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## पुराणम्—PURĀṆA

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व्यासपूर्णमासङ्कः

[ July 30, 1977

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## व्यास-प्रशस्तिः

(Glorification of Vyāsa)

वाग्विस्तरा यस्य बृहत्तरङ्गा  
वेलातटं वस्तुनि तत्त्वबोधः ।  
रत्नानि तर्कप्रसरप्रकाराः  
पुनात्वसौ व्यासपयोनिधिर्माम् ॥१

श्रीमद्व्यासपयोनिधिर्निधिरसौ सत्सूक्तिपङ्क्तिस्फुरन्-  
मुक्तानामनवद्यहृद्यविपुलप्रद्योतिविद्यामणिः ।  
क्षान्तिः शान्तिधृती दयेति सरितामेकान्तविश्रान्तिभू-  
र्भूयान् नः सततं मुनीन्द्रमकरश्रेणिश्रयः श्रेयसे ॥२

जिगाय देवानपि यः स्वतेजसा  
विवेद च व्यास च वेदसागरम् ।  
परावरजः स पराशरात्मजो  
मया महात्मा प्रणिपत्यते मुनिः ॥३

1. From *Varāha-P.*, MS, D. 10130, deposited in the Sarasvati Mahal Library, Tanjore. The Grantha MS. from Trivandrum (Kerala) also gives this śloka with some variants.

2. From *Nyāya-nirṇaya-vyākhyā* of Ānanda-giri.

3. From *Jaiminiya Śrauta-sūtra-bhāṣya*, G. O. MSS. Library, Madras, R. N. 5507.

2, 3 taken from श्रीव्यासप्रशस्तयः compiled by Dr. V. Raghavan.

## धरणीकृता जनार्दनस्तुतिः

(Varāha-Purāṇa, Cri. Edn., 1. 20-28)

धरण्युवाच

नमः कमलपत्राक्ष नमस्ते पीतवाससे ।  
नमः सुरारिविध्वंसकारिणे परमात्मने ॥२०  
शेषपर्यङ्कशयने धृतवक्षस्थलश्रिये ।  
नमस्ते सर्वदेवेश नमस्ते मोक्षकारिणे ॥२१  
नमः शाङ्गासिचक्राय जन्ममृत्युविर्वाजिते ।  
नमो नाभ्युत्थितमहत्कमलासनजन्मने ॥२२  
नमो विद्रुमरक्तास्यपाणिपल्लवशोभिने ।  
शरणं त्वां प्रपन्नाऽस्मि त्राहि नारीमनागसम् ॥२३  
पूर्णनीलाञ्जनाकारं वाराहं ते जनार्दन ।  
दृष्ट्वा भीताऽस्मि भूयोऽपि जगत् त्वद्देहगोचरम् ।  
इदानीं कुरु मे नाथ दयां त्राहि महाभयात् ॥२४  
केशवः पातु मे पादौ जङ्घे नारायणो मम ।  
माधवो मे कटिं पातु गोविन्दो गुह्यमेव च ॥२५  
नाभिं विष्णुस्तु मे पातु उदरं मधुसूदनः ।  
ऊरुं त्रिविक्रमः पातु हृदयं पातु वामनः ॥२६  
श्रीधरः पातु मे कण्ठं हृषीकेशो मुखं मम ।  
पद्मनाभस्तु नयने शिरो दामोदरो मम ॥२७  
एवं न्यस्य हरेर्न्यासिनामानि जगती तदा ।  
नमस्ते भगवन् विष्णो इत्युक्त्वा विरराम ह ॥२८

### Important Variants

[Manuscripts collated 19 :—Devanāgarī 12, Bengali 3, Nandināgarī 1, Telugu 1, Grantha 1, Malayalam 1.

Number of MSS. having the variant is given within brackets.]

20. -a) कमलनेत्राय for कमलपत्राक्ष; (2).  
21. -b) स्थित—for धृत—; (2 B.Mss.). -c) देवात्मन् for देवेश; (1).



22. -a) नमस्ते शाङ्गचक्राय; (2 B. Mss.). -b) -विवर्जित for -विवर्जिते; (3)
23. -a) विद्रुमरक्तौष्ठ (4), विद्रुमरक्ताभ- (2), विद्रुमरक्ताय (2), विद्रुम-  
वक्त्राय (2)
24. -a) नीलाञ्जनचयाकारं (2). -d) जगत्संदेहसञ्चरे (2 B Mss.),  
-त्वद्देहगह्वरे (2). -f) महाप्रभो for महाभयात्; (1)
26. -b) जठरं for उदरं; (3). -c) ऊरू (2), उरस् (6), (for ऊहं).
27. -c) जघने for नग्ने; (1)
28. -a) न्यासं (6); मन्त्र- (2, B. Mss); मास - (1, Tanjore Ms.,  
D. 10130).

## NOTE ON THE STUTI

When Lord Varāha rescued the Earth from the Rasātala she implored Him to tell her how He creates, upholds and nourishes this creation, and how there is the beginning and the end of the creation. Varāha laughed at this, and the Earth (goddess Earth) saw the whole creation in his belly, including the gods, Rudra-s, Vasu-s, Siddha-s, sages, the moon, the sun and the other planets and all the seven Loka-s or worlds. The Earth was much terrified at this sight and began to tremble. Then she instantly saw the Lord sleeping on the couch of Śeṣa-nāga in the primordial ocean with Brahmā in the Lotus growing from His (Viṣṇu's) navel. (Var. P., 1. 12-19).

The Earth, being already terrified by seeing the dark Varāha form of Viṣṇu with the whole universe in His belly, eulogises Him and implores Him to protect her from this great fear (Śl. 23-24).

The *stuti* thus consists of two parts, viz : (1) eulogy of god Viṣṇu or Janārdana as Varāha (Śl. 20-23) and (2) a kind of *nyāsa* for protecting her limbs from the injury which might have been caused by this frightful sight (Śl. 24-28).

### 1. *Stuti* (Śl. 20-24)

The Earth eulogises—

I bow to the lotus-eyed God, to the God who is clad in yellow garments. I bow to the great God who destroys the enemies of gods.—(20). I bow to Thee, O Lord of all the gods, who sleeps on the couch of Śeṣa, who upholds goddess Lakṣmī on his bosom, and who is the bestower of salvation.—(21). I bow to the Lord holding the Śārṅga bow, the sword and the discus, who is free from birth and death. I bow to Him who has given birth to Brahmā residing in the great lotus produced from the navel (of Viṣṇu).—(22). Obeisance to Him who is adorned with the coral-coloured reddish mouth (i. e. lips) and sprout-like hands. I approach to Thee as my shelter; protect me, the innocent woman.—(23). Seeing Thy Varāha-form, dark like black antimony, O Janārdana, and the whole world in Thy body I am frightened. Now, have mercy on me, O Lord, and protect me from this great fright.—(24).

2. *Nyāsa* (Śl. 25-28)

In the Hindu religious literature *nyāsa* is a technical term and is generally used in the sense of assigning different limbs of the body to different deities or to the various names of the same deity for the purpose of their protection by those deities or names of the deity being eulogised or worshipped, or for the purpose of identifying the limbs with the different names or aspects of the deity in order to become one with the deity at the time of prayer or worship.

There are several kinds of *nyāsa*, such as *aṅga-nyāsa*, *kara-nyāsa*, *diṅ-nyāsa* etc. which are to be performed according to the Śāstric rules in order to identify himself (the worshipper) with the *mantra* or the deity. But when a *nyāsa* is uttered by a worshipper or devotee for securing protection of his various limbs from the deity, assigning these limbs to the different names of the deity, then the *nyāsa* becomes a kind of *kavaca*. Here, in the *stuti* the *nyāsa* uttered by goddess Earth may be said to be a kind of *mini-Kavaca* uttered by goddess Earth for the protection of her limbs.

Here, goddess Earth prays Viṣṇu-Varāha to protect her twelve limbs which she assigns for their protection to the twelve names of Lord Viṣṇu :

- May Keśava protect my feet !
- May Nārāyaṇa protect my shanks !
- May Mādhava protect my private parts !
- May Viṣṇu protect my navel !
- May Madhusūdana protect my abdomen !
- May Trivikrama protect my thighs !
- May Vāmana protect my heart !
- May Śrīdhara protect my throat !
- May Hṛśīkeśa protect my mouth !
- May Padmanābha protect my eyes !
- May Dāmodara protect my head !

Thus, this *nyāsa* associates the twelve names of Viṣṇu with the twelve limbs of the body.

In this connection the *Bhāg.-P.*, X. 6. 20 may be compared, according to which the Gopī-s, Yaśodā and Rohiṇī jointly created protection in the twelve limbs of child Kṛṣṇa when he had killed Pūtānā. They smeared his twelve limbs with the cow-dung in



order to protect them with the twelve names of Viṣṇu :

गोमूत्रेण स्नापयित्वा पुनर्गौरजसाऽर्भकम् ।  
रक्षां चक्रुश्च शकृता द्वादशाङ्गेषु नामभिः ॥

Śrīdhara comments on 'द्वादशाङ्गेषु नामभिः' as 'द्वादशाङ्गेषु ललाटादिषु केशवादिद्वादशनामभिः'. The *Ācāra-mayūkha* of Nilakaṇṭha Bhaṭṭa has given the names of the ललाटादि twelve limbs as associated with केशवादि twelve names of Viṣṇu in the context of enjoining *tilaka* on the forehead at the time of performing the *sandhyā* :

तिलकं प्रक्रम्य स्मृतिचन्द्रिकायां ब्रह्माण्डे—  
ललाटे केशवं विद्यान्नारायणमथोदरे ।  
माधवं हृदि विन्यस्य गोविन्दं कण्ठकूपके ॥  
उदरे दक्षिणे पार्श्वे विष्णुरित्यभिधीयते ।  
तत्पार्श्वे बाहुमध्ये तु विन्यसेन्मधुसूदनम् ॥  
त्रिविक्रमं कर्णदेशे वामकुक्षौ तु वामनम् ।  
श्रीधरं बाहुके वामे हृषीकेशं तु दक्षिणे ॥  
पृष्ठदेशे पद्मनाभं ककुद् दामोदरं स्मरेत् ।  
द्वादशैवेति नामानि वासुदेवेति मूर्धनि ॥

The order of the twelve limbs given by Śrīdhara and the *Ācāra-mayūkha*, beginning from *lalāṭa* (forehead) is different from that given in the *Varāha-P.*, which is from the feet to the head, but the twelve names of Viṣṇu are the same and also in the same order in both the places and the *Varāha P.*

The Tanjore MS. (D. 10130) and the Grantha MS. both read 'मास-नामानि'<sup>1</sup> for 'न्यास-नामानि' in śl. 28 of this *stuti* of the *Varāha-P.*, which is also a good reading, though all the other MSS. read न्यास (or न्यासं, v. l. in several MSS.)-नामानि.

—Anand Swarup Gupta

1. For Viṣṇu's twelve names as the names of the twelve months see my note published elsewhere in this issue of the *Purāṇa*.



RELATIONSHIP BETWEEN SYMBOLS AND MYTHS  
IN THE COSMOGONIES OF MAHĀPURĀṆA

BY  
CATERINA CONIO

[अस्मिन् निबन्धे विदुष्या लेखिकया महापुराणेषूपलब्धस्य सृष्टि-  
विद्यावर्णनस्य तत्सम्बद्धप्रतीकानामाख्यानानाञ्च साङ्गोपाङ्गं विवेचनं  
कृतम् । सृष्टिवर्णनप्रसङ्गे विधिधाख्यानानि प्रतीकशब्दाश्चोपलभ्यन्ते ।  
तेषां व्याख्यानं भारतीयविद्वद्भिः पाश्चात्यविद्वद्भिश्च नानाप्रकारेण  
कृतम् । अत्र लेखिकयाऽपि तेषामाख्यानानां प्रतीकशब्दानां च यथामति  
प्रमाणपुरस्सरं व्याख्यानं कृतम् । अण्डं तु जगतः प्रतिरूपं, विधातु-  
निवासस्थलं, उर्वरतायाः प्रतीकं चास्ति । इत्थं मेरुरपि विश्वस्य  
मध्यभूमिः पृथिवीस्वर्गयोः सम्बन्धस्थलः स्तम्भरूपश्चास्ति । कूर्मस्य  
मत्स्यस्यापि अन्तर्निहिता रहस्यात्मिका व्याख्याऽत्र वर्तते । लेखिकया  
इतरेषामपि अनेका प्रतीकशब्दानां व्याख्या प्रस्तुता ।]

The problem of the origin of the cosmos and man has always been one of the most important for philosophical and religious thinking : this problem is, in fact, metaphysical and theological, for it concerns the search of the *ultimate ground* of reality and the relationship between God and human beings. Such an important problem is to be found, not only in philosophical treatises, but first of all in the sacred texts of Revelation and Tradition belonging to the highest cultures of mankind.

In *Mahāpurāṇa*, as is well known, the doctrines regarding creation (I take this term in its broader meaning) are often clothed in mythological tales, or hidden, so to say, in *symbols* which not only denote deep intuitions of mind, but are able to suggest fresh ideas and so are liable to be reinterpreted again and again, as is shown by the most recent attempts of eastern and western scholars. Let us recall, in this connection, some to whom I am indebted for my studies; first of all, Prof. Paul Hacker and his disciple Prof. K. Rueping who have succeeded in finding out new methods to establish the chronological history of the texts, giving reasons for the changes and the variations in several portions of

*Purāṇa*<sup>1</sup>. Highly valuable are also the articles of Prof. Miss Madeleine Biardeau regarding some selected Purāṇic cosmogonies illustrated with a structural methodology, in a synchronic way, irrespective of the diachronical evolution of myths<sup>2</sup> in the manner, as she herself says, of C. Levi-Strauss.

What we are now trying to do, in the present article, is a speculative approach to the accounts of creation in *Mahāpurāṇa*, in order to analyse the relationship between *symbols* and *myths* considering both of them from the point of view of *philosophical intuition* and *artistical mediation*. Symbols and myths, in fact, being inspired by religious and poetical imagination—here the term imagination is equated to that of intuition—are apt to operate a mediation, to establish *a link* between the creative faculty of the mind and conceptual thinking.

In the Purāṇic portions relative to creation there are, of course, also philosophical ideas at a certain level of elaboration taken either from Sāṃkhya or from Vedānta schools of thought, but it seems that the authors of the Purāṇic texts were concerned more with a religious approach than with problems of reasoning regarding cosmogonic theories. It has in fact to be remembered that the first two lakṣaṇa of the Purāṇa (sarga and pratisarga)—which are, no doubt, the most ancient and most important parts of these texts<sup>3</sup>—were meant for meditative purposes and therefore were to be read, or heard, with a devotional attitude and a contemplative mind.<sup>4</sup> And we think that even now, while examining these precious books, one has to be careful in dealing with such an important subject as that of creation, which constitutes the central point of the highest human speculation.

1. See, for instance the methodological article of P. Hacker : "Zur Methode der geschichtlichen Erforschung der anonymen Sanskrit Literatur des Hinduismus" in *Zeitschrift der Morgenlaendischen Gesellschaft*, 1961, Band 111, pp. 483-492.
2. See "Cosmogonies Hindous" in *Bulletin de l'Ecole française d'Extreme Orient*, vol. LIV (1968) pp. 19-45; Vol. LV (1969) pp. 59-105; Vol. LVIII (1971) pp. 17-89.
3. Let us quote, in this connection, the master piece of W. Kirfel, *Das Purāṇa Pañcalakṣaṇa*, Leiden, E. J Brill, 1927, which is still an indispensable reference book to establish the history of the oldest Purāṇa.
4. We recall one verse of Bhāgavatapurāṇa (II, 9, 31) stating how man has to think of creation : *tata ūtmani loke ca bhakty-uktaḥ samāhitaḥ/draṣṭa'si māṃ tataṃ brahma mayi lokāṃstvamātmanāḥ*.



Cosmogonical narrations and avatāric myths<sup>5</sup>) are scattered in various chapters of *Mahāpurāṇa*, so that it is not easy to find a leading thread<sup>6</sup> connecting philosophical doctrines, legends and descriptive images and to relate them to the central point of our inquiry. We have, anyhow, decided here to give priority to *symbols*, for we have found, as we have said, that they can be considered as a very relevant subject of analysis, since they are cardinal centers of reference for many basic concepts. Therefore, first of all, we have to examine those symbols which respond to the most general intuitions and reflect ideas of the widest interest, deriving from very ancient cultures, spread on a vast area.

**The cosmic egg.**

Let us first consider that great and almost universal symbol which is the cosmic egg<sup>7</sup>. If we pay attention to the various accounts in which the aṇḍa plays a role, starting from the oldest one, in *Śatapatha Brāhmaṇa* (XI, 1, 6), up to *Chāndogya-upaniṣad* (III, 19, 1) and to Purāṇic cosmogonies<sup>8</sup>, we notice that the cosmic egg may be regarded as an image of the whole universe in its entirety, as well as in its evolutionary aspect as it is said in the

5. The doctrine of avatāra was, at least originally, strictly bound to that of creation, or recreation as a famous Purāṇic verse shows with regard to the first three theriomorphic "incarnations": *akarot as tanum anyāṃ kalpādiṣu yathā purā matsya-kūrmādikāṃ tadvad varāhaṃ vapur āsthitaḥ.* (*Viṣṇupurāṇa* I, 4, 8) Cf. Kirfel, op. cit., p. 16, v. 7.
6. One could find, of course, more than one leading thread, or 'ca' to choose some group of texts having a determinate affinity or to select some themes or even some particular words, and make a structural or semantic analysis of them.
7. One can find this symbol in many ancient cultures. See, for instance, the orphic Characters (O. Kern, *Orphicorum Fragments* 60, 64 and 79-81), and Aristophanes, *Birds*, 690 ff. As for Iran and Slavic civilizations we may quote the article, in Italian, "Zur e Azur" in: *Annali della Facolta di Lingue e Letterature straniere di Ca' Foscari* IX, 3, 1970, pp. 50-62 (Venice). Even in Egypt and in China occurs the symbol of the cosmic egg: see S. Morenz "Aegypten und die altorphanische Theogonie" in: *Antike und Orient, Festschrift W. Schubart*, 1950, pp. 64-111. Cf. also, in Chinese Philosophy, A Forke, *Die Gedankenwelt des Chinesischen Kulturkreises* Muenchen und Berlin, 1927. p. 90.
8. See *Agnipurāṇa* XVII, 6 ff; *Brahmapurāṇa* I, 37 ff; *Śivapurāṇa* (*Dharmasaṃhitā*) LI, 10 ff; *Bhaviṣyapurāṇa* I, 2, 13 ff. Cf. *Manusmṛti* I, 8 ff. and *Harivaṃśa* I, 15 ff. See also the article of P. Hacker "Two Accounts of Cosmogony" in *Jñānamuktāvali Commemoration Volume*, Delhi, 1959.

above mentioned texts for the egg splits into two parts and gives rise to the cosmos.

The egg in itself is also a symbol of fertility, but in the Purāṇic accounts it is taken into consideration more because of its shape and its composition. There is, in fact, a group of texts<sup>9</sup> in which the egg is said to be made out of the cosmic elements and to be the natural abode of God: *prākṛtaṃ brahmarūpasya Viṣṇoḥ somsthānam uttamam*, a verse occurring in *Viṣṇupurāṇa* (I, 2, 55) and similar to another occurring also in both editions of *Padmapurāṇa*: *tatrāvyahtasvarūpo' sau vyaktarūpī Janārdanaḥ|brahmā brahmasvarūpeṇa svayam eva vyavasthitaḥ* I, 2, 106b-107a (Śrī Veṅkateśvara Press edition) and V, 2, 104b-105a (Ānandāśrama Sanskrit Series ed.).

At this point, we have to remark that these meanings of the cosmic egg may be linked to one another in so far as this symbol, although included in different cosmogonies, preserves its *primary fundamental significance* and shows a sort of primacy with respect to the myths or accounts in which it is included. The symbol of the *aṇḍa* was, in fact, adapted to various accounts as if it were *attracting around* itself old legends as well as fresh philosophical ideas. That is why we find the cosmic egg having a golden colour, like the golden germ, the sun and the fire<sup>10</sup>): *hiraṇyavarṇam abhavat tad aṇḍam uḍake śayam...*The *aṇḍa*, lying on the cosmic ocean, is also related to the waters which are a symbol of fertility.

But, as we have seen above, the egg is made of the natural elements, with various enveloping *strata* similar to those of a coconut: *ebhir āvaraṇaiḥ sarvaiḥ sarvabhūtaiś ca sṃyutam|Nārikelaphalasyāntarbijam* (*Padmapurāṇa* I, 2, 111 or V, 2, 109-110a) an image reminding us also of the *kośa* of the *Taittirīya-ūpaniṣad*<sup>12</sup> although the latter presents an older view of the layers of reality.

In other passages, it is said that the womb of the cosmic *aṇḍa* were the continents, the seas and mountains, the planets, the divisions of the universe, the gods, the demons and mankind.<sup>13</sup>

9. *Viṣṇupurāṇa* I, 2, 50-66; *Padmapurāṇa* (Ānandāśrama Sanskrit Series) I, 2, 26-31; *Mārkaṇḍeyapurāṇa* XIV, 62-65; *Brahmaṇḍapurāṇa* I, 3, 28-33; *Vāyupurāṇa* IV, 75-85; *Līṅgapurāṇa* LXX, 53-63; *Kūrmapurāṇa* IV, 35-42. See also Kirfel, *Das Purāṇa Pañcalakṣaṇa*, p. 9, v. 21 ff. and p. 51, vv. 56-63, and *Bhāgavatapurāṇa* III, 20. 13-16.

10. Cf. F. D. K. Bosch, *The Golden Germ*, Mouton, 1950, p. 54 ff.

12. See Brahmānandavalli.

13. See Kirfel, *Das Purāṇa Pañcalakṣaṇa*, cit. p. 10, vv. 25-26 and p. 52, vv. 60-61.



Thus, it may be seen that the egg is the image of the world, the entire universe, in which abides God, in His demiurgic aspect, or in which Brahmā is said to be born.

In *Mārkaṇḍeyapurāna* (XLV, 68-70) it is also narrated how the egg was enveloped by water, air, ether and the evolving *Ahaṅkāra* and then surrounded by *Mahat* and by *Avyakta* and how all these coverings formed from Prakṛti, enveloping one another, constituted the eight Prakṛtis. And it is added that the *Puruṣa* is limited by Prakṛti; which seems in contrast with what was affirmed in the other passages quoted above.

Shall we then conclude that the symbol of the egg is used in an indiscriminate manner, whenever and wherever it may be useful to illustrate an idea? No doubt a symbol can be employed as a simile for the purpose of clarification in different contexts, but in cosmogonic accounts the egg maintains a unitary meaning, although it presents itself under different angles. Its oval shape denotes a totality encircling the whole created or developed world; beyond the limit of the shell, there is the infinite God, from Whom everything comes. And if God is said to be within the aṇḍa, by way of immanence, that means that He is regarded as a creating power, *personified* either in Prajāpati or in Brahmā.

It has been pointed out by various authors that Purāṇic cosmogonies show an intermingling of Vedic and Sāṃkhya trends, and here we have seen that the *figure* of the cosmic egg is used in cosmogonies derived from Vedic tradition, like that of the Hiranyagarbha, as well as in those of Sāṃkhya origin, in which it is spoken of Prakṛti, Avyakta and of the evolution of the world through the action of Puruṣa or Brahmā. And it is to be noted that the Puruṣa governs the world, or enters into creation in the form of Brahmā abiding within the egg made up by the Great Principle (Mahat) and the rest. Even if we assume that impersonalistic or mechanistic cosmogonies or a sort of sāṃkhyazation of emanationistic theories,<sup>14</sup> have been incorporated in Purāṇic

14. See Paul Hacker "The Sāṃkhyazation of the Emanation Doctrines" in: *Wiener Zeitschrift fuer die Kunde Sud und Ostasiens*, Band V, 1961, pp. 75-115. In *Bhāgavatapurāna* (III, 20, 12 ff.) a Sāṃkhya cosmogony is combined with that of the golden egg and that of the lotus issuing from the navel of the Lord.

accounts it is a fact that the cosmic egg formed by the elements is an *equivalent* of the egg born out of the golden germ. In this way, we do note the persisting fundamental meaning of the symbol even within contexts of different origin or often having undergone successive stages of elaboration. That is why symbols are, in a way, clearer than doctrines, and more immediate than mythological tales, or, as is our case, why they may constitute even a connecting *link* between different relations, although only an ideal one as if it had an independent and stronger evoking force.

### The Mount Meru and its cosmic-philosophical significance.

The womb of the cosmic egg is compared to Mount Meru which is of a very great relevance from the cosmographic point of view and plays also a role in the legend of the churning of the ocean, as we shall see later on.<sup>15</sup>

The great cosmic mountain has been compared also, by various authors, to the *axis mundi* and to the Vedic image of the *stambha*,<sup>16</sup> symbolising the column of the universe, support of the three worlds.

Actually Mount Meru assumes its importance as the *center* of the world, the *abode* of God,<sup>17</sup> and is described as having golden colour<sup>18</sup> like the cosmic egg or enriched with precious stones<sup>19</sup>, brilliant with divine magnificence. This sacred mountain, situated in the very middle of the great cosmic maṇḍala, represents the fixed dwelling place of Brahmā Lokapāla, and of other various gods, whose function is that of creating and protecting the worlds.

15. On this subject we may quote the article of V. M. Bedekar, "The legend of the churning of the ocean in the Epics and the Purāṇas," in : *Purāṇa Bulletin*, All India Kāshirāj Trust, January 1967, pp. 7-61 and the Dissertation of K. Rueping, *Amyta-manthana und Kūrmāvātara*, Wiesbaden, 0. Harrassowitz, 1970.
16. See F. D. K. Bosch, Op. cit., p. 95.
17. *Viṣṇupurāṇa*, II, 2, 31; *Agnipurāṇa*, 108, 18; *Mārkaṇḍeyapurāṇa* LIV, 18. Cf. *Mahabharata* (critical edition) VI, 7, 7ff. See, on this subject, the important work of W. Kirfel, *Die Kosmographie der Inder*, Bonn, 1920. Einleitung, p. 15 and p. 93.
18. *Viṣṇupurāṇa* II, 2, 14; *Bhāgavatapurāṇa* V, 16, 7; *Mārkaṇḍeyapurāṇa* LIV, 15; *Līngapurāṇa* XLVIII, 4.
19. *Līngapurāṇa* XLVIII, 1 and 8.



Its very shape, partly above and partly beneath the earth, recalls that of a pillar, although the mountain is variously described as for instance the seed cup of a lotus. And it is not only a receptacle of all beatitude and splendour but also a veritable *link between heaven and earth*, for it belongs to God and celestial beings, as well as the world. In fact it is the center and the pivot of the world. Mount Meru reflects, evidently, a philosophical intuition which can be expressed by the category of *mediation* between heaven and earth, i. e. between two opposite realms (even between two contradictories if we assume that the mountain link *time* and *eternity*.)

Mount Meru, as cosmic mountain, denotes a stability, a permanence and a point of reference with a function not different from those of other sacred mountains as the Olympus in Greece, Mount Sinai for Israel, or Thabor for Christian Tradition and so on.<sup>20</sup> In this respect, the great mountain has a *static function* even when it may appear differently, as for instance when in the myth of the churning of the ocean, the mountain Mandara is removed and put upon the Tortoise. In the latter story, Mandara seems to be involved in a dynamic process, but actually it *maintains the same significance*, for it represents the *center*, and the instrument through which the *amṛta-manthana* can be obtained. Evidently, this function is subsequent to its first one : that of being a substitute for the cosmic pillar and a divine abode, *parallel*, somehow, *to that of the golden aṇḍa*. Cosmographically, Mount Meru has a primary importance and so it deserves a particular attention from several points of view : first of all from that of the philosophical symbolism which regards the basic intuition concerning the origin—or the *foundation*—of the world. In fact the problem of the *origin* of the cosmos and man does not concern chronology, for chronology is a result of time, but regards the necessary *permanent ground* of becoming and time. In this manner, one realises how the symbol of the central mountain points to the permanent divine basis of the cosmos. Even the more or less detailed description of the shape and the location of Meru emphasises this idea, for Meru is the very *heart* of the cosmos and its position is like that of the pericarp of a lotus between the other mountains.<sup>21</sup> Whatever relation one may

20. See M. Eliade, *Images et symboles*, Gallimard, 1952, p. 53 (English translation *Images and Symbols*, New York, 1961). Cf. also *The Myth of the eternal return*, New York, 1954.

21. *Viṣṇupurāṇa* II, 2, 38.

find between the cosmographical descriptions of Meru, Jambudvīpa etc., and the geography of India this does not affect the *primary meaning* of this symbol which is philosophical and religious and which is to be considered in a wider context than the cosmographical one.

Mount Meru is also bound to the symbol of water. Let us remember what, in this connection, some Purāṇic accounts tell us, as for instance Viṣṇupurāṇa,<sup>22</sup> according to which on the top of Meru there falls from the sky the Gaṅgā flowing from a foot of Viṣṇu. The river encircles the city of Brahman and then divides into four streams, flowing in opposite directions. In other legends the Gaṅgā is said to flow from Śiva<sup>23</sup> and to form seven rivers. What is interesting to note is that Gaṅgā waters are not a product, or a derivation of Meru, but come from God Himself. It is thus clear that any geographical reference is transposed to a sacred realm, for the Gaṅgā descends from the Highest, *passes through the holy mountain* and comes down, split into different streams, to sanctify the earth.

Both symbols—Meru and the Gaṅgā—seem to have the same function of linking heaven and earth and that is why they are mentioned together and may be considered by us as particularly significant. What we want to stress here is how the earth and mankind, once created, are not only *maintained* by the power of God, but are *continuously sanctified* by Him, as is symbolised here by the solidity of the mighty mountain and by the flowing richness of the sacred water of Gaṅgā and its derived streams. There are also other features of Mount Meru and its inhabitants of very great interest, but we do not think it necessary to analyse them here since they are of a secondary importance to our present purpose.

#### **The Tortoise's cosmogonic and soteric significance.**

The symbol of the tortoise has several parallels in other ancient cultures, although with a varying significance. In China

22. II. 2, 31; Cf. *Mahābhārata* (crit. ed.) VI, 7, 27 where the sacred river falls into the lake Candramasa; see also *Mārkaṇḍeyapurāṇa* LVI, 1-5 and *Bhāgavata* V, 17, 1 ff.
23. *Vāyupurāṇa* I, 42, 1 ff and 47, 25 ff; *Matsyapurāṇa* 121, 23 ff; *Brahmaṇḍapurāṇa*, XVIII, 25 ff. (Cf. *Mahābhārata* VI, 7, 28). Mount Kailāsa is identified to Mount Meru in most of the Śaivite texts.



it was first used for divination, and only subsequently was it related to the Yin and Yang cosmogonic principles.<sup>24</sup>

In India, the tortoise is mentioned in *Śatapatha Brāhmaṇa* (VII. 5, 1, 1 f) where it is told that Prajāpati assumed the shape of a tortoise to create the world. This means that this sort of animal must have had, since olden times, a kind of suggestive power, because of its peculiar carapace, almost round shaped, made of very strong material, capable of supporting heavy weight without breaking and of sheltering the body with its limbs. All these qualities make it possible for the symbol of the tortoise to be used in various ways.

In Purāṇa this symbol occurs, along with that of *m a t s y a* and the *v a r ā h a*, in relation to *prati-sarga*, but it has also a soteric meaning as an *avatāric* figure as well as two other theriomorphic incarnations.

The Kūrma appears, in fact, as we have already hinted, in the myths of *samudra-manthana*, where it plays a cardinal role as support of Mount Mandara. The precious liquor of immortality, in fact, emerges from the waters only through the help of the churning stick represented by the sacred mountain. In this myth we find four symbols : (a) the ocean, which reminds us of the primary oceanic waters (b) the *adhiṣṭhāna*, which is the tortoise (c) the instrument for the churning (the mountain) (d) the liquor of immortality which can be obtained only at the end and through the convergence of the preceding divine means. Here we shall consider only the tortoise. It has to be noted that, originally, as is shown in *Śatapatha Brāhmaṇa* (loc. cit.) and in the above quoted Purāṇic verse<sup>25</sup> the symbol was foreign to that myth of *amṛta-manthana*, although it reappears in this legend as one of the fundamental factors, namely, as the *ultimate ground*.<sup>26</sup> In *Harivaṃśa* (III, 30 ff.) and *Rāmāyaṇa* (I, 44 ff.) the Kūrma is not found in the myth of *samudra-manthana*, but is found in *Mahābhārata*.<sup>27</sup>

24. See Fung Yu-Lan, *A History of Chinese Philosophy*, Princeton University Press, 1959, vol. I, pp. 382-383.

25. see above, note 6.

26. In various ancient texts the tortoise is considered as the support of the earth.

27. (crit. ed.) I, chap. 15-18.

This means that the original significance of Kūrma is the cosmic one, which survives in the *supporting function* of the tortoise in the myth of the churning of the ocean.

In some Indian texts the image of the tortoise is used to express the philosophical concept<sup>28</sup> of the *hidden cause* of the world, manifesting itself in its visible effects, or the creation and reabsorption of the universe<sup>29</sup>.

As viṣṇuītic avatāra the tortoise is considered as a soteric symbol,<sup>30</sup> but as such, it is bound to the supreme God, creator and saviour. The usage of Kūrma in Indian arts underlies its primary meaning of being a cosmic *ground*: in fact it is also employed as a *support* for statues, but only rarely is it represented in isolation<sup>31</sup> and very seldom is it worshipped as such. In this respect although we have to remember that the tortoise, in other asiatic cultures, might have had, sometimes, a bad connotation<sup>32</sup>, there is, on the whole, a sort of positive evaluation of this symbol, mainly unconscious, perhaps, but quite evident even in art, both in Asia and in Europe, i. e. in the whole area of the old world.<sup>33</sup>

28. See *Sāṃkhya-kārika*, 15, with commentary of Vācaspati Miśra.

29. Cf. *Mahābhārata* XII, 187, 6.

30. *Viṣṇudharmottara-purāṇa*, III, 85, 59.

