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पुराणम्—PURĀṆA

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ब्रह्मकृता सृष्टि-स्तुतिः

(वराहपुराणम्, वेङ्कटे० सं०, अ० ६१)

ब्रह्मोवाच—

जयस्व सत्यसंभूते ध्रुवे देवि^१ धरेऽक्षरे ।
 सर्वगे सर्वजननि सर्वभूतमहेश्वरि ॥१॥
 सर्वज्ञा^२ त्वं वरारोहे सर्वसिद्धिप्रदायिनी ।
 सिद्धिबुद्धिकरे^३ देवि प्रसूतिः परमेश्वरी^४ ॥२॥
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 देवानां दानवानां च यक्षगन्धर्वरक्षसाम् ।
 पशूनां वीरुधां चापि त्वमुत्पत्तिर्वरानने ॥४॥
 विद्या विद्येश्वरी सिद्धा प्रसिद्धाहं^६ सुरेश्वरी^७ ।
 सर्वज्ञा त्वं वरारोहे सर्वसिद्धिविधायिनी^८ ॥५॥
 सर्वगा गतसंदेहा सर्वशत्रुनिर्वाहिणी ।
 सर्वविद्येश्वरी देवि नमस्ते स्वस्तिकारिणि ॥६॥
 ॥

स्वरूपा^९ विजया भद्रे^{१०} सर्वशत्रुविनाशिनी^{११} ॥७॥

—(Varāha — P., 91.9-16)

पाठभेदाः

[वराहपुराणस्यास्माभिरष्टादश कोशाः संवादिताः सन्ति । पाठभेदवतां कोशानां संख्याऽत्र अग्रे कोष्ठे प्रदत्ता]

१. वरेऽक्षरे (३), वराक्षरे (४), वरे क्षमे (३).
२. सर्वज्ञे त्वं (२), सर्वगे त्वं (१), सर्वज्ञ त्वं (४).
३. °करी (१२).
४. °रि (१०).
५. वेङ्कटेश्वर संस्करणे 'ओङ्कारः स्थिता' इति पाठो वर्तते, परन्तु प्रायेण सर्वेषु कोशेषु 'ओङ्कारस्थिता' इत्येव पाठो वर्तते ।
६. वेङ्कटे० संस्करणे 'प्रसिद्धाहं' इति पाठो वर्तते । चतुर्षु कोशेष्वप्ययमेव पाठः । अत्र अहमित्यस्य अहंकार इत्यर्थो भवेत् । शेषेषु कोशेषु तु 'प्रसिद्धा त्वं' (१०) 'प्रसिद्धिस्त्व' (३) इति च पाठः ।
७. °रि (१४).
८. -प्रदायिनी (९).
९. सुरूपा (३).
१०. भद्रा (१२).
११. °नि (५), -प्रमोहिनि (६).

NOTE ON THE SRṢṬI-STUTI

The creative Śakti of Brahmā is here named as *Sṛṣṭi*. Brahmā creates the universe with the help of Goddess *Sṛṣṭi*. The manifestation or birth of Goddess *Sṛṣṭi* is narrated in the *Varāha-Purāṇa* 90.12-29: When gods were being oppressed by the Demon *Andhaka*, they approached Brahmā for help, who took them to God *Śiva* residing on the summit of the mountain *Kailāsa*. Being remembered by Brahmā God *Viṣṇu* also joined them instantly, and the three Gods gazed at each other. The three gazes of these three gods were combined into one, and from this combination of the three gazes a divine virgin girl was produced who was of three colours—black, white and yellowish or reddish. She was named *Trikalā* by the three gods who directed her to divide herself into three female forms in accordance with her three colours. The white form was the Śakti (Energy) of Brahmā, the reddish form was the Śakti of *Viṣṇu* and the dark form was the Śakti of *Rudra*. The three goddesses (Śaktis) respectively went to the *Śveta* mountain, the *Mandara* mountain and the *Nila* mountain for practising austerities. In fact, the three Śaktis are really the one or the three forms of the one Śakti-principle.

Brahmā creates the universe with the help of his Śakti. This *Brāhmī Śakti* called as *Sṛṣṭi* has a pleasant form and is also known as *Ekākṣarā* (i. e. of one syllable or *Om̐kara*), *Sarvākṣarā* (of all the syllables), *Vāgīśā* (the presiding deity of speech), Goddess *Sarasvatī*, *Vidyēśvarī* (presiding deity of all knowledge), *Amitākṣarā* (of innumerable syllables), *Jñāna-nidhi* (treasure of knowledge), and *Vibhāvarī* (the Shining one). In fact, all the gentle and pleasant epithets and those derived from knowledge belong to her:

तत्र सृष्टिः पुरा प्रोक्ता श्वेतवर्णा सुरविणी ।
 एकाक्षरेति विख्याता सर्वाक्षरमयी शुभा ॥
 वागीशेति समाख्याता क्वचिद् देवी सरस्वती ।
 सैव विद्येश्वरी देवी सैव क्वाप्यमिताक्षरा ॥
 सैव ज्ञाननिधिः क्वापि सैव देवी विभावरी ।
 यानि सौम्यानि नामानि यानि ज्ञानोद्भवानि च ॥
 तानि तस्या विशालाक्षि द्रष्टव्यानि वरानने ॥

When Brahmā began to create the world without the help of his Śakti, Sṛṣṭi, the created world did not increase. Brahmā then concentrated to find out the reason, and he came to know that Sṛṣṭi was performing penances on the Śveta mountain. Brahmā went there and granted her the boon of becoming all-pervading (सर्वगा) at her request; there-upon Goddess Sṛṣṭi got herself absorbed in Brahmā, and from that time the world created by Brahmā began to increase. All that is the object of speech, whether it is sentient or non-sentient, whether it is past, present or future, is always created by Goddess Sṛṣṭi :—

यत् किञ्चिद् वाङ्मयं लोके जगत् स्थावरजङ्गमम् ।
तत् सर्वं स्थापितं सृष्ट्या भूतं भव्यं च सर्वदा ॥

—(90 47)

Whatever creation, sentient or non-sentient, there is in the universe, it is all pervaded by Goddess Sṛṣṭi who is ancient and eternal:—

एषा सृष्टिर्वरारोहे कथिता ते पुरातनी ।
तया सर्वमिदं व्याप्तं जगत् स्थावरजङ्गमम् ॥

—(91.7-8)

When with the help of Sṛṣṭi the world created by Brahmā began to increase Brahmā eulogised Sṛṣṭi :—

Victory to the Goddess who originates from the truth (or the *sattva*), who is unchangeable, all-supporting and imperishable, who is all-pervading, all-producing and all-governing. (1). Thou art, O handsome Lady, omniscient and bestower of all the supernatural faculties; O Goddess, thou art the producer of success and intellect, the originating cause of all the creation and the great Supreme Being. (2). Thou art, O Goddess, the *Svāhā* (belonging to the gods) and *Svadhā* (belonging to the manes); thou art the original source, thou residest in the syllable *Om̐kāra*, thou art the originating source of the Vedas, gods, demons, Yakṣas, Gandharavas, Rākṣasas, animals and vegetables. (3,4). Thou art knowledge, the presiding deity of knowledge, supernatural, the famous Ego and has supreme authority over the gods. O beautiful one, thou art Omniscient and bestower of all success. Thou art all-pervading, free from all doubts and vanquisher of all the enemies. Thou art, O Goddess, the Mistress of all the branches of knowledge. I bow to thee, O Goddess, O producer of prosperity

and well-being. (6). Thou art, O auspicious one, of handsome form and victorious and destroyer of all the enemies.

The *Brāhmī Śakti*, has been mentioned here as 'सत्यसंभूते' (born from truth, purity or *sattva*). As the *Vaiṣṇavī Śakti* has been described as राजसी (92.1) and the *Raudrī Śakti* as तामसी (96.1) the *Brāhmī Śakti*, *Sṛṣṭi*, should be सात्त्विकी, and one of the collated manuscripts (व1) also reads 'सत्त्वसंभूते' for 'सत्यसंभूते'. The colour of the *Brāhmī Śakti* is mentioned as white (श्वेतवर्णा सुरुपिणी 91.2), which also leads to infer that *Sṛṣṭi* is सात्त्विकी. Moreover the word सत्य also means the quality of purity or goodness and connotes the sense of the सत्त्व Guṇa (also cf. M. W. Sanskrit-English Dictionary). We have the same reading सत्य for सत्त्व in 70.20a ('रजसा सत्ययुक्तेन') but here the majority of the manuscripts read 'सत्त्वयुक्तेन', so the reading 'सत्यसंभूते' in the *stuti* may be taken as equal to 'सत्त्वसंभूते'.

It should be noted here that though *Brahmā*, the Creator, has been conceived as *rājasa* (cf. Viṣṇu P. I.2.61), his *Śakti*, *Sṛṣṭi*, is *sāttvikī* just as Viṣṇu or Nārāyaṇa is conceived as *sāttvika* or pure *Sattva* (यत्सत्त्वं स हरिर्देवः Varāha P. 70.17a) but the *Vaiṣṇvī Śakti* is mentioned as *rājasi* (92.1), for she is of red colour ('रक्तवर्णा सुरुपिणी' 91.5). The *Varāha-Purāṇa*, however, remarks that though *Brahmā*, the Lotus-born, is of the combined nature of *sattva* and *rajas* (ये सत्त्व-रजसी सोऽपि ब्रह्मा कमलसंभवः 70.17) and though his *sṛṣṭi* or creation is produced out of *rajas* mixed with *sattva* the *rajas* predominates in the creation (रजसा सत्त्वयुक्तेन भवेत् सृष्टी रजोऽधिका 70.20). So *Sṛṣṭi*, the *Śakti* of *Brahmā*, is produced out of the *sattva* quality of *Brahmā*, and the *sṛṣṭi* or creation is produced from and partakes of mainly his *rajas* quality.

The *Brāhmī Śakti*, *Sṛṣṭi*, has been identified here with Goddess *Sarasvatī*, *Vāgīśā* or *Vidyēśvarī*-नागीशेति समाख्याता क्वचिद्देवी सरस्वती । सैव विद्येश्वरी देवी सैव वाप्यमिताक्षरा ॥ (91.3). In the *stuti* here she has been called as 'ओंकारस्थिता' and 'वेदोत्पत्ति'. As the Vedas reside in the *Prāṇava* or *Om̐kāra* ("...वेदवेदान्तयोस्तथा...निष्ठाऽर्थोकार उच्यते...प्रणवाद्या यतो वेदाः प्रणवे पर्यवस्थिताः" Q. in *Śabdakalpadruma* from Yogi Yājñavalkya), *Sarasvatī* being the source of the Vedas she also resides in the *Om̐kāra*. According to the *Purāṇas* *Sarasvatī* is related to *Brahmā* as his daughter (being born from his body) as well as his spouse. In both cases she is to be considered as the *Śakti* of *Brahmā*. According to the *Matsya-Purāṇa* *Sarasvatī* was the daughter of *Brahmā*, being born from his body; she is also known as *Śatar ūpā*, *Sāvitrī*,

Gāyatrī and Brahmāṇī (Matsya-P. 3.30ff.). From her Brahmā produced Svāyambhuva Manu who is also known as Virāṭ (ibid 3.44f.) and from Virāṭ the world was produced further (cf. also Manu-Smṛti. 1.32f.) According to the Brahma-vaivarta (II.6.53) and the Devī-Bhāgavata (IX.6.53) Sarasvatī was the spouse of Brahmā. All this means that Brahmā created the universe with the help of his Śakti Brahmāṇī or Sarasvatī, who is also known as Sṛṣṭi in the Varāha-Purāṇa (Adhs. 90-91).

The *phala-śruti* (fruits accruing from the recitation) of this *stuti* of Sṛṣṭi is stated to be as follows:—

ऋतुस्नातां स्त्रियं गच्छेद् यस्त्वां स्मृत्वा (v. 1. स्तुत्वा) वरानने ॥
तस्यावश्यं भवेत् सृष्टिस्त्वत्प्रसादात् प्रजेश्वरि । (91.15-16).

“O, Mistress of the creation, whoever eulogising thee approaches his wife for intercourse after she has taken bath after her monthly courses he certainly produces his progeny. (In the *stuti*-text this *phala-śruti* also forms part of the *stuti* of Goddess Sṛṣṭi).

—A. S. Gupta.

THE LEGEND OF TRITA IN THE VEDAS, THE
MAHĀBHĀRATA AND THE PURĀṆAS A
COMPARATIVE STUDY

BY

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[अस्मिन् निबन्धे विदुषा लेखकेन वेदेषु महाभारते पुराणेषु चोपलब्धस्य त्रिताख्यानस्य साङ्गोपाङ्गं तुलनात्मकं चाध्ययनं प्रस्तुतम् । अस्याख्यानस्यानुसारेण महर्षेर्गौतमस्य त्रयोः पुत्रा आसन्-एकतो द्वितस्त्रितश्चेति । एषु त्रिष्वपि बन्धुषु कनिष्ठो भ्राता त्रितो ज्ञाने यज्ञविद्यायां च ज्येष्ठयोर्द्वयोर्भ्रात्रोरपेक्षया अधिको व्युत्पन्नः आसीत् । अतः यज्ञेषु तेन अधिका दक्षिणा प्राप्यते स्म । अन्यौ द्वौ भ्रातरौ मत्सरिणी संजातौ । एकदा त्रयो भ्रातरौ दक्षिणायां प्राप्तेन गोसंघेन सह कस्मादपि यज्ञान्निवृत्ता आसन् । त्रितस्सर्वेषामग्रेसर आसीत् । मार्गे सहसा एको वृकः प्राप्तः । तस्माद्भ्रितस्त्रितोऽपरपार्श्वस्थे कूपे पतितः । लुब्धौ ईष्यन्वितौ च तस्य एकतद्वितौ अग्रजौ कूपे पतितं तं विहाय गवां संघेन सह पलायितौ । कमपि रक्षितारमपश्यमानः कूपे पतितस्त्रितस्तत्रैव मंत्रैर्देवानाजुहाव सोमपानाय । तेन तत्रैव लतावल्लीभिः सोमः समुत्पादितः । बृहस्पतेः प्रेरणया तत्र देवा आजग्मुः वरदानेन त्रितं छन्दयामासुः । एकेन वरेण त्रितः सरस्वत्याः धारया कूपाद् बहिराक्षिप्तः, अपरेण वरेण च कूपस्य तीर्थत्वमुपपादितम् । स्कन्दपुराणे प्राप्तस्याख्यानस्य अनुसारतः त्रयो भ्रातरः सौराष्ट्रदेशस्य राज्ञ आत्रेयस्य तनया आसन् । येषु कनिष्ठस्त्रितः गुणैः सर्वोत्तम आसीत् आत्रेयस्य देहावसाने त्रित एव राजा बभूव । स भ्रातृभिर्गवां च संघेन सह यज्ञार्थं प्रभासतीर्थं प्रति प्रस्थितः । मार्गे व्याघ्रभयात् कूपपतनस्य घटना घटिता । तत्र देवानामाह्वानं तु महाभारतानुसारमेव । वेदे अस्य घटनायाः संक्षेपेणोल्लेखो वर्तते । अत्रास्मिन् निबन्धे एषां सर्वेषां वर्णनानाम् विवरणं दत्त्वा तेषां साम्यवैषम्ययोरपि प्रदर्शनं कृतम् ।]

Though, from the point of chronology, it is proper to present, and deal with, the legend of Trita (T.) occurring in the Veda first, we are not doing so in this place, because the account of the legend of T. referred to in the Veda is very scrappy and may not interest the reader who is interested in knowing, for the sake of the comparative view, all the prominent features of the legend

in a connected way. From this point of view, the story as narrated in the *Mahābhārata* (*Mb*) is fairly detailed and would appropriately serve as an excellent basis for the comparative study of the legend. We shall, therefore, first present the legend as found in the *Mb* and then pass on to its delineation as found in the Veda. As pointed in the sequel, there is found embedded in the story of the *Mb* the oldest core of the legend of T. which is alluded to in Vedic Literature.

The legend of T. in the *Mb*¹

The legend of T. is narrated at some length in the *Tīrthayātrā* sub-parvan of the *Śalyaparvan* (9.35). It is introduced in this place by way of replying to the query of king Janamejaya. *Vaiśampāyana* is narrating to Janamejaya that *Balarāma* in the itinerary of his pilgrimage visited the holy place viz. the well of *Trita* and felt happy at the ablutions, he had in the sacred waters of that well. Thereupon Janamejaya requests *Vaiśampāyana* to narrate the story of *Trita*. The story of *Trita* narrated by *Vaiśampāyana* is, in short, as follows:

The sage *Gautama* had three sons viz. *Ekata*, *Dvita* and *Trita*. After *Gautama*'s death, the three sons continued to be invited to be the sacrificial priests by kings who had formerly invited their father. Among the three brothers, *Trita* was preeminent and superior on account of his sacrificial expertise. The two brothers became jealous of *Trita* and desired to have for themselves all the gains of the sacrifice, especially the herds of kine gained mainly by *Trita* as a fee or reward (*dakṣiṇā*) of the sacrifice. Once, the three brothers walked home with the herds of kine received as a fee at one sacrifice. *Trita* was in front of the all and his two brothers walked behind, counting the number of kine and conspiring to have all the herds for themselves, excluding *Trita*. While they were thus walking home, it was night-fall on the way and *Trita* who was, in front of them all unluckily found himself between a wolf on the one hand and a pit or a well on the other. *Trita*, afraid of the wolf, while trying to escape from the beast, retreated back and fell into the well. The well was all dry, full of stones and earth, covered in places with withering creepers and grass. *Trita* shouted from the bottom

1. The references are to the critical edition of the *Mb* published by Bhandarkar Oriental Research Institute.

of the well for help but the two brothers, Ekata and Dvita, paid no heed and went away with the herds of kine. Trita, thus left alone and deserted at the bottom of the well, afraid of imminent death thought that he would overcome death, if he would be able to produce Soma juice and offer its libations to the gods. With this thought in his mind, Trita who was a master of priest-craft, transmuted, by his power of prayer, the withering creepers into the Soma plant, the sand-stones into Soma-pressing stones and the little water into ghee. Imagining with all vividness the existence of the fire into which he would pour the Soma libations, he recited the sacred verses--the *Rcah*, *Yajum̐si* and *Sāmāni*—invoking the gods to his contemplated sacrifice. The incantations chanted by T. reached the ears of Bṛhaspati, the priest of the gods. Bṛhaspati, thereupon, urged the gods to proceed to the spot where Trita lay. Trita's invocations thus, ultimately fetched the gods to the spot of the well and Trita offered Soma libations to them all. The gods, who were pleased asked him what he wanted them to do for him. Trita asked for a boon that he should be freed from his present predicament—viz. confinement in the well and that the well should be filled with water which should in future confer on the pilgrims, who visited that spot and touched the water, the merit equal to that of one who has drunk Soma. The gods readily granted Trita the boon. Thereupon, all of a sudden, the Sarasvatī with its rushing waves flowed into the well and Trita raised up by the waves of water, came up on the edge of the well. He, then returned home and cursed his ungrateful brothers that the latter would turn into beasts of prey and that their progeny would be bears and monkeys to pay the penalty of their vile ingratitude. As the effect of the curse, Ekata and Dvita were changed into beasts of prey.

Trita is again found being referred to, though briefly, in six other passages of the *Mb* : In 12.326. 11-12 in the *Nārāyaṇīya* section of the *Śāntiparvan*, *Nārāyaṇa* said to *Nārada* that the great sages Ekata, Dvita and Trita had been to his abode, with the desire to see Him but that they could not see Him.—In *Mb* 12.328.41-42, *Nārāyaṇa* again said to *Nārada*.² “The sages

2.

ऋषयः प्राहुरेवं मां त्रितकूपाभिपातितम् ।
 पृश्निगर्भं त्रितं पाहीत्येकतद्वितपातितम् ॥41
 ततः स ब्रह्मणः पुत्र आद्यो ऋषिवरस्त्रितः ।
 उक्ततारोदपानाद्वै पृश्निगर्भानुकीर्तनात् ॥42

Mb, 12.328

invoked me to rescue Trita who had been thrown into the well by his brothers Ekata and Dvita. The great sage Trita chanted my name viz, Pṛśnigarbha and consequently emerged out of the well."—In *Mb* 12.323.6 the sages Ekata, Dvita and Trita are said to be present as sacrificial priests at the horse sacrifice of king Uparicara, at which Bṛhaspati was the Hotṛ.—In *Mb* 12.201.29, 13.151.35 and 13.135A (Appendix passage 18, line 26), Ekata, Dvita and Trita are referred to as residing in the Western quarter, the quarter presided over by the God Varuṇa.

These are all the references—Seven in all, in the *Mb* referring to Trita along with his brothers Ekata and Dvita.

On the background of the story presented above as occurring in the *Mb*, we shall pass on to its delineation as it occurs in the Veda.

The Legend of T. in the Veda :

The character of T. in the *Rgveda* (Ṛv) is obscure and opinion among Vedic scholars is divided as to whether he is really a human personage. The evidence of the references to T. in the passages of Ṛv. "may perhaps justify the conclusion that Trita was a god of lightning, the third or aerial form of fire, originally the middle member of the triad Agni, Vāyu or Indra, Sūrya. By a process of natural selection Indra seems to have ousted this god originally almost identical in character with himself, with the result that Trita occupies but an obscure position even in the Ṛv."³

But one hymn of the Ṛv.—1.105—especially the Ṛcs 17 and 18 of that hymn refer clearly to T. as a human personage who finds himself in a distressing predicament,—lying half buried in a well, stricken with terror at having met a reddish wolf just previously. The verses⁴ describe T's predicament as follows :

"Trita lying buried in the well, calls (therefore) on the gods for assistance. Bṛhaspati heard that call and effected his release

3. 'Vedic Mythology' by A.A. Macdonell, p. 69.

4. त्रितः कूपेऽवहितो देवान्‌ह्वत ऊतये ।
 तच्छुश्राव बृहस्पतिः कृपवन्न हूरणादुह
 वित्तं मे अस्य रोदसी ॥17
 अरुणो मां सकृद्वृकः पथा यन्तं ददर्श हि ।
 उज्जिहीते निचाय्या तष्टैव पृष्टयाम्यी
 वित्तं मे अस्य रोदसी ॥18

The translation above follows Geldner's 'Der Rigveda'

out of the straits. Be mindful to me in such my situation, O Heaven and Earth.

“The ruddy wolf saw me once, as I went my way. As he looked at me, he appeared like a carpenter hunting the backbone. Be mindful to me etc. in such my situation, O Heaven and Earth.”

According to traditional interpretation, the Ṛg. hymn 1.105 is connected with the legend of T. Sāyaṇācārya quotes in his preface to this hymn the legend of T. as it is reported by the Śātyāyanins. It purports as follows⁵: “Three brothers Ekata, Dvita and Trita, while wandering through a desolated forest, felt thirsty. They found a well. Trita entered the well, quenched his thirst and taking some water from the well, offered it to his brothers. The brothers drank the water. They, then, threw Trita in the well, robbed him of all his wealth, closed the mouth of the well by placing a chariot-wheel upon it and went away. Trita, unable to come out of the well, thought of the gods and prayed to them to rescue him from his predicament.” Yāska (Nirukta IV-6) also explains the name Trita as that of a sage or a seer.—The *Jaiminīya Brāhmaṇa* (1.184) refers to the legend of T. as follows⁶: “Thirst overcome the three brothers. They found a well in the wilderness. None of the brothers descended into the well except Trita. The brothers went away after having closed Trita in the well under a chariot-wheel. Trita, from his position in the well, felt inspired to pray to the gods, upon which rain poured down, washed the chariot-wheel up with its torrents and enabled Trita to float upwards and come out of the well. He turned his brothers into a monkey and a bear respectively”⁷—

5. See Sāyaṇabhāṣya at the beginning of Ṛg 1.105. It begins with अत्र शाक्यायनिनः इतिहासमाचक्षते ।
6. See *Jaiminīya Brāhmaṇa* edited by Drs. Raghuvira and Lokesh Chandra (Nagpur 1954).
7. Prof. H. Oertel [*Journal of the American Oriental Society*, vol. 18, (1st half), pp. 18-19] gives the versions of the story of Trita : the version as it is found in the *Śātyāyana Brāhmaṇa*, according to the abstract given by Sāyaṇa in the beginning of Ṛv. 1.105 and the version in the *Jaiminīya Brāhmaṇa* as given above. He says : “It is impossible to determine how much of the phraseology is his (Sāyaṇa’s) and how much belonged to Śātyāyana Brāhmaṇa.

Geldner⁸ in his prefatory remarks in the beginning of his translation of Rg. 1.105 significantly remarks that the kernel of the legend is old and is contained in the hymn. "Trita thrown in the well cries out in his distress. The concluding verse (19)⁹ of this hymn should serve as a foil for the request articulated by him."

If we compare the versions of the story of T. in the Vedic Literature and the *Mb.*, we find striking points of resemblance which may be summarised as follows:

- (i) Trita, afraid of the wolf, fell into the well nearby, frantically trying to escape from the wolf.
- (ii) According to one version, he fell into the well. According to another, he was thrown into the well by his covetous brothers.
- (iii) The two brothers, who were covetous of the gains of the sacrifice, deliberately conspired to get Trita out of their way and Trita languishing in the well was welcomed as a good riddance by them.
- (iv) Trita, shut up in the well, chanted hymns involking gods to the Soma libations. It was Bṛhaspati, the high-priest of the gods, who heard the chants of Trita and urged the gods to respond to the invocations of Trita.
- (v) Trita cursed his ungrateful brothers and reduced them to be the beasts of prey.

On comparing the versions of the story of T. as appearing in the Veda and the *Mb* and on noticing the points of similarity between them, one can not but get the impression that the story of T., though sketchy and very brief in the Veda, as is consistent with the particular Vedic style and context, enshrines the human story of T. and his brothers as narrated in the *Mb* and that the story as elaborated by the *Mb* hails from Vedic antiquity.

Trita in the Purāṇas

The story of T. is narrated in the Skanda Purāṇa (7.1.257)¹⁰. The god Śaṁkara is narrating to Pārvatī the importance of the

8. Der Rigveda, Part I, p. 136.

9. ए॒ नाङ्गू॒षेण॑ व॒यमिन्द्र॑ व॒न्तोऽभि॒ष्याम॑ वृ॒जने॑ स॒र्ववी॑राः ।
तन्नो॑ मि॒त्रो वरु॑णो मामह॒न्तामदि॑तिः सिन्धुः पृथि॒वी उ॒त द्यौः ॥

Rv. 1-105.19.

10. Skanda Mahāpurāṇa, Saptama Prabhāsa-khaṇḍa, p. 158 (Venkaṭeshvara Steam Press, Bombay).

holy place called Trita-kūpa situated near the holy place of Prabhāsa. Anent the description of the holy place, Śaṅkara recounts to Pārvatī the story of Trita which is here summarised as follows:

In the kingdom of Saurāṣṭra, there ruled a king named Ātreya well-versed in the Vedas. He had three sons Ekata, Dvita and Trita of whom, Trita the youngest, was superior to his two brothers in respect of Vedic erudition and other virtues of head and heart. After Ātreya's death, Trita succeeded to the kingdom. Trita thought of performing a sacrifice for which, he collected large herds of cows to be distributed by way of sacrificial rewards (*dakṣiṇā*). With these herds of kine he, along with his two brothers started for the holy place of Prabhāsa, for performing the sacrifice. The two brothers Ekata and Dvita, jealous of Trita, thought of killing him, with a view to securing the herds of kine for themselves. While the three brothers were journeying to Prabhāsa, followed by the herds of kine, there appeared before them a ferocious tiger roaring and gaping his dreadful jaw at them. The herds of kine ran off at the roar of the tiger and the brothers also ran away, seeking refuge at a place which turned out to be a brink of a well. While the tiger went away, the two brothers Ekata and Dvita, who were standing on the brink of the well along with their brother Trita, pushed Trita into the dreadful well which was dry, and made off with the herds of kine. There lay Trita languishing in the dry well, thinking of rescuing himself from that distressing predicament by means of his concrete contemplation of the sacrifice which he wanted to perform. He chanted hymns after hymns and offered the contemplated oblations, envisaging with all vividness a sacrifice on the sandy gravel of the dry well. The profound devotion with which he chanted the invocations and made the contemplated offerings pleased the gods and fetched them before him. Asked by the gods as to what he wanted them to do for him, he replied that he wanted to get away from the well and go home to perform the intended sacrifice. The gods were pleased to grant his wish. Thereupon, the river Sarasvatī gushed forth and flooded the well in which Trita lay, as a result of which Trita emerged out of the well and went home. Since then the well of Trita came to be known as the holy place of pilgrimage.

A reference to the well of Trita as a place of pilgrimage occurs also in the Bhāgavata Purāṇa.¹¹ There, it is said that Balarāma in the itinerary of his pilgrimage journeyed from the holy place Prabhāsa to the holy well of Trita. There is no reference in the Bhāgavata P. to the story of Trita.

If we compare the contents of the Purāṇic Story of Trita with those of the story in the Veda and the *Mb*, we find that there is no change in the material contents of the story. The main features viz. the jealousy of the two brothers of Trita, Trita's encounter with the wild beast and his eventual fall into the well, his successful performance of the mental act of sacrifice, by merely chanting the hymns without any material sacrificial accessories, to the propitiation of the gods who were pleased to grant him release from this distressing predicament and the eventual fulfilment of his wish to turn the place, in which he was shut up, into a sacred well, the place of pilgrimage—all these main features in the contents of the old frame of the story are common. Only the Purāṇa changes the status of Trita and his brother from that of common Brāhmaṇas to royal personages; the sons of King Ātreya.

We have thus for presented the story of Trita as it appears in literature from the Vedas to the Mahābhārata and the Purāṇas. We shall conclude with a recital, in a summarised form, of the main conclusions which can be deduced from our review.

- (i) In the Ṛgveda, Trita is found to be a divinity approaching Indra in his characteristics. But besides this divine Trita, there was another Trita, a human personage, whose story has persisted, in its main features, from the Veda, through the Mahābhārata, down to the Purāṇas.
- (ii) This Trita, the human personage, found himself in a predicament in which he had to face, on the one hand, a wild beast of prey and a deep cavernous well on the other.
- (iii) He was harassed by his two jealous brothers Ekata and Dvita and found himself flung and farlorn in the deep

11. (रामः) स्नात्वा प्रभासे संतप्यं देवर्षिपितृमानवान् ।
सरस्वतीं प्रतिस्नोतः ययौ ब्राह्मणसंवृतः ॥
पृथूदकं बिन्दुसरस्त्रितकूपं सुदर्शनम् ।

well left to his own fate, languishing for want of any success.

- (iv) Undaunted in spirit, Trita, master of priest-craft and Vedic incantations, mastered the depressing situation by the concentrated contemplation of a sacrifice in which he recited hymns after hymns with unflinching singleminded devotion and offered, in contemplation, the Soma libations to the gods invoked in his chants. His chants were so powerful and irresistible that they fetched the gods to the spot where he lay in the well and made them grant his wish for release from his predicament and for filling the well with the holy waters of the Sarasvatī. The well filled with the holy water became a holy place of pilgrimage.

TEXT AND INTERPRETATION OF A VERSE OF THE
MATSYA-PURĀṆA

By

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['पुराणम्' पत्रिकायाः षष्ठभागे (१९६४ वर्षीये) ४४५-४५० पृष्ठेषु मत्स्यपुराणे (२१४.२४, २९) निर्दिष्टयोः 'धर्माधिकरण' 'धर्माधिकारिन्' इत्येतयोः शब्दयोर्विषये एको लेखः प्रकाशितः । तत्र अस्य लेखस्य लेखकेन प्रतिपादितमासीत् यद् एतौ शब्दौ पृथक् पृथक् द्वौ राज्याधिकारिणौ लक्षयतः, तत्र 'धर्माधिकारिन्' शब्दोः राज्ञो धर्म-विभागाध्यक्षाय प्रयुक्तः, धर्मविभागे च राज्ञो दानविभागोऽप्यन्तर्भूत आसीदिति-च । केवलं जीवानन्दसंस्करणे (२१४, २४) गुरुमण्डल-सिरीजसंस्करणे (२१४, २४) च 'धर्माधिकरणो भवेत्' इति पाठस्य स्थाने 'धर्माधिकरणी भवेत्' इत्येष पाठो वर्तते, शेषेषु सर्वेष्वेव मत्स्यपुराणस्य मुद्रितपुस्तकेषु 'धर्माधिकरणो—' इत्येव पाठो विद्यते । परन्तु लेखकमहोदयेन उपर्युक्ते स्वलेखे काणे महोदयेनापि च (हिस्ट्री ऑफ धर्मशास्त्र, तृतीय भाग, पृष्ठ १२६, पादटिप्पणी १६७ इत्यत्र) 'धर्माधिकरणी' इत्येव पाठोऽनुमोदितः । प्रस्तुतलेखे डा० हाजरा महोदयेन 'धर्माधिकरणः' 'धर्माधिकरणी' एत्युभयोरेव पदयोर्व्युत्पत्ति-प्रदर्शनपूर्वकं 'धर्माधिकरणः' इत्यस्य साधुत्वं प्रतिपादितम् । डा० हाजरा महोदयेन 'एतौ द्वौ शब्दौ पृथक् पृथक् द्वौ अधिकारिणौ सूचयतः' इति पूर्वलेखकस्य मतमपि निरस्तम् । विष्णुधर्मोत्तरेऽपि (२.२४.२५, २९) मत्स्यपुराणस्य २१४.२४, २९ श्लोकौ विद्येते, परन्तु तत्र मत्स्य-पुराणस्य २९ श्लोकस्य "धर्माधिकारिणः कार्या जना दानकरा नराः" इत्युत्तरार्धस्य स्थाने 'धर्माधिकरणे कार्या जनाह्वानकरा नराः' इति पाठो वर्तते । मत्स्यपुराणस्य केषुचित् हस्तलेखेष्वपि विष्णुधर्मोत्तर-स्यैव पाठः ("धर्माधिकरणे कार्या जनाह्वानकरा नराः") आसीदिति आनन्दाश्रमसंस्करणे निर्दिष्टाभ्यां द्वयोर्हस्तलेखयोः (ग, ङ इत्येतयोः) पाठान्तराभ्यां सूचितम् । तत्र उभयोरेव हस्तलेखयोः 'धर्माधिकरणे' इति पाठो वर्तते, 'ङ' हस्तलेखे च 'ज्ञानाह्वानकराः' इत्यशुद्धः पाठः ('जनाह्वानकराः' इति शुद्धपाठस्य स्थाने) वर्तते । हाजरामहोदयेनात्र लेखे युक्तिपूर्वकं प्रतिपादितं यत् मत्स्यपुराणस्य मुद्रितपुस्तकेषु वर्तमानस्य "धर्माधिकारिणः कार्या जना दानकरा नराः" इत्यस्य

स्थाने “धर्माधिकरणे कार्या जनादानकरा नराः” इत्येव पाठः साधुयुक्ति-
युक्तश्च, यतो मत्स्यपुराणस्य वर्तमानपाठे ‘जना’...‘नराः’ इत्येतयोरन्वयो
संभवो न भवति, ‘जना दानकरा नराः’ इति पदविच्छेदपूर्वकः (जना+
दानकराः) पाठस्तु मुद्रितसंस्करणानां संपादकानाम् असावधानतया
अज्ञानेन वा जनितः, शुद्धपाठस्तु ‘जनादानकरा नराः’ इत्येव
भवितुमर्हति, यत्र ‘आदान’ इत्यस्य ‘बन्दीकरण’ ‘बन्धनं’ इत्यादयोऽर्थाः
सन्ति ।]

Recently, while turning the pages of some old issues of the *Purāṇam*, I came across, in Vol. VI, 1964, pp. 445-450, an interesting article entitled “*Dharmādhikaraṇa and Dharmādhikarin*”, in which the words ‘धर्माधिकरण’ and ‘धर्माधिकारिन्’ (both masculine), contained in two verses of the *Matsya-purāṇa*, have been taken to be the designations of two ‘separate officers’ and the latter word to mean an officer in charge of ‘the Department of Religious Affairs, of which the king’s charities formed a branch’.¹ These two verses of the *Matsya-p.*, which occur in the same chapter and have seven metrical lines on allied topics intervening between them, are the following:

“समः शत्रौ च मित्रे च धर्मशास्त्रविशारदः ।
विप्रमुख्यः कुलीनश्च धर्माधिकरणो भवेत् ॥”
“पुरुषान्तरतस्त्वज्ञाः प्रांशवश्चाप्यलोलुपाः ।
धर्माधिकारिणः कार्या जना दानकरा नराः ॥”

Of these two verses the first occurs, without any difference in reading, not only in a few editions of the *Matsya-p.* such as the Vaṅga. ed. (215.24), Veṅkaṭ. ed. (214.24) and ĀnSS. ed. (215.24), but also in the *Viṣṇu-dharmottara* (Veṅkaṭ. ed. 2.24.24cd-25ab); and, so far as I have been able to find, it is only Jiv.’s ed. (214.24) and the G.S. ed. (214.24) which read ‘धर्माधिकरणी’ (for ‘धर्माधिकरणः’). So, it is wrong to say that ‘in the printed texts of the *Matsya-purāṇa*’ ‘we usually get the reading *Dharmādhikaraṇi* for *Dharmādhikaraṇo*’,² although the *Budha-bhūṣaṇa*,³ which calls a judge ‘धर्माधिकारी’, anonymously quotes the said verse of the *Matsya-p.* with the reading ‘धर्माधिकरणी(णे)’⁴. As a matter of fact, the word ‘धर्माधिकरणः’ being derived, like ‘जनार्दनः’, ‘मधुसूदनः’, etc., as ‘धर्मम् अधिकरोति इति

1. *Purāṇam*, VI, p. 449.

2. *Ibid.*, VI, p. 446.

3. Ed. H. D. Velankar, Bombay.

4. *Budha-bhūṣaṇa*, p. 48, verse 216.

धर्म+अधि-√कृ+ल्यु” by Pāṇini’s rule 3.1.134—“नन्दिग्रहपचादिभ्यो ल्युणिन्यचः”, is quite good and correct and adequately means ‘an officer (a judge) who is in charge of Dharma (Law, i.e., judicial matters)’; whereas ‘धर्माधिकरणी’, being derived thus—“अधिक्रियते अस्मिन् इति अधि-√कृ+ल्युट्—अधिकरणम् (by Pāṇini’s rule 3.3.117—“करणाधिकरणयोश्च”); धर्मस्य अधिकरणं धर्माधिकरणम्, तदस्ति अस्य इति धर्माधिकरण+इन् (by Pāṇini’s rule 5.2.115—“अत इनिठनौ”); and consequently meaning ‘one having a court of justice’ or ‘the owner of a court of justice’, does not invariably mean ‘a judge’. So, the latter reading is definitely worse, and not ‘a better’ one, and must be due to a misreading of the former, and not *vice versa*⁵. But it is strange that P.V. Kane, though giving out (on p. xxviii) to have used the ĀnSS. ed. of the *Matsya-p.* in his *History of Dharmasāstra*, Vol. III, quotes, in foot-note 167 on p. 126, the former verse (समः शत्रौ च मित्रे च etc.) with the worse reading ‘धर्माधिकरणी’, which is not given in the text of that edition but is said in a foot-note to occur in three manuscripts, which are evidently worse. As a matter of fact, the use of the term ‘धर्माधिकरणी’ for a judge is foreign to Smṛti works as well as to the epics and the Purāṇas (except some of the mss. of the *Matsya-p.*).

The second verse (पुरुषान्तरतत्त्वज्ञाः etc.), with which we are mainly concerned here, occurs, without the least variation in reading, in all the printed eds. of the *Matsya-p.* known to us, viz., Vaṅga ed. (215. 28cd-29ab), Venkaṭ. ed. (214. 28cd-29ab), ĀnSS. ed. (215. 29cd-30ab), Jiv.’s ed. (214. 28cd-29ab), and G. S. ed. (214.28cd-29ab). The *Viṣṇu-dh.* (2.24.29) also has this verse but reads its second half thus:

“धर्माधिकरणे कार्या जनाह्वानकरा नराः ॥

That some of the mss. of the *Matsya-p.* had the second half of this verse with the readings as given in the *Viṣṇu-dh.*, is shown by the fact that, of the six mss. used in the ĀnSS. ed., two (ग and ङ) read ‘धर्माधिकरणे’ and one (ङ) has ‘ज्ञानाह्वानकराः’, which is evidently a mistake for ‘जनाह्वानकराः’.

Under the word ‘धर्माधिकरण’ the *Śabda-kalpadruma* quotes both the said verses, ascribing the first to the ‘*Matsya-purāṇa*’ and the second anonymously by reading its second half, like the *Viṣṇu-dh.*, as ‘धर्माधिकरणे कार्या जनाह्वानकरा नराः’. But, even in view of the readings of the second verse as quoted in the *Śabda-kalpadruma*, the learned

5. *Purāṇam*, VI, pp. 446-47.

author of the said article finds nothing wrong in the readings of this verse (पुरुषान्तरतत्त्वज्ञाः etc.) as given in the printed eds. of the *Matsya-p.*, but takes them to be correct and to have been derived by the *Sabda-kalpadrum* 'from a corrupt text of the Purāṇa' (i.e., *Matsya-p.*) with 'some error in the quotation of the second half'.⁶ As the said two verses of the *Matsya-p.* have been intervened by seven metrical lines⁷, of which one gives the qualifications of the Sabhāsads (members of the court of justice) and the remaining six enumerate those of the Lekhaka (Scribe) by repeating the word 'सर्वशास्त्रविशारदः' for a second time in a different verse, and as the author of the said article fails to understand the meanings of these lines as well as that of the verse (No. 2) which follows them, he takes 'धर्माधिकरणः' (in verse No. 1) and 'धर्माधिकारिणः' (in verse No. 2) to mean two 'separate officers' (of which the second, in his opinion, is in charge of धर्माधिकार, by which he means the Department of Religious Affairs); and connecting 'दानकराः' with 'धर्माधिकारिणः' as an epithet, he says : "The epithet *dānakara* applied to the person qualified to become a Dharmādhikārin suggests that he

6. *Ibid.*, VI, pp. 448 and 446.

7. These seven lines, together with the said two verses (of which the first precedes and the second follows them), have been given in the *Matsya-p.* thus :

समः शत्रौ च मित्रे च धर्मशास्त्रविशारदः ।

विप्रमुख्यः कुलीनश्च धर्माधिकरणो (G.S. and Jiv.'s eds.

