

trapped and killed. (Abhimanyu, who forced himself inside the Vyūha did not know the method of getting out of it which Arjuna alone knew). Cakravyūha is made in the form and shape of Cart-wheels. Vyāsa has described the Cakravyūha made by Droṇa as follows:— The great preceptor made the Cakravyūha and posted in it to maximum capacity kings, who were equal to Indra. In every opening of the vyūha were posted princes equal in prowess to the Sun. All the princes were organised compactly. And, all of them wore red uniforms and were adorned with other things also red in colour and held red flags. They also wore golden ornaments and garlands scented with Sandal paste. Ten thousand strong they rushed forward to fight with Abhimanyu. Duryodhana's son, Lakṣmaṇa, led the onrush. In the centre (of the Cakravyūha) stood Duryodhana in the company of heroes like Karṇa, Duśśāsana and Kṛpa. And, at the head of the army stood Droṇa, the captain of the army, who looked like the rising sun. Then there was the King of Sindhu, and near him stood Aśvatthāmā, and there stood in front of them thirty Kauravas, all of them equal to Devas. On the flanks were great heroes like Śalya, Bhūriśravas. And then did the battle rage. (Droṇa Parva, Chapter 34).

**CAKRIKA.** A forest hunter. The following story is told about him in Chapter 16, Kriyāyoga of the Padma Purāṇa.

Devoted much to his parents, Cakrika was a great devotee of Viṣṇu. He used to worship Viṣṇu daily with fruits, (edible) roots etc. But, he did so only after himself tasting them. One day while thus tasting a fruit, somehow or other it got itself lodged in his throat, and all his attempts to dislodge it failed. The fruit had to be, at any rate, offered to Viṣṇu and therefore Cakrika drew his sword and cut his throat with it. Lord Viṣṇu who was so pleased at such great devotion of the man appeared on the scene and brought him back to life. Sometime afterwards Cakrika expired at the Dvārakā temple, and thus attained salvation.

**CAKRODDHATA.** A king in the dynasty of Yayāti. (Bhāgavata, Navama Skandha).

**CAKṢUS I.** A synonym of the Sun. (Ādi Parva, Chapter 1, Verse 42).

**CAKṢUS II.** A tributary of river Gaṅgā. Starting from Viṣṇupāda (Svarga) the Gaṅgā falls into Devayāna and thence into the moon and after flooding the whole area it divides itself into four tributaries, viz., Sītā, Cakṣus, Alakanandā and Bhadrā and falls into Brahma-loka and flows in four directions. Of the four tributaries the river called Cakṣus falls on the peak of Mount Mālyavān and then flows through Ketumāla and falls into the western sea. The Gaṅgā which flows through India is a branch of the above-mentioned tributary, Alakanandā. (Devī Bhāgavata, Aṣṭama Skandha).

**CAKṢUS III.** A king born in the lunar dynasty. He was the son of King Anudruhyu. (Bhāgavata, Navama Skandha).

**CAKṢURVARDHANIKĀ.** A river which flows through Śākadvīpa. (Śāka island). (Bhīṣma Parva, Chapter 11, Verse 33).

**CĀKṢUṢAMANU.**

1) *General.* The sixth of the fourteen Manus. (See Manvantara).

2) *Genealogy.* Uttānapāda and Priyavrata were the sons of Svāyambhuvamanu, and Dhruva was Uttānapāda's son. Dhruva had two sons, Śiṣṭi, and Bhavya by his wife Śambhu. Suchāyā, wife of Śiṣṭi, had five sons, viz., Ripu, Ripuñjaya, Vipra, Vṛkala and Vṛkatejas. From Brhatī, wife of Ripu, was born Cākṣuṣa, the mighty and Cākṣuṣa begot a son called Manu by Puṣkaraṇī, daughter of Vīraṇaprajāpati and one of the offsprings of Varuṇa. This Manu was called Cākṣuṣa Manu. And Cākṣuṣa Manu had ten sons by his wife Nadvalā, daughter of Vairājaprajāpati, called Kuru, Puru, Śatadyumna, Tapasvī, Satyavān, Śuci, Agni-ṣṭoma, Atirātra, Sudyumna and Abhimanyu. Out of the ten, Puru had the following sons by Āgneyī, viz. Aṅga, Sumanas, Khyāti, Kratu, Aṅgiras and Śibi. Aṅga married Sunīthā, and Vena was their son. The famous emperor, Pṛthu was Vena's son.

3) *Former life.* The following story is told in the Mārkaṇḍeya Purāṇa about the former life of Cākṣuṣa before he was born as Cākṣuṣa. In that former life he was Ānanda, son of Anamitra. Once a cat carried Ānanda away and laid him on the bed of the child of King Vikrānta, and the same cat deposited the king's child somewhere else. And, Ānanda grew up as the real son of the King. But, one day he told the King the truth about him and left for the forest for tapas. Brahmā appeared before him and blessed that he would, in the next birth, be born as the sixth Manu and thus Cākṣuṣa became the sixth Manu.

4) *Chief incidents during his time.* During Cākṣuṣamanvantara were born the famous Nara and Nārāyaṇa as the sons of Dharma. It was also during this period that Brahmā was born as Candra, Viṣṇu as Dattātreya and Śiva as Durvāsas from Anasūyā, the purest of women and the wife of Atri. (Devī Bhāgavata, Caturtha Skandha).

**CĀKṢUṢĪ.** An art, the study of which will enable one to see anything in the three worlds. Cākṣuṣī was taught by Manu to Soma, by him to Viśvāvasu, by him to Citraratha, the Gandharva and by him to Arjuna, son of Pāṇḍu. (Ādi Parva).

**CĀKYĀRKŪTTU.** A very important art practised in temples mainly in Kerala. It is called so because it is exhibited by Cākyārs (a sect attached to temples). In important temples a place called Kūttambala is set apart for displaying the art. The Kūttu now prevalent in Kerala temples is not exactly of its old form. Kula-śekharavarmā perumāl (elected ruler of old Kerala) effected some changes in the old art form, and Ehāskara-ravivarmā perumāl and Tolakavi made further reforms in it. The art of Kūttu was evolved with the object of relating purāṇic stories in such a manner as will help devotional feelings grow in man.

The main aim of the Kūttu is to narrate purāṇic stories in such a way as to instil Bhakti in the hearers and to create an interest in them in the Purāṇas. The Cākyār (the man who gives the discourse who usually belongs to the Brahmin sect called Cākyārs) tells the story in a very interesting way, reciting appropriate passages from the Purāṇas and illustrating them with apt examples and similes. The narration is from the beginning till end humorous. The Cākyār who delivers the discourse is usually a man with a good sense of humour and a sense of what is odd, strange or eccentric in nature and human character. There are three varie-