31. See Kalpana S. Desai, *Iconography of Viṣṇu*, New Delhi, Abhinava Publication, 1973, p. 67.

32. As for instance in Iranic culture. Cf. *Videvdāt* XIV, 5 and in some aspects of Chinese regional cults. Cf. W. Eberhard, *The local cultures of South and East China*, Leiden, E. J. Brill, 1968, p. 293 ff.

33. We can easily refer to Italian contemporary art, especially to stone work, where such symbols as the *egg*, *tortoise* and *fish* are very often employed, although with no reference to Indian values, but probably as residuum unconsciously survived of cosmic symbolism in *old Mediterranean* culture. Actually we do not have much documentation regarding ancient cult for representations of tortoise but only a few images in Greek and in Egyptian Art, for instance an Apol'o's statue with one foot on a tortoise and an Aphroditis Urania (in a Basrelief by Phidia, British Museum, London,) walking on this animal, which appears also on ancient votive tablets. Cf. Pauly-Wissova II A, 1; p. 432. See also M. Bieber, *The sculpture of Hellenistic Age*, New York, Columbia University Press, 1961 (second edition) and G. Becatti, *Galleria Uffizi, Sculture*, Roma, Libreria dello Stato, 1958, figura 98 a-b.



As a symbol for yogic concentration the tortoise is also mentioned in the Bhagavadgītā (II, 58) as if the movements of pravṛtti and nivṛtti in practical individual life were only a parallel to that of God sleeping and awakening again and again during the cosmic cycles.<sup>34</sup>

All these meanings may, evidently, be correlated to one another, as we have said in the beginning, showing how the *support* of the world may work also as avatāra and how the microcosm (man) can imitate the great play of creation and recreation of the macrocosmos.

### The fish as symbol in pratisarga and avatāra

Although the fish does not belong to Vedic mythology, its figure is found in very ancient Mediterranean and Middle-eastern cultures.<sup>35</sup> The fish was not probably an "idol" as such, but mainly a *sign* indicating a watery divinity, and in certain cases, a totemic symbol<sup>36</sup> or a symbol of fertility.<sup>37</sup>

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34. On the Kūrma see also Kalpana S. Desai, *Op. cit.*, p. 66 ; W. Ruben, *Eisenschmiden und Daemonen in Indien*, Leiden Intern. Archiv. fuer Ethnographie, 37 Suppl. 1939, pp. 241-243; and J. Gonda, *Aspects of early Viṣṇuism*, Delhi 1969, pp. 126-129.
35. One may think of the civilisation of the Indus Valley and its pottery on which are painted fishes, or Minoic Art and classical sculpture. Many books are available on such subjects. Let us quote one of the most recent, in Italian : G. Becatti, *L'arte dell'eta classica*, Firenze, Sansoni, 1971, pp. 15-16 and 19. The fish is a cultural element in ancient near East : see E. R. Goodenough, *Jewish Symbols in the Greco-Roman Period*, New York, Pantheon, Vol. V, p. 14 ff. Cf. Clemens of Alexandria, *Protreptikos* 2, 39, Lucianus, *Dea Syria* 14 and 15.
36. See I. Gamer-Wallert *Fische und Fischkulte in Alten Aegypten*, Wiesbaden, O. Harrassowitz, 1970. See also E. R. Goodenough (*op. cit.*, Vol 4 p 14) who quotes an article of E. Douglas Van Buren about ancient Mesopotamia "Fish Offering in ancient Mesopotamia" (Iraq, X, 48).
37. E. R. Goodenough (*Op. cit.*, pp. 15-16) says that sometimes the fish is represented in the rhomb and adds that if the rhomb was often the vulva of the goddess it is a short step to suggest that fertility symbols and phallic symbols were often identical and that from the beginning the fish may have had phallic significance with a reference to the universal source of life in conflict with life-destructive forces.



In India the *matsya* is found in *Śatapatha Brāhmaṇa* (I, 1, 1, 1 ff.) in the well-known legend of the great flood. In this account the little fish that Manu finds while washing his hands seems to ask for protection, but, later on, it proves to be his *saviour* during the peril of the inundation rescuing him and the boat he had prepared on its advise.

The meaning of this myth is quite clear : the fish is the figure of God who saves mankind and remunerates the good deeds of man. The same myth, with some variants, is available also in *Mahābhārata*<sup>38</sup> and *Purāṇa*.<sup>39</sup> But we have to ask, how the legend of the great flood is related to other Purāṇic passages connected with *pratisarga* accounts.<sup>40</sup> It seems that there is a sort of contamination between two different myths : that of *pratisarga*<sup>41</sup> concerning the recreation of the world in different *kalpas* and that of the flood belonging to different tradition. The latter, as is well known, is spread all over the Middle East and gives rise to a various inter-twining of legends.<sup>42</sup> This shows, once more, the *primacy* of the *fish symbol* into the mythical narrations in which it plays a role. And it is evident that the various meanings of the symbols help us to find the connecting link between the accounts of *pratisarga*, of the *flood* and of the *avatāra* of Viṣṇu.<sup>43</sup> The fish, an aqueous animal, is strictly related to the waters: i.e. both to cosmic waters, as it may be assumed from *pratisarga* accounts, and to the inundating waters. And in both cases the fish is a rescuing animal, for it rescues the world in *pratisarga* and saves mankind (represented by Manu). It is to be noted, moreover, that in Purāṇic accounts of the flood,

38. (crit. ed.) III, 185, 2 ff.

30. See, on this subject, the classical work of A. Hohemberger *Die indische Flutsage und das Matsya Purāṇa*, Leipzig, O. Harrassowitz, 1930.

40. See Vāsudeva S. Agrawala, *Matsya-Purāṇa, a study*, Varanasi, All India Kāshirāj Trust, 1963. And Anand Swarup Gupta, *The Problem of interpretation of the Purāṇa* in PURĀNA BULLETIN, cit. vol VI, 1964, p. 75.

41. See above, note 6.

42. See Hohemberger, *op. cit.*, p. 29. The most striking instance of a borrowing of a tradition from another is that of *Bhaviṣyapurāṇa* and the biblical account of the deluge.

43. See Kalpana Desai, *op. cit.*, p. 62 ff. As for the theory of *avatāra*, in general, see Paul Hacker "Zur Entwicklung der Avatāralehre" in *Wiener Zeitschrift fuer die Kunde Sud-Ostasiens*, Band IV, 1960, 47-70.

Manu gives origin to a new progeny, i.e. to a *new creation* or, better, to a "recreation" i. e. to a *pratisarga* in a stricter sense.<sup>44</sup>

The fish, as a soteric symbol, had a suggestive efficacy enabling it to be considered, later on, as a viṣṇuitic *avatāra*, which, although not one of the most famous or the most celebrated in Indian literature and worship, is, in our opinion, one of the most important and most *meaningful* from an interreligious point of view. Everybody knows, in fact, how important is the fish in the Jewish and Christian traditions, and how often it occurs even in non Indian art.<sup>45</sup> Even in Greece the fish and particularly the delphin, was a saving animal for, as we have to remember, it was a delphin to save Dionysius from the waters.<sup>46</sup>

At this point, we have to consider one more aspect of the fish; the dangerous one, for there are *big fishes* which went to devour the small ones.<sup>47</sup> It seems therefore that the fish is an ambivalent symbol.<sup>48</sup>

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44. The meaning of *pratisarga* in *Purāna* is not constant. For this see the introduction of W. Kirfel to his book *Das Purāna Pañcalakṣaṇa*. cit., p. XLVII. As far as Manu is concerned, he has to be related also to the series of the 14 Manu and their respective Manu-antara. The fact that the account of the deluge is connected to the *seventh Manu* denotes the *centrality* of this figure and his importance for the prosecution of mankind and for salvation. See, for instance, *Matsya-purāna* II, 1 ff.
45. It is well known that the fish is one of the symbols of Jesus Christ (I. X. TH. U. S.) assuming in itself the preceding symbolism of mediterranean and middle-east cultures. The fish, symbol of Christ, is connected with the water of baptism *regenerating* man and restoring him to his original supernatural condition. Here again, *water and fish symbolize salvation from sin and death*. Even Christians are called "fishes" as Tertullian says: "Sed nos pisciculi secundum Ichthun nostrum Jesum Christum in aqua nascimur, nec aliter quam in aqua permanendo salvi sumus". (*De Baptismo*. Migne P. L. 1306 A; or C. C. I. 277.) As for the representation of fish in art, one may think, in most recent times, of such a famous painter as Marc Chagall, who assumed Jewish and Christian symbols of the fish among others, in a remarkable way.
46. See E. B. Stebbins: *The Delphin in Literature and Art of Greece and Rome*, Menasha, Visconsin, 1929.
47. See *Agnipurāna* II, 5-6; *Bhāgavatapurāna* VIII, 24, 14; Cf. *Mahābhārata* (crit. ed.) III, 185, 8.
48. As for the ambivalence of the fish symbol one may also consider its psychological value, as is shown by C. G.



There exists also, in India, a relation between the symbol of the fish (actually *makara*) and *kāma* showing the persistence of one originary phallic significance of the fish so that its polyvalence gave rise to three different sorts of fishes : the good one, which is an *avatāra*, the bad one, which is a devouring monster, and the fish-phallus having an independent mythical function.<sup>49</sup>

The polyvalence of the fish symbol may be proved also by some Purāṇic verses as for example in *Matsya-purāṇa* I, 25-26, where Manu, seeing the enormous fish filling up the whole sea, utters the following words : "are you the king of Asura or Vāsudeva ?" This means that if the huge fish could be mistaken for an Asura it must have had, at least in its appearance, something dreadful. In fact it is typical of some appearing divinities to impress men with an unexpected semblance, which may be considered, as Rudolf Otto says, a fascinating and tremendous "mystery" or, to use a more Indian expression, as a sort of *lilā* of *māyā*.<sup>50</sup>

According to other accounts however Manu recognises more easily the divinity of the great fish.<sup>51</sup> But it is to be noted that in the latter myths there is a clear-cut distinction between the fish-saviour and the monster, i. e. between God and the *Daitya*, so that no mistake is possible and Manu can exclaim, "Indeed you are the Lord Hari."<sup>52</sup>

In *Padma-purāṇa*<sup>53</sup> a demon who is a great Asura steals the *Veda* and, therefore, has to be killed so that the *Śruti* may be reco-

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Jung in : *Aion, researches into the phenomenology of the self*, Princeton University Press, 1968, chapter IX.

49. Cf. E. W. Hopkins, *Epic Mythology*, Delhi, Indological Book house (reprint) 1968, p. 167.
50. In *Agnipurāṇa* II, 10 Manu says : "*Māyayā mohayasi māṃ kim arthaṃ tvaṃ Janārdana?*"
51. *Bhāgavatapurāṇa* VIII, 24, 27. In *Mahābhārata* God himself says how he will be recognisable through his big horn (crit. ed. III, 185, 32.)
52. *Bhāgavatapur.* Ibid.
53. (ed. Ā. S. S.) VI, 258, 3 ff. The *Daitya* is clearly opposed to *Viṣṇu*, as evil to good, but there is no doubt that the omnipotence of *Viṣṇu* will overpower the devilish might. This account is strongly permeated by a religious spirit, in the most orthodox manner, since the *matsya-avatāra* is connected with the stealing of the *Veda*, which are regarded as the source of all good on earth. Here



vered and order restored in the world. In this account, typical of avatāra legends, the figure of Manu is absent. At the center of the narration is the Lord Viṣṇu, first eulogised and invoked by Brahmā, on behalf of all the gods, then appearing in his *matsya*-incarnation. Viṣṇu, as *Matsya*, incarnates himself not to help Manu to cross the waters of the flood, but to kill the big and dangerous *Makara*.

But there is also another important meaning of the fish-symbol: that of the *soul*<sup>54</sup>, since God is the *supreme soul*. This symbolic aspect of the fish is not expressly given in Purāṇic texts, but emerges from very old interpretations in ancient cultures, as for instance in Egypt,<sup>55</sup> or in Mesopotamia, and reappears in commentaries to the *Purāṇa*.

It is also possible that there was a link between the fish avatāra in India and the fish-god in Sumeric tradition: the god who thought men arts and sciences, and constitutes a parallel to the god Ea of Akkadic mythology.<sup>56</sup> Now, Ea, whose name means "house of the waters", is also related to the waters on which floats the earth and is, therefore, a sort of support; but, what is more important, is the fact that Oates and Ea are *masters of wisdom* and founders of civilization.

To sum up, we may suppose that, although the avatāric symbol in Mahāpurāṇa may be more recent than those of the flood, the figure of the god-fish as *symbol of immortality* and *wisdom* may be older than that of the fish-monster, and not, originally, bound to

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salvation depends on the rescuing of the Veda and not of man. The ocean is merely a hiding place for the demon and Viṣṇu dives into the waters to kill the enemy of the world.

54. See C. G. Jung, *Aion*, cit. p. 122. The author refers to: Spiegelberg, *Der Fisch als Symbol der Seele*.
55. Goodenough, op. cit., vol V, fig. 9 where a mummy appears in the form of a fish.
56. G. Contenau, *Le deluge babylonien*, Paris, Payot, 1952, p. 47-48.
57. Boemberger, op. cit., p. 25 ff. Actually Hoemberger deals only with the interdependence of the myths of the flood in Purāṇa and Mahābhārata studying the chronology of the various texts. This is an extremely precious study to establish the diachronical changes of myths, although, as far as symbols are concerned, one may never be sure of their antiquity, for very old meanings are liable to *reappear* in comparatively recent accounts.

the myth of the great flood; a myth to which pratisarga accounts have been assimilated and to which the later legend of the stealing of the Veda has been added. It is worth noticing, however, that even the connection between the fish and the Veda (i.e. the supreme wisdom) is not without an ancient 'model' in middle-eastern cultures.

It is true that the fact that one and the same symbol appears in different areas does not mean that there has been a borrowing, or a detectable migration from one culture to another. One knows very well how symbolisation is spontaneous and supra-conscious so that there is no need of postulating a 'model' in the historical sense. However in view of the geographical vicinity between the Middle-east and India (especially if we think of the old civilizations of the Indus Valley) one may justify a relationship between some symbols, which present an analogy.

We would even suggest that subsequent philosophical interpretations of some symbols could have *thin basis in first original intuitions* already existing in old representations of proto-historical mythology.

### **The snake as deity and as viṣṇuitic symbol.**

The snake must have been, from very ancient times, a fascinating animal because of his movements suggesting the rhythm of water waves and because of the magic powers it is supposed to possess. In Egypt<sup>58</sup> the serpent had several meanings, as for instance that of creator, of a serpent-god encircling the world, or of water-god, living in the caverns out of which the flood of the Nile was to spring; but it was also considered hostile animal, a serpent dragon (Apopis) who personified the powers of darkness. Of all these figures, the most important seems to have been that of Suto, spoken of in the 87 Book of the Dead, as an eternal animal, "who dies and is reborn again", dwelling in the farthest regions of the world.

In other mediterranean cultures, as for instance in Crete, there was a female-serpent representing a chthonic figure of mother-goddess<sup>59</sup>.

58. R. T. Rundle Clark, *Myth and Symbol in Ancient Egypt*, London, Thames and Hudson, 1959, pp. 239-240.

59. M. P. Nilsson, *Geschichte der griechischen Religion*, Vol I, Muenchen 1955 (2 ed.), p. 214.



In any case, the serpent personified a non-human being, having a mysterious and primeval character.

In Vedic India we find the serpent-dragon Vṛtra as enemy of Indra, but we may also detect a serpent worship in *Yajur Veda*<sup>60</sup> and in *Atharva Veda*<sup>61</sup> which testify to a positive evaluation of the nāga. In *Ṛg Veda* (II, 35) there is trace of an old Indo-iranian divinity, *Apām Napāt* dwelling in the depth of the waters, called also "son of the waters" as in a Hymn of *Ṛg Veda* (VII, 34, 16). In Epic and Purāṇic mythology the most remarkable figure of the snake is the great Śeṣa, often considered as king of snakes. Even in the above-mentioned legend of the churning of the ocean there is a snake, Vāsuki, playing an important role as a churning rope; and in the myth of the flood referred to in Purāṇa<sup>62</sup> the boat of Manu is tied to the fish with a snake having the function of a rope. Here the assimilation of the snake with the rope has not, of course, the usual epistemological meaning of an illusion, but the symbolic meaning of a *function* which is however subordinate to that of other symbols (*matsya and kūrma*) which have an avatāric denotation.

The serpent Śeṣa was not, originally, an avatāra; only later on, and not earlier than *Bhāgavata-purāṇa* (V, 25, 11) did it become one of the avatāra of Viṣṇu. Previously it was considered his bed, his resting place during the intervals of creation and in this respect it has to be regarded as symbol of *permanence*, or a *residuum* which is left over after the destruction of the world.<sup>63</sup> Even if creation disappears, God remains unaltered and with God is left the potentiality of a further creation, symbolised by the great serpent floating on the ocean. Śeṣa is, therefore, a *mediating figure* between *two cosmic cycles*, a place of the sleeping God. But God, although resting, is always alive, full of creative energy, always ready to re-create the universe. All this is figured by the Śeṣa afloat on the waters and never sinking down. Thus the imperishable nature

60. Cf. *Maitrāyaṇī-saṃhitā* II, 7, 15

61. Cf. J. P. Vogel, *Indian Serpent Lore: the nāgas in Hindu Legend and Art*, London, Arthur Probsth, 1926, p. 7 ff.

62. *Matsya-purāṇa* I, 2, 18-19; *Agni-purāṇa* I, 2, 12-13; *Bhāgavata-purāṇa* VIII, 24, 45.

63. See also : C. Malamoud, "Observations sur la notion de rest (śeṣa) dans le brāhmanisme" in *Wiener Zeitschrift fuer die Kunde Sud and Ostasiens* 1972, p. 5. ff.



of God and creation is represented in this figure, something which is so often and so well represented also in the plastic arts of India.

An interesting description of the cosmic snake<sup>64</sup> is found in *Bhāgavatapurāṇa*<sup>65</sup> where Akrūra, diving into the waters of the river Kalindī, sees a serpent having a thousand hoods decorated with diadems, clad in blue garments, shining like the peaks of mountains, white like the fiber of a lotus. On his lap there lies a God (*puruṣa*) having four arms, a peaceful appearance, eyes resembling lotus leaves, and a dark black complexion. This deity is decorated with diadem and armlets and holds in his hands a lotus, a conch-shell, a mace and a discus, the gems Śrīvatsa and Kaustubha hang on his breast. In this description, the great serpent is clearly associated with Viṣṇu, but in an unusual manner, I would say, in a *glorified* way. There is no hint at the snake as bed of Viṣṇu floating on the waters; the snake is here a sort of throne, a royal seat for Viṣṇu-Kṛṣṇa, and is considered a divinity itself in so far as it is *one* of the divine manifestations. This account seems to reflect also another function of the cosmic snake : that of *supporting the earth*, as in *Mahābhārata*<sup>66</sup> and in various other places of Indian Literature.<sup>67</sup> Yet, this appearance of the cosmic snake and Viṣṇu happens in the *waters of the river* into which Akrūra plunges. It seems therefore that here there may be a confusion between different accounts<sup>68</sup> or, probably, an association of images: that of the snake abiding in a subterranean region and that of a serpent of waters. In any case, the meaning of the symbol is clear: a living place for the glorification of Viṣṇu, the creator, praised by all sort of creatures, even by Brahmā and Śiva. Akrūra himself eulogises God<sup>69</sup> calling him the *first cause* of the universe, the *eternal and imperishable* Puruṣa, supreme God, pure *Consciousness*, and so on.

The world-serpent is also associated in art with the varāha avatāra. It is to be noted, for instance, that in sculptures portra-

64. There is no doubt that this divine snake of *Bhāgavatapurāṇa* may be identified with Śeṣa or Ananta. *Rāmāyaṇa* (Kiṣkindhākāṇḍa 40, 51-52).

65. X, 39, 32 ff.

66. *Ādiparvan* (crit. ed.) chap. 31.

67. Cf. J. P. Vogel, *op. cit.*, p. 38 ff.

68. *Ibid.* p. 91 ff.

69. *Bhāgavata*, X, 40; the whole chapter consists of this beautiful eulogy by Akrūra.

ying the boar incarnation the serpent Śeṣa is rarely missing. In technical books dealing with iconography, it is stated that the serpent Śeṣa supports one of the feet of the boar while rising from the waters.<sup>70</sup> In this manner, the primeval snake Ādi-Śeṣa is connected with the primeval boar Ādi-varāha. This is not surprising, for both symbols are related to water and to *pratisarga* myths<sup>71</sup> and both reflect, probably, very old animal-worship shared, in one way or other, with other Indo-Mediterranean cultures.<sup>72</sup> But in Purāṇic accounts such a worship is no longer "primitive" or totemic, but on the contrary, it is strictly linked to other symbols of the supreme God. There is in fact a *thematic unity* which one may find even in legends or descriptions of various origins and which underlies what, in appearance, could seem heterogeneous. This unity is synthesized, in a wonderful manner, in pictorial and plastic arts showing how the artists have well understood the deepest meaning and the *inner association* of all the symbols connected with the *cosmogonic* and *soterical* action of God. Let us remember, finally, that in the Bible the snake is also a symbol of power as is shown in *Exodus VII*, 9ff and a symbol of salvation as in *Num. XXI*, 8-9 and in *Wisdom XVI*, 5-7. It is also the type of Christ (*Jn III*, 14-15) and it appears as such in ancient Christian art.

### The varāha

Let us see, now, more closely, the figure of the boar to which we have already hinted in the last paragraph. The boar is found, since the time of *Atharva Veda*, in a hymn<sup>73</sup> where there is mention of the earth "in concord with the boar" opening itself to the wild hog.

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70. See G. Rao, *Elements of Hindu Iconography*, Delhi, 1968 (second ed.) vol I, pp. 128 ff. Cf. J. P. Vogel, *op. cit.*, pp. 195-96 and M. T. Mallman, *Les enseignements iconographiques de l'Agni Purāna*, Paris, P. U. F., 1962, pp. 196-200. See also K. S. Desai, *op. cit.*, p. 24 ff.
71. See below, note 74.
72. Cp. M. P. Nilsson, *Geschichte der griechischen Religion*, cit. vol I, pp. 464 and 584. See also J. Gonda, *Aspects of early Viṣṇuism*, cit. p. 129 ff.
73. XII, 1, 48 (Cf. *Atharva-Veda-Saṃhitā*, translated into English with critical and Exegetical Commentary by W. D. Whitney, Harvard Oriental Series, vol. VIII).



In *Śatapatha Brāhmaṇa* (XIV, 1, 2, 11) the boar, called Emuṣa,<sup>74</sup> is also connected with the *earth* which it has raised up, and it even stands for Prajāpati, her husband. Again in *Taittirīya Saṁhitā* (VII, 1, 5, 1) it is said that in the beginning this world was only water and that Prajāpati on seeing her became a boar and he took her up; then he became Viśvakarman and wiped the water from her and she extended herself and became pṛthivī.<sup>75</sup>

It is clear enough, from these examples, that the boar has to do with the *creation* of the world, actually with the *separation* of the earth from water.<sup>76</sup>

The boar is also considered to be the *husband* of the earth, the one who fecundates her, and it is also known that, since Vedic times, this animal has been associated with several gods, starting from Rudra, "the boar of the sky."<sup>77</sup>

Thus the boar, symbol of God, the creator and the giver of fertility to the earth, became, later on, an avatāra of Viṣṇu in the pratisarga accounts, like the fish and the tortoise, as we have already seen.

But it is to be remembered that the varāha was also related to the *sacrifice* (yajña-varāha) of which it is a *symbol* so that in Purāṇic texts the descriptions of each limb of the boar's body is correlated to a part of the sacrifice. In this sense, the boar has to do with the efficacy and the "constructive" power of the sacrifice. The superimposition of the two different images (of Varāha as symbol of sacrifice and as creator or saviour) is not casual, for it results from an encounter between brahmanical ritualism and local Indian culture.<sup>78</sup> We have, in this connection, to stress the fact that there is no *opposition* between the two figures, since there has been an assimilation of one with the other. This does not mean a

74. As for the meaning of Emuṣa, it has been remarked that the origin of this name must be non-Aryan and probably Austro-Asiatic. Cf. J. Gonda, op. cit., p. 137 and V. S. Agrawala "Yajña-varāha" in *Purāṇa Bulletin*, July 1963, vol. V, N. 2., p. 227.

75. *Taittirīya Brāhmaṇa* I, 1, 3, 5 ff.

76. Even in the Bible the account of creation has to be interpreted as *separation*.

77. *Rg Veda*, I, 114, 5.

78. See V. S. Agrawala "Yajña-varāha" cit. p. 214 ff.



confusion but an intertwinement of symbols, both representing, each in its own way, power and efficiency. Thus in *Purāna*,<sup>79</sup> as has been pointed out,<sup>80</sup> one can find the philosophical idea that the cosmos was *concealed* in the womb of its *first cause symbolized by the primeval ocean*. The earth has to be raised up by the power of a mighty God, represented by a strong animal, able to dive into the waters and to put her again on the surface. The personified earth, invoking the help of God, is the figure of the whole mankind, of all living beings and of the entire cosmos *unable* to emerge without a divine agency. The earth has to be "rescued" by the same God who created her, as is related in *Viṣṇupurāna*.<sup>81</sup>

In other probably later accounts the earth complains because she is overburdened with many people;<sup>82</sup> but this *reason* seems to be only an excuse to justify the fact that the earth sank down. Originally, the idea of the earth submerged by the waters was cosmogonic and metaphorically it can be interpreted, as said above, as a symbol for *the world in need of the help of God* in every sense: and that is true of all the avatāric legends.

Another interesting analogy is that of *vāyu* and *varāha*, as mentioned in *Vāyu* and *Brahmāṇḍapurāna*,<sup>83</sup> according to which Brahmā, *having become wind*, moved on the waters as glow-worm at night during the rainy season and having thought that the earth had sunk in the water, made himself another body, as in the preceding kalpa...adopting the form of a boar fit to sport in the water. That form was unconquerable and "able to speak."

Not less interesting is the account of *Bhāgavatapurāna* (III, 13, 17 ff) according to which Manu asks God to have a place to live in, since the earth is submerged by the water; at his request, a wonder happens: a tiny boar, of the dimension of a thumb, comes out of the nostrils of Brahmā. Suddenly the boar increases in dimension to the size of an elephant, utters thunderous roar and

79. For a synoptical view of accounts see Kirfel, op. cit., pp. 16-18 for *Mārkaṇḍeyap.* XLVII, 7-11; *Viṣṇup.* I, 4, 8 ff. *Padmap.* V, 3, 22 ff. (or, I, 3, 28. ff)

80. See above, note 78.

81. I, 4, 12-20. Cf. *Viṣṇusmṛti* I, 1-14.

82. See *Mahābhārata* (crit. ed. vol. IV, p. 1062, 66 ff.)

83. *Vāyupurāna* 6, 7 ff. *Brahmāṇḍap.* I, 5, 7 ff. Cf. *Līngap.* 70, 19 ff. Cf. Kirfel, op. cit., p. 60.

dives into the water to recover the earth. This varāha is called Yajña-Puruṣa and is nothing but the Supreme Lord, ready to help Manu and to give him a dry and safe abode.

The figure of varāha in this myth is added with a new docetic element, for God assumes the form of a boar through the power of his māyā and, after having raised the earth from the waters, suddenly disappears. The boar coming out from the nose of Brahmā, quickly increasing in dimension, diving to the deep of waters and lifting the earth as in sport (līlayā), is an object of wonder, a magic feat, in perfect consonance with the spirit of the *Bhāgavatapurāṇa*. The event in question is not only "supernatural", as is the case of all Purāṇic accounts, but it appears in a new context and with fresh shades of meaning. The description of the "sacrificial" body of varāha looks in this context more traditional and almost stereotyped.

An other constituent factor of this myth is the killing of the demon Hiraṇyākṣa with whom the Lord fights with prowess. This fight is also narrated with poetical similes, for the mighty boar appears like a lion slaying an elephant, but with ease, as in sport;<sup>84</sup> his mouth gets besmeared with the blood of the Daitya, like an elephant coloured with red chalk, as in a play. After the fight everybody recognises him as the Lord and all the ṛṣi praise him with a long eulogy chanting his *sacrificial body* and his qualities of Supreme God and Father of the Universe.<sup>85</sup>

### The symbol of the lotus flower

The most beautiful symbol which occurs in cosmogonic myths is surely that of the lotus flower sprung from the navel of Viṣṇu and giving birth to Brahmā.<sup>86</sup> Why, may one ask, this new element in cosmogonic accounts? The answer is, in a way, simple: because since olden times this flower has been a very important symbol of beauty and purity, and was considered as a mythical receptacle and a birthplace for the gods.<sup>87</sup>

84. III, 13, 31-33.

85. Ibid. 34-45.

86. See *Mahābhārata* (crit. ed.) vol. IV, Appendix, fr. 27 and *Bhāgavatapurāṇa* III. 8.

87. *Rg Veda* VI, 16, 13; VII, 33, 11; X, 82, 6.



The lotus, a flower coming out from the water, seems to have an uncommon origin, straight from the womb of life, and because of its maṇḍalic shape it is taken for a symbol for the *totality of the cosmos*<sup>88</sup>, seat of the Ātman, as the *Chāndogya-upaniṣad* says<sup>89</sup>. The lotus is thus associated with the *heart*, i. e. with the innermost center of our being, the "city of Brahman".

The ideas contained in the texts of the *Śruti* and somehow available also in other cultures<sup>90</sup> can be found again in Purāṇic cosmogonies and in many similes in Indian Literature. What is important to stress, here, is the *harmonization* of this symbol with the others that we have already described in *sarga* and *pratisarga* legends. If we take, for instance, the image of Viṣṇu-Nārāyaṇa lying on the cosmic serpent, that of the flower blooming out of the navel of the God, and that of Brahmā born within the lotus, we notice a sort of *ascending scale of symbols*, all having cosmic significance: first the cosmic water, then the serpent supporting the sleeping God, the immovable, eternal God out of whom everything is born again and again like a flower in a blossoming fecundity and, lastly, the demiurgic power of Brahmā giving shape to creation.

If we consider also other images, for instance the Varāha as represented in sculpture, we remark that often he holds a lotus in one of his hands. In fact the lotus is one of the most common symbols of Viṣṇu. A symbol which, along with others—the discus, the conch and the mace—denotes the divine power on the universe and represents the Unalterable beauty of God.

The French scholar Madeleine Biardeau has found also a relationship between the *lotus* and the *cosmic egg*, for both symbols represent a totality, and she has interpreted the navel of Viṣṇu-Nārāyaṇa as the feminine aspect of generation, fecundated by the divine meditative thought<sup>91</sup>. This meditation plays the role of the fecundating element and is represented precisely by lotus flower.

88. See G. Tucci, *Teoria e pratica del maṇḍala*, Roma, Ubaldini, 1968 (sec. ed.) (Engl. trans. *The Theory and practice of the maṇḍala*, London Ridge and C., 1961).

89. VIII, 1-4.

90. Cf. R. T. Rundle Clark, *Myth and symbol in ancient Egypt*, cit. p. 239.

91. See: *Bulletin de l' Ecole française d' Extreme Orient*, vol. LV, p. 66.



In *Bhāgavatapurāṇa* (III, 8, 10 ff.) the birth of the lotus is explained in *philosophical terms*. It is in fact explained how the cosmic energy (*śakti*) having in itself the essence of time, being in the body of Viṣṇu as the burning energy of fire is contained in the wood, was agitated by the quality of *rajas* issued from the region of the navel, and grew up under the action of time (*Kāla*) and became a lotus which illumined by its splendour the vast ocean, as if it were a sun. Viṣṇu himself went up through the stalk of the flower and in the middle of the lotus appeared Brahmā Svayambhū who, in the beginning, was unable to know either the nature of the world or himself. Therefore he went down through the pore of the lotus stalk to find out its *origin*, but he could not discover it. He then decided to sit in meditation in the middle of the lotus for the period of a man's life, and only after that time he could see the Lord Puruṣa on his bed—the surface of the water—appearing in all his splendour.

This account is clear enough and does not need any explanation. We only would underline the link between the *lotus and the meditation* of Brahmā. The legend, on the whole, seems in fact to be inspired by the symbol of the lotus which represents not only the beauty of God, and the beauty of creation, but a means for *meditating* and *discovering* the *real nature* of God, cosmos and man. One cannot detect the essence of reality without concentrating one's own mind, as Brahmā himself did. One could also ask why Brahmā could not discover immediately his own origin. The reason is not given in the text, but was searched for by commentators. It is, anyhow, clear that the account want to emphasize the necessity of reflection in philosophical and religious thinking—something which is allegorised in the *paradigmatic figure* of Brahmā. This God is not only demiurge but also a *model* for mankind, teaching it how to search for the ultimate answers to the fundamental questions of the human mind, namely those relative to the origin of the universe.

The figure of the lotus, in this mythical tale of *Bhāgavatapurāṇa*, is conferable to another symbol: that of the *cosmic tree*. This image is hinted at in the description of Viṣṇu, in verse 20, where the arms of God are compared to the branches of a tree. The root of this tree is *avyakta*, the hidden principle of the development of the world. There is probably no need to point out the importance of this association between the lotus and the cosmic

tree: two images which, often, stand one for the other, even in arts.<sup>92</sup> One could also see that, as for instance in the above mentioned account, the lotus flower is a *substitute* for the classical image of the cosmic tree.<sup>93</sup> Its trunk is the world and its basis is the navel of Viṣṇu; the petals of the flower correspond to its branches. This image could be related, again, to that of the tree found in *Mahābhārata*<sup>94</sup> arising from *avyakta*, having the *buddhi* as trunk and the channels of the senses as its inner cavity, the great elements as branches and the object of senses as leaves.