— करणी) भवेत् ।

कार्यास्तथाविधास्तत्र द्विजमुख्याः सभासदः ॥

सर्वदेशाक्षराभिज्ञाः सर्वशास्त्रविशारदाः ।

लेखकः कथितो राज्ञः सर्वाधिकरणेषु वै ॥

शीर्षपितान् सुसंपूर्णान् समश्रेणिगतान् समान् ।

आन्तरान् वै लिखेद् यस्तु लेखकः स वरः स्मृतः ॥

उपायवाक्यकुशलः सर्वशास्त्रविशारदः ।

बह्वर्थवक्ता चाल्पेन लेखकः स्यान्नृपोत्तम ॥

पुरुषान्तरतत्त्वज्ञाः प्रांशवश्चाप्यलोलुपाः ।

धर्माधिकारिणः कार्या जना दानकरा नराः ॥

— See Vaṅga. ed. 215. 24-29ab, Venkaṭ. ed. 214. 24-29ab, ĀnSS. ed. 215. 24-28ab and 29cd-30ab, Jiv.'s. ed. 214. 24-29ab, and G.S. ed. 214. 24-29ab.

For these verses see also *Viṣṇu-dh.* 2. 24. 24cd-29, which read "—देशाक्षराभिज्ञाः सर्वशास्त्रविशारदाः । लेखकाः कथिता राम सर्वाधि-' in lines 4-5, '-द्रोणी-' for '-श्रेणी-' in line 6, 'अक्षरान् विलिखेद्' in line 7, 'स्याद् भृगूत्तम' in line 9, and '-धिकरणे कार्या जनाहानकरा-' in line 11.

was in charge of the king's *dāna-dharma* or charities, while we have seen above that he was a superintendent in the Department of Religious Affairs"⁸, and "The occurrence of the expression *sarva-śāstra-viśaradaḥ* in two different stanzas in the description of the Lekhaka may be a copyist's error or due to the fact that the Purāna adopted the verses from two separate sources"⁹.

It is hardly necessary to say that most of these and similar other statements made in the said article are based mainly on a complete misunderstanding of the text and meaning of the second verse (पुरुषान्तरतत्त्वज्ञाः etc.) quoted above; and, in this, the author of the said article is in good company, because none of the translators of the *Matsya-p.* known to us is found to have the slightest doubt about the readings of this verse as given in the printed texts of this Purāna or to translate it correctly. For instance, Pandit Panchanan Tarkaratna translates the word 'पुरुषान्तरतत्त्वज्ञाः' and the line 'धर्माधिकारिणः कार्या जना दानकरा नराः' into Bengali as 'जनगणेर मर्माभिज्ञ' ('thoroughly knowing the minds of the people') and 'दाता जनगणके धर्माधिकरणे नियोग करा कर्तव्य' (liberal persons should be employed in a court of justice)¹⁰, and Taluqdar renders them into English as 'expert in knowing the hearts of people' and 'those people ought to be placed in religious services, or in judicial services who are ...of a charitable disposition' respectively¹¹,

Now, the question is: If 'दानकराः' be taken to qualify 'धर्माधिकारिणः' (having the first case ending), then how are we to construe the said verse? Is it not extremely queer and incorrect to say "...जनाः...नराः कार्याः" or "...नराः...जनाः कार्याः", when both 'जनाः' and 'नराः' mean the same thing? What, again, is exactly the meaning of the word 'दानकर', and how are we to derive it? If it be a Bahuvrīhi compound formed of the words 'दान' (gift) and 'कर' (hand) thus—'दानं (दानानि वा) करे (करयोर्वा) यस्य सः' and, consequently, mean '(one) who has a gift (or gifts) in his hand (or hands)', then it is quite irrelevant here, because an officer (here a Dharmādhikārin), having a gift (or gifts) in his hand (or hands) and not indicating in any way that he is not the original owner of the object (or objects) of gift or that he is giving, or has the intention

8-9. *Purānam*, VI, p. 448.

10. See *Matsya-p.*, Vaṅga. ed., p. 771.

11. *Matsya-purāna* (translated into English; Sacred Books of the Hindus. Vol. XVII, reprint, 1972.)

of giving, it (or these) to a donee (or donees), is absolutely useless and does not serve any purpose. If, again, it be a Kṛdanta word derived, in accordance with Pāṇini's rule "कृजो हेतुताच्छील्यानुलोभ्येषु"¹² (3.2.20), with the Kṛt suffix 'ट', thus—दानं करोति इति (ताच्छील्ये) दान+√कृ+ट', and consequently mean 'one who makes gift (as a matter of duty, habit or nature)', it makes the officer himself the donor (दाता); and it has to be rejected not only for this implication but also for the fact that it does not indicate in any way that the officer is a mere representative of another person and is meant for properly disbursing the gifts to be made by the latter.

Thus, the word 'दानकर', being given separately in the said verse of the *Matsya-p.*, has created insurmountable difficulties; and for this situation we are to find fault not with the text of the *Matsya-p.* but with the careless and not rarely inadequately educated scribes of its mss. and more particularly with the editors of this work, who have written the words 'जना-' and 'दानकराः' separately without trying to understand the meaning of the verse. As a matter of fact, 'जनादानकराः' is one word, and with it the second half of the said verse has to be read as

"धर्माधिकारिणः कार्या जनादानकरा¹³ नराः",

in which 'धर्माधिकारिन्'¹⁴ means a 'judge' ('प्राङ्बिवाक' as Pratāparudradeva says in his *Sarasvatī-vilāsa*, Vyavahāra kāṇḍa, Mysore ed., p. 80), 'कार्याः' means 'should be made (i.e., appointed, —नियोज्याः), 'आदान' (derived from आ+ञ्वादि—or जुहोत्यादि-गणाय√दा) means 'bringing in' 'imprisoning', 'making captive', 'binding' or 'fettering', and 'जनादानकराः' is a Compound which is formed of the words 'जन', 'आदान', and 'कर' (derived, in accordance with the said rule of Pāṇini, by adding the Kṛt suffix ट to √कृ in the sense of ताच्छील्य) and means '(those) who (as a matter of duty) bring people in (and keep them in custody)', and 'नराः' means 'men' (i.e., 'officers',—'पुरुषाः'). According to Bṛhaspati, a court of justice is to have ten *aṅgas* (limbs or constituents) including the Gaṇaka

12. It means that, in the sense of 'cause', 'duty' (or 'habit' or 'nature') and 'compliance', the root कृञ् (>कृ), when preceded by an upapada (contiguous word) in the Accusative case, takes the suffix 'ट'.
13. Cf. 'जनाह्वानकराः' of the *Viṣṇu-dh.*
14. 'धर्माधिकारिन्' is formed thus : धर्मे अधिकारः (धर्माधिकारः), सः अस्ति अस्य इति इन्. So, it means 'one who is placed in charge of *dharma*' (Law, i.e. judicial administration).

(Accountant), the Lekhaka (Scribe), and the king's 'own officer' (स्वपुरुष, otherwise called Sādhyapāla).¹⁵ As to the appointment and duties of this 'officer', Bṛhaspati says :

“आकारणे रक्षणे च साक्ष्यर्थिप्रतिवादिनाम् ।
सभ्याधीनः सत्यवादी कर्तव्यस्तु स्वपुरुषः ॥”¹⁶

[“But the (king's) own officer, who is truthful, should be placed under the assessors (i.e., members of the court of justice) in (the matter of) summoning and guarding (from escape) the witnesses, plaintiffs and defendants”], and

“प्रत्यर्थिसभ्यानयनं साक्षिणां च स्वपुरुषः ।
कुर्याद् अलग्नकौ रक्षेद् योऽर्थिप्रत्यर्थिनौ सदा ॥”¹⁷

[“The (king's) own officer should bring in (to the court of justice) the defendants, the assessors and the witnesses, (and he) should always guard (and prevent from escape) the plaintiff and the defendant who have furnished no surety”].

15. नृपोऽधिकृतसभ्याश्च स्मृतिर्गणकलेखकौ ।

हेमाग्नयम्बुस्वपुरुषाः साधनाङ्गानि वै ददा ॥

For this verse see Lakṣmīdhara's *Kṛtya-kalpataru* (Baroda ed.), XII (Vyavahāra-kāṇḍa), p. 26; Aparāditya's commentary *Aparārka on Yājñavalkya-smṛti* (ĀnSS. ed.), p. 600; Devaṇa-bhaṭṭa's *Smṛti-candrikā* (Mysore ed.), III (Vyavahāra-kāṇḍa), Part 1, p. 20; and so on.

See also *Bṛhaspati-smṛti* (Gaekwad's Oriental Series, Baroda), Vyavahāra-kāṇḍa, 1.87.

16. For this verse see *Kṛtya-kalpataru*, XII, pp. 29-30, *Smṛti-candrikā*, III. i, p. 39, Madana-simha's *Madana-ratna-pradīpa* (ed. P.V. Kane, Bikaner), p. 9, Pṛthvī-candra's *Vyavahāra-prakāśa* (ed. J. H. Dave, Bombay), Part I, p. 21, Mitra Miśra's *Vīramitrodaya*, *Vyavahāra-prakāśa* (ed. Chowkhamba Sanskrit Series, Benares, 1929), p. 31, and so on.

आकारणम् आह्वानम्—*Smṛti-candrikā*, III. i, p. 39.

17. For this verse see *Kṛtya-kalpataru*, XII, p. 27, *Smṛti-candrikā* III. i, p. 45, *Madana-ratna-pradīpa*, p. 11 (v. 1. 'रक्षेद् अर्थि-' omitting 'यः' in the second half), *Vyavahāra-prakāśa*, p. 17, (v. 1. as in *Madana-ratna-pradīpa*), *Vīramitrodaya*, *Vyavahāra-prakāśa*, p. 31, and so on.

The said officer is called Sādhyapāla and has to be a Śūdra and to be hereditary, (physically and mentally) firm, and obedient to the members of the court, as Vyāsa says :

“साध्यपालस्तु कर्तव्यो राज्ञा साध्यस्य साधकः ।

क्रमायातो दृढः शूद्रः सभ्यानां च मते स्थितः ॥”¹⁸

According to Devaṇa-bhaṭṭa, ‘साध्यस्य’ means ‘अर्थिप्रत्यर्थिसाक्ष्यादीनाम् आह्वानकार्यस्य’ (‘of the work of summoning the plaintiffs, defendants, witnesses, and others’).

From the above statements of Bṛhaspati and Vyāsa it is evident that, in ancient India, officers were appointed by the State in the courts of justice to help the judges in their work of judicial administration by summoning the plaintiffs, defendants, witnesses, Sabhyas, and others according to necessity, by keeping in custody the first three (viz , plaintiffs, defendant and witnesses), and by guarding from escape the plaintiffs and the defendants, in case they furnished no surety. So, these officers were required to be extremely honest, truthful and painstaking, to avoid, in all circumstances, confusion between man and man in summoning them or keeping them in custody or guarding them from escape, to be men of great stature (so that they might be the objects of the people’s fear as well as respect and might cover long distances easily and speedily), and be above acceptance of unlawful gratification. Consequently, the *Matsya-p.* characterises these officers thus :

“पुरुषान्तरतत्त्वज्ञाः प्रांशवश्चाप्यलोलुपाः ।

धर्माधिकारिणः कार्या जनादानकरा नराः ॥”

[“(Those people who are) conversant with the true nature of the *difference* between persons, (are) tall, and also (are) not greedy, should be made a judge’s men (i.e. officers) *who bring in (relevant) people* (and keep them in custody)”,

or

“A judge’s men (who are) conversant with the true nature of the *difference* between persons, (are) tall, and also (are) not greedy, should be made to *bring men in* (and to keep them in custody)”.

18. For this verse of Vyāsa see *Smṛti-candrikā*, III. i, p. 39, *Madana-ratna-pradīpa*, p. 9, *Vīramitrodaya*, Vyavahāra-prakāśa, p. 31, and so on.

As, with the sixth case-ending in 'धर्माधिकारिणः' (which means 'of the judge'), the said verse of the *Matsya-p.* cannot be construed properly and satisfactorily, and as the *Viṣṇu-dh.* (2.24.29), from which, as we have shown elsewhere,¹⁹ the *Matsya-p.* borrowed the said verse together with a number of others, reads the second half of the verse as "धर्माधिकारणे कार्या जनाह्वानकरा नराः", we should read 'धर्माधिकारणे' for 'धर्माधिकारिणः' and translate the said verse thus :

"Men (who are) conversant with the true nature of the difference between men, (and are) tall, and also (are) not greedy, should be made in a court of justice to bring people in (and keep them in custody)".

It has already been said that by 'धर्माधिकारिन्' the Smṛti-writers (such as Pratāparudradeva) meant the प्राड्विवाक (judge). As a matter of fact, no Smṛti work, early or late, makes any mention of any special officer who was in charge of the Department of Religious Affairs and dealt with the king's charities. The reasons for this silence of the Smṛti-writers will be pointed out later on a different occasion.

19. R.C. Hazra, *Studies in the Upapurāṇas*, Vol. I, pp. 202-05.

Abbreviations used above :

ĀnSS.	= Ānandāśrama Sanskrit Series, Poona.
Ed. ; eds.	= Edition, or, edited by; editions.
G. S.	= Gurumaṇḍala Series, Calcutta.
Jiv.	= Jivānanda Vidyāsāgara, Calcutta.
Mss.	= Manuscripts.
.p.	= -purāṇa.
Vaṅga	= Vaṅgavāsī Press, Calcutta.
Veṅkaṭ.	= Veṅkaṭeśvara Press, Bombay.
Viṣṇu-dh.	= Viṣṇu-dharmottara.

GEOGRAPHICAL AND ETHNIC DATA IN THE
BRAHMAVAIVARTA PURĀṆA

BY

ANANTRAY J. RAWAL

[अस्मिन् निबन्धे लेखकेन ब्रह्मवैवर्तपुराणे निर्दिष्टानां नदी-पर्वत-
तीर्थादिभौगोलिकशब्दानां संग्रहं कृत्वा आधुनिक त्रिदुषां मतानुसारेण
यथासंभवं तेषां वर्त्तमान-स्थाननिर्देशोऽपि कृतः ।]

AMṚTĀ : It is a tīrtha. One should utter the name of Amṛtā at the time of taking a bath (1.26.30). It may be Amṛta-vāhinī-tīrtha at Nasik (Pandit Ram Gopal Mishra, Tapo-bhūmi, p. 184).

AMARĀVATĪ : It is a city. It is referred to in the BVP (4.39.42). This is the name of a town which has the Amareśvara-temple (Cf. Law B. C., Historical Geography of Ancient India, p. 139). It is the modern Amaravati in Madhya-pradesh.

AVANTĪNAGARA : It is a town. Kṛṣṇa and Balarāma went to Avantī for their study. (4.54.12, 4.101.27). The capital of Avantī which was one of the sixteen great Janapadas, was Ujjainī which was built by Accutagāmin (Cf. Law B. C., op. cit., p. 52). It corresponds to the modern Ujjain.

AṅGA : It is a name of country. It is referred to in the BVP (4.105.2). This was one of the sixteen Janapadas. (Cf. Law B.C., op. cit., pp. 42 ff, 204 ff). According to D. C. Sircar it is east Bihar (op. cit. p. 27).

AYODHYĀ : This is a city. If one sees an image of Rāma at Ayodhyā on the day of Rāmanavamī, one has not to be born again (4.76.27). It is one of the seven holy places of the Hindus. It is the modern Ayodhya in Faizabad district U. P. (Cf. Law B. C., op. cit., pp. 67 ff).

ASTĀCALA : It is the mountain. Brahmā created it. (1.7.2). Sircar D. C. considers it as a mythical mountain (Cf. op. cit. p. 84).

BADARĪ : It is a holy tīrtha. One should utter the name of Badarī at the time of taking a bath (3.28.30). This is Badarīnāth in Garhwal, U. P. in the Himalayas (Cf. Kalyāṇa, Tīrthāṅka, pp. 46 ff).

BINDUMĀDHAVA : It is a holy place. If one worships Bindumādhava on Janmāṣṭamī, one has not to be born again (4.76.23). It is a holy Tīrtha situated at Varanasi.

BINDUSAROVARA : It is a holy lake. The BVP states that once Kṛṣṇa wept and from his tears it was born and came to be known as Bindusarovara (4.121.47). It is situated two miles away from the Gangotri. (Cf. Pandit Ram Gopal, op. cit., p. 104).

BĀHŪDA : It is a river. It is referred to in the BVP (4.129.47). The Bāhūdā is identified by some scholars with the Dhavalā i.e. modern Dhumala, a tributary of the Rapti and by others with the Ramaganga that joins the Ganges near Kanoja (Sircar D.C. studies in geography of Ancient and Mediaeval India, p. 41).

BHOGAVATĪ : It is a name of a river, one should utter the name of the Bhogavati at the time of taking a bath (1.26.68). R. B. Jote holds that it is the name of the modern Cambay (Cf. Jote R. B., Khambhata no Itihasa, pp. 217-238).

BHADRĀ : It is a name of a river. One should remember the name of Bhadrā in ritual (3.28.27). It is the modern Yarakanda river. (Cf. Pandit Ram Gopal, op. cit., p. 22).

BHĀRATA : It is name of a country. The BVP states that the Bhāratavarṣa is the best amongst all other Varṣas (4.26.15). For the detail description of Bhāratavarṣa vide Kantawala S G., Cultural History from the Matsya Purāṇa, pp 309ff. It is needless to say that it is India.

BHALLAKA : It seems to be a name of people. Bhīṣmaka sent his messenger to Bhallaka. If it is read as Bhālaka, it can be located near Prabhasa Patana or Veravala in Saurashtra (Cf. Kalyāṇa Tīrthāṅka p 419).

CANDRABHĀGĀ : It is a name of a river. If one sees an image of Kṛṣṇa and Rādhā on the bank of the river Candrabhāgā, one has not to be born again (4.76.37). It is the modern Chenab (Cf. Law B. C., Op. Cit., P. 73),

CAMPĀ : It is a river. It is referred to in the BVP. (2.64.59). This river forms the boundary between Aṅga in the east and Magadha in the west (Cf. Law B. C., Op. Cit., P. 214). It is the modern Candan (Sircar D. C., Op. Cit., P. 83).

CAMPĀVATĪ : It is a river. It is referred to in the BVP. (4.59.29). It is the modern Chaul 15 miles south of Bombay. (Bajpai K. D., op. cit., p. 86).

CANDRAREKHĀ : It is a river. It is referred to in the BVP. (2.64.59).

CELAGAṅGĀ : It is a river. It is referred to in the BVP. (2.64.60).

It is the river Kaveri. (The Geographical Encyclopaedia of Ancient and Mediaeval India. Ed. by K. D. Bajpai. Indic Academy, Nepali Khapara Varanasi 1967 Part I P. 92).

CANDRASAROVARA : It is a lake. It is referred to in the BVP (4.93.97).

DADHISAMUDRA : It is an ocean. Brahmā created it (1.7.5).

DUGDHASAMUDRA : It is a name of ocean. It was created by Brahmā (1.7.5).

DRAVIḌA : It is name of a country. It is referred to in the BVP (4.64.55). It denotes the Tamil country (Cf. Law B. C., op. cit., p. 150).

DVĀRĀVATĪ : It is a town. It is also known as Dvārakā. Kṛṣṇa ordered Viśvakarman to build Dvārakā and consequently he built it. (4.103.76). It was originally situated near the mountain Giranar, but in later times it has been recognized as Dvārakā on the sea-shore on the extreme west coast of Kathiawad (Cf. Law B. C., op. cit., p. 282).

DURGA : It is name of people. Bhīṣmaka sent his messenger to Durga (4.105.56). They are people of the valley of the Durga a tributary of the Sabarmati (Sircar D. C. op. cit. p. 32).

GAṅGĀ : It is a river. The BVP states that there is no other Tīrtha like the Gaṅgā on the earth (1.17.16). The Gaṅgā is the best river of all other rivers (3.3.5). It is also known as Alakanandā (2.10.13). Bhāgirathī (2.6.50), Jāhnavī

(4.32.32) and Bhīṣmasū (4.34.22), because Bhagirath brought it on the earth by practising penance, the sage Jahnū bore it from his thighs and it bore Bhīṣma. It is a famous river of the same name in India and flows from the Himalayas (Cf. Law B. C., op. cit., p. 64).

GOMATĪ : It is a river. One should remember the Gomatī at the time of taking a bath (1.27.69, 2.64.59). This river is the same as the Ṛgvedic Gomatī which is probably the modern Gomāl, a western tributary of the Indus (Law B. C. op., cit. p., 80).

GANDHAMĀDANA : It is a mountain. Vedavatī practised penance on the Gandhamādana (2.16.144). It is part of the mountain Kailāsa where the Badarīkāśrama is situated (Cf. Pandit Ram Gopal op. cit. Ap. p. 10).

GAṆḌAKĪ : It is a river. The name of Gaṇḍakī should be uttered at the time of taking a bath (2.64.59). The BVP states that due to Viṣṇu's curse, the goddess Tulasī became the river Gaṇḍakī (2.21.32). It is the modern Gaṇḍaka, the famous tributary of the Ganges and joins the river sonapur in the Muzaffar district Bihar (Cf. Law B. C., op. cit., pp. 75 ff).

GOMĀNTA : It is a mountain. It is referred to in the BVP (2.18.20). The Gomānta is one of the hills of the western Ghats (Law B. C., op. cit., p. 22).

GODĀVARĪ : It is a river. It is referred to in the BVP (2.64.59). It is the largest and longest river in south India, the source of which can be traced to the western Ghats (Cf. Law B. C., op. cit., p. 153).

GOKULA : It is a village. Kṛṣṇa is said Gokuleśa (4.67.20). This is a village and it is six miles away from Mathurā and situated on the bank of the river Yamunā (Cf. Kalyana Tirthanka p. 99).

GOVARDHANA : It is a mountain. The BVP gives an etymological description of the Govardhana as follows—It is called Govardhana because "it always nourishes cows." Cf. 4.21.88).

There is a hill of this name, 18 miles from Vṛndāvana in the district of Mathurā (Cf. Law B. C., op. cit., p. 80).

GALLAKA : It seems to be a name of people. Bhīṣmaka sent his messenger to the Gallak (4.105.560).

HIMĀLAYA : It is a mountain. The BVP states that the Himālaya is the best amongst all other mountains (3.32.45, 4.26.18). The Himalayas are the longest mountain of India were also known as Himavat in ancient India (Law B. C., op. cit., p. 81).

HARADVĀRA : It is a holy place. One's sins are destroyed if one takes a bath at Haradvāra (4.1.56). It is a holy place of the Vaiṣṇavas in northern India. It is same as the modern Hardvar in the Saharanpur district (Cf. Law B.C., op. cit., p. 81).

HINGŪLĀ : It is a holy place. If one sees an image of Durgā in the month of Āśvina at Hingūlā, one has not to be born again (4.76.21). It is the modern Hingalaja and it is situated at the extremity of the range of mountains in Baluchistan called by the name of Hingūlā about 20 miles from the sea coast on the bank of the Aghor or the Hingula river (Cf. Law B. C., op. cit., p. 85).

ĪKṢUSAMUDRA : It is a name of an ocean. It was created by Brahmā (1.6.5).

JALASAMDURA : It is a name of an ocean. It was created by Brahmā (1.7.5).

JAMBUDVĪPA : It is a dvīpa. Brahmā created it (1.7.6). In a narrower connotation it is one of the names of India (Cf. Law B.C., pp. 8 ff).

KṢEMĀ : It is a river, It is referred to in the BVP (1.26.69). It may be Kṣemavatī and is situated in Nepal (Cf. Pandit Ram Gopal, Op. Cit., p. 37).

KĀNYAKUBJA : It is a name of a country. Drumila was a king of Kānyakubja (1.20.12). It is modern Kanoj which was also known as Gadhipura, Kuśasthala and Mahodaya. (Cf. Law B.C., Op. Cit., p. 93).

KĀVERĪ : It is a river. One should remember the name of Kāverī at the time of taking a bath (1.26.66). It is the same as the modern Kāverī which starting from Coorg passes through the districts of Coimbtore, Trichinopoly and falls into the bay of Bengal (Cf. Law B.C., Op. Cit., p. 162).

KAUŚIKĪ : It is a river. One should remember the name of Kauśikī at the time of taking a bath (1.26.68). It is identified with Kuśiara of Sylhet flowing through the area known as Panca-Khanda (Cf. Law. B.C., Op. Cit., p. 226).

KAILĀSA : It is a mountain. Brahmā created it (1.7.6). "It may be identified with the Vaidyutaparvata. It is the Kangrin poche of the Tibetans situated about 25 miles to the north of Mānsarovara. Badrikāśrama is said to be situated on this mountain" (Law B.C., Op. Cit., p. 83, 83).

KUŚADVĪPA : It is a dvīpa Brahmā created Kuśadvīpa. Some scholars identify Kuśa with Ethopia while others place it in central Egypt (Cf. Sircar D.C., Op. Cit., p. 164).

KOṆĀRKA : It is a holy place. If one worships Sūrya in Koṇārka, one has not to be born again (4.76.42). Yājñavalkya prayed to Sūrya in Koṇārka (2.5.3). It is the same as the modern Koṇārak. It is famous for the Hindu temple which is one of the best specimens of Indian architecture (Cf. Law B.C., Op. Cit., p. 166).

KĀÑCANA : It is a mountain. It is referred to in the BVP (2.16.147).

KANAKHALA : It is a river. It is referred to in the BVP (2.64.59). It is one of the branches of Ganges and 3 miles far from the Hara-ki-pairi (Cf. Kalyāṇa Tirthāṅka p. 64).

KURUKṢETRA : It is a holy place. It is referred to in the BVP (3.28.25). The ancient Kuru country may be said to have comprised the Kurukṣetra or Thanesvara. The region included Sonapat, Amin, Karnal and Panipat and was situated between the Sarasvatī on the north and the Drṣadvatī on the South (Cf. Law B.C., Op. Cit., p. 101).

KĀŚĪ : It is a city. If one sees Śiva at Kāśī on the day of Śivarātri one has not to be born again (4.76.22). It's another name is Varanasi (3.28.29).

KEDĀRA : It is a holy place. It came to be known as Kedāra because the king Kedāra practised penance there (4.17.199). This is identified with the Kedarnatha in the Himalayas (Cf. Kantawala S.G., Op. Cit., p. 344).

KĀMARŪPA : It is a country. If one sees an image of Kālī at Kāmarūpa on the 14th day of the month of Caitra one is not be born again (4.76.27). It is bounded on the north by Bhutan, on the east by the districts of Darrang and Nowganga on the South by the Khasi hills and on the West by Goalpara (Cf. Law B.C., Op. Cit., pp. 226 ff).

KALIṄGA : It is a country. Bhīṣmaka sent his messenger to the Kaliṅga (4.105.55). The ancient Kaliṅga county seems to have comprised modern Orissa to the South of the Vaitarani and the sea-coast southwards as far as Vizagapatam (Cf. Law. B. C., op. cit., pp. 157 ff).

KṚTAMĀLĀ : It is a river. It is referred to in the BVP (4.127.47) This river is identified with the Vaigai which flows past the town of Madhura, the capital of the kingdom of Pandya (Cf. Law B. C., op. cit., p. 168).

KHARVA : It seems a name of people. It is referred to in the BVP (4.105.56).

KRAUṄCADVĪPA : It is the name of a dvīpa. Brahmā created it (1.7.6). (For detail about Krauṅcadvīpa vide Pargiter F. E., Mārkaṇḍeya Purāṇa Translation, p. 364).

LANĶĀ : It is a country. It is referred to in the BVP (4.86.71). Generally this is associated with Ceylon: but there is a lot of controversy about the exact location of Lanĳā.

LAVAṄGASAMUDRA : It is a name of an ocean. Brahmā created it (1.7.5).

MĀLINĪ : It is a river. One should remember the name of Mālinī at the time of taking the bath (1.26.67). This river flows through the district of Saharanpur.

MAHĀPAGĀ : It is a river. One should utter the name of Mahāpagā at the time of taking the bath (1.26.67).

MALAYA : It is a mountain. It was created by Brahmā (1.7.3). The name Malaya was applied to Travancore hills and the southernmost part of the western ghats to the South of Nilagiri (Cf. Kantawala S.G., op. cit., p. 358).

MADRADEŚA : It is a country. Aśvapati was the king of Madradeśa (2,23.6). It roughly corresponds to the modern

Sialkot and the surrounding regions between the Ravi and the Chenab rivers (Cf. Law B. C., op. cit., p. 105).

MAṆIDVĪPA : It is a country. It is referred to in the BVP (4.86.80).

MATSYA : It is the name of a country. The BVP refers to the Mats̄yārāja (3.36.1). This comprises the modern territory of Jaypur-Alwar with a portion of Bharatpura (Cf. Law B. C., op. cit., pp. 41, 51).

MITHILĀ : It is the name of a country. The BVP refers to the Mithileśvara (3.36.2). It is identified with the modern Janakapura, a small town within the Nepal border. (Cf. Law B.C., Op. Cit., p. 236).

MAGADHA : It is a name of a country. The BVP refers to the Magadhādhpati (3.36.2). It is one of the sixteen Mahājanapadas and roughly corresponds to the modern Patna and Gaya districts of Bihar (Cf. Law B. C., op. cit., p. 44 ff, 232 ff).

MAHĀRĀṢṬRA : It is a name of a country. Bhīṣmaka sent his messenger to the Mahārāṣṭra (4.105.56), It is the modern Maharashtra region.

MATHURĀ : It is a city. It is referred to in the BVP. (4.1.15, 4.6.266). It is the modern Mathura.

MERU : It is a mountain Brahmā created Meru (1.7.9). Sircar D. C. holds that it is a mythical-mountain (Cf. op. cit. p. 9).

MADHUPURĪ : It is a city. It is referred to in the BVP (4.69.35). It is modern Maholi five miles away from Mathura in South-west (Pandit Ram Gopal, op. cit., p. AP. 23).

MUDGALA : It is a name of people. It is referred to in the BVP (4.105.56). It is the modern Monghyr (Sircar D.C. op. cit. p. 27).

MURAṄGAKA : It is a name of people. It is referred to in the BVP (4.105.56).

NAIMIṢĀRAṆYA : It is a name of holy forest. It is referred to in the BVP. (1.1.3). This is the modern Nimsar on the bank of the Gomatī in the Sitapur district (Law B. C., op. cit., P. 113).

NĀRĀYAṆĀŚRAMA : It is a holy place. It is referred to in the BVP (1.1.40). It is the modern Nara-Nārāyaṇa Ashrama at Badari-Kedar.

NALINĪ : It seems to be name of a river. One should utter its name at the time of taking a bath (1.26.67). “The Nalinī may thus be tentatively indentified with the Salween or the Mekong.” (Sircar D. C., op. cit., p. 59).

NARMADĀ : It is a river. One should remember its name at the time of taking the bath (1.26.66, 2.64.58). It is the modern Narmada.

NĀRĀYANAḶṢETRA : It is a name of a holy place. If one gives dāna at Nārāyaṇakṣetra it becomes crore times more (2.27.6). It is the same as Nārāyaṇa-āśrama.

NĪṢĀDA : It is a name of the people. The BVP. refers to the word Nīṣādāhipatī (3.36.2). It is the country that extends from the boundary of Jhalwar and Khandesh in the Vindhya and the Satpura ranges (Law B. C., op. cit., p. 292).

NETRASAROVARA : It is a name of lake. Śiva lamented for separation of Satī and hence from the tears of Śiva’s eyes, a sarovara became there. It was two Yojanas long and was situated on the Śataśṛṅga mountain (4.43.20-23).

NANDAĶA : It seems to be a name of people. It is referred to in the BVP (4.86.72).

NANDANAĶĀNANA : It is a forest. It is referred to in the BVP (4.59.28). It can be identified with the mythical Nandanavana in heaven.

NYAGRODHADVĪPA : It is a dvīpa. Brahmā created it (1.7.6).

PUṢKARA : It is a city. Brahmā gave the BVP to Dharma in the Puṣkara (1.1.63). It is the modern Pokha, seven miles north of Ajmer (Law B. C., op. cit., p. 327).

PRAYĀGA : It is a city. Viśvakarman dallied with Ghṛtāci at Prayāga (1.10.70). It is the modern Prayag a part of Allahabad.

PADMĀVATĪ : It is a river. Lakṣmī became Padmāvātī river on the earth because of Gaṅgā’s curse (2.6.58). It is a river in Bengal (Sircar D. C., op. cit., p. 123).

PUṢPABHADRA : It is a river. It is referred to in the BVP. (2.16.145).

PAMPĀ : It is a river. It is referred to in the BVP. (2.64.59). It is a tributary of the river Tungabhadra (Law B. C., op. cit., p. 292).

PANASĀ : It seems to be a river. It is referred to in the BVP. (3.28.26).

PĀNḌYADEŚĀ : It is a country. The BVP. refers to the word Pāṇḍyadeśa (4.11.7). The Pāṇḍya country is the modern Madurai—Ramanathapuram area. (Sircar D. C., op. cit. p. 29).

PAÑCAVAṬĪ : It is a name of a forest. It is referred to in the BVP (4.116.4). It was on the bank of the modern Godavari river (Law B. C., op. cit., p. 292).

PLAKṢADVĪPA : It is a dvīpa. It was created by Brahmā (1.7.6). It is a mythological dvīpa (Vide for details Muzafar Ali, The geography of the Purāṇas, p. 10., 33, 34, 39, 41, 42).

PAUṢKARADVĪPA : It is a dvīpa. It was created by Brahmā (1.7.6). It is a mythological dvīpa (Vide for details muzafar Ali, op. cit.).

PETHARA : It is a country. Bhīṣmaka sent his messenger to Peṭhara (4.105.55).

PULAHĀŚRAMA : It is a name of a holy place. The BVP. states that amongst all āśramas the Pulahāśrama is the best (4.17.50).

RAIVATA : It is a mountain. It is referred to in the BVP. (3.28.28). It is the modern Giranar Mountain in Saurashtra (Pandit Ram Gopal, op. cit., ap. p. 27).

RATNAPARVATA : It is a mountain. It is referred to in the BVP. (4.86.80).

RĀṢṬRIYA : It is a name of people. It is referred to in the BVP (3.36.12). It may correspond to the Rāḍha and the province of Rāḍha seems to have comprised the modern districts of Hooghly, Howrah, Burdwan, Bankura and major portions of Midnapur (Law B. C., op. cit., p. 254).

RĀMEŚVARA : It is a holy place. If one sees an image of god at Rāmeśvara on the full moon day of Āṣāḍha, one has not to be born again (4.76.38). It is the modern Rameshvar.

RĀṬA : It is a name of country. Bhīṣmaka sent his messenger to the Rāṭa (4.105.55). It corresponds to the Rāḍha. For identification of Rāḍha see Rāṣṭriya.

SIDDHĀŚRAMA : It is a name of a holy place. According to the BVP it is situated on the bank of the river Puśpabhadra. It is on the east of the western sea, west of the Malaya mountain, north of the Śrīśaila and South of the Gandhamādana mountain. It is the Āśrama of Kapila and its another name is Siddhakṣetra (2.18.16-18). According to the Rāmāyaṇa (Kīṣkindhākāṇḍa Ch. 43), it is said to have been situated on the Himalayas between the Kancanajangha and the Dhavalagiri on the bank of the river Mandākinī. According to others it is at Buxar in the district of Sahabad (Law B. C., op. cit., p. 127).

SARASVATĪ : It is a river. The goddess Sarasvatī became a river on the earth because of Gangā's curse (2.7.4). It is the modern Sarasvatī in Gujarat.

ŚĀKADVĪPA : It is a dvīpa. Brahmā created it (1.7.6.). It is a mythological dvīpa. There are differences of opinion about its identification. (Vide Buddha Prakash "Studies in Puranic geography and Ethnography. Purāṇa Vol. III No. II, July 1961, pp. 253).

SITĀ : It is a name of a river. One should remember it at the time of taking a bath (1.26.45). V.S. Agrawala Opines that it is the Yarkand river in Chinese Turkesta (India as known to Pāṇini pp. 47, 68).

SURĀSAMUDRA : It is a name of an ocean. Brahmā created it (1.7.5). It is a mythological ocean. (Vide Rai Krishnadas "Purāṇic geography of the Caturdvīpas" Purāṇa Vol. I No. II Feb. 1960, pp. 202 ff.)

SARPIṢSAMUDRA : It is a name of an ocean. It was created by Brahmā (1.7.5). It is a mythological ocean (Cf. Muzafar Ali, op. cit.).

SINDHU : It is a river. It is referred to in the BVP (1.26.66). It is the modern Sindhu-Indus-now in Pakistan.

SVARṆAREKHĀ : It is a river. One should utter the name of Svarṇarekhā at the time of taking the bath—(1.26.68). It

may be identified with the modern Sonarekha river in Junagarh district, Saurashtra.

SUBHAGĀ : It is a river. It is referred to in the BVP (1.26.68).

SUPRASANNĀ : It is a river. It is referred to in the BVP (1.26.69).

ŚVETAGĀṄGĀ : It is a river. It is referred to in the BVP (2.64.59).

SARAYŪ : It is a river. It is referred to in the BVP (2.28.26).

This river joins the Ganges in the district of Chapra, Bihar At the north-west corner of the district of Babraich it receives a tributary from the north east which goes by the Sarayū (Law B. C. op. cit. p. 120).

SUMERU : It is a mountain. Brahmā created it (1.7.4). It is the same as the Sineru or the mount Meru which is identical with the Rudra-Himalaya in Garhwal (Law B. C., op. cit., pp. 111, 129).

SUVELA : It is a mountain. It was created by Brahmā (1.7.4).

It is a mythical mountain (Sircar D.C., op. cit., p. 13).

SVAYAMPRA BHĀ : It is a river. Śiva gave a mantra of Kṛṣṇa to Paraśurāma on the bank of the river Svayamprabhā (3.31.14).

SAURĀṢṬRA : It is a name of country. Bhīṣmaka sent his messenger to the Saurāṣṭra (4.105.55). It is the modern Saurashtra.

SAUMYA : It seems to be a name of people. It is referred to in the BVP (3.36.13). If Saumya is taken as one of the well-known nine divisions of Bharatavarsa, it may refer to Siam (Kantawala S. G., op. cit., p. 311),

SŪRYASUTĀ : It is a river. It is referred to in the BVP (4.27.3).

It the modern Tapti or Tapi which flows into the Arabian sea (Sircar D. C. op. cit. p. 50).

SIDDHAPIṬHA : It is name of a holy place. Śiva wandered from place to place on the earth with the dead body of Satī and wherever a part of the dead body of Satī fell down, there became a piṭha which came to be considered Siddhapīṭha (4.36.94, 4.43.26).

- SVARṆADĪ** : It is a river. Pārvatī practised penance on the bank of the river Svarṇadī (4.39.63). This refers to the Ganges.
- ŚIVĀ** : It seems to be a name of a river. It is referred to in the BVP (1.26.68).
- ŚĀNTĀ** : It seems to be a river. It is referred to in the BVP (1.26.69).
- ŚRĪŚAILA** : It is a mountain. It is referred to in the BVP (3.28.28). This is a lofty rock over-hanging the river Krishna in the Kurnool district (Law B.C., op. cit., p. 189).
- ŚATAŚRṆGA** : It is a mountain. It is referred to in the BVP (4.46.23). It is in the Garhwal district in U. P. (Pandit Ram Gopal, op. cit., Ap. P. 31).
- ŚATAHRDĀ** : It is a river. The BVP refers to it (2.64.60).
- ŚARAVATĪ** : It is a river in 4.129.47.
- ŚOṆITAPURA** : It is a name of City. Bāṇāsura was the king of Śoṇitapura and Koṭṭari was the village goddess of the Śoṇitapura (4.115.14). It is the modern Sohagpur on the central Railway 30 miles away from Itarsi (Kalyāṇa Tirthanka p. 218 and Pandit Ram Gopal, op. cit., Ap. p. 32).
- TĀRAKĀPĪṬHA** : It is a name of a holy place. Bṛhaspati went to the Tārakāpīṭha to see the goddess Tārā (4.47.14).
- UDAYĀCALA** : It is a mountain. It was created by Brahmā (1.7.4). It is a mythical mountain (Vide for various hills named as Udayagiri, Kantawala S. G., op. cit., p. 399).
- VIŚVAKĀYĀ** : It seems to be a river. One should remember it at the time of taking the bath (1.26.68).
- VIPĀŚĀ** : It seems to be a river. It is referred to in the BVP (2.64.60). It is the modern Beas, a tributary of the Indus (Sircar D.C., Op. Cit., PP. 185-186).
- VIRAJĀ** : It is a river. The Gopī Virajā was transformed into the river Virajā due to the fear of Rādhā (4.3.2). It is a mythical river.
- VARĀHA** : It seems to be a holy place. It is referred to in the BVP (3.28.28). According to B.C. Law this was a natural cave near Bombay (Op. Cit. P. 25). While according to

others it is a Varāhakṣetra in Nepal (Kalyāṇīa Tirthāṅka P. 185).

VIDARBHA : It is a name of a country. Bhīṣmaka was the king of the Vidarbha (4.105.1). It is the modern Berar (Law B. C., Op. Cit., P. 341).

VRNDĀVANA : It is a forest. The BVP gives the following explanation of the name Vṛndāvana : the name of Rādhā is Vṛndā and Rādhā was the deity of that, Vana hence it is called Vṛndāvana (4.17.15.18). According to another version a gopī named Vṛndā practised penance there, hence it was called Vṛndāvana (4.17.3). According to the BVP there were other 33 Vanas or Upavanas in the Vṛndāvana and they are as follows :—

Bhāṇḍīra, Śrī, Kadamba, Tulasī, Kuṇḍa, Campaka, Nimba, Madhu, Jambīra, Nālikera, Pūga, Kadalī, Badarī, Vilva, Nāriṅga, Aśvattha, Vaṁśa, Dāḍima, Mandāra, Tāla, Cūta, Ketakī, Aśoka, Kharjūra, Āmrātaka, Jambū Śāla, Kanṭaka, Padma, Jāti, Nyagrodha, Śrīkhaṇḍa, Kesara (4.28.66-71). It is the modern Vraja area located near the Mathurā Vṛndāvana and there is also a small holy village Vṛndāvana by name near Mathura (Cf. Kalyāṇīa Tirthāṅka PP. 100 ff).

VĪRENDRA : It is a name of people. It is referred to in the BVP (3.36.12). It is the modern Malde-Rajshani-Bogra region (Sircar D. C., Op. Cit., P. 114).

VAṄGA : It is a name of a country. Bhīṣmaka sent his messenger to the Vaṅga (4.105.55). It is the modern Bhagalpur and Monghyr region of Bihar (Sircar D.C., Op. Cit., PP. 27 ff).

