gratitude

Dr R N Dandekar, who was teacher to so many, could be called a modern Dronacharya. Having taken to science, I could not be his direct student, though I did once listen to his exposition of the famous इन्द्रशत्रु episode from outside the open door of his class.

Thirty years later I published द्रविड महाराष्ट्र, a small tract explaining Marathi place-names from Tamil. It included the unconventional decoding of the Agastya myth. Dr Dandekar, to whom I showed the book, read through that portion, referred to 'Agastya' in his Vedic Bibliography and asked me to write a Paper on the subject for the Oriental Conference. That was encouragement to a novice from a savant. Later, at my request he formally enrolled me as a Fellow of the Bhandarkar Institute.

In one of my paying-respects call, he showed me a report in which he had suggested more attention to be paid to South Indian languages in oriental studies. On going through my draft paper titled 'Who Were The Aryans?' he said, "Now, you will have to explain how they went from India to Europe." He replied to my letters sent from abroad and was always solicitous about what I was doing in the field of Indology.

When I was honoured with the 'invitation to read a Paper for Inauguration of the 'Indian Languages and Cultures Division', I could not but express my gratitude to Dr Dandekar, for the encouragement he gave and the interest he showed in inter-family research, though (or perhaps *because*) it was off the beaten track.

Dr Dandekar is no more among us. I pay my grateful homage as an Ekalavya to this Dronacharya !

Vishvanath Khaire

विश्वनाथ खैरे

नाटक

पुलं च्या आवडींच्या यादीत आलेले
महामारतीय स्त्रियांच्या भावकल्लोळांचे
विज्ञाननाटक
शिवकालीन लोककथेचे एकनाट्य
पुराणकथांच्या विमर्शाची नाटिका
कर्णाची आई कुंती की राधा ? (संस्कृत)

* एकलव्य
वंशाचा व्यास
युरेका
हिरकनी
घोड्यापुढं गीता
का माता।

बालसाहित्य, प्रौढ भूमिकांसह
विज्ञानयुगाची बालगाणी
निरक्षरांना सहज साक्षर करणारे
संस्कृतिसंगमाची

युगाणी
अक्षरे
इमराटी गाणी

भाषा-संस्कृती संशोधन

मराठी स्थळनामांची दक्षिणी उकल
नवा भाषाशास्त्रीय विचार
वाडवडलांच्या बोलीचालींचा मन्हाटी मागोवा

ब्रविड महाराष्ट्र
मराठी भाषेचे मूळ
* अडगुलं मडगुलं

संस्कृतिकथांचा अनेकविध शोध
चमत्कारकथांच्या उगमाचा शोध
वेदसूक्तांचा मराठमोळा अनुवाद
आशयलक्षी समीक्षा

**** भारतीय मिथ्यांचा मागोवा
ज्ञानेश्वरांचे चमत्कार
वेदातली गाणी
साहित्य मिथ्य माहित्य

* राज्य- आणि इतर साहित्य पुरस्कार

संमत प्रकाशन, ३७४ सिध सोसायटी, औंध पुणे ४११००७