The lotus flower sprung from Viṣṇu, in *Bhāgavatapurāna* (loc. cit.) looks also as a kind of ladder, or scale of knowledge along which goes (up and down) Brahmā in search for the *basis* of the stalk. It seems that there is here a sort of *shifting* from the *ontological* to the epistemological symbolic level, or vice versa. This should cause no surprise for it is *through* knowledge that one obtains truth and *discovers* the reality which is *already* present. *Brahmā* searches for and finds the *basis* for there is a basis to be discovered.

Thus the lotus, as the cosmic tree, is a plant of *life* and of *knowledge*,<sup>95</sup> unifying in itself two concepts which have a determinant function in all sorts of philosophies. The assimilation of these symbols goes together with the association of the corresponding concepts; but it is to be remembered that *one* symbol can represent *more than one concept*, just because a symbol is suggestive more than definible, and even when inserted within a clearly shaped myth it is richer than the narration and can thus belong to various even divergent contexts. It is not difficult to discover this throughout Indian Literature. But to show this would imply an enormous work which goes beyond the scope of our present study. We have therefore confined ourselves to some cosmogonic symbols in *Mahāpurāna*, more precisely to the most important legends and to their

92. See F. D. K. Bosch, *op. cit.*, p. 99 ff,

93. *The cosmic tree*, in Indian Literature, appears often as inverted, having roots in the sky. Here the lotus has root in Viṣṇu's navel. Both images have, no doubt, the same meaning, for they are based on the highest Reality.

94. (crit. ed.) XIV, 47, 12-13.

94. The symbols of the *tree of knowledge* (or of wisdom) and the *tree of life* are available in many cultures and specially in the first book of the Bible where however they have a more elaborate significance.



principal symbols, leaving aside minor figures, which we have to deal with in a subsequent study.

A few words may be added about the jewels adorning both Viṣṇu and the cosmic serpent, or the colours of garments in which the God is clad. The shining jewels and the yellow garments remind clearly one of the colours of the sun. Even the lotus, as we recall, is said to shine like sun.<sup>96</sup> A symbol for the sun is also the *cakra*, which always accompanies Viṣṇu, whereas the conch is a sign of the oceanic waters. Actually the conch<sup>97</sup> represents more than that, for its spiral form alludes to a movement of disclosure starting from one central point, or, conversely, to a movement of return to the same point, thus symbolising the creation and reabsorption of the universe. We can conclude by saying that *any* descriptive feature in Purāṇic mythology has its symbolic meaning and since symbols are the clothing of truth, to understand their significance is to find that truth which is the heritage of all peoples and civilisations.

96. *Bhāgavatapurāṇa*, III, 8, 14.

97. As for the conch, see also Mircea Eliade, *Images and symbols*, cit. chap. IV.

98. On the meaning of the movement and orientation of the conch see F. Zimmmermann, *Gauche et droite, dehors et dedans*, Thesis at the Sorbonne, (Paris) 1972 (third cycle).



## \*PŪVA-MĪMĀMSĀ AND PAURĀNIC INTERPRETATION

By

S. G. MOGHE

[ अस्मिन् निबन्धे विदुषा लेखकेन प्रतिपादितं यद् धर्मशास्त्र-निबन्धकारैः पौराणिकवचनानां व्याख्याने जैमिनि-शबर-कुमारिलादि-मीमांसाचार्यैः प्रतिपादितपूर्वमीमांसासिद्धान्तानामनुसरणं कृतम् । पुराणेष्वपि तेषां सिद्धान्तानां संकेतो वर्तते । देवणभट्ट-शूलपाणि—शंकरभट्ट-नीलकण्ठ-मित्रमिश्र-रघुमणि-नाम्नामाचार्याणां ग्रन्थानामेव अत्र विवेचनं कृतम् । धर्मशास्त्रनिबन्धकारैः पौराणिकवचनानां व्याख्याने बाहुल्येन लोकव्यवहारसिद्धान्तानां मीमांसान्यायानां च प्रयोगः कृतः । पौराणिकवचनान्यपि धर्मशास्त्रवचनानां मीमांसानुकूलं व्याख्याने सहायकानि सन्ति । इदमपि निर्दिष्टं वर्तते यद् रामानुजाचार्यैः स्ववेदार्थसंग्रह-ग्रन्थे धर्मशास्त्रग्रन्थानामुपेक्षा कृता । पौराणिकविदुषां धर्मशास्त्रविदुषां च पुरतः इदं स्पष्टं यद् धर्मशास्त्रकारैः पुराणवचनव्याख्याने उद्धरणे च लौकिकन्यायानां मीमांसान्यायानां बाहुल्येन उपयोगः कृतः । ]

Generally in interpreting the texts of Purāṇas, one does not experience any difficulty. This may be the reason why there are very few commentaries in Sanskrit on the paurāṇic texts. In this paper, therefore, an attempt is made to bring to light the illuminating contribution of the writers on Dharma-Śāstra literature interpreting the paurāṇic texts with the help of the doctrines of Pūrva-Mīmāṃsā already framed by Jaimini, Śabara and Kumārila. Incidentally it will also be shown as to how the paurāṇic texts serve the purpose of the Dharma-Śāstra authors in interpreting the Dharma-Śāstra texts. To illustrate the truth of the above observations, I restrict myself to the works of Devaṇṇabhaṭṭa (1200 to 1225 A. D.), Śūlapāṇi (1375 to 1460 A. D.), Śaṅkarabhaṭṭa (1560 to 1620 A. D.); Nīlakaṇṭha (1615-1645 A. D.), Mitrāmīśra (1615 to 1645 A. D.) and Raghumaṇi the author of the Dattaka-Candrikā. All these dates are fixed by MM. Dr. P. V. Kane in the History of Dharma-Śāstra Vol. I parts I and II (Revised and enlarged) published by the Bhandarkar Oriental Research Institute, Poona.

\* This paper was read in the 28th Session of the All India Oriental Conference held at Dharwar, Karnāṭaka University, in November 1976.

I. MM. Dr. P. V. Kane has already noted the view point<sup>1</sup> of the Vedārthasaṅgraha of Rāmānujācārya that all the Purāṇas should be so interpreted that they should not be in conflict with the Viṣṇu Purāṇa. Here possibly the utility of the Mīmāṃsā doctrines in interpreting the texts of Purāṇas is ignored by the author of the Vedārthasaṅgraha. And his main intention appears to remove the contradictions in respect of the matters described in several Purāṇas.

II. MM. Dr. P. V. Kane has also pointed out in the History of Dharma-Śāstra<sup>2</sup> that the authors of the Purāṇas are thoroughly conversant with the principles of Pūrva-Mīmāṃsā. To clarify this point Dr. Kane invites our attention to the principle of the Ṛtuliṅga nyāya employed by Kumārila in his Tantravārtika on Jaimini's Pūrva-Mīmāṃsā I. 3.7. This very principle of this Ṛtuliṅga nyāya is also found utilised by the authors of the Vāyu Purāṇa 9.65, Viṣṇu Purāṇa 1.5.61 and the Mārkaṇḍeya Purāṇa 45.43-44. The above references point in the direction that the authors of the paurāṇic texts are quite conscious of some of the principles of the Pūrva-Mīmāṃsā.

III. On a careful study of the works of the above mentioned authors on the Dharma-Śāstra literature, one can easily detect that they have taken ample care to interpret the paurāṇic texts by resorting to the doctrines of Pūrva-Mīmāṃsā. Here I invite the attention of the readers to some of the Mīmāṃsā maxims utilised by the above authors for bringing the point home to the readers. The principle of the Rātrisatra nyāya in interpreting the text of the Viṣṇu Purāṇa. The Rātrisatra nyāya simply means that those who wish to get some stability in this world or fame in this world should perform this sacrifice. Actually for this sacrifice, one has to imagine the independent fruit. This case is on par with the Viśvajit nyāya. The Rātrisatra looks like a mere praise of the performance of the Rātrisatra, but really it is a Vidhi about the reward of the Rātrisatra and states an exception to the rule that svarga is the fruit of a rite in which no reward is specified by the vedic text. While discussing the nature and time for the performance of the Kāmya Śrāddha, Devaṅgabhaṭṭa quotes the

1. History of Dharma-Śāstra Vol. V. Part. II. p. 957 n.

2. Ibid., p. 1341.



text<sup>3</sup> of the Viṣṇu Purāṇa and states that the Kāmya Śrāddha should be performed on a solstice, on the equinox, on the Vyatipata day, on the birth day of his constellation and the eclipse of the sun and the moon. He also points out that the Saṁkrānti period is also capable of securing the desired fruit. The question naturally arises as regards the proper fruit for the performance of the Kāmya Śrāddha. Here applying the principle of the Rātrisatra nyāya, Devaṅṇabhaṭṭa points out that the extreme satisfaction of the manes is the proper fruit for the performance of the Kāmya Śrāddha. This discussion is already made by the present author elsewhere.<sup>4</sup> To clarify this point further, one can very well invite the attention of the readers to the employment<sup>5</sup> of the Mīmāṁsā nyāya 'S a n d i g d h e ṣ u c a V ā k y a ś e ṣ ā t' on the part of Śāṅkarabhaṭṭa in the Dvaita-Nirṇaya in interpreting the texts of the Skanda Purāṇa and the Brahma-Vaivarta Purāṇa. It may be further added here that the principle of 'S a r v a ś ā k h ā p r a t y a m e k a n k a r m a, otherwise known as 'Ś ā k h ā n t a r a nyāya' is also utilised by Śāṅkarabhaṭṭa in his Dvaita-Nirṇaya, in interpreting the text of the Skanda Purāṇa. It is further interesting to note that even Nilakaṇṭha has employed the principle of the maxim 'A ṅ g a p h a l a ś r u t i ḥ A r t h a v ā d a ḥ' Pūrva-Mīmāṁsā IV. 3.1 in his Samaya Mayūkha p. 47 for the interpreting the text<sup>7</sup> of the Bhaviṣyat Purāṇa which points out the absence of downfall as fruit for the observance of the fast on the Aṣṭamī day. Here Nilakaṇṭha points out that p ū j ā is a

3. विष्णुपुराण quoted in स्मृतिचंद्रिका p. 380 J. R. Gharpure edition or श्राद्धकाण्ड p. 126. (Mysore edition)
4. J. O. R. I. and M. Library Kerala. Vol. XVII. No 4. pp. 4-6
5. द्वैतनिर्णय, pp. 21 and 34. (J. R. Gharpure's edition).  
धर्मशास्त्रग्रन्थमाला No. 28, 1943.
6. चतुर्दशी तु कर्तव्या त्रयोदश्या युता विभो । मम भक्तर्महाबाहो भवेद्या चापराङ्गिणी ॥ दर्शविद्धा न कर्तव्या राकाविद्धा कदाचन । स्कन्दपुराण (quoted in द्वैतनिर्णय p. 33.)
7. श्रावणे बहुले पक्षे कृष्णजन्माष्टमी व्रतम् । न करोति नरो यस्तु भवति ब्रह्मराक्षसः ॥ भविष्यत् पुराण quoted in the समय मयूख p. 47. (Gujarati Printing Press edition, 1918).



principal act and the observance of the fast is a subsidiary act and the fruit promised for the subsidiary act is to be taken as glorificatory, following the principle of the above maxim. The above quoted illustrations are sufficient to establish that the authors of the Dharma-Śāstra have used Mīmāṃsā nyāyas to interpret the paurāṇic texts.

IV. It is also an established fact that even Śābara and Kumārila have utilised the popular maxims in their comments on Jaimini's Pūrva-Mīmāṃsā Sūtras. Even Śaṅkarācārya, the celebrated commentator of the Brahma Sūtras of Bādarāyaṇa, has also employed the popular maxims for interpreting the Upaniṣadic texts. The principle of the maxim 'Ā g a n t ū n ā m a n t e N i v e ś a ṇ' is utilised by Śābara in his comments on Jaimini's Pūrva-Mīmāṃsā X. 5.1, V. iii. 4, V. 2.19 and X v. 4. This nyāya simply means that when certain persons are specifically invited for a meeting or a dinner, they are seated on seats definitely allotted to them. But that those who come uninvited are assigned the places at the end of the row of those who were specially invited. This principle is utilised by Mitramiśra in his Śrāddha Prakāśa p. 261 for interpreting the text of the Brahma-purāṇa.<sup>8</sup>

V. The authors on Dharma-Śāstra literature have also employed other Mīmāṃsā technical terms like Upalakṣaṇa, Atideśa, Arthavāda, Niṣedha, Parisaṅkhyā, Pāṭhakrama, Punarvacana, Pratiprasava and Vikalpa for interpreting the texts of Purāṇas. To substantiate this point, one can point out ample illustrations from the Dharma-Śāstra literature. Pratiprasava means an exception to the exception or exception to the negative rule. While discussing the topic of the things which must not be sold, Nīlakaṇṭha quotes verses from the Parāśara Smṛti I. 62 and the Kālikā Purāṇa.<sup>9</sup> Here the general rule is that the sale of

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8. क्षयाहे केवलाः कार्या वृद्धावादी प्रकीर्तिताः ।  
अष्टकासु च कर्तव्यं श्राद्धं हैमन्तिकासु वै ॥  
अन्वष्टकासु क्रमशो मातृपूर्वं तदिष्यते ।  
ब्रह्मपुराण quoted in श्राद्धप्रकाश p. 261.
9. विलयं सर्ववस्तूनां कुर्वन् शूद्रो न दोषभाक् ।  
मधु चर्म सुरां लाक्षां त्यक्त्वा मांसं च पञ्चमम् ॥ कालिका पुराण quoted  
in प्रायाश्चित्तमयूख, Gujarati Printing Press edition, 1940.  
p. 227.

l a v a ṇ a, m a d h u etc. is prohibited in the case of all the castes. Thus is a negative rule. But an only exception to this negative rule is that, with the exception of all the five articles enumerated above, Śūdras are permitted to sell all other articles. Thus owing to this Pratiprasava, all the articles which are generally prohibited, are permitted for sale in the case of a Śūdra even when there is no difficulty. In the case of Kṣatriyas and Vaiśyas, there is no scope for the employment of the principle of Pratiprasava, because Kṣatriyas and Vaiśyas cannot sell all the things in a n ā p a d i.

VI. The principle of Punarvacana is also found utilised by Nilakaṇṭha in his Samaya Mayūkha. While discussing the specific acts prohibited on the specific days, Nilakaṇṭha quotes a stanza<sup>10</sup> from the Vāmana Purāṇa. This stanza prohibits the a b h y a ṅ g a snāna on the nandā tithi which falls on the 1st, 6th and 11th of each fortnight. He further quotes the texts of Vyāsa and Gārgi to show that the a b h y a ṅ g a snāna is prohibited on the sixth, eighth, Amāvāsyā day and the caturdaśī days of both the fortnights. When the purpose of prohibition is already served by the text of the Vāmana Purāṇa, why is it that this reproduction (Punarvacana) is here? Nilakaṇṭha refers to the opinion<sup>11</sup> of his revered father Śaṅkarabhaṭṭa who holds that the reproduction is made to show the additional fault or sin incurring as a result of the violation of the above rule. This discussion is introduced by Śaṅkarabhaṭṭa in his Dvaita-Nirṇaya. The only possible difference that can perhaps be pointed out on the part of Śaṅkarabhaṭṭa and Nilakaṇṭha is that the former treats the second prohibition as a case of special Niṣedha, while the latter treats this as a mixed case of Niṣedha and Punarvacana. This difference is already pointed out by the present author in his paper<sup>12</sup>

10. नन्दासु नाभ्यङ्गमुपाचरेत् क्षौरं च रिक्तासु जयासु मांसम् ।  
पूर्णासु योषित्परिवर्जनीया भद्रासु सर्वाणि समारभेत् ॥

वामनपुराण quoted in the समयमूख p. 178.

11. अत्र नन्दादिनिषेधादेव षष्ठीनिषेधे सिद्धे पुनस्तद्ग्रहणं दोषाधिक्यार्थमिति द्वैतनिर्णये तातचरणाः ibid. p. 178.
12. Also see J. U. B. Vol. XLIII. LV. pp. 37-57. Nos. 79 and 80, 1975-76 (to be published.)



'Nilakaṅṭha's indebtedness to Śaṅkarabhaṭṭa' contributed to the Journal of the University of Bombay. Here incidentally it may be noted that the principle of Punarvacana is utilised in the Dharma-Śāstra literature to show stress or prominence to the restated text in a particular context.

VII. The principles of restriction (Niyama) and exclusion (Parisamkhyā) are also utilised by the writers on Dharma Śāstra literature for interpreting the paurāṇic texts. While discussing the topic of Piṅḍadāna, Nilakaṅṭha quotes a line<sup>13</sup> from the Vāyu Purāṇa. This line means that a wise man should offer the rice-balls mixed with honey, ghee and sesamum. While commenting on this line, Nilakaṅṭha says that even though Niyama is to be understood with reference to honey, ghee, oil, yet this Niyama (restriction) is not to be understood<sup>14</sup> with the offering of honey in the Kali age. So Niyama with reference to the offering of honey and ghee was possible only in the first three yugas. This discussion takes place in the Śrāddha Mayūkha p. 97.

While discussing the mode of worship to be followed by women, Nilakaṅṭha quotes a line<sup>15</sup> from the Skanda Purāṇa. It states that women should utter the line शिवाय नमः। Here the word 'e v a' occurs in the text of the Skanda Purāṇa. Nilakaṅṭha in his comments<sup>16</sup> on this text says that this is a case of Parisamkhyā (Exclusion) and thereby brings out that the use of Praṇavayukta mantra is excluded in the case of women. It is interesting to note that Nilakaṅṭha supports this mode of interpretation by quoting the text of Nṛsimhatāpanīya in support. This discussion takes place in the Ācāra Mayūkha p. 93.

VIII. The principle of option (Vikalpa) either based on the sweet will of the person or the particular arrangement or the usage also has a part to play in the interpretation of the paurāṇic texts. While discussing the topic of the Nitya Śrāddha, the question

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13. मधुसर्पिस्तिलयुतान्त्रीन्पिण्डान् निर्वपेद्बुधः। वायुपुराण quoted in  
श्राद्धमयूख p. 97
14. वस्तुतस्तु त्रयनियमेऽपि कलौ मधु न देयम्। Ibid p. 97
15. नमोन्तेन शिवेनैव स्त्रीणां पूजा विधीयते। स्कन्दपुराण quoted in  
आचारमयूख p. 93
16. नमोन्तेन शिवेनैव ... एवकारः प्रणवपरिसंख्यार्थः। आचारमयूख p. 93  
Gujarati Printing Press edition, 1915.



arises whether the brahmins should be given Dakṣiṇā or not. Here Nīlakaṇṭha quotes the verse<sup>17</sup> from the Brahmāṇḍa Purāṇa which prohibits the giving of fees. In this context, Nīlakaṇṭha also quotes the line<sup>18</sup> from the Bhaviṣyottara Purāṇa and the Devala Smṛti allowing the giving of the fees. Thus as both the paurāṇic texts are diametrically opposed to each other, Nīlakaṇṭha suggests the principle of Option only to remove the contradiction in the present case. We also get the example of the Vyavasthita Vikalpa in the Dāna Mayūkha p. 29.

IX. The principle of Atideśa also plays an important part in interpreting the paurāṇic texts. Atideśa means the transfer of the details of the prakṛti to the vikṛti. Nīlakaṇṭha in his Prāyaścitta Mayūkha has introduced the threefold varieties of Atideśa-Sāmya, Tādrūpya and Vācanika. The Tādrūpya Atideśa is based on the sameness or identity. The principle of this Tādrūpya Atideśa is also found utilised in the grammatical works.<sup>19</sup> While discussing the expiation for a Śūdra person who has drunk the milk of the Kapilā cow, Nīlakaṇṭha quotes a line from the Bhaviṣyat Purāṇa I. 17.51. Here Cyavana calls such a drinker of the milk of Kapilā cow as Brahmahā i e. the killer of a brahmin. This identification amounts to the Tādrūpya Atideśa. According to Nīlakaṇṭha, in the case of a Tādrūpya Atideśa, the 1/4th details of the Prakṛti (original case) to the Vikṛti (extended case) are dropped. If, however, the expiation of 12 years is prescribed for a brahmin-killer, then for such a Śūdra who has drunk the milk of the Kapilā cow, the expiation should last only for 9 years. This discussion takes place in the Prāyaścitta Mayūkha. p. 110.

X. The principle of Arthavāda is also an important one in the Pūrva-Mīmāṃsā. We get the example of the condemnatory Arthavāda in the Śrāddha Mayūkha. Here Nīlakaṇṭha quotes a text<sup>20</sup>

17. मघ्याह्ने वेदविदुषे दक्षिणापिण्डवर्जितम् ।

नित्यश्राद्धे ततो दद्यात् भुङ्क्ते यत्स्वयमेव हि ॥

ब्रह्माण्डपुराण quoted in श्रा० म० p. 15 .

18. प्रदद्यादक्षिणां शक्त्या नमस्कारैर्विसर्जयेत् ।

भविष्योत्तर quoted Ibid., p. 156.

19. बालमनोरमा p. 79. Motilal Banarsidass edition, 1949

20. त्रयोदश्यां तु वै श्राद्धं न कुर्यात्पुत्रवान् गृही ।

वामनपुराण quoted in श्राद्धमयूख p. 21.

from the Vāmana Purāṇa and the text of Aṅgīras to show that a person having a son should not perform the Śrāddha on the Kṛṣṇatra-yodaśī day; otherwise the death of the eldest son may take place. Here the fruit is simply mentioned to prohibit a person from performing the Śrāddha on the Kṛṣṇatra-yodaśī day. We also get the example of Arthavāda in the Śrāddha Mayūkha on p. 133 in interpreting the text of the Brahmāṇḍa Purāṇa.

**XI.** The principle of Bādha is also very important in the Pūrva-Mīmāṃsā. By the principle of Bādha, the scope of the general text is sublated by the particular text. Here the powerful authority annuls the scope of the weaker authority. While discussing the topic of the persons entitled to perform the Śrāddha ceremony, Nilakaṇṭha quotes a verse from some smṛti. This verse means that in the absence of the son, the wife of the deceased person is entitled to perform the Śrāddha ceremony. This, however, is a general text. Nilakaṇṭha further quotes a verse<sup>21</sup> from the Vāyu Purāṇa which lays down that even if the son has gone abroad on a journey, and his whereabouts are not known, yet he alone is entitled to perform the Śrāddha ceremony. This, however, is a particular text. Nilakaṇṭha holds that here the scope of the general text is annulled or set aside by the particular text. This discussion takes place in the Śrāddha Mayūkha.

**XII.** It may be pointed out that the paurāṇic texts also serve the purpose of the Dharma-Śāstra authors in interpreting the text of the Dharma-Śāstra by resorting to Mīmāṃsā doctrines. Mitramiśra in his comments on the Yājñavalkya-Smṛti III. 222. 225 points out that by the word 'tathā' occurring in this text, one should understand the combination of the hells already enumerated in the Mārkaṇḍeya Purāṇa. Though it is true that Mitramiśra has not quoted here the passages from the Mārkaṇḍeya Purāṇa in the present context, yet it must be born in mind that the paurāṇic text has become fruitful to Mitramiśra in interpreting the text of the Yājñavalkya-Smṛti from the point of view of Samuccaya i. e. combination. This point is already discussed by the present author elsewhere.<sup>22</sup>

21. श्राद्धानि षोडशादत्त्वा कुर्यान्न तु सपिण्डनम् ।  
श्रोषितावसिने पुत्रः कालादपि चिरादपि ॥

वायुपुराण quoted in श्राद्धमयूख p. 37.

22. A. B. O. R. I. Vol. LI. 1971, pp. 83-92.



From the foregoing discussion, it is quite evident that the authors of the Dharma-Śāstra literature have employed the doctrines of the Pūrva-Mīmāṃsā system for interpreting the texts of the Purāṇas. At times, it is evident that the authors of the Purāṇas are quite conscious of the use of some of the principles of interpretation, though they have not expressly used such principles. The authors of the Dharma-Śāstra literature like Devaṇṇabhaṭṭa, Mitramiśra, Nīlakaṇṭha and others have employed all the Mīmāṃsā technical terms for interpreting the paurāṇic texts. The popular maxims and Mīmāṃsā maxims also are profusely employed by the writers on Dharma-Śāstra for interpreting the paurāṇic texts. It is also observed at some places that the paurāṇic texts serve the purpose of the writers on Dharma-Śāstra for interpreting the texts of Dharma-Śāstra from the Pūrva-Mīmāṃsā point of view. It is further clear that Rāmānujācārya, the author of the Vedārthasaṅgraha has not taken into account or ignored the vast Dharma-Śāstra literature particularly when he states that all the Purāṇas are to be so interpreted that they should not be in conflict with the Viṣṇu Purāṇa. Any critical student of the Purāṇas and Dharma-Śāstra can hardly gainsay the significant contribution of the authors of Dharma-Śāstra literature in interpreting the incidentally quoted paurāṇic texts by resorting to the Mīmāṃsā technical terms, laukika and Mīmāṃsā maxims and also the Sūtras of Jaimini in the body of the text of Dharma-Śāstra.



VIRAJĀ KṢETRA MĀHĀTMYA OF BRAHMĀṆḌA PURĀṆA :  
A SURVEY

BY

U. N. DHAL

[ अस्मिन् निबन्धे ब्रह्माण्डपुराणान्तर्गतपरिगणितस्य विरजा-  
क्षेत्रमाहात्म्यस्य विवेचनं कृतम् । विरजाक्षेत्रं तु उत्कलप्रदेशान्तर्गत-  
कटकजनपदे वर्तते । क्षेत्रमिदमतिप्राचीनं प्रसिद्धं च वर्तते । अस्य  
वर्णनं महाभारते अन्यपुराणेषु तीर्थवर्णनप्रसङ्गे वर्तते । इदं तीर्थं  
वैतरणीनदीतटे वर्तते । लेखकमहोदयस्य मतानुसारमिदं तीर्थं जगन्नाथ-  
पुर्याः लिङ्गराजस्य च अपेक्षया प्राचीनतरं वर्तते । तीर्थस्योल्लेखः  
ब्रह्मवायुपुराणयोरपि वर्तते । 'विरजाक्षेत्रमाहात्म्यं इति नाम्ना प्रसिद्धे  
ग्रन्थे क्षेत्रस्य विस्तृतं वर्णनं माहात्म्यं च वर्तते । प्रतीयते यद् ग्रन्थोऽयं  
परवर्तिकाले निर्मितः माहात्म्यसंबर्धनार्थं च ब्रह्माण्डपुराणेन सह संबद्धः ।  
यथा अन्यानि क्षेत्रमाहात्म्यानि वर्तन्ते तथैव अयमपि ग्रन्थः क्षेत्रमाहात्म्य-  
स्थापकः एव । अस्य ग्रन्थस्य विषयाणां परिचयः संक्षेपेण लेखकेन  
प्रस्तुतः । इतरप्रमाणानामाधारेणापि क्षेत्रस्य परिचयः प्रदत्तः । ]

The Virajā Kṣetra (Yājapura) is situated on the bank of the river Vaitaraṇī in the district of Cuttack, Orissa. According to old tradition it was famous for the goddess Virajā, lord Varāha, the Vedic traditions, Vaidika Brahmins (Virajā Pandās and Vaitaraṇī Pandās) and the river Vaitaraṇī<sup>1</sup>. The Vedic tradition has fallen into disuse and the ancestry of those Brahmins is in a state of ruin; but the old divinities like Virajā and Varāha and the river Vaitaraṇī are still there to attract thousands of pilgrims all over India.

The Kṣetra is named after the goddess Virajā, the presiding deity of the place. The goddess attained great fame and prominence long before lord Jagannātha and Liṅgarāja came into picture. The earliest epigraphical record of Virajā Kṣetra is the Parlaki-medi plates of Śrī Pṛthivī Mahārāja<sup>2</sup>, which goes back to the

1. *Varāha Virajā Vedāḥ Viprah Vaitaraṇī Nadī | Kṣetre Nivasatām Skanda Vakārāḥ Pañcadurlabhāḥ ||*
2. S. N. Rajaguru, *Inscriptions of Orissa*, Vol. I, Pt. II, Berhampur 1958 (1st plate 2nd side.)

later part of the sixth century A. D., states :

*Svasti Śrī Vijaya Skandhāvārāt Virajanagarādhivāsakāt*

The Soro plates of Bhanudatta<sup>3</sup> of the seventh century A. D. also bears testimony to it :

*Om Svasti Śrī Virajavāsakān Mahāpratihāra Mahārāja  
Bhanudattaḥ Kuśali.*

During the Bhauma rule (Circa 650 to 830 A. D.) in Orissa extending from the Mahendra mountain in the south to the river Ganges in the north Virajānagara was their capital. The Bada-Khimedi plates of Jayavarman Deva (later part of the seventh century) states that it was the capital of Bhauma sovereign Unmatta Keśari<sup>4</sup>. Thus different epigraphical records point to its existence by the seventh century A. D.

The earliest literary reference to the Virajā Kṣetra is found in the Āraṇyaka Parvan of the Mahābhārata. Though the description of the forest life of the Pāṇḍavas forms the topic of the Āraṇyaka Parvan, the narration of their life-history plays an insignificant role; but the great extent of this parvan has been made up due to the inclusion of the episodes of diverse kind. In addition to the stories of the ancient kings, sages and virtuous women etc. it contains description of the journey of Pāṇḍavas to different places of pilgrimage (tīrthayātrā). In the enumeration of different sacred fords (tīrthas), the river Vaitaraṇī and the Virajā Kṣetra on its bank occupy no less a significant place in the hierarchy of tīrthas ;

*tato Vaitaraṇīm gatvā nadīm pūṣapramocanīm |  
Virajāṁ tīrtham āśādyā virājate yathā śaśī||*

Mahābhārata (Cr. Edn.) 3, 83, 6.

The text portion of the parvan has been alleged to be of later interpolation to the original but in order to justify its genuineness it has rightly been pointed out by V. S. Sukthankar<sup>5</sup> that

3. *Epigraphica Indica*, Vol. XXIII, pp. 203-4.

4. Pt. Vinayaka Mishra, 'Ganjam Grant' of Jayavarmadeva of Unmatta Keśari's time', *Indian Historical Quarterly*, Vol. XII, pp. 489-93.

5. *The Mahābhārata*, Vol. 3, Ed. V. S. Sukthankar, Poona, 1942, Introduction pp. XIII-XIV.



the episodic material in the Āraṇyaka Parvan belongs to the original plan and serves a distinct purpose. Like Homer introducing dialogues and episodic stories to conceal the flowing times without noteworthy events, the description of the places of pilgrimage was introduced by the composer of the Mahābhārata to patch up the gap of the interval of twelve years of exile of Pāṇḍavas in the forest and others. It is evident that prior to the composition of this text the Kṣetra must have attained prominence and due to its popularity it has been given due importance with other tīrthas.

Among the earlier Purāṇas, the Brahma Purāṇa<sup>6</sup> (Ch. 42, 1-12) contains the description of Virajā tīrtha, the divinity Virajā and their holiness. Like Brahma Purāṇa, in the later part (Uttarārdha) of Vāyu Purāṇa<sup>7</sup> (Chs. 107-15) we come across the description of the Gayā Māhātmya; in the enumeration of sacred places of India, the Virajā Kṣetra, Nābhikūpa (presently called Nābhigayā) and the river Vaitaraṇī are included. Thus we find the occurrence of Virajā Kṣetra in different ancient texts.

Besides the sporadic reference to this Kṣetra there is a separate treatise namely Virajā Kṣetra Māhātmya consisting of twenty-nine chapters, which claims to belong to the Uttarakhaṇḍa (i. e. last section) of the Brahmāṇḍa Purāṇa. The colophon of the text reads : *iti śrī Brahmāṇḍapurāṇe Uttarakhaṇḍe Virajo Māhātmye īśāneśvarotpattir nāma prathamō dhyāyah.* The Virajā Kṣetra Māhātmya, the glorification of the place sacred to the goddess Virajā, frequently appears in manuscripts as an independent text. It is preserved in the Orissa State Museum (catalogue No. P/26) in the form of Palm leaf manuscript and other copies might be lying with different individuals. The Oriya translation of this text was published by late N. C. Mahapatra of Yājapura. The present paper is based on the above manuscripts.

The extant Brahmāṇḍa Purāṇa<sup>8</sup> consists of four sections, viz:

1. Prakriyā pāda, 2. Anuṣaṅga pāda, 3. Upodghāta pāda,

6. *Brahma Purāṇa*, Ed. H. N. Apte, A. S. S., 28, Poona 1895. The Virajā Kṣetra served as the northern boundary of Odra Deśa which was situated on the shores of the southern ocean and extends towards the north till Virajā maṇḍala. (Ch. 28, 1-2).
7. *Vāyu Purāṇa*, Veṅkateshwar Press, Bombay, II, 43, 22; II, 44, 41. ff.
8. *Brahmāṇḍa Purāṇa*, Veṅkateshwar Press, Bombay and Motilal Banarasidass, New Delhi, 1973.



and 4. Upasamhāra pāda. In the printed editions to the fourth pada is appended the Lalitopākhyāna in forty chapters. Like Gayā Māhātmya of Vāyu Purāṇa, Mathurā Māhātmya of Varāha Purāṇa, Devī Māhātmya of Mārkaṇḍeya Purāṇa, the Virajā Kṣetra Māhātmya is considered as a part of Brahmāṇḍa Purāṇa. In the past numerous Māhātmyas were composed and used by the temple priests for the glorification of the deities whom they served. Later on the bulk of the Māhātmyas increased and the recommendation of the temples and places of pilgrimage on which the priests depended for their livelihood were inserted into it. Thus various Kṣetra Māhātmyas evolved. Likewise the Virajā Kṣetra Māhātmya was composed and ascribed to Brahmāṇḍa Purāṇa, but on the whole it appears to be of later origin. From the earlier citations it is made clear that the Virajā nagara had its existence prior to the composition of the Āraṇyaka Parvan of Mahābhārata and before the sixth century A. D. So the treatise must have been composed by the temple priests during this period or after this and has been preserved in the manuscript form up till now. An attempt has been made to give a short resume of the Māhātmya to form a clear idea of it.