VRAJA : It is a name of place. Nanda is called Vrajarāja (4.65.6). It is the modern Vṛndavan area.

VALKALA : It seems to be a name of country. Bhīṣmaka sent his messenger to be Valkala (4.105.55)

VIRĀṬA : It is a country. Bhīṣmaka sent his messenger to the Virāṭa (4.105.56). It is the modern Jaipur-Alwar-Bharatpur region of Rajasthan (Cf. Sircar D.C., Op. Cit., P. 203).

YAMUNĀ : It is a river, Kāliya lived on the bank of the river Yamunā (4.19.1). Its another name is Kālindī (1.26.43). It is the modern Jumna.

THE SIGNIFICANCE OF CONTENTS-ANALYSIS FOR
THE RECONSTRUCTION OF A PURĀNIC TEXT

(Shown by means of the contents of analysis of the Dwarf-
legend of the Padma-purāṇa)

By

G.C. TRIPATHI

[पुराणानां पाठसमीक्षात्मक-संशोधित-संस्करणानां निर्माणाय
तेष्वगतानां केषांचिद् आख्यानानां प्रकरणानां वा विश्लेषणात्मकस्य
तुलनात्मकस्य चाध्ययनस्य आवश्यकता महत्त्वं चास्मिन् निबन्धे प्रदर्शितम्।
उदाहरणरूपेणात्र पद्मपुराणस्य सृष्टिलेखण्डे (अ० ३०) वर्णितस्य वामना-
ख्यानस्य विश्लेषणं कृत्वा तस्य विविधा उपवृंहणभूमयः प्रक्षेपस्थलानि
च प्रदर्शितानि । पद्मपुराणोक्ते वामनाख्याने असुरस्य नाम वाष्कलिर्वर्तते ।
विष्णुधर्मोत्तरपुराणे (१.२२) अस्याख्यानस्य संक्षिप्तरूपं वर्तते ।
असुरस्य वाष्कलिर्नाम न कस्मिंश्चिदपि अन्यस्मिन् पुराणे वर्तते ।
लेखकस्य मते पद्मपुराणस्येदं 'वामन-वाष्कलि' आख्यानं 'वामन-बलि'
आख्यानाद् भिन्नमेव, परन्तु इमे द्वेऽपि आख्याने परस्परम् अन्योन्येन
प्रभाविते इत्यपि अत्र प्रदर्शितम् लेखकमहोदयेन ।]

The most common and accepted way of determining the original text of a work is based on the method of comparing the available manuscripts with one another and eliminating the interpolated passages. By deleting the spurious readings and finding the most probable ones, one arrives at a text which has served as the model for further copying and re-copying. Here ends the main task of an editor. Of course, he can still make some emendations in the text on the basis of its citations in other texts and its translations if any.

If the text is a composition of a single author, it is the farthest extent to which we can go. But if the given work owes its origin to more than one author or to more than one source, in other words, if it is more or less a composite work, as the Purāṇas decidedly are, we can go further and by applying the canons of textual criticism peel out the different layers of its gradual growth. Sometimes it is also possible to determine the reasons which led to such a growth.

There can be two ways of showing the gradual growth of a compiled text like that of a Purāṇa in its historical perspective. The first is to collate, compare and contrast the different versions and to draw out the portion common to all, viz. the original one, a method followed by W. Kirfel in his '*Purāṇa-pañcalakṣaṇam*' to arrive at the 'kernel' or the text which formed the basis of all the versions. The other method which is much more interesting in the case of a Purāṇic text is to analyse a particular text or legend as regards its contents, set it against the similar passages in other Purāṇas and try to get a logical sequence of the development of the given text mainly on the basis of the different motifs used in the legend. And this is exactly what I propose to illustrate in the following pages in brief.

I shall examine the text of a legend which is so well known to all of us, the legend of the Dwarf-incarnation of Viṣṇu. The text has been taken from the Padma, one of the most famous and important Purāṇas. The reason for choosing this very version of the Dwarf-legend is that it presents certain traits which are normally not found in other versions of the story; the most striking point being the name of the hero or the Demon-king whom Viṣṇu deceives. Contrary to all other versions and popular beliefs, the demon is called here *Vāṣkalī* (and not *Bali*), the name which does not appear any where else.

Let me first give a summary of the legend as it is contained in the Padma Purāṇa (Śṛṣṭikhanda, Chapter 30).¹ A short resume of this version is preserved for us in the Viṣṇudharmottara Purāṇa also (Section I, Chapter 22). This resume would not have been of any value for us, had not unfortunately the text of Padma-version been in a corrupt state. The Viṣṇudharmottara proves to be of great asset to us in reconstructing and understanding the corrupt text of Padma-Purāṇa.

Contents of the story

(Padma-Purāṇa, Śṛṣṭikhanda, Ch. 30)

The story commences with the question of Bhīṣma to Pulastya. Bhīṣma wants to know to why Viṣṇu set out (three) steps from

1. The references are from the Padma-Purāṇa, Veṅkaṭeśvara Edition, Bombay.

Yajñaparvata, which demon was bound by him with fetters and why he who lives in Vaikuṅṭha came to the earth and there too to Puṣkarakṣetra? (1-8). Pulastya narrates the story and tells Bhīṣma that this 'setting of step' was done by Viṣṇu in older times, in the Kṛtayuga, for the benefit of gods. As the fate would have it, the demons bring the heaven under their control after they have conquered the gods. Vāṣkali, the king of the demons, makes the demons relish the various offerings offered in the sacrifices (9-12ab).

Indra is very much worried about the sorry state of affairs. Having no hope for his life, he goes to Brahmā and complains to him that the demon Vāṣkali has become dangerous through his (Brahmā's) boon. Brahmā should now think of a device which could bring peace to the world (12cd-21).

In the verses 22-25 Indra delivers a speech on ethical principles in which he condemns selfishness in general. He is of the opinion that one should do the thousand fold in return to an act of kindness (22-25).

The verses 25 and 27 do not seem to make much sense. In 28-30 he describes the plight of the world once again and remarks that the Vedic cult has vanished from the earth and that no body could hear the Vedic *mantra* now (28-30).

Brahmā agrees with Indra's opinion that the demon has become haughty and mischievous by his boon. He sinks himself in deep meditation and calls for Viṣṇu. When Viṣṇu comes, he (Brahmā) reminds him of his duty to relieve the world of its miseries and to protect it (31-38).

Viṣṇu says that the demon has become invincible and invulnerable. He should, therefore, be outwitted by some trick. He declares that he would assume the shape of a dwarf. After he (Viṣṇu) has taken the land from him, he would bind him (Vāṣkali) with fetters and send him to the under-world. Afterwards he would destroy him taking the form of a boar, i.e. in the Varāha-incarnation (39-45ab).

In due course of time, Viṣṇu comes into the womb of Aditi. There arise formidable omens. Then on Vāmana's birth cool breeze, full of *mālatī* fragrance blows. As soon as he is born gods are pleased (45cd-49).

When Viṣṇu comes into the womb of Aditi she is always tired. Her abdomen is heavy and she can move but very slowly. All the living beings get their desires fulfilled at this time (50-52ab).

While Viṣṇu is in the womb, malicious feeling (*drohabuddhi*) grows in the heart of Aditi. "Traversing (the earth) alone would not do. I would traverse the whole heaven. I will throw a heap of arrows and maces on the demons." (so) comes out there the voice suddenly (53-58).

Viṣṇu is born. The gods, Gandharvas, nymphs and ascetics are happy. The nymphs dance and celebrate the occasion (59-77).

Vāmana goes along with Indra to the palace of Vāṣkali. The city is extremely beautiful. It has neat houses, elegant roads, various elephants, horses of good breed and skilful prostitutes. The demons recite the Vedas and the air is full of the sacred sacrificial smoke. Vāṣkali knows the *dharma* and speaks the truth. He is conversant with the Vedas and Vedāṅgas. He has a bodily lustre resembling the sun. No one suffers from any disease in his kingdom and die of premature death (98-99).

When the demons see Indra coming to the palace with only a small Brāhmaṇa boy, they are much astonished and report it to their king. Vāṣkali lets the guests conducted into the palace with great honour. He casts a glance full of love over them, bows himself and remarks that this is a very fortunate day for him. He embraces Indra and asks him the reason of his coming over there (100-119).

Indra first praises the prosperity of Vāṣkali's kindom and his management. He introduces now the Vāmana-Viṣṇu to him and says that this Brāhmaṇa student, born in the family of Kaśyapa has requested him for only three steps of land. But since he has now lost every thing to Vāṣkali, let the king of the demons comply with the request of the Brāhmaṇa student (117-129).

Vāṣkali praises the greatness of Indra in a friendly manner. He is of the opinion that Indra has come there only to oblige him and to make him famous in the world. As far as the request of the Brāhmaṇa-student is concered, he deems it to be an insult to himself to give the Brāhmaṇa such a little amount of a thing. He would willingly and gladly give the boy the whole of the earth and to Indra the Kingdom of heaven (130-147 ab).

At this juncture Śukra interrupts Vāṣkali. He exposes the identity of Vāmana and says that the dwarf is Viṣṇu himself who has assumed this deceptive form through his *māyā*. He reminds Vāṣkali that Viṣṇu has slain his father, mother and other relatives and thinks that he is now bent upon destroying Vāṣkali. His kingdom would be taken away from him and he would be bound with fetters (147cd-156).

Vāṣkali replies very submissively to his teacher and maintains that nothing is undonatable for him to the person who comes to him and begs, even though he may be his strongest foe. The highest present to someone is the present of one's life which he would readily give to Viṣṇu (157-166ab).

He requests Indra once again to ask for something more. But since Indra would not opt for anything else, king Vāṣkali lifts the *kamaṇḍalu* and pours the *saṅkalpa* water on the palm of Vāmana with the words: "May Viṣṇu be pleased with me" (167cd-170ab).

Viṣṇu gives up his dwarfish form immediately and assumes an all-pervading form. He comes to *Yajñaparvata* and standing there sets his first step on the sun. The second one falls on the polar star. With the third step he hits against the shell of the *Brahmāṇḍa* or the material layer covering the universe. A hole is created there, through which streams of water gush in. Washing the foot of Viṣṇu it inundates the *Dhruva* and *Sūryaloka* and falls on *Yajñaparvata* whence it flows into the *Puṣkara* lake².

The footprints of Viṣṇu can still be seen on the *Yajñaparvata*. One who has the *darśana* of it acquires the merit of performing an *Aśvamedha* sacrifice (177-178).

Viṣṇu now demands of Vāṣkali of the fulfilment of the promise he has made. Vāṣkali can not say a word. For him answers Śukra: "We have given you all that *you* have created without concealing or keeping anything for us. Wherefrom could we get more?" (179-188).

This renders Viṣṇu silent. He asks Vāṣkali to opt for a *vara*. Vāṣkali would have solely the *bhakti* of Viṣṇu. He further wishes to be killed by him (189-192).

2. This lake is situated some 10 km. away from Ajmer Rly. Station.

Viṣṇu advises him to go to the Śvetadvīpa, an island so dear to the devotees of Viṣṇu. He assures him that he would kill him in next *yuga* in a combat, assuming the form of a boar (Varāha) on the occasion when he would penetrate in the ocean to raise the earth and when Vāṣkali would attack him (192cd-193).

Viṣṇu disappears. The truthful demon hands over the world to the gods (194-196).

The arrangement of the text and the interpolations

From this short survey of the contents of the story it may be clear that this version contains many a redundant and contradictory statements. It is therefore necessary to examine the text more closely and to exclude the superfluous portions

1. The verses 22-27, first of all, do not seem to fit in the context. The significance of the general ethical lecture of Indra remains vague. In verse 22 begins something quite new which is not correlated with verse 21. After six verses Indra says: "You yourself can see the world as I have described to you". But in the ślokas just preceding he rather speaks on a theme pertaining to morality and ethics. The picture of the present situation of the world comes only in the following verses i.e. 28-30. These six verses are, therefore, not only out of place but also superfluous. The line 28ab must have been preceded by a comprehensive description of the injustice of Vāṣkali etc. But if no such description existed what is rather unlikely and Indra spoke only the verses 18-21 and 28-30, the order of the verses must be reversed because the verses 19cd and 20 seem to constitute the conclusion:

"I have thus narrated you the misdeeds of Vāṣkali. You must now take immediate steps against him as you are the Father of the world. Think of some measure for the peace in the world".

A possibility to explain this reversed order of the verses could be that the verses 28-30 are a doublet to 18-21. This doublet was an older piece of text which was incorporated by the interpolator in the main text, because it contained the description of the negligence of sciences which the interpolator thought to be of importance. The concluding line of this text-piece was however 28ab (i.e. it was in the place of 30cd). This line was later placed in the beginning of the doublet in order to glue both the texts

(18-21, 21-30) together. The verses 22-27 were interpolated later on.

2. A great contradiction in our text can be pointed out here. The verses 28 and 29 tell that the Vedas are no more recited under the rule of Vāṣkali. Other sciences like *vartā* and *daṇḍanīti* have also vanished from the earth. The *vaṣaṭkāra* is no more to be heard, etc. etc. But after about 60 verses the author narrates with great enthusiasm how the respectful (or 'old' *vyḍdha*) demons recite the Vedas. Vāṣkali is well-versed not only in the Vedas but also in the Vedāṅgas and regularly performs sacrifices. It means that the injustice of which Vāṣkali is accused does not hold good.

It is striking that the character of Vāṣkali is not homogeneously depicted throughout. In the verses 1-44 he is a great demon whose activities are to be curbed in the wider interest of the world. But in the late half, i.e. in the verses 45-196 he is presented as a noble, righteous, extremely courteous and generous king. He is even prepared to present his whole empire most willingly to Indra and Vāmana. Under these circumstances Viṣṇu actually did not have any need to resort to his cunning trick. Further, in verse 44 he swears that he would slay the demon as a Boar. This slaying is thought of as a punishment for his several transgressions. But in 191 this motif is found with a very different colouring. Here the demon opts for unshakable *Bhakti*, and his death from the hands of Viṣṇu as boon, because such a death leads to the best heavenly *lokas*. It shows that the story has been retouched by Viṣṇunites later on.

In 43cd the binding of the demon with fetters and his banishment to underworld is mentioned. But, strangely enough, Vāṣkali is neither bound with fetters nor sent to underworld. Viṣṇu rather advises him to go to *Śvetadvīpa*, another evidence of interpolation in the latter half (45-196) by the followers of Viṣṇuism.

3. The text piece 45cd-77 is a very problematic and confused one. The text is made up of several patches of ślokas. In 48cd and 49ab Viṣṇu is already born. In śloka 50 the pregnant stage of Aditi is described and in 51 he comes in the womb of Aditi. In 53cd Viṣṇu again enters the womb of Aditi and there arises a '*drohabuddhi*' in the the heart of Aditi (?). Why does Viṣṇu

boasts of his prowess and says that he would smite the demons with arrows, maces etc. when in the course of the story there arises no occasion of a war ? And as if it were not enough, once more we are told in 62 and 63 that Viṣṇu has gone into the womb of Aditi.

Barring the nine verses spoken by Aditi (Viṣṇu ?) with 'drohabuddhi' (i.e. 53cd-62ab), which are perhaps a consequence of some disorder in the arrangement in the leaves, the rest of the text seems to contain at least two different versions mixed up through some mistake. The first version presumably contained verses 39-43, 41 (?), 45, 47, 50, 48, 49, 70cd, (?) and the second one; 62cd, 63ab, 63cd (?), 64-68, 70ab, 70cd (?).

But on further investigation one finds it rather doubtful that description of the birth of Vāmana should belong to the original plot of the legend at all. Viṣṇu neither gives a hint of this in the course of his talk with Brahmā (39-44). He would simply change himself into a dwarf and go with Indra to the demon. Aditi does not come into the picture at all. It should actually not be regarded as an 'avatāra' (incarnation), but a 'prādurbhāva' (manifestation, appearance). If we would examine other versions of the legend of Vāmana we shall find that where ever Viṣṇu is born of Aditi, it is she of the couple who takes the initiative. She performs either penance or some *vrata* to get Viṣṇu as her son.³ But here she does not even know that Viṣṇu is going to be born to her. That Viṣṇu, according to this particular version, did not have to undergo a birth is further corroborated by the short summary of this version in the Viṣṇudharmottara-Purāṇa, which states clearly that after declaring his plan to Indra and Brahmā Viṣṇu immediately changed himself into a dwarf and set out to the place of Vāṣkali along with Indra :

devo'pi vāmano bhūtvā prayāto yatra Vāṣkaliḥ (11cd)

The interpolation of the description of the birth of Viṣṇu seems to have been caused by the influences of several parallel versions in which such birth actually takes place and is justified for the development of the story. The other reason seems to be the

3. Cf. for example: Matsya-P. Ch. 244 (5-34), Bhāgavata-P. VIII. Ch. 16, 17, 18 (1-12); Harivamśa III. 69 (7,8).

statement of Indra while introducing Vāmana to Vāṣkali that “this boy is born in the family of Kaśyapa”. But as every other sentence of the statement of Indra is simply a part of a well planned trick and not a piece of truth, I would not regard it as an evidence showing that the birth of Vāmana must have constituted an integral part of the legend. Kaśyapa being the mythical father of not only all gods and human beings, but also demons, animals birds etc., almost anybody could trace his origin from him and he would be partially speaking truth.

4. There are some other interpolations in the texts which have been added obviously, when the story had taken its final shape. To this category belong e.g. the importance of seeing and worshipping the holy river Gaṅgā...(1777-183), and the footprints of Viṣṇu on Yajñapārvata in Puṣkara, etc.

Interpretation of the Legend

1—The demon Vāṣkali and his original character:

The demon Vāṣkali is mentioned only here in the whole of the Purāṇic literature. As we now know that he has been mainly described as a Viṣṇu-devotee, it will be of interest to determine his original personality. In verse 44, Viṣṇu proclaims that he would destroy the demon in his Boar-Incarnation. It is interesting that this trait could not be maintained throughout in the second portion of the legend where, though a great Viṣṇu-devotee living on Śvetadvīpa, he would attack Viṣṇu and consequently be killed by him. The author wants to assure us that this happens only as Viṣṇu wants to award him salvation. But we should remember that it is not the normal way for a Bhakta to attain mokṣa. It is, therefore, most probable that this trait is a reminiscent of the ‘older’ personality of Vāṣkali. In older times he was perhaps the demon who challenged Viṣṇu in his Boar-Incarnation and indulged in fight. He is named as Hiranyākṣa who is a new creation of the author of the Bhāgavata-Purāṇa on the lines of Hiranyakaśipu. The older Purāṇas mention Hiranyakaśipu but never speak of his brother Hiranyākṣa. In fact the Boar-Incarnation is originally connected only with the uplifting of the earth and it does not have to do anything with the killing of any particular demon. The conception is that Viṣṇu must kill someone in his

every incarnation ('vināśāya ca duṣkṛtām'-Gītā). So Vāṣkali is brought in association with him, though not very reasonably. In the Vāmana-Legend of the Brāhmaṇas Viṣṇu has to outwit a whole group of demons and bring the earth back to the possession of gods. But in the epics the demons emerge no more as a collective force. They are individualised. One particular mighty demon is, therefore, to be found from whom Viṣṇu should regain the kingdom of the earth. Vāṣkali was found to be suitable for this through a simple logic. The hostility of Vāṣkali towards Viṣṇu in this Boar-Incarnation was not quite understandable. Nobody knew why he did it. One is, therefore, driven automatically to the conclusion that Vāṣkali nursed some ill feeling towards Viṣṇu due to some wrong done to him by Viṣṇu previously. Vāṣkali plays the part of the demon-king in the Vāmana-legend in which Viṣṇu deprives him of his vast kingdom and banishes him to pātāla where he attacks Viṣṇu in his later incarnation to take revenge. But as the mythology grows, one requires two different demons for Vāmana and Varāha incarnations, as Vāṣkali and Bali become great Viṣṇu-bhaktas in course of development. The creation of Hiranyākṣa in the Bhāgavata-P. is called for also due to the reason that the author wants to describe the further development of his Jaya-Vijaya legend in which these two gatekeepers of Viṣṇu are cursed by the Devarṣis Sanaka, Sanātana, etc. to be born on earth and to be slain by Viṣṇu himself.

Attention may also be drawn to the statement of Śukra in his warning to Vāṣkali that Viṣṇu has eradicated the family of Vāṣkali—he has killed his father and mother. But in this very legend we are told at the beginning that Vāṣkali is the son of Kaśyapa and Diti (In fact, in later mythology all demons are said to be the offsprings of these two), and in no Purāṇa Viṣṇu is mentioned as slaying Ṛṣi Kaśyapa (who is, by the way, his own father in his Dwarf Incarnation) and Diti. It all proves that the statement of Śukra was true of Vāṣkali in case of his previous personality, i.e., when he was not associated with this legend and had not been made the son of Kaśyapa and Diti. This also proves at the same time that Vāṣkali is totally different from Bali who is the son of Virocana and the grandson of Prahlāda and not the same demon under a different name.

Influence of the parellel Bali-Versions

Since the Bali-version of the Vāmana-legend was considered to be the normal version of the legend, it is but natural that the less known Vāṣkali version should get influenced by it. One of such influences is the proclamation of Viṣṇu in the beginning of the story that he would bind Vāṣkali with fetters. Whereas in fact no such event takes place afterwards in the story. Indeed, one may well ask why Vāṣkali should be subjected to this punishment at all when he has entirely fulfilled the desire of Viṣṇu so willingly? One cannot understand it unless one examines the character of Bali from its very beginning. In several older passages of Mahābhārata.⁴ Bali is a dangerous demon who fights against Indra, but is defeated by him and bound with fetters and left in a cave. When Bali was introduced in the Vāmana-legend and raised to the status of an honorable Viṣṇu-bhakta, this older trait of his character could preserve itself through several modifications. And as the people forgot about the original demonical nature of Bali, it became absolutely necessary to get account for his being bound with fetters by Viṣṇu which was done by maintaining that Bali could not keep his promise as Viṣṇu traversed the whole universe with only two steps.⁵ But if Vāṣkali's bondage is also hinted at, though it does not take place, it is simply due to an overlapping with Bali version.

Influence of Vāṣkali Version over Bali-Version

An interesting novelty of Padma-P. is how it describes the formation of Puṣkara lake with the water which comes down from above the universal egg (brahmāṇḍa) through a hole hit open by Viṣṇu with his toe. Other Viṣṇuite Purāṇas take over this motif, bukled it into the Vāmana legend and try to explain the origin of Gaṅgā through it which, is so closely related with Viṣṇu-cult.⁶ They evidently do not have any interest in glorifying Puṣkara which is sacred to Brahmā. That the motif of creating a hole in the shell of *brahmāṇḍa* can originally belong only to Vāṣkali version

4. Cf. Aranyaparva 13.27; Śānti 91.21, 22.218.13,14; Śalya 30.8; Śānti 220.18, 111-114.

5. Cf. Bhāgavata-P. VIII. 20.33.34.

6. Cf e.g. Kūrma-P. (G. Edn.) I. 16.53-57.

is corroborated by the fact hinted in this text of Padma-P. Viṣṇu sets his steps *vertically*, beginning from the Yajñapārvata and making halts at the sun and polar star etc., whereas in almost all Bali-versions he is described as traversing *horizontally* covering the earth with his first and the upper loka with his second step, etc.

But when in Padma-P. the heavenly waters which have just now flown into the Puṣkara lake, take the shape of Gaṅgā (verse 182), it clearly proves that these verses are much late interpolations and that both the versions have reciprocally influenced each other before attaining their final form.

The History of the text and the different Layers of its formation

We can now peel out the different layers of the text under consideration and trace the history of its development through various stages. The chronological order of various phases of the legend contained in Padma-P. are as follows :

1. The prehistory of Vāṣkali

Vāṣkali is malicious demon. He lives in Pātāla and attacks Viṣṇu when he comes there in order to raise the earth sunk deep during *mahāpralay*. He is consequently killed by Viṣṇu in a combat.

2a. The original "Vāṣkali-version"

The demon Vāṣkali is introduced in the Trivikrama-myth i.e. the myth of Viṣṇu setting his three steps in its Vedic and Brahmanic form.⁷ The group of demons is replaced by Vāṣkali, who is made the son of Kaśyapa and Diti. Viṣṇu goes as a dwarf along with Indra, as in Aitareya-Brahmaṇa, to this demon who has supernatural powers, thanks to a boon of Brāhmā, and who can not be conquered in a combat. Indra begs three steps of land from him for Vāmana and Vāmana turning into a giant traverses the whole universe by setting his steps vertically. The demon is sent to the underworlds, where he is killed by the Boar-Viṣṇu.

7. Cf. Ṛgveda I. 22. 17; I. 155. 4, 5. and Taittirīya Samhitā VI. 2. 4; Śatapatha-Brahm. I. 1.2.13; V. 2.6. I.2.5.1-7; Maitrāyaṇī. Samhitā III 7.9. etc. etc.

2b. Orgin of Puṣkara

When the story is taken into Padma-p. the largest portion of which has been written in the Puṣkara kṣetra, the editor has the ingenious idea of letting the Puṣkara lake originate through the waters which have had the privilege of washing the foot of Lord Viṣṇu. The very question of Bhīṣma to Pulastya in the beginning of the story—why Viṣṇu came to earth and just in Puṣkara kṣetra ?—shows clearly that the redactor has had the aim of glorifying Puṣkara before him from the very beginning.

3. Outside Influences

At this stage the story begins to get influenced from outside, especially by the parallel versions of the Vāmana legend, the one having Bali for its hero. The mention of the bondage of Vāṣkali (as well as the warning of Śukra) belong to this period. The reference to the killing of the parents of Vāṣkali is revived perhaps once again in order to let the warning of Śukra carry more weight.

4. Viṣṇuite Influence

In the fourth stage of development of the story, or at least some part of it, it is rewritten to suit the needs of Viṣṇu-devotees. The demon Vāṣkali becomes great Bhakta devoted to Viṣṇu.

The original Vāṣkali version of the legend ends here.

5. Interpolations

Now follow various interpolations, which can be eliminated in a critical edition of text. The most important of such spurious passages are (a) the poetical description of the pregnant stage of Aditi, (b) the birth of Vāmana and the description of Gaṅgā and the merit achieved by performing the darśana of the footprints of Viṣṇu. The ethical lecture of Indra is perhaps an outcome of some misunderstanding caused by the wrong placement of folios in the Ms.

Conclusion

It is clear from the above analysis that thorough examination of the different motifs of a legend, their comparison with similar motifs in other versions of the legend and the interpretation of different events mentioned in a legend can form a valuable basis to determine the original form of a text and its gradual

growth. The task of a true investigator of Purāṇas does not end with preparing the 'critical' editions but by presenting to the world of scholars the whole history of the development of a text, by laying bare the different stages in the formation of the text till it assumed the present form. The analysis of Purāṇic text does not have purely an academic interest; in fact, its main interest lies in the fact that it sheds enormous sidelight on the evolution of Hinduism itself. I am confident that if Purāṇa-texts are analysed properly, several hitherto unknown links of development of Hinduism will unfold themselves. Due to the peculiar nature of the Purāṇas where the original 'kernel' has experienced a thoroughgoing change by means of oral as well as written traditions such studies may further be helpful in the event of preparing the critical editions themselves.

KṚTYĀ

BY

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[वेदेषु पुराणेषु महाभारते च कृत्याया वर्णनं बहुशः प्राप्यते । आथर्वणिकेऽभिचारकर्मणि कृत्यायाः प्राधान्यं दृश्यते । कृत्यायाः प्रयोगः शत्रूणां तेषां संबन्धिनां चाहिताय विनाशाय वा तथा आत्मवर्गस्य रक्षार्थं च क्रियते । कृत्यायाः समुत्पत्त्यर्थं विविधविधिविधानं च आथर्वणिके कौशिकसूत्रे प्राप्यते यस्मिन् विविधवस्तूनां स्थानानाञ्चोपयोगः वर्णितः । महाभारते पुराणेषु च क्रुद्धैर्महर्षिभिः नैकवारं परेषां विनाशाय कृत्या समुत्पादिता । दुर्वाससा अम्बरीषविनाशार्थं कृत्योत्पादनं प्रसिद्धमेव । अत्र लेखकेन कृत्याविषये साङ्गोपाङ्गं विचारः कृतः ।]

Kṛtyā denotes black magic and witchcraft, and she is also personified as a female fiend of magic and witchcraft. In the *Atharva-veda* which contains a few hymns intended for counteracting her evil working and directing her against one's enemies, she is represented as having been fashioned with head, nose, and ears (*AV* 10.1.2) by skilled men (*cikitsavaḥ*), and decorated like a bride in her wedding (*AV* 10.1.1). She is of multiple form having two or four or eight legs (*AV* 10.1.24). Her complexion is red and blue (*RV* 10.85.28; *AV* 14.1.26). She has benign features when she originates from the gods.¹ She is considered to be greedy (the doubtful reading *grtsyāḥ* explained by Sāyaṇa as *gardhanaśīlā* *AV* 19.34.2).

It may, however, be pointed out that the fierce appearance and character of Kṛtyā, which are greatly emphasized in the post-Vedic literature, are not so evident in Vedic literature. It is only in the post-Vedic literature that Kṛtyā has been represented as a frightful deity. Her fierceness can be imagined by her *dhyāna-mantra* as quoted by the *Śabdakalpadruma*:

क्रोधाज्ज्वलन्तीं ज्वलनं वमन्तीं
सृष्टिं दहन्तीं दितिजं ग्रसन्तीम् ।
भीमं नदन्तीं प्रणमामि कृत्याम्
रोरूयमाणां क्षुधयोगकालीम् ॥

(Cf. also *Mahābhārata* 3.239 and 13.94.40-41). She has been enumerated among the nine frightful mothers belonging to Śiva in the form of Bhairava, namely, 1. Mahāmārī, 2. Pūtānā, 3. Kṛtyā, 4. Śakunī, 5. Revatī, 6. Khalā, 7. Koṭarī, 8. Tāmasī, and 9. Māyā (*SkP* Avantikhaṇḍa, Pūrvārdha, Ch. 75). It may be noted that many of these are just personifications of different forms of evil.

Like most of the magical practices, Kṛtyā serves a double purpose. She may be performed either to harm an enemy or to protect oneself from the Kṛtyā performed by others (counter-Kṛtyā). Kṛtyā has been implored to crush and fell down the enemy, his cattle, horse and men, like the wind uprooting trees (*AV* 10.1.17). The practitioner knows her and her place and her swords made of iron (*ayasa*). Therefore, he asks her to go back to her originator and kill his offsprings (*AV* 10.1.19; 20). She is requested to return to her sender like a calf to its mother (*AV* 4.18.2). She is however prayed to not to slay the cow, horse, or men of the performer because slaughter of the innocent is heinous (*AV* 10.1.29). In one *ṛc* the performer says that he (the enemy) has most thoughtlessly brought her to the performer and his people by an improper road, and that he would send her back by the proper road (*AV* 5.31.10). In another *ṛc* the performer says that he who has ordered Kṛtyā to go to him (performer), has ordered her to swim against the current. She is implored not to harm the innocent ones but to go back to the performer (*AV* 10.1.7.) She is begged to return to her fashioner himself because the person against whom she has been directed is considered to be unknown to her (*AV* 10.1.8).

Kṛtyā may be performed in the *gārhapatya* fire (*AV* 5.31.5; 9; 10.1.18) or in the *kravyāda* fire (*saṅkasuke* 'fire which destroys the dead body' *AV* 5.31.9) or in the eastern fire (*AV* 5.31.5). She may be practised in a house (*AV* 5.31.5; 8) or in a dwelling place (*AV* 4.18.5; 10.1.4) or in the army or armament store-house (*iṣṭvā-yudhe* : *Whitney* translates this word as 'arrows and weapons') or in a war-drum (*AV* 5.31.7). She may be installed in a well (*AV* 5.31.8) or in arable land (*AV* 4.8.5; 5.31.4; 10.1.4; 18) or in the cow-stall (*AV* 4.18.5; 10.1.4). She may be instituted in human bone (*AV* 5.31.9) or performed at the burial ground (*AV* 5.31.8; 10.1.18). She may be put in an unburnt earthen vessel or in raw flesh or in the mixed grain (*AV* 5.31.1) or in blue and red thread

(AV 4.17.4)², in a cock, goat, ewe, or crested animal (*kurīriṇi*)³ (AV 5.31.2) or in a whole-hoofed animals like horse, etc. (*ekasāpḥe*), in an ass, or in an animal having two rows of teeth (AV 5.31.3). She may be practised in a rootless plant or in the *naracī* plant (AV 5.31.4).

Unlike the Vedic sacrifices, which it is the exclusive right of the priests to perform, Kṛtyā can be practised by any one. It can be practised by a man or a woman, by a śūdra or a king or a brāhmaṇa (AV 5.14.6; 7; 10.1.3). Sometimes Kṛtyā rebounds on her originator, if something goes wrong in the performance. In such case, she is called *svayamkṛtā* (AV 8.5.9).⁴ Even the gods practise Kṛtyā (AV 5.14.7).⁵ Āṅgirasas are reputed to have been expert practisers of Kṛtyā. Therefore, whoever desires to perform or counteract Kṛtyā seeks a Purohita of the Āṅgirasa clan (AV 10.1.6). It is well known that the Āṅgirasas were great adepts in the *ghora* type of magic.

Kaus. 58.8 employs AV 4.9.5 in the initiation ceremony of a Vedic student. An ointment-amulet (*añjanamaṇi*) is fastened upon the student and it is prayed to ward off Kṛtyā sorcery. *Śānti Kalpa* 2.17.5 and 2.19.8 employs the same hymn in a *mahāśānti* ceremony named *Airavatī*, apparently for the protection of an elephant. A king desirous of victory over his rival recites AV 11.12.6 where Kṛtyā is addressed to go to the enemy's side for his defeat. AV 19.9.9 is a prayer to get weal from the exorcism (*abhicāra*) and protection from Kṛtyā and *valaga*.⁶ The verse is murmured when the king goes to his bed-room (AVP 4.5; 12-14). The *Śānti Kalpa* 18.8 counts it in the *Śāntigaṇa*.

If, however, Kṛtyā is successful in overpowering a person, there are means to render her ineffective and thereby free the person from her hold. *Kaus.* 39 prescribes an elaborate rite to cure such a person. An amulet made of *sraṅkya* (*tilaka*) is fastened upon him after the *mahāśānti* rite. On the eastern side of the fire, the performer gets a black and yellow (*piśāṅga*) bull killed, and on the western side of the fire a red goat is killed. The purpose is to obtain broth (*yūṣa*) and flesh (*piśita*). The *mahāśānti* ceremony then follows. The herbs, *Vaśā* (*Āṭarūṣaka* according to Dārila), *Kāmpīla*, *Sitivara*, and *Sadampuṣpā* (*Trisandhyā* according to Dārila), are put in a water-jar and the water is sprinkled on the patient. While sprinkling, the following

hymns are recited: *AV* 2.11; 4.40; 4.17; 4.18; 4.19; 5.14; 5.31; 8.5; and 10.1. All these hymns are enumerated in the *Kṛtyāgaṇa* of the *Gaṇamālā* (32.2) which also includes two more verses, namely, *AV* 7.65.1; 2. The order of the hymns in the *Gaṇamālā* is, however, changed here to correspond to the order of their employment. The entire rite is performed in the night. The celebrant wears a turban, but not shoes (*Kaus̄.* 18.10). He first sprinkles water in the way in which it is done in the *kravyādaśānti* (*Kaus̄.* 71.1-8) and recites the formula:

यतायै यतायै शान्तायै शान्तिवायै भद्रायै भद्रावति स्योनायै शग्मायै
शिवायै सुमङ्गलि प्रजावति सुसीमेऽहं वामाभूरिति ।

(*Kaus̄.* 39.9)

Looking at her with the *mantra* *kṛtyāmitracakṣuṣā*, he pierces *Kṛtyā* (*Kaus̄.* 35.28), reciting *AV* 5.14.9⁷. He scatters on the ankles of *Kṛtyā* the curds made from the milk of a cow of identical calf, by means of a *darvī* made of *Tilaka* wood. Afterwards, he sprinkles *śānti-udaka* three times by means of splinter (*śakala*) and feeds her with the broth and flesh, reciting *AV* 2.11. A piece of skin is tied up to some sticks. The performer goes the place by the right and unfastens the knots of *Kṛtyā* with a pair of tongs. She is then placed upon the skin with her face turned downwards. Her eyes are anointed with *navanīta*, while reciting *AV* 10.1.25. Then the performer ties the idol with a rope made of *darbha* grass and raises her, reciting the half-verse *AV* 10.1.20 *cd*. He holds a lamp in his left hand and an *alabu* (bottle-gourd) full of water in his right hand. He goes to an open place, where there are no foot-prints of a cow, or to a ditch which is not made by water but is made by animals, or to a place where water flows south-wards, or to a self-made ditch, or to a barren land (*ūṣara*), or to the place of an enemy. While walking, he sprinkles water from the *alabu* on the lamp and recites *AV* 10.1.32. Then he stands and makes *Kṛtyā* also stand, and recites the *mahāśānti* (*Kaus̄.* 9.6) loudly. The *śānti-udaka* is sprinkled on her vital parts (*marmāṇi*) for her appeasement. The place is ploughed with a plough yoked with black oxen. The cows (along with the plough and bulls) are given to *Brāhmaṇas* as *Dakṣiṇā*.

Herbs and plants and amulets made from them have efficacious power to ward off the evil effects of *Kṛtyā* sorcery. Thus,

Apāmārga (*AV* 4.19.6), Sahadevī (*AV* 4.18.4; 5), and Jaṅgiḍa (*AV* 2.4.6; 19.34.2; 4) are extolled to repel Kṛtyā. Amulets made of Sraktya and Varāṇa and fastened upon the patient (*AV* 2.11; 8.5; 10.3.4) cure him from the sufferings caused by Kṛtyā.⁸

The gods and the demons alike took recourse to Kṛtyā for their own purposes. The demons often practised it in order to overpower the gods. *ŚB* 2.4.3, for instance, narrates the following legend: Once upon a time the Devas and the Asuras contended for supremacy. The Asuras performed Kṛtyā sorcery and defiled all kinds of plants on which men and animals subsisted. All creatures were perishing from the lack of food. However, the Devas sacrificed with the first fruits of the two crops (barley in the spring and rice in the autumn), that is, they performed the sacrifice known as *Āgrayaṇeṣṭi*⁹, and thus overpowered the Asuras.

A similar motif can be discerned in the digging in of the four 'sounding holes' (known as *uṣaravas*) in the cartshed of king Soma in the Soma sacrifice. It is suspected that the demons have dug in the Kṛtyā *valaga* in the world. By means of these 'sounding holes' the gods dig out the Kṛtyā charm; and when the charm is removed, Kṛtyā becomes inoperative.

In later literature also Kṛtyā is shown as having become a tool in the hands of the demons. The dispirited Duryodhana, unable to bear the ignominy caused by his defeat at the hands of Citrasena, the Gandharva chief, in the Dvaita forest, undertook a fast unto death and did not renounce his vow, in spite of the entreaties made by Karṇa and Śakuni. Seeing that Duryodhana, one of their own class, was going to render fruitless all their tactics by his self-imposed death, ruining thereby their desire that the Pāṇḍavas (representing gods) should not win, the demons in the netherworld produced a demoness Kṛtyā by means of *abhicāra* and ordered her to fetch Duryodhana to them. They beguiled his mind by the false predictions that the ultimate victory in the ensuing war was his. A satisfied Duryodhana was brought back to his place by the same Kṛtyā (*Mbh.* 3.239 and 240).

It was feared that every auspicious occasion was vitiated by Kṛtyā. For instance, in connection with a marriage, it is suspected that Kṛtyā may have been clandestinely performed by an all-disposed person in the bride's chair or cushion or covering and

hence the bride may be under her evil influence which would have its effect later. The bridal bath, which is a part of the marriage ceremony, is supposed to undo any such evil (*AV* 14.2.65). In the same ceremony, *BaudhGS* 1.5.10-11 prescribes that the couple should recite the verse,

नीललोहिते भवतः कृत्यासक्तिर्व्यज्यते ।
एधन्तेऽस्या ज्ञातयः पतिर्वन्धेषु बध्यताम् ॥¹⁰

looking at the red and blue evening sky. This appears to be amounting to a symbolic worship of red and blue Kṛtyā. On the morning after the *garbhādhāna* ceremony, which is performed on the fourth day after marriage, the cloth worn by the bride, which has been soiled by the nuptial consummation, is given over to the priest. Indeed, the red and blue blood-spots on the cloth are considered to represent Kṛtyā and hence inauspicious. The garment, which is technically called *śamulya*, is supposed to be extremely ominous if retained in the house. It becomes a walking Kṛtyā and associates herself with the husband (bringing thereby all disasters upon him) (*RV* 10.85.29; *AV* 14.1.25). If the husband wears that garment his body becomes devoid of splendour (*RV* 10.85.30).¹¹ Therefore, it should be given to a Brāhmaṇa with money, who, after expiation, purifies it (*RV* 10.85.29; *AV* 14.1.25).

In the field of magic, sorcery, and witchcraft, Rudra occupies a special position. Bhava and Śarva (which are aspects of Rudra¹²) are implored to hurl the lightning, their divine weapon, upon him who practises sorcery and does wrong (*AV* 10.1.23), and to protect the suppliant from the Kṛtyā-doers (*AV* 4.28.6). *Kaus.* 28.8 regards this hymn as *sarva bhaiṣajyāni* (all-medicinal) and gives details regarding its employment for counteracting Kṛtyā sorcery and curing the patient. The patient is anointed with dregs of ghee. Seven cornucopias are made from the leaves of Kāmpīla tree. They are filled with water. With the right hand, the performer pours water upon the patient and with the left hand, the cornucopias are thrown behind the patient across the head. *Kaus.* 26.40 prescribes that amulet made from chips of ten kinds of trees from among the *śāntavṛkṣāḥ*¹³ should be fastened upon the patient in order that it might remove all ill effects of Kṛtyā.

