

became very angry and cursed Rāvaṇa. "You, who have become blind with lust, shall not touch a woman who does not reciprocate your love. If you do so your head will be split into seven pieces." It was because of this curse that Rāvaṇa did not touch Sītā though she was kept in his harem. (Uttara Rāmāyaṇa; Mahābhārata, Vana Parva, Chapter 28).

2) *Another wife of Nalakūbara*. It is mentioned in Kathāsaritsāgara, Madanamañcukālabhā, Taraṅga 3, that, of the two daughters, Svayamprabhā and Somaprabhā of Maya, Somaprabhā was the wife of Nalakūbara.

3) *The curse of Nārada*. Nalakūbara and Maṇigrīva, the sons of Kubera were playing with celestial maidens in the Ganges in nudity, when Nārada came by that way. The hermit was returning after visiting Viṣṇu. The moment the celestial maids saw Nārada they put on their clothes and stood aside bowing before Nārada. Nalakūbara and Maṇigrīva did not see Nārada. They ran here and there, playing with no clothes on. At this, Nārada got angry and cursed them that they would become two "Marutu" trees (*Terminalia alata*) on the earth. They became very sad and requested for liberation from the curse. Nārada told them they would get liberation from the curse when they saw Śrī Kṛṣṇa, the incarnation of Viṣṇu. Accordingly Nalakūbara and his brother took birth near the house of Nandagopa in Ambāḍī, as double "Marutu" trees. It was the period of the childhood of Śrī Kṛṣṇa. Once Śrī Kṛṣṇa swallowed mud, and Yaśodā tied him to a mortar. The child dragged the mortar to the Marutu tree and got himself between the double trees. Immediately the trees regained the original forms of Nalakūbara and Maṇigrīva. They paid homage to Śrī Kṛṣṇa, who blessed them, and both of them returned to Vaiśravaṇapurī. (Bhāgavata, Skanda 10).

NALASETU. The rock bridge built by the monkey named Nala. The bridge over which Śrī Rāma and the monkey-army crossed the sea to Laṅkā was built under the supervision of Nala and so the bridge came to be called Nalasetu. (M.B. Vana Parva, Chapter 283, Stanza 45).

NALATANTU. One of Viśvāmitra's sons who were expounders of Brahman. (M.B. Anuśāsana Parva, Chapter 4, Stanza 58).

NĀLĀYANĪ. See under Pāñcālī.

NĀLĀYIRAPRABANDHAM. See under Nammālvār.

NALINĪ. A branch of the Ganges. When the heavenly Gaṅgā came down to the earth as a result of the penance of Bhagīratha, Śiva received it on his head. It is seen in Vālmīki Rāmāyaṇa, Bāla Kāṇḍa, Sarga 43, that when the Gaṅgā fell down from the head of Śiva it split into seven river-arms called Hlādinī, Pāvānī, Nalinī, Sucakṣus, Sītā, Sindhu and Gaṅgā. The Ganges which flows through North India is one of these seven river-arms.

NALOPĀKHYĀNAPARVA. A sub Parva (section) of Mahābhārata. This sub section consists of Vana Parva, Chapters 52 to 79.

NĀLU (FOUR). Various things mentioned in the Purāṇas having some association with four (Nālu) are given below :—

1) *Four distances*. In the case of an elephant one must keep a distance of 1000 kols, a horse 100 kols,

horned animals 10 kols, evil people, unli mited number of kols. (1 kol is equal to a metre).

2) *Four Adhikārins*. Manda (the very ordinary), Madhyama (medium standard), Uttama (best) and Uttamottama (the very best).

3) *Four Anubandhas*. (*Factors*). In philosophy there are four factors called Viśaya (subject matter), Prayojana (purpose), Śambandha (relationship between factors) and Adhikārin (the deserving or eligible person).

4) *Four Antaḥkaraṇas* (*Internal organs*). Manas (mind), Buddhi (intellect), Cittam (heart) and Ahaṅkāra (ego). Imagination is the function of the mind, decision that of Buddhi; to retain knowledge gained in orderly form is the function of Cittam and self-respect that of Ahaṅkāra.

5) *Four Anuvāyas*. Satyam (truthfulness), Dama (Self control), Ārjavam (straightforwardness) and Ānṛśamśyam (not to be cruel).

6) *Anvavedas Four*. Yajña (sacrificial offerings), Dāna (alms-giving, gifts), Adhyayana (learning) and Tapas (penance).

7) *Four Apātrikaraṇas*. (Not suited to the particular station or place in life). Brahmins are forbidden from receiving bribes, engaging in trades, service of Śūdras and uttering lies.

8) *Abhinayas Four*. (*Acting*). Āṅgikam (where gestures and bodily actions are used to convey ideas). Sāttvika Subjective feelings expressed by perspiration etc. Āhāryam (extraneous), Vācīkam (by words of mouth).

9) *Abhyāsaviśayas Four*. (Subjects for practice and training). Vinaya (humility), Damana (control of mind), Indriyanigraha (controlling the sense-organs) and Bhūṭadayā (kindness).

10) *Amṛtas Four*. (*Nectar*). Good wife, talk of children, present from King and honourable food.

11) *Alaṅkāras Four*. (*Ornaments*). For the stars, Moon; for women, husband; for earth, King and for all, education (learning).

12) *Alaṅkārasādhana Four*. According to rhetorics, Atiśaya (excellence), Sāmya (simile), Vāstavam (matter of fact, as it is) and Śleṣa (one word with two meanings) are the Alaṅkārasādhana.

13) *Avasthās Four*. (*States, conditions*).

A. Śaiśavam (childhood), Kaumāram (boyhood), Yauvanam (youth) and Vārdhakyam (old age).

B. Jāgrat (wakefulness), Svapnam (dream), Suṣupti (sleep) and Turīyam (being one with the supreme soul).

14) *Astraṇḍyogalakṣyas Four*. (*Objects of shooting arrows*). Sthiram, Calam, Calācalam, Dvayacalam.

When the archer and the object of his shooting remain motionless the object is called Sthiram. When the object is moving but the archer is not, the object is called Calam. When the case is just the opposite of the above it is Calācalam. When both are moving it is called Dvayacalam.

15) *Ākhyāyikāgūṇas Four*. (*Factors of the novel*).

Kathābandha (plot or theme), Pātraprakāṣanam (exposition of characters), Rasapuṣṭi (sentiment) and Gadyarīti (prose style).

16) *Ābharaṇas Four* (*Ornaments*). For man, shape or form; for form, quality or merit; for quality, knowledge or wisdom and for wisdom, patience or forbearance.

17) *Āyudhas Four*. (*Weapons*). Mukta, Amukta, Mukta-mukta and Yantramukta. (See under Dhanurveda).