At the very outset we are told that Bhṛṅgi, a devotee of Śiva, asked Skanda to know the secret Kṣetra of Śiva, which was revealed to the noble-minded ones only. Consequently Skanda spoke out about the Kṣetra as he had heard from Nandi.

Beside the southern ocean there is a mountain called Nila, which is the favourite abode of Viṣṇu; the land stretching twelve yojanas towards its north is divided into four Kṣetras viz., 1. Vaiṣṇava Kṣetra (Puri), 2. Saura Kṣetra (Koṇārka), 3. Śaiva Kṣetra (Bhubaneswar), 4. Brahma Kṣetra (Yājapura). Brahmā performed a sacrifice at Yājapura on a large scale and requested Śiva to sanctify the Kṣetra by his presence. Śiva in the form of Iśāneśvara originated from the sacrifice. As the true consort of Śiva Pārvatī appeared from that fire altar, called Gārhapatya Kuṇḍa, situated on the south-west of Iśāneśvara, Brahmā eulogized her with praises and prayers; she was pleased with Brahmā and assured him to remain there in the form of Virajā. She created nine forms of Durgā, who adorned the Kṣetra glorified by her presence (Chs. 1-2).

Viṣṇu attended the sacrifice performed by Brahmā and was pleased with his entreaty to dwell in that Kṣetra established by him. When Viṣṇu was in meditative posture beside the altar twelve forms of Mādhava appeared from his body and dwelt in that Kṣetra for ever. The Kṣetra is triangular in size—*tryasrākāram idaṁ Kṣetraṁ Virajo nāma Vedhasaḥ* (Ch. 3, 39). On the southern end of it stands Varuṇeśvara and the eastern end is represented by Kila-lāṭeśvara. The rivers Svara and Kuśa flow besides the north and south of Varuṇeśvara. In order to gain the power of composing Dharma-śāstras, the sage Śatātapa underwent austerities for twelve years and worshipped Śiva in the form of Kila-lāṭeśvara and in commemoration of it stands there the image in that name and fame. The river Vaitaraṇī flows towards the west of it (Ch. 3).

This Kṣetra extends five krośas in length and breadth. Out of this in the first three krośas dwell Śiva, Viṣṇu and Virajā (Pārvatī). In this Kṣetra we find eight pīthas for Caṇḍikās, four pīthas for Bhairavas; in addition to the above we come across thirteen Rudras, twelve Mādhavas, sixty-eight tīrthas, three caves for Siddhas, seven mountains, three rivers with seven tributaries. There is the Antargṛha 'mystic residence' of Śiva (in the precinct of the temple of Virajā). Due to the glorious presence of Trilocaneśvara in the Antargṛha the place is so sanctified that even his very sight bestows godhood to human beings. Those who desire to circumambulate this mystic place should observe fast on the dark trayodaśī day in the month of Māgha or Vaiśākha; on the Caturdaśī day one should take bath in the river Vaitaraṇī and visit the divinities like Śānteśvarī, Nilākṣī, Koṭaviśvarī etc; then one should meet Siddheśvarī in the campus of the Virajā temple, whereby one would be able to attain heaven. (Ch. 4).

In course of conversation Śiva enumerated the thirteen Rudras who encircle the Antargṛha (also called Mr̥tyuñjaya tīrtha), they are :—1. Kaśyapeśvara, 2. Harikeśeśvara, 3. Gaṅgeśvara, 4. Kikaśeśvara, 5. Bhārabhūteśvara, 6. Vaidyanātheśvara, 7. Mukteśvara, 8. Gokarṇeśvara, 9. Haṭakeśvara, 10. Mārkaṇḍeśvara, 11. Apsareśvara, 12. Citragupteśvara and 13. Kapileśvara; the very sight of these Liṅgas brings the results of crores of sacrifices. (Ch. 5-7).

The twelve Mādhavas originated from Viṣṇu, when he was in meditation beside the fire altar of Brahmā in Virajā Kṣetra. Due



to their grace Śiva attained the status of Bhūtapati and became invincible in war. The names of those twelve Mādhavas are enumerated thus : 1. Ādi-Mādhava, 2. Varāha-Mādhava, 3. Lakṣmī-Mādhava, 4. Ananta-Mādhava, 5. Gadādhara Mādhava, 6. Puruṣottama-Mādhava, 7. Narakāntaka-Mādhava, 8. Bhoga-Mādhava, 9. Vāsudeva-Mādhava, 10. Campaka-Mādhava, 11. Harihara-Mādhava and 12. Siddha-Mādhava. The Śukla Ekādaśī (Govinda Ekādaśī) day of Phālguna is sacred to them. Those, who take their ablution in the river Vaitaraṇī on that day and visit those images attain the state of Mādhava-hood and live in Vaikuṅṭha after death. (Ch. 8).

In order to satisfy the curiosity of Pārvatī, Śiva began to relate the legend of the origin of the Varāha-Mādhava thus : There was a mountain named Maṇicūḍa on the northern bank of the river Vaitaraṇī. The mountain was inhabited by the Śabaras and Kīrātas and there was a dense forest named Bilvasundarī beside the western side of the mountain. Once the sage Dīrghatapā was observing penance beside the river Kauśiki, a young prince reached there in pursuit of wild animals. When the sage heard the heart-rending cry of the wild beasts due to the vigorous attack of the prince, he was moved with pity and approached the prince and cursed him to be born in a Kīrāta family because of his cruel attitude towards the innocent wild animals. When the prince realised his fault, he apologized before the sage. Due to his earnest request the sage was pleased to relax the curse and assured him to attain liberation in that birth through divine knowledge. Consequently the prince was born as Bicitradhanvā in the family of the Śabara, Citreṣu. When he attained youth and was roaming in the forest relinquishing the desire for hunting, a ferocious Varāha attacked him; as a result he was forced to defend himself by chasing it. Due to his attack when the Varāha climbed the Maṇicūḍa mountain, it stooped down and down till it reached the nether region. When the prince found the Varāha in a Divine form before him, he began to eulogize him as the avatāra of Viṣṇu. The Varāha was extremely pleased with the prince and transformed into the four-armed form of Viṣṇu. Then Bicitradhanvā appealed him to sanctify that place by his presence; as a token of favour Viṣṇu remains there in the form of Varāha and continues to bless his devotees and Bicitradhanvā attained liberation after death. (Ch. 9).



The Ākhaṇḍaleśvara liṅga was established beside the northern bank of the river Vaitaraṇī on the south of Varāha-Mādhava. The legend of its origin runs thus : When Indra was found guilty on the charge of incest of Ahalyā, the wife of the sage Gautama, he was cursed by the sage. Indra was anxious to be delivered from the curse. The eight Vasus advised him to propitiate the lord Hara for it. So Indra went out in search of a place, sacred to Śiva. He visited Puṣkara and other tīrthas and ultimately came to Virajā Kṣetra on the bank of the river Vaitaraṇī and thought it to be the suitable place for the purpose. Then Indra took his bath in the river Vaitaraṇī and offered due prayers to Varāha-Mādhava, selected a beautiful place towards the south of Varāha-Mādhava and started his penance. Prabhāsa, the eight Vasu descended from heaven and brought the Ganges of heaven to sanctify the place of penance of Indra. Being pleased with his severe austerities Śiva appeared before him on his carrier bull. Indra was elated due to the presence of Śiva and besought for release from such curse. Thus Indra was expiated from the curse; but due to his supplication Śiva remains there in the form of Ākhaṇḍaleśvara (named after Indra) and the area is well-known as Prabhāsa-tīrtha. Those who take their bath on the bright fourteenth day of Caitra and visit the Ākhaṇḍaleśvara, acquire the result of ten horse sacrifices (Ch. 10).

In order to impress upon the significance of the Banyan tree beside the river Madgurekhā, Śiva said to Pārvatī in the following manner: when Tripurāsura oppressed the gods, they wanted to punish him, but all their attempts failed. Last of all they approached Śiva to come to their rescue; they turned mount Meru as the bow, the snake Vāsuki as the bow-string, Agni served as the arrows and the army; the moon turned into the śalya and lord Viṣṇu helped them in the form of a sharpening instrument. Thus armed Śiva went out for an expedition against Tripurāsura. While proceeding on the way the wheels of the chariot of Śiva broke down; so Śiva remembered Dharma, who appeared before him in the shape of a bull. Śiva rode on it and fought against the demon Tripurāsura and won in the battle. From that day onwards Dharma remains with him as his Vāhana, the bull. After some days when Dharma felt proud because of his help to Śiva, he became angry and reduced his power to nothing. When Dharma was humiliated thus, he realised his fault and wanted to supplicate

Śiva for it. So he searched for Śiva throughout India and at last he reached Virajā Kṣetra. He offered worship to Varāha-Mādhava and Virajā and continued penance for hundreds of years, as a result he turned into a Banyan tree on whose branches all the divinities dwelt. At last Śiva was pleased with him and released him from such a pitiable state. So the Banyan tree in the Virajā Kṣetra is so auspicious. (Ch. 11).

The glory of the river Vaitaraṇī, which flows beside the Virajā Kṣetra is extolled in the following manner. The Ganges who was brought down by Bhagiratha assumes the form of Vaitaraṇī. It flows in between Hara and Varāha. The Ganges of heaven which descended on earth for the purification of Indra at the call of Prabhāsa, remained beside the southern bank of the river. Due to the terrible pressure of the Mahāvarāha, the mountain Maṇicūḍa went down and the Ganges of the underworld appeared instead; the place of appearance of this stream is known as Kroḍatīrtha. As all these holy streams assemble in the river Vaitaraṇī, it is made sacred. In this holy stream also join Trijāṭā and Begavatī and the confluence is known as Triveṇī tīrtha. The river Trijāṭā is dear to Śiva, Begavatī is dear to Brahmā and Vaitaraṇī is dear to Viṣṇu. A bath in the Triveṇī tīrtha removes all types of sins and confers enough of merit (Ch. 12-15).

Bharata, a scion of Somavaṃśa, wanted to achieve sovereign power over the world. So he performed penance in different tīrthas of India but could not achieve his end. Last of all he met the sage Agastya, who described before him the importance of Śiva and advised him to worship Śiva in the Virajā Kṣetra which is his favourite abode. Indra also sent him message in the equal manner. Thus advised Bharata underwent rigorous austerities on the eastern bank of the river Vaitaraṇī where we find Siddheśvara and Jaṭeśvara Śivaliṅgas established by Bharata (Ch. 13).

The eight forms of Śiva are represented through eight Śivaliṅgas here. The Sun, the Moon, the Fire, the Air, the Sky, the Water and the Yajamāna are his eight forms. The eight forms of Śiva are represented there where there are clusters of eight Svayambhuliṅgas in one place. In the Virajā Kṣetra such forms are found. They are : 1. Trilocana (the form of the Sun), 2. Tilakeśvara (the form of sky), 3. Prāṇāyameśvara also named as Garteśvara or Gosahasreśvara (the form of air), 4. Īśāneśvara (the form of water),



5. Ākhaṇḍaleśvara (the form of earth), 6. Siddheśvara (the form of fire). The eight Diggpālas, eight Grahas, eight Aiśvaryas and the eight Vasus are manifestations of eight forms of Śiva (Ch. 14).

The Nābhi Gayā tīrtha is located very close to the goddess Virajā. The story behind the formation of this tīrtha runs thus: Gayāsura was a powerful demon and was very pious and brave. He performed severe austerities. Gods, tormented by his austerities, approached Bṛhaspati who took them to Viṣṇu and Śiva. Viṣṇu went to him and extolled him for his austerities and asked Gayāsura to give his pure body for the purpose of sacrifice. Gayāsura agreed on condition that the places where his head, feet and navel would fall at the time of death would be turned into the best tīrthas on earth and those who would offer piṇḍa to their pitṛs there would release them from the torture of hell. Gayāsura fell down on the earth with his head towards the north on Kolahala mountain (U. P.) and feet to the south on the Mahendra mountain (Orissa) and his navel at Yājapur (Orissa). Gayā tīrtha near the river Phalgu in Magadha country is sacred due to the fall of his head there; the Mahendra mountain is famous as pitṛ tīrtha, where Paraśurāma and other sages live. And the navel fell in the place, which later on was renowned as Virajā Kṣetra, where Pārvatī performed penance to attain immortality; it is also called Mṛtyuñjaya tīrtha. Goddess Virajā gets due adoration beside that navel pit (known as Nābhigayā) (Ch. 17-18).

Candreśvara is reckoned as one of the eight forms of Śiva. The myth of the formation of Candreśvara runs as follows : Tārā, the wife of Bṛhaspati was extremely beautiful. Once Candra saw her and fell in love with her. Because of her illicit connection with Candra for a long time she conceived and gave birth to Budha, but Bṛhaspati accepted him as his son not knowing that he was born of Candra. When Candra claimed Budha as his son, there was dispute between them, at last Brahmā was approached to settle up their dispute. After ascertaining the parenthood of the child Budha was given away to Candra and Candra was elevated to the status of god. Bṛhaspati could not tolerate it and cursed Candra to lose his divinity. With the advice of Atri, Candra went to Virajā Kṣetra to get rid of it. The Śivaliṅga worshipped by Candra later on was designated as Candreśvara.

There is a legend as to the origin of Subhadrā, the sister of Jagannātha (Puroṣottama at Puri). Once there was a feud between



Brahmā and Nṛsiṃha as to their superiority or greatness. They approached Śiva to settle the dispute. Śiva asked them to go round, whosever covers him earlier would be regarded superior. Nṛsiṃha went round his feet and covered upto his thighs with much difficulty and was sure that nobody would be successful in such attempt; so he refrained from it. Brahmā, on the other hand, went upto Śiva's head and met Ketakī (flower deified) on his matted locks who told him that it took her six months to reach his forehead. Brahmā was disappointed at this and persuaded her to bear false witness to his journey round Śiva, but when Śiva came to know Brahmā's trick he cursed him to be born as a female divinity named Subhadrā on earth (in Orissa) along with Viṣṇu as Jagannātha and Śiva would take the form of Balabhadra and would get due adoration on the mountain Nilasundara (presently at Puri).

There are two other legends about the rebirth of Brahmā in the form of Gaṇeśa. Sanatkumāra was one of the mind-born sons of Brahmā; he was indifferent towards the worldly enjoyments and did not create beings according to the desire of his father but continued penance. Brahmā did not like such attitude of his son and blamed him seriously. Sanatkumāra became furious at this and cursed him to be beheaded by Lord Śiva. So Brahmā developed five heads like Śiva to retaliate his son's curse; but Śiva was enraged and wanted to kill him. When Śiva appeared before Brahmā he gave him the impression that as he was a Brahmin he was not to be killed. Śiva, then, directed him to recite the Vedas. Brahmā recited four Vedas through his four heads and as he was unable to recite any Veda through the fifth head, it was decapitated. Brahmā became so much angry that the rays emitted through the fifth head encircled Śiva. So Śiva was in trouble and persuaded Brahmā to desist from such rage with the assurance that he would be born as his son. So Brahmā is adored in the form of Gaṇeśa in the Virajā Kṣetra and removes all types of obstacles.

The other myth of Brahmā's birth as Gaṇeśa runs thus. When gods were oppressed by Tāraka they approached Viṣṇu for succour, who advised them to bring about the union of Śiva and Pārvatī so that the son begotten to them would be able to kill that oppressive demon. They did accordingly and after their marriage Śiva and Pārvatī were engaged in amorous affairs for such a long time

that Brahmā and other gods were alarmed. So they sent Agni in the form of a pigeon to know their intention. When Pārvatī was disturbed in her enjoyment due to the presence of Agni, she cursed the gods to be issueless. So the semen discharged by Śiva was preserved by Agni, out of which Skanda-Kārtikeya was born to kill the demon. In order to pacify her anger, Brahmā and other gods wanted a son to be born to Pārvatī who would be able to kill the wicked demon Pātālāsura, who was then creating troubles for the gods. Consequently Brahmā was born as the son of Pārvatī. When Śani cast his glance on the newborn child, Gaṇeśa, he lost his head. So Pārvatī was too much grieved at heart but was reminded of the curse of Sanatkumāra on Brahmā. Śiva knew it before, he immediately ordered his followers to move on different directions and to bring the head of that animal who would be lying in the evening heading towards the south. They found an elephant on the way and brought his head. The elephant's head was joined on his shoulder and the son got back his senses. He was invincible in war and killed the demon Pātālāsura. He is known as Siddha Gaṇeśa and gets due worship in the Virajā Kṣetra. (Ch. 21).

Like the Skanda Purāṇa in this Kṣetra Māhātmya, we find a number of myths to justify the foundation of different Śivaliṅgas. In case of Bilveśvara it is said : once Aditi undertook penance with the hope of getting all the gods as her sons; she continued the austerities for thousands of years and was reduced to skeleton, but could not attain anything. At last Kaśyapa, her husband, came to her and advised her to propitiate Śiva to fulfill her desires. So she selected the southern bank of the river Vaitaraṇī as a suitable place; there she established the image of Śiva and worshipped him with ten thousand Bilva leaves every day and offered due adoration to Vināyaka. Due to her staunch and unflinching devotion Śiva appeared before her and granted her desired boon. And from that day onwards Śiva is adored there as Bilveśvara. (Ch. 22).

Similarly, there is a Śivaliṅga named Brahmeśvara quite close to Nābhigayā. In the Dvāpara age Viṣṇu assumed the avatāra of Kṛṣṇa to kill the wicked demons. Kṛṣṇa used to play with the cowboys and fed the cows on the bank of the river Yamunā. Once Brahmā wanted to test the power of Kṛṣṇa and stole away calves of the cowboys. Kṛṣṇa was away then, when he



came to know this, he created those calves anew. Brahmā was convinced of his power and was ashamed of his behaviour. In order to appease Viṣṇu-Kṛṣṇa he performed a sacrifice in the Virajā Kṣetra in a large scale. All the gods and demigods were invited to the sacrifice. Out of that sacrificial pit arose the goddess Virajā; in that kṣetra Brahmā worshipped Śiva in the form of a liṅga which was later on known as Brahmeśvara. Those who take their bath in the Brahmā kuṇḍa and visit Brahmeśvara reach Śivaloka. (Ch. 25-26).

Yameśvara was established by Yama, the son of the Sun. Sañjñā, the wife of the sun, could not tolerate the excessive rays of the Sun. She formed a woman, Chāyā, like herself and left her son Yama and daughter Yamī at her disposal and went for penance without the knowledge of her husband and she requested her not to disclose the secret and to remain as the wife of the Sun. Her father directed her to refrain from such attempt. She left her father and continued her penance. Yama and Yamī were living together. Once Yamī wanted to cohabit with Yama but he refused her as it was not desirable to have such relation with one's uterine sister. When her wish was not fulfilled she cursed him to lose his divinity. Yama was also enraged with her such behaviour and cursed her to be born as a stream namely Yamunā on earth. The Sun, their father, approved of the conduct of Yama and asked him to worship Śiva to be released from such a curse. So the Śivaliṅga worshipped by Yama for the purpose is known as Yameśvara. Similarly a large number of Śivaliṅgas were established in the Virajā Kṣetra namely Sarveśvara, Dakṣeśvara, Kumāreśvara, Bhṛṅgeśvara, Gaṅgeśvara, Nandikeśvara etc. In addition to these Śivaliṅgas the divinities like Laksmī, Sarasvatī, Garuḍa, Sūrya etc. get due adoration there (Chs. 16, 22-34; 27-29).

A close study of the above treatise reveals the evolution of the religious faith and movement of the region. Primarily it was a Śaktapīṭha; the tutelary deity of the kṣetra was the goddess Virajā (Pārvatī), the consort of Śiva. Besides the image of Virajā we find eight Caṇḍikās and a large number of goddesses such as Siddheśvari, Śānteśvari, Nilākṣī etc. The influx of Śāktism continued for a pretty long time due to the patronage of monarchs and others. In the next stage the rise of Śaivism is evident. The cause of this change in the faith and belief of the people may be due to the



propagation of Śaivism by the adherents of the faith or change of patrons who had close affinity with Śiva. Thus innumerable number of Śivaliṅgas were established :—*Yatra Śaivāni liṅgāni naikakoṭis-thītāni vai* || (Ch. 1, 33). Later on Vaiṣṇavism held sway in the form of Varāha worship and Mādhava cult. Śaivism was subordinated to Vaiṣṇavism and Mādhava was elevated to the status of the highest deity. It is said that Brahmā was able to gain the power of creation due to Mādhava's grace.

*teṣāṃ prasādato Brahmā labdhvā jñānabalaṃ Śive |  
sṛṣṭasarvasya jagataḥ padyaṃ satyaṃ samāśritaḥ || Ch 8, 9.*

and Śiva was elevated to the status of Bhūtapati and was endowed with extraordinary power due to the blessings of Mādhava —

*Sarveṣāṃ api bhūtānāṃ patir ūrjitavikramaḥ |  
aprameyamahimā tu samārādhyāḥ sudhābhujāṃ ||*

Ch. 8, 11.

Though the Kṣetra has witnessed the rise and fall of different cults and sects, the old relics are still lying side by side with the new ones to remind its various phases of change.

THE HOLY PLACES OF SOUTH INDIA AS DEPICTED  
IN THE SKANDA PURĀṆA\*

BY

UMAKANT THAKUR

[ अस्मिन् निबन्धे विदुषा लेखकेन स्कन्दपुराणे वर्णितानां  
दक्षिणभारतस्थतीर्थानां परिचयः प्रदत्तः । तेषां तीर्थानां सांप्रतिक-  
स्थितिनामादिनिर्देशोऽपि कृतः । लेखकेन एतद्विषये आधुनिकविदुषां  
मतान्यपि परीक्षितानि । ]

*Ādityeśvara* : It is known also as Bhāskara-tīrtha<sup>1</sup> or Ravi tīrtha. According to the Sk. P. it is situated on the north bank of the river Revā. The Matsya Purāṇa 191.5<sup>2</sup>, however, refers to one Ādityeśa located at the Narmadā. To me both of them seem to be identical as the Narmadā is identical with the Revā

*Āditya tīrtha* : According to the Sk. P.<sup>3</sup> this tīrtha stand in the vicinity of the Agni tīrtha at the river Revā. It is said to be the destroyer of all sins.

*Āgastya tīrtha* : This is a pond situated to the south of Śoṇādrī. It is further described as one of the twenty-four sub-tīrthas of Setu.<sup>4</sup>

*Āgastī tīrtha* : This reservoir is located on the mount Gandhamādana<sup>5</sup>. It is said to have been established by the sage Āgasta.

*Āgastyeśvara* : The temple of Āgastyeśvara is situated on the bank of the Narmadā<sup>6</sup>. The worship of this image with ghee on the 14th day of the first half of Kārtika has been highly praised. As to the location of this shrine the Matsya P.<sup>7</sup> also agrees with the Sk. P.

\* This article is in continuation of a series of articles written by the same author on this topic, the latest of which was published in *Purāṇa*, XIX. 1, p. 41 ff.

1. Sk. Ava. Revā. 153.25
2. Ref. by Dr. Kane, Hist. Dhs. IV. 730
3. Sk. Ava. Revā. 34.1
4. Sk. Bra. Se. M. 2. 104-111
5. Sk. Bra. Se. M. 16. 1-13
6. Sk. Ava. Revā. 64. 1-3
7. Hist. Dhs. IV. 730



*Āgneya tīrtha* : It is situated to the south-west of mt. Śoṇa<sup>8</sup>, where Agni is said to have bathed.

*Āgni tīrtha* : This is one the twenty-four shrines under Setu.<sup>9</sup> It is said to have been located on the mount Gandhamādana far from the Lakṣmī tīrtha. It is held that Rāma went to the Gandhamādana Parvata<sup>10</sup>, by the way of Setu for purifying Sitā where he invoked the Fire (Agni). Since then Gandhamādana Parvata is called Agni tīrtha. This mountain is not identical with that of the other Purāṇas as referred to by Dr. Kane<sup>11</sup>. It is further mentioned as a reservoir situated at the holy river Narmadā. A bath in this reservoir is said to absolve all sins.<sup>12</sup>

*Ahalyāsara* : This is the lake on the bank of which the great Liṅga Gautameśvara<sup>13</sup> stands. It is narrated that the sage Gautama practised asceticism in the Koṭi tīrtha (q. v.)<sup>14</sup> and established a phallus there on the Ahalyāsara which was called Gautameśvara. Dr. Kane<sup>15</sup> mentions one Ahalyā Hrada and locates it near the hermitage of Gautama.

*Ahalyeśvara* : This shrine is situated at the Narmadā, where Ahalyā<sup>16</sup>, the wife of Gautama, observed penance.

*Ākāśagaṅgāsara* : This is a lake on Veṅkaṭācala (q. v.)<sup>17</sup>. Veṅkaṭācala is identical with Veṅkaṭagiri<sup>18</sup>, which has been identified with the Tirumalai mountain near Tirupati in the north Arcot district, about seventy-two miles to the north-west of Madras.

*Ākāśagaṅgā tīrtha* : This shrine is situated on the Veṅkaṭācala. Rāmānuja, the devotee of Viṣṇu, is said to have dwelt near the shrine<sup>19</sup>. It finds mention in the other Purāṇas also but they are not identical with each other<sup>20</sup>.

8. Sk. Ma. A. ch. M. P. 6. 112
9. Sk. Bra. Se. M. 2. 108
10. Sk. Bra. Se. M. 22. 1-26
11. Hist. Dhs. IV. 731
12. Sk. Ava. Revā. 127. 1-2 ff
13. Sk. Ma. Kau. 52. 25 and 30
14. Sk. Ma. Kau. 52. 23
15. Hist. Dhs. IV. 731
16. Sk. Ava. Revā. 136. 1-16
17. Sk. Vai. Ven. M. 1. 71
18. Hist. Geog. 201
19. Sk. Vai. Ven. M. 21.1-2 ff
20. Hist. Dhs. IV. 731

*Ākāśarājānagarī* : This is a place of pilgrimage at Veṅkaṭācala.<sup>21</sup>

*Alikā tīrtha* : This shrine is situated on the north bank of the Narmadā. It is named after a Gāndharvī named Alikā, the grand daughter of Citrasena.<sup>22</sup>

*Āmaleśvara tīrtha* : This is said to be the most excellent place of pilgrimage at Narmadā.<sup>23</sup>

*Amareśasthāna* : This is the place of pilgrimage under Naimiṣa-kṣetra (q. v.). There stand the God Omkāra and Goddess Caṇḍikā<sup>24</sup>. Amareśa of the Matsya P. (186.2) and Liṅga P. (I.92.37) are not identical with it<sup>25</sup>. Mr. Dey<sup>26</sup> locates Amareśvara on the opposite side of Omkāranātha on the southern bank of the river Narmadā, thirty-two miles north-west of Khāṇḍava and eleven miles east of Martoka Railway station.

*Āṅāraka tīrtha* : This is the phallus of the Lord Śiva situated on the north bank of the Narmadā. It is said to be the destroyer of all sins.<sup>27</sup>

*Amṛta Vāpikā* : This is one of the twenty-four sub-tīrthas of Setu. It removes all the sins.<sup>28</sup> As to its exact location it is further stated that it is situated near the shrine Ekāntarā-manātha<sup>29</sup> under Setu, where Rāma held consultations with Brahmins to devise ways and means for the destruction of the demons.<sup>30</sup>

*Ānandavimānakakṣetra* : This is a sacred place situated on the bank of the river Swāmī Puṣkariṇī on Veṅkaṭācala (q. v.).<sup>31</sup>

*Ānandeśvara* : This is a place of pilgrimage located on the south bank of Narmadā. Here stands the phallus of Rudra. The God Śiva is said to have danced here and got the highest pleasure.<sup>32</sup>

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21. Sk. Vai. Ven. M. 5.55
  22. Sk. Ava. Revā. 225.1-2
  23. Sk. Ava. Revā. 213.5-6
  24. Sk. Ma. A. M. U. 2.25-26
  25. Hist Dhs. IV. 732
  26. Geog. Dic. 5
  27. Sk. Ava. Revā. 148.1
  28. Sk. Bra. Se. M. 2.106
  29. Sk. Bra. Se. M. 13.46-55
  30. Sk. Bra. Se. M. 13.51-52
  31. Sk. Vai. Ven. M. 3.2-3

*Anantagiri* : This is a mountain spoken of by none of the modern scholars so far. However, as it finds mention in the *Veṅkaṭācala Māhātmya* of the *Sk. P.* it may be conjectured to be situated in the vicinity of the *Veṅkaṭācala*. A pond named *Devatīrtha* is said to be located there on.<sup>33</sup>

*Anarakeśvara tīrtha* : This is a shrine situated at *Narmadā*. A bath in this reservoir is said to remove all sins.<sup>34</sup> *Dr. Kane*<sup>35</sup> also refers to one *Anarakeśvara* which is not identical with this.

*Āṅgada tīrtha* : This is a reservoir on *Setu*. It is said to have been installed by *Āṅgada*. A man who takes a bath in it enjoys the status of the king of Gods.<sup>36</sup>

*Āṅgāraka tīrtha* : This shrine is said to be located on the bank of the *Narmadā*, imparting beauty to all beings<sup>37</sup> who bathe therein.

*Āṅgīrasa tīrtha* : This is a pool on the north bank of the *Narmadā*.<sup>38</sup> There stands an image of Lord *Śiva* adjacent to it. It is said that one who bathes here is released from all sins and goes straight to the abode of Lord *Rudra*.<sup>39</sup> The *Kūrma p. (II. 41. 31-33)* and the *Padma P. (I. 18-50)* also endorse this.<sup>40</sup>

*Aruṇācala* : According the *Sk. P.*<sup>41</sup> *Aruṇācala* is situated in the *Drāviḍa* (i. e. the *Deccan*) country. Its extent is said to be twenty-four miles. It is held that the Lord *Śiva* resides here in the form of this mountain. It is the abode of all the deities and semi-gods. It is treated as superior to *Sumeru*, *Kailāsa*, and *Mandarācala*. The *Tīrthāṅka*<sup>42</sup> also refers to it and identifies it with the modern *Tiruvannamalai* in south India. *Tiruvannamalai* is said to be the *Tamil* name of *Aruṇācala*. As regards the mention of this mountain in the *Purāṇas* the *Tīrthāṅka* refers to

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32. *Sk. Ava. Revā.* 65.1-8  
 33. *Sk. Vai. Ven. M.* 1.79-80  
 34. *Sk. Ava. Revā.* 159.1-2 ff  
 35. *Hist. Dhs. IV.* 733  
 36. *Sk. Bra. Se. M.* 42.47-48  
 37. *Sk. Ava. Revā.* 115.1  
 38. *Sk. Ava. Revā.* 112.1  
 39. *Sk. Ava. Revā.* 112.10  
 40. *Hist. Dhs. IV.* 733  
 41. *Sk. Ma. A. ch. M. U.* 4.10-14  
 42. *Tīrth. p.* 352



the Sk. P., but the references given therein seem to be wrong.<sup>43</sup> It is situated at a distance of six furlongs from the Tiruvannamalai station<sup>44</sup> which stands at a distance of forty-two miles from Villupuram on the Villupuram-Gūdūra line. The Sk. P.<sup>45</sup> further reveals that in the beginning this mountain was in the form of Fire. It was like the colour of copper and hence it is also known as Śoṇācala, as the text shows. After the prayer of the deities it changed its previous form and took the present one. It is known by different names<sup>46</sup> in the different ages viz. in Kṛta yuga it is known as Agnimayaśaila, in Tretā-Maṇi Parvata, in Dvāpara-Hāṭakagiri, and in Kali yuga-Markatācala. In Kṛta yuga it was all fire and when the sages rounded it from outside, then it became cold. Aruṇācala<sup>47</sup> is said to be situated to the south of Śoṇādri.

*Aṅkureśvara* : This shrine is placed on the south bank of the river Narmadā.<sup>48</sup> It is named after the demon Aṅkura, the son of Kumbha<sup>49</sup> (Perhaps Kumbhakarṇa, the brother of Rāvaṇa).

*Araṇī(r)* : This is a river near Nārāyaṇa Puri<sup>50</sup> in the vicinity of Veṅkaṭādri.<sup>51</sup> Its western bank is full of trees.<sup>52</sup> The phallus of Agastyeśvara is also situated very near to it.<sup>53</sup>

*Āṣāḍhīsthāna* : This is a place of pilgrimage where the God Āṣāḍheśa is said to live in.<sup>54</sup> Its location from the Sk. P. is not clear. However, we propose to identify it with Āṣāḍhī tīrtha (q.v.) and the Narmadā.

*Āṣāḍhī tīrtha* : It is situated at the Narmadā. The Sk. P.<sup>55</sup> narrates that Lord Śiva lives here. The Matsya P.<sup>56</sup> also agrees with this statement of the Sk. P.

43. The Tīrth. refers to chapter No. 3 instead of ch. 4 of Aruṇācala Māhātmya (vide fn. No. 41)

44. Tīrth. p. 353

45. Sk. Ma. A. ch. M. P. 7.8-16

46. Sk. Ma. A. ch. M. P. 7.3-5

47. Sk. Ma. A. ch. M. U. 4.29

48. Sk. Ava. Revā. 168.1

49. Sk. Ava. Revā. 168.18 ff

50. Sk. Vai. Ven. M. 5.46

51. Sk. Vai. Ven. M. chapter 5

52. Sk. Vai. Ven. M. 5.62

53. Sk. Vai. Ven. M. 5. 63-64

54. Sk. Ma. A. M. U. 2.28

55. Sk. Ava. Revā. 216.1 ff

56. Ref. by Hist. Dhs. IV. 734

*Asthi sarovara* : This is a lake at Veṅkaṭācala situated to the east of Madālaya. A bath therein on the 12th day of lunar month prevents, it is believed, accidental or premature death.<sup>57</sup>

*Asthi Kūṭa sara* : Same as Asthi sarovara.