In the Purāṇas, Rudra is said to play an important role in the practice of and protection from the Kṛtyā sorcery. He gives

protection to one who seeks his help to repel Kṛtyā. In this connection, the *Skanda-Purāṇa*¹⁴ narrates the following story: A son was born to the widowed sister of Yājñavalkya from his seed which he had ejaculated in a night-dream on his loin cloth and which she had unknowingly used during her menses. Afraid of social reprehension, she abandoned the child under a Pippala tree. The child sustained itself on the fruits of that tree and hence was later known as Paippalāda. The boy felt much agrieved on account of his condition, and thought that it was all because of the evil influence of Śani. He, therefore, cursed Śani and got him to promise that thenceforth he would not trouble children. Paippalāda then turned his attention to his father. Finding him responsible for his sufferings, he produced Kṛtyā by means of the *Kṛtyā-mantra*-s and directed her to kill Yājñavalkya. A frightened Yājñavalkya went to Janaka, Indra, Brahmā, and Viṣṇu for protection, which was, however, denied to him. Finally, he went to Śiva and stealthily entered into one of his finger-mails. Kṛtyā followed him there and rudely called on Śiva to release her prey. Śiva came to know the entire incident, saved Yājñavalkya, and compensated Paippalāda with boons.

Śiva is also represented as helping those who wanted to harm their enemies by Kṛtyā sorcery. *BhP* 10.66 relates the following in this context: Once king Pauṇḍraka assumed the title of Kṛṣṇa and proclaimed that he was the real Kṛṣṇa while the Kṛṣṇa of Dvārakā was just a fake. Eventually he challenged the latter to prove his godhood in battle. They fought and Pauṇḍraka was killed. Sudakṣiṇa, unable to bear the death of his father, namely, the king of Kashi who had joined Pauṇḍraka, undertook an austere penance and propitiated Śaṅkara, the presiding deity of Kashi. He begged him for a device by which he could avenge the killer of his father. According to Śiva's advice, he performed a sacrifice in the Dakṣiṇa fire through *abhicāravidhi* and a Māheśvarī Kṛtyā was produced. She was ordered to kill Kṛṣṇa. An infernal fire proceeded towards Dvārakā sweeping every thing on the way, and surrounded Dvārakā. People in panic ran to Kṛṣṇa for protection. Kṛṣṇa loosened his disc which chased Kṛtyā back to Kashi and destroyed it. Whereas, on the one hand, this story shows Śiva's power over Kṛtyā, on the other hand, it also shows a conflict which arose in the later time between

the Śiva-cult and the Kṛṣṇa-cult.¹⁵ Fire, of course, is Kṛtyā's form (*nila-lohitam bhavati kṛtyā RV 10.85.28*).

As has been said above Kṛtyā can be produced by anyone—whether a king or a brāhmaṇa or a ṛṣi or a śūdra. In the Purāṇic literature she becomes a tool in the hands of ṛṣis and kings which they use to achieve their purpose. Kṛtyā is represented sometimes as male and sometimes as female. In grateful recognition of the favour shown to him by the two Aśvins, Cyavana, who was restored to youth by them, offered Soma to them in the sacrifice performed by Śaryāti. Indra objected to this and hurled his thunderbolt to kill Cyavana. The ṛṣi stopped the advancing *vajra* and produced Kṛtyā to kill Indra. Indra, however, later acquiesced and was spared (*Mbh.* 3.124. 18-21; *Devībh.* P. 7.7.12-20).

Once a severe drought occurred. People died of starvation. It became well nigh impossible for the seven ṛṣis to continue to live. They went out in search of food but could not find anything. Accidentally, they came to a place where they found the dead body of the son of Śibi who had given his son to the *Rtvijas* as sacrificial *Dakṣiṇā*. They could recollect that grand occasion because they themselves had officiated in that sacrifice. Being dragooned by the monstrous hunger, they began to cook the dead body. While they were thus occupied, Śaibya, son of Vṛṣadarbha, in course of his roving, came to them and offered gifts. They, however, refused. The king felt offended, sacrificed in the fire, and a Kṛtyā of frightful mien sprang. She was named Yātudhāni. She proceeded to kill the seven ṛṣis, but she was killed by Indra (*Mbh.* 13.94;95).

Ṛṣis practised Kṛtyā to translate their wrath into action. She was enshrined in their matted hair and could be produced any time without any rite, in a fraction of moment. King Ambariṣa once observed the Dvādaśī-Vrata. He distributed ample *Dakṣiṇā* among the Brāhmaṇas. In the mean time, the sage Durvāsas came to him. The king invited him for dinner. He accepted and went to take bath in the river, but was delayed. The time for breaking the fast was fast expiring. The king was in a dilemma. On the one hand, the Dvādaśī-Vrata had to be relinquished on the same *tithi*, while, on the other, he could not take any

food unless his guest was entertained. Ultimately, the king took water. When the ṛṣi arose from his meditation, he came leisurely to the king, only to find that the king had already broken his fast. This was too much for the irascible Durvāsas. He plucked a hair from his head and dashed it on the ground in wrath. Kṛtyā stood before him. He ordered her to kill the king. The embarrassed Ambarīṣa stood calmly with his folded hands, remembering Viṣṇu. Viṣṇu's disc came to his succour. It burnt Kṛtyā and chased Durvāsas. The appalled Durvāsas ran for his life to Brahmā, Śiva, and even Viṣṇu, but none could protect him. Finally, Viṣṇu advised him to go to the kind-hearted king Ambarīṣa, and beg for his pardon. He was pardoned. The same story is also found in the *Brahmavaivarta-Purāṇa*, Part II, Ch. 50, with a slight difference. Durvāsas found a hair in the food that was served to him, became angry, and produced Kṛtyā. It may be noted that hair is conspicuously associated with Kṛtyā in both the stories.¹⁶ Durvāsas is a *tāmasic* type of ṛṣi, and belongs to the Rudra group.¹⁷

Another story relating to Kṛtyā is related in the *Mbh.* 3.137. The sage Yavakri once went to the hermitage of Raibhya, where he happened to behold the wife of Parāvasu, son of Raibhya. He was seized with passion. Being afraid of Yavakri's ire and the consequent doom, the poor woman reluctantly agreed to satisfy his lust. When the sage Raibhya heard of this, he was overcome with rage, tore off a hair from his matted lock, and offered it in the fire. A female resembling his daughter-in-law arose. He took another hair, offered it in the fire, and a male sprang. He ordered both of them to go to Yavakri and kill him. The female (Kṛtyā) stole the sacred water-pot of Yavakri, thus rendering him powerless.¹⁸ Yavakri ran to the waters and rivers but was refused protection, and finally was killed. The male demon married the female (Kṛtyā) with the permission of the sage.

Incidentally, it may be pointed out here that some of the functions of Kṛtyā were later transferred to Kālī, another female divinity of the Śiva group.

Foot Notes

1. तस्मात्कृत्या समुत्पन्ना दिव्या कमललोचना ।
द्योतयन्ती दिशः सर्वाः स्वतेजोभिः समन्ततः ॥
Skp, Avantikhaṇḍa, Pūrvārdha, Caturaśītiliṅgamāhātmya, Ch. 4.

2. Sāyaṇa explains *nīlahite* as 'house-fire'. Bloomfield (*Hymns of the Atharva-Veda*, SBE, Vol. XLII, p. 393) explains it as 'blue and red thread'. *AVP* pp 5.23.6 has *sūtre* before *nīlahite*.
3. Whitney translates *kurīṇi* with 'kurīra wearing goat'; Geldner explains it as having 'horn', *Vedis. Stu.* Vol. 1, p. 130.
4. Sāyaṇa commenting on this ṛc cites the example of Vṛtra's sacrifice, when he was killed on account of the wrong recitation of the *mantra* : *yathendraśatruḥ svarato' parādhat* (*Pāṇinīya-Śikṣā*, 52).
5. This is attested by the following legend : Vajra, son of the demon Ruru, troubled the gods by his might. All the sacrifices vanished. A great chaos prevailed. The helpless gods produced Kṛtyā with the assistance of ṛṣis and it was she who finally killed the demon and rescued the gods. *SkP*, Avantikhaṇḍa, Pūrvārdha, Caturaśtīliṅgamāhātmya, Ch. 4.
6. *Valaga* has been explained as a charm, consisting of bones, nails, hair, foot-dust, and similar objects, tied up in a piece of worn matting or cloth or the like and dug into the ground arm deep. See footnote 2 on p. 135 in Eggeling's translation of *ŚB*, SBE, Vol. XXVI.
7. This presupposes an idol of Kṛtyā.
8. For detailed information about herbs, plants, and amulets, see N. J. Shende: "The Foundations of the Atharvaṇic Religion", *BDCRI*, IX (3-4), 345-68.
9. It may be noted that this performance still continues, as the basis of Holi festival. One of the reasons for lighting bonfire at this festival and offering into it new barley crops seems to be symbolic of the burning of Kṛtyā. All the impurity of the crops is thus removed.
10. This verse is similar to the *RV* 10.85.28 or *AV* 14.1.26 with slight variants.
11. Cf. also *AV* 14.1.27 which reads *āstīlā* in place of *āsrīrā*.
12. Cf. Sāyaṇa on *AV* 11.2.1 and Bloomfield, *The Hymns of the Atharva-Veda*, SBE, Vol. XLII, p. 618.

13. They are : Palāśa, Udumbara, Jambu, Kāmpīla, Sraktya, Vaṅgha, Śirīṣa, Srak, Varaṇa, Bilva, Jaṅgiḍa, Kuṭaka, Garhya, Galāvala, Vetasa, Simbala, Sīpuna, Syandana, Arāṇikā, Aśmayokta, Tunyu, and Pūtadāru.
14. *SkP*, Avantikhaṇḍa, Uttarārdha, Revākhaṇḍa, Ch. 42.
15. It has been pointed out by some scholars that Śiva does not come from the Aryan stock and that it took some time to absorb him in the Vedic pantheon. But his pristine character was not forgotten even so late as the Purāṇic period.
16. Samson's invincible power also was enshrined in his hair. Once his head was shaved, he became powerless. (*The Holy Bible*, Old Testament, Judges, 16).
17. *Mark. P*, Ch. 17 mentions that Durvāsas was an incarnation of a portion of Śiva.
18. This reminds one of the water used in the *mahāsanti* ceremony to repel Kṛtyā, *Kaus.* 39.9.

SUN-WORSHIP IN BALI—A HYPOTHESIS

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[अस्मिन् निबन्धे दक्षिणपूर्वीयस्य एशियामहाद्वीपस्य बालिदेशे प्रचलितस्य सूर्यपूजनस्य स्वरूपविषये तन्मूलविषये च विमर्शः कृतः । विदुषां बालिदेशे प्रचलितस्य सूर्यपूजनस्य विषये मतद्वैविध्यं वर्तते । एकस्य मतस्य अनुसारतः पूर्वकाले बालिदेशे हिन्दूसभ्यताया संपर्को नासीत् तस्मिन्नपि काले तत्र सूर्योपासना प्रचलिता आसीत् । मतान्तरानुसारतः पैराणिकसूर्योपासनाया प्रभावो बालिदेशे प्रचलितसूर्योपासने लक्ष्यते । अत्रास्मिन् निबन्धे लेखकेन प्रतिपादितं यद् उपलब्धानां सर्वेषां प्रमाणानामनुसारतः बालिदेशे प्रचलितायाः सूर्यपूजाया स्वरूपं, मूलं विकासश्च पैराणिकसूर्यपूजामाधारीकरोति । हिन्दूसभ्यतायाः प्रभावात् प्राक् बालिदेशीयायाः संस्कृत्याः सम्यक् ज्ञानं संप्रति नास्ति, अतः तद्विषये किमपि प्रामाणिकं वक्तुं न शक्यते ।]

On the source and nature of the religion, art, literature and other fields of the culture of the South-East Asian countries in the ancient period there had always been difference of opinions among the scholars. Two diametrically opposite groups of historians have emerged in this respect—one emphasising the pre-Hindu indigenous traditions, the other attributing the development of different aspects of the culture in South-East Asia in the ancient period to the impact of the Hindu traditions.¹ The religion is one of the major fields where this type of controversy can be seen to the fullest extent.² It is well known that Śiva-Sūrya or Śiva-Āditya

1. See Hall, D.G.E., (Ed.) *Historians of South-east Asia*, for various points of views from which ancient South-east Asian culture and history had been studied. R.C. Majumdar, *Suvarandvīpa*, Pt. II, pp. 137-38, Q. Wales, *Pre-history and Religion in South-east Asia*, London, 1957.
2. J. Gonda has recently thrown light on many aspects and problems of religion in these lands in his article, "The Presence of Hinduism in Indonesia: Aspects and Problems," *Vivekananda Commemoration Volume*, pp. 534-554.

is the supreme god in Bali.³ T. Goudriaan⁴ has suggested that a pre-Hindu Sun-worship may have played its part in causing this emphasis on the solar aspect of the Hindu Śiva. Similarly Vadder Hoop⁵ has seen pre-Hindu Balinese element in the worship of the Sun in the formless form who is supposed to descend on a stone seat or the *padmāsana* in Bali. C. Hooykaas⁶ has also found differences between the south Indian ritual and Sūrya-Sevana and attributed the cause for these differences to the impact of the pre-Hindu Balinese tradition. In all these views the common link is the belief of these scholars that there existed a pre-Hindu Balinese tradition of Sun-worship in Bali which is ultimately responsible for the concept of a formless Sun-god who descends on a *padmāsana*; and also for the unity in diversity of Sūrya-Śiva⁷; and thirdly, the connection of Sūrya-Sevana ritual with the ancestor worship and *āgamatīrtha*⁸ which are indigenous to Bali.

The present author does not doubt the soundness of these three propositions as there are many reliable evidences in favour of them cited by several scholars in the past. At the same time it is not possible in our present state of knowledge to accept or discard the thesis of the existence of a pre-Hindu Sun-worship in Bali. It is quite probable that it may have existed as Sun-worship has been an universal phenomenon in the early stages of civilization.⁹ What tempts the present author to doubt is the

3. Friederich, R, *Bali*; Liefrinck, Brijdrage tot de kennis van het eiland Bali T.B.G., Vol. 33, pp. 233-252.
4. Goudriaan, T., Sanskrit Texts and Indian Religion in Bali, *Vivekananda Commemoration Volume, India's Contribution to World Thought and Culture*, Madras, 1970, p. 559; Majumdar, R.C., *Suvarandvīpa*, Pt. II, p. 139.
5. Van der Hoop quoted by J.L. Swellengrebel, *Bali, Studies in Life, Thought and Ritual*, The Hague, 1960, p. 28.
6. Hooykaas, C., Saivism in Bali, Two Hypotheses, *Journal of Oriental Institute*, Baroda, Vol. 15 (1965-66), p. 381. For details see, Hooykaas's *Sūrya-Sevana, the Way to God of a Balinese Śiva Priest*, Amsterdam, 1966.
7. See, C.J. Grade, *Bali, Studies in Life, Thought and Ritual*, The Hauge, p. 407.
8. Hooykaas, C., *Āgamatīrtha, Five Studies in Hindu-Balinese Religion*, Amsterdam, 1964.
9. Tylor, E.B., *Religion in the Primitive Culture*, New York, 1955, pp. 371-384. For details of *padmāsana* in Bali religion see, C. Hooykaas's *Āgamatīrtha* which includes this topic among the five subjects dealt with there.

conclusion that a pre-Hindu Balinese Sun-worship was at the back of the concepts : (a) of a formless Sun-god worshipped by means of a *padmāsana*, (b) of the unity of Sūrya and Śiva and (c) of the connection of Sūrya-Sevana ritual with the ancestor-worship.

The concept of a formless Sun-god worshipped by means of a *padmāsana*¹⁰ which is his seat in every village in Bali was not a monopoly of that land but it can be traced in the Hindu solar tradition throughout. As early as the *R̥gveda* the Sun was identified with the all-spirit and was regarded as the original power of all animate and inanimate objects in the universe. This idea was continued in the later Vedic Literature.¹¹ A sort of solar monotheism and monism also prevailed in a few Vedic circles.¹² The Upaniṣadic seers had developed a distinctive concept of a *Puruṣa* in the sun which is nothing but the formless ultimate reality.¹³ The *hiraṇyagarbha* hymn is also indicative of the formless nature of the sun as the ultimate principle.¹⁴ In the epic literature¹⁵ of India the formless form of the Sun-god exists side by side his humanised nature. In the Purāṇic literature too the concept of the Sun as the formless reality is traceable quite off and on. In the *Mārkaṇḍeya Purāṇa*¹⁶ he is the cause of creation, dissolution and permanence. He has a subtle form also by which he transcends his crude form.¹⁷ The early Purāṇas state in unmistakable terms that there was no human form of the Sun-god in the beginning.¹⁸ The *Sāmba Purāṇa* is also aware of the fact that the Sun has two forms—*Sakala* and *Niṣkala*.¹⁹ It states that while residing

10. Srivastava, V.C., *Sun-worship in Ancient India*, Allahabad, 1972, p. 56; Srivastava, V.C., *On the R̥gveda*, I. 115. 4a, Pt. K.C. Chattopadhyaya Felicitation Volume, Pt. 2, 1972., Sarkar H.B., *Some Contribution of India to the Ancient Civilization of Indonesia and Malayasia* ch VIII.
11. *Ibid.*, pp. 60-61.
12. *Ibid.*, pp 62-63; cf. *RV*. I. 164. 46.
13. *BAU*, II. 3. 1, *Maitrī Up*. VI. 5.
14. Srivastava, V. C., *op. cit.*, p. 79.
15. *Ibid.*, p. 196; *MBH*, XIII. 318. 41-42, अतिपुंसु निष्कलः
16. CIII, 2.
17. CIV, 18-29.
18. See, Srivastava, V. C., *op. cit.*, 218 ff.
19. Hazra, R.C., *Studies in the Upa-purāṇas*, Vol. I, pp. 56-57. The Āgamic ideas of conception of duties as *Sakala* and *Niṣkala* are traceable in Bali. *Adyar Library Bulletin* Vol. XXXVII, p. 209.

as *Kṣetrajña* in the material body this supreme being who is both personal and impersonal, remains formless, and is not contaminated by actions or influenced by the objects of senses.²⁰ At another place the *Sāmba Purāṇa* reiterates the nature of the Sun-god as that of a formless ultimate reality.²¹

The connection of the lotus with Sun-worship is a quite prominent feature of ancient Indian Sun-cult as it symbolises the fertility, and therefore, creative aspect of the Sun. In the *Agnicayana* there is a significant reference to the provision of placing a gold man, a gold plate and a lotus leaf which may be taken as symbolic of the descent of the formless *Puruṣa* which is Sun on the lotus for adoration.²² In the Purāṇic Sun-worship the lotus serves as the symbolic place for the seat of the Sun-god. In many *sauravratas* described in the early Purāṇas the eight petalled lotus serves as the Sun. In a few *vratas* the Sun-image is required while in others, the lotus serves the purpose.²³ In the later portions of the *Sāmba Purāṇa* which are influenced by Tantricism, we find the worship of the Sun as the formless ultimate reality by means of a *padmamaṇḍala*. Chapter 53 of the *Sāmba Purāṇa* (Venkateśvara edition) is worth noticing in this respect as it says that first of all the 8 petalled lotus is to be meditated upon, imagining that *Sūrya* is seated in its middle part. The Sun-god is then invited to sit there and accept our gifts (cf. In the early portions also this type of thought is discernible, Ch. 39, 40 etc.). Thus the concept of the Sun as the formless spirit descending on a *padmāsana* after having been invited by a priest as found in Bali, is equally traceable in ancient India and particularly in the Sun-cult as preserved in the *Sāmba Purāṇa* it was a recognized practice. It is no wonder that this tradition seen in the *Sāmba Purāṇa*; in particular, was responsible for this type of the Sun-cult in Bali. In view of the fact that Tantric practices are quite prominently traceable in the ritual of Bali²⁴, it is reasonable

20. *Sāmba P.*, 5.14-19.

21. *Ibid.*, 7.6-8; 4.5.

22. Srivastava, V.C., *op. cit.*, pp. 157, 159.

23. Roy, S.N., *Purāṇic Dharma Evam Samāja*, p. 165 and Early Purāṇic Account of Sun and Solar Cult, *Allahabad University Studies*, 1963 (64); Srivastava, V. C.; Purāṇic Records on the Sun-worship, *Purāṇa*, Vol. XI, No. 2, pp. 240-42.

24. See, Goris, *Old Javanese Balinese Theology*, 1926 Swellengrebel, *Life, Thought and Ritual*, 1960.

to suppose that the Tantric tradition had played a prominent role in the making of the religious life of the Bali. The tradition of the worship of the Sun by means of a lotus seat as quoted above from the *Sāmba Purāṇa* is essentially Tantric in nature.²⁵ Therefore, the probability of its migration to Bali gains strength.

The second concept of the identity of Sūrya and Śiva in Bali is more Indian than any thing else. In the Purāṇic Sun-cult of India²⁶ the unity in diversity among different gods can be seen quite prominently. The *Pañcopāsana*²⁷ is a standing testimony of this trend. Besides this general trend of syncretism there is a particular tendency in the Purāṇic Sun-cult to identify Sūrya and Śiva—a tendency which gains exclusiveness in the solar sectarian Purāṇas like the *Bhaviṣya* and the *Sāmba*. In the *Matsya Purāṇa*²⁸ Sūrya and Śiva have been identified. All the four gods—Brahmā, Viṣṇu, Sūrya and Śiva are identified. The Nirmand copper plate inscription informs us that the personality of the Sun god under the name of Mihira was merged with Śiva.²⁹ The *Sāmba Purāṇa* states that the Sun was worshipped as Viṣṇu in Śvetadvīpa, Māheśvara in Kuśadvīpa, as Brahmā in Puṣkaradvīpa and as Bhāskara in Śākadvīpa. In the later chapters of the *Sāmba Purāṇa*, Sūrya and Śiva become indistinguishable. It is stated³⁰ that this worship of the Sun as equal to Śiva is nothing but Saivite in doctrine. In the chapter 71³¹ the *Sāmba Purāṇa* clearly states that Śiva is seated in the centre of the *Bija* of Sūrya³². In the Chapter 80³³ the *Sāmba Purāṇa* asserts

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25. Hazra, R.C., *Studies in the Upa-purāṇas*, Vol. I, Woodrooffe, *Introduction to Tantra*; Srivastava, V.C., *Sun-worship in Ancient India*, pp. 264-66.
 26. *Agni Purāṇa*, Ch. 7; see, C.G. Diehl, *Instrument and Purpose, Studies in Rites and Rituals in South India*, London, 1956, pp. 111; N.R. Bhatt, *Rauravāgama*, Pondichery, 1961, p. 195.
 27. See, Banerjea, J. N., *Pancopāsana* (Bengali).
 28. *Matsya Purāṇa*, LV, 3-5.
 29. Srivastava, V.C., *The Solar, cult as Revealed by the Gupta and Post-Gupta Inscriptions*, *Bhāratiya Vidya*, Vol. XXVII, No. 1-4., pp. 41-48.
 30. *Sāmba Purāṇa*, 26, 37-38.
 31. *Ibid.*, 55, 14-15.
 32. *Ibid.*, 71.7.
 33. *Ibid.*, 80, 10.

that the *Sadhaka* of a particular *Pūjā* of the Sun enters into Śiva. Similarly in Chapter 83³⁴ the Purāṇa does not distinguish between Sūrya and Śiva. In the *Śaradā-tilaka-tantra*³⁵ also the identity between Sūrya and Śiva has been maintained. The *Martaṇḍa-Bhairava* type of images of Sūrya found from different parts of India also tell the same story.³⁶ Again it is significant to note that this conceptual similarity between Balinese and Indian Sun-worship is to be particularly found in the later portions of the *Samba Purāṇa* and other works like the *Śaradā-tilaka-tantra* which were influenced by Śaivite Tantricism.³⁷ Therefore there is no need to repeat that the migration of the Sūrya-Śiva concept may have been derived from Purāṇic Tantric influence from India.

There is controversy regarding the nature of *Sūrya-Sevana*. R.C. Majumdar³⁸ and other older historians regarded the *Sūrya-Sevana* as the worship of the Sun as Śiva while recent researches of C. Hooykaas³⁹ have led the scholarly world to believe that it is a daily ritual without anything solar in particular. The present author does not doubt the domestic and daily nature of the ritual but at the same time believes that there is definitely some solar element in it. The *Gāyatrī* ritual of India offers a striking parallel to it in the sense that it is originally a solar prayer which later on assumed the form of a daily prayer for every twice-born Hindu.⁴⁰ In the *mantras* used in the *Sūrya-sevana* there are direct references to the Sun-god whose personality has been merged into that of Śiva. As noticed above this tendency is quite marked in the Purāṇic Tantric Sun-worship.

34. Ibid , 83, 40.

35. XIV. 41.2.

36. Sarkar, K.C., A New Specimen of Sūrya from Varendra, *A.I.O.C*, Patna, 1930, p. 246; *I.H.Q.*, Vol II, 465-70; Agrawala, V.S., *Rajasthan ke Prāchīna Mūrti kalā men Sūrya Nārāyaṇa tathā Martaṇḍa Bhairava Pratimāyen*, *Śodha Patrikā*, Udaipur, VIII, June, 1957.

37. Hazra, R.C., *Studies in the Upapurāṇas*, Vol. I.

38. Majumdar, R. C., *Suvarṇadvīpa*, pt. II, pp. 106-109; Goris, op. cit., 12-53; Levi, Ś., *Sanskrit Texts from Bali*, Biswas, D. K., Sūrya and Śiva, *IHQ*, XXIV, 1948; XXVII, 1950.

39. *Sūrya Sevana, the Way to God of a Balinese Śiva-priest*, Amsterdam, 1966.

40. Srivastava, V.C. *Sun-worship in Ancient India*, pp. 76-79.

The identity of these two divinities was so complete in early mediaeval India that a Purāṇa which is named as *Saura Purāṇa* is actually a *Śiva Purāṇa*. As regards the emphasis on the water in this ritual it needs no reminding that in all daily and other rituals of Purāṇic India the water has played a conspicuous part.⁴¹ A comparison of the ceremonies of the *Sūrya-Sevana* and the Gāyatrī ritual will leave no room for doubt that with minor differences in detail both employ cleansing of the mouth, hands etc. with the water and *Prāṇāyāma* etc. are also employed in both.⁴² It does not matter if a few more ceremonies are connected with the water in Bali. Hooykas's assertion that since there are differences between the South Indian ritual and the *Sūrya-Sevana* ritual and there is employment of these for the death ceremonies in Bali and therefore it is indigenous, needs rethinking in the light of the intimate connection of the Sun-god with the death and the concept of the Sun-home of the dead⁴³ in India. Śiva is also a god of death in India. Particularly in his *Rudra Bhairava*⁴⁴ aspect he is connected with the death. Therefore, the combined form of *Sūrya-Śiva* has definitely something to do with the death. If the *mantras* of the *Sūrya Sevana* are employed in the death ceremonies in Bali, there is nothing here indicative of the pure Balinese element. Moreover, it is also significant to note that *Pedanda*, the Brahman priest of *Sūrya-Sevana* has been sharply distinguished with another class of priests—*Pamangku* who are of a non-Brahman descent and are in charge of family and village temples.⁴⁵ The rivers in Bali are named after Indian rivers but they are conscious of the fact that these rivers such as Ganga, Yamuna etc. are located in India⁴⁶ and the water which is the central fact of *Sūrya-Sevana* is made pure by the *mantras* of Indian origin.⁴⁷ These facts show that Indian and Balinese traditions were not wholly intregated and *Sūrya-Sevana* was regarded as

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41. Kane, P.V., *History of Dharmasāstra*, Vol. II, Pt. I, p. 313.
 42. Ibid; R.C. Majumdar, *Suvarṇadvīpa*, Pt. II, pp. 106-109.
 43. Macdonell, A.A., *Vedic Mythology*, pp. 167-168.
 44. See, Lorenzen, David, N., *The Kāpālikas and Kālāmukhas*, New Delhi, 1972.
 45. Condrian, T., *Sanskrit Texts and Indian Religion in Bali.*, *Vivekananda Commemoration Volume*, p. 559.
 46. Majumdar, R. C., *Suvarṇadvīpa*, Pt. II, p. 144.
 47. Ibid.

of Indian heritage. The tradition of holy water of rivers like Ganges play significant part in India even upto the present day. Further it is worth-noticing that the solar nature of *Samdhya* is maintained in Bali as is evident from the fact that the *stava* No. 839.007 on *Sūrya* has as its last verse one that we utter towards the close of our daily *Samdhya*^{47a} :

It is interesting to note that a few *Sūrya stavas* have been discovered from Bali. A critical examination of their sources and meaning may throw valuable light on this hypothesis. Sylvan Levi⁴⁸ and a few others⁴⁹ after him have edited such *stavas* along with others, but no critical analysis of them have been done. It is, therefore, desirable to quote a few important *Sūrya stavas* of Bali here in extension. Sylvan Levi's collection includes following *Sūrya-stavas* :⁵⁰

ॐ रक्तवर्णं महातेजः श्वेतपद्मोपरिस्थित ।
 सर्वलक्षणसम्पूर्णं सर्वाभरणभूषित ॥
 द्विभुजं एकवक्त्रं च सौम्यपङ्कजधृत्करम् ।
 वर्तुले तेजोविम्बे तु मध्यस्थं रक्तवाससम् ॥
 आदित्यस्य त्विदं रूपं शुचिसत्त्वजितेन्द्रियम् ।
 त्रिकालं यः स्मरेत्केन्द एकचित्ते व्यवस्थितः ॥
 सोऽचिराद्भवति लोके वित्तेन धनदोपमः ।
 मुच्यते सर्वरोगैस्तु तेजस्वी बलवान् भवेत् ॥
 हृदयास्था शिरश्चैव शिखापमास्त्रलोचनम् ।
 रक्तवर्णास्त्वमे सौम्याः सर्वभरणभूषिताः ॥
 वरदपद्महस्तास्तु ध्यातव्याः साधकेन तु ।
 विद्युत्पुश्चिनिनं स्तोत्रं उग्रदंष्ट्राकालिनी ॥

Even a casual reader will notice several mistakes of language in the above *stava*. In place of रक्तवर्णं and श्वेतपद्मोपरिस्थित the correct forms should be रक्तवर्णं and श्वेतपद्मोपरिस्थित respectively. In the sixth line केन्द does not appear to be a Sanskrit word and is irrelevant.

47a. Gondriaan, T. and Hooykaas, C., *Stuti and Stava*, p. 28.

नमः सवित्रे ।

48. *Sanskrit Texts from Bali*, Baroda, 1933.

49. Gondriaan, T. and Hooykaas, C., *Stuti and Stava (Bauddha, śaiva and Vaiṣṇava) of Balinese Brahman Priests*, North Holland Publishing Co., Amsterdam, London, 1971.

50. *Sanskrit Texts from Bali*, pp. 65-66. See for the state of Sanskrit in these lands J. Gordes *Sanskrit in Indonesia*.

The whole eighth line हृदयास्था शिखैव शिखापमास्त्रलोचनम् appears to be redundant. In the last line in the place of विद्युत्पुश्चिनिनं, विद्युत्पुश्चिनिनं appears to be meant and in the place of कालिनी, करालिनी appears to be the correct reading. The above *stava* may be translated into English as follows "Om ! One who contemplates this (following) pure, good and passion-conquering form of Āditya three times, morning, noon and evening, with the single-minded concentration, becomes, in no time, Kubera in this world and is freed from all diseases and becomes powerful and lustrous. The Sun is of red colour and great lustre and is standing on a white lotus. He is endowed with all the auspicious marks and decorated with all ornaments. He has two hands and one face and holds in his hands beautiful lotus. He stands with red clothes in the middle of the circular shining disc. He should be meditated by a *Sādhaka* as of red colour, handsome, decorated with all the ornaments and with boongiving lotus in hands."

There is no doubt that the Sun god has been invoked in the above *stava* in human form with hands, face, ornaments, lotus etc. Besides there is a reference to the formless form in it also as it refers to him as the *Puruṣa* in the shining disc which approximates to the *Puruṣa*-concept of the Sun-god of the Upaniṣads and the Purāṇas. But the main burden of this *stava* is the adoration of a humanised Sun-god. In view of it, it is not fair to say that there was no humanised form of the Sun in Bali and it is only in the formless form that he is worshipped there.

It is quite significant to find that both the theme and phraseology, of this *stava* had been taken from India. For instance the *Rūpa Maṇḍana* as quoted by T.A.G. Rao⁵¹ has almost parallel four lines which run as follows :

सर्वलक्षणसंयुक्तं सर्वाभरणभूषितम्
द्विभुजं चैकवक्त्रं च श्वेतपंकजधृक्करम् ।
वर्तुलं तेजसो विम्बं मध्यस्थं रक्तवासम्
आदित्यस्य त्विदं रूपं कुर्यात् पापप्रणाशनम् ॥

The first line in the Bali *Sūrya-stava* appears to have been taken from the *Śilparatna*⁵² where a line of similar import can be found :

रक्तवर्णो महातेजा द्विबाहुः पद्मभृद्विः

51. *Elements of Hindu Iconography*, Vol I, pt. II, p. 90.

52. *Ibid.*

Another *stava* from Bali which has been termed by Sylvan Levi as the *Dvādaśāḍityastava*⁵³ runs as follows :

ॐ नमामि शिरसा सूर्यं सप्तलोकनमस्कृतम् ।
दीप्तमन्त्रं महावीर्यं ज्ञानवन्तं शिवात्मकम् ॥
वक्ष्येऽहं नामतः सम्यग्व्यासेन परमं शिवम् ।
मासे मासे यथोत्पन्नं तदेव श्रृणु मे पुनः ॥
अरुणो माघमासे च विवस्वान् फाल्गुने स्मृतः ।
चैत्रमासे भवेदंशुर्भानुर्वैशाख एव च ॥
ज्येष्ठे मासे भवेदिन्द्र आषाढे अर्यमा स्मृतः ।
गभस्तिः श्रावणे मासे यमो भाद्रपदे तथा ॥
पर्जन्यश्चाश्विने मासे कार्तिके च दिवाकरः ।
मार्गशिरे स्यान्मित्रश्च पौषे विष्णुः स्मृतस्तथा ॥
इत्येते द्वादशादित्या नामतः परिकीर्त्तताः ।
मासेभ्यो द्वादशादिभ्यो नमस्कारं करोम्यहम् ॥
आदित्यस्तवनं प्रोक्तं यो नरः कथमिष्यति ।
त्रिकालमेककालं वा शिवभक्तिसमाश्रितः ॥
आदित्यस्तवनं प्रोक्तं यो नरः पठते सदा ।
यद्यत्प्रार्थयते सम्यक् सदाऽप्नोति स मानवः ॥
मोक्षार्थी लभते मोक्षं स्वर्गार्थी स्वर्गमाप्नुयात् ।
पुत्रार्थी पुत्रमाप्नोति भोगार्थी भोगमाप्नोति ।
जयार्थी जयमाप्नोति यशोऽर्थी लभते यशः ।
वद्धो विमुच्यते बन्धाद्रोगी रोगात्प्रमुच्यते ॥

The above *stava* may be translated as follows :

Om ! I salute with my head the Sun who has been saluted by the seven worlds, who is full of light, strength, wisdom and who is the essence of Śiva. I narrate by a proper analysis the names of the Śiva as he is born in different months. You are requested to hear that once again. He is Aruṇa in the month of Māgha, Vivasvān in Phālguna, Amśu in the Caitra month, Bhānu in the Vaiśākha, Indra in the Jyeṣṭha month, Aryamā in the Āṣāḍha, Bhaga in Śrāvaṇa month, Yama in the Bhādra, Parjanya in the Āśvina month, Divākara in the Kārttika, Mitra in the Mārgaśīrṣa and Viṣṇu in the Pauṣa. These twelve Ādityas have been enunciated by name. I salute these twelve months. That person who recites the brilliant, Āditya-hymn thrice or who recites once only

53. *Sanskrit Texts from Bali*, p. 66.

with full of devotion to lord Śiva, that person who reads the Āditya-hymn that person always obtains whatever he prays properly, one who wishes for the liberation, gets liberation, one who desires for the heaven attains heaven, one who aspires for a son gets a son, one who wishes pleasures gets pleasure, one who wants victory attains victory, one who wishes fame gets fame. A prisoner gets the release and a sick man is free from his sickness’.

It is quite clear that in the above *stava* the Sun has been adored in the typical Indian fashion. The concept of the twelve-Ādityas as identified with the twelve months is a popular theme of the Purāṇic Sun-worship, though its origin may be traced back to the Brāhmaṇas.⁵⁴ As pointed out by S. Levi and recently by T. Goudriaan⁵⁵ and C. Hookyaas⁵⁶ this *Dvādaśāditya stava* is at least partly a piece of the well known *Āditya-hṛdaya* hymn said to be taken from the *Bhaviṣyottara Purāṇa* or *Bhaviṣya Purāṇa*.

Thus to recapitulate, it may be suggested that the concept of the Sun-god as a formless reality descending on a *padmāsana* and getting worship there, as was prevalent in Bali, has the backing of the Hindu tradition in general and the Purāṇic Tantric heritage in particular which has contributed the contents of its theme. Similarly, the concept of the unity of Sūrya and Śiva as was developed in Bali was definitely a derivation from the later Purāṇic traditions of Sun-cult as is enshrined in the *Samba Purāṇa*. There is no undue emphasis on the solar aspect of the Hindu Śiva in Bali. In India too the concept of the Sun as the highest reality identified with Śiva was a familiar theme in the Tantric Purāṇic circles. Further, the *Sūrya-sevana* ritual of Bali had definitely derived its life-blood from the *Saṁdhya ritual* of the Hindus and had solar element in it in an elevated philosophical form. The internal evidences supplied by the *Sūrya-stavas* of Bali reveal to us that the Sun-god was worshipped in human form too in Bali and this form is an exact replica of Indian solar iconography as preserved in the *Rūpa Maṇḍana* and a few other texts.

54. Srivastava, V. C., *Sun worship in Ancient India*, pp. 213, 46.

55. *Sanskrit Texts from Bali*, p. XXIX.

56. *Stuti and Stava* shows that No. 610 and 013 have in part a verse of the *Ādityahṛdaya* as found in the *Rāmāyaṇa* and is current only in South India. The *stava* No. 247 gives one verse from the *Āditya-hṛdaya* of the *Bhaviṣya Purāṇa*.

It is also significant to note that the Balinese Hinduism is quite close to Indian Hinduism.⁵⁷ Other aspects of Balinese culture and society are closely allied to their Indian counterparts.⁵⁸

In view of all these direct and indirect evidences it is to be surmised⁵⁹ that Sun-worship in Bali derived its inspiration, sources and contents from the Purāṇic Tantric solar tradition of India. In our present state of knowledge of the pre-Hindu Balinese culture⁶⁰ it is practically impossible to tell the degree and amount of the impact, if any, of purely Balinese solar tradition on the Sun-worship in historic times.

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57. *Sanskrit Texts and Indian Religion in Bali*, op. cit., p. 561. V. Raghavan says while reviewing *Stuti and stava* that such stavas show the way the religious and mystic imagination in Bali worked, taking the Indian ideas and enlarging, mixing and creating new equations and amalgams but they are clearly extensions of an imagination working according to the true Indian genius: *Adyar Library Bulletin*, XXXVI, pp. 209-10. See J. Gonda, *Sanskrit in Indonesia*.
58. *Ibid.*, p. 563.
59. C. Hooykaas in his article *The Treasure of Bali*, *R. C. Majumdar Felicitation Volume*, Calcutta, 1970, pp. 67-77 has shown as to how much still remains to be done in the field of literary treasures of Bali and therefore all conclusions must be tentative ones.
60. See, Q. Wales, *Pre-History and Religion in Southeast Asia*, London, 1957.

THE PURĀNIC INTERPRETATION OF THE RĠVEDIC
MANTRA IV. 58.3*

By

SUDHAKAR MALAVIYA

[अस्मिन् निबन्धे लेखकेन ऋग्वेदस्य IV.58.3 मन्त्रस्य वैदिकभाष्यकारैः कृतानां विविधानां व्याख्यानानां समीक्षणपूर्वकं पुराणेषु कृतानां व्याख्यानानां निदर्शनं कृतम् । अस्य मन्त्रस्य विविध-विद्वद्भिर्नाना-व्याख्यानानि प्रस्तुतानि । तानि व्याख्यानानि च न परस्परसंबद्धानि । तेषां सर्वेषां च संक्षेपेण समीक्षणं प्रदत्तं लेखकेन ।]

The text of this *mantra* is as follows:—

चत्वारि शृङ्गा त्रयो अस्य पादा द्वे शीर्षे सप्त हस्त'सो अस्य ।
त्रिधा बद्धो वृषभो रो'रवीति म॒हो दे॒वो म॒र्त्यो आ वि'वेश ॥

The *Vṛṣabha* who has four horns, three feet, two heads and seven hands, and who is bound in three places roars; the Great God has entered the mortals.

The meaning of this verse is obscure. It is not clear as to whom the words *Vṛṣabha* and *Maho devaḥ* refer to. Therefore, we find that this verse has been differently interpreted by different Vedic authorities from Yāska downwards in various contexts.

The numbers of the various limbs of the Bull mentioned in this *mantra* can easily be applied to the fundamentals of the different systems, sacrificial, grammatical, philosophical and so on. It is due to this reason that so many explanations and interpretations of this *mantra* are given by the scholars of different schools of Indian tradition. In this connection, it should be noted that the majority of the scholars take this *mantra* to apply to Sacrifice. Some of these interpretations are noted here.

The earliest available interpretation of this *Rk* in the Vedic circle is that of Yāska.¹ He takes *Maho Devaḥ* to be the sacrifice. He states that the four Vedas are meant by the term '*Catvāri Śṛṅgā*';

* I have great pleasure in acknowledging my gratitude for help received in preparation of this paper to my supervisor Dr. (Miss.) Padma Misra, Professor of Sanskrit, Banaras Hindu University.

1. *Nirukta*-XIII. 7.

the three Savanas are the three feet; two heads are *Prāyaṇīya*² (beginning) and *udayaṇīya* (end); the seven hands are the seven Vedic metres; three bonds are *mantra*, *Brāhmaṇa* and *Kalpa*. *Roravīti* means roars again and again. This roaring is taken to imply the recital of the *mantras* of the *Ṛgveda*; performance of rites with the *mantras* of *yajus* and the singing of the *Sāman*. *Maho Devaḥ* means the great God who is Sacrifice. *Martyān āviveśa* means—entered in the mortals for the sacrifice. In support of his view, he gives the argument of 'atistuti' or exaggerated praise,³

Venkaṭamādhava, the ancient commentator of the *Ṛgveda* while applying this verse to *Gaura*, does not give any detailed explanation.⁴ But the view of the *Ātharvaṇikas*, referred to by Venkaṭamādhava, is very valuable and important being the only source of *Ātharvaṇika* tradition regarding this verse. Their view is as follows—Four Vedas are meant by the term *Catvāri Śṛṅgā*; three feet are the three *savanas*; two heads are *Brahmaudana* and *Pravargya*, the seven hands are the seven metres; 'bound in three ways' indicates the binding by *mantra*, *kalpa* and *Brāhmaṇa*, the prayer in the sacrifice with the *śastras* of *Ṛk*, *Yajus* and *Sāman* is the roaring of the *Vṛṣabha*. The Great God which is sacrifice, entered in the mortals.

