

killed Śambūka immediately. (Kamba Rāmāyaṇa, Uttarakāṇḍa).

**SAMEDĪ.** An attendant of Subrahmaṇya. (M.B. Śalya Parva, Chapter 46, Verse 13).

**SAMGATA (SAṄGATA).** A King of the Maurya dynasty. He was the son of King Suyāśas and the father of King Śālīśūra. (Bhāgavata, Skandha 12).

**SAMGAVA (SAṄGAVA).** The supervisor of the cattle-shed of Duryodhana. It is stated in Mahābhārata, Vana Parva, Chapter 228 that this Saṅgava helped Duryodhana in the fight which ensued at the time of the great procession conducted by the Kauravas, to the Pāṇḍavas in the forest.

**SAMGHAM (SAṄGHAM).** An organisation formed in olden days for the cultivation of Śentamil (classic Tamil) literature, which took its origin in south Drāviḍa land in the 4th century B.C. The Pāṇḍyas set up three Saṅghams for the promotion of this literature, the first one in southern Madura. When the city was swept by erosion of the sea they set up the second Saṅgham at Kapāṭapura. When Kapāṭapura also was destroyed by the sea, the third Saṅgham was founded in Drāviḍa Madura. The first Saṅgham was called Mutarcaṅkam, the second Ittaicāṅkam and the third one Kataicāṅkam. Reliable information about the first two Saṅghams is not available. But, there are reasons to believe that a Saṅgham called Kataicāṅkam flourished for about six hundred years from 2nd century B.C. to the close of the 4th century A.D. (History of Kerala Literature by Ullūr, Part 1, Page 47).

The Pāṇḍyan King had built at Madura a hall (maṇḍapa) for the poets and scholars of the third Saṅgham to assemble together to produce their works. Even to this day there exists a temple called Saṅghattārkovil at the south-western corner of the outer sector of the Sundarēśvara temple. There the idols of Sarasvatī and of the forty-nine poets of the Saṅgham are being worshipped even today. The growth and influence of the Buddhist and the Jain religions and also that of the Pallava royal dynasty, contributed to the downfall of the Saṅgham. The Saṅgham poets have written many excellent books. According to legends, Agastyam is a text on grammar of the first Saṅgham and Tolkāpyam of the second Saṅgham. There were authoritative text books on music written by the last poets of the Saṅgham. But, none of these books has been unearthed yet. Again, references are found to dramas like Muruval, Jayantam, etc. They too have not yet been found out. Five mahākāvya (Epic poems) and five short Kāvya also belong to Saṅgham works. Puraṇānūru. Akanānūru, Paṭiṭṭupattu, Aiṁ kurunūru, Kalittokai, Kuruntokai, Paripāṭal and Naṭṭiṇai are included in the Saṅgham work called Eṭṭuttokai. Most of them are collections of many compositions. The authorship of the four hundred songs in Puraṇānūru is distributed among nearly 160 poets. Aiṁ Kurunūru contains five hundred songs by five poets. These five hundred songs were collected by the scholar, Kūṭalūr kizhār, on the orders of the Cera King, Ceralirumpozhai. Paṭiṭṭupattu is a collection of songs composed by ten poets in praise of the Cera Kings. But, only eight of these from two to nine are available yet. Paṭṭupāṭṭu comprised of the follow-

ing works like Tirumurukāttuppaṭai, etc. Tirukkural, Nālatiyar etc. are among the eighteen works under the group Patinēkīzhkkaṇakku. Cilappadikāram, Maṇimekhalai, Jivakacintāmaṇi, Kuṇḍalakeśi and Valaiyāpati are the five great kāvyas and Nilakeśi, Cūḍāmaṇi, Yaśodākāvyaṁ, Nāgakumāra-Kāvyaṁ and Udayakumārakāvyaṁ (Udayaṅkatai) are the five short (laghu) kāvyas. Amongst the above kāvyas Maṇimekhalai and Kuṇḍalakeśi are Buddhist kāvyas and Cintāmaṇi and the five short kāvyas are Jain works. The last seven books might have been written after the Saṅgham period. Tiruttakkatevar, author of Cintāmaṇi, lived in eighth century A.D. Some of the songs in Puraṇānūru are the oldest among the works of the Saṅgham period. References to Cera Kings are found in many of these works.

**SAMGRAHA.** One of the two attendants given to Subrahmaṇya by the sea, the other being Vikrama. (Śalya Parva, Chapter 45; Verse 37).

**SAMGRĀMAJIT.** One of the ten sons of Śrī Kṛṣṇa by his wife Bhadrā. (Virāṭa Parva, Chapter 54, Verse 18).

**SAMHANA.** A King of the Pūru dynasty, grandson of Pūru and son of Manasyu. Samhana was the son of Manasyu by his wife called Sauviri. (Ādi Parva, Chapter 94, Verse 5).

**SAMHATĀ.** Second wife of Dhṛtarāṣṭra. She was the niece of Gāndhārī.

**SAMHATĀPA.** A nāga born in the Airāvata dynasty. It was burnt to ashes at the serpent yajña of Janamejaya (Ādi Parva, Chapter 57, Verse 11).

**SAMHITĀ.** Collection of hymns addressed to various Devatās in nature. These songs are in the form of mantras. (See under Veda).

**SAMHITĀKALPA.** A section of saṁhitās of Atharva Veda. The five sections of Atharva Veda composed by Muñjikeśa and called Nakṣatrakalpa, Vedakalpa Saṁhitākālpa, Āngirasakālpa and Śāntikālpa are held in great respect. (See under Veda).

**SAMHITĀŚVA.** A king of the Bhṛgu dynasty, grandson of Haryaśva and son of Nikumbha. Reṇukā, granddaughter of Saṁhitāśva and daughter of Prasenajit was married by maharṣi Jamadagni. (Brahmaṇḍa Purāṇa, Chapter 1).

**SAMHLĀDA (SAMHRĀDA) I.** A son of Hiraṇyakaśipu. Two sons called Hiraṇyākṣa and Hiraṇyakaśipu and a daughter called Simhikā were born to Kaśyapaprajāpati by his wife called Diti, and Hiraṇyakaśipu had four sons called Anuhrāda, Hrāda, Prahlāda and Saṁhrāda. Saṁhrāda had three sons named Āyuśmān, Śibi, and Bāṣkala. (Agni Purāṇa, Chapter 19). According to verse 17, Chapter 65 of Ādi Parva, Prahlāda, Saṁhlāda, Anuhlāda, Śibi and Bāṣkala were the sons of Hiraṇyakaśipu. This Saṁhlāda, in his next life, was born as Śalya, the Bāhika king.

**SAMHLĀDA II.** A Rākṣasa, son of Sumālī by Ketumatī, both of them Rākṣasas. Sumālī had ten sons called Prahasta, Akampana, Vikaṭa, Kālakāmukha, Dhūmrākṣa, Daṇḍa, Supārśva, Saṁhlāda, Prakvāta and Bhāskarṇa. (Uttara Rāmāyaṇa).

**SAMĪ.** A king, son of Uśinara. (Bhāgavata, 9th Skandha).

**SAMICI.** A celestial maid. She was the companion of the celestial maid Vargā. (For further details see under Vargā).