*Āsvina tīrtha* : This shrine is situated on the bank of the Narmadā. The Sk. P. says that this holy place imparts siddhi to all.<sup>58</sup>

*Atrīśvara tīrtha* : This phallus is situated to the south of Koṭi tīrtha (q. v.).<sup>59</sup> It is said that the sage Atri practised severe asceticism at Koṭi tīrtha and established this phallus. He made a tank in front of it<sup>60</sup>, which bears the name of Atrikuṇḍa. This kuṇḍa is located to the north of this phallus.<sup>61</sup> Kedāra liṅga is placed in the vicinity of this phallus in Mahānagara (q. v.).<sup>62</sup> Atrīśvara of Liṅga Purāṇa<sup>63</sup> is different from this.

*Atri kuṇḍa* : This is a tank situated in front of Koṭi tīrtha. It was installed by the sage Atri (vide Atrīśvara).

*Ayonija tīrtha* : This is a phallus of Lord Śiva at the Narmadā. There is a reservoir also near to it. A bath in this reservoir and worship of this phallus have been highly praised.<sup>64</sup>

*Badaryāśrama* : This is a place of pilgrimage on the bank of the Narmadā, which both Nara<sup>65</sup> and Nārāyaṇa are said to have visited once.

*Bālhikadeśa* : According to the Sk. P.<sup>66</sup> the country of Bālhika comprised four lacs of villages. Besides this no further information about this country is available in the Sk. P. However as the name is associated with Laṅkadeśa it may be located in the south. Mr. Dey<sup>67</sup> mentions Bālhika as a country and locates it between the Beas and the Sutlej, north of Kekaya. Further he identifies it with Madras whose capital was Śākala. It was also

57. Sk. Vai. Ven. M. 10.72

58. Sk. Ava. Revā 199.1

59. Sk. Ma. Kau. 52.17

60. Sk. Ma. Kau. 52.18

61. Sk. Ma. Kau. 57. 2-3

62. Sk. Ma. Kau. 57.4-5

63. Hist. Dhs. IV. 735

64. Sk. Ava. Revā. 126.1

65. Sk. Ava. Revā. 95. 1 and 3

66. Sk. Ma. Kau. 39.155

67. Geog. Dic. 19

known as Vāhika which is the corrupted form of Bālhika. This latter statement of Mr. Dey seems to be identical with that of the Sk. P. According to Kāvya Mīmāṃsā<sup>68</sup> it is located in northern India.

*Bhadrakālīsaṅgama* or *Śūla tīrtha* : This is the phallus of Lord Śiva at the Narmadā.<sup>69</sup>

*Bhaṇḍārī tīrtha* : This is a place of pilgrimage (reservoir) on the bank of the Narmadā. A bath in it would exterminate one's poverty. Kuvera is said to have practised penance here for nineteen long yugas and was, at the end, blessed by Brahmā with the lordship of wealth, which he earned as a consequence of the gifts and donations he made in this tīrtha.<sup>70</sup>

*Bhārabhūti sthāna* : This is a place of pilgrimage. It finds mention in the Sk. P.<sup>71</sup> but we cannot make out its location therefrom. The Matsya P. (194.18) as also the Kūrma purāṇa refer to it. And according to them it is located on the bank of the Narmadā.<sup>72</sup>

*Bhārgaleśvara* : This is a place of pilgrimage at Narmadā where the phallus of Lord Śiva is situated. A reservoir is also said to have been situated near it.<sup>73</sup>

*Bhīmeśvara tīrtha* : This shrine is placed under the Narmadā.<sup>74</sup> Japa of Gayatrī and of Ekākṣara mantra here has been promised of a very high reward. The Matsya (22.46,75.191), the Kūrma (II. 41.20,44.15) and the Padma (I.18.5) Purāṇas<sup>75</sup> also agree with the Sk. P. as regard the location of this tīrtha.

*Bhṛgu Āśrama* : According to the Sk. P.<sup>76</sup> it is situated on the north bank of the river Revā i. e. Narmadā. Śukla tīrtha<sup>77</sup> is also said to be placed near it. Dr. Kane<sup>78</sup> also refers to it and

68. Kāvya mīmāṃsā (Raj Sekhar) 8 (298, 308)

69. Sk. Ava. Revā. 198.1-2 ff

70. Sk. Ava. Revā. 107.1-2

71. Sk. Ma. A. M. U. 2.31

72. Hist. Dhs. IV. 738

73. Sk. Ava. Revā. 152.1-3 ff

74. Sk. Ava. Revā. 77.1-3

75. Hist. Dhs. IV. 739

76. Sk. Ma. Kau. 3.2

77. Sk. Ma. Kau. 3.5

78. Hist. Dhs. IV. 739



has rightly located it as above. Bhṛgu āśrama as mentioned by Dr. Law<sup>79</sup> and Mr. Dey<sup>80</sup> is not identical with it.

*Bhṛgukaccha* : According to the Sk. P.<sup>81</sup> this is a place of pilgrimage at Narmadā. Dr. Kane<sup>82</sup> has correctly placed it on the north bank of the Narmadā. He identifies it with Bharukaccha,<sup>83</sup> modern Broach. Mr. Dey<sup>84</sup> also seem to agree with him.

*Bhṛgu Parvata* : The mountain Bhṛgu is said to be situated on the south of Revā. Śulabheda, a place of pilgrimage is situated on it.<sup>85</sup> Mr. Dey's<sup>86</sup> Bhṛgu Tuṅga is not identical with this. Dr. Kane<sup>87</sup>, however, refers to one Bhṛgu-Tuṅga near AmaraKaṅṭaka which may be identified with this Bhṛgu Parvata.

*Bhṛgu tīrtha* : This is same as Bhṛgu Āśrama. Here Bhṛgu is said to have practised penance in the remote past.<sup>88</sup> This is also called Pitāmaha tīrtha as the Pitāmaha (Brahmā) observed asceticism here for long three hundred years, worshipping Śambhu<sup>89</sup> for certain unknown reasons. According to the Sk. P. both of them are located at the Narmadā. Mr. Dey<sup>90</sup> identifies it with Bhera Ghaṭ, containing the temple of sixty-four yoginis. It is at a distance of twelve miles to the west of Jabalpur, on the Narmadā between the marble rocks. On the matter of its location at the Narmadā<sup>91</sup>, all Matsya (193.23-60), Kūrma (II.42.1-6) and the Padma (I.20. 23-57) Purāṇas agree with the former.

*Bhṛkuteśvara* : This is a place of pilgrimage at the Narmadā.<sup>92</sup>

*Bhūteśvara tīrtha* : This is a place of pilgrimage at the Narmadā<sup>93</sup> of great importance. Even a mere sight of this tīrtha is said to be enough to remove one's sins. Lord Śiva smeared his

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79. Hist. Geog. 72  
 80. Geog. Dic. 33  
 81. Sk. Ava. Revā. 182.60  
 82. Hist. Dhs. IV. 739  
 83. Hist. Dhs. IV. 738  
 84. Geog. Dic. 32  
 85. Sk. Ava. Revā. 44. 8-9  
 86. Geog. Dic. 34  
 87. Hist. Dhs. IV. 739  
 88. Sk. Ava. Revā. 181.1-2 ff  
 89. Sk. Ava. Revā. 204.1-2 ff  
 90. Geog. Dic. 34  
 91. Hist. Dhs. IV. 739  
 92. Sk. Ava. Revā. 128.1-2 ff  
 93. Sk. Ava. Revā. 177.1-2

holy body with dust of this sacred place and that is why the tīrtha was called Bhūteśvara.<sup>94</sup>

*Brahma tīrtha* : It is a place of pilgrimage situated on the bank of the Narmadā.<sup>95</sup> Brahma tīrtha referred to by Mr. Dey<sup>96</sup> and by Dr. Kane<sup>97</sup> is not identical with this tīrtha.

*Brahmāvarta tīrtha* : According to the Sk. P.<sup>98</sup> it is a place of pilgrimage situated on the north bank of the Narmadā. As regards its location the Matsya (190.7, 191.70) and the Padma (I.17.5) Purāṇas<sup>99</sup> concur with the Sk. P. Mr. Dey<sup>100</sup> also refers to it but as to its location he differs.

*Brahmakūṇḍa* : This is one of the twenty-four sub-tīrthas situated on mount Gandhamādana at Rameśvaram in south India.<sup>101</sup> The mount Gandhamādana has so far been said by all writers to have been located at the Himalayan region. But the Sk. P. expressly mentions it at Rameśvaram. From the Rāmāyaṇa<sup>102</sup> also we understand that mount Gandhamādana is situated at this shrine and Hanuman jumped over the sea to Laṅkā from the peak of the Gandhamādana. From this it appears that the Gandhamādana mentioned here is definitely situated in the south and not on the Himalayan range. Mr. Dey<sup>103</sup> has rightly observed that "fragment of this mountain said to have been brought by Hanuman is pointed out near Rameśvaram in south India. The Tīrthāṅka mentions two shrines of this name—(1) in the northern region near the Alakānandā which is situated at about three hundred yards from the sacred temple of Śrī Badrīnātha<sup>104</sup> and (2) near the Brahmāṇḍa ghaṭ about nine miles from Kareli station (Central Railway) on the southern bank of the river Narmadā.<sup>105</sup> It is said that Brahmā along with other Gods practised penance on the bank

94. Sk. Ava. Revā. 177.1-2

95. Sk. Revā 129.1-3 ff

96. Geog. Dic. 40

97. Hist. Dhs. IV. 741

98. Sk. Ava. Revā. 31.1

99. Hist. Dhs. IV. 741

100. Geog. Dic. 40

101. Sk. Bra. Se. M. 14.1-2ff

102. Ref. by Dey, Geog. Dic. 60

103. Geog. Dic 60

104. Tīrth. (1957) p. 59

105. Ibid. p. 227-228

of this kuṇḍa.<sup>106</sup> These two shrines are evidently different from the shrine mentioned above.

The Sk. P.<sup>107</sup> in order to stress the importance of this pit tells the readers in vulgar and indecent language that if any pilgrim or visitor fails to apply the ashes from this pit on his forehead, he will be considered a bastard i. e. not the son procreated by father but by mother.

*Brahma tīrtha*: There are several shrines called Brahma tīrtha situated in (a) Vārāṇasi<sup>108</sup> (b) Gayā<sup>109</sup> (c) Godāvāri<sup>110</sup> (d) Sarasvatī<sup>111</sup> and (e) to the south-east corner of Śoṇādri<sup>112</sup> and (f) on Ghaṇācala, the abode of God Nṛsiṃha, eighty miles to the south of Kiṣkindhā.<sup>113</sup> Out of these only the last two are mentioned in the Sk. P. with which we are mainly concerned here. The name of Kiṣkindhā is found in the several digests<sup>114</sup> and there is no difficulty to locate this famous place. But as far as Śoṇādri is concerned its identification and location have still remained uncertain. We, however, find abundant evidences in the Sk. P. for identification. The Sk. P. identifies Aruṇādri with Śoṇādri<sup>115</sup> and observes that Aruṇādri is known as (I) Agnimaya Śaila (II) Maṇi Parvata (III) Hāṭakagiri and (IV) Marakatācala in the Kṛta, Tretā, Dvāpara and Kaliyugas respectively<sup>116</sup> and says that the Aruṇācala is situated at the river Kampā in Kāñcīpuri<sup>117</sup> of Draviḍas in the south.<sup>118</sup> In his Historical Geography Dr. Law<sup>119</sup> mentions a Maṇiparvata which is situated in the Himalayan region. Obviously this Maṇiparvata is different from the Aruṇācala which the Sk. P.<sup>120</sup> speaks of as known as Maṇiparvata in the Tretā.

106. Ibid.

107. Sk. Bra. Se. M. 14. 55

108. Hist. Dhs. IV. 741

109. Ibid.

110. Ibid.

111. Ibid.

112. Sk. Ma. A. ch. M. P. 5.69-72 and 7.25

113. Sk. Vai. Ven. M. 39.14-27

114. Geog. Dic. 100; Hist. Geog. 21; Hist. Dhs. IV. 768; Tīrth. p. 308

115. Sk. Ma. A. ch. M. P. 13. 36-40; 9.2-3 ff

116. Sk. Ma. A. ch. M. P. 7.1-5

117. Sk. Ma. A. ch. M. P. chapters 3-4

118. Sk. Ma. A. ch. M. U. chapter 4

119. Hist. Geog. 106

120. Sk. Ma. A. ch. M. P. 7.1-6 ff



As regards the exact location of Brahma tīrtha, the Sk. P. further says that it is situated at the distance of eighty miles to the west of the river Suvarṇamukhari<sup>121</sup>, which is identical with the river Suvarṇamukhī in the North Arcot district, Madras.<sup>122</sup>

On the above evidences it may be concluded that the Brahma tīrtha of the Sk. P. is situated at Kāñcīpuri (modern Conjeeveram) in the Madras state.

*Cakra tīrtha* : This finds mention in several Purāṇas but almost all of them differ, as regard its location. Even according to the Sk. P. there are several shrines of the same name situated in different places.

(a) According to the Vaiṣṇava khaṇḍa it is one of the seven prominent tīrthas, said to be very sacred and situated on Nārāyaṇagiri (q. v.).<sup>123</sup>

(b) The Brahma khaṇḍa holds that two shrines of this name are situated at Setu.<sup>124</sup> It stands to the north of the Vetāla Varada<sup>125</sup> tīrtha and it is extended up to Devī-pura or Devī Pattana. This is the place where Rāma is said to have laid the nine foundation stones for the Setu over the sea.<sup>126</sup> This was formerly known as Dharma-tīrtha.<sup>127</sup> Mr. Dey<sup>128</sup> and Dr. Kane<sup>129</sup> agree with its location at Setu, but they locate its name-sake at several other places too as evidenced by the different Purāṇas. (c) The Āvanti khaṇḍa describes a Cakra tīrtha which is popularly known as Senāpura<sup>130</sup>, but situated at the Narmadā. One who dies here, it is said, goes straight to Viṣṇu loka after one's death.

*Caṇḍāditya* : This is a holy shrine at the Narmadā.<sup>131</sup>

*Candrahāsa tīrtha* : This is a reservoir at Narmadā. Somarāja is said to have achieved siddhi here. A bath in it, it is believed, extricates one from all the sins.<sup>132</sup>

121. Sk. Vai. Ven. M. 37. 14-27

122. Geog. Dic. 259

123. Sk. Vai. Ven. M. 1.51-52

124. Sk. Bra. Se. M. 2.104-111

125. Sk. Bra. Se. M. 8.3

126. Sk. Bra. Se. M. 6.6-7

127. Sk. Bra. Se. M. 3.6-10

128. Geog. Dic. 43

129. Hist. Dhs. IV. 742

130. Sk. Ava. Revā. 109. 1 and 15

131. Sk. Ava. Revā. 91. 1 ff

132. Sk. Ava. Revā. 121.1-24

*Cauḍadeśa or Coladeśa* : The name occurs in the Sk. P., while describing a pilgrimage going from Cauḍadeśa to Somanātha. The legend<sup>133</sup> explains that in the Tretā yuga two Brahmins named Ūrjayanta and Prāleya from Cauḍadeśa (or Coladeśa) who going through the forest and rivers on their way to Prabhāsa tīrtha crossed the river Narmadā, and bathed in the Mahī-sāgara saṅgama before proceeding further. From this description we may take it that Cauḍadeśa is situated somewhere to the south of the Narmadā. Cauḍadeśa is identified with Cola by Dr. Dey<sup>134</sup> and Dr. Law.<sup>135</sup> According to them it comprises the districts of Trichinopoly and Tanjore and part of Pudukkottaḥ State. According to the Padma P.<sup>136</sup> (Ādi khaṇḍa ch. 6) it was also known as Drāviḍa. The name Cauḍadeśa is said to have derived from Cola, the king of Kañchīpura.<sup>137</sup> This kingdom of Cola was once merged as a marriage dowry into the Pāṇḍya-kingdom.<sup>138</sup>

*Citrakūṭā* : (r) : This is one of the fifteen rivers rising from the Ṛkṣa Pāda.<sup>139</sup> The Vāyu (45.99) and the Matsya (14.25) Purāṇas also mention it likewise.<sup>140</sup> Mr. Dey<sup>141</sup> identifies it with Payasvinī.

*Citrotpalā* (r) : It rises from mount Ṛkṣapāda.<sup>142</sup> The Brahma Purāṇa<sup>143</sup> (27.31-32) also supports what the Sk. P. says in this respect. Mr. Dey<sup>144</sup> identifies it with Citropala, the river Mahānadī in Orissa.

*Dadhiskanda* : This is a reservoir at the Narmadā. A bath in it and a gift of curds to a Brahmin at this place have been highly eulogised.<sup>145</sup>

*Daiva tīrtha* : This is one of the seven tīrthas situated on Nārāyaṇagiri (q. v.).<sup>146</sup>

133. Sk. Ma. Kau. 48.1-19

134. Geog. Dic. 51

135. Hist. Geog. 148

136. Ref. by Geog. Dic. 51

137. Padma Purāṇa, U. Kh. chapter 74; Geog. Dic. 51

138. Geog. Dic. 51

139. Sk. Ava. Revā, 4. 45-48

140. Hist. Dhs. IV. 744

141. Geog. Dic. 50

142. Sk. Ava. Revā, 4. 45-48.

143. Ref. by Hist. Dhs. 744

144. Geog. Dic. 50

145. Sk. Ava. Revā. 79. 2-3

146. Sk. Vai. Ven. M. 1. 51-52

*Daṇḍakānana* : The name occurs in the Sk. P.<sup>147</sup> in connection with the exile of Śrī Rāma, who retired to Daṇḍakānana during his exile in search of his wife. It may be identified with Daṇḍakāraṇya<sup>148</sup> or Daṇḍaka forest.<sup>149</sup> Pargiter<sup>150</sup> observes that it consisted of all the forests from Bundel Khaṇḍa to the river Kṛṣṇā whereas the Rāmāyaṇa (Uttara k. ch. 81) holds that it was located between the Vindyas and the Śailala mountains.<sup>151</sup>

*Dāru tīrtha* : This is a place of pilgrimage on the north bank of the Narmadā<sup>152</sup>, where a Brahmin, Siddha, is said to have practised penance.

*Dārūka tīrtha* : This shrine is situated at the Narmadā.<sup>153</sup> Dārūka, a beloved person of Indra, is said to have obtained siddhi here. A bath, charity, japa, Homa, and feeding of the Brahmins at this place are said to be highly rewarding.<sup>154</sup>

*Daṇḍādri* : According to the Sk. P.<sup>155</sup> Daṇḍādri is the western part of Aruṇācala (q. v. or Śoṇācala).

*Daṇḍimūṇḍīsthāna* : This is a place of pilgrimage<sup>156</sup> where the images of Muṇḍimahādeva and the Goddess Daṇḍikā are established. Though the location of the place is not clear, we propose to locate it in the vicinity of Aruṇācala.

*Dardura parvata* : The name of this mountain finds mention in the Sk. P.<sup>157</sup> in association with the other mountains of India. But its location is not evident in this Purāṇa. However, the name occurs in several other Purāṇas<sup>158</sup> also and accordingly it has been identified with the Nilgiri Hills. Mr. Dey<sup>159</sup> also observes that it is the Nilgiri hills in Madras state.

147. Sk. Bra. Se. M. 2. 1-18 ff

148. Geog. Dic. 52

149. Hist. Geog. 280

150. JRAS, 1894, p. 242-Ref. by Geog. Dic. 52

151. Geog. Dic. 52

152. Sk. Ava. Revā. 30. 1.

153. Sk. Ava. Revā. 36. 1

154. Sk. Ava. Revā. 36. 18-19

155. Sk. Ma. A. ch. M. 4. 28

156. Sk. Ma. A. ch. M. U. 2. 29

157. Sk. Ma. Ke. 30. 32-35

158. Mar. P. 54. 12; Var. P. 214. 52-Ref. by Hist. Dhs. IV. 745

159. Geog. Dic. 53.



*Daśārṇā (r)* : It is mentioned as one of the fifteen tributaries of the river Gaṅgā. It takes rise from Rkṣapāda<sup>160</sup> mountain (q. v.). Wilson<sup>161</sup> (vol. II. p. 155) identifies it with the modern Dasān, which rises in Bhopal and falls into the Betwa. It flows through the country of Daśārṇa<sup>162</sup>, the eastern part of Mālāvā or Mālvā ; its capital being Vidiśā, the modern Bhilsā, situated on the Vetravati or Betva (Magh I. 24-25). Mr. Dey<sup>163</sup> also refers to it and locates it as said above.

*Daśāśvamedhikā* : This is a shrine situated on the bank of the Narmadā. It is said to be full of all the virtues and the remover of all sins.<sup>164</sup> It finds mention in several other Purāṇas<sup>165</sup> and is located at different places. However, the Matsya (193.21), the Kūrma (II. 41.104) and the Padma (I. 20.20) Purāṇas locate it under the Narmadā.

*Devakhāta* : This is an oblong pond in the vicinity of Piṅgaleśvara tīrtha at Narmadā.<sup>166</sup>

*Deva tīrtha* : This is a pond referred to in three places as situated (a) in Anantigiri (q. v.). A bath in it on Monday, Thursday, Puṣya, Śravaṇa and Vyatipāta has been highly praised.<sup>167</sup> (b) On the mt. Gandhamādhana<sup>168</sup>. A bath in it destroys all sins of the whole life.<sup>169</sup> (c) On Dharmāraṇya q. v.)-said to be superior to Vārāṇasī.<sup>170</sup> (d) On the south bank of the Narmadā where all the divinities worshipped and pleased the Lord Śiva.<sup>171</sup> This shrine seems to be so important that its name occurs four times in the Revā khaṇḍa of the Sk. P.<sup>172</sup>. The Matsya (191.24, 193.81, Kūrma (II. 42.16) and the Padma (I.18.24) Purāṇas<sup>173</sup> also agree with the Sk. P.

160. Sk. Ava. Revā. 4. 45-49.

161. Hist. Dhs. IV. 745

162. Skt. Eng. Dic. p. 662

163. Geog. Dic. 54

164. Sk. Ava. Revā. 180. 1

165. Hist. Dhs. IV. 745

166. Sk. Ava. Revā. 176. 31-32

167. Sk. Vai. Ve. M. 1. 78-80.

168. Sk. Bra. Se. M. 42. 20

169. Sk. Bra. Se. M. 42. 22

170. Sk. Bra. Dharm. Kh. 14. 4

171. Sk. Ava. Revā. 130. 1

172. Sk. Ava. Revā. Chapters 37, 130, 192, 201

173. Hist. Dhs. IV. 746

*Devīpattanam* or *Devīpura* : This is a holy place connected with Cakra tīrtha where Śrī Rāma is said to have laid nine foundation stones first to construct the Setu to Dhanuṣkoṭi with Laṅkā. It is located at the vicinity of Setu.<sup>174</sup>

*Dhanada tīrtha* : This is the phallus of Lord Śiva situated on the south bank of the Narmadā. It is mentioned as the annihilator of all sins.<sup>175</sup>

*Dhanuṣkoṭi* : This is one of the twenty-four sub-tīrthas of Setu.<sup>176</sup> It is mentioned as one of the most important tīrthas of the world.<sup>177</sup> A bath in it on all the thirty days of Māgha has been highly praised.<sup>178</sup> If a man recites its name thrice at the time of taking bath at any reservoir, it is said, he goes straight to the abode of Brahmā.<sup>179</sup> Mr. Dey<sup>180</sup> identifies it with Dharma tīrtha existing on the eastern extremity of the Island of Rāmeśvaram, ten or twelve miles from the temple of Rāmeśvara.

*Dharma Puṣkariṇī* : It is a reservoir adjacent to Phullagrāma, which is said to be situated on the bank of the South sea. The sage Gālava is said to have practised penance on its bank.<sup>181</sup> It is so called because 'Dharma' observed asceticism offering prayer to Lord Śiva and he made a pool for his daily ablutions which was known as Dharma Puṣkariṇī.<sup>182</sup>

*Dharmavāpī* : It is a kuṇḍa under Dharmāranya made by Dharma for the sake of God Śiva. It is said to be situated to the west of Dharmeśa tīrtha.<sup>183</sup>

*Dhaunḍheśa* : This is the kṣetrapāla of Kurkurī tīrtha or Kṣoṇī tīrtha at the Narmadā. Its worship has been highly eulogised.<sup>184</sup>

174. Sk. Bra. Se. M. 6. 1-7

175. Sk. Ava. Revā. 68. 1

176. Sk. Bra. Se. M. 2. 104-111

177. Sk. Bra. Se. M. 30.1-107

178. Sk. Bra. Se. M. 30. 107

179. Sk. Bra. Se. M. 30. 63-64

180. Geog. Dic. 56

181. Sk. Bra. Se. M. 3.11-12

182. Sk. Bra. Se. M. 3.50-51

183. Sk. Bra. Dh. Kh. 4. 78-92

184. Sk. Ava. Revā. 205. 1-3

*Dhautapāpa tīrtha* : (a) It is situated near Bhrgu tīrtha on the bank of the Narmadā. Here stands a phallus of Lord Śiva.<sup>185</sup> (b) There is another tīrtha of this name adjacent to Cakra tīrtha at the Narmadā. It was built by God Viṣṇu. A bath and japa here remove all sins.<sup>186</sup> Dr. Kane<sup>187</sup> identifies it with Pāpaprānāśana which differs from this. Mr. Dey<sup>188</sup> also refers to it but it is not identical with this.

*Diṅḍimeśvara* : This is the phallus of God Śiva located on the bank of the Narmadā.<sup>189</sup>

*Dvādaśī tīrtha* : This is also a place of pilgrimage on the bank of the Narmadā. Japa, homa, dāna at this place are highly rewarded.<sup>190</sup>

*Ekāntarāmanātha kṣetra* : This is a place of pilgrimage at Setu. Rāma with Sītā, Lakṣmaṇa and Hanumān are said to have lived here. Near it stands a reservoir named Amṛtavāpi.<sup>191</sup>

*Eraṅḍisaṅgama* : This is a place of pilgrimage on the north bank of the Narmadā.<sup>192</sup> It is said to be the purifier of sins.<sup>193</sup> Matsya (191. 42, 193.65) and the Padma (I.18.41) Purāṇas<sup>194</sup> refer to Eraṅḍī tīrtha as a river being the tributary of the Narmadā in Baroda territory which is called *Uri* or *Or*. The word itself indicates that it is the confluence of the river Eraṅḍī with the Narmadā. Hence it may be identified with the Eraṅḍī-Narmadā-saṅgama as evinced by the Matsya (194.32), Kūrma (II. 41.85, 42-31) and the Padma (I.18.41) Purāṇas<sup>195</sup>.

*Eraṅḍī tīrtha* : In the Sk. P. is mentioned as a sub-tīrtha under Narmadā.<sup>196</sup> Dr. Kane<sup>197</sup> says that it is a tributary of the Narmadā. Mr. Dey<sup>198</sup> also identifies it with the river *Uri* or *Or* in the Baroda state.

(To be continued)

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185. Sk. Ava. Revā. 184.1-2  
 186. Sk. Ava. Revā. 110. 1-5  
 187. Hist. Dhs. IV. 747; 789  
 188. Geog. Dic. 57  
 189. Sk. Ava. Revā. 212.9-10  
 190. Sk. Ava. Revā. 144.1-3  
 191. Sk. Bra. Se. M. 13.1-4  
 192. Sk. Ava. Revā. 103.3  
 193. Sk. Ava. Revā. 217.1  
 194. Hist. Dhs. IV. 751  
 195. Ibid.  
 196. Sk. Ava. Revā. 185.1  
 197. Hist. Dhs. IV. 751  
 198. Geog. Dic. 59



# SEDUCTION STORIES IN THE BRAHMAVAIVARTA PURĀṆA\*

(A study in purāṇic structure)

BY

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[ अस्मिन् निबन्धे पुराणेषूपलब्धानां केषाञ्चित् परदारवमशख्यानानां विमर्शः कृतः । एषु आख्यानेषु इन्द्र-अहल्या आख्यानं चन्द्र-तारा-आख्यानं तु प्रमुखरूपेण विवेचिते । अनयोराख्यानयोस्सलेखः वेदेषु पुराणेषु चोपलभ्यते । लेखकेन ब्रह्मवैवर्तपुराणे अनयोराख्यानयोः का स्थितिः इत्यपि विवेचितम् । लेखकेन प्रतिपादितं यत् प्रत्येकमाख्यानं स्ववैशिष्ट्यं भजति यद् आख्यानान्तरेण पृथगस्ति । पुराणस्य अनयोराख्यानयोः प्रतिपादने का वैशिष्ट्यमित्यपि प्रदर्शितम् । ]

## The Problem

Love stories constitute an important theme in several purāṇa-s. Considered sometimes as *divyā* (Devī Bhg. I. 11.4 ff) and *purātānī kathā-s* (BVP. IV. 79.63), i. e. in western terminology 'myths'<sup>1</sup> and sometimes as '*nigūḍha-s*' (BVP. IV. 61.1), i. e. '(revealed) secrets',

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\*The Abbreviations used in this article are the common ones, except for Brahmapurāṇa Purāṇa which will be shortened in BVP.

1. While in the History of religions the concepts of myth and legend have long been defined and delimited, they are still confused in the field of indological research. I mean to say that there is no unanimity among scholars in the use of the terms. Some—P. Hacker, Wendy O. Flaherty, C. Conio etc.—speak of "purāṇic myths" (taking it for granted that there are some). Others—V. M. Bedekar, R. M. Huntington etc.—speak of legends or stories, without differentiating them from myths. Still others—A. S. Gupta, D. D. Kosambi—use both myth and story synonymously. The problem is complicated by the fact that there is no equivalent term for myth in Sanskrit and that the purāṇic authors did not develop any concept similar to the concept of myth. The words '*divyā kathā*', '*purātānī kathā*' define the kind of story they are narrating more than fix a general definition.

they may be classified as 'īśānukathā'<sup>2</sup> (Bhg. III. 10.1), one of the ten *purāṇalakṣaṇa-s*.<sup>3</sup>

Among such kathā-s the 'seduction stories' deserve special attention.<sup>4</sup> Although handed on by tradition, they are often overlooked as irrelevant or are considered as a serious stumbling-block to religious readers, as is apparent from Tantravārtika of Kumārila Bhaṭṭa (see below). But a study of such stories helps us to understand the purāṇic attitude towards tradition and the moral feelings of the composers on the one hand, while on the other hand it provides a clue to the structure of a purāṇa, its handling of mythical themes, revelation and the topics that should constitute its matter.

Among the purāṇa-s particular consideration will be given to the BVP, which being a kṛṣṇaitic work in its present recension<sup>5</sup>

2. The word is not given by the Dictionaries. Baladeva Upādhyāya, *Purāṇa Vimarśa*, Vārāṇasī, 1965, p.135 quotes the following śloka :

अवतारानुचरितं हरेश्चास्यानुवृत्तिनाम् ।

संतामीशकथा प्रोक्ता नानाख्यानोपवृंहिताः ॥

and adds भगवान् तथा उनके नित्य पार्षदों के अवतारों की कथा 'ईशानुकथा' कहलाती है । Along the same lines is G. S. Caturvedi, *Purāṇa Parisīlana*, Patna, 1970, p. 51. Īśānukathā therefore can be translated as 'story of the avatāra-s of God and his attendants.'

3. Besides the commonly accepted 5 topics recognized as legitimate and compulsory topics to be dealt with in the purāṇa-s, the Bhāgavata and the Brahmavaivarta purāṇas propose a list of 10 topics. For a first information of the problem see Baladeva Upādhyāya, *op. cit*, pp. 125-139. For a first critic to the tradition see: Stephan Hilliyer Levitt, A note on compound Pañcalakṣaṇa in Amarasimha's Nāmaliṅgānuśāsana, in *Purāṇa* XVIII, 1 (Jan. 1976), pp. 5-38.
4. The Sanskrit equivalent of the English 'se-duction' is 'हरण' which although corresponding to the second element of the English word is sometimes used in the meaning of the whole word. cf Padma, *Śṛṣṭi kh.* (ASS) 51.4ab अहल्याहरणादेव सुरेशस्य भगाङ्गता; see also BVP's colophon of IV. 80-81...ताराहरणे and Mbh. III. 262 ff called द्रौपदीहरणपर्व. In Vālmiki's Rāmāyaṇa III. 34, in whose colophon is सीताहरणोपदेशो नाम the word means simply 'taking way'.
5. See for a general information Anantray J. Rawal, Some problems regarding the Brahmavaivarta Purāṇa, in *Purāṇa* XIV. 2 (July 1972), pp. 107-124.

gives prominence to body, love, pleasures and any story in which such elements play some role.

There are many seduction stories in the BVP, but I have been obliged to select only the most representative. I will devote special attention to two of them : Indra-Ahalyā (BVP IV. 61) and Tārā-Candra (id. IV. 80), although I will also refer to others in order to elaborate my theme. As for the former, they have been chosen because they can be traced as far back as the Vedas besides occurring in several purāṇa-s; and because the BVP displays a significantly different attitude towards them from that of the other purāṇa-s and their role in it can be studied in a more differentiated way.

## 1. The Structure

### a. Indra-Ahalyā<sup>6</sup>

The plot of the story centres on Indra who, having taken the form of Gautama, rapes the muni's wife—Ahalyāharaṇa (Padma P. (ASS) Śṛṣṭi kh. 51. 4a-5)—while her husband is absent. Discovered by the angry muni he is cursed with emasculation and with one thousand vaginas on his body, that are later compassionately changed into one thousand eyes. Ahalyā too is punished, though the punishment varies in the different accounts.