The choice of deities suggested by *Ṛk-Sarvānukramaṇī* is from amongst Agni, Sūrya, waters, cows and *Ghṛta*⁵. Sāyaṇācārya in his commentary says that since the presiding deity of this *Ṛk* is one

2. Sri Brahmamuni explains *Prāyaṇīya* and *Udayaṇīya* in *Nirukta Sammarśa*—the heads of sacrifice mentioned by Yāska are *dakṣiṇāyana* and *uttarāyana* as regards the year in *Atirātra* ceremony; *darśa* and *paurṇamāsa* with regard to the month, morning and evening sacrifice with regard to day and night.

—Cf. Sarūp. L., *Nirukta* XIII. 7. p. 388.

'The beginning of the sacrifice is called *Prāyaṇīya* and the concluding ritual is known as *udayaṇīya*.'

—Chandramaṇi Vidyālakār—*Vedārtha dīpaka Bhāṣya*
—ibid. p. 389.

3. *Nirukta*—XIII. 1. अथेमा अतिस्तुतय इत्याचक्षते । अपि वा संप्रत्यय एव स्यात् । महाभाग्याद् देवतायाः ।
4. Venkaṭamādhava—*Ṛgveda Bhāṣya* on IV. 58.3, p. 1635.
5. 'समुद्राद्भिरेकादशान्ये जगत्यन्तं सौर्यं वापं वा गव्यं वा घृतस्तुतिर्वा'—*ऋक् सर्वानुक्रमणी* of Śaunaka. 1

of these five deities, it can be interpreted in five ways⁶. But he follows Yāska and identifies Agni with sacrifice as well as with Āditya. Following is the Explanation with regard to sacrifice:—

(i) The four horns of the sacrifice are the four Vedas, the three feet are the three *savanas* and the two heads are the two particular ceremonies termed *Brahmaudana* and *Pravargya*, the seven hands are the seven Vedic metres and the three bonds are *mantra* (the prayer), *Kalpa* (the ceremonial) and *Brāhmaṇa* (the rationale); *Vṛṣabha* is the showerer of rewards; the repetitive roaring is the sound of the repetition of hymns.

(ii) This also describes Āditya as—

The four horns of *Āditya* are the four cardinal points, the three feet are the three Vedas being the instruments of motion⁷, the two heads are day and night; the seven hands are the seven rays or the six seasons and their aggregate, or the year as the seventh, the three bonds are the three regions, earth, mid-air and heaven or summer, rainy and winter seasons; the roar of the *Vṛṣabha* implies the sound made by the repetition of the *mantras* of the Vedas. The Great God has entered the mortals as the regulator⁸.

It should be noted here that Sāyaṇa explains this verse in the *Rgveda* in the sacrificial context. But the same verse when quoted in the philosophical context in the *Taittirīya Āraṇyaka* is interpreted by him so as to refer to 'Omkāra' (i.e. *Prāṇava*)⁹. It is remarkable that the verse is applied to *Prāṇava* and a detailed explanation of its different phases referring to *Omkāra* is also given in the *Skanda Purāṇa*¹⁰. Sāyaṇa seems to have been influenced by this interpretation while commenting upon this verse in the *Taittirīya Āraṇyaka*. Following is the Explanation given by Sāyaṇa—

6. यद्यपि सूक्तस्याग्निसूर्यादिपञ्चदेवताकत्वात् पञ्चधाज्यं मन्त्रो व्याख्येयस्तथापि निरुक्ताद्युक्तनीत्या यज्ञात्मकाग्नेः सूर्यस्य च प्रकाशकत्वेन तत्परतया व्याख्यायते ।
Sāyaṇa—*Rgveda Bhāṣya* on IV. 58.3.
7. 'ऋषिभः पूर्वाह्णे दिवि देव ईयते' इत्युपक्रम्य 'वेदैरशून्यस्त्रिभिरेति सूर्यः'
T. B. III. 12.9.1. In this *Śruti*, the three Vedas, being the instruments of motion, are the feet.—*ibid*.
8. —*Rg.* 1.115.1—'सूर्य आत्मा जगतस्तस्थुषश्च' ।
9. Sāyaṇa on *Taitt. Ā.* X. 10.2.
10. *Skanda Purāṇa*, Kāśī khaṇḍa, 73.82—98.

The four horns of the *Praṇava* are the four syllables *akār*, *ukar*, *makār* and *nāda*, the three feet of this *Brahma* who is in the form of *Praṇava* are the *Viśva*, *Taijasa* and *Prājña*; from the *Ādhyātmic* point of view these are *Virāta*, *Hiranyagarbha* and *Apyākṛta*. The triple bound *Vṛṣabha* in the form of *Praṇava* roars, that is, propounds. The object of this is explained as the almighty and illumious *Brahma Tattva*. That very God has entered the body of mortals from all sides. There is another श्रुति also that this God has entered from the head to the tips of the fingers.¹¹

Sāyaṇa explains this verse not only in the *Rgveda* and *Taittirīya Āraṇyaka* but also in his *Rgveda Bhāṣya Bhūmikā*.¹² He says there—the object explained in this *mantra* is not seen. Such secondary descriptions of the sacrifice are like the following figurative descriptions of a river in the classical sanskrit literature. “The river has the *cakravāka* birds for her breasts, the swans for her teeth, reeds for her clothes and moss for her hair.” Secondary meaning is resorted to here as the direct meaning is not applicable.

Interpretation according to Mahīdhara, the commentator of *Śukla Yajurveda* is given below¹³—

(i) The four horns of sacrifice are the four priests, the *Hotṛ*, *Udgātṛ*, *Adhvaryu*, and *Brahmā*, the feet are the three Vedas; the two heads are the *Havirdhāna* and *Pavargya* rites;¹⁴ the hands are the seven priests or seven metres, the three bonds are the three daily sacrifices.

(ii) He somehow applies the terms to grammatical speech also which shows the influence of *Patañjali*—The four horns are nouns, verbs, prepositions and participles; the three feet are—either the three persons or the three tenses; the two heads are—the subject and object; the seven hands are—the seven cases, and the three bindings are—the three numbers; but this appears to be an uncalled for display of ingenuity in this context.

Whereas Sāyaṇa applies this verse to Agni who is identified either with sacrifice or with *Āditya*, Mahīdhara applies it to

11. Taitt. Ā.—X. 10.2.

12. Sāyaṇa, Rgveda Bhāṣya Bhūmikā.

13. Commentary of Uvvaṭa and Mahīdhara on *Śukla Yajurveda* XVII. 91.

14. Ibid. XVII. 91—‘शिर एवास्य हविर्धानं श्रीवा वै यज्ञस्योपसदः शिरः प्रवर्ग्यः’ इति श्रुतेः ।

sacrifice only and explains the attributes accordingly but with an occasional difference. However, both commentators in one way or another follow *Yāska* in their explanation.

Interpretation according to Patañjali author of *Mahā Bhāṣya*¹⁵—

Patañjali, though earlier than Mahīdhara and Sāyana, gives the meaning in a grammatical context, while enumerating the *Prayojana* of learning grammar. We can say that he is the first scholar to take this *Ṛk* in a secular context—the four horns are explained as the four parts of speech—noun, verb, preposition and indeclinable (निपात). Its three feet are the three tenses, past, present and future; two heads are the two kinds of *Śabda* eternal (नित्य) and non-eternal (कायं).¹⁶ Its seven hands are the seven cases. It is bound threefold i. e. at three places, chest, neck and head.¹⁷ The word *Vṛṣabha* is derived from the root *Vṛṣ*. The word *roravīti* means 'makes noise', as the root *ru* means 'to produce noise'. The Great God entered the mortals—the Great God is *Śabda*,¹⁸ the word *martyān* literally means mortals or men.

In this way *Mahā devaḥ* here refers to *Śabda Brahma*. The *Mahābhāṣyakāra* says that the expression *catvāri* is taken by others to refer to the *Ṛk* under discussion. It clearly shows that this set of प्रयोजन was in vogue long before the time of *Mahā Bhāṣyakāra*. In the opinion of *Nāgoji Bhaṭṭa* the verses (i) *Catvāri Śṛṅgā...* (ii) *Catvāri Vākparimitā...*; (iii) *uta tvaḥ...*; and (iv) *Saktumiva* show that the study of grammar enables one to attain मोक्ष¹⁹.

15. Pātanjala Mahā Bhāṣya, Paśpaśāhnika.

16. Indian grammarians recognise four phases of speech or sound, of which *Parā* is considered to be *Nitya* and the other three *Paśyantī*, *Madhyamā* and *Vaikhari* are *Kārya*.

17. Cf. A.V.—VII. 44.1—'तिस्रो वाचो निहिता अन्तरस्मिन् ...'

Cf. V. Rāmāyaṇa IV. 3.33—'.....वाचा त्रिस्थानव्यञ्जनस्थया'

18. भर्तृहरि also takes वृषभ as शब्दब्रह्म in his वाक्यपदीय—
अपि प्रयोक्तुरात्मानं शब्दमन्तरवस्थितम् ।

प्राहुर्महान्तमृषभं येन सायुज्यमिष्यते ॥ वाक्यपदीय 1.31

19. 'Udyota' commentary by Nāgoji Bhaṭṭa on *Mahā-Bhāṣya*, Chowkhamba ed. p. 28.

According to *Pāṇinīya Mata darpaṇa* 'Śabda' is also expressed as the Great God.²⁰

In one of the modern Sanskrit commentaries of *Mahābhāṣya* named '*Tattvāloka*', it is stated that some explain it as²¹—The four Vedas are the four horns of this *Brahma*; the three feet are the *karma*, *upāsana* and *jñāna*, two heads are *jīva* and *īśa*; *Bhū*, *Bhuvah*, *Svah*, *Mahah*, *Janah*, *Tapah*, *Satyam* or the set of seven worlds *Atala*, *Vitala*, *Sutala*, *Talātala*, *Rasātala*, *Patāla*, *Mahātala* are taken to be seven hands, the three bonds are *sattva*, *rajas* and *tamas*; this gracious *Vṛṣabha* roars.

In the Purāṇas this verse is mentioned in three ways—

(i) In the Skanda Purāṇa it is applied to the God Śiva²². The Commentator, Rāmānanda quotes this verse in the following context:²³ Śiva while narrating the importance and the significance of the twelve *vyotirlingas* describes in great detail the *Linga* seen by Brahmā after the completion of his penance. It is very significant that the Ṛgvedic verse is paraphrased here by the author of the Purāṇa in connection with this *Linga* who is also identified with *Prāṇava*. This reminds us of the interpretation of our verse in the *Taittirīya Aranyaka* and may be taken to indicate that this interpretation was prevalent in the philosophical circles.

(ii) In the Agni Purāṇa, part of this verse is mentioned as a यजुषः.²⁴ Puṣkara, while narrating the merits resulting from

20. नामाख्यातनिपातोपसर्गशृङ्गस्त्रिकालपात् ।
कार्यतान्यङ्गतामूर्धा शब्दः सप्तविभक्तिदो ॥
उरःकण्ठशिरोबद्धो वृषभः कामवर्षणात् ।
महान् देवो महत्स्वाय ज्ञातः स्यादिति च श्रुतिः

Quoted from पस्पशाह्निक, Ed. & Tran by Kshitish chandra Chatterji, second Edition, 1957, Calcutta-12, p. 21.

21. Commentary of Rudradhara Jha in *Pātañjala Mahābhāṣya*, Chowkhambha ed. p. 25.
22. वृषभो यस्त्रिधाबद्धो रोरवीति महोमयः ।
स नेत्रविषयीचक्रे परमः परमेष्ठिना ॥
शृङ्गाश्चत्वारि यस्यासन् हस्तासः सप्त एव च ।
द्वे शीर्षे च त्रयः पादाः स देवो विधिनैक्षत ॥
स्क० पु०, काशीखण्ड ७३. ९३, ९४ ।

23. Commentary of रामानन्द on Skanda Purāṇa on the above verse.

24. वाज०सं० 17-91, See अग्नि-पुराण, यजुर्विधान ch. 260-38 ।

yajurmantras, says that the repetition of the *mantra catvāri...*etc. in the water, removes all sins.²⁵

(iii) The salient features of this *mantra* also occur in the *Bhāgavata Purāṇa*.²⁶ The commentaries on this Purāṇa explain it in favour of Sacrifice. It is said that—once, Aditi's happiness, peace and glory were snatched away by the demons. Kaśyapa taught her the fast of *Payoorata* to recover these, and directed her to worship God Viṣṇu in the form of *Vedī* (altar), the Sun, Agni and the Waters. The Vedic verse is modified and included in the general stotra. Śrīdhara, the renowned commentator specially applied it to praise the altar, and also asserts that this is in praise of sacrifice i.e. गुणावतार (incarnations) of Viṣṇu.²⁷

From these interpretations we can safely conclude that this verse was held in great importance by the scholars. Its importance is further proved by various references to it either in its entirety or in parts in various connections from the time of the *Brāhmaṇas* onwards. *Gopatha Brāhmaṇa* relates this verse to Sacrifice.²⁸ *Kauṣṭhiki Brāhmaṇa* points to its application (विनियोग) in the course of *Ājyāhutis*.²⁹ In *Aitareya Brāhmaṇa* this Sūkta is stated to be the *Ājya Śāstra* of the seventh day.³⁰ *Āśvalāyana Śrauta Sūtra* also supports this view, and takes it to be the *Ājya Sūkta* of Seventh day in *Daśarātra* ceremony.³¹ The *Bṛhaddevatā* takes these Ṛks to be those of *Madhyamāgni* (fire of the middle region),³² and also men-

25. चत्वारि शृङ्गेल्येतत् तु सर्वपापहरं जले ।
अग्नि पुराण, यजुर्विधान २६०.३८ ab., मोर० Ed.
26. नमो द्विशीर्ष्णे त्रिपदे चतुःशृङ्गाय तन्तवे ।
सप्त हस्ताय यज्ञाय त्रयीविद्यात्मने नमः ॥
भाग पु० ८.१६.३१, Ed. गीता प्रेस.
27. एवं सामान्यतो नत्वा गुणावतारान् प्रणमति त्रिभिः । तत्रादौ मन्त्रोक्त-
यज्ञरूपेण त्रिष्णोः प्रणामो नम इति । द्वे शीर्षे यस्य । त्रयः पादा यस्य ।
तन्तवे फलविस्तारकाय । त्रय्यां त्रिद्यायामात्मा यस्येति त्रिधा बद्ध इत्यस्यार्थं
उक्तः । तथा च मन्त्रः—चत्वारि.....
—commentary of श्रीधर on भाग ८.१६.३१
28. गो० ब्रा० १.२.१६ ।
29. कौ० ब्रा० २५.१ ।
30. *Samudrād Ūrmir..... iti saptamasyāhna ājyambhavati* A. B.
V. 16 6.
31. आश्व० श्रौ० ८-६.
32. बृह० 5.11.

tions that they may be applied to the Sun, Agni, Water, Ājya and cows.³³

This extraordinary verse has also been noticed in literary circles. The Nāṭyaśāstra of Bharata indirectly refers to it in connection with *Nāṭya*.³⁴ Rājaśekhara, in his *Kāvya-Mīmāṃsā* applies this verse to the praise of *Kāvya-Puruṣa*,³⁵ but does not make it clear as to how it should be done. It is somehow explained in the modern commentary of *Madhusūdana*³⁶ as follows—

The four *Vṛttis* and *Pravṛttis* are the four horns of this *Kāvya-Puruṣa*, the three feet are the *Abhidhā*, *Lakṣaṇā* and *Vyañjanā*, two heads are the *Prakṛti* and *Pratyaya* or *Śabda* and *Artha*; noun, verb, preposition, indeclinable (निपात), *Karmpravacaniya*, *Gati* and *Acyaya* are the seven hands; the three bonds are prose, poetry and drama or *Mādhurya*, *Ojas* and *Prasāda*. The *Vīṣabha*—the presiding deity of *Kāvya*, is the showerer of fame (शराः) and has entered the mortals.

This verse is rightly considered significant in philosophical circles. Kumārila (earlier than 4th cent. A. D.) explains it as *Arthavāda* in *Tantravārtika*.³⁷ According to him this verse is a prayer to Sacrifice in allegorical language. The sacrificial fire is described in the form of the Sun, deity of the day. The four horns of Āditya are the four parts of the day (ग्रह), the three feet are the three seasons, winter, summer and the rains. The two heads are *Dakṣiṇāyana* and *Uttarāyana*, the seven hands are the seven horses of the Sun, the three bonds are the three *Savanas*. The Almighty God has entered the hearts of the mortals. On account of pouring the

33. आदित्यं वा ब्राह्मणोक्तं प्रदिष्टम् आग्नेयं वाप्याज्यसूक्तं हि दृष्टम् ।
अपां स्तुतिं वा यदि वा घृतस्तुतिं गव्यमेके सौर्यमेतद्वदन्ति ॥
बृह० ५-११.

As mentioned in a Brāhmaṇa it is indicated as addressed either to the Sun (Āditya) or to Agni, for it appears as an Ājya hymn or some are of opinion, it is in praise of waters or in praise of *Ghee* or as addressed to cows, or to Sūrya.

34. Nāṭyaśāstra of भरत, 18.38.
35. Rājaśekhara-Kāvya Mīmāṃsā ch 3. p. 27, chow. Ed. 1930.
36. विवृत्त commentary of Madhusūdana on Kāvya-mīmāṃsā p. 27.
37. Tantravārtika on 1.2.46.

rains, he is a *Vṛṣabha* and roars through thunder. This seems to have also impressed the author of *Mahānārāyaṇīyopaniṣad* as he has also quoted it.³⁸ Mādhavācārya of 14th century has also quoted it in his book *Sarvadarśana Saṅgraha*;³⁹ he takes it as ॠ३ , which he considers an active element and agrees with the explanation of Patañjali.

The main features of this *Mantra* have also been taken note of by Tulasidāsa, the author of *Rāmacaritamānasa*, whose assertion is that the ideas and views expressed and approved in the Vedas, Āgamas and Purāṇas have been incorporated in his book. The influence of the main features of the Vedic *mantra* are discernible in the description of the chariot of Dharma.⁴⁰ At the time of the first encounter of Rāma and Rāvaṇa on the battlefield, Vibhīṣaṇa becomes very agitated on noticing the disparity between their respective equipments. In answer to his question as to how Rāma can conquer Rāvaṇa, the former describes the chariot of *Dharma* which is essential for real victory. The numbers mentioned in this connection strongly remind us of the numbers that occur in the Vedic verse. We shall now try to compare the two. The four horns may be taken to be the four horses, the three feet may be considered the two wheels and the charioteer, the necessary factors for the proper movement of the chariot; the two heads may be the two banners; the seven hands may be the various arms and the armour; the three bonds may be the three ropes binding the horses to the chariot.

The mystical language of this verse creates a vagueness and thus offers an opportunity to interpret it in various ways. Different meanings are thus due to the dynamic quality of Sanskrit language. Though this verse has been interpreted in sacrificial, philosophical and secular contexts, we find the majority of explanations in favour of Sacrifice. We can, therefore, safely conclude that it is an *atistuti* of Sacrifice expressed in allegorical language.⁴¹

38. *Mahānārāyaṇīyopaniṣad*, 10.1.

39. *Mādhavācārya-Sarvadarśana Saṅgraha*, Chow. Ed p. 588.

40. *Rāmacaritamānasa*, Gita press, Lanka-kāṇḍa 79-80.

41. Wilson here observes—

This Sūkta, which is probably ancient, is a good specimen of Vedic vagueness, and mystification, and of the straits to which commentators are put to extract an intelligible meaning from the Text.

see note on *Ṛgveda* Tran. Vol. III, Poona Ed. p. 379.

ACTIVITIES OF THE ALL INDIA KASHIRAJ TRUST

(July-Dec., 1974)

PURĀṆA-WORK

Varāha-Purāṇa

Collation :

The collation of the following 17 manuscripts have been completed :—

12 Devanāgarī Manuscripts.

2 Bengali Manuscripts.

1 Nandināgarī Manuscript

1 Malayalam Manuscript

1 Telugu Manuscript

(The details of these manuscripts have been given in *Purāṇa*, Vol XVI., 1-2).

The following 2 manuscripts are being collated:—

1. Bengali MS. (microfilm) from the Sanskrit College, Calcutta.
2. Grantha MS. (Copyflo), K. 6807, from the India Office Library, London.

It has not been possible to get the Bengali MS. of the Varāhapurāṇa from the Vangīya Sahitya Parishad inspite of our best efforts through persons like Dr. S. K. Chatterji. Similar has been the cases of the Kannad MS. from Krishnapuram Mutt, Udipi (Mysore) and of the Oriya MS. from the Utkala University, Bhuvaneshwar.

Collection of Varāha-Purāṇa Quotations:

Besides the Nibandhas mentioned in *Purāṇa*, XVI, 1 (p. 120) quotations from the following Nibandhas have also been collected:—

1. आचारमयूख by Nilakanṭha Bhaṭṭa;
2. कालविवेक by Jīmūta-vāhaha;
3. कालसार by Gadādhara;
4. गृहस्थरत्नाकर by Caṇḍeśvara Thakkura;
5. जयसिंहकल्पद्रुम by Ratnākara Dīkṣita;
6. त्रिस्थलीसेतु by

सर्वभारतीय काशिराजन्यासस्य कार्यविवरणम्

(जुलाई-दिसम्बर १९७४)

पुराणसंबन्धानि कार्याणि

वाराहपुराणम्

पाठसंवादकार्यम्—

अद्यावधि अधोनिर्दिष्टानां सप्तदश हस्तलेखानां पाठसंवादकार्यं पूर्णं जातम्—

द्वादश देवनागरीलिपिहस्तलेखाः

द्वौ बंगलिपिहस्तलेखौ

एको नन्दिनागरीलिपिहस्तलेखः

एको मलयायलमलिपिहस्तलेखः

एकः तेलगूलिपिहस्तलेखः

एषां सर्वेषां हस्तलेखानां विस्तृतः परिचयः 'पुराणम्' पत्रिकाया पोडशवर्षीययोः (१९७४) प्रथमद्वितीयाङ्कयोः प्रदत्तः ।

संप्रति अधोनिर्दिष्टयोर्द्वयोर्हस्तलेखयोः पाठसंवादकार्यं प्रचरति—

१. संस्कृतकालेज, कलकत्ता, संस्थायाः प्राप्तः एको बङ्गलिपिहस्तलेखः (माइक्रोफिल्मप्रतिः)
२. इण्डिया आफिस लाइब्रेरी, लण्डन इत्यतः प्राप्तः एक ग्रन्थलिपिहस्तलेखः (क्रापीफ्लोप्रतिः)

अस्माकं सुप्रयत्नानन्तरं तथा डा० सुनीतिकुमारचर्टाजिमहोदयस्य सहयोगानन्तरमपि बङ्गीयसाहित्यपरिषदः बङ्गलिपिनिबद्धस्य वाराहपुराणस्य हस्तलेखस्य प्राप्तिः नाभूत् । एतादृशी एव अत्रस्था उडुपी नगरस्थस्य श्रीकृष्णपुरमठस्य कन्नडलिपिहस्तलेखस्य तथा भुवनेश्वरस्थस्य उत्कल-विश्वविद्यालयस्य उत्कललिपिहस्तलेखस्यापि अस्ति ।

वाराहपुराणस्योद्धरणानां संकलनम्

'पुराणम्' पत्रिकायाः पोडशवर्षीये प्रथमाङ्के (पृ० १२०) निर्दिष्टानां निबन्धग्रन्थानामतिरिक्तमधोनिर्दिष्टेभ्यो निबन्धग्रन्थेभ्यो वाराहपुराणस्योद्धरणानां संकलनं कृतम्—

१. नीलकण्ठभट्टकृत आचारमयूखः
२. जीमूतवाहनकृतः कालविवेकः,
३. गदाधरभट्टकृतः कालसारः,
४. चण्डेश्वरठक्कुरविरचितो गृहस्थरत्नाकरः,
५. रत्नाकरदीक्षितकृतो जयसिंहकल्पद्रुमः,
६. नारायण-

Nārāyaṇa Bhaṭṭa; 7. त्रिस्थलांसेतुसार by Bhaṭṭoji Dikṣita; 8. नित्याचार-पद्धति by Vidyākara Vājapeyī; 9. प्रायश्चित्तविवेक by Śūlapāṇi; 10. वर्ष-क्रियाकौमुदी by Govindānanda; 11. विद्यानमाला by Nṛsimha Bhaṭṭa; 12. समयमूस by Nilakaṇṭha Bhaṭṭa; 13. स्मृतिरत्नाकर by Veṅkaṭanātha.

Subject-concordance :

The subject-concordance of the Varāha Purāṇa with the other Purāṇas (Cf. *Purāṇa*, XVI. 2, p. 262) is being prepared. Up to this time the subject-concordance upto Adh. 100 of the Varāha purāṇa has been tentatively prepared.

Constitution of the Text

The text of the Varāha-purāṇa is being constituted mainly on the basis of the collated manuscripts. Critical apparatus is also being prepared. Critical apparatus of some 20 Adhyāyas has already been prepared.

It is proposed to publish the Varāha-Purāṇa in two volumes, for, it contains about 10,000 ślokas, and therefore, is double the size of the Vāmana or the Kūrma Purāṇa. The first volume will consist of about 100 Adhyāyas and the second volume will consist of the remaining Adhyāyas. The Introduction, appendices, śloka-index etc. will be included in the second volume.

Purāṇa pāṭha and Pravacana

The Viṣṇudharmottara Purāṇa was recited in the morning in the Padmanābha temple of Ramnagar from 19 to 25 November 1974 (Kārtika Śukla 5-11) by Pt. Gopal Shastri Dongre, and discourses on it were given by Pt. Vishvanath Sastri Datar in the evening on these days.

Veda-Pārāyaṇa

The Śukla Yajurveda Saṁhitā was recited from memory by Pt. Hiralal Audichya, a teen-aged boy, in the Śiva-temple of the Śivālā Palace, Varanasi, from 30th June to 4th July, 1974 (Āṣāḍha-Śukla 11-15). On conclusion of the Pārāyaṇa the dakṣiṇā was given.

Scholars who sought information for their Purāṇic Studies

1. Dr. Bishwanath Bhattacharya, Santiniketan, W. B. In connection with his work of the critical edition of Jayarāma's commentary 'Tilaka' on the Kāvya-prakāśa he enquired about the source of the Varāha-purāṇa quotation—"Harir harate pāpāni duṣṭacittair api smṛtalḥ" contained in the 'Tilaka' commentary. (Letter 2.11.74)

भट्टकृतः त्रिस्थलीसेतुः, ७. भट्टोजिदीक्षितकृतः त्रिस्थलीसेतुसारः, ८. विद्याकरवाजपेयिकृता नित्याचारपद्धतिः, ९. शूलपाणिकृतः प्रायश्चित्त-विवेकः, १०. गोविन्दानन्दकृता वर्षक्रियाकौमुदी, ११. नृसिंहभट्टकृता विधानमाला, १२. नीलकण्ठभट्टकृतः समयमयूखः, १३. वेङ्कटनाथकृतः स्मृतिरत्नाकरः ।

विषयसाम्यम्

अन्यपुराणैः सह वराहपुराणस्य विषयसाम्यसंकलनकार्यं प्रचरति (द्र० पुराणम् पत्रिका XVI.2 पृ० २६२)। अद्यावधि वाराहपुराणस्य शताध्यायानां विषयसाम्यं प्राथमिकरूपेण संपन्नम् ।

पाठसंपादनकार्यम्

संवादितहस्तलेखानामाधारेण वराहपुराणस्य पाठनिर्धारणकार्यं संपाद्यमानं वर्तते । पाठान्तरलेखनकार्यमपि संपाद्यमानं वर्तते । अद्यावधि च विंशतिरध्यायानां पाठान्तरलेखनकार्यं संपूर्णम् ।

वराहपुराणस्य परिमाणो वामनपुराणस्य कूर्मपुराणस्य वा अपेक्षया प्रायेण द्विगुणं वर्तते यतोऽस्मिन् श्लोकानां संख्या प्रायेण दशसहस्रमस्ति । अतो विचारमस्ति यदस्य प्रकाशनं द्वयोः खण्डयोः भवेत् । प्रथमखण्डे अध्यायशतस्य प्रकाशनं भविष्यति अपरखण्डे च अवशिष्टानामध्यायानां भूमिकायाः परिशिष्टानां च प्रकाशनं भविष्यति ।

पुराणपाठः प्रवचनं च

कार्तिकमासस्य शुक्लपक्षे पञ्चमीं तिथिमारभ्य एकादशीपर्यन्तं (नवम्बर १९-२५, १९७४) रामनगरस्थे पद्मनाभमन्दिरे पण्डितगोपाल-शास्त्रिङ्गरेमहोदयेन विष्णुधर्मोत्तरपुराणस्य पाठः कृतः । तेष्वेव दिनेषु सायं-समये तत्पुराणविषये पण्डितविश्वनाथशास्त्रिदातारमहोदयेन प्रवचनं कृतम् ।

वेदपारायणम्

ग्राषाढमासे शुक्लपक्षे एकादशीं तिथिमारभ्य पूर्णिमापर्यन्तं (३० जून-४ जुलाई, १९७४) सर्वभारतीयकाशिराजन्यासस्य शिवालाभवनस्थे शिव-मन्दिरे शुक्लयजुर्वेदसंहितायाः स्मृत्याधारेण पारायणं अल्पवयस्केन पण्डित-हीरालाल श्रौदीच्यमहोदयेन कृतम् । पारायणसमाप्तौ पाठकर्त्रे दक्षिणा प्रदत्ता ।

विद्वांसो येभ्यः तेषां पौराणिकाध्ययने ज्ञातव्यं सूचितम्

१. विश्वभारतीविश्वविद्यालयशान्तिनिकेतनस्य डा० विश्वनाथ-भट्टाचार्यः—एष महाभागः 'काव्यप्रकाश' ग्रन्थस्य जयरामकृतायाः 'तिलक' टीकायाः पाठसमीक्षात्मकं संस्करणं संपादयति । तत्र 'तिलके' पुराणस्य एकमुद्धरणं—'हरिर्हरते पापानि दुष्टचित्तैरपि स्मृतः' वर्तते । एष महाभागः अस्योद्धरणस्य पुराणेषु स्थलनिर्देशं (मूलं) कामयते । (२.११.७४ दिनाङ्कितं पत्रम्) ।

2. Dr. Lokesh Chandra, M. P., inquired about the reference of the Adh. etc. of the Varāha-Purāṇa for the śloka—
“अमरायोपयोऽयानि गन्धं दधि पयो घृतम् । माहिषं चाविकं द्वागमयत्रियमुदाहृतम् ॥”
quoted in the *Vīramitrodaya*, Pūjā-prakāśa. p. 80, as from the Vārāha-Purāṇa. (Letter 14th Nov., 1974).
3. Principal Dayanand Bhargava, Shri Ranbir Kendriya Sanskrit Vidyapeeth, Jammu, inquired about availability of a manuscript of the ‘मङ्गलशसंहिता’ of which ‘भुवन-कोशवर्णनोद्योत’ forms a part, and the ‘वासुकिस्थानवर्णन’ is the 90th chapter (नवतितमपटलः) of the ‘भुवनकोशवर्णनोद्योत’. (Letter, 19th Nov., 1974).
4. Dr. M. Baistrocchi, Dy. Commercial Councillor, Ambasciata d’ Italia, New Delhi, enquired about the legend of ‘Sambal Desh’ where Kalki Avatāra is said to appear, and also about the origin of the names of the two places ‘Agartala’ and ‘Agartipalam’ both in the Andhra-Pradesh and the other details of importance about them. (Letter 26th Nov., 1974).

Appropriate replies have been sent to them.

Scholars who visited the Purāṇa-Department

1. Dr. Bettina Baumer, Salsburg, Austria; Present address—
B. 1/177, Assi. Varanasi, (27.9.74).
2. The eminent German Philosopher. Prof. Dr. Graf K. von Durckheim, 7867 Todtmoos, Schwarzwald, W. Germany. (5.11.74).
3. Prof. Dr. Baldoon Dhingra, 1, Villa Pauline, 92600 Asnieres, Paris, France. (5.11.74).
4. Dr. Mario Piantelli, Institute d’ Indologia of the University of Turin, Italy. Inquired about the MSS. of the Īsvara-gītā of the Kūrma-Purāṇa and its commentaries, which were shown to him. A copy of the ‘Purāṇa’ Bulletin was also presented to him.
5. Mr. John Mitchiner, a student of Dr. Wendy O’ Flaherty of the School of Oriental and African Studies, University of London, sent here by her to study Purāṇic material on the *Sapta-r̥ṣis*. He came here in October last and is still here, taking necessary help from the Purāṇa-Department on his research topic.
6. The Kūrma-Purāṇa (English translation) was presented to Dr. Chenna Reddy, Governor of U. P. when he visited Ramnagar Fort on 20th Nov. 1974.

२. संसत्सदस्यः डा० लोकेशचन्द्रः वीरमित्रोदयग्रन्थस्य पूजाप्रकाश-
भागे (पृ० ८०) बराहपुराणादुद्धृतस्य 'अमरायोपयोज्यानि गध्यं दधि पयो
घृतम् । माहिषं चाविकं छागमयज्ञियमुदाहृतम् ।' पद्यस्य अध्यायादिकं
जिज्ञासितवान् (१८ नवम्बर १९७४ दिनाङ्कितं पत्रम्) ।

३. जम्मूनगरस्थस्य श्रीरणवीर केन्द्रियसंस्कृत विद्यापीठस्य प्राचार्यः
श्रीदयानन्द भार्गवः जिज्ञासितवान् यद् भृङ्गीशसंहिताग्रन्थस्य हस्तलेखः
उपलब्धो वर्तते न वेति । भुवनकोशवर्णनोद्योतः भृङ्गीशसंहिताया एको भागो
वर्तते तथा वासुकिस्थानवर्णनमस्य भुवनकोशवर्णनोद्योतस्य एकः पटलः
(नवतितमः पटलो) वर्तते (१९ नवम्बर १९७४ दिनाङ्कितं पत्रम्) ।

४. इटलीदेशस्य दिल्ली नगरस्थदूतावासस्य अधिकारी डा० एम०
बैस्ट्रोची महोदयः भगवतः कल्केरवतारस्थलरूपेण ख्यातस्य सम्भलदेशस्य
विषये जिज्ञासितवान् । एष महोदयः आन्ध्रप्रदेशे स्थितयोः 'अगरतला'
तथा 'अगर्तिपलम्' नाम्ना ख्यातयोर्द्वयोः स्थानयोः उत्पत्तिविषये महत्त्व-
विषयेऽपि जिज्ञासितवान् (२६ नवम्बर १९७४ दिनाङ्कितं पत्रम्) ।

एभ्यः सर्वेभ्यः यथोचितमुत्तरं प्रदत्तम् ।

पुराणविभागे आगता विद्वांसः

१. साल्सबुर्ज, आस्ट्रिया, वास्तव्या डा० वेटिना वाँमर महोदया
एषा महाभागा सम्प्रति वाराणस्यां निवसति (२७.६.७४) ।
२. पश्चिमजर्मनीदेशीयः प्रसिद्धदार्शनिकः डा० दुर्खाइम महोदयः
(५.११.७४) ।
३. प्रो० वाल्डून धींघ्रा महोदयः सम्प्रति एष महाभागः फ्रान्सदेशस्य
कैटिसनगरे वसति (५.११.७४) ।
४. इटलीदेशस्य टुरिन विश्वविद्यालये प्राध्यापकः डा० मारिओ
पियाण्टेली महोदयः । एष महाभागः कूर्मपुराणान्तर्भूतायाः ईश्वर-
गीतायाः तदुपरि टीकानां च हस्तलेखानां विषये जिज्ञासितवान् ।
हस्तलेखाः तस्मै प्रदर्शिताः । 'पुराणम्' पत्रिका या एका प्रति-
रपि तस्मै उपहारीकृता ।
५. लण्डनविश्वविद्यालये 'स्कूल आफ ओरियण्टल एण्ड अफ्रिकन
स्टडीज' संस्थायाः प्राध्यापिकाया डा० फ्लोहर्टीमहाभागा-
याश्छात्रः जान मिचनर महोदयः—एष महाभागः 'सप्तर्षि'
विषये अन्वेषणं करोति काले-काले च पुराणविभागे अध्यय-
नार्थमागच्छति, उचितं साहाय्यं च प्राप्नोति । अक्टूबर मासे
एष महाभागो वाराणसीमागतः अद्यावधि अत्र निवसति ।
६. उत्तरप्रदेशस्य राज्यपालः डा० चेन्नारेड्डी महोदयः २० नवम्बर
१९७४ दिनाङ्के रामनगरदुर्गमागतः । तस्मै कूर्मपुराणस्य
आङ्ग्लभाषानुवादस्य एका प्रतिः समर्पिता ।

OTHER ACTIVITIES OF THE KASHIRAJ TRUST

Kashiraj Study-Centre of Indian Culture and Yoga

As already noted in the last Review (*Purāṇa*, XVI. 2, July 1974) 'the Kashiraj Study-Centre of Indian Culture and Yoga' was inaugurated last year on 29th January, 1974 by Dr. T. M. P. Mahadevan of Madras University and was graced and blessed by Jagadguru Śaṅkarācārya of Kāmakoṭi Pīṭham. The Centre has been established to meet the need of the students of the Indian culture, religion and philosophy, and specially of the foreign students who come to India primarily for such a study.

Lectures on yoga philosophy, ancient symbolism, Indian philosophy, Indian culture, Indian dance and music were delivered by eminent and well-versed scholars of these subjects.

Mrs. Mary Chatterjee, and Miss Uma Marina Vesce have very kindly taken pains in organising the Study-Centre and its lecture-programmes during this period.

the following scholars gave their learned talks :

1. Dr. U Nu, Ex. Prime-Minister of Burma.
2. Dr. Count Durckheim of West Germany.
3. Dr. Das Gupta of Arts Faculty, B.H.U.
4. Dr. R. K. Tripathi, Head of the Philosophy Deptt. B. H. U.

Rāmalīlā

The famous Rāmalīlā of Ramnagar which has acquired an international importance of cultural value and is also visited by Indian and foreign dignitaries who happen to visit Varanasi on this occasion was celebrated from 30 September (Ananta-caturdaśī Day) to 29 October, 1974 under the auspices of the All-India Kashiraj Trust. Some scholars from the Purāṇa Department also supervised the distribution of foodration to the Sādhus and the poor who came to visit the Rāmalīlā

All India Oriental Conference at Kurukṣetra

Shri Anand Swarup Gupta, Asstt. Director of the Purāṇa Deptt., attended this Session of the Conference as the Delegate of the all India Kashiraj Trust. The Session was held from 26-28 Dec. 1974 in the Kurukṣetra University.

ACTIVITIES OF THE SISTER TRUSTS

Maharaja Udit Narain Singh Mānasa Prachara Nidhi

Under the auspices of this Trust the Tulasī-Jayanti, owing to the frequent strikes in the educational institutions, was celebrated in four phases as follows—

काशिराजन्यासस्य इतरकार्याणि

भारतीयसंस्कृतेः योगस्य चाध्ययानार्थं काशिराज अध्ययन केन्द्रम्—

यथा पूर्वस्मिन् कार्यविवरणे सूचितं (पुराणम् XV.1.2 जुलाई १९७४) काशिराज अध्ययनकेन्द्रस्य उद्घाटनं मद्रासविश्वविद्यालयस्य प्राध्यापकेन डा० टी० एम० पी० महादेवन्महोदयेन कृतम् । अस्मिन् उद्घाटने काञ्चिकामकोटिपीठस्य शंकराचार्याः श्री जयेन्द्रसरस्वतीमहोदया अपि उपस्थिता आसन् आशीर्वचनैश्च अध्ययनकेन्द्रं अभिवर्धयामासुः । इदं केन्द्रम् भारतीय संस्कृतेर्धर्मस्य दर्शनस्य च विषये अध्येतॄणां विशेषतो वैदेशिकानां छात्राणां ये भारते अध्ययनार्थमागच्छन्ति लाभाय स्थापितमस्ति ।

वाराणसीवास्तव्या श्रीमती मेरी चटर्जी महाभागा, इटलीदेशीया कुमारी उमा मेरिना वेस्की महाभागा च व्याख्यानानामायोजने अध्ययन केन्द्रस्य कार्ये च सहयोगं दत्तवत्यौ ।

योगदर्शनविषये, प्राचीनप्रतीकविषये, भारतीयदर्शनविषये, भारतीय-संस्कृतिविषये भारतीयनृत्यगीतविषये च तत्तद्विषये प्रथितानां सुविज्ञानां च विदुषां व्याख्यानानि संपन्नानि । अस्यां कार्यावधौ बर्मादेशस्य भूतपूर्व-प्रधानमन्त्री डा० ऊनू महाभागः, पश्चिम जर्मनदेशीयः डा० के० वोन दुर्खाइमहाभागः, हिन्दूविश्वविद्यालयस्य कलासंकाये प्राध्यापकः डा० दास-गुप्तमहोदयः, काश्मिक हिन्दू विश्वविद्यालये दर्शनविभागाध्यक्षः डा० रमाकान्तत्रिपाठिमहाभागश्च व्याख्यातारो आसन् ।

रामलीला

सर्वभारतीय काशिराज न्यासस्य तत्त्वावधाने संपाद्यमाना रामनगरस्य विश्वप्रथिता रामलीला अस्मिन् वर्षे ३० सितम्बर १९७४ (अनन्तचतुर्दशी) तिथिमारभ्य २६ अक्टूबर १९७४ तिथिं यावत् संपन्ना । अस्या लीलाया दर्शनार्थं देशिकाः तस्मिन् अवधौ वाराणसीमागता वैदेशिकाश्चागच्छन्ति । रामलीलादर्शनार्थमागतेभ्यः साधुभ्यः दीनेभ्यश्च अन्नवितरणकार्यस्य निरीक्षणं पुराणविभागस्य केचन विद्वांसोऽपि साहाय्यं दत्तवन्तः ।

कुरुक्षेत्रनगरे संपन्नं सर्वभारतीय प्राच्यविद्यासम्मेलनम्

पुराणविभागस्योपनिदेशकः श्रीआनन्दस्वरूपगुप्तमहोदयः सर्वभारतीय-काशिराजन्यासस्य प्रतिनिधिरूपेण तस्मिन् सम्मेलने सम्मिलितः । सम्मेलनं १९७४ वर्षस्य दिसम्बरमासस्य २६-२८ दिनाङ्केषु कुरुक्षेत्रविश्वविद्यालये संपन्नम् ।

सहयोगिन्यासानां कार्यविवरणम्

महाराज उदित नारायण सिंह मानस प्रचारनिधिः

अस्य न्यासस्य तत्त्वावधाने तुलसीजयन्त्युत्सवः स्थानीयविद्यालयेषु छात्रान्दोलनकारणात् चतुर्षु खण्डेषु संपन्नः

1. July 25, 1974—The students of the Vidyamandir divided themselves into two parties which competed with each other on the Rāmacarita-mānasa. After this competition a few scholars gave their discourses on the importance of works of Tulasī-dāsa. The prasāda was distributed in the end. (Place—Vidya-mandir premises).
2. August 2, 1974—On this day the Śīśu-mandir (Infant-school), a Primary school and a Junior school of Ramnagar, besides the students of the Vidya-mandir, took part in the competition of the *mānasa antyākṣarī*, and recitations from Tulasī-literature. August 16 was fixed for the distribution of the prizes to the winners. (Vidya-mandir premises).
- (3) August 13, 1974—This phase of the Tulasī-Jayantī was celebrated in the Maharaja Balwant Singh Degree college, Gangapur, in which some other Institutions from Varanasi, Mirzapur, Aurai etc., besides the Vidya-mandir, participated. The function was presided by His Highness Maharaja Dr. Vibhuti Narain Singh. The function was a big success. Prizes were distributed in the end.
4. August 16, 1974—On this day the 4th and the last phase of the Tulasī-Jayantī was celebrated in the Vidyamandir premises. The celebration was presided by Sushri Youngest Maharajkumari. On behalf of the Mānasa-Prachāra-Nidhi, the famous Tulasī-scholar, Sant shri Akhileshwar Das Ji of Ayodhya was honoured with cash and shawl etc. An address (*māna-pattra*) in an ivory-frame was also presented to him. Shri Akhileshwar Das Ji gave his learned discourse on the kindheartedness of Shri Rāma. Prof. Vishwanath Prasad Misra exhorted the audience to disseminate the message of Rāmāyana, and the President, Sushri Maharajkumari in her speech explained how the message of Tulasī can suit to our own age also by giving it a new interpretation according to the needs of the times. The prizes were distributed to the students in the form of the books of Gosvāmī Tulasī-dāsa.