### 6. The episode of Indra-Ahalyā can be read in :

*RV.* 6.47.18 *Śat Br.* 3.3.4.18; *Jaim. Br.* 2.79; *Taitt. Ār.* 1.12.4; *Ṣaḍ. Br.* 1.1.20-21; *Lāṭyāyana Śrautasūtra* 1.3.1; *Atharva V.* 11.2.17; *Padma P.* Śṛṣṭi kh. (ASS) 51, (Mor) 56; *Brahma P.* 87; *BVP* IV. 61; *Līṅga P.* I.29; *Skanda P.* I.2.52.26-30; V.2.136.1-16; *Devī Bhg. P.* 1.51.1,46; *Gaṇeśa P.* 1.30f; *Rāmāyaṇa*, I.48-49; VII. 30; *Mbh.* Udyoga Parva 12; *Anuśāsana Parva* 41; 153; *Ānanda Rāmāyaṇa*, *Sāra-kāṇḍa* 1.3; *Kathāsaritsāgara*, *Lāvāṇakalambaka* 137-47; Kumārila Bhaṭṭa, *Tantravārtika*, passim; Dayānanda Sarasvati *Ṛgvedādi Bhāṣya Bhūmikā*, p. 300; P. V. Kane, *History of Dharmasāstra*, Poona, III, 531-37 (ch. XXV Strīsaṅgrahaṇa-Adultery or unlawful intercourse with a woman); Baladeva Upādhyāya, *Purāṇa Vimarśa*, Vārāṇasī, 1965 pp. 250-58; Mādhvacārya Śaṣṭrī, *Purāṇa Digdarśana*, Delhi, Sarv.2028 (4th ed.), pp.634-47; M.M. Sidheshwar Shastri Chitrao, *Bhāratavarṣīya Prācīna Caritrakośa*, Poona, 1964, s. v.; Rāṇā Prasād Śarmā, *Paurāṇika Kośa*, Vārāṇasī, 2028, s. v.; Vettam Mani, *Purāṇic Encyclopaedia*, Delhi, 1975 (English Ed.), s. v. cf. also above p. 298.



Three texts dwell on it longer than the others—*Brahma P.* 87. 34-87, *Padma P.*, *Sṛṣṭi khaṇḍa* (ASS) 51, (Mor ed.) 56, *Rāmāyaṇa*, *Bālakāṇḍa* 48. 13-33, i. e. 54 śloka-s the first, 50 (ASS) or 55 (Mor ed.) the other and 21 the last. The attitude of the three texts and the way they handle the topic is perceptibly different. *Brahma P.* 87. 34-87 is an aition (or an origin myth), which explains the importance of the Ahalyāsaṅgama and Indra tīrtha in Gautama Māhātmya.<sup>7</sup> *Padma*, *Sṛṣṭi kh.* 51 (ASS) or 56 (Mor ed.) is an independent narration of Ahalyāharāṇa, as it is mentioned in the colophon and whose moral and didactic aim is declared in the first two śloka-s<sup>8</sup> and never forgotten throughout the whole story, pervading the whole narration with its moralistic atmosphere.<sup>9</sup> Finally *Rāmāyaṇa*, *Bālakāṇḍa* 48.13-33 deals with Indra-Ahalyā story in the perspective of the wonderful events of Rāma's life, when the great Rāghava liberates Ahalyā from the curse given her by Gautama.<sup>10</sup> As the scope of the three texts is different, the whole story is also narrated with a different stress, although there are mutual influences.

That at the beginning of its written tradition the story was vague is already deducible from the varying details given in different texts, the only constants in the purāṇa-s being the three characters—Indra, Ahalyā, Gautama—the rape and the curse. It seems reasonable, therefore, to think that only what remained unaltered

7. See also Sk. P. I.2.52.26-30; V.2.136.1-16 and *Brahma P.* 122 which are also on the same line.

8. अद्रोहकस्य चाख्यातो महिमा लोकदुःसहः ।  
एकतल्पगतां वामां धात्वा सर्वजितोऽभवत् ॥  
ज्ञानिनामपि दुःसाध्यं मुनीनां ब्रह्मचारिणाम् ।  
सुरासुरमनुष्याणां विषमं तत् समं गतः ॥

9. The narration of the *Sṛṣṭi kh.* gathers suggestions from different sources as often in the *Padma P.* In the adh. 54 (Mor ed.), whose colophon is 'strīṇām ākhyānam, there are some śl. dealing with 'parastrīṇām balāddharāṇa doṣavarṇanam'. The adh. 56, dealing with Ahalyāharāṇa can be considered an illustration, of the following śl.

परदारान् बलाद्गत्वा धनैर्वासं प्रलोभयेत् ।  
स याति नरकं घोरं प्रेत्येह च कलत्रहा ॥ (54.36)

10. यदा त्वेतद्वनं घोरं रामो दशरथात्मजः ।  
आगमिष्यति दुर्धर्षस्तदा पूता भविष्यति ॥  
*Bālakāṇḍa* 51.31; see also *Utt. Kāṇḍa* 30.43.

throughout the several versions should be considered essential in the original plot.<sup>11</sup> Among the details not belonging to the original is the severe moral condemnation of Indra's misbehaviour, which is so stressed in Kathāsaritsāgara III. 148<sup>12</sup> and reappears in Rāmāyaṇa, Padma P., Brahma P. and later commentators.<sup>13</sup> Some purāṇa-s, in fact, while referring to this story, do not attempt any moral judgement, but stress instead other points. So for example the curse assumes great relevance in the Brahma P. and Rāmāyaṇa (Bālakāṇḍa) and it is the kernel of the whole plot in Liṅga P. I. 29.27.<sup>14</sup> In Devī Bhg. I. 5.46-47 this episode becomes an example of universal suffering<sup>15</sup> and in BVP IV. 61.1 it is an instance of Kṛṣṇa's supremacy through the humiliation of Indra's pride. The story then, at least in purāṇic tradition, is quite mobile in structure and aims. The BVP, therefore, which, as we shall see, gives it a cast once again different from those mentioned above, constitutes only another example of interpretation in a case where tradition handed on only the constants referred to in the previous lines.

But what has tradition really handed on ? A certain relation between Indra, Ahalyā and Gautama is traceable back to the vedic Saṁhitā-s and the Brāhmaṇa-s from which some points could be taken and developed into a seduction story. In the Veda-s Indra is notoriously depicted as a multifarious god, who can assume as

11. Unless, of course, the whole story has been misunderstood by the purāṇic authors and reinterpreted in their own way, a hypothesis that should be carefully proved if it is to be accepted.

12. See Ahalyākathā in Lāvāṇakalambaka. The story very short (vv. 127-47) is narrated as an example of misbehaviour and is concluded :

एवं कुकर्म सर्वस्य फलस्यात्मनि सर्वदा ।  
यो यद् वपति बीजं हि लभते सोऽपि तत्फलम् ॥ v. 148

13. see Rām. Bāl. 48. 27 ; Brahma P. 37. 36, 51 ff ; for Padma, Sṛṣṭi kh. see above. For the commentators see fn 35.

14. इन्द्रस्यापि च धर्मज्ञं छिन्नं सर्ववृषणं पुरा ।  
ऋषिणा गीतमेनोर्व्यां क्रुद्धेन विनिपातितम् ॥

15. सहस्रभगसंप्राप्तदुःखं चैव शचीपतेः ।  
स्वर्गाद् भ्रंशस्तथा वासः कमले मानसे सरे ॥ 46 ॥  
एते दुःखस्य भोक्तारः केन दुःखं न भुज्यते । 47 ab ॥



many forms as he wants.<sup>16</sup> Śat. Br. 3. 3. 4. 19 and Ṣaḍ. Br. 1. 1. 25 etc.<sup>17</sup> refer to this capacity specifically in the context of Indra's relation with Gautama. The Ṣaḍ. Br. while explaining Indra's epithet 'Gautamabruvāṇa' (lit. "pretending to be Gautama"), narrates that during a battle between devas-and asura s Indra once asked Gautama for, and was granted permission, to assume his form.<sup>18</sup> So the Veda-s had already laid the foundation for stories in which Indra assumed Gautama's form or substituted him. Indra, moreover, is said in the Brāhmaṇa-s to be Ahalyā's paramour : ब्रह्मल्यायै जरेति.<sup>19</sup> Ahalyā, in her turn, will be later identified as Gautama's wife in the purāṇa-s.<sup>20</sup> The essential elements of the story, therefore, are already present in the Veda-s and no great imagination was necessary to elaborate them.

The problem of the curse of Indra, an important part in the structure of the whole purāṇic story, is more complex. In the Veda-s there seems to be no hint of it at all, and yet, even in this case, a link with the Sāṃhitā-s has been found by the purāṇic authors. Let us see how. In the purāṇic kathā Indra is condemned to have his testicles fall off, as in Rām. Bāl. 48. 27-28; or to have one thousand vaginas (sahasrabhagaḥ) on his body that are later changed by Devī's (Brahma P. 87. 55ab) or Sūrya's (BVP. IV.61.8, 10) grace into one thousand eyes (sahasrākṣaḥ); or to suffer both curses (Padma, Sṛṣṭi (ASS; 51. 28-29 ab or (Mor ed) 56. 32-33 ab).<sup>21</sup> Neither of these maledictions, however, are ever hinted

16. see RV. VI. 47. 18

रूपं रूपं प्रतिरूपो बभूव तदस्य रूपं प्रतिचक्षणाय ।  
इन्द्रो मायाभिः पुरुरूप ईयते युक्ता ह्यस्य हरयः शता दश ॥

which is echoed in the purāṇa-s through expressions like 'nānārūpadharaḥ', cf *Brahma P.* 87.48

17. see also the other Brāhmaṇa s mentioned in fn. 6.

18. देवासुरा ह संयता आसंस्तानन्तरेण गौतमः शश्राम । तमिन्द्र उपेत्योवचेह  
नो भवान्स्वशश्ररत्विति । नाहमुत्सह इति । अथाहं भवतो रूपेण  
चरणोति । स यथा मन्यस इति । स यत्तत् गौतमो वा ब्रुवाणश्चचार  
गौतमरूपेण वा तदेतदाह गौतमेति ॥ 25

19. Śat. Br. 3.3.4.18; Ṣaḍ. Br. 1.1.20-21 etc. The word 'jāra'  
is available in the Purāṇa-s also. Cf. *Brahma P.* 87.44, 50.

20. See *Brahma P.* 87.1-34, which narrates how the marriage  
between Ahalyā and Gautama took place.

21. The punishment for saṅgrahaṇa is dealt with by P. V.  
Kane, *op. cit.*, III. 535.



at in the Veda-s. The character of Indra in the Veda-s and in the purāṇa-s, indeed, is quite different. In the latter Indra loses the importance and supremacy he had in the former and in many stories becomes a laughing-stock, so that even his glorious attributes are sometimes altered and laughed to scorn. To restrict our attention only to the problem of the curses we are considering, we can figure that the purāṇic authors took a cue for at least one of the curses (i. e. Indra condemned to have 1,000 vaginas, sahasrabhagaḥ) from Indra's vedic attribute of sahasrākṣaḥ (one thousand-eyed). Indra, of course, keeps his attribute of sahasrākṣaḥ even in the purāṇa-s, but every reader of the purāṇa-s will slyly understand that in fact he is someone quite different than the one thousand-eyed. If this can be said for the second curse which is based on a vedic attribute of Indra, I can find nothing in the Veda-s that could constitute even a vague cue for the first curse. Perhaps it has to be looked for in a post-vedic period, when the plot was developed or, at least, took a more definite shape in written texts. The curse given to Ahalyā, which had not even the slightest support in vedic tradition, remained more variable<sup>22</sup> and seems to have been influenced by local aitia.<sup>23</sup>

We can now conclude by saying that the Veda-s had spoken of Indra :

- as multifarious
- as Gautamabruvāṇa (pretending to be Gautama)
- as Sahasrākṣa (one thousand-eyed)
- as Ahalyāyai jāra (Ahalyā's paramour).

From these hints developed the plot of a kathā used in different contexts with different aims, the most common being condemnation of immoral behaviour and an aition. In both cases, anyway, the original story, if any, was kept only in its kernel, while the details were abundantly transformed. Any purāṇic text, in fact, could use the remnants of that kathā at will. The BVP has its own way too and we shall see how different it is from the others.

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22. She is condemned to become a dry river in Br. P. 87.59; a statue in BVP IV. 61.47 or a stone in Katāsarit-sāgara III, 143, to remain unknown in Gautamāśrama in Rām. Bāl. 48.30.
23. See the case of Brahma P. 87, Rām. Bāl., Skanda P. etc....

b. *Tārā-Candra* :<sup>24</sup>

The story of *Tārā-Candra*, which has also its roots in vedic literature, is usually inserted among the *kathā-s* narrated to emphasize the importance of some persons in *Candravamśa* (or lunar race's) genealogy.

Its plot is more developed than the previous one and contains more elements peculiar to this kind of *kathā-s*. One day at the *Rājasūya* sacrifice, according to *Brahma P.*<sup>25</sup>, *Soma* (or *Candra*) saw *Tārā*, *Bṛhaspati's* wife and took her off. Although requested by *deva-s* he does not cast her off. The *deva-s*, therefore, take their weapons and fight against him : the battle is known as '*tārakamaya yuddha*'.<sup>26</sup> The fighting continues for some time and the *deva-s* go for protection to *Brahmā*, who succeeds in having *Tārā* given back to *Bṛhaspati*; but she is pregnant and he does not want her son. When the gods see the newly born baby they ask whose child he is. But *Tārā* is ashamed and does not answer until the baby himself threatens to curse her, because her silence prevents him from knowing his father. *Brahmā* convinces her to speak. She reveals that the child is *Soma's*, who gladly takes him and calls him *Budha*. Among the enlargements of the story the two most interesting are the description of *Tārā's* beauty (*Matsya P.* 23.29 ff) along with her falling in love (*Matsya P.* ib, *Devī Bhg.* I.11.7cd) and the quarrel between *Candra* and *Bṛhaspati* over the baby (*Bhg. P.* IX.14.11). The story centres, so to speak, on two pivots,

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24. The episode of *Tārā-Candra* can be found in : *RV.* 10.109; *Atharva V.* 5.17.2-5; *Tāndya Br.* 24.17.6; *Mbh.* *Udyoga parva*; *Harivamśa* 1.25, 42; *Garuḍa P.* I. 139.1-2; *Padma P.* *Sṛṣṭi kh.* 12.53-54 (ASS), 12.44-45 (Mor ed); *Brahma P.* 9.19-32; *BVP* IV. 59,80; *Bhg. P.* IX. 9.14.4-14; *Matsya P.* 23.29-24.7; *Vāyū P.* (Veñk.) II. 28.28-44 ab; *Viṣṇu P.* IV. 6.10-33; *Devī Bhg. P.* I. 11.4-85; *Mudgala P.* III. 46.1 ff; *Baladeva Upādhyāya, op. cit.*, 253-56; *Mādhvācārya Śāstrī, op. cit.*, 669-72; *M. M. Sidheshwar Shastri Chitrao, op. cit.*, s.v. cf. also above p. 300.
25. 9.19 ff equal to *Vāyū* (Veñk.) II. 28.28 ff.
26. Not to be confused with the famous battle against *Tārakāsura* for whose killing *Skanda* was born from *Pārvatī* and *Śaṅkara* (*Matsya* 130-39); *Padma, Sṛṣṭi* (Mor), 42-43; see other references in *Wendy D. O'Flaherty, Asceticism and Eroticism in the Mythology of Śiva*, Oxford, 1975, pp. 321-22.



namely the fighting between deva-s and asura-s known as 'tārakamaya yuddha or tārakāsuravat (Devī Bhg. I.11.67cd) or samarastārakāmayaḥ (Bhg. P. IX.14.7) and the quarrel over the child. Great relevance, then, is given to factors other than seduction or rape; what matters indeed is that Candravamśa's first descendant, in one of whose śākhā-s there will be at least one famous avatāra—Kṛṣṇa—, was born from a woman not regularly married to the founder of the family. The purāṇic aim in telling such story, therefore, by stressing the role Tārā had in the birth of Budha, seems to be parallel to the biblical accounts of the ascendants of Jesus of Nazareth<sup>27</sup>, i. e. the pedigree is not always 'pure', for some reason external elements creep in and put in it other blood.

Although the plot of the story is pretty fixed in all the purāṇa-s and the story is always put in the context of genealogy except in the BVP—yet each purāṇa develops it in its own peculiar way. Devī Bhg. and Matsya deserve special attention because they give importance to the description of Tārā's beauty and to the pleasures of Candra and Tārā's union, elements that will have great significance in the BVP. In passing I note the element of hatred present in Harivamśa I.25 and Bhg. P. IX.14.6, where it is said that Soma took Bṛhaspati's wife because of his hatred for him and the absence of any curse, which one would expect after having read the story of Indra-Ahalyā.

We have now to go as far back as possible into tradition to discover what was the original story and its message, if any. *RV 10.109* says that in the presence of Mitra and Varuṇa, Soma gives back a Brāhmajāyā (a Brāhmaṇa's wife) he had taken away and Bṛhaspati receives her.<sup>28</sup> It is not said that the Brahmajāyā is Bṛhaspati's

- 
27. see Matthew 1.1 ff; Luke 4. cf. also the story of Nahuṣa in the Sūryavamśa, in which Rāmāvatāra will be born, and other similar cases.
28. सोमो राजा प्रथमो ब्रह्मजायां पुनः प्रायच्छहणीयमानः ।  
 अन्वर्तिता वरुणो मित्र आसीदग्निर्होता हस्तगृह्णा निनाय ॥२॥  
 ब्रह्मचारी चरति वेविषद्विषः स देवानां भवत्येकमङ्गम् ।  
 तेन जायामन्वविन्दद्वृहस्पतिः सोमेन नीतां जुह्वं न देवाः ॥५॥



wife nor is it said that Soma had seduced or raped her.<sup>29</sup> Similar stories of taking and giving back women are indeed not uncommon in the Samhitā-s (see e. g. RV. 10. 85.39 ff...). The *Atharva Veda* V. 17. 2-5 retells the story and inserts some new verses in one of which the 'Brahmajāyā' is described as a Tārakā (star), a denomi-native that later in the purāṇa-s is understood as the proper name of the woman given back to Bṛhaspati and identified with his wife.<sup>30</sup> *Tāṇḍya Brāhmaṇa* (or Pañcaviṃśati Br.) XXIV. 18.6 adds, moreover, that Budha is Soma's son.<sup>31</sup> So from the vedic literature the following elements can be deduced :

Soma (Candra) gives back to Bṛhaspati a Brāhmaṇa's wife  
he had taken

Such woman is a Tārā  
Budha is Soma's son.

We have perhaps to suppose that the few hints we find in the Veda-s refer to some story or myth well-known to the listeners of those times but not sufficiently clear to us. However, although the elements from vedic literature were not many, they were enough to build the story I have outlined. What seems new in the purāṇic narrations are the fights i. e. tārakamaya yuddha and the contest for Tārā's child. In other words by comparing the vedic and the purāṇic tradition of the story we find that the

29. The word 'nītām' (v. 5) does not imply necessarily 'rape'. According to Monier William's Dictionary such root never appears in the RV with such a meaning. Śāyana introduces the hymn in the following way :

अत्रेतिहासमाचक्षते । जुहूरिति वाङ् नाम । सा ब्रह्मणो जाया च ।  
वृहस्पतेर्वाचस्पतित्वाद् वृहस्पतेर्जुहूर्नाम भार्या बभूव । कदाचित् किल्बि-  
षमस्या दौर्भाग्यरूपेणासाचक्र । अत एव स एनां पर्यत्याक्षीत् । अनन्तर-  
मादित्यादयो देवा मिथो विचार्येनामकिल्बिषां कृत्वा पुनर्बृहस्पतये प्रादुरिति ।  
तदत्र वर्ण्यते ।

i. e. The hymn refers to the following story : Bṛhaspati had a wife whose name was Juhū i. e. Vāc. Once he dismissed her owing to a fault of hers. Later the deva-s give her back to Bṛhaspati.

30. The new verse of the Atharva Veda we are interested in is :  
यामाहुस्तारकैषा विकेशीति दुच्छुनां ग्राममवपद्यमानाम् etc.

Note that this woman is not only called Tārakā (star), but विकेशी तारका (hair-like star i. e. comet)

31. सौभाग्यो बुधः

characters of the purāṇic kathā are all taken from the Veda-s but are inserted in a probably completely new structure. The story, therefore, can be considered a good example of the saying इतिहासपुराणाभ्यां वेदं संमुपबृहयेत्<sup>32</sup>. It is difficult, of course, to know whether the message conveyed by means of the purāṇic kathā is the same as the one meant by the Veda-s. Mādhvācārya Śāṣṭrī, Baladeva Upādhyāya and other modern authors, who here follow a long tradition<sup>33</sup>, interpret the purāṇic story as a symbol of astronomical (or astrological) facts, although they do not agree in the details of their explanation. The BVP in this case also goes its own way and it may be used to check whether the line of interpretation given by the above mentioned authors is sound or not.

*c. Seduction stories in the Brahmavaiivarta Purāṇa*

I have already noted that the BVP is different from the other purāṇa-s and that in narrating the seduction stories it goes its own way. If we now examine the difference more closely we find that it can be reduced to the fact that the BVP always relates the seduction stories in a fixed way, following a peculiar scheme, which even at first sight appears artificially composed. I have examined five stories of this kind in the BVP, i. e. the two already described, Ghṛtācī-Viśvakarman (BVP. I. 10.24 ff), Tulsī-Saṁkhaçūḍa (BVP. II. 16) and Śacī-Nahuṣa (BVP. IV. 59) and from them I have prepared the following scheme. (see p. 332)

The scheme is divided into five rows: (1) an introduction dealing with the excitement, falling in love at first sight of one or both the lovers (2) lengthy description of the woman's beauty (3) dialogue between the two lovers, which follows fixed patterns: he proposes his love and gives the reasons for it, she refuses and counterposes her reasons (4) an intervening obstacle e. g. a sharp refusal from her side, a curse from somebody else or an intermezzo, a kind of breaking of the story, in which it seems that the romance just begun is going to end (5) description, at some length, of the pleasures following the union of the two lovers. This scheme is

32. Mbh. I. 1.204 ab; see also Skanda, Revā khaṇḍa I. 22; Nāradiya II. 24.17. Some examples showing that such a claim is based on facts can be found in Baladeva Upādhyāya, *op. cit.*, pp. 243-61.

33. See Sidheshvar Shastri Chitrao, *op. cit.*, s. v. Ahalyā and Candra.

<i>Rows</i>	<i>Ghṛtācī-Viśvakarman</i>	<i>Tulsī-Śaṅkhaçūḍa</i>	<i>Śacī-Nahuṣa</i>	<i>Indra-Ahalyā</i>	<i>Tarā-Candra</i>
I	I. 10.24 H	II. 16	IV. 59	IV. 61	IV. 80
<i>Introduction</i> (Seeing-excitement-fall in love)	×	She is excited and dreams of him	N <sup>o</sup> I and II are here reversed	×	×
II <i>Description</i> of the woman's beauty	×	×		×	×
III <i>Dialogue</i>					
a. He proposes (reasons)	×	He addresses her	He takes her	×	×
b. She refuses (reasons) etc...	×	×	×	×	×
		He insists, She accepts	He insists & touches her		
IV <i>Obstacle</i> (or intermezzo) (refuse=curse -Brahmā appears)	reciprocal curse	Brahmā appears	curse to him & Kāma	She goes away	He rapes her
V <i>Pleasure</i> (description)	at the end of the curse in another life	×	He gets her and enjoys her	He takes her husband's shape and enjoy her. Curse	×



followed in all the kathā-s I have considered, even when the story has traditionally another pattern, as in the case of Indra-Ahalyā. In other words, the BVP superimposes its scheme on every narration where two lovers meet and enjoy themselves. In the stories of Indra-Ahalyā and Tārā-Candra for example the other texts do not dwell on the seduction itself, with the exception of the Matsya P. and Devī Bhg. in the case of the Tārā-Candra story. In narrating those kathā-s they have in mind the traditional consequences, namely the curse of Indra in the first and Budha's birth from Tārā in the second; consequences that the purāṇa-s reach in their narrations without being held up by details outside the frame of the story. The BVP, instead, first of all has in mind different aims than the other purāṇa-s and secondly it adds further teachings to the traditional ones attached to those stories. As for the aims, they are expressly declared; in the first story the aim is to show Indra's humiliation by Kṛṣṇa (BVP IV. 61.57) and in the other one it is to explain the reason for the Moon's phases and eclipses (BVP IV. 79. 63). As for the teachings, the BVP does not passively follow tradition but it is alert and attentively reflective on it. In fact the story is sometimes first narrated in brief according to the traditional pattern and then it is renarrated and enlarged following the above proposed scheme, through which only the new teachings are inserted and developed.<sup>34</sup> The way of narrating the seduction stories, therefore, is purposely and artificially moulded having in mind specific aims. It distinguishes the BVP from the other purāṇa-s and constitutes one of its contributions to purāṇic literature. It deserves, therefore, particular attention.

34. see for instance Indra-Ahalyā : BVP. IV. 61.7cd-10

पुनः श्रीदुर्मदः सोऽपि जहार गौतमप्रियाम् ॥7॥

तदा गौतमशापेन भगाङ्गश्च बभूव स ।

संप्राप यातनामिन्द्रः स्वाङ्गवेदनया पुरा ॥8॥

उच्चैस्तं जहसुर्दृष्ट्वा ऋषयो मनवस्तदा ।

देवाश्च मज्जिताः सर्वे मृततुल्यो बृहस्पतिः ॥9॥

तदा सहस्रवर्षं च तपस्तप्त्वा रवेः पुरा ।

रवेर्वरेण शक्रः स सहस्राक्षो बभूव ह ॥10॥

From §1. 12 onward the story is repeated and enlarged according to the above mentioned artificial scheme.

## 2. Literary Form

(a) All the texts I have considered up to now devote only a few śloka-s to the seduction itself, the only exception being the BVP. They usually give more stress to what precedes and follows the rape itself (or seduction), while the BVP develops at great length the portion of the story that goes from the moment the paramour sees the woman until the description of the final sexual pleasures. The other points are reduced to a minimum. So in the BVP the seduction is prevalent, it is not subordinate to other elements as in the other texts and possibly it has its own message.

The purāṇa s are usually easy to interpret. There are, therefore, few commentaries on them and no proper system has ever been developed for their correct understanding. Some purāṇic passages, however, appear difficult at first and a proper yardstick of interpretation is badly needed. Seduction stories are surely difficult to understand in a religious text when the main criterion of judgement is based on morals only. Authors like Kumārila Bhaṭṭa, Dayānanda Sarasvati, Mādhvācārya Śāstrī, Baladeva Upādhyāya<sup>35</sup> i. e. tradition from VII A. D. onward, are somewhat scandalized by such seduction stories and look for justifications for the 'misbehaviour' of Indra or Candra etc. They agree in interpreting Indra as meaning the Sun, Ahalyā the Night, Bṛhaspati the Moon. The Caritrakośa says that Indra-Ahalyā story should be interpreted as an allegory (rūpaka). Everybody seems to be afraid of interpreting the texts at their face value, although the Brāhmaṇa-s, as we have seen, do not propose any allegorical interpretation. This suggests that it is the change of moral climate from vedic times which makes the commentators rework the episodes in a moralistic way. Here, therefore, there seems to be scope to recapture the original atmosphere of the vedic story.

In ancient times the Pūrva Mīmāṃsā had laid down rules (nyāya-s) for the correct interpretation of all the vedic vidhi-s. One of the two schools into which the Pūrva Mīmāṃsā was divided, the Prabhākara, "held that no word was significant in isolation," but

35. For Kumārila Bhaṭṭa see *Tantravārtika*, p. 208; for Dayānanda Sarasvati see *Rgvedādhikāśyabhūmikā* quoted in Madhvācārya Śāstrī, *op. cit.*, pp. 637-38; for Mādhvācārya Śāstrī see *op. cit.*, pp. 636 ff; for Baladeva Upādhyāya, see *op. cit.*, pp. 253 ff.



that words “become significant when joined together, in a sentence.” Although the other “held that words have different senses of their own”, it also accepted that “when they combine in a sentence... (they) yield a further sense”<sup>36</sup>. We find also in the writers of the same schools that the context—prakaraṇa—plays an important role for interpreting passages<sup>37</sup>. The Alankāra writers later classified feelings, emotions, rasa-s etc.<sup>38</sup> expressed in a poem in order to understand the full significance of a passage. So both the pūrvamīmāṃsīc and the alankāra writers laid stress on sentences, words and sounds, as bearers of meaning and feelings<sup>39</sup>.

Current hermeneutics starts instead from other premises and is more sensitive to the influence of the broader context and the way in which the meaning of words and sentences is moulded by the structure. That is to say that the present hermeneutical principle is reversal of what it used to be in the past. Not from word to sentence and from sentence to context as a ṭīkā-writer would proceed, but from the structure of a work to the meaning of sentence and from these to words. The present hermeneutics has discovered the existence of fixed literary structures, constantly linked with a specific subject<sup>40</sup>. It seems that such an hermeneutical principle has never been applied to any purāṇic text. The seduction stories of the BVP, however, are built according to such

36. see P. V. Kane, *op. cit.*, V, pp. 1296.

37. see P. V. Kane, *op. cit.*, V, pp. 1285, 1298, 1307, 1309

38. cf. arthālaṅkāra, rasa, kāvya, rīti, guṇa etc...

39. “Though the main purpose of the Mīmāṃsā is to regulate the procedure”; see P. V. Kane, *op. cit.*, V, p. 1283 fn 2094 for the discussion on the word “itikartavyatā”. I should speak here also of the nāyahika-s. I omit them because their way of interpreting, as far as our problem is concerned, is on the same line as the alankāra writers and the mīmāṃsīc.

40. Some works on this subject can be consulted: S. E. Hyman : *The armed Vision. A study in the Method of Modern Literary Criticism*, New York, 1947; H. G. Gadamer *Wahrheit und Methode*, Tubingen, 1960; J. M. Robinson and J. B. Cobb, *The New Hermeneutics*, New York, 1964; R. W. Funk, *Language, Hermeneutic, and Word of God*, New York, 1966; K. Koch, *Was ist Formgeschichte?* 2nd ed. Neukirchen, 1967; Fr. Kainz, *Psychologie der Sprache*; J. T. Shipley, *Dictionary of World Literature*, s. v. “Form” by James Craig La Driere.



a rigid structure that recalls the literary form as described in the modern hermeneutics. As the main aim of interpreting a text is to understand the real message meant by the author or objectively expressed in a given passage, we can attempt any hermeneutical system that helps in understanding, provided it is not outside or against tradition. It seems, indeed, that the interpretation until now given of the seduction stories does not explain the message as meant by the BVP.

(b) Examining the above scheme a fact appears that should be carefully considered i. e. the presence of three main factors : (1) *a particular theme* : seduction of a woman. Such theme in the BVP is always narrated according to this scheme although in other texts the the frame of the narration is always different. (2) *An internal structure peculiar to that particular theme*. The above mentioned five points (see scheme at p 332) are arranged in such way to be the carrying structure of the story and are adapted to convey a particular message; a message that is essentially linked to that structure itself. (3) *Frequent or prevalent patterns or bardic formulas*. Although these patterns and formulas do not appear reading the above scheme, yet they are abundantly present in the seduction stories of the BVP as will be clear once we examine them in detail.

These three points are constitutive of the so called '*literary form*' (or genus *litterarium*)<sup>41</sup>, so that proving their presence in the seduction stories is the best support for affirming that literary forms are present in the BVP.

#### 1. *Frequent or prevalent patterns and bardic formulas*

Fixed formulas are present everywhere in Sanskrit literature<sup>42</sup> and are abundant in the BVP too. The seduction stories here considered are no exception and the formulas are mainly concentrated in No 2 of the above scheme. So, for example, to describe the beauty of a woman we find the following constantly repeated ;

शरत्पङ्कजलोचनम् ।  
रत्नभूषणभूषिता ।  
तप्तकाञ्चनवर्णभा ।

41. see H. Gunkel, *Reden und Aufsätze*, Goettingen, 1931.

42. For a first information see P. L. Vaidya, *Harivamśa*, Critical edition, Poona, 1969, pp. XXXIX-XLVII.

चन्द्रकोटिसमाप्रभा ।

नवयौवनसौन्दरी (°संयुता; °संपन्ना)

सुपीनकठिनश्रोणी

These recurrent formulas constitute the frame into which the features of a woman are described. We find, moreover, prevalent patterns also in No. 3 and 5. So the dialogue—No. 3—and specially the woman's answer and reticence, hinges always on one of the following two points, 'I am already married or engaged and so I cannot comply with your wishes' or 'A woman is a saṁsāric snare which entices man and removes him from mukti' etc. The description of the final sexual pleasures—No. 5—is almost always delayed by a description of gardens, hills and groves where the lovers go to enjoy themselves. P. V. Vadya<sup>43</sup> and other authors proved the presence of bardic formulas and oral tradition in the Rāmāyaṇa and Mahābhārata. Although no specific study has as yet been made on them, such formulas are present also in the purāṇa-s, as is obvious to even the hastiest reader. And from the few formulas just mentioned, which have all the specific feature of the bardic tradition, we realize that they are not lacking even in our kathā-s. They bear witness to the presence of an oral transmission, beside the evident written tradition. This particular literary form reflects, indeed, the structure of the whole BVP. For a long period, in fact, the BVP evolved according to the rules of an oral tradition. And even when it was put into a literary form, it retained the influence of this tradition, for the different texts were (probably) elaborations of different local bardic versions. The actual result is that although we have at present a written text to interpret, in fact two different layers should be distinguished in it, with the effect that even the original form, which possibly was simply oral, is altered by the subsequent literary scheme. The two ways of composition are really different. A bard in fact adapts himself spontaneously to the tacit demands of an audience. He instinctively knows when to recite a poem, tell a story, compose a hymn etc. For its part, the audience of a sacred representation, for example of a Rāma Līlā or Kṛṣṇa Līlā, can easily perceive the different expressive means or literary forms used by the bard in conveying his message. But the same cannot be said when the oral

43. ib.



tradition has been fossilized in a written text. It is then the hard work of the interpreter to discover the one basic intention of the bard through the plurality of tools used to display it.<sup>44</sup> On the contrary the process that takes place when an author writes his thoughts and feelings is completely different, because the audience is not present and the composition is usually more free and personal. Analysing the above mentioned seduction stories it is not difficult to see that their literary form is somewhat shaped by the authors who wrote the stories but also that the oral or bardic formulas crept in to serve the purpose of the authors. Whether the formulas were bent to help the aim of the writers or the writers adapted their story according to the *kathā-s* transmitted by bards is outside the scope of this article. Here it is enough to note that the fixed formulas in No. 2 (description of a woman's beauty) share the peculiarity of an oral tradition, while the more flexible patterns of No. 3 and 5 (dialogue and pleasures at the end) possibly belong to a written tradition. In order to reach a sound conclusion, the first kind (which are fixed and are learnt by heart by the bards), cannot be taken in isolation, but must be analyzed as a whole. In this case, therefore, we should take from them only the general atmosphere they create, i. e. the importance of the feminine beauty and of the body. The other ones, by contrast, are more personal and free and admit of a more detailed and specific analysis. However they can also be interpreted as a whole because they too constitute a constant feature in all the versions. In this case they are important for the stress they give to 'pleasure'—No. 5—and to the legal and moral obstacles to it—No. 3.

## 2. *Internal structure*

The internal structure of the literary form peculiar to seduction stories in the BVP can be better grasped if the main themes of the *purāṇa* itself are kept in mind. Examining the above mentioned five points, we see not only that they form a unit by themselves, but also that they are intimately related to the main message of the BVP. So understanding the main ideas of the BVP helps in perceiving the deep meaning of this literary form. The BVP, indeed, is sensitive to love, pleasure and the body—under-

44. see for a general introduction A. B. Lord, *The Singer of Songs*, New York, 1965.



stood not as mere human realities but as bearers of real and perpetual values. The description of a woman's beauty and the final pleasures (i. e. No 2, 5), always described at length as I have already said, aims at stressing the importance of body and *līlā*—or, in this context, ecstatic rapture of *ānanda*. According to Caitanic doctrine, largely followed in the BVP, Kṛṣṇa i. e. the Supreme, is a body made of *cit* and *ānanda*; his loves are real bodily loves and yet they are mystical. The description of a body or of bodily (or sensual) pleasures is meant to refer to concrete human bodies, i. e. it is not merely symbolic, and yet body and pleasure are not only human, because they identify with *cit* and *ānanda* and are overlaid with spiritual value.<sup>45</sup>

The dialogue—No. 3—, which stresses the difficulties of loving that come from external conventions ('I am already married' etc.) and from a pessimistic view on the role of feminine sex ('A woman is a *saṁsāric* snare' etc.), exalts the role of love, which is never prevented from taking possession of a person and transforming him or her. Love prevails over all obstacles, even moral, and over the curse which is the most potent expression of ineluctability—No. 4. Love will surely be victorious, if not in this 'janma' in the next. The chosen scheme, therefore, conveys a theological-philosophical message not different from the central doctrine of the whole purāṇa. The five points constitutive of this scheme are juxtaposed with a specific aim in mind, that is to convey a doctrine. Form and content are interrelated; the structure is prepared to transmit a teaching and the teaching takes shape in that particular structure or form. And this is a further proof for the presence of a literary form.

### 3. *A particular theme*

The theme introduced in these stories is 'seduction' i. e. sexual pleasure with a woman, often somebody else's wife, through enticement. The theme, as we have seen, is considered immoral and therefore is often re-interpreted in some purāṇa-s and by some commentators so that the immoral conduct is somehow justified, although the Brāhmaṇa-s had hinted at them without giving any valuation. This attitude of 'moral justification',

45. see S. K. De, *The early History of Vaiṣṇava faith and movement in Bengal*, Calcutta, 1961, pp. 225-447.

therefore, reveals that the original story and its message were no longer understood or at least no longer shared. The vedic times, in fact, were still mythopoetic. We can suppose that the story hinted at in the vedic literature was indeed a myth; the more so when we think that the described moral misbehaviour was attributed to gods and, in the case of Indra, to the chief of gods. Myth is mainly intent to express a religious intuition. The so called 'immoral' misbehaviour is in fact meant to convey the intuition of the ṛṣi in the frame of a myth. The original vedic myth is not known; the story, container of that myth, remained in the purāṇa-s but its spirit was lost or at least not accepted and that gave occasion to the rising of a moralistic attitude.

The BVP, instead, is not worried about immorality. It introduces a fresh interpretation of the stories bringing in a new understanding. The theme that had scandalized some other purāṇa-s fit well into the general teaching of the BVP. The purāṇa does not feel any necessity of drawing a moral from the story; on the contrary it stresses just those points that had been source of difficulties for the other purāṇa-s and commentators. So on the one side the BVP purifies the kathā-s from the moralistic crust of the post-vedic times, on the other it uses those very stories to pass on a new message, transforming them into conveyers of new religious intuitions. Tantric influence and Caitanic doctrine can explain, it seems, BVP's new attitude, that gives it the strength to convey a new message through old stories.

The case of using old stories to teach new doctrines is not isolated to the BVP. We can say that this procedure is symptomatic of what happened in the history of Indian culture at large. It is known, in fact, that the whole epic and purāṇic mythology even if its origins were earlier, developed after the upaniṣad-s i. e. after a movement that had tried to rationalize everything even to the detriment of myth. The epic and purāṇic mythology is not fruit of a 'unreflective' mentality (as the mentality which is as the root of myth is often defined), but it is the result of an evolution that bye-passed the philosophical rigour of the upaniṣadic times and was contemporaneous to the philosophical darśana-s. In the history of Indian culture, in fact, we witness '*mythological waves*.' Any time a new sect or a new religious movement begins, a new awareness of myth springs up. Old stories are reassumed and a

new mythological understanding is superimposed on the ancient patterns. So when we see in the BVP that old stories are reinvested with new sensibility, aiming at suggesting a new message, we can assume that we are facing once again another mythological wave. In fact the BVP is not creating a new message; it takes it almost surely, as I have already hinted, from Caitanya and Tantrism. But the BVP remains, in some respects, the mouthpiece of the new current and mythological sensibility; it applies the newly developed doctrines (at least as far as the Caitanic ones are concerned) to the stories recreating in them a new spirit, enlivening them and purifying them from the encrustations of a tradition that had lost or not accepted the meaning of myth hidden in them.

We can, therefore, say by way of conclusion that the seduction stories in the BVP are bearers of a message. They are on the one side representative of a new mythological wave, that reinvests old stories with new sensibility, makes them conveyers of fresh doctrines through new interpretation. On the other, through the structure they have been inserted in, they show that also in the purāṇa-s there are literary forms or genera litteraria, a fact not yet pointed out in purāṇic literature, but that can prove to be rich in results as these very stories already attest. Through them, moreover, the interweaving between oral and written tradition could also be discovered and it was possible, as we have seen, to have a foretaste of the central message of a whole purāṇa.

The richness of results obtained in contrasting the seduction stories in the BVP against the background of the same stories narrated in other purāṇa-s should encourage further comparative research.



## THE CULT OF BRAHMĀ—A BRIEF REVIEW.\*

By

S. K. DAVE

[ अस्मिन् निबन्धे विदुषा लेखकेन प्रतिपादितं यद् वेदेतिहास-  
पुराणादिषु ब्रह्मा प्रमुखो देवो वर्तते । किन्तु कालक्रमेण वैष्णव-  
शैवशाक्तादिसंप्रदायानां प्रामुख्यात् ब्रह्मणः पूजादिकं लुप्तम् । इदानीमपि  
ब्रह्मणः कानिचित् तीर्थानि मन्दिराणि च उपलभ्यन्ते येन स्पष्टं यत्  
प्राचीनकाले ब्रह्मणोऽपि पूजादिकं प्राधान्येन प्रचलितमासीत् । ]

The cult of Brahmā, though it has lost its ground now a days, was one of the important cults in the epic and Purāṇic period. In the Vedic literature, epics, Smritis, and the Purāṇas, he is generally charged with the duty of creation. L. Von Schroder<sup>1</sup> states that Brahmā is a tribal God, who was eulogised by the Kurus to deprecate Kṛṣṇa. But the downfall of the Kurus resulted in the Supersession of the cult of Brahmā by th cult of Kṛṣṇa. This view of him does not seem to be fully correct as the germs of this cult are found in the Vedic literature. In the Ṛgveda there is no direct mention of the God Brahmā, but the word Prajāpati which was used afterward as the synonym of Brahmā is clearly stated in cosmological hymns.<sup>2</sup> In that hymn the poet inquires who is the first born God that created the world and upholds it. And in the last verse he is invoked as Prajāpati—"the lord of the creatures". The word Brahman is used for the first time in the Śatapatha Brāhmaṇa<sup>3</sup> and the Brāhmaṇas contain many legends about Prajāpati having created the world. He is responsible for every creation and he is able to do this by his Rājasic Śakti.<sup>4</sup> Other synonym used there is Svayambhū Nārāyaṇa. The Brāhmaṇas used it from their liturgical point of view but the various Upaniṣads view it from the philosophical stand point. The Bṛhadāraṇyaka Upaniṣad mentions Prajāpati as born from Brahman, so it is not the synonym but the different entity according to that Upaniṣad.<sup>5</sup> His more concrete form is found in the Muṇḍaka Upaniṣad also. He is described as

\*The paper was submitted at XXVIII Session of A. I. O. Conference 1976.

the first of the Gods who is the creator, preserver, and the destroyer of this world. But the cult of Brahmā and his worshippers are not at all mentioned in the Vedic literature.

The great epic Mahābhārata eulogises Brahmā as the creator, Rajas incarnate and the real adviser to the Gods.<sup>6</sup> Four Vedas have sprung up from his four mouths. He is described as Prajāpati also. He created six sons (Mānasa Putras) from whom this mortal world was created. But this great epic does not give any account of the sect which included Brahmā-worship<sup>7</sup> and any account of the sect which inculcated the worship of Brahmā.

Thus during the epic period, we find that the Brahmā had a small following but in the Purāṇas, viz the Padma<sup>8</sup>, the Mārkaṇḍeya<sup>9</sup>, the Bhaviṣya,<sup>10</sup> the Vāmana<sup>11</sup> and the Devī Bhāgavata<sup>12</sup> his glory as a supreme God was upheld. Lord Brahmā is said to have taken the Rajas form to create the Universe. He becomes twofold at the time of creation. He had four or five heads, a wonderful look with long beard. He was well versed in the study of the Vedas and the Vedāṅgas. He was identified with the Puruṣa of the famous Puruṣasūkta of the Ṛgveda. He was addressed as Pitāmaha at many places, he was religion incarnate. He can be pleased very easily and therefore the Gods, Demons and the people try to please him. He gave them the boons which sometimes harrassed him also. He is one and the first member of the Trinity. His assembly is on the golden city on the top of the mount Meru. This city is ten thousand Yojanas expanded from the centre, having equal Quadrangles. He had incestuous relations with his daughter and his fifth head was cut off with nail by Lord Śiva. Even then he is very pious, trustworthy and friend, philosopher and guide of the Gods and the mortals. He often prays Viṣṇu, Śiva and Śakti to fulfil the desires of his devotees, but anyhow he helps them. All this Purāṇic description show that cult of Brahmā must have been in vogue and it was gradually falling down. Not only that but the Bṛhatsaṃhita,<sup>13</sup> the Viṣṇudharmottara and the Matsya prescribe the mode of making the images or the idol of Brahmā. This shows that the Brahmā worship had not died out by that time. Moreover according to the Matsya the priest is required to be ब्रह्मोपेन्द्रहरप्रिय (Mat. 265.4). Brahma-Mantras are to be chanted in the consecration ceremony of the images of Brahmā (Mat. 266.39) and the Gods who are to be called out at the time of conse-



creation of the images of any God included Brahmā also. (Mat. 266. 42) All these reference prove the popularity of Brahmā worship at the time when the Adhyāyas 258-270 of the Matsya were written; i e. between 550-650 A. D. according to Dr. Hazra. The Padma lays down the mode of his worship also. From this it is evident that the Brahmā enjoyed a considerable importance during that period. The Padma and the Mārkaṇḍeya are of comparatively late date. So we cannot form any clear idea of the exact period when the cult of Brahmā was popular among the people and also the characteristics of the people of this sect.

The sectarian rivalries began to become more perceptible during the Purāṇic period and Brahmā, the first major God of the Hindu Trinity, suffered much. Śiva and Viṣṇu who had acquired a prominent place in the Hindu pantheon put him aside. Brahmā remained only as the adviser to the Gods and the mortals also. He advised them to worship either Śiva, Śakti or Viṣṇu for the fulfilment of the desire or victory. He granted boons to the Gods and the demons, but his place among the Gods was not higher than those of Śiva and Viṣṇu or Śakti. The Bhaviṣyottara<sup>14</sup> Upapurāṇa, the date of which falls between 700-800 A. D., has thrown down Brahmā into the background and here is not a single Vrata in which Brāhmā figures as the principal deity. On the other hand he is found to occupy a secondary position in many of the vows and donations. Even the other Purāṇas and religious books written after that period do not mention the worship of Brahmā, therefore it seems that Brahmā worship was losing its ground.<sup>15</sup>

The solution towards overcoming sectarian rivalry caused the amalgamation of these three deities—Brahmā, Viṣṇu and Śiva. Though the germs of Trinity idea were seen from the time of Māitrāyīṇī Upaniṣad<sup>16</sup> yet it seems to be true that it developed after 800 A. D. They were declared to correspond in respect with Sattva, Rajas and Tamas aspects of the Absolute and they are said to be the acting agents as the creator, preserver and destroyer of the universe.

If we look into the details of the causes of the fall of Brahmā worship, it seems that the sectarian rivalries lowered down the position of Brahmā on the ground that no scripture including the Vedas describe Brahmā as the real representative of any natural phenomenon.



Viṣṇu, Śiva and Śakti cults were becoming very popular and they were canvassed by a large number of devotees. For this purpose they created the various myths on the basis of religious books also viz. (1) Brahmā was born from the navel of Viṣṇu. (2) Brahmā is only able to advice the Gods etc to worship either Viṣṇu, Śiva or Śakti for the remedy. (3) Brahmā even though is known as the creator of the world, he is able to do it only by the power given to him either by Śakti or Viṣṇu. (4) He had incestuous relations with his daughter and Śiva cut off his fifth head with his nail. All such distinguishing characters, described fully in the above mentioned and other myths, eventually became revolting to the conscience of the common man of the society and Brahmā who was known to be self created (Svayambhū) and the first member of the Hindu Trinity, charged with the creation of this world, was not properly respected by the people. The Brahmā worshippers gradually decreased in number and by twelfth or thirteenth century A. D., they almost lost their ground. Only a few temples were consecrated for his worship. The only ones known and extant are at Puṣkara near Ajmer in Rajasthan, Khed-brahma in the north Gujarat, Dudahi, Khajuraha, Vasant garha, Unkal and Khee, a Viśva Brahmā temple at Alampur.<sup>17</sup> Some ancient images of Brahmā found from the various places of excavations also prove that the people were taking much interest in the worship of Brahmā in good old days but the cumulative effects of the sectarian rivalry led to the decline of his popularity as well as his worship. Now a days Brahmā is remembered and invoked only as one of the deities in various rituals.

#### References

1. L. Von. Schroder, Indian literature and culture. Leipzig 1887. A. D. Pusalker, Studies in the Epics and Purāṇas. Introduction Page 28.
2. Ṛgveda X. 121.
3. The Śatapatha Brāhmaṇa XI.2.3.1 There it is stated "In the beginning there was only Brahman. This created the Gods and after it had created the worlds, it gave these worlds as dwellings, this earth world to Agni, the atmosphere to Vāyu and heavens to Sūrya."
4. A. D. Pusalker. Op. cit., pp. 7-8.
5. The Bṛhadāraṇyaka Upaniṣad V.5.1.  
Cf. आप एवेदमग्र आसुस्ताः सत्यमसृज्यन्त, सत्यं ब्रह्मप्रजापति, प्रजापति-  
देवान् ।

6. Mahābhārata. Ādiparva 1. 29-32 cf. also Vana Parva. 203.10-15 and Vāmana Purāṇa Adhyāya 43.16 ff.
7. Mahābhārata. Ādi Parva. 196.7; Śanti Parva 200. 30-31; 340.42; Vana Parva 100.8, Droṇa Parva. 94. 53-58.
8. Padma Purāṇa-Sṛṅgikhaṇḍa. Also see R. C. Hazra, Studies in the Purāṇic records on Hindu rites and customs. pp 121-122 for detailed description.
9. Mārkaṇḍeya Purāṇa.
10. Bhaviṣya Purāṇa 1.17.5 सृजत्येष जगत्कृत्स्नं पालि संहरते तथा । (२) नास्ति ब्रह्मसमो देवो नास्ति ब्रह्मसमो गुरुः । Ibid. 1.17. 42b (३) सर्वयज्ञतपोदानतीर्थवेदेषु यत्फलम् । तत्फलं कोटिगुणिनं कर्मद्वेषः प्रतिष्ठया । Ibid 1.17.17
11. Vāmana Purāṇa Ad.2.23; 39.20-23; 43.36; 47.3-4; 2.54; 2.27; 43 36; 2. 44; 76.4; 67.101; 70.77; 76.3 etc.
12. Devī Bhāgavata III.7.25; 8.50; 9.4-25; 28-30. III 2.1-36; VI.31.19-22; 10.17-18; VIII 1.44; 2.38; 46. 25-27; 13.115-125 etc.
13. Bṛhat Saṃhitā, chapter 58 also op. cit., p. 47.14 Matsya Purāṇa chapters 258.70.
14. R. C Hazra "The Bhaviṣyottara Upapurāṇa, a non sectarian Upapurāṇa of wide popularity", JOI Vol III. No. 1, Sept. 1953
15. Karmakar. A. P., The religions of India, Vol I, p. 65.
16. Maitrāyīṇī Upaniṣad IV. 1-5.
17. For details see Rajkumar Arora, Historical and cultural data from the Bhaviṣya Purāṇa, pp 77-79. Also see P. G. Lalye, Studies in Devī Bhāgavata, pp 270 280.

A NOTE ON H. H. WILSON'S INTERPRETATION OF  
THE ROLE OF RAJAS IN COSMIC CREATION IN  
THE VIṢṆU PURĀṆA

By

ARVIND SHARMA

I

One of the traditional topics with which the Purāṇas deal is that of "creation" or *sarga*.<sup>1</sup> The Viṣṇu Purāṇa deals with this topic at the very outset as it were, in Book I. While describing the process of creation it deals with the role of the three *guṇas*—*sattva*, *rajas* and *tamas*—in that process. H. H. Wilson offers the following comment on the role of the three *guṇas* in the process of creation. After the emergence of Ahankāra, creation proceeds through the operation of the three *guṇas* thus :

Vaīkarika, that which is productive, is the same as the Satvika, or that which is combined with the property of goodness. Taijasa Ahankāra is that which is endowed with Tejas, "heat" or "energy", in consequence of its having the property of Rajas, "passion" or "activity"; and the third kind Bhūtādi or "elementary", is the Tāmāsa, or has the property of darkness. From the first kind proceed the sense; from the last, the rudimental unconscious elements; both kinds, which are equally of themselves inert, being rendered productive by the cooperation of the second, the energetic or active modification of Ahankāra which is therefore said to be the origin of both the senses and the elements.<sup>2</sup>

It is the purpose of this paper to demonstrate that H. H. Wilson has failed to distinguish adequately here between the "Sāṅkhya and Paurāṇic doctrines"<sup>3</sup> to use his own expression.

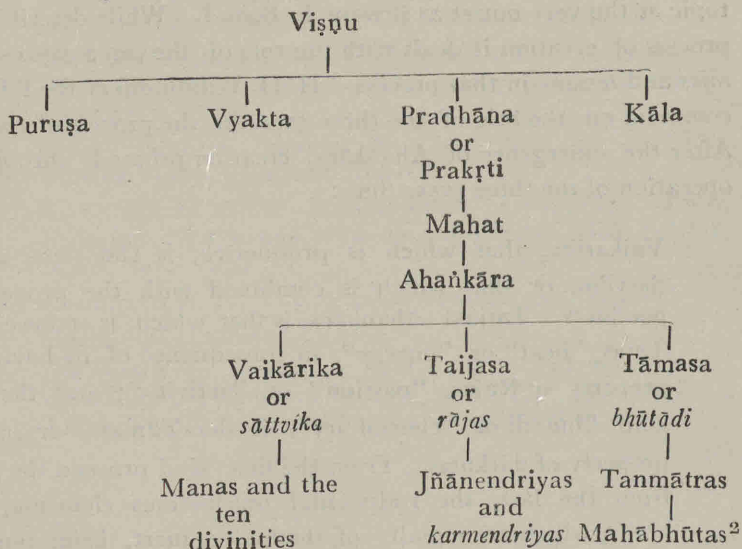
1. See S. G. F. Brandon, ed., *A Dictionary of Comparative Religion*, New York : Charles Scribner's Sons, 1970, p. 518.
2. H. H. Wilson, *The Vishnu Purāṇa*, Calcutta: Punthi Pustak, 1961, p. 15 fn. 23.
3. *Ibid.*, p. 13, fn. 22.



## II

The actual account in the Purāṇa, even as translated by H. H. Wilson himself, ascribes the “elemental creation proceeding from the principle of egotism” to its being “affected by the property of darkness”, that is *tamas*. It then states : “The organs of the sense are said to be the passionate products of the same principle”—namely, *ahañkāra*—as it is “affected by foulness” or *rajas*. Then it is said that “the ten divinities proceed from egotism affected by the principle of goodness, as does the mind.”<sup>1</sup>

In other words, if one represented the process as stated in the Viṣṇu Purāṇa graphically, then the following diagram will result.



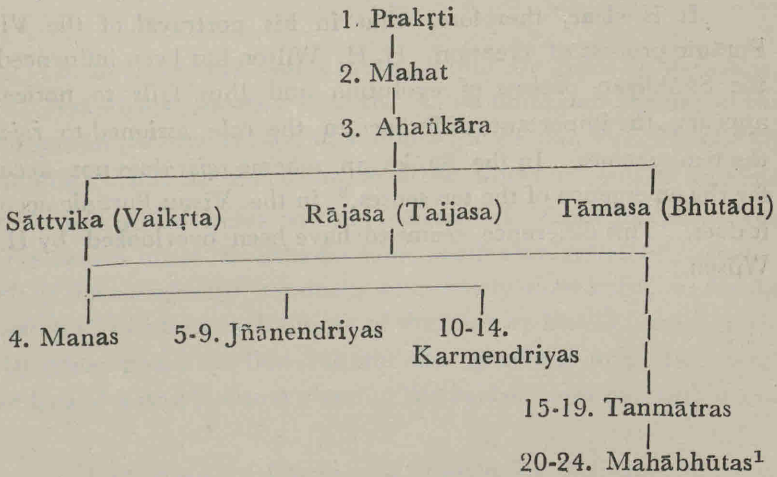
1. Ibid., p. 16.

2. The following is a useful summary of the account, although it seems to leave out a few elements. “The *Vishnu Purana* begins with an account of the creation of the universe by Vishnu. Vishnu in this account is Brahman, of one essence but containing in his own nature the entire universe. He exists in the forms of Spirit (Puruṣa), Primary Matter (Prakṛti) and eternal time (Kāla) which brings about the connection and separation of Puruṣa and Prakṛti.

When the time of creation arrives, Vishnu stimulates the immutable Puruṣa and the mutable Prakṛiti; the *guṇas* are stirred into activity and the first evolved principle is brought forth. This principle, called Mahat (“the

III

Now if, along with it one considers the process of the evolution of the universe as described in the Sāṅkhya School of Hindu Philosophy one can note both the similarities and the differences between the Sāṅkhyan and Purāṇic versions. According to Sāṅkhya the process may be charted thus.



As we are particularly concerned in comparing the role of *rajas* in the two schemes we should note that in Sāṅkhya after Ahaṅkāra “the evolutionary course bifurcates into a purely psychi-

Great”) or Buddhi (“Intellect”) consists of the active but unseparated *guṇas*... From the threefold Mahat then comes forth the threefold Ahaṅkāra... The threefold Ahaṅkāra is enveloped by Mahat-Buddhi and from it come forth the final elements of primary creation. Ahaṅkāra under the predominant influence of *tamas* brings forth the five subtle elements (sound, touch, sight, taste and smell) and the corresponding five gross elements (ether, wind, fire, water and earth). Ahaṅkāra under the predominant influence of *rajas* brings forth the five sense organs (ear, skin, eye, tongue, and nose) and the five organs of action (voice, hands, feet and the organs of procreation and excretion). From Ahaṅkāra under the predominant influence of Sattva comes forth mind (*manas*), the coordinator of all sense impressions and the producer of perceptions and thoughts (Thomas J. Hopkins, *The Hindu Religious Tradition*, Belmont, California: Dickenson Publishing Co. 1971, pp. 99-100.

1. T. M. P. Mahadevan, *Outlines of Hinduism*, Bombay, Chetana Ltd., 1970, p. 121.

cal branch and a physical branch. In the former, the dominant *guṇa* is *sattva*; in the latter, *tamas*. *Rajas* provides the dynamism and force for both."<sup>1</sup> Thus *Rajas* by itself does not produce anything; in the Sāṅkhyan scheme the senses are produced by *sattva* and not by *rajas*.

#### IV

It is clear, therefore, that in his portrayal of the Viṣṇu Purāṇic process of creation, H. H. Wilson has been influenced by the Sāṅkhyan process of evolution and thus fails to notice, it appears, the important difference in the role assigned to *rajas* in the two schemes. In the Sāṅkhyan scheme *rajas* does not account for the emergence of the ten senses,<sup>2</sup> in the Viṣṇu Purāṇic account it does. This difference seems to have been overlooked by H. H. Wilson.

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1. *Ibid.*

2. In Vijñānabhikṣu's "slightly different account of the evolution of the cosmos", however, it does (see Jadunath Sinha, *A History of Indian Philosophy* Vol. II [Calcutta : Central Book Agency, (1952) p. 17].



## A NOTE ON LUNAR MONTHS AS NAMED ON VIṢṆU'S TWELVE NAMES

BY

ANAND SWARUP GUPTA

The names to the twelve lunar months are given on the names of the Nakṣatra-s (asterisms) of the moon falling on the day of the Paurṇamāṣī (full-moon day) of a month (cf. Pāṇini, IV.2.21 'साऽस्मिन् पौर्णमासीति'). But in the Dharma-śāstra works as well as in some astrological works twelve particular names of Viṣṇu are also given to the twelve lunar months for some particular religious purposes, such as the *nāmakaraṇa* ceremony of a newly born baby, or for the worship of Viṣṇu in each month of the year by his (Viṣṇu's) particular name given to that month. We generally find two separate lists of Viṣṇu's names given to the twelve lunar months; viz.—

1. List given by Gārgya as quoted by Mitra-miśra in his *Saṁskāra-prakāśa* in connection with the *nāmakaraṇa* ceremony of a child, to whom the name (i.e. Viṣṇu's name) of the month in which the child is born is also to be given besides the other three names as enjoined in the Dharma-śāstra ( "तच्च नाम चतुर्विधं कुलदेवतासम्बद्धं माससंबद्धं नक्षत्रसंबद्धं व्यावहारिकं चेति ।" *Saṁskāra-pr.* ). The list is as follows :—

तत्र मासनामान्याह गार्ग्यः—

मासनाम गुरोर्नाम दद्याद् बालस्य वै पिता ॥

कृष्णोऽनन्तोऽच्युतश्चक्रो वैकुण्ठोऽथ जनार्दनः ॥

उपेन्द्रो यज्ञपुरुषो वासुदेवस्तथा हरिः ।

योगीशः पुण्डरोकाक्षो मासनामान्यनुक्रमात् ॥ इति ॥

These names of the twelve months are counted from Mārga-śīrṣa to Kārtika (November to October), as remarks Mitra-miśra— "अनुक्रमोऽत्र मार्गशीर्षादिकः" According to the *Madana-ratna*, however, the order of the months may be taken either from Mārga-śīrṣa or from Caitra. ("मार्गशीर्षादिश्चैत्रादिर्वा क्रमः"); but a separate list of the twelve months beginning from Caitra is given by Garga :—

चंद्रादिमासनामानि वैकुण्ठोऽथ जनार्दनः ।  
 उपेन्द्रो यज्ञपुरुषो वासुदेवो हरिस्तथा ॥  
 योगेशः पुण्डरीकाक्षः कृष्णोऽनन्तोऽच्युतस्तथा ।  
 चक्रधारीति नामानि क्रमादाहुर्मनीषिणः ॥

( q. in *Saṁskāra-Pr.* )

Both these lists are identical, only the order differs. But most authorities agree on the मार्गशीर्षादिक order.

2. The second list to be utilised for the worship of Viṣṇu in each lunar month on its twelfth day (*dvādaśī tithi*) is given by Varāha-mihira in the *Bṛhat-saṁhitā* (105. 14-15) as follows :—

मृगशर्षाद्याः केशवनारायणमाधवाः सगोविन्दाः ।  
 विष्णुमधुसूदनाख्यौ त्रिविक्रमो वामनश्चैव ॥  
 श्रीधरनामा तस्मात् सहृषीकेशश्च पद्मनाभश्च ।  
 दामोदर इत्येते मासाः प्रोक्ता यथासख्यम् ॥

These twelve names of Viṣṇu given to the twelve lunar months from Mārga-śīrṣa are meant for the purpose of Viṣṇu's worship with fast on the *dvādaśī* (twelfth) day of each month :—

मासनाम समुपोषितो नरो द्वादशीषु विधिना प्रकोत्तयन् ।  
 केशवं समभिपूज्य तत्पदं याति यत्र न हि जन्मजं भयम् ॥

(*ibid.* śl. 16)

It is to be noted here that these twelve names of Viṣṇu given to the twelve months in this second list are the same and in the same order as given in the *Janārdana stuti* uttered by the earth (Dharaṇī) in the *Varāha-Purāṇa* (1. 25-28) as हरेर्न्यास- (or °र्षास-) नामानि. The Gopī-s in the *Bhāg.-P.* (X. 6.20) also utter these same twelve names of Viṣṇu associating them with the twelve limbs of baby Kṛṣṇa, but in the generally accepted order of the limbs in a *nyāsa*, from forehead to the feet (“द्वादशाङ्गेषु ललाटादिषु केशवादिद्वादशनामभिः”—*Śrīdhara*) besmearing them with cow-dung for their protection:—

“रक्षां चक्रुश्च शकृता द्वादशाङ्गेषु नामभिः ।” (20 cd)

The *Ācāra-mayūkha* also gives these twelve names of Viṣṇu (केशवादि) and associates them with twelve limbs of the body for painting them with *tilaka* (or sectarian mark made with sandal-wood etc.). Here, although the names of Viṣṇu are the same and in the

same order as in the *Varāha P. stuti* of Viṣṇu by Dharaṇī, yet the order of the limbs differ. But these twelve names of Viṣṇu are the same as the names of the twelve months given by Varāha-mihira as noted above.

Thus, the third purpose of these twelve names of Viṣṇu as given to the twelve months of a year is the *nyāsa* applied by the eulogiser to the limbs of his body for their protection by the deity invoked by his twelve names.



PANDITARAJA RAJESHWARA SASTRI DRAVID

In the passing away on 6th March 1977 of Panditaraja Rajeshwar Sastri, the world of traditional Sanskrit learning lost one who was perhaps the last of the old-world giants. The All-India Kashiraj Trust lost its main inspirer and Maharajah of Banaras his Vasishtha and Yajnavalkya.

Sastriji belonged to a well-known line of Sanskrit Pandits from the Tamil country who had established themselves in the headquarters of Sanskrit, Kasi. He was born on 20 Aug. 1899 as the only son of the well-known Mahamahopadhyaya Dravida Lakshmana Sastri, son of Ramchandra Shastri Ghanpathi. Mahamahopadhyaya Subrahmanya Sastri was his maternal grandfather. He studied *Veda* with Pt. Balam Bhatta Godbole and Sastras with his own father. The Sastra in which he passed first is *Nyāya*. The same Sastra, he studied further with Mahamahopadhyaya Vamacharana Bhattacharya; and when he was only eighteen, he composed a commentary on the *Rāmarudrī* and was applauded by Mahamahopadhyaya Pramathanatha Bhattacharya and Phanibhushana Tarkavagisa. Later, he wrote commentaries on other *Nyāya* texts, as also on some texts in other Sastras.

When I was young I saw him in Madras as an active participant in the Conference of the Varnasrama Swarajya Sangha which had been organised to protest against some of the then Government's legislative inroads into the Hindu social structure. I attended the meetings of that Sangha chiefly to listen to the Sanskrit speeches of reputed Pandits from different parts of India. The one Pandita whose image and Sanskrit speeches still remain with me is Rajeshwara Sastri. I attended all his other lectures arranged in the City and I was surprised to find that apart from *Veda* and *Nyāya*, he was at home in *Āyurveda* and Bharata's *Nāṭya Śāstra* from both of which he was quoting profusely. As I grew and had opportunities to take part in Sanskrit activities in other parts of India, I was particular in establishing contacts with Sastriji for whom I had developed an esteem and admiration. Our contacts grew into closer relations, thanks to the opening of the Purana-project of the All-India Kashiraj Trust. He had mastered not merely the

customary *Darśanas*, but also in the latter part of his life and more recently *Jyotiṣa* (Astronomy) and *Artha* or *Rājānti Śāstra*. Especially regarding *Arthaśāstra* and the commentary *Jayamaṅgalā* on it, he wrote to me and discussed with me many points. He taught traditional political science as a new branch of study in the Sanskrit University and his own Sanga Veda Pathasala and brought out his own editions of the *Kāmandakīya Nīti* and *Kauṭalya*, the latter with his new commentary 'Vaidika-siddhānta-samrakṣaṇī', a title which shows his approach to the subject of politics. On his findings and solutions to problems in *Jyotiṣa*, he had more than once given long expositions to me.