The following Essay-competitions were also announced on behalf of this Trust:—

- (1) 'मानस का प्रधान प्रतिपाद्य रस' for Degree and Post-Graduate students. Prize Rs. 100/- for the best Essay.

(१) २५ जुलाई १९७४—विद्यामन्दिरस्यैव छात्राः पक्षप्रतिपक्षयोः विभक्ता जाताः । रामचरितमानसविषये तेषां प्रतियोगितासमाप्तौ कतिपये विद्वांसः तुलसीदासस्य ग्रन्थानां महत्त्वविषये प्रवचनं कृतवन्तः । अन्ते प्रसादवितरणं संजातम् । विद्यामन्दिरस्य प्राङ्गणे एषा प्रतियोगिता संपन्ना ।

(२) २ अगस्त १९७४—अस्मिन् दिने मानस-अन्त्याक्षरी-प्रतियो-गितायां तुलसीसाहित्यस्य पाठप्रतियोगितायां च रामनगरदुर्गस्थस्य विद्या-मन्दिरस्य, स्थानिकशिशुमन्दिरस्य, एकस्य जूनियर हाईस्कूल विद्यालयस्य च छात्राः सम्मिलिता आसन् । १६ अगस्त १९७४ दिनाङ्कः पुरस्कार-वितरणस्य तिथिरूपेण निश्चितः । इदं पुरस्कारवितरणं विद्यामन्दिरस्य प्राङ्गणे भविष्यतीत्यपि निश्चितम् ।

(३) १३ अगस्त १९७४—एष उत्सवः गंगापुरस्थस्य महाराज बलवन्तसिंह महाविद्यालयस्य प्राङ्गणे संपन्नः । अस्मिन् उत्सवे विद्या-मन्दिरस्य छात्राः, महाराज बलवन्त सिंह महाविद्यालयस्य छात्राः, वाराणसी-मिर्जापुर जनपदयोः केषांचिद् अन्येषां विद्यालयानां छात्राश्च सम्मिलिता आसन् । अस्योत्सवस्याध्यक्षता तत्रभवद्भिः काशिनरेशैः महाराजैः डा० विभूतिनारायणसिंहमहोदयैः कृता । एष उत्सवः अत्यन्तसाफल्येन संवृतः । अन्ते पुरस्कारवितरणं संजातम् ।

(४) १६ अगस्त १९७४—अस्मिन् दिने तुलसीजयन्त्युत्सवस्य चरमं चतुर्थं चरणं रामनगरदुर्गस्थे विद्यामन्दिरप्राङ्गणे संपन्नम् । उत्सवस्याध्यक्षता कनिष्ठया महाराजकुमार्या कृता । 'महाराज उदित नारायणसिंह मानस प्रचार निधि' न्यासेन अयोध्यायाः प्रथितः सन्तः श्री अखिलेश्वरदासमहाराजः द्रव्यैः प्रावारकैः हस्तिदन्तकाष्ठेन मण्डितेन प्रशस्तिपत्रेण च सभाजितः । सन्तश्रीअखिलेश्वरदासेन रामस्य कारुण्य-विषये प्रवचनं कृतम् । आचार्यं पं० विश्वनाथप्रसादमिश्रः स्वभाषणे रामचरितमानसस्य उपदेशानां जीवने उपयोगित्वं व्याख्यातवान् । अध्यक्षतासने विराजमानया कनिष्ठमहाराजकुमार्या प्रतिपादितं यद् आधुनिक समयेऽपि मानसस्य उपदेशानां समयानुरूपनवीनव्याख्यानद्वारा उपयोगित्वं वर्तते । अन्ते छात्रेभ्यः पुरस्काररूपेण तुलसीदासकृता ग्रन्थाः प्रदत्ताः ।

अस्मिन्नवसरे निबन्धप्रतियोगिताया अपि घोषणा कृता । निबन्धस्य अधोनिर्दिष्टे द्वे विषये स्वीकृते आस्ताम्—

(१) स्नातक-स्नातकोत्तरछात्राणां कृते—“मानस का प्रधान प्रतिपाद्य रस” एकः पुरस्कारः सर्वोत्तमनिबन्धलेखकाय १०० रूप्यकाणां विज्ञापितः ।

- (2) 'मानस पर किये गये प्रमुख आक्षेपों का निराकरण' for the Kathā-reciters and Vyāsas. Prize Rs. 500/- on the best essay. The Essays should reach the Secretary of the Trust by Rāma-Navamī (April 20, 1975).

Maharaja Kashiraj Dharmakarya Nidhi

The Trust gives prizes of Rs. 101/- and medals to the students who secure highest position in Sanskrit examinations in B. H. U., Sanskrit University, Varanasi, and Kashi Naresh Govt. Degree College, Gyanpur. It also gives donations to various educational and cultural institutions.

The Trust is running the following educational institutions for the Oriental and modern learning:

- (1) *For the teaching of the Yajurveda:—*

The Trust wants to revive the tradition of the Vedic learning. At present arrangements have been made to give regular training in memorising the bulky Śatapatha Brāhmaṇa of the Śukla Yajurveda.

- (2) *Maharani Ramaratna Kunwari Sanskrit Pāṭhaśālā*

This Pāṭhaśālā was established in 1923 A. D. to impart Sanskrit education. The Pāṭhaśālā is now giving education upto the Uttara Madhyamā examination of the Sanskrit University. The result of this Pāṭhaśālā is generally good.

- (3) *Maharaja Balwant Singh Degree College*

The College was established in July 1972 at Gangapur (District Varanasi), the birth-place of Late Maharaja Balwant Singh, founder of the Kashirājya at Ramnagar. The College imparts education in Arts upto the Degree examinations of the Gorakhpur University.

- (4) *Raja Manasā Rāma Law College, Raja Talab, has been started from the Akṣayanavamī tithi (i.e. from Nov. 23, 1975). The strength of the students at present is 35. While inaugurating the College H. H. Maharaja Dr. Vibhuti Narain Singh stressed the need of legal education and advised the students and staff to continue their studies with dedication.*

(२) मानसकथावाचकानां व्यासानां च कृते—

“मानस पर किये गये प्रमुख आक्षेपों का निराकरण” एकः पुरस्कारः सर्वोत्तमनिबन्धस्य लेखकाय दास्यते । अयं पुरस्कारः ५००) रूप्यकाणां भविष्यति । निबन्धः रामनवमीदिनात् (२० अप्रैल १९७५) प्राक् न्यासस्य सचिवाय समर्पितव्यः ।

महाराज काशिराजधर्मकार्य निधिः

एष न्यासः काशिक हिन्दूविश्वविद्यालये, वाराणसेय संस्कृतविश्वविद्यालये ज्ञानपुरनगरस्थे काशिनरेश स्नातकोत्तरमहाविद्यालये च संस्कृतविषये सर्वोच्च अङ्कप्राप्तकर्तृभ्यः छात्रेभ्यः पदकानि १०१) रूप्यकाणां पुरस्कारञ्च ददाति । एष न्यासः विविधसांस्कृतिकशैक्षणिकसंस्थाभ्यः साहाय्यं ददाति । एष न्यासः प्राच्यविद्या प्रसारार्थमाधुनिकविद्याप्रसारार्थं च अधोनिर्दिष्टानां शिक्षासंस्थानानां संचालनं करोति—

- (१) यजुर्वेदस्याध्यापनम्—न्यासोऽयं वैदिकपरम्परायाः शिक्षायाश्च पुनरुद्धारं कर्तुमीहते । संप्रति शुक्लयजुर्वेदस्य शतपथब्राह्मणस्य शिक्षणस्य व्यवस्था प्रचलति ।
- (२) महारानी रामरत्नकुंअरि संस्कृत पाठशाला, रामनगर—संस्कृत-शिक्षाप्रदानार्थमेषा पाठशाला १९२३ ई० वर्षे स्थापिता आसीत् । एषा पाठशाला वाराणसेयसंस्कृतविश्वविद्यालयस्य उत्तररमध्यमाकक्षां यावत् शिक्षाप्रदानं करोति । पाठशालायाः परीक्षाफलं प्रायशः उत्तमं भवति ।
- (३) महाराज बलवन्त सिंह महाविद्यालय, गंगापुर—महाविद्यालयस्य स्थापना जुलाई, १९७२ वर्षे कृता । गंगापुरनगरं वर्तमानकाशिराज्यस्य संस्थापकस्य कीर्तिशेषस्य महाराजस्य श्रीबलवन्तसिंहमहोदयस्य जन्मस्थानमस्ति । अयं महाविद्यालयः गोरखपुर विश्वविद्यालयस्य कलासंकाये स्नातककक्षानां शिक्षां प्रदाति ।
- (४) राजा मनसाराम विधिविद्यालयः, राजा तालाव—एष महाविद्यालयः २०३१ वैक्रमाब्दे कार्तिके शुक्ले अक्षयनवम्यां (२३ नवम्बर १९७४) दिने उद्घाटितः । महाविद्यालयस्योद्घाटनं कुर्वद्भिस्तत्रभवद्भिः काशिनरेशैः डा० विभूतिनारायणसिंहमहोदयैः विधिविद्याया अध्ययनस्य महत्त्वं प्रदर्शितं छात्रा अध्यापकाश्च समर्पणभावेनाध्ययनाध्यापनायोपदिष्टाश्च । अस्मिन् विद्यालये संप्रति ३५ छात्राः विधिशास्त्रे शिक्षां प्राप्नुवन्ति ।

'Hindutva' Magazine

The monthly Magazine Hindutva is published in English under the auspices of the Visva Hindu Dharma Sammelan. The objects of this publication is to disseminate Hinduism and Hindu-culture. The Dharma-karya Nidhi gives an annual aid of Rs. 4000/- towards the publication of the Magazine.

The Bombay Session of the Vishva Hindu Dharma Sammelan.

The third Session of the Vishva Hindu Dharma Sammelan was held in Bombay from Dec. 28, 1974 to January 1, 1975. The Session was presided by His Highness Kashi-naresh Dr. Vibhuti Narain Singh and was inaugarated by the Ex Prime Minister of Burma, Dr. U Nu. Dr. Vibhuti Narain Singh in his presidential speech spoke highly of the spirit of toleration in Hinduism.

About 500 delegates, both Indians and foreigners, attended this Session.

Felicitation of Kashinaresh H.H. Maharaja Dr. Vibhuti Narain Singh in Calcutta.

A public reception was accorded to H. H. Maharaja Dr. Vibhuti Narain Singh, Chairman, All-India Kashiraj Trust in Calcutta, the abode of Śakti, on July 14, 1974 in the Marble Palace of Shri Rajendra Mullik. The function was arranged by the Hanuman Temple Trust and was presided over by Hon,ble Justice Sankar Prasad Mitra, Chief Justice, West Bengal High Court. On the occasion of this reception the National Professor Dr. Suniti Kumar Chatterji, Dr. Hazari Prasad Dwivedi, Pt. Vishwanath Prasad Mishra, Pt. Giridhari Lal Mehta and others were present. It is to be noted that here in Calcutta a public reception was accorded to late H.H. Maharaja Dr. Sir Prabhu Narain Singh Bahadur, the grandfather of present Maharaja under the Chairmanship of Late Sir Ashutosh Mukerji and also to His late Highness Maharaja Dr. Aditya Narain Singh, the father of present Maharaja. The present felicitation was thus in the third generation. On this occasion an Abhinandanapatra in Hindi was presented to His Highness Maharaja Dr. Vibhuti Narain Singh. His Highness praised the noble qualities of Bengal and expressed his gratitude to the organisers of the reception.

‘हिन्दुत्व’ पत्रिका—विश्वहिन्दूधर्मसम्मेलनस्य आङ्ग्लभाषानिवद्धा ‘हिन्दुत्व’ पत्रिका प्रतिमासं प्रकाशिता भवति । पत्रिकाया उद्देश्यं हिन्दूधर्मस्य संस्कृतेषु प्रसारोऽस्ति । अनेन न्यासेन अस्याः पत्रिकायाः प्रकाशने सहायार्थं ४०००) रुप्यकाणां वार्षिकी सहायता दीयते ।

विश्वहिन्दूधर्मसम्मेलनस्य मुम्बई नगरे अधिवेशनम्—विश्व हिन्दू धर्मसम्मेलनस्य तृतीयमधिवेशनं १९७४ वर्षस्य दिसम्बर मासस्य २८ दिनांक-माराभ्य १९७५ वर्षस्य जनवरी मासस्य १ दिनाङ्कं यावत् वम्बई नगरे संपन्नम् । काशिनरेशैः डा० विभूति नारायण सिंह महोदयैः सम्मेलनस्य अध्यक्षता कृता । सम्मेलनस्योद्घाटनं बर्मादेशस्य पूर्वेण प्रधानमन्त्रिणा डा० ऊ नू महोदयेन कृतम् । काशिनरेशैः डा० विभूति नारायण सिंह महोदयैः स्वीये अध्यक्षीये भाषणे हिन्दूधर्मस्य सहिष्णुत्वभावनायाः प्रशंसा कृता । अस्मिन् अधिवेशने देशीया वैदेशिकाश्च ५०० प्रतिनिधयः सम्मिलिता आसन् ।

काशिनरेशानां डा० विभूतिनारायणसिंहमहोदयानां कलकत्तानगरे अभिनन्दनम्

१४ जुलाई १९७४ दिनांके शक्तिपीठे कलकत्तानगरे तत्रभवतां काशिनरेशानां डा० विभूतिनारायणसिंहमहोदयानां हनुमानमन्दिरन्यासस्य तत्त्वावधाने श्रीराजेन्द्रमालिकमहोदयस्य ‘माबल पैलस’ नाम्नि प्रसिद्धे स्थाने सार्वजनिकमभिनन्दनं कृतम् । अभिनन्दनसमारोहस्य अध्यक्षता कलकत्ता उच्चन्यायालयस्य प्रधानेन न्यायाधीशेन श्री शंकर प्रसाद मित्र महोदयेन कृता । अभिनन्दनावसरे राष्ट्रीयप्राध्यापकः डा० सुनितिकुमार-चर्टीजिमहोदयः, डा० हजारीप्रसादद्विवेदिमहोदयः, डा० विश्वनाथप्रसाद-मिश्रमहोदयः, पं० गिरधारीलालमेहतामहोदयः अन्ये च विशिष्टा विद्वांसः नागरिकाश्च उपस्थिता आसन् । अस्मिन्नवसरे महाराज डा० विभूति नारायणसिंहमहोदयेभ्य अभिनन्दनपत्रमपि प्रदत्तम् । इदं ज्ञातव्यं यदस्मिन्नेव नगरे काशिनरेशस्य पितामहानां महाराजा सर प्रभुनारायणसिंह-महोदयानामभिनन्दनं पूर्वकाले डा० आशुतोषमुखर्जिमहाभागानामध्यक्षतायां संपन्नमासीत् पुनश्च पितृपादानां डा० आदित्यनारायणसिंहमहोदयानामपि अभिनन्दनम् अस्मिन् नगरे संवृत्तमासीत् । इदं तु तृतीयमभिनन्दनमासीत् । महाराजैः डा० विभूति नारायण सिंह महोदयैः वङ्गभूमेर्हद्गुणानां प्रशस्ति विधाय आयोजकेभ्यः कृतज्ञता ज्ञापिता ।

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Vaiṣṇavism in the Nārada Purāṇa

According to the Nārada Purāṇa, Brahmā, Viṣṇu and Śiva are only three manifestations of the Supreme God, Mahāviṣṇu or Nārāyaṇa. These three manifestations perform the respective functions of creation, preservation and destruction of the universe.¹ Known as Janārdana, Hari and so on, he is called Sarvadeveśvara (God of all gods), Nādarūpa (whose form is sound), Praṇava (mystic syllable Om), Śabdabrahma (Verbum), Ādideva (first God) and Cidrūpa (whose form is Cid, the universal spirit as identified with pure thought)². He is Veda (sacred knowledge), Akṣara (imperishable), Ananta (endless), Viśveśvara (Lord of the universe) and Pālaka (saviour) and there is nothing beyond him.³ He occupies the lotus of the heart of every creature. The great sages call him Mānasa (spiritual).⁴ The position of Viṣṇu (Nārāyaṇa) amongst the deities of the Nārada Purāṇa is best realised from his relation to the other gods, viz., Śiva and Brahmā. We find Viṣṇu with Śiva and Brahmā in the hermitage of Gautama.⁵ Viṣṇu offers his residence Kāśī to Śiva, to absolve the latter of the sin of Brahmahatyā.⁶ Bhagīratha was advised by Viṣṇu himself to propitiate Śiva, who was his (Viṣṇu's) alter ego, to free his ancestors from their sins.⁷ The stories of Mārkaṇḍeya, Bali, etc., bring out fully his benevolence and kindness towards his devotees.

Incarnations of Viṣṇu

According to Söderblom. "The term 'incarnation' is applied to the act of a divine or supernatural being is assuming the form of a man or animal, and continuing to live in that form upon the earth".⁸ Though traced to the Ṛgveda⁹ the idea of incarnation

1. N, I. 3.3-5; 31. 62-71; Cf. 'Trinity', infra. pp. 126 ff.

2. N, I. 11.30; 63.7; 33.154; 150; 1.2.

3. N, I. 25.64; 31.62; 1.78; 33.8; 6.57; 13.153-154.

4. N, I. 34-64; 42-13.

5. N, I. 79.

6. N, II. 29.4 ff.

7. N, I. 16. 70-74.

8. *ERE*, VII. p. 183.

9. RV, I. 55. 4; I.9.4, etc., AEV, p. 124.

took some time to develop into a full-fledged form. The sources of various incarnations of Viṣṇu can be traced in the mythical feats of Viṣṇu: the legends regarding Prajāpati in the earlier literature and the feats of heroes originally unconnected with Viṣṇu¹. The dwarf incarnation is a legend developed from a mythical feat of Viṣṇu of R̥gvedic origin viz., the three strides with which he measured the three worlds.² In the Taittirīya Saṁhitā, the Śatapatha Brāhmaṇa and the Taittirīya Āraṇyaka the Tortoise and the Boar incarnations were attributed to Prajāpati. Similarly, the Fish incarnation originated from the story of Manu, who was saved from deluge by a huge fish. According to the later version of the story in the Mahābhārata, Brahmā Prajāpati takes the form of the fish. When Viṣṇu replaced Prajāpati, the creator in the period of the Brāhmaṇas, he was credited not only with the deeds of Prajāpati but with his incarnations as Tortoise, Boar and Fish as well.³ Paraśurāma, Rāma (Dāśarathi) and Kṛṣṇa evidently came to be regarded as incarnations, when their identification with Viṣṇu became an established fact.⁴ The fully developed doctrine of incarnation is mentioned clearly in the Bhagavad Gitā. The epics and the Purāṇas have different versions regarding the incarnations. For, the Mahābhārata enumerates the following incarnations, viz., Haṁsa, Tortoise, Fish, Boar, Dwarf, (Paraśu) Rāma, Rāma Dāśarathi, Sātvata (Kṛṣṇa) and Kalkī. Elsewhere, the same work (Mbh) speaks of the thousands of incarnations (Prādurbhāvas). According to the Harivamśa, the incarnations are Boar, Man-lion, Dwarf, Dattātreyā, Jāmadagnya (Paraśurāma), Rāma, Kṛṣṇa and Kalkī, which as stated in the text, is called the tenth.⁵ The later works like the Vāyu, the Matsya and the Bhāgavata mention several incarnations. This shows that the theory of incarnations

1. ERE, VII. pp. 193-194.
2. RV, I.154.1; I.155.4; VII. 100.3; AEV, p. 60.
3. Tt. S, VI. 2.42; S. Br. VII. 5. 1.5; Ś. Br, XIV. 1.2.11; Tt. Ār, I 13; Mbh (C), Vana, 187. 12474 ff—Mbh, III. 185-48; ERE, VII. pp.193-194.
4. ETSI, p. 90.
5. Bh. G, IV. 7; Mbh (C), Śānti, cccxxxix. 103-12966 f.—Interpolation ref. Mbh, after XII. 326. 97; ERE VII. pp. 183, 193.

was still in the fluid stage. The list of incarnations in the Vāyu Purāṇa does not include the three well-known incarnations, viz., the Boar, the Fish and the Tortoise, which are named in the other Purāṇas and in the Mahābhārata.¹ According to the Vāyu Purāṇa, the ten incarnations are: Nārāyaṇa, Narasimha, Vāmana, Dattātreyā, Māṃdhātā, Jāmadagnya, Rāma, Vedavyāsa, Kṛṣṇa and Kalkī, the first three being divine and the rest human.² These ten incarnations are enumerated in the Matsya Purāṇa with the difference that it has Buddha for Kṛṣṇa of the Vāyu Purāṇa.³ The Agni Purāṇa⁴ gives a list of the ten incarnations as : Matsya, Kūrma, Varāha, Narasimha, Vāmana, Paraśurāma, Śrī Rāma, Kṛṣṇa, Buddha and Kalkī. In the Bhāgavata Purāṇa⁵, we find a list of 22 incarnations. In the Nārada Purāṇa, in connection with the Daśavatārākhyā vrata, Nārada enumerates the ten incarnations of Viṣṇu, viz., Matsya (Fish), Kūrma (Tortoise), Varāha (Boar), Narasimha (Man-lion), Trivikrama, (Bhārgava) Rāma, (Dāśarathi) Rāma, Kṛṣṇa, Buddha and Kalkī.⁶ Nārada's praise of Viṣṇu contains a list of eight incarnations, Tortoise, Boar, Man-lion, Vāmana (Dwarf), Jāmadagnya, (Dāśarathi) Rāma, Kṛṣṇa and Balarāma.⁷

In another context, Rāma mentions his own incarnation along with his three brothers in Daśaratha's three wives as a four-fold Vyūha.⁸ Further it is stated that Hari (Viṣṇu) requested by Brahmā would take incarnation as Vāsudeva, son of Vasudeva, to relieve the burden of the earth.⁹

It may thus be concluded that Nārada was aware of the ten incarnations of Viṣṇu. Again, elsewhere Viṣṇu is called Sāṅkhya-

1. CHVP, p. 190.

2. Vā, 98. 70 ff; 1. 48-50; 98.88; CHVP, p. 65.

3. M, 47. 237 ff; CHVP, pp. 165, 172.

4. Ag, 2.1-17, etc.; Ag-A study, p. 4.

5. Bh, I. 3. 1. ff; ERE, VII. p. 193.

6. N, I. 119. 14-19.

7. N, I.2.37-43. In the previous verse (N, I.2.42), Rāma's four-fold incarnation with his three brothers is mentioned. Similarly, "Mūrtidvayaṃ" (N, I.2.43) means Kṛṣṇa and Balarāma.

8. N, I. 79.7.

9. N, II. 81.29-30.

yogeśvara (Lord of Sāṅkhya-Yoga), Vedakartā (author of Veda), Kapila, etc.¹ These names of Viṣṇu appear to have been popular during the period of the Nārada Purāṇa.

Among the ten incarnations of Viṣṇu, Nārada gives detailed accounts only of three incarnations, viz., Nṛsimha, Rāma and Kṛṣṇa. An account of these three incarnations may be given as under:

Nṛsimha

The *Taittirīya Āraṇyaka* accepts Nṛsimha as one of the incarnations of Viṣṇu and also alludes to a legend in this connection.² The *Nṛsimha-tāpanīya* Upaniṣads clearly show some Nṛsimha sub-sects which worshipped the Nṛsimha incarnation of Viṣṇu adopting Tāntrik practices and the sectarian mantras. The *Harivaṁśa* and the Purāṇas like *Vāyu*, *Matsya* and *Agni* give similar information.³ Coomarswamy and others regard that the worship of Nṛsimha sub-sect, worshipping the Nṛsimha incarnation through Tāntrik practices and sectarian mantras, became popular in a period later than the 7th Century A. D.⁴

Nārada describes Nṛsimha (Nara-Hari) in various forms. While enumerating the mode of worship of Nṛhari he mentions different kinds of mantras, diagrams and other Tāntrik practices.⁵

Rāma

The *Rāmāyaṇa* narrates the story of Rāma. Originally Rāma is described as a Kṣatriya here, but later, he has been considered as the eternal God. The 7th book of the *Rāmāyaṇa* is considered as a later portion and it is based on the idea of divinity of Rāma. The Rāma cult existed during the further developed post *Rāmāyaṇa* period. This is evident in the *Rāma-Pūva Uttara Tāpanīya* Upaniṣads, the *Adhyātma Rāmāyaṇa* and the *Agastya-Sutikṣṇa Saṁvāda*, one of the Vaiṣṇava Saṁhitās.⁶

1. N, I. 62. 50-65.

2. Tt. Ā, X. 1.6; ERE, VII. p. 194.

3. ORLI, pp. 188-189; Cf. Incarnations of Viṣṇu, supra, pp. 121 ff.

4. ETSI, p. 148.

5. N, I. 71.

6. ORLI, pp. 189-190.

The *Mahābhārata* and other works like the *Harivaṃśa* recognise Rāma as an incarnation of Viṣṇu¹. Rāma was recognised as an incarnation, in all probability, in the early centuries of the Christian era². The *Vāyu* the *Matsya* and the other Purāṇas mention Rāma as one of the incarnations of Viṣṇu. Further, the story of Rāma is narrated in the *Agni*, *Bhāgavata*, *Garuḍa*, *Skanda*, *Brahma* and *Brahmavaivarta* Purāṇas.³ Though Nārada does not give much importance to Rāma, he considers Rāma and his three brothers, viz., Bharata, Lakṣmaṇa and Śatrughna, to be a four-fold incarnation of Viṣṇu.⁴ The worship of Rāma with Sītā, his brothers, and Hanumān, performed by chanting the various mantras, is described elsewhere in this work.⁵

Further Rāma's story also is narrated in the Nārada Purāṇa.

Kṛṣṇa

The *Ṛgveda* refers to one Kṛṣṇa whom the Anukramaṇī styles as Kṛṣṇa Āṅgīrasa. He is referred to also in the *Kauṣītaki Brāhmaṇa*. The *Āitareya Aranyaka* mentions Kṛṣṇa Hārīta, a teacher. The reference to Kṛṣṇa in the *Chāndogya Upaniṣad* indicates the 6th or the 7th century B. C. to be the lower limit of his date. In the Vedic period he is Vedic seer, obviously a human personality. The Kṣatriya hero had already risen to the rank of a god in Pāṇini's time. The testimony of Megasthenes indicates that Kṛṣṇa-Bāsudeva had been deified by the 4th Century B. C. among the people of Mathurā and he was connected with the Pāṇḍavas. The *Mahābhārata* considered him as the Supreme Being and as the Supreme God.⁶ However, between the period of the *Bhagavad Gītā* and the *Anugītā* the identity of Vāsudeva-Kṛṣṇa was fully established⁷. The *Harivaṃśa* abounds in stories about Kṛṣṇa's

1. Cf. Incarnations of Viṣṇu, supra. pp. 121 ff.
2. VŚ, p. 66.
3. Cf. Incarnations of Viṣṇu and Stories, Supra. pp. 121 ff. & 11 ff. See also Raghawan, The Greater Rāmāyaṇa, All-India Kasi Raj Trust.
4. N, I. 79.6-7.
5. N, I, 73.
6. RV, VIII.85.3.4; Kau. Br, XXX.9; A, Ār, III.2.6; CU, III, 17.6; SEP, p. 51.
7. VŚ, pp. 48-49.

pranks as a cowherd. These stories also appear in the Purāṇas like the *Viṣṇu*, *Bhāgavata*, *Brahma* and *Brahmaṣaivarta* though not in an identical form. Other Purāṇas which deal with this story are the *Brahmāṇḍa*, *Agni* and *Garuḍa*.¹

Nārada narrates the story of Kṛṣṇa's boyhood and that of his youth briefly. But it is in the form of an event of the future period. There it is definitely mentioned that Vāsudeva Kṛṣṇa is an incarnation of Viṣṇu. Lord Kṛṣṇa also figures along with Rādhā as Rādhā-Kṛṣṇa residing in Goloka (world of cows) keeping gopas (cowherds) and gopīs (cowherd-women) in happiness.² Nārada identifies Rādhā-Kṛṣṇa with the Supreme God and considers him to be the main source of the Trinity.³ Thus the *Nārada Purāṇa* shows that the elevation of the cowherd Kṛṣṇa to the status of the Supreme God has been fully accepted by the time of the Nārada Purāṇa.

Trinity

'Trinity' is the supreme spirit manifested in three forms—Trimūrti. The *Rgveda* contains the germ of its origin, for, it sees Agni (fire-god) in three forms viz., the Sun in the celestial region, lightning in the aerial waters and fire on the earth.⁴ The Vedic literature describes the three-fold character of the sacrificial fire.⁵ In the *Maitrāyaṇī Upaniṣad*, Brahmā, Rudra and Viṣṇu appear as forms (tanavaḥ) of the absolute (which itself is incorporeal) corresponding respectively to the Rajas, Tamas and Sattva aspects of the Absolute. It appears definitely in the statement of the *Mahābhārata*: in the form of Brahmā he creates; his human form (i. e., Viṣṇu) preserves; in his form as Rudra will he destroy; these are the three states of Prajāpati.⁶ Such a conception of the Trinity is seen in the *Harivamśa*, the *Vāyu Purāṇa*⁷ and the works of Kālidāsa like the

1. ORLI, p. 100; SEP, p. 61.

2. N, II. 81.

3. N, I. 83.12-29.

4. ERE, XII. p. 457.

5. VM, p. 93.

6. MS, IV.12.2; MU, IV.5.6; V.2; Mbh (C), Vane, CCL-XXII.46 Interpolation, ref. Mbh. III, Appendix I. pp. 1085-1086; No. 27, lines, 35-36. ERE, XII. p. 457.

7. Kum, II.4; Vā, 5.38-42, etc; CHVP, pp. 66, 191.

Kumāra Sambhava. Nārada states that Nārāyaṇa-Mahāviṣṇu, for the purpose of creation, destruction and preservation of the world, created Brahmā (Prajāpati) from the right side of his body, Rudra from the middle and Viṣṇu from the left, possessing the respective guṇas (attributes) of Rajas, Tamas and Sattva.¹ Again, in another context, Kṛṣṇa is also described as the Supreme God and as the main source of the Trinity. There it is stated that Viṣṇu (Nārāyaṇa) took birth from the left side of the body of Kṛṣṇa and Mahālakṣmī from that of Rādhā. Then Kṛṣṇa gave Mahālakṣmī in marriage to Viṣṇu and installed him in Vaikuṅṭha for the protection of the world. The four-faced Brahmā with his wife Sāvitrī was born from Kṛṣṇa's navel, and Kṛṣṇa allotted to him the function of creation and sent him to Satyaloka. Further, Kṛṣṇa divided himself into two : Kṛṣṇa from the right half and Śiva (Mahādeva) from the left. Durgā, who was born out of the body of Kṛṣṇa, was given in marriage to Śiva. Śiva was engaged in the function of destruction of the world.²

Thus, Nārada's conception of the Trinity is similar to that described in the *Mahābhārata*, though fuller.

Hanumān

Hanumān as a God, especially as a devoted messenger of Lord Rāma, is worshipped by all to-day.

Jacobi sees him even in the Vedic period as one of the gods related to agriculture on the basis of a reference in the *R̥goeda*.³ 'Hanumān' is also taken by some scholars as a different form of the Tamil term 'Āṇa-mandi' meaning 'Nara-Kapi' (man-ape).⁴

However, Hanumān's popularity is found from the *Rāmāyaṇa* period onwards. In some late Purāṇas he is considered even as an incarnation of god. For example, the *Devībhāgavata*, *Bṛhad-dharma Purāṇa* and other works describe him as an incarnation of Lord Śiva. The *Skanda Purāṇa* and *Ānanda Rāmāyaṇa* consider him as *Rudrāṁśa* (partial manifestation of Lord Rudra). The different stories of Lord Rāma believe him as an *aṁśavatāra* (partial incar-

1. N, I. 3.3-5; 31.62-71.

2. N, I. 83.12-29.

3. RV, VI. 17.2; RK, p. 105.

4. RK, pp. 106-107.

nation) of Viṣṇu.¹ Nārada not only prescribes Hanumān's worship, even in Tāntrik style, but enumerates several mantras of his, the system of lighting lamps before him and preparation of *Kavaca* and *Yantras* used for different purposes.² According to Nārada, Hanumān is 'Añjanīgarbha-sambhūts' (son of Añjanī), 'Māruti' (son of the Wind-God), 'Kapīśvara' (master of monkeys), 'Śrī Rāmāṅghridhyānaniṣṭha' (meditating upon Lord Rāma's feet), 'Udyatkoṭyarka saṅkāśa' (as bright as a crore of the rising Suns)³. 'Rāmadūta' (messenger of Lord Rāma), 'Sitāśokavināśana' (remover of Sitā's sorrows). 'Laṅkāprāsādabhañjana' (destroyer of buildings in Laṅkā).⁴ 'Sarvavighnavināśaka' (destroyer of all obstacles⁵), 'Taptacāmīkaraniḥha' (as bright as melted gold), 'Padmākṣa' (lotus-eyed), 'Calatkuṇḍaladīptāśya' (whose face is bright with the moving ear-rings).⁶ 'Kālāntakayamopama' (like the destroyer Yama) and Rudrarūpī (of dreaded form or of the form of Śiva).⁷ Elsewhere, he is characterised as Hari, the monkey, who is keeping his left hand on his knee, having jñānamudrā on his hṛd (heart) and mind on Adhyātma, imparting knowledge to others and seated in Kadalīvan (forest of plantains).⁸ Again, he is described as big as Mh Meru and seated under the Pārijāta tree and having red eyes.⁹ In the explanation of the *Mārutikavaca*, he is addressed as 'Kesarīpriyanandana' (Kesarī's beloved son). 'Vāyunandana' (son of the Wind-God). 'Añjanīsūnu' (son of Añjanī). 'Tryambakasambhava' (born of Lord Śiva), etc.¹⁰ He is described also as 'Dirghalāṅgūladhāri' (having long tail) and 'Kaupīnavāśas' (wearing a loin-cloth).¹¹

1. D.Bh, Ch. 37; Bd. P, Ch. 18; SK, Avantī, Ch. 79; Revā-khaṇḍa, Ch. 84; Ānanda Rāmāyaṇa, I. 11; RK. pp. 425-426.
2. N, I. Chs. 74, 75, 78.
3. N, I. 74. 9-10, etc.
4. N, I. 74. 102.
5. N, I. 74.14.
6. N, I. 74.110.
7. N, I. 74. 123-124.
8. N, I. 75. 94-96.
9. N, I. 75. 102.
10. N, I. 78. 9, 10, 12, 20.
11. N, I. 78. 37, 45.

Nārada narrates also a story of Hanumān's birth.¹ A similar story appears in the *Padma Purāṇa*.² But the *Rāmāyaṇa* and other works give his story in other forms. According to the *Rāmāyaṇa*, an Apsarā named Puñjikasthalā, due to a curse, was transformed into a monkey as daughter of Kuñjara with the name Añjanā and married to Kesarī, and she got Hanumān as her son from Vāyu, the Wind God.³ The *Śiva Purāṇa* mentions that Lord Śiva had a fall of his semen when he saw Viṣṇu in the form of Mohinī, the Saptarṣis (seven sages) took the same and kept it in the ears of Añjanā from whom Hanumān was born.⁴ According to the *Ananda Rāmāyaṇa*, Hanumān is an *Aṃśavatāra* of Viṣṇu. It is said that when Daśaratha performed 'Putrakāmeṣṭi', a portion of Pāyasa (porridge) was taken by an eagle from Kaikeyi's hand and it was deposited on the hands of Añjanā, who was performing penance. By eating that Pāyasa, Añjanā became pregnant and delivered Hanumān.⁵

According to another version, Hanumān is the son of Śiva and Pārvatī. Once Śiva and Pārvatī played in the monkey-form and Pārvatī conceived. Afraid of delivering a monkey child, she requested the Wind-God to help. The Wind-God took the embryo out and handed it over to Añjanā who then gave birth to Hanumān.⁶ Hanumān is described also as the son of Lord Rāma and Sītā in the Greater Indian versions like the *Seri Rām*. It is said there that Rāma and Sītā, while moving in the forest, had a chance to take bath in a tank and immediately they were turned into monkeys. At that time, Sītā was pregnant. Then Lakṣmaṇa brought them to their real forms by bathing them in another tank. Under instructions from Rāma, Vāyu took the embryo from Sītā and put it in to Añjanā. Afterwards, Hanumān took birth from her.⁷

Here Nārada not only narrates the story of Hanumān but he characterises him as an important deity. From the mention

1. Cf. the story of Hanumān.
2. P, *Pātālakhaṇḍa*, Ch, 114.
3. *Rām*, Uttara, 4,66, 7,35 ; *Bāla*, 17 ; RK, pp. 424-425.
4. Śiva, *Śatarudrasaṃhitā*, Ch, 20; RK, p. 426; PCK, p. 647.
5. *Anand Rāmāyaṇa*, I. 1, 13.
6. RK, p. 426.
7. RK, pp. 428-429.

of mantras, yantra, kavaca, etc. for Hanumān it appears that during the period of the *Nāradaīya*, worship of Hanumān on Tāntrik lines had become popular.

To Nārada, Viṣṇu was the greatest of all gods. Throughout the Purāṇa it can be seen that Viṣṇu worship is given the pride of place, though other practices like Śāktism, Tāntrism, etc., are casually dealt with. Nārada's devotion to Vaiṣṇavism is so great that he has made Rādhā the chief presiding deity for Tāntrik practices, as well as the source of the Trinity. Another speciality, which marks out his partiality for Vaiṣṇavism, is the extensive treatment given to Rādhā and Kṛṣṇa, even prescribing a hymn of 1000 names, the 'Rādhā-Kṛṣṇa-yugala-sahasranāma' and also vratas like Ekādaśī. But all the same, for some inexplicable reason, Nārada makes only passing references to the Avatars other than Rāma, Kṛṣṇa and Nṛsiṃha. Again, Nārada is perhaps the first to mention Rāma, Kṛṣṇa, Nṛsiṃha, etc., in connection with Tāntrik practices. It is possible the great emphasis laid on Vaiṣṇavism by Nārada led to the later growth of Vaiṣṇava sects.

ii. Śaivism

Pre-Vedic Age

One of the seals unearthed from the Indus Valley is that of a male deity seated in a cross-legged posture. This deity is three-faced, wearing a horned head-dress, and seated on a throne surrounded by an elephant, a tiger, a buffalo and a rhinoceros and with a deer under the seat. This seal is taken as representing Śiva in his three aspects viz., Paśupati (Lord of animals), Yogīśvara or Mahāyogī and Trimukha (three-faced). Two other seals, unearthed during further excavations, suggest that the deity is a god of vegetation or fertility, for they show a sprig of flowers or leaves rising from the head of the deity. From the large number of conical and cylindrical stones unearthed, it is inferred that phallus worship was prevalent among the people of the Indus Valley. But the question of phallus-worship in the Indus Valley is not yet definitely settled. Śiva appears to be one of the principal deities of the Indus people.¹ The worship of Śiva is regarded as the oldest form of Indian theistic religion.²

1. VA, pp. 186-187; Plates, VII. 4, 5, 6 & 7; Excavations at Harappa, by M. S. Vats, pp. 368-371,

2. Chi (2nd edition), IV. p. 32.

Vedic Age

In the destructive and dreadful phenomena of external nature like storms, epidemics, etc., the ancient Āryans saw Rudra, the malevolent being who is described as a terrible beast and also as a bull and ruddy boar of the Heaven.¹ Rudra is described as the best of all physicians.² He occupies a subordinate position in the Ṛgveda and is celebrated in only three entire hymns. His name occurs about 75 times in the Ṛgveda.³ In the Yajus, a whole section of hymns are to be seen in the section called Śatarudriya which is held as the most sacred text on Rudra Śiva.⁴ In the Atharvaveda, the conception of Rudra undergoes a change, and he is elevated to a higher level.⁵ In the Brāhmaṇas, his power reached its highest and he became one of the two great gods.⁶ Most of epithets applied to Śiva in the Purāṇas and the Epics, are found in the later Samhitās and Brāhmaṇas.⁷ In the Śvetāśvatara Upaniṣad Śiva alone figures as the Supreme God.⁸ The worship of Śiva is referred to by Megasthenes, the Greek envoy (300 B. C.), and his reference is the earliest historical record.⁹ From the period of Patañjali downwards, we find evidence regarding the existence of some Śaiva sects.¹⁰

In the *Vāyu Purāṇa*, Śiva is characterised as the Supreme God and as the creator, supporter and destroyer of the world.¹¹ The Purāṇas like the *Vāyu*, *Kūrma*, *Liṅga* and *Śiva* are dedicated to Śiva.¹² Authors like Kālidāsa, Bāṇa and Bhavabhūti invoke Śiva's blessing in the beginning of their works. "The many temples of Śiva constructed by the early Cālukyas and the

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1. RV, II. 33.9; X 126.5; II.3.11, etc. VM, p. 75.
 2. RV, II. 33.4; ETSI, p. 7.
 3. VM, p. 74.
 4. KYV. IV. 5.
 5. AV. IV. 28; VII. 87. etc.
 6. CHW, p. 177.
 7. ETSI, pp. 20-21.
 8. VŚ, pp. 151-152.
 9. AIU, p. 456.
 10. VŚ. p. 165.
 11. Vā, 55.37ff; 3.1; 1.205; CHVP, p. 55.
 12. SEP, p. XLIX ; CA, p. 427.