Sastriji was a crusader for Dharma and traditional Hindu codes of conduct, ideals and culture. He wrote several books and tracts on defence of Hindu practices, including Cow protection. He was prominently associated with the Maharajah in the work of the Hindu Parishad.

As his family had lived near the quarters of the Maharashtrian Pandits in Banaras and as he had studied with some of them, he was a fluent speaker in Marathi. He was also proficient in Hindi and was especially devoted to the *Ramacaritamānasa*.

Sastriji was a life-long teacher and had been head of the Vallabhram Salagram Sanga Veda Vidyalaya at Ramghat, Banaras. This Vidyalaya was founded in 1921 and bears a foundation inscription in Sanskrit composed by his father. Sastriji upheld the ancient Indian ideal of abstaining from the sin of teaching for fee, *bhṛtākādhyaṇa*. But voluntary help and honours unsought poured in from patrons, Government and all quarters.

More than his learning and the active work he did, it was the exemplary way in which he lived in his small secluded *Āśrama*-like place like a *Rṣi*, that was remarkable. Indeed he was the living example of a *Rṣi*.

Besides several titles showered on him by the Sanskrit world, the Government gave him the title of Padmabhushan. At the recent IIIrd International Sanskrit Conference at Paris, homage was paid to him in the 'In Memoriam' session on the opening day.

—V. R.

**Books and Articles by Pt. Rajeshwar Sastri**

- १—न्यायसिद्धान्तमुक्तावलीटीका—रामरुद्री ।
- २—आत्मतत्त्वविवेक-टिप्पणी ।
- ३—सांख्यतत्त्वकौमुदी-टिप्पणी ।
- ४—गोपजातिविषयकनिबंधः ।
- ५—भारतभू-गोहितत्वविमर्शः ।
- ६—कामन्दकीयनीतिसारस्य जयमङ्गला-उपाध्यायनिरपेक्षा टीकाभ्यां सह सम्पादनम् ।
- ७—निरङ्कुशतानिराकृतिः ।
- ८—सनातनधर्मप्रदीप विस्तृत टिप्पणी ।
- ९—ग्रवच्छेदकत्वादिविमर्शः ।
- १०—हिन्दूधर्मस्वायोगस्य प्रश्नानामुत्तराणि ।
- ११—शान्तिका अग्रदूत (भारतीय राजनीति शास्त्र का दिग्दर्शन)
- १२—वेदों का अपौरुषेयत्व ।
- १३—तिथिग्रहणविवेक ।
- १४—कौटिलीयम् अर्थशास्त्रम् 'वैदिकसिद्धान्तसंरक्षिणीटीकाया क्रोडपत्रेण च सहितम् ।

**Articles**

- १—बालविवाहे का क्षतिः? (ब्राह्मणमहासम्मेलनपत्रिका, शक १८५१)
- २—सहवासयोग्यवयसः परामर्शः ( " " )
- ३—मनोविज्ञानशास्त्रसम्मत्या वेदेष्वपौरुषेयत्वसिद्धिः (ब्राह्मण-महासम्मेलनपत्रिका, शक १८५३)
- ४—नीतिधर्मं विना न प्रवर्तते (अखण्डभारत पत्रिका)
- ५—धर्म और नीति के स्वरूप (गीताधर्म, पूना, रजत जयन्ती विशेषाङ्क)
- ६—जयमङ्गलायां एकः प्रघट्टकः जयमङ्गलाकारकालनिर्णयश्च (अखिल भारतीय प्राच्य विद्या परिषद्, कश्मीर-श्रीनगर)
- ७—अभिहितान्वयवादः अन्विताभिधानादश्च
- ८—पुराणसंशोधने भारतीयराजनीतेः सम्यगालोचनमावश्यकम् ('पुराणम्' पत्रिका, सन् १९६१)
- ९—भारतीयराजनीतौ पुराणपञ्चलक्षणम् ('पुराणम्' सन् १९६२)
- १०—पुराणकर्तुर्महर्षिवेदव्यासस्य चिरजीवित्वम् ('पुराणम्' सन् १९६४)
- ११—शिवपुराणविषयकं वक्तव्यम् ('पुराणम्' सन् १९६५)
- १२—श्रीशङ्करजयन्त्युत्सवस्योपयोगिता (पद्यात्मको लेखः)
- १३—योगः—स्वरूपम् उपयोगिता च (योगभक्तिदर्शन) सन् १९६६
- १४—ऋषीणामप्रतारकत्वम् (सन् १९६६)
- १५—श्रीगुरुः शरणम् (म. म. गोपीनाथकविराजअभिनन्दनग्रन्थ सन् १९६७)



- १६—देहल्यां सञ्जातायां राजशास्त्रपरिषदि संप्रेषितो लेखः
- १७—वाचस्पतिमिश्राः भारतीयराजनीतिश्च ('मित्रवाणी' पत्रिका, वाचस्पतिविशेषाङ्क, शक १८८५)
- १८—आमुखम् (तर्कसंग्रह-शक्तिसंजीवनी सन् १९६७)
- १९—शुकनीतिभूमिका (चौखम्बासंस्करण सन् १९६८)
- २०—सिद्धान्तशिरोमणिभूमिका
- २१—शिक्षात्रयप्रस्तावना (प. प. श्रीवासुदेवानन्दसरस्वती—संवत् २००८ स्वामिग्रन्थमाला, पूना)
- २२—भारतीयराजनीतिः—तात्त्विक विवेचनम् ('सूर्योदयः' पत्रिका सन् १९६८)
- २३—शान्तिका अग्रदूत ('श्रीकृष्ण संदेश' मथुरा सन् १९६९)
- २४—वर्तमानकाले आन्वीक्षिक्याः प्राचीनभारतीयराजनीतिश्च प्रचारणमावश्यकम् ('संस्कृति' डा० आदित्यनाथ भ्मा अभिनन्दन-ग्रन्थ, सन् १९६९)
- २५—आर्यत्वम् (मिथिला सन् १९७०)
- २६—श्रुतिप्रामाण्यसर्वस्वम् (श्रीसद्गुरुब्रह्मानन्दमहाराजानाम् आराधना सुवर्णमहोत्सवाङ्के शके १८९०)
- २७—लोकसंग्राहक सदाचार सन् १९७३
- २८—प्रणामाञ्जलिः (कविशेखर श्रीवदरीनाथ अभिनन्दनग्रन्थ सन् १९७३)
- २९—सर्वस्य द्वे सुमतिकुमती (श्रीलालबहादुरशास्त्री केन्द्रीय संस्कृत विद्यापीठेन प्रकाशितोऽयं लेखः)
- ३०—डा. दे. राघवन् अभिनन्दनग्रन्थ में प्रकाशनार्थं भेजा गया निबन्ध सं० २०३१
- ३१—सं० २०३२ वर्षीय शंकरजयन्त्युत्सव (कांचीपुरम्) में संप्रेषित लेख सं० २०३२)
- ३२—प्राचीन भारतीय राजनीति ('आज' भारतविशेषांक) सन् १९७५
- ३३—वेदशास्त्र हे जगत्प्रदोष आणि जगद्धितेषी आहेत (वेदशास्त्रोत्तेजकसभा शतसांवत्सरिक स्मरणिकाग्रन्थ में प्रधान सम्पादकीय लेख) सं० २०३२
- ३४—साङ्गवेदविद्यालय की वार्षिक पत्रिका में अन्य अनेकों निबन्ध तथा इतर पत्रिकाओं और सभाओं में प्रेषित बहुत से निबन्ध जो संप्रति उपलब्ध नहीं हैं ।

## DR. SUNITI KUMAR CHATTERJI (1890-1977)

In the death of Dr. S. K. Chatterji, the world of Indian scholarship lost a rare gem of dazzling versatility, an erudition profound in its chosen subject of linguistics but which was informed and enlivened by a comprehension of the whole world of Indian thought and culture, and all forms of their creative expression. यं ब्रह्माणमियं वाणी वाग्वश्यैवान्धवर्तत said Bhavabhūti of himself and it applies well with Dr. Chatterji whom Tagore called 'Bhāṣācarya' and the present writer always referred to in terms of an ancient Sanskrit verse quoted by Patañjali, as 'Vāg-yoga-vid'. He was a 'Vāg-yogin', a votary of 'सर्वभाषासरस्वती' (which he often quoted) who saw the *Manifold* with wonder and admiration and also through it, the *One* with profound respect.

His acknowledged leadership in Philology, to use the old-fashioned name, was built up of solid foundations of the mastery of many languages, the scientific discipline he acquired and the love and zeal he developed for all languages, the last having no end; he wrote their scripts, got by heart passages from their writing and also collected books and other documents of those languages and cultures. His first graduation (B. A., & M. A.) (1911-13) with Ist class First was in English and in old English and Germanic. He then passed the higher examination in Vedic Sanskrit. He started his teaching work as Asst. Professor of English. His further specialisation in Linguistics was done in London and Paris and he took his Doctorate in Indo-Aryan Philology. His study then included Sanskrit, Persian, Gothic, old English and old Irish. He then held for long and with distinction the Khaira Professorship of Indian Linguistics and Phonetics at the Calcutta University. It was in that capacity that he brought out his monumental work 'The Origin and Development of the Bengali Language' (1926), (IInd edn. London, 1970-72). At this time, he also made a special study of the Avestan. While he led the growth of new studies of Bengali with several publications and conferences, he also launched into the wider field of Middle and Modern Indo-Aryan. A product of this phase of the expansion of his linguistic interests is his lectures at the Gujarat Vernacular Society, 'Indo-Aryan and Hindi'. His work for the cause of Hindi got him the title 'Sahitya-Vācaspati' from the Hindi Sahitya Sammelan.



His equipment in Sanskrit and Vedic reinforced with his mastery of Indo-European had always been the sheet-anchor of his many-sided interest in and approach to languages. He was not only a student of Sanskrit literature, poetry, drama, etc. but could speak in Sanskrit, which was somewhat rugged and not in the usual style of its speakers and writers, yet gleamed with choice expressions and grammatical forms, and could also compose Sanskrit verses which he always added to his articles, addresses, letters, appreciations and tributes. At the All India Oriental Conference, he pleaded for a popular colloquial form of Sanskrit as a pan-Indian language. His appointment as Chairman of the Sanskrit Commission of the Government of India (1956-7) was a fitting recognition to his comprehension and expertise of the whole linguistic scene of the Sub-continent; for the same reasons, he was also on the official Language Commission of the Government.

He was no exclusive Indo-Aryanist; he was an enthusiast for the Pre-Aryan, Dravidian and Austro-Asiatic. He was well-known for his frequent declaration that 15 annas in the Rupee of Indian culture were pre- or non Aryan. His vehement utterances on this led to his becoming a sort of hero in those circles but what is academically important is that they led to the steady growth in the recent decades of Dravidian Linguistics; his participation and guidance in the schools and conferences for the same organised by the Deccan College, Poona were most fruitful. Of equal significance is his monograph 'Kirāṭa-jana-kṛti', on the contributions of the Austric.

He kept himself abreast of the literary developments all over India, but it was in Bengali and with Tagore that his literary side had its full expression. All this made him the only natural choice for the presidentship of the Sahitya Akademi in 1967 in succession to Nehru, Radhakrishnan and Zakir Hussain. His association with the Akademi has been responsible, from even before his becoming its president, for the recognition by the Akademi of more languages than those in the Schedule in the Constitution.

With all his love for languages, he was no fanatic; he set his face against Hindi or Tamil or any linguistic Chauvinism. But there were some ideas on which he harped too much like his plea



for the adoption of the Roman script for Indian languages and sometimes upset a whole programme of publications of texts or his doctrinaire stand on this score.

Besides conferences in India, Dr. Chatterji went abroad also many times to participate in International Conferences, the International Congress of Orientalists several times, sessions of the International Conferences on Phonetics, on Linguistics, on Slav Languages (at Moscow), of Linguists (in Ulan Bator), and another in Montreal. He toured almost all the countries of the world either on University invitations or on cultural missions sponsored by Government of India. His travels included Africa, Egypt, all countries of Europe, U. S. S. R., Latvia and Lithuania, Mongolia, China, Japan, S. E. Asia, U. S. and South America. All this gave a further impetus to his quest of cultural contacts and inter-relations of peoples and led to the production of works or monographs 'Dvīpamaya Bhārat', 'India and China : 'Ancient Contacts', 'Iranianism', 'India and Central Asia Contacts', 'Africanism and African Personality', and the 'Balts and Aryans'.

His association with Tagore, with whom he went on the poet's Indonesian tour, gave a fillip to his literary and artistic instincts and larger cultural impulses. He developed a love for arts and crafts and collected specimens of Indian workmanship from all parts of India. When, on the Sanskrit Commission, we toured all over the country, we two always made it a point to visit the handi-crafts emporium in each city, in each state and make purchases.

Dr. Chatterji, at conferences or in leisurely company, on academic matters or in a lighter vein, was an engaging conversationist. He had many anecdotes to tell, many ideas from different countries and cultures to cite and many quotations from all sorts of languages and literature to recite. Once during our Sanskrit Commission tour, at a Railway junction where our Train had to wait, he got down on the platform, began to recite sonorously a poem in Greek and collected a large wondering crowd. He had a zest and joy in life. He had cultivated his tongue, in a more gross sense too; his gastronomic intake was as enormous as his cerebral intake. A Kāśyapa Brahman, Dr. Chatterji, who had travelled all over the world in the East and West, became a connoisseur of

animal food of every kind and used to describe some rare delicacies which he had tasted or other varieties which he could not but eat. In India, he knew in which part of the country and at which Railway Station which specialities he should buy and eat. And he was a diabetic

His stupendous learning and pre-eminence sat lightly on him. He mixed freely and liked to meet younger scholars, share ideas with them and know from them their work. In his love for books, which he got from young and old and from all quarters, here and from abroad,—he would himself ask some authors for copies of their works if they had not sent them or if he thought they would interest him. In the interest of learning and scholarship, it is to be hoped that his magnificent collection will be preserved in the National Library, Calcutta.

In the academic field, honours came to him from several Universities and other institutions in India and in foreign countries, Presidentships of Societies and Conferences, Hony. Degrees, Medals, Certificates and so on. After Independence, in the time of B. C. Roy in West Bengal, he was elected to the Upper Legislature and became its President and in that capacity again went on several tours in India and abroad. The Republic Day honour of 'Padma Vibhushan' was conferred on him by the President of India. Government made him also a National Professor of Indian Humanities for life.

For a list of his works and other profuse writings of his in English and Bengali, the book : "Suniti Kumar Chatterji : The Scholar and the Man", 1970, Calcutta, may be seen.

Chatterji was no doubt a universalist; at the same time he was a deep believer in Indianism and the Indian Synthesis, the *Bharata Dharma*.

—V. R.

## ACTIVITIES OF THE ALL-INDIA KĀSHIRĀJ TRUST

(January-June, 1977)

### **Varāha-Purāṇa Work**

The Vulgate edition, such as the Venkateśvara Press edition of Bombay, of the *Varāha-Purāṇa* contains 217 Adhyāyas and about 10,000 ślokas. The *Vāmana-Purāṇa* and the *Kūrma-Purāṇa* each contains about 5500 ślokas, so their critical editions were conveniently published in single volumes. On the other hand the *Varāha-Purāṇa* is almost the double in extent; so it is proposed to publish and print it in two fascicles. The first fascicle will contain about 2/3 of the text with its critical apparatus, and notes; the second, which will be published in continuation of the first one, will contain the rest of the text together with its critical apparatus, the appendices, critical notes, etc.

The constituted text of the first fascicle is ready and its critical apparatus is under preparation. The *Varāha-Purāṇa* appendices consisting of quotations from the *Dharmaśāstra*, *Nibandhas* and the concordance of the subject-matter of the *Varāha-Purāṇa* with other *Purāṇas* etc. have also been prepared and will be published in the 2nd fascicle. The description of the critical apparatus and the classification of the manuscripts collated, showing their mutual affiliation etc., will be given in the first fascicle and the rest of the Introduction containing subject-analysis and the discussion on the text and the textual problems of the *Varāha-Purāṇa* will be given in the second one. The alphabetical index of the ślokas and other necessary indexes will be added to the second fascicle. The critical notes discussing the various points of the text-constitution will also be given.

The English and the Hindi translation of the constituted text is in progress, and will be published with several appendixes as was done in the case of *Vāmana-Purāṇa* and *Kūrma-Purāṇa*.

### **Purāṇa Pāṭha and Pravacana**

In accordance with a fixed schedule (Vide *Purāṇa*, III.2. pp. 401 f.) the following *Purāṇas* were recited in the morning and discourses on them were given in the evening :



# सर्वभारतीय काशिराजन्यासस्य कार्यविवरणम्

(जनवरी-जून १९७७)

## वराहपुराणकार्यम्

वराहपुराणस्य वेंकटेश्वरसंस्करणप्रभृतिषु प्रचलितेषु संस्करणेषु २१७ अध्यायाः प्रायशः दशसहस्रसंख्याकाः श्लोकाश्च सन्ति । वामनपुराणे कूर्मपुराणे च एकैकस्मिन् प्रायशः ५५०० श्लोकाः सन्ति । अतस्तयोः पाठ-समीक्षितसंस्करणे सौकर्येण पृथक्-पृथक् एकैकग्रन्थरूपेण मुद्रिते अभूताम् । वराहपुराणस्य ग्रन्थविस्तारो प्रायेण द्विगुणो वर्तते अतः वराहपुराणस्य प्रकाशनं खण्डद्वयेन कर्तव्यं भवेदिति प्रस्तावितं वर्तते । प्रथमखण्डे पाठान्तरैः सहितः सार्धषट्सहस्रश्लोकात्मकः पाठो भविष्यति द्वितीयखण्डे च शेषः पाठः, परिशिष्टानि च भविष्यन्ति । उभावपि भागौ नैरन्तर्येण प्रकाशितौ भविष्यतः ।

धर्मशास्त्रनिबन्धग्रन्थानां उद्धरणानि तथान्यपुराणैः सह विषय-साम्यात्मकानि परिशिष्टानि निर्मितानि वर्तन्ते । तानि च वराहपुराणस्यास्य द्वितीयखण्डे प्रकाशितानि भविष्यन्ति । संवादितानां हस्तलेखानां साम्या-धारेण तेषां वर्गीकरणं च प्रथमभागे भविष्यति । विषयविश्लेषणात्मकं पाठसमीक्षात्मकं च शेषं विवरणं द्वितीयखण्डस्य भूमिकायां भविष्यति । श्लोकसूची अन्याः सूच्यश्च द्वितीयखण्डे भविष्यन्ति ।

समीक्षितपाठस्य हिन्दीभाषानुवादः आङ्ग्लभाषानुवादश्च क्रियमाणा वर्तते । इमौ पाठसमीक्षित संस्करणानन्तरं परिशिष्टादिभिः सह प्रकाशितौ भविष्यतः ।

## पुराणपाठः प्रवचनं च

नियतक्रमानुसारं (यथा 'पुराणम्' पत्रिकायास्तृतीयभागस्य द्वितीयाङ्के ४०१ पृष्ठादिषु सूचितम्) अधोनिदिष्टानां पुराणानां प्रातःकाले पाठः संजातः सायंकाले च तद्विषये प्रवचनं कृतम्—

1. The Kālikā-Purāṇa was recited in Sumeru Mandir of Ramnagar in the bright half of Māgha from Pratipadā to Navamī. It was recited by Pt. Kāmdeva Jhā.

2. Śiva Purāṇa was recited in Śiva temple in the Dharma Śālā at the bank of the Gaṅgā in Phalgunā from Tṛtīyā to Śiva Rātri.

3. The Vālmiki Rāmāyaṇa was recited in Janakapur temple of Ramnagar from Caitrā Śukla 1 to 9. Discourses on it were given by Pt. Ramanugraha Sharma.

### Veda Pārāyaṇa

The Pārāyaṇa (recitation of the complete text) from memory of the Ṛg Veda Saṁhitā, its Brāhmaṇas, Āraṇyakas and Upaniṣads together with the pārāyaṇa of its six aṅgas was arranged from Māgha, Śukla Pratipad (20.1.1977) up to the Māgha Purṇimā (4.2.1977) in the Vyāseśvara temple of Ramnagar Fort. The pārāyaṇa-kartā was Pt. Viśvanātha Vāmana Deva and the Śrotā was Pt. Śakharam Maheśvara Padhye. On the successful conclusion of the complete pārāyaṇa the usual dakṣiṇā of Rs. 1001 along with a ratnakaṅkana and Certificate signed by the Chairman H. H. Maharaja Dr. Vibhuti Narain Singh was given to the reciter and a dakṣiṇā of Rs. 101 was given to śrotā.

### Visitors to the Purāṇa Department

1. J. Scheuer, from the Centre d'Etudes de l'Inde et de l'Asie du Sud, Paris, on 8.1.1977.

2. Dr. (Mrs.) L. Beregooskaya, lecturer in Russian of B.H U. and some ladies professors from Russia. The visitors expressed their satisfaction in the following way: " We were impressed by the scientific work conducted under the guidance of the respected Chancellor. We hope that in future the scientific contact between the USSR universities and Purāṇa Department of All-India Kashiraj Trust will further grow". 9.4.1977.

3. Mr. Kevala Kṛṣṇa Sethi, Deputy Secretary, Ministry of Education, Government of India.

4. A group of 18 scholars from different parts of U. S. A., who had come to India under the auspices of UNICEF, were led by Dr. J White. Each one of the eminent scholars was presented

१. रामनगरस्थे सुमेरुमन्दिरे माघशुक्लप्रतिपत्तिथिमारभ्य नवमीं तिथिं यावत् कालिकापुराणस्य पाठः संजातः । श्रीकामदेव झा महोदयः पाठकर्ता आसीत् ।
२. रामनगरस्य गङ्गातटे अवस्थिते शिवमन्दिरे फाल्गुनकृष्ण-तृतीयामारभ्य शिवरात्रिपर्यन्तं श्रीसुखनन्दनमिश्रेण शिव-पुराणस्य पाठः कृतः ।
३. रामनगरस्थे जनकपुरमन्दिरे चैत्रनवरात्रे प्रतिपत्तिथिमारभ्य नवमीपर्यन्तं वाल्मीकिरामायणस्य पाठः संजातः सायंकाले तद्विषये श्रीरामानुग्रहशर्मणा प्रवचनं कृतम् ।

### वेदपारायणम्

ब्राह्मणारण्यकोपनिषदैः सह तथास्याः षडङ्गैः सह ऋग्वेदसंहितायाः स्मृत्याधारेण पारायणं माघशुक्लप्रतिपत्तिथिमारभ्य (२०.१.१९७७) पूर्णिमापर्यन्तं (४.२.७७) कृतम् । पारायणं श्रीविश्वनाथवामनदेवमहोदयेन श्रवणं च श्रीसखाराममहेश्वरपाधेमहोदयेन कृतम् । साफ्ल्येन पारायण-समाप्तौ न्यासस्याध्यक्षैः तत्र भवद्भिः काशिनरेशैः डा० विभूतिनारायण-सिंहमहोदयैः हस्ताक्षरितं प्रमाणपत्रं एकाधिकसहस्ररूप्यकाणां दक्षिणा च पारायणकर्त्रे प्रदत्ता । श्रोत्रे १०१) रूप्यकाणां दक्षिणा प्रदत्ता ।

### पुराणविभागे आगताः विद्वांसः

१. पेरिस (फ्रांस) नगरस्य श्री जे. स्कायरमहोदयः ८.१.७७ दिनांके
२. डा० श्रीमती एल. बेर्गूस्काय-हिन्दूविश्वविद्यालये रूसी भाषा-प्राध्यापिका । अन्याः काश्चन रूसदेशीयाः विदुष्यश्च । आभिः स्वसंतुष्टिरित्थमुल्लिखिता-वयं मान्यकुलाधिपतेर्निर्देशने क्रियमाणेन वैज्ञानिककार्येण प्रभाविताः स्मः । वयं आशास्महे यद् भविष्ये रूसदेशीयविश्वविद्यालयैः सह सर्वभारतीय-काशिराजन्यासस्य पुराणविभागस्य वैज्ञानिकसंबन्धः अधिक-रूपेण वर्धियते । ९.४.१९७७ दिनाङ्के ।
३. श्री केवल कृष्ण सेठी महोदयः—भारतशासनस्य शिक्षामन्त्रालयस्य उपसचिवः । १९.५.७७.
४. अमेरिकादेशस्य विभिन्नभागेभ्यः आगतानां विदुषां अष्टादश सदस्याः । डाक्टर जे. ह्वाइटमहोदयः प्रमुखः आसीत् एते सज्जनाः 'यूनोसेफ' कार्यक्रमे आगता आसन् । प्रत्येकास्मै विदुषे



a copy of the latest issue of the Purāṇa Bulletin (XIX. 1, Jan., 1977).

## ACTIVITIES OF THE SISTER TRUSTS

### Maharaja Banaras Vidyamandir Trust

#### Maṅgalotsava

The Maṅgalotsava was arranged this year from 8.3.1977 to 10.3.1977 from 7 P. M. to 9 P. M. by the *Maharaja Banaras Vidyamandir Trust* under the patronage of Maharaja Dr. Vibhuti Narain Singh in the Ramnagar Fort. In all the three days a programme of vocal and instrumental music was gone through, which was organized by the students and the staff of the Music College, B. H. U. The programmes were interesting.

#### Dhrupad Melā

In the month of March a Dhrupad Melā was organized with the financial help of this trust. The Melā is unique of its kind and is being organized for the last 3 years. This is a great help to keep alive the tradition of singing of Dhrupad music, which is the backbone of Hindustani music and due to lacking of patronage it is decaying. The Dhrupad singers here contributed to the Melā a great success. Singers of this type of music came from all over India. A great number of people, among which several foreigners, attended with interest at the three-nights long Melā. The entrance was free. The Melā was held on the bank of the Gaṅgā on Tulsi Ghat. The Trust donated Rs. five thousand for it.

#### Visit of Mrs. Subhu Lakṣmi

Mrs. Subhu Lakṣmī, the famous South Indian musician, came to Benares with her husband Śrī T. Sadā Shivam and party, in connection with the opening ceremony of Kāshī Suprabhātam. She also visited the Ramnagar Fort and met His Highness, Maharaja Dr. Vibhuti Narain Singh. She also gave a programme in the Fort itself and was entertained with her party at dinner.

#### Visit of Śaṅkarācārya

The Śaṅkarācārya of Śrīṅgeri came to Ramnagar on 2.6.1977 at 9 A. M. At his arrival the Śaṅkarācārya bathed in the Gaṅgā and performed the pūjā of *Candramaulīśvara*. He and his disciples took

पुराणम् पत्रिकाया नवीनतमाङ्कस्य (१९.१) एका प्रतिः  
सर्पिता ।

## सहयोगिन्यासानां कार्यविवरणम्

महाराज बनारस विद्यामन्दिर न्यासः

### मङ्गलोत्सवः

अस्मिन् वर्षे ८.३.७७ दिनाङ्कमारभ्य १०.३.७७ दिनाङ्कं यावत्  
सायंकाले ७ वादनतः ९ वादनं यावत् महाराज बनारस विद्यामन्दिर  
न्यासेन तत्रभवतां काशिनरेश डा० विभूतिनारायणसिंहमहोदयानां संरक्षणे  
मङ्गलोत्सवः आयोजितः आसीत् । त्रिष्वपि दिनेषु वाद्यसंगीतस्य कण्ठ-  
संगीतस्य च कार्यक्रम आसीत् यस्मिन् काशिहिन्दुविश्वविद्यालयस्य संगीत  
महाविद्यालयस्य छात्राः अध्यापकाश्च सम्मिलिता बभूवुः । आयोजनमतीव  
रोचकमासीत् ।

### ध्रुपद मेला

१९७७ वर्षस्य मार्चमासे काश्याम् अस्य न्यासस्य आर्थिकसाहाय्येन  
ध्रुपदमेलाया आयोजनं जातम् । एषा मेला अपूर्वा वर्तते विगतत्रिभ्यः  
वर्षेभ्यः प्रतिवर्षम् आयोजिता च भवति । अस्याः आयोजनेन ध्रुपदगायनस्य  
संरक्षणे महती सहायता भवति । ध्रुपदगायनं तु भारतीयसंगीतस्य मेरुदण्डं  
वर्तते साहाय्याभावेन च ह्रासमाणं वर्तते । ध्रुपदगायनस्य गायका भारतस्य  
विविधभागेषु वर्तन्ते । अस्यां मेलायां बहवः श्रोतारः येषु केचन वैदेशिका  
अपि आसन् तिसृष्वपि रात्रिषु उपस्थिता आसन् । मेलायामुपस्थितिः  
निःशुल्का आसीत् । मेलाया आयोजनं वाराणस्यां गङ्गातटे तुलसीघट्टं  
आसीत् । महाराज बनारस विद्यामन्दिर न्यासेन एतदुद्दिश्य पञ्चसहस्र-  
रूप्यकाणां सहायता प्रदत्ता ।

### श्रीमत्याः शुभलक्ष्म्या आगमनम्

दक्षिणभारतस्य प्रसिद्धा संगीतज्ञा श्रीमती शुभलक्ष्मीमहोदया स्वपतिना  
श्रीसदाशिवम् महोदयेन सह 'काशीसुप्रभातम्' कार्यक्रमस्य उद्घाटनावसरे  
वाराणसीमागता । सा रामनगरदुर्गे काशिनरेश डा० विभूतिनारायणसिंह  
महोदयानामपि साक्षात्कारं कृतवती । सा दुर्गे अपि गायन प्रदर्शनं कृतवती ।  
दुर्गे सा भोजनादिभिः सत्कृता आसीत् ।

### शृङ्गेरीपीठाधिष्ठित श्रीजगद्गुरुशंकराचार्याणामागमनम्

शृङ्गेरीपीठाधीशाः जगद्गुरवः शङ्कराचार्यपादाः २.६.७७ दिनाङ्के  
प्रातः ९ वादनकाले रामनगरदुर्गं आगताः । जगद्गुरवः गङ्गास्नानान्तरं

bhikṣā in the Fort. The pāda-pūjā with Sahaśranāma was performed by the Mahārāja Kumāra Ananta Narain Singh and a sum of Rs. 1001 was given to the eminent guest. In the afternoon, His Holiness took the examinations of the students of Nyāyaśāstra of the Vidyāmandir Pāṭhaśālā. The Mahārājakumāra Ananta Narain Singh also appeared in the examination. His Holiness was satisfied with the training of the students. The Śāṅkarācārya gave prasāda to the visitors and left for Robertsganj at 4. 30 P. M.

### Museum

The Museum run by the Maharaja Banaras Vidyamandir Trust and located in the Ramnagar Fort continues to be visited by a large number of visitors and tourists, both Indians and foreign. They are greatly impressed by the collections of the Museum specially with its arms-section which is one of the main attractions. Among the important visitors of the Museum mention may be made of Amintore Fanfani, Chairman of Senate and Vice-President of Italy, with his wife and Śrī Indra Mohan Sahai, Home Secretary, Government of U. P., Lucknow.

### Maharaja Udit Narain Singh Manasa Prachara Nidhi

The navāhna pārāyaṇa of the Rāma-carita of Tulsidas was organized under the auspices of this Trust in the Śrī Rāma temple at Chakia (Distt. Vārāṇasī), from 20 April to 28 April (Vaiśākha, Śukla 1-9). For all the nine days the Kathā of the Rāma-carita Mānasa was also narrated in the Kālī temple of Chakia. Mahārāja Dr. Vibhuti Narain Singh attended the Kathā daily during these nine days. Discourses on the Rāma-carita Mānasa were also given by Pt. Keshari Kishore Sharana and Pt. Jagadish Vyasa.

### Essay Competition

Under the auspices of this Trust an Essay Competition was held for Graduate and Post-Graduate students. The Subject for the Essay was हनुमच्चरित. The essays were judged by Pt. Hazāri Prasād Dvivedi, Pt. Viśvanāth Śāstrī Dātār and Shri Lakṣmī Śāṅkar Vyāsa. Śrī Rakesh Kumar Dikṣit, student of Sandhyā Kālīna Mahāvīdyālaya, Kamacchā, B. H. U., was the winner of the First prize of Rs. 100. The prizes were distributed by Pt. Hazāri Prasād Dvivedi.



भगवतः चन्द्रमौलीश्वरस्य पूजनं कृतवन्तः । महाराजकुमारेण श्रीअनन्त-  
नारायणसिंहमहोदयेन जगद्गुरुणां पादपूजा विहिता । एकाधिकसहस्र-  
रूप्यकाणां दक्षिणा च प्रदत्ता । जगद्गुरवः तच्छिष्याः इतरे च तदनुवर्तिनः  
दुर्गे भिक्षाग्रहणं कृतवन्तः । मध्याह्नोत्तरकाले श्रीशाङ्कराचार्या दुर्गस्य विद्या-  
मन्दिरपाठशालायां तत्रत्यान् छात्रान् न्यायशास्त्रविषये परीक्षितवन्तः ।  
महाराजकुमारः श्रीअनन्तनारायणसिंहः अपि परीक्षायां सम्मिलितः  
आसीत् । विद्यार्थिनां प्रशिक्षणेन जगद्गुरवः संतुष्टा आसन् । श्रीशंकराचार