Rāṣṭrakūṭas, and the Kailāsa and other cave temples at Ellora excavated by the latter, contain no indication of their being intended for a specific Śaiva sect, and therefore they may be regarded as pointing to the diffusion of the general worship of Śiva in Maharashtra from the seventh to the tenth century. Thus,¹ it is evident that the worship of Śiva was widely prevalent, though not necessarily as a specific sect.

Śaivism in the Nārada Purāṇa

In the *Nārada Purāṇa*, Śiva (Śambhu) is described as a prominent god, though when compared to Viṣṇu, he holds a lower rank. In the words of Viṣṇu, Śiva is his alter ego and one without beginning and end. He is very kind to his devotees. The Moon, who is his devotee, is accepted by him as his own. Besides, he fulfils the desires of all.² In the hermitage of sage Gautama, when Pārvatī criticises Śiva, Viṣṇu becomes furious and attempts to cut off her head, for, the humiliation of Śiva is sure to bring ruin. But Śiva checks Viṣṇu and controls him.³ This shows the great regard that Viṣṇu had for Śiva. In the praise of Śiva by Bhagīratha, Śiva figures as a diety responsible for creation, preservation and destruction of the world. Further, he is eulogised by many epithets, the important ones among them being : 'Virūpākṣa' (diverse eyed), 'Nilagrīva' (blue-necked), 'Paśūnām pati' (Lord of animals or beings), 'Bhūtānām pati' (Lord of beings), 'Pañcāsyadeva' (five-faced God), 'Gaṇānām pati' (leader of a class or group), 'Umākānta' (husband of Umā), 'Nandikeśa' (master of Nandika), 'Daśabhuja' (ten-armed), 'Trilocana' (three-eyed), 'Īśvareśvara' (God of gods), 'Śiva' (auspicious), 'Sarvabhūta' (joined with all things), 'Kapardī' (of matted hair), etc. He is characterised as the holder of Pināka (bow known as Pināka), Śūla (trident), Kapāla (skull), Pāśa (noose), Mudgara (hammer or club) Ghaṇṭā (bell) and also Nāgayajñopavīta (a serpent as a sacred thread) and Gajacarma (skin of elephant) etc.⁴

Līnga

The phallus-worshippers are referred to twice with disapproval in the *Rgveda*⁵. Phallus worship is considered by some to have

1. VŚ, p. 169.
2. N, I. 16. 71-74.
3. N, I. 79.217-226.
4. N, I. 16. 78-103.
5. RV. VII. 21.5; X. 99, 3 ETSI, p. 9.

been prevalent among the people of the Indus Valley.¹ The term 'Liṅga', however, appears first in the Śvetāśvatara Upaniṣad, and is directly affiliated to Lord Śiva². The *Mahābhārata* mentions the worship of Śivaliṅga. Again, in the same epic there is a description regarding the origin of Liṅga by Kṛṣṇa³.

The *Vāyu Purāṇa* has devoted a full chapter to describe the origin of Liṅga, but there is no indication of it as an object of worship.⁴ The *Agni Purāṇa* mentions that "Hara can be worshipped everywhere, his full and complete worship in its entirety being possible in a *Liṅgam* only". The installation of Liṅga also is described there.⁵ There are references to the Liṅga worship in the *Matsya Purāṇa*⁶. The *Kūrma Purāṇa* also has two myths regarding the origin of liṅga and its worship⁷. Nārada has described the greatness of Śivaliṅga and its worship⁸. Various tīrthas ascribed to Śiva are also named in this Purāṇa⁹.

While describing the greatness of Puṇḍarikapura, Nārada gives an illustration of the splendour of Śiva. There is also a description of Tāṇḍava (dance), performed by Śiva with Umā, Vināyaka, Skanda and other associates like Pramathas, Nandī and Bhṛṅgī, in front of sage Jaimni.¹⁰ Thus, the material available in the Nārada Purāṇa shows that Lord Śiva also was regarded as an important deity, and the worship of Śivaliṅga too was prevalent during the period of this Purāṇa.

Among the members of Śiva's family, only Lord Gaṇeśa is dealt with in detail. An account of description of Gaṇeśa may be given as under :

1. Śeivism, supra. p. 211ff.
2. VŚ, p. 163; CHVP, P. 185.
3. Mbh (B), Bhīṣma, Chs. 38-40, Mbh, VI 36-38; VŚ, p. 160; Mbh, X. 17. 9-26; ETSI, pp. 82-84.
4. Vā, 55; CHVP, pp. 62, 186.
5. Ag, 54, 54.7; 92.96, etc., Ag, A Study, p. 211.
6. M, 55.4; 185-57, etc., CHMP, p. 191.
7. K, I. 26. 66-99; II. 38-39.
8. N, I. 79.
9. N, II. 74, etc.
10. N, II. 73.

Gaṇeśa

The word 'Gaṇapati' is used as an attribute of Brahmaṇaspati, and also as the name of Indra in the Ṛgveda¹. The Paśus are said to be the Gāṇapatya of Rudra in the *Taittirīya Samhitā*². In the *Vājasaneyā Samhitā*, we have both singular and plural forms of Gāṇapatya.³ The *Taittirīya Brāhmaṇa* mentions a God Dantī along with Kārtikeya and Nandī⁴. The *Mānava Gṛhya Sūtra* mentions four Vināyakas, viz., Sālakataṅkaṭa, Kūṣmāṇḍarājaputra, Usmita and Devayajana as evil spirits, who have the nature of disturbing people. The *Baijavāpa Gṛhya* also enumerates four Vināyakas, viz., Mita, Sammita, Sālakataṅkaṭa and Kūṣmāṇḍarājaputra, and refers also to the seizure by them. The development of the Vināyaka cult is evidenced first in the two Gṛhya Sūtra works mentioned above. According to the *Yājñavalkya smṛti*, Vināyaka is made the Lord of Gaṇas by Lord Brahmā and Rudra. He is said to be the cause of all the obstacles and also the bestower of success in the deeds and rites under-taken by the people. Yājñavalkya adds that the four names of Vināyaka enumerated above are of Vināyaka, the son of Ambikā. The *Baudhāyanagṛhyasāṣṭa Sūtra* mentions Vināyaka as the Lord of bhūtas and also refers to him as Vināyaka, Hastimukha (elephant-faced) and Vighneśvara (Lord of obstacles).⁵ Vināyaka as a synonym of Gaṇeśa occurs in the *Atharvaśiras Upaniṣad*⁶ where Rudra is identified with him. The *Mahābhārata* gives a description of Vināyaka similar to that given in the *Mānava Gṛhya*. Kālidāsa does not refer to Gaṇeśa or to his worship. *Gobhila Smṛti* prescribes the worship of Gaṇādhipa at the beginning of all rites. The *Gāthā Saptasatī* and the *Harṣacarita* refer to Vināyaka.⁷

1. RV, II. 23.1; X. 112.9; HD, II.1 p. 213.

2. Tt. S, IV. 1.2.2; HD, II. 1. p. 213.

3. Vj. S, 16.25, 22.30; MD, II. 1. p. 213.

4. CHVP, p. 187.

5. MV. Gṛ. S, II. 14; Baij, Gṛ. q, by Aparārka, p. 563, on Yājñavalkya, I. 275. Yājñ, I. 271; I. 285; B. Gṛ. S, III. 10; HD, II. 1. pp. 214-215.

6. AIU. p. 469.

7. Mbh(B), Vana, 65.23 Interpolation, ref. Mbh, III. Appendix I. 12, p. 1057; Anu, 150.25=Interpolation, ref. Mbh, XIII. App. I. (No.18): Gobhile, 1.13; Gāthā, IV. 72; HC, Uchhvāsa, IV. Verse, 2 HD, II. 1. p. 215.

The God Gaṇapati, Gaṇeśa or Gaṇapati-Vināyaka does not figure in the *Vāyu Purāṇa*, though there is a story about a Gaṇeśa who was a follower of Śiva.¹ The *Matsya Purāṇa*² gives instructions as to the Method of making the images of Vināyaka, and also refers to a Vināyaka riding a mouse. The worship of Gaṇeśa and the ceremonial bath of Vināyaka are described in the *Agni Purāṇa*.³ The *Bhaviṣya Purāṇa* also refers to the worship of Gaṇeśa. The *Vāmana Purāṇa* narrates a story in connection with the birth of Vināyaka.⁴ The Gaṇeśa worship seems therefore to have been established before the 5th or the 6th Century A. D.

In the *Nārada Purāṇa*⁵ there is a description of Gaṇeśa worship with chanting of mantras, Gaṇeśa-Gāyatrī, etc. The epithets of Gaṇeśa mentioned in the *Purāṇa* are: 'Gaṇeśa' leader of gaṇas, i. e. group also 'Gaṇapati', 'Gaṇādhiśa', 'Gaṇanāyaka', 'Gaṇeśita' 'Gajāśya' (elephant-faced), 'Vināyaka' (remover of obstacles), 'Vighneśa' (Lord of obstacles), 'Vakratuṇḍa' (curled trunk), 'Danti' (one who has a tusk) and 'Mahāgaṇapati'. Mahāgaṇapati is described along with his Śaktis, as the rising Sun, cause of the existence and destruction of the universe, bearer of ornaments all over and holder of Danta (tusk), Cakra (wheel), etc. Vakratuṇḍa is elephant-faced, as bright as the rising Sun, clad in red garment, wearing red ornaments and holding Pāśa (noose) and Aṅkuśa (goad) and displaying Abhaya (protection) and Vara (boon). Gaṇeśvara is Dvijarūpa (of the form of a Brāhmaṇa). Elsewhere the worship of Vināyaka together with Lakṣmī is mentioned and Āmoda, Pramoda, etc., followed by their wives like Siddhi and Saṃṛddhi placed in the six corners.

The Pāśupata

The earliest of the Śaiva sects, Pāśupata is parallel to the Pañcarātra of the Vaiṣṇavas.⁶ The first preceptor of this doctrine

1. CHVP, p. 187.
2. M, 260, 52-55, 289, 7; HD, II. 1. p. 215; CHMP, p. 189.
3. Ag, Chs. 71, 313; 266-272; HD, II. 1. p. 215; Ag-A study, p. 16
4. Bhv, q, by Kṛtyaratnākara, p. 271; Vām, 54; HD, II. 1. p. 215.
5. N, I. 68.
6. ORLI, pp. 101-102.

is believed to be Śiva. Described as one of the five religious sects by the *Mahābhārata*, it is based on the fundamental conceptions of Sāṅkhya and Yoga like the Pañcarātra. The difference between the two is that while Viṣṇu has four forms, Śiva has eight.¹ Another sect of the Pāśupatas is known to have been initiated by Lakuliśa during the early centuries of the Christian era.²

Unlike other systems, the Pāśupata generally believes that the highest powers and eternal proximity to God are attainable, and that the Supreme and the individual souls are distinct entities. The liberated individual soul is devoid of all ignorance and weakness and attains boundless knowledge and power.³

A comparative study of the *Mahābhārata* version and the Lakuliśa practice of the sect shows the influence of Yogic ideas, Varṇāśramadharma and the Bhakti cult on the Lakuliśa sect, though it is considered to be of heterodox nature.⁴ The first reference to the Lakuliśa Pāśupata seems to have been made in the *Vāyu Purāṇa*. The *Kūrma* and *Liṅga Purāṇas* also refer to it.⁵

The *Nārada Purāṇa* describes the Pāśupata system in detail, a summary of which is given below.⁶

The Pāśupata tantra (school) holds the three Padārthas (elements) and its teachings are in four Pādas (chapters). The Padārthas are Paśupati (Lord of animals), Paśu (animal) and Pāśa (fetter). Pati is the Lord Śiva, who is the preserver and destroyer of the universe and redeemer of all the living beings irrespective of karma (action). The Pādas are Bhoga (enjoyment), Mokṣa (salvation), the end of misery called Duḥkhānta, Kriyā (effect) and Caryā (Vidhi, i. e., the rules to practice).⁷

1. Mbh, XII. 62; ORLI, p. 102; AIU, 453.

2. SC, pp. 9, 57; AIU, p. 453 ff.

3. AIU, p. 454 ff; SC, p. 9; VS, p. 173 ff.

4. ETSI, pp. 68-69.

5. Vā, 23. 210-213; CHVP, pp. 183-184; K, 24. 127-131; PS, Introduction, p. 11; L, 24. 127-131; AIU, p. 454.

6. N, I. 63. 13-124.

7. The chapters are divided into five as Kārya, Karaṇa, Yoga, Vidhi and Prayojana—"Duḥkhāntasamjño yogah" in Prasthānatraya, pp. 93-94; Cf. also PS. Introduction pp. 10-11; Cf. also AIU, p. 454.

The Paśus are divided into three classes, viz., Kala (indistinct), linked with mala (ignorance), Talapākala, joined with mala and karman, and Sakala (whole) plunged in mala, māyā (delusion) and karman. The Paśus, known as Kala and Talapākala, exist on a sound footing. But Sakala is on the move and takes birth in various yonis in accordance with its actions.

The five Pāśas are the products of mala, karman, māyā, tirodhānaśakti (power of disappearing) and bindu (drop) respectively.¹ The Pāśa, the product of mala, is so effective that even a single Pāśa is capable of eclipsing the śaktis (powers). The śaktis are: drkśakti (power of vision), Jñānaśakti (cognition), Kriyāśakti (administration), karmaśakti (power of action), which is of an intermittent flow and which is the provider of enjoyment, and binduśakti which helps a living being in attaining salvation.

Sat (existence), Cit (consciousness) and Ānanda (bliss) are the properties of Parama Ātman (Supreme Soul), the main source of the universe, which is the Śaiva Tejas (the intense fire pertaining to Śiva) known as Śakta, containing the Jñānaśakti and Kriyāśakti. It is independent and has a separate existence. It is not visible, but appears in mind. Bindu Pāśa, strengthened by Cit, attains the form of Jñānakriyāśakti known as Śiva. It is described as the cause of the tattvas (principles) like śakti-tattva (principle of power), Sadāśiva-tattva (principle of Sadāśiva), Īśvara-tattva (principle of Lord), Vidyā-tattva (principle of learning), Kāla-tattva (principle of time), and Sat-tattva (principle of existence). But actually, there is only one tattva known as Śivākhyā-tattva comprising various śaktis. Lord Śiva, described in various ways, is the only Almighty. He himself gives the power of enjoyment as well as mokṣa—Śivasāmānyarūpa, i. e., the attainment of Śiva's form. In other systems the final salvation is attainable only after the exhaustion of the effect of all karmas. But, according to Pāśupata, it can be attained in spite of the effect of karmas not being exhausted, karma being unending.

Śiva is the kartā (creator), his śaktis are the karaṇa (instrumental cause), and māyā the upādāna (the material cause) in

1. There are only four Pāśas, viz., Mala, Rodha, Karma and Māyā according to the modern Śaivadarśana Kalyāṇa, Saṅkṣipta Nārada-Viṣṇu Purāṇa Aṅka (Hindi) pp. 343-344.

the creation of the universe. Noticing the activities of the souls, Śiva with his śaktis gives provocation to māyā, and thereafter creates the bodies and senses through māyā for the enjoyment of the souls. Māyā, an embodiment of various śaktis, creates Kāla-tattva and Niyati (destiny), and keeps every thing under its control. Another kind of māyā, of an eternal nature, produces Kalā-tattva. This Kalā-tattva, with kāla and niyati, produces Vidyā-tattva, an instrument which removes the obscuration of Jñāna-śakti and shows the viśayas (objects) to the souls. Bhoga is the enjoyment of viśayas by souls through Buddhi (wisdom). The soul, capable of enjoying the viśayas by the help of Vidyā-tattva, is known as Puruṣa. Kalā produces rāga (desire) and through rāga, Puruṣa acquires the material for his enjoyment. Kalā, kāla, niyati, vidyā, rāga, prakṛti (nature) and guṇas (attributes)—these seven products of māyā create the five Jñānendriyas (organs of knowledge), karmendriyas (organs of action), ahaṁkāra (ego), bhūtas (the elements) and other material which together make the universe. Māyā Pāśa includes all these elements.

The group of sthāvara (immovable) and jaṅgama (movable) things is included in Tirodhānaśakti Pāśa.

One should snap one's bondage of the universe by having dikṣā (initiation) in accordance with the directives of Śāstras, by following Varṇāśramadharmā, etc.; he then attains mokṣa (final salvation).

The Pāśupata doctrine described by Nārada lays emphasis upon the observance of Varṇāśramadharmā, the practice of Yoga and Bhakti, which is thus different from the system described in the *Mahābhārata*. It is almost the same as the Lakuliśa system described in the *Vāyu* and *Kūrma Purāṇas*. Nārada's treatment of Pāśupata differs from that of other *Purāṇas* in so far as he has given an elaborate and lucid exposition.

Though the *Nārada Purāṇa* is generally considered to be Vaiṣṇavaite in character and contents, it is surprising to note that Śaivism, especially Pāśupata, has been given a fuller treatment here than in the other so-called Śaiva *Purāṇas*. Among the Śaiva hierarchy of gods, only Gaṇeśa, has been placed at par with Viṣṇu. It may be seen that during the time of the Nārada, the other members of the Śaivaite pantheon were not considered important.

iii. Śāktism

Pre-Vedic Age

The cult of Śakti can be traced back to the worship of Mother-Goddess or nature-goddess of the pre-Vedic age. Some of the figurines unearthed from the Indus Valley represent a semi-nude female figure in a standing posture with a girdle or band round her loins and an elaborate head-dress and collar. These figurines are similar to those discovered from the village shrines of South India, and are regarded as representing the Mother goddess. In India every village is considered to be guarded by a Grāma Devatā, called by names like Mātā, Ambā, etc¹.

The seal from Harappa bearing a nude female figure turned upside down with outspread legs and a plant issuing from its womb has on its reverse side the figure of a man with a sickle in his hand and a woman seated on the ground with hands raised in supplication.² The seal is taken to depict a human sacrifice to the Earth Goddess. The Indus Valley settlers seem to have worshipped her in her aniconic form also which is found in the ring stones discovered at Mohenjodaro and Harappa symbolising the mother aspect of the Goddess.

Vedic Age

In the Ṛgveda Pṛthvī is a guardian deity with whom the mother-cult was associated.³ The Vedic religion indicates prominence of the male gods over the female deities. It may be justified by the then prevailing patriarchal system in the Indo-Aryan Society. The conception of mother-cult may be assumed to have originated and attained a place of supreme importance under the matriarchal social system.

From the point of view of mother-worship, the most important goddess is Pṛthvī, the Earth Goddess, described in the Ṛgveda as the great mother.⁴ Sarasvatī, an important and sacred river in the Ṛgvedic age, has been praised as the best among the mothers, rivers and goddesses and she had an even share in the oblation offered in the sacrifices.⁵ The *Sṛisūkta* describes the origin of

1. VA. pp. 186-187.

2. Ibid; Excavations at Harappa, by M. S. Vats. pp. 368 ff.

3. ERE, IV. p. 706.

4. RV, I. 168.33; AIRT, p. 48; GWI, p. 52.

5. RV, II. 41.16; VM, p. 86.

Śrī.¹ The *Devīsūkta* and *Rātrisūkta* may be taken as the origin of the mother cult of India.² In the *Vājasaneyī Saṁhitā*³ we find the goddess Ambikā as the sister of Rudra. The *Aitareya Brāhmaṇa* identifies Pṛthvī with Śrī.⁴ Ambikā is found as the wife of Śiva in the *Taittirīya Āraṇyaka* and she is referred to as Durgā, Kātyāyanī, Karālī, Bhadrakālī, Varadā, Kanyākumārī. etc.⁵ The *Mahābhārata* describes the female deities such as the dreadful Kālī, goddess Kātyāyanī, Caṇḍī, Durgā, etc.⁶ The development of the mother goddess is seen also in the *Kena Upaniṣad*.⁷

When we reach the age of the Purāṇas, we find a common tendency to regard all the mother goddesses as associated with Śakti.⁸ The *Markaṇḍeya Purāṇa* expounds the glory of the goddess Durgā.⁹ The *Matsya Purāṇa*¹⁰ enumerates at least 108 places sacred to Devī.

Śaktism in the Nārada Purāṇa.

In the *Nārada Purāṇa* the mother cult plays an important part. Among the mother goddesses Rādhā figures as the most prominent deity associated with Lord Kṛṣṇa. The other female deities are described as only aspects of Rādhā. Lakṣmī, Durgā, Sarasvatī, Sāvitrī and Devī are the other prominent female deities mentioned in the *Nārada Purāṇa*.

Radhā

The term 'Rādhā' is derived from the root 'Rādh' in the sense of conciliating or pleasing; so it may be probable that she may be the Gopī, for whom Lord Kṛṣṇa had a special favour,

1. RV, V, GWI, p. 58.
2. RV, X. 125; BRMIC, p. 81; RV, X, 127; PB, p. 228.
3. Vj. S. III. 57; PB, p. 228.
4. A. Br. VIII. 5; GWI, p. 53.
5. Tt. Ā, X, 18; HD, II. 2. p. 738; ETSI, p. 51.
6. Mbh (B), Bhīṣma, 23 interpolation, ref. Mbh. VI. App. I. I. 1-5; Mbh (B), Vana, 39.4, etc., Mbh, III. 40.4, etc., only Umā is mentioned; HD, II. 2. p. 738; AIRT, p. 69
7. K. Up, III. II. 12; IV. 1.2; ETSI, p. 52.
8. GWI, p. 57.
9. Mār, Chs. 81-93; HD, II. 1. p. 738.
10. M, 13; CHMP, p. 193.

referred to in the *Bhāgavata Purāṇa*. Rādhā is not recognised by the Bhāgavatas or Mādhyas. The first reference to Rādhā is found in the *Gopāla tāpanīya Upaniṣad* which is considered as the holy text revered by all Rādhā-worshipping sects. The *Nārada Pañcarātra Saṁhitā* refers to Rādhā, mentioned as the highest of the beloved ones of Kṛṣṇa. She is represented to have been manifested by the original Lord becoming two, one of which was Rādhā. In the *Brahmavaivarta Purāṇa* she has been described as a woman sprung from the primordial body of Kṛṣṇa, forming its left side and is said to be seen in this world and in the Goloka (world of cows). Rādhā was worshipped in North India long before Madhva's time, though Madhva himself does not recognise Rādhā. While to Nimbārka Rādhā was the consort of Kṛṣṇa and thus venerable, to Jayadeva she was only a mistress.¹ According to the *Nārada Purāṇa*, Rādhā is believed to have been born from Kṛṣṇa's body. She is at once visible and invisible and is living in Goloka. She is occupying a Tejomaṇḍala (halo of light). Goddess Mahālakṣmī took birth from the left of Rādhā's body, while the Gopīs from the pores of her skin, and Viṣṇumāyā from the right side of her body, i. e., from the body of Lord Kṛṣṇa. Sāvitrī Sarasvatī and Gopas also arose respectively from Kṛṣṇa's navel, mouth and the pores of his skin. Thus, the goddesses, viz., Mahālakṣmī, Durgā, Sāvitrī and Sarasvatī, are recognised as the incarnations of Rādhā.² Rādhā is fond of Kṛṣṇa and is at the same time worshipped by him, for she is considered to be the Mūlaprakṛti (primeval nature) and the goddess of all gods. Viṣṇumāyā, Kṛṣṇamāyā and Vairājajanānī are some of her names. Candrāvātī and Lalitā, her two friends, are the two chief deities of the two groups of eight goddesses including Mālāvātī and Kalāvātī. Rādhā has 32 more associates³, viz., Suśīlā, Śaśīlekhā, etc.

Mahālakṣmī

The *Śrīsūkta* describes Lakṣmī as the goddess of gold and wealth.⁴ In the *Śukla Yajurveda*⁵, Lakṣmī and Śrī are said to be

1. ORLI, pp. 237-238; No. II. 3.24 ff; VŚ, pp. 58, 93, 123.
2. N, I. 83. 10-32.
3. N, I. 83. 44-47; 88. 7-15.
4. RV, V; AEV, p. 215.
5. Ś. Yaj. XXXI. 22; GWI, p. 58.

the two wives of Āditya. The *Atharvaveda* distinguishes Lakṣmī as Śivā (auspicious) and Pāpiṣṭhā (inauspicious)¹. In the *Aitareya Brāhmaṇa*, Lakṣmī is identified with Prṥthvī. The worship of Śrī is referred to in the *Baudhāyana Dharma Sūtra*.² In the *Rāmāyaṇa* and the *Mahābhārata* we find Lakṣmī and Śrī invoked together.³

The love story of Śrī in the *Viṣṇu Purāṇa*⁴ is a reference to her relation with Viṣṇu. According to the *Agni Purāṇa*, Lakṣmī is the consort of Viṣṇu. Her worship is also described in it. Further, there is a description about carving the image of Lakṣmī holding a full-blown lotus flower and a Śrīphala in her right and left hands.⁵ However, in the Purāṇic literature there is an exact picture of Lakṣmī's nature as Śakti and the consort of Viṣṇu. By inscriptional and other literary evidences it seems that the worship of Lakṣmī as a mother goddess came to be established during the Gupta period.⁶

According to the *Nārada Purāṇa*, Lakṣmī is described as Kamalavāsini (occupying a lotus flower), white in colour and wearing jewels and other ornaments including a stone-studded necklace.⁷

Mahālakṣmī as Śrī

The *Matsya Purāṇa* has laid down the standards of making the images of Mahiṣāsuraṅgī (the goddess as the destroyer of the demon Mahiṣa) and the goddess Śrī.⁸

According to the *Nārada Purāṇa*, Mahālakṣmī took the form of Śrī to destroy the demons like Mahiṣa, in Kalpāntara (another Kalpa). Thenceforth she resides in the Aravinda forest fulfilling the desires of all.⁹ Śrī is described as the goddess of wealth,

1. AIU, p. 470.

2. GWI, p. 58.

3. Rām, III. 46.6; Mbh (B) Vana, 37.33—interpolation, ref. Mbh, III, p. 127, after III. 38.25; AIU, p. 470.

4. Vi, I, 9.104; AEV, pp. 229-230.

5. Ag, Chs. 300-326; 50. 15-21; Ag-A study, pp. 8, 276-277.

6. GWI, pp. 58-59.

7. N, I. 83.50-53.

8. M, 260-261; CHAP, p. 202.

9. N, I. 84.52-55.

occupying a lotus flower and being sprinkled with nectar by four elephants from golden jars. She displays Vara (solicitation), Abhaya (protection from danger), Abja (lotus flower) and Srak (garland) in her four arms. She is clad in silk and wears a crown.¹

Mahālakṣmī's Incarnations

1. *Bālā Tripurā*

She is a deity having three eyes, clad in red and occupying a lotus flower.²

2. *Annapūrṇeśī*

She is a three-eyed deity of golden complexion and in the company of Bhū and Ramā.³

3. *Bagalāmukhī Bṛhatī*

This deity is of golden complexion and is armed with Mudgara (hammer), Paśa (noose), Vajra (thunderbolt) and Raśanā (girdle). She wears the Moon on the forehead and is seated on a golden throne.⁴

Durgā

Durgā is referred to in the Khila (appendix) of the *R̥gveda*.⁵ In the *Vājasaneyī Saṁhitā* she is addressed as Ambikā, the sister of Rudra. *Taittirīya Brāhmaṇa* also holds a similar view.⁶ The *Taittirīya Āraṇyaka* mentions her (Ambikā or Umā) as the consort of Śiva.⁷ The *Rāmāyaṇa* also reflects the same idea. The *Mahābhārata* contains two important hymns addressed to Durgā.⁸ In the *Kumārasambhava* she is known as Umā, Pārvatī and Aparṇā.⁹

1. N, I. 84.58-60.

2. N, I. 86.3, 16-17.

3. N, I. 86.63-69.

4. N, I. 86. 82-88.

5. RV. IV. 2.12; BRMIC, IX No. 4, p. 81.

6. VJ. S. III. 57; Tt. Br. I. 6.10. 4-10; PB. Vol. LIX. pp. 227-232.

7. Tt. Ar. X. 18; HD. II. 2. p. 738.

8. Mbh(B), Virāṭa, VI Bhīṣma 23 = interpolations, ref. Mbh, Virāṭaparvan, note, p. 22; Bhīṣma, App. I. I. 1-57. The Durgāstotra appears as an interpolation in the critical edition, but, Banerjee states that it does not minimise the importance and authenticity of its contents, PB, Vol. LIX. pp. 227-232.

9. Kum. I. 26; V. 28; HD, II. 2. p. 738.

Directions for carving the images of the nine different manifestations of Durgā are given in the *Agni Purāṇa*.¹ The *Devi-Māhātmya* in the *Mārkaṇḍeya Purāṇa* glorifies the Goddess Durgā. The references to Durgā-worship in some of her many forms are made in the *Vāsavadattā*, *Kādambarī*, *Harṣacarita*, *Gauḍavaho* and *Mālatīmādhava*.² This shows that at least between the 1st and the 6th centuries of the Christian era Durgā worship became popular.

The three-eyed goddess Durgā, known as Viṣṇumāyā, wearing a crescent Moon on her forehead and wearing ornaments and with one thousand hands displaying various weapons, was born from Kṛṣṇa's body. She was given in marriage to Śiva.³ Durgā, who created with Śiva's permission *Deviloka*, a celestial world is believed to do penance there and is credited with three daily incarnations. She is considered as the main source of all the creation and of all the goddesses.⁴

Durgā's Incarnations

1. *Chinnamastā Ramā*

She is a deity occupying Bhānumaṇḍala (solar sphere) with a broken head and scattered hairs, drinking her own blood, sitting on top of Rati and Kāma who are longing for union, and delighted with her companions Ḍākinī and Varṇinī⁵.

2. *Triṣurabhairavī*

She has three eyes bright as a thousand Suns. She wears a red silk garment and a garland of skulls. She has blood-stained breasts and displays in her four arms a Japavaṭī (rosary of beads), Vidyā (learning), Abhaya and Vara.⁶

3. *Mātaṅgī*

Black in colour and with hairs concealing her legs, wearing ornaments made of conch-shells and holding the crescent Moon on her forehead, Mātaṅgī is shown as listening to the talk of a parrot. She is intoxicated and is playing a lute.⁷

1. Ag, 50, 6-13; Ag- A study, p. 276.

2. Mār, 81-93; Kād, Para. 28; Mālatī, act. V; MD, II, 2, p. 738; GWI, p. 66.

3. N, I. 83. 17-19; 27-29.

4. N, I. 83. 70-78.

5. N, I. 87. 1-8.

6. N, I. 87. 41-62.

7. N, I. 87. 100-130.

4. *Dhūmāvātī*

Pale in colour, Dhūmāvātī has a long body, long breasts, untied hair, broken teeth and light coloured clothes. She is unstable, wicked quarrelsome, fearsome, and is a widow. Seated on a chariot, flying a banner with the sign of a heron, she is said to be the destroyer of enemies. She appears to be hungry and thirsty.¹

Sāvitrī

The *R̥gveda*² mentions a hymn known as Sāvitrī or Gāyatrī in praise of the Sun. Gāyatrī is very famous as the Vedic metre in which the mantras are composed. Later she became personified as goddess Gāyatrī, wife of Brahmā and as the mother of the four Vedas³. She is referred to in the *Bhagavad Gītā* as the best among all the metres.⁴ According to *Agni Purāṇa*, Gāyatrī is a Vedic metre with its several varieties, but in the *Matsya Purāṇa* Sāvitrī is a goddess and there is a description about her worship performed by king Aśvapati of the Madras.⁵ The *Varāha Purāṇa* contains a story glorifying Sāvitrī, the mother of the Vedas. The *Padma Purāṇa* narrates a story in which Sāvitrī is described as the wife of Brahmā and Gāyatrī as an Ābhīra girl, brought by Indra to be the second wife of Brahmā. Gāyatrī worship is also described as an auspicious rite.⁶ Nārada mentions that Sāvitrī along with the the four-faced Brahmā took birth from the navel of Hari (Kṛṣṇa).⁷ She is the originator of all the gods, as bright as a thousand Suns and the main source of the Vedas. She is seated upon a *Śuka* (parrot). She is the wife of Brahmā, and after meditating upon her, he created the creatures, movable and immovable.⁸ In another context, she is addressed as the mother of Vedas and as the deity called Brahmayoni. She is described differently in the three parts of the day : as the four-faced Gāyatrī

1. N, I. 87. 156-160.

2. RV, III. 62.10; AD.

3. GWI, p. 57.

4. Bh. G, I. 35; AD.

5. Ag, 329. 1-5; Ag-A study, p. 117; M, 208; CHMP, p. 284.

6. Var, 2. 63 ff; P. Sṛṣṭi, 17; PR, pp. 238, 121-122.

7. N, I. 83. 20-22.

8. N, I. 83. 109-117.

of the Ṛgvedic form associated with Brahmā she is seated on a white swan in the morning; as the three-eyed Gāyatrī of the Yajurvedic form associated with Rudra she is seated on a bull at noon, and as Sarasvatī associated with Viṣṇu she is seated on Garuḍa in the evening.¹

Sarasvatī

The Ṛgveda describes Sarasvatī as the best among the mothers, best among the rivers and best also among the goddesses, and as such she had a share in the oblations offered in the sacrifices. The other Vedic Saṁhitās identify her with Vāk with two companions, Idā and Bhāratī (with whom she form a triad).² She is described as an important deity in Buddhism and Jainism also, with some variation in iconographical details. In the Buddhist texts she is variously described as Mahāsarasvatī, Āryavajra-Sarasvatī, etc. In Jainism also she has many names.³ While the Sarasvatī as a river is not forgotten, *Kāvya* literature adores her mainly as the goddess of speech⁴.

In the Purāṇas, Sarasvatī is considered as Śakti as in the case of all other mother goddesses.⁵ The *Vāyu Purāṇa* prescribes a gift of an image of Sarasvatī made of gold or silver.⁶ In the *Agni Purāṇa* Sarasvatī is saluted along with other deities like Śrī and Gaurī in the introductory verse; and there is a description about carving the image of Sarasvatī carrying in her arms a book, a rosary and a lyre. In the other Purāṇas like the *Mārkaṇḍeya* also we find similar salutation.⁷ According to the *Nārada Purāṇa*, Sarasvatī, holding a lute and a book in her arms, took birth from Kṛṣṇa's mouth, and he sent her to Vaikuṅṭha to reside with Lakṣmī and Nārāyaṇa.⁸ White in colour, with face like the full Moon and seated on a white swan Sarasvatī represents Vāk Devatā (goddess of speech).⁹

1. N, I. 27. 44-58.
2. RV, II. 41.16; VM, pp. 86-87; GWI, p. 56.
3. GWI, p. 58.
4. Kum, IV. 39, 43; Raghu, 15.46; NC, Sarga, X.
5. GWI, p. 57.
6. Vā, by Hemādri, q. in Caturvarga Cintāmaṇi PR, p. 17.
7. Ag, 50. 15-21; Ag—A Study, pp. 3, 376; Mār, I. 2.
8. N, I. 83. 30-31.
9. N, I. 83. 96-97.

*Sarasvatī's Incarnations*1. *Mahāsarasvatī*

At the request of the gods, Sarasvatī took incarnation in the Himālayas as Mahāsarasvatī. After killing the demons like Śumbha and Niśumbha, she entered the Mānasa lake. Mahāsarasvatī is white in colour, wearing white garments, holding a lute and a book and wearing ornaments.¹

2. *Kālikā*

The *Mārkaṇḍeya Purāṇa* describes Kālikā. The *Matsya Purāṇa* contains instructions regarding the making of the Kālikā image. According to the *Nārada Purāṇa*, Kālikā is black. She holds a skull, sword, Abhaya and Vara in her four arms. She also wears a garland of skulls, has untied hair and resides in a cemetery.²

3. *Tārā*

Tārā has three eyes and is blue in colour. She wears the crescent Moon on her forehead and other ornaments on other parts of her body and is seated on a dead body.³

Devī

Goddess Devī is seen in the *Rgveda*,⁴ in the Sūkta on Vāg Āmbhṛṇī and also in the Taittirīya Āraṇyaka. She is known by the names of Bhadrakālī, Bhavānī, Durgā, etc. in the later Vedic ritual texts like the *Sāṅkhyāyana* and *Hiraṇyakeśin Gṛhya Sūtras*.

Her Jagamātā or Jagadambikā aspects are very prominent in the Durgā-stutis of the *Mārkaṇḍeya Purāṇa*.⁵ The *Matsya Purāṇa* mentions that Devī is omnipresent.⁶

According to the *Nārada Purāṇa*, Devī is the greatest Śakti of Śiva. She is the sleep residing in Nārāyaṇa's eyes and the Śakti creating the whole universe. She is Jagadambikā and Bhuvaneśvarī, i.e., the mother and the mistress of the world.

She is bright as the rising Sun and has three eyes and lofty breasts. She wears the Moon on her forehead and displays Vara,

1. N, I. 84. 78-84.

2. N, I. 85. 1-7.

3. N, I. 85. 35-41.

4. RV, X. 125; GWI, p. 60.

5. PB, Vol, LIX, pp. 229-230.

6. M, 13.14; CHMP, p. 193.

Pāśa, Añkuśa and Abhaya in her arms. She appears always with a smile.¹

The main contribution of *Nārada* in the growth of Śāktism in India is the elevation of Rādhā to the position of the chief presiding deity in Śāktism. Besides, he regards the other deities to be amśāvātāras (partial incarnations) of Rādhā and thus subordinate to her. Further, it was *Nārada*, who presumably, for the first time, attributed avatāras even to the avatāras. The later practices in Śāktism in which Durgā generally occupies the position of the main deity, do not seem to have been based on *Nārada*, in as much as Rādhā is the Supreme deity according to *Nārada*.

iv. Tāntrism

In the *Rgveda* the word 'Tantra' is used to mean a loom.² In the *Atharvaveda* and the *Taittirīya Brāhmaṇa* also it is used in the same sense.³ The *Mahābhāṣya* on Pāṇini uses it to mean Siddhānta.⁴ The 15th Adhikaraṇa of Kauṭilya's *Arthaśāstra* is titled as *Tantrayukti* which means 'cannons or principles of exposition of a 'Śāstra'. The *Amarakośa* explains it as 'principal matter or part' of Siddhānta, doctrine or Śāstra. Thus, *Kapila Tantra*, *Gautama Tantra*, etc., refer respectively to the systems attributed to Kapila,⁵ Gotama, etc. In none of these cases is the word 'Tantra' used to mean 'a class of works' in which sense it is employed in mediaeval times.⁶ Today, its widely accepted sense is a "literature which spreads knowledge, and particularly knowledge of profound things with the aid of mystic diagrams (Yantra) and words possessing esoteric meanings (mantra), and helps the attainment of salvation".⁷

Origin of the Tantras

The rudimentary ideas of Tāntrism are found in the *Rgveda* onwards. There are traces of some of the Śaṭkarmas (the six kinds of practices) of the Tantra distinctly met with in different parts of the Vedic literature. We notice the use of mystic words

1. N, I. 84.1-17.
2. RV, X. 71.9; HD, V. 2. p. 1031.
3. AV, X. 7.42; Tt. Br, II. 5.5.3; HD; V. 2. p. 1032.
4. Pāṇ, IV. 2.60; HD, V. 2. p. 1032.
5. TSRL, p. 1.
6. HD, V. 2. p. 1033.
7. *Tantric Religion*, by H. D. Bhattacharyya, AIK, p. 314.

or syllables like *Vaṣaṭ*, *Svāhā*, etc., in the *R̥gveda*.¹ There are some hymns, which indicate the practice of *Uccāṭana* (driving away), *Vaśikaraṇa* (bringing under control), removal of diseases, etc., during the *R̥gvedic* period. The *Vājasaneyi Samhitā*, *Atharvaveda*, *Kātyāyana Śrautrasūtra* and *Taittirīya Āraṇyaka* refer to some hymns, which are used in removing poison and driving away the demons. The practices similar to *vaśikaraṇa* are described in the *Taittirīya Samhitā*, the *Taittirīya Brāhmaṇa*, etc.² Again the *Atharvaveda* is replete with such spells and rites which were later followed by the *tantras*.³

The magical rites of the *Tāntrik* form are also referred to in the Buddhist and the Jain canonical works. In the *Yogasūtra* of *Patañjali*, there is a description of the efficacy of the mantras and drugs for the attainment of perfection. The *Brahma sūtra* also refers to *Tāntrism*.⁴

In the *Rāmāyaṇa* we have reference to the use of wine and meat in the worship of goddess *Gāṅgā*.⁵

In the *Mahābhārata* also we meet with *Tāntrik* deities like *Durgā*.⁶ The *Arthasāstra* of *Kauṭilya* mentioned various charms and practices of *Stambhana* (striking a man dumb).⁷ In the *Purāṇas* we find several references to the *Tantras* scattered in various places.

On the basis of the 'Kubjikāmata Tantra' preserved in the Asiatic Society, Calcutta, *Farquhar* concludes that formal *Śakta* theology and ritual were already in existence about 600 A. D. He also states that another manuscript, the *Niśvāsattva Samhitā*, which dates from the 8th century A. D., gives details of all aspects

1. RV, VII. 99.7; 100.7; I. 13.12; V. 5.11; VII. 2.11; HD, V. 2. p. 1035.
2. RV, X. 145.159; X. 162; Vj. S, VII. 3; Kśs, IX. 4.39; Tt. Ā, IV. 27; Tt. S, II. 3.1; Tt. Br, II. 3.10, etc., TSRL, p. 13.
3. AV, I. 2, 9, 11, 21; II. 18, 30; IV. 7, 13, etc.
4. Ys, IV. 1; BS, II. 2.34; TSRL, pp. 15-16.
5. Rām, Ayodhya, LII. 89; TSKL, p. 17.
6. Mbh (B), Vana, 39.4=Mbh, III. 40.4; Cf. Śaktism. supra. pp. 225ff.
7. Arth, XIV. 3; TSRL, p. 17.

regarding Śākta life.¹ In a hymnal tantrik work ascribed to Śaṅkarācārya, sixty-four Tantras are referred to.²

The Tāntrik Principles.

The teaching of the Tantras introduces a new form of Sādhana (application) based on the Karmamārga of the Vedas, the Jñānamārga of the Upaniṣads and the Bhaktimārga of the Purāṇas. It is a synthesis of all former forms and it preaches a new doctrine accepted by all sects like the Buddhists, Śaivas, Vaiṣṇavas, Śāktas and others.³ The basis of the Tāntrik philosophy is the doctrine of Prakṛti (original cause) and Puruṣa (representative of a generation) as propounded by the Sāṅkhya school of thought. The Puruṣa, the Supreme Brahman, is inactive, while his spouse is active. All the activities like creation are her functions. Hence she is considered more important than Puruṣa and the whole world is merely the unfolding the Śakti (power) identified directly or indirectly with the Mūla Prakṛti (the primeval nature).⁴

The Tāntrik Schools are :

(1) Buddhist, (2) Hindu and (3) Jaina.

The Tantra schools are also classified according to the deities worshipped and the ritualistic procedure followed. According to the *Śaktisāṅgama Tantra*⁵ the schools are :

(1) Vaiṣṇava, (2) Gāṇapatya, (3) Śaiva, (4) Svāyambhuva, (5) Cāndra, (6) Pāśupata (7) Cīna, (8) Jaina (9) Kālāmukha and (10) Vaidika.

According to the *Nārada Pañcarātra* there are seven kinds of *Pañcarātra Tantras*, Brāhma, Śaiva, Kaurma,⁶ etc. Some of the Purāṇas like the *Kūrma* and *Liṅga* refer to the sects variously as (1) Vāma, (2) Pāśupata, (3) Soma, (4) Lāṅgala, (5) Bhairava, (6) Kāpāla and (7) Nākula.⁷

1. ORLI, pp. 199-200.

2. ETSI, p. 118; *Saundaryalaharī*, verse, 31; HD, V. II. p. 1049.

3. ERE, XII. p. 193; ETSI, p. 119.

4. ORLI, pp. 199-201; ETSI, p. 119.

5. *Śaktisāṅgama Tantra*, V. 92-3; TSRL, p. 50.

6. MP, I. 1. 56-57; TSRL, pp. 57-58.

7. L, IX; XXII. 3; TSRL, p. 51.

The Tāntrik Works

The Tāntrik works are known as Āgamas and Nigamas. Āgamas are repeated by Śiva to his spouse goddess Pārvatī and they are approved by Viṣṇu. Nigamas are issued from goddess Pārvatī. In the Vaiṣṇava Tantras, Viṣṇu in one of his various forms is represented as the speaker, in the Buddhist Tantras like Saṅgītis, Buddha or a Bodhisattva, in the Vaiṣṇava Pañcarātra work *Ahīrbudhnya Saṁhitā*, Ahīrbudhnya, a form of Śiva, and Nārada and in the *Nārada Pañcarātra* Mahādeva and Pārvatī and some times Mahādeva and Nārada.¹ According to the later works, Tantras are classified into three groups, viz., Viṣṇukrānta. Rathamkrānta and Aśvakrānta, containing 64 Tantras in each of the three groups.² The *Kulārṇava-tantra* and *Paraśurāma-kalpasūtra* refer to five Āmnāyas (East, West, South, North and Ūrdhva) as the paths of Mokṣa (salvation). According to Bagchi, Tāntrik works are divided into three as Srotas (which are three), Piṭha and Āmnāya.³

Tantra in the Purāṇas

In the early stage, we find some of the Purāṇas even denouncing Tāntrism as it was considered non-Vedic, because its teachings went against the ideas and practice of Brāhmaṇical doctrines. But the influence of Tāntrism can be noticed in the *Matsya Purāṇa* in matters connected with mantra-nyāsa (a mystical sanctification of body with a chanting of mantras), the occasional use of Tāntrik mantras of Abhicāra (witch-craft), the drawing of Padma (lotus) or Maṇḍala, Cakra (circles), during worship in vows, consecration, etc., and worship of virgin girls in the Vīravrata.⁴ The Purāṇas like *Agni*, *Garuḍa* and *Padma* insert Tāntrik elements in abundance in initiation.⁵ The performance of nyāsa and the use of Tāntrik mantras are found in the consecration of images in the *Garuḍa Purāṇa*. In the practice of various rites the frequent performance of nyāsas, mudrās and the use of mystic Tāntrik spells are

1. TSRL, p. 25.
2. PT, pp. 58-59. Introduction by Arthur Avalon; HD, V. 2. p. 1049.
3. *Kulārṇava Tantra*, III. 6-7; *Paraśurāma Kalpa Sūtra*, I.2; *Studies in Tantras* p. 3; HD, V. 2. p. 1049.
4. M, 266. 29-30; 93. 150ff; 58. 21-22; 62. 16-19; 101. 27-28; PR. p. 200.
5. Ag. Chs. 27, 81-89; G. I. 9; P. Sṛṣṭi, 31. 8-75; PR. p. 261.

given importance in the *Agni* and the *Garuḍa Purāṇas*. The Yantra has been recognised as a medium of worship by the *Garuḍa Purāṇa*, the *Padma Purāṇa*, etc. The *Skanda Purāṇa* holds the Āgamas to be equivalent to the Vedas, Purāṇas and Upaniṣads because it says that Śambhu can be realised through them.¹ By the end of the 8th century A. D. Tāntrism had established a firm footing especially in the Purāṇas, as some of these works recognised Tāntrism as of equal importance with other religious practices. Apart from the Purāṇic rites, the Vedic rites also are found influenced by Tāntrism. For, in the *Kūrma Purāṇa* there is a method of Gāyatrī uddhāra—a mystic Tāntrik performance preceded with the repetition of Gāyatrī. In the *Garuḍa Purāṇa* the performance of nyāsa is required in the Vaidikī Saṁdhyā. The *Devībhāgavata* and the *Varāha Purāṇa*-s also introduce Tāntrism to supplement the Vedic customs and rites. The *Bhaviṣya Purāṇa* recognises Tāntrism as an authority on the consecration of trees, parks, etc. Regarding the influence of Tāntrism on Purāṇas, Hazra states : “The great spread of the Tantric cult among the Hindus and the Buddhists made its influence felt more and more by the Purāṇas. Consequently, the Tāntric elements made their way into the Purāṇas in a greater degree as the interpolations in these works were later”².

The *Nārada Purāṇa* has recorded Tāntrism in detail in 29 chapters (N. I. Chaps. 63-91) of the first part. Nārada mentions that the portion related to Tāntrism is known as Bhāgavata Tantra a very great work explaining other Tantras (like Śaiva, Vaiṣṇava, Gāṇapatya, Saura and Śakta). It adds that among all the Tantras, this Tantra is the greatest and the most auspicious³.

This Tantra gives a description of various deities and procedures to be followed for the fulfilment of people’s desires and a number of mantras connected with different deities. In short, Tantra is a religion, the knowledge of which leads a person to Viṣṇu. Furthermore, Tantra helps in achieving all the four principal objects of human life, i e., Dharma, Artha, Kāma and Mokṣa.⁴

1. G, I. 48; 17.2; 221; P, Pātāla, 79 I, etc.; SK, I. 1.5. 109-110; PR, pp. 261-262.

2. K, II. 14. 57-61; G. I, 221; D. Bh, VII. 39. 28-31; Var, 66. 10-11b; Bbv II. 1.11.1; PR, pp. 260-264.

3. N, I. 63-12; 91. 230; 92.2.

4. N, I. 91. 231-235; 73. 12.

While explaining the Rādhā-Kṛṣṇa 'Yugala' Sahasranāma (One thousand names of Rādhākṛṣṇa), Sanatkumāra mentions that it was narrated by Śiva to Nārada¹. By this statement it may be assumed that the whole Tantra may have been narrated to Nārada by Śiva himself.

"That is called Mantra by the meditation (manana) upon which Jīva acquires freedom from sin, enjoyment of heaven, and liberation, and by the aid of which he attains in full the four-fold, fruit, that is, dharma, artha, kāma and mokṣa."² According to the *Piṅgalā Tantra*, Mantra is "that from which the true knowledge of the universe and freedom from the bondage of the world is attained."³ In the *Nārada Purāṇa* the word 'mantra' is associated with the combination of the two words 'manana' meaning 'Sarva-veditva' (knowing every thing) and 'trāṇa' meaning 'Samsārya-nugraha' (blessing one by giving him liberation from the world); thus mantra is that which gives knowledge and freedom from the world.⁴

Mantras are divided into three categories male, female and neuter, according as they end in 'hum' or 'phaṭ, 'ṭhas' (Svāhā) and 'namaḥ' respectively. These three kinds of mantras are used for six different practices. Another classification is that the mantras with 'Om' 'R' at end and Śvāhā' are known as 'Āgneya' (related to fire), and that with 'Bhṛgubīja' (Saṁ) and 'Piyūṣabīja' (Vaṁ) as 'saumya' (related to Soma, the Moon). The male deities preside over the mantras and the female deities over the *vidyās*. In the process of breathing, when the air passes through the *nāḍī Piṅgalā* (the artery on the right side from the right testicle to the right nostril) the 'Āgneyas' so far dormant are awakened; if the breath passes through *Iḍā* (the *nāḍī* on the left side from the left testicle to the left nostril) the 'saumyas'; and if it passes through the nerve 'Suṣumnā' (the *nāḍī* in the middle of the body in the vertebral column) all the other mantras become awakened. Chanting the mantra in its dormant state would cause misery. The mantras should not be chanted without invoking. When thus invoked, the deity fulfils the desires of a person.

1. N, I. 82. 6-10.

2. PT, p. 175.

3. PT, p. 411.

4. N, I. 64 3.

Mantras should be chanted without controlling or stopping the breath (Nāvyaṅām). In Anuloma (regular order) they should be chanted with 'bindu' (Anusvāra, i.e., dot) and in viloma' (reverse), with 'visarga' (a symbol in writing representing a distinct hard aspiration and marked by two dots (:)). If the mantra is capable of awakening, the deity will produce Siddhi (success), and if a mantra is chanted with 'mālā' (garland or chain spell), even the defective mantra will become Siddha (perfected). The Āgneya mantras are effective in evil practices and Saumya mantras in mild practices. Yet another classification of mantras is; Śānta (calm), Jñāna (knowledge), and Raudra (terrifying). The defective mantras do not protect a person.¹

Nārada has given an explanation and characteristics of the defective mantras as follows :

1. Chinna (cut) is a mantra with Vahnibīja with which it may be Saṁyukta (joined), Viyukta (disjoined) or Svārasahita (conjoined with vowel) at its beginning, middle or end. It may occur, three, four or five times.
2. Ruddha (obstructed) is one with two Bhūmibijas (Lam) in its beginning, middle or end.
3. Śaktihīna (powerless) : A mantra combined with three Tāras (Om) and Varmas (Hum) is known as Lakṣmī, and the reverse of it is called Śaktihīna.
4. Parāṅmukha (having the face turned away) is a mantra with Kāmabīja (Klīm) at its beginning, Māyābīja (Hrīm) at its middle and Aṅkuśabīja (Krom) at its end.
5. Karṇahīna (deaf) is a mantra with 'sa' at its beginning, middle or end.
6. Netrahīna (blind) is a Pañcākṣara (of five letters) mantra without 'ra' arka (ma) or bindu.
7. Kīlita (nailed) is a mantra with Hamsabīja (Sam), Prāsādabīja or Vākbīja (Ai) or Hamsa, Indu or 'Sa', 'Phe' or 'Hum' at its beginning, middle or end, or without 'ma', 'pra' or 'namāmi.'
8. Stambhita (stunned) is one without 'ma', 'pra' or 'namāmi' in the middle or astra or 'la' at the end.

1. N, I. 64. 4-13.

9. Dagdha (burnt) is a mantra of seven letters with Agnibīja or Pavanabīja (ya).
10. Srasta (fallen) or Trasta (frightened) has no Tāra at its beginning and it is of two, three, six or eight letters.
11. Bhīta (alarmed) is a mantra with 'ha' or Śakti.
12. Malina (impure) is one with four 'ma's at its beginning, middle or end; in produces the desired fruit with much difficulty.
13. Tiraskṛta (rejected) is a mantra with 'da' at its middle and two krodhabījas at its end, containing Astra (Phaṭ).
14. Bhedita (divided) is one with 'ma' or 'ya' and Hṛdayabīja (namaḥ) at its end, and 'Vaṣaṭ' or 'Vauṣaṭ' in the middle.
15. Suṣupta (sleeping) is a mantra with three letters and without Hamsabīja.
16. Madonmatta (insane) is a Vidyā of mantra of 17 letters with five phaṭs.
17. Mūrcchita (fainted) is one with 'phaṭ' at its middle.
18. Hatavīrya (bereft of power) is one with 'phaṭ' at its end.
19. Bhrānta (erred) is with four astras at its beginning, middle or end.
20. Pradhvasta (annihilated) is of 18 or 20 letters and is with Kāmabīja together with Hṛdayabīja, Lekhābīja or Aṅkuśabīja.
21. Bālaka (child) has seven letters.
22. Kumāra (juvenile) has eight letters.
23. Yuvā (youth) is of 16 letters.
24. Prauḍha (matured) is with 24 letters.
25. Vṛddha (old) is one with 30, 64, 100 or 400 letters.
26. Nistriṁśaka (cruel) is of nine letters with Tāra.
27. Nirbīja (seedless) is with Hṛdaya at its end, Śiromantra (Svāhā) in the middle, and Śikhā (Vaṣaṭ), Varma, Netra (Vauṣaṭ) or Astra at the end, or one without Śivabīja or Śaktibīja.
28. Siddhihīna (lacking accomplishment) is one with six phaṭs at its beginning, middle or end.

29. Manda (dull) is Pañktyakṣara (of five letters).
30. Kūṭa (crooked) is of a single letter.
31. Niramśaka (lacking the portions) is same as Kūṭa.
32. Sattvahīna (powerless) is of two letters.
33. Kekara (Squint) is of four letters.
34. Bījahīna (without seeds) is of six or seven and a half letters.
35. Dhūmita (smoky) is with twelve and a half letters.
36. Āliṅgita (embraced) is with 20, 30 or 31 letters and three and a half bījas.
37. Mohita (deluded) is one with 32 letters.
38. Kṣudhārta (hungry) is of 24 or 27 letters.
39. Atidīptaka (excited) is one with 11, 25 or 23 letters.
40. Aṅgahīna (maimed) is of 26, 36 or 29 letters.
41. Atikrūra or Atikruddha (enraged) is of 18 or 31 letters.
42. Vriḍita (abashed) is one with 40 to 63 letters.
43. Praśāntamānasa (tranquil) is of 65 letters.
44. Sthānabhraṣṭa (displaced) is of 65 to 89 letters.
45. Vikala (defective) is of 13 or 15 letters.
46. Nisneha (dry) is of 100, 150, 200, 291 or 300 letters,
47. Ativṛddha (decrepit) is of 400 to 1000 letters.
48. Śīthila (shattered) is the same as Ativṛddha.
49. Piḍita (tormented) is a mantra containing more than 1000 letters.

If a mantra contains more than 1000 letters it is known as stotra.

Defective mantras become effective when they are chanted by one seated in yonimudrāsana. Yonimudrāsana is a particular sitting posture in which the ankle of the left leg is kept under the anus and that of the right leg is kept over the genital organ.¹

The Initiation into Mantras

The Teacher and the Student

Having the family tradition in teaching, he who is practising the chanting of mantras daily, is obedient to his teacher, calm,

1. N. I. 64. 13-62.

self-controlled, of a good family, has the capacity of understanding the principles of mantras and tantras, is capable of giving punishment as well as blessing, is not desirous of the property of others, has thinking capacity, has control over his senses, has good speech, is a scholar, has a submissive nature, is in one of the four stages of life, practises meditation, is competent in clearing doubts, is wise and engaged in auspicious practices, is competent to be a teacher.

The special qualities of a student are: Calmness, obedience, purity of heart, auspicious signs, self-control, attention, firmness, fixed ideas and practices, apprehension for ungrateful and sinful persons and an inclination to serve the teacher.

The Principle and Procedure of Testing a Mantra

Before initiating a student into a mantra, the student as well as the mantra should be properly tested. In examining a mantra, the procedure is as follows :—

Draw a square, divide it into sixteen equal squares, write the first letter of the alphabet, i. e., 'A', in the first square, second in the second, third in the third and the fourth in the fourth square. Then write the fifth letter in the square situated in the Agnikoṇa (south-east) of the same, and then continue the writing of the rest of the letters in the same order till all the letters of the alphabet are used. Notice the first letter of the mantra and the letter of the name of the student and find out the squares in which they occur. The counting of the squares should be pradakṣiṇa (clockwise) commencing with the square in which the first letter of the name of the student occurs. If both the letters come in the first square of the first row, then the mantra is known as Siddha (accomplished); when the first letter of the mantra comes in the squares of the second row from the first letter of the name of the student, then the mantra is known as Sādhya (fit for accomplishment); when it is in the squares of the third row, it is Susiddha (fully accomplished), and if it be in the squares of the fourth row, it is Ari (enemy). If the first letters of both come in the first, second, third and the fourth squares of the first row, then the mantra is known as Siddha-Siddha, Siddha-Sādhya, Siddha-Susiddha and Siddhāri respectively. Similarly if they come in the four squares of the second row, it is Sādhya-Siddha, Sādhya-Sādhya, Sādhya-Susiddha and Sādhya-ri respectively; if they come in the four

squares of the third row, it is Susiddha-Siddha, Susiddha-Sādhyā, Susiddha-Susiddha and Susiddhāri, respectively, and if they be in those of the fourth row, it is Ari-Siddha, Ari-Sādhyā, Ari-Susiddha and Ari-Ari respectively.

The mantras called Siddha-Siddha produce full effect, if they are chanted the prescribed number of times; Siddha-Sādhyā, Sādhyā-Siddha Sādhyā-Susiddha and Susiddha-Siddha, when chanted twice that number; and Siddha-Susiddha and Susiddha-Siddha, half the number. Sādhyā-Sādhyā will prove effective after a long time and Susiddha-Susiddha immediately. Siddhāri and Susiddhāri, if chanted, destroy one's household; Sādhyāri one's relatives; Ari-Siddha, one's sons; Ari-Sādhyā one's daughters; Ari-Susiddha, one's wife; and Ari-Ari, oneself.

There are various other methods of testing a mantra, but the method described above is the most popular one.¹

The student worships the teacher's wooden sandals and honours the teacher by offering him cloths, etc.

The teacher enters the yajñamaṇḍapa (sacrificial pandal), wards off all kinds of evils through the Astramantra, and prepares a 'sarvatobhadramaṇḍala' (a kind of mystical diagram used in invoking a divinity). Worshipping 'vahnīmaṇḍala' (the sphere of Agni, the fire) and its 'Kalās' (digits), he performs sacrifice to the 'Sūryakalās' (digits of the Sun), placing a pot before himself. He chants the mūlamantra (the principal mantra of the deity worshipped) of vilomamāṭṛkā,² and filling the pot with water, adores the 'Candrakalās' (digits of the Moon) in the same pot. He covers the pot with two garments and puts in it some herbs and nine precious stones. He places the five sprouts of *Panasa* (Jack tree), *Āmra* (Mango), *Āsvattha* (holy fig tree), *Vaṭa* (*Ficus bengalensis*) and *Bakula* (*Mimusops elengi*), on the pot and consecrates his deity.

The student occupies the *Vedī* (altar) and the teacher sprinkles water on him. The teacher then keeps the sprouts on the student's head, chanting the mūlamantra in his mind, and again sprinkles water on him. Then the student performs *ācamana* (sipping of water) with the remaining water and wears a new cloth. He salutes the teacher and takes seat in front of him. The

1. N. I. 65. 1-17.

teacher places his hands on the student's head and repeats the mantra eight times in the ears of the student. Then the student pays respects to the teacher and offers *dakṣiṇā* (gift) to him. The student, after returning home, worships his deity in 'Pañcāyatana' form every day in the prescribed order. He gets up early in the morning and after finishing his daily duties or sitting on the bed itself pays respects to his teacher. Then he repeats the Pādūkā-mantra and again pays regards to his teacher.¹

The Philosophical Idea of Mantras

The 'mūlavidyā' (knowledge of the supreme spirit) should be meditated upon starting from *Mūlādhāra* (the lowest *Cakra*) to *Brahmarandhra* (the aperture in the crown of the head). Under the navel exists the 'vāyumaṇḍala' (the orb air). There the *Vāyubīja* (air source) with the sound 'Ya' as its symbol is situated, from which the air blows. On the upper level of the 'vāyumaṇḍala' the triangular 'vahnimaṇḍala' (the orb of fire) is placed; *Agnibīja* (fire source) is situated in it, with 'Ra' as its sound symbol. From *Agnibīja*, the fire comes out. One should bring out the air and fire from *Vāyubīja* and *Agnibīja*, and should meditate on *Kuṇḍalinī*, which lies dormant coiled like a snake on Śivaliṅga in the *Mūlādhāra*. The *Kuṇḍalinī* is very thin like a lotus-fibre. From the *Kuṇḍalinī*, there emanates a brilliant flash of light. One should awake the *Kuṇḍalinī*, and, piercing the six cakras should bring it up to the *Brahmarandhra* through *Suṣumnā* and immerse it in the nectar there. Then he should concentrate on Parama Ātman (the Supreme Spirit of Brahman) as encircled by the *Jyoti* (light) of *Kuṇḍalinī*. The *Kuṇḍalinī* is then brought back to its place, *Mūlādhāra*. This is followed by the meditation and worship of his deity with the prayer 'Trailokyacaitanyamayādiva Śrinātha Viṣṇo.' In the case of the deities other than Viṣṇu, 'Viṣṇo' in the prayer is to be replaced with the name of the particular deity. While completing the performance, he should chant the *Ajapa-mantra*; the (*Hamsa-Gāyatrī*). Every soul is supposed to repeat automatically the *Hamsa-Gāyatrī* twenty one thousand and six times every day in the breathing processes without knowing.

Then he should perform nyāsa (mystical sanctification of body) in six parts of his body with the mantras 'Sūryātmane

1. Cf. Worship, infra.
N. I. 65. 18-66.

hrdayāya namaḥ,' etc. Japa should be submitted to the 'vahni-maṇḍala' after performing meditation.¹

The Purāṇa then gives a classification of the mantras based on different deities (a) Rāmamantras, (b) Kṛṣṇamantras, (c) The mantras of Rādhā and of the deities of her group, (d) Śāktamantras, (e) Sauramantras, (f) Gaṇeśamantras and (g) Śivamantras.²

While describing Rāmamantras, Nārada mentions that among all the mantras, the Vaiṣṇavamanttras are the best and in the group of Vaiṣṇavamanttras, the Rāmamantras. He adds that in Rāmamantras also, the Rāmamantra of six letters is the most auspicious one.³ Besides, Nārada gives with the full texts, some hymns (*Stotras*) of different deities. The prominent hymns are: (1) Rādhā-Kṛṣṇa-Yugala Sahasranāma Stotra (one thousand names of Rādhā and Kṛṣṇa)⁴, (2) Lalitā Sahasranāma Stotra (1000 names of Lalitā)⁵, (3) The 100 names of Sāvitrī⁶, (4) Sāvitrī-pañjara⁷, (5) Kārtavīrya Kavaca⁸, (6) Māruti Kavaca⁹, (7) The 100 names of Lord Śiva¹⁰.

Yantras—The Mystic Diagrams

Yantras are geometrical figures made from linear elements intended to represent, in a synthetic form, the basic energies of the natural world, which are the deities. They are the visual equivalents of the mantras of thought forms¹¹. Nārada describes the preparation of various Yantras and their use for acquiring prosperity, protection, etc. Some of the important Yantras referred to in this work are the following:—

- (1) Trailokyamohanayantra inscribed on the leaf of Bhūrja (birch) fulfils one's desires.¹²

1. N, I. 65. 67 80.
2. N. I. 91. 234.
3. N, I. 73. 2-5,
4. N, I. 82.
5. N, I. 89.
6. N, I. 83. 155-166.
7. N, I. 83. 138-154.
8. N, I. 77.
9. N, I. 78.
10. N, I. 122.51-67.
11. HP, p. 350.
12. N, I. 71. 86-89.

- (2) Nārasimhayantra incised on golden plate or that of any other metal yields victory, influence and protection.¹

Other yantras mentioned are 'Sarvavaśāṅkara' (bringing all under one's control), 'Kālāntaka' (the destroyer of death), 'Sampatprada' (giving wealth), 'Yantrarāja' (king of Yantras), 'Sarvasiddhipradāyaka' (giving complete success), 'Hanumadyantra', 'Bandhamokṣakarayantra' (relieving from confinement), etc.²

The Tantrik Practices

The Purāṇa then gives descriptions of the *Ṣaṭkarmas*, including the black practices prevalent among the *Vāma-mārgīs* (left hand worshipper). The *Ṣaṭkarmas* are :

- (1) *Pauṣṭika* (promoting welfare or *Śānti*) (propitiatory).
- (2) *Vaśya* (bringing one under control).
- (3) *Stambhana* (striking a man dumb or arrest).
- (4) *Vidveṣa* (causing antagonism between persons).
- (5) *Uccāṭana* (driving away) and
- (6) *Māraṇa* (destruction).
- (7) *Pauṣṭika* or *Śānti*.

There are various practices of this followed by worship of deities, chanting of mantras and sometimes with a performance of *homa* (sacrifice) and taking of medicines also. For examples in connection with the worship of Gaṇeśa, it is said that a powder prepared by a person chanting a particular Gaṇeśamantra 1000 times after performing a *Yajña* (sacrifice) to Lord Gaṇeśa, if taken by a barren woman on the fourth day after her monthly course, makes her mother of a male child.³

In another context, Nārada explains that by chanting Lakṣmaṇa-mantra one lac times, a person recovers from Mahāroga (great or fatal disease).⁴ We have reference to such practices in connection with almost all the deities described above.

(2) *Vaśya* :

By offering different flowers e.g. a *Padma* to Gaṇeśa, one can influence a king, with *Utpala* a queen, with *Kumuda* a minister, and

1. N. I. 71.91-96.

2. N. I. 71.96,98; 72.27; 73.35; 74. 62-70, 172-176.

3. N. I. 68. 80-84.

4. N. I. 73-158.

so on.¹ Performing homa with *Kumuda* one thousand times together with the chanting of Viṣṇumantra, one can bring all the kings under one's control.² Chanting Lakṣmaṇa mantra one lac times and performing homa with lotus ten thousand times will enable one to marry the girl of one's choice immediately.³

(3) *Stambhana* :

By chanting Nṛharimantra followed by a *homa* with *Dhātrīkhaṇḍa* one can stupefy the world.⁴ The worship of goddess Mātāṅgeśvarī by performing *homa* with a mixture of salt and turmeric powder will have similar effect.⁵

(4) *Vidveṣa* :

In connection with *vidveṣa* practices, there are descriptions like the preparation of a *Yantra* on the skin of a donkey and performance of a *homa* with *Hayamāra* (*Nerium tinctorium*) flower by chanting the mantras of Hanumān.⁶

(5) *Uccāṭana* :

A person performing a *homa* with cow's ghee worshipping Nṛhari and chanting Jvālāmālinīmantra one lac times will be able to drive away the Raudra bhūtas (terrifying ghosts) and Apasmāra bhūtas (epileptic ghosts)⁷.

(6) *Māraṇa* :

By chanting Kārtavīryamantra and by performing a *homa* with the articles like *Sarṣapa* (mustard), *Ariṣṭa* (*Sapindus emarginatus*), *Laśuna* (garlic), or *Kārpāsa* (cotton), the enemies can be destroyed.⁸

Sensual and Witchcraft Practices

While describing the Kālīmantras, Nārada mentions worship of the female organ with chanting Kālīmantra 1000 times to acquire

1. N. I. 68-37.
2. N. I. 70-200.
3. N. I. 73. 166-167.
4. N. I. 71-84
5. N. I. 87-153.
6. N. I. 73. 42; 74. 55.
7. N. I. 71. 100-106; See also N. I. 75. 98-104; 80.274-276, etc.
8. N. I. 76 31; 87. 28, etc.

the power of speech. If a naked person with matted hair chants Kālīmantra 10000 times at midnight in a cemetery, he will have every success.¹ If he sits naked on a corpse and worships goddess Kālī with *Arka* flowers mixed with his own semen and repeats Kālīmantra, he becomes a king within a short period. If one meditating on the genital organ of a woman in her monthly course chants Kālīmantra he becomes a popular poet.

In connection with the *Paṣṭika* practices, Nārada describes a *bali* (sacrifice) to goddess Kālī with the flesh of animals like cat, camel, donkey, etc., to be performed at midnight on the 14th day of the dark half.² The performance of a *Tarpaṇa* (libation) with blood is also described above. If a person sitting on a corpse in a cemetery, lonely place, temple, mountain or forest and looking, touching a woman or in union with her, offers to Kālī a *bali* of a person killed in war or of a child six months old, he is said to acquire the *Vidyā*.³

In the worship of female deities, we find the use of articles *Āsava* (liquor), *Matsya* (fish) and *Māmsa* (flesh).⁴

The Description of Cakras

The *Cakras*, situated on the *Merudaṇḍa* (vertebral column), are the centres of subtle forces and cosmic consciousness. These are the instruments, with the help of which, the seven unavoidable stages are to be realised.⁵

The following are the *Cakras* enumerated in the *Naradiya* :

- (1) *Mūlādhāra cakra* (Pelvic plexus) is a fourpetalled lotus combined with four *bījas*, viz., *va*, *śa*, *ṣa* and *sa*, and is presided over by Lord Gaṇeśa with *pāśa* (noose), *aṅkuśa* (hook), *sudhā-pātra* (nectar vessel) and *modaka* (sweet meat) in his hands. For meditating on the diety, a *jaṇa* (chanting) for 600 times is prescribed.
- (2) *Soādhīṣṭhāna cakra* (hypogastric plexus) is a six-petalled lotus with the six letters, viz., *ba*, *bha*, *ma*, *ya*, *ra*, and *la*,

1. N. I. 85. 20-21.

2. N. I. 85. 22-28.

3. N, 85. 31, 70-72.

4. N, I. 90. 28.

5. TOPS, pp. 167, 171.

and is presided over by Brahmā along with Śakti seated on a swan, holding *sruva* (sacrificial ladle) and *akṣamālā* (rosary) in his hands. Meditation upon the deity and a japa for 6000 times are prescribed here.

- (3) *Maṇipūraka cakra* (solar plexus) is a tenpetalled lotus and ten letters, viz., *ḍa, ḍha, ṇa, ta, tha, da, dha, na, pa,* and *pha*, and is presided over by Lord Viṣṇu, holding *śaṅkha* (conch shell), *cakra* (wheel), *gadā* (club) and *padma* (lotus) in his hands, accompanied by Lakṣmī. A japa for 600 times meditating on the deity is prescribed in this context.
- (4) *Anāhatārkaṭra cakra* (cardiac plexus) is a twelve-petalled lotus and 12 letters viz.; *ka* to *ṭha*, and is presided over by Rudra, holding *śūla* (trident), *abhaya* (the gesture resembling protection from fear or danger), *vara* (solicitation), and *amṛtakalāśa* (nectar vessel) in his hands and seated on an ox along with Pārvatī. The deity is invoked by the performance of japa 6000 times.
- (5) *Viśuddha cakra* (Pharyngeal plexus) is a sixteen petalled white lotus and 16 vowels and is presided over by Indriyādhipati. The sacred chanting is performed 1000 times meditating on the deity.
- (6) *Ājñā cakra* (plexus of command) is a two-petalled lotus and two letters, viz., *ha* and *kṣa*. It is presided over by Jagad-guru (universal teacher) Sadāśiva along with Parā Śakti (supreme power). The deity is meditated upon with a japa for 1000 times.

Sahasrāra is a lotus of 1000 petals and all the *varṇas* (letters) including *nāda* (sound) and *bindu* (dot). It is presided over by Paramādi Guru, with *abhaya* and *vara*. The meditation on the deity with a japa for 1000 times is prescribed.

Then the oblations of water are offered to Viṣṇu. The worshipper should identify himself with Brahma and should proceed with the performance of worship.¹

Śaucācāras (Ablutionary Rites)

A person tests his breathing when he gets up from his bed. Paying homage to his deities, he performs *Śaucācāras* and takes

1. N, I. 65. 81-96.

his bath followed by the daily worship of *Sandhyā*. Regarding bath it is said that if he is not in a position to bathe in water due to sickness or other similar reasons, he may purify himself by reading the *agha-marṣaṇa* mantras, by the mere application of ashes or soil on particular parts of the body.

Sandhyā Vandana (Daily Worship of Sandhyā)

He performs the daily worship of *Sandhyā* thrice a day with *nyāsa* (a mystical sanctification of body) chanting the mantras prescribed and *ācamana* (sipping of water). In the performance of *Sandhyā*, the different sects like Śaivas, Śāktas and Vaiṣṇavas use mantras, which differ according to their deities.

Afterwards, he offers *arghya* (oblation) to the Sun, chants Gāyatrīmantra 108 or 28 times, and meditates on goddess Gāyatrī, as Brāhmī in the morning, as Śaivī at noon, and as Vaiṣṇavī in the evening. Then he performs *tarpaṇa* (libations of water) to his ancestors, family deity, Garuḍa, Nārada, the great mountains, etc. He enters the place of worship after paying homage to the Sun and performs *ācamana* and *homa*. Then he performs *Mātṛkānyāsa* (primary mystical sanctification of the body) and worship of 'dvārapālakas' (guards at the door).¹

Worship

The earliest form of warship is known in the *R̥gveda* and other *Saṁhitās*, where we find reference to worship of the powers of nature such as Agni, the fire, the Sun etc.² There are passages where the deities of the *R̥gveda* are spoken of as possessed of bodily attributes. The *Vājasaneyī Saṁhitā* speaks of Rudra with a dark-blue throat and red complexion. It further says that he is clad in a skin. Still it is very doubtful whether idols were worshipped in Vedic times.³ But, in the centuries before Christ, idol worship had become widespread in India. The *Gṛhyasūtras* clearly refer to idol worship. According to the *Āpastamba Gṛhyasūtra*, Īśāna, his wife and son Jayanta are worshipped. The *Mānava Gṛhya Sūtra* describes matters connected with the defective forms of idols. The *Viṣṇu Dharma-sūtra* mentions the idols of deities and worship of the

1. N, I. Ch. 66.

2. HRCM, p. 24.

3. RV, VIII. 17.5, 8; Vj. S, XVI. 7. 51; HD, II.2. p. 706.

idol of Bhagavat Vāsudeva as an image. Pāṇini also mentions an idol with a long or high nose. Kauṭilya speaks of the importance of erecting shrines in the centre of the capital. Long before Pāṇini, there had arisen professional man who made their livelihood by being regular priests in charge of worshipping idols; and temples of deities existed even in the fourth or fifth century B.C.¹ Thereafter we notice the popularity of image worship in the epics, Purāṇas and other literary works. Besides, the *Bhāgavatas* and the *Pañcarātrins* seem to be mainly responsible for the dissemination of the practice of image worship.² Nārada describes the worship as an act which brings forth fulfilment of one's desires.³

According to the *Matsya Purāṇa*, the mode of worship is two-fold, viz., (sa-) mantraka' and 'amantraka', and they are performed by means of sacrifice and mantras.⁴ Nārada also makes a five-fold classification of worship as :

1. *Āturi* : When a person is not in a position to take bath or chant mantras due to sickness, he should fix his gaze at his deity or the Sun god and should offer flowers to him recalling the mantras. After recovery from sickness he should perform it as usual.
2. *Sautikī* : When there is impurity caused by the birth or death of a relative, one should perform mental worship. After the period of impurity, he should perform the worship as usual.
3. *Trāsi* : While one is in dread of wicked people he is allowed to perform the worship with the articles at hand.
4. *Sāadhanābhāvini* : In case of shortage of the required articles, one may perform the worship with leaves or fruits or one may even resort to mental worship.
5. *Daurbodhī* : It is the worship performed by ladies, old men and the illiterate, i.e., those who are ignorant.⁵

The principal deity worshipped is given the central position with the deities, Agni, Nirṛti and Vāgīśa surrounding it. If one

1. Āp, Gr, XX. 1-3; Mv, Gr, II. 15.6; VDS, XXIII. 34; 63.27; Pāṇ, IV. 1.54; Arth, II. 4; HD, II. 2, pp. 708-710.
2. AIU. p. 452.
3. N. I. 67.1.
4. M, 183. 43-44; CHMP, p. 223.
5. N, I. 67. 124-140.

wishes to give special homage to Viṣṇu, then Viṣṇu is given the central position and the other deities, viz., Gaṇeśa, Sun, Śivā and Śiva surround him; similarly if Śiva is the special deity the surrounding deities are the Sun, Gaṇeśa, Ambā and Hari; if Śivā, they are Śiva, Gaṇeśa, Arka and Govinda; if Gaṇeśa, they are Śiva, Śivā, the Sun and Viṣṇu; and if the Sun, then they are Gaṇeśa, Viṣṇu, Ambā and Śiva. Thus the five deities are worshipped daily. This mode of worship explained by Nārada is the Pañcāyatana system.¹

Regarding worship and the articles used for it, various views are expressed in different works.

The *Matsya Purāṇa* : describes image worship and the making of images of Vaiṣṇava, Śaiva, Śākta and Brāhma cults and also refers to the manufacture of images of lead and bronze.² The *Bhāgavata Purāṇa* mentions images made of stone, iron, wood, sandal wood or sandal paste, sand, precious stones, etc.³

According to Nārada, a Yantra, Śālagrāma, precious stone or an image made of gold or any other metal and installed accordingly and the Bāṇaliṅgas also are used as symbols in worship. However, the images, which are crooked, burnt, broken, distorted, mutilated or touched by out-castes, should be avoided in worship.⁴ Nārada also prohibits the simultaneous worship of two conch-shells, two cakra-śilās, two Śivaliṅgas, two idols of Gaṇeśa, two idols of the Sun, and three idols of Śakti in a house.⁵

According to the *Matsya Purāṇa*, *arghya* is a mixture of the eight articles, viz., curds, whole grain of rice, ends of Kuśa grass, milk, Dūrvā grass, honey, barley grains and white Mustard seeds or as many articles as one can afford out of these. But Nārada terms *arghya* as a mixture of *Puṣpa* (flowers), *Akṣata* (whole grain rice), *Yava* (barley grains), *Kuśāgra* (ends of kuśa grass), *Tila* (sesame), *Sarṣapa* (mustard), *Gandha* (sandal paste), and *Dūrvādala* (bent grass).

1. N, I. 65. 43-47.

2. M, Chs. 258-261; 258, 20-21; CHMP, p. 202; HD, II. 2. p. 715.

3. Bh, XI. 27.12; Sk, 9. in Pūjāprakāśa, pp, 11, 116: HD, II. 2, p. 715.

4. N, I. 67. 31-34.

5. N, I. 67. 120-121.

Nārada mentions *ācamanīya* as the mixture of water, *Jatiphala*, *Kaṅkola* and *Lavaṅga* (clove). According to Kane the articles such as cardamom, cloves, *Uśīra* grass and *Kakkola* or as many articles as are at hand are used in the water for *ācamana*¹

A mixture of honey, ghee and curds is called *madhuparka*. The *Āśvalāyana Gṛhya Sūtra* and *Āpastamba Gṛhya Sūtra* "prescribe a mixture of honey and curds or clarified butter and curds". According to the *Paraskara Gṛhya*, it is a mixture of curds, honey and butter, whereas according to most of the *Sūtras*, flesh also is mixed with it.²

Nārada prohibits the use of vessels made of conch shells in worshipping Śiva and the Sun³.

One should not offer torn or dirty clothes to any deity. Red clothes are offered to Śakti, the Sun and Gaṇeśa, yellow to Viṣṇu, and white to Śiva⁴.

Flowers of *Ketakī* (*Pandanus odortissimus*), *Kunda* (a species of jasmine), *Kuṭāja* (*wrightia antidysenterica*), *Bandhūka* (*Pentapetes phoenices*), *Nāgakesara* (*Mesua forrea*), *Japā* (China rose) and *Mālatī* (a kind of jasmine) are not to be offered to Śiva; *Mātuliṅga* (*citrus medica*) and *Tagara* (*Cassia tora*) to the Sun; *Dūrvā* (bent grass), *Arka* (Sun-plant) and *Mandāra* (coral tree) to Durgā; *Tulasī* (holy Basil plant) to Gaṇeśa; *Palāśa* (*Butea frondosa*), *Kāśa* (*saccharum spontaneum*), *Tamāla* (the tree with a very dark bark), *Tulasī*, *Dhātrī* (*Grisles tomentosa*) and *Dūrvā* to Goddess Ambikā; and *Japā*, *Akṣata* (whole grain rice), *Arka* and *Dhattūra* (white thron apple) to Viṣṇu. The leaves and flowers auspicious in worship are *Sarojinī* (lotus), *Damanaka* (*aeschynomune aspera*), *Marubaka* (*ocimum*), *Kuśa*, *Viṣṇukrāntā* (*evolvulus alsimioides*), *Nāgavallī* (*chavica betel*), *Dūrvā*, *Apāmārga* (*achyranthes aspers*), *Dāḍima* (*punica granatum*), *Dhātrī* and *Muni* (*Erithrina suberosa*). The following fruits are to be offered to deities; *Kadalī* (plaintain), *Badarī* (*ziziphus jujuba*), *Dhātrī*, *Tintiṇī* (tamerind), *Biḷapūraka* (citron), *Āmra* (mango), *Dāḍima*, *Jambīra* (*citrus medica*), *Jambu* (rose apple) and *Panasa* (jack tree).

1. M, 267. 2; q. in the *Pūjāprakāśa*, p. 34; HD. II. 2. p.731; N, I. 67. 27-28.
2. N, I. 67. 28; HD, II. 1. p.545; HD, II. 2. General Index. p. 1316.
3. N, I. 67. 29.
4. N; I. 67. 55-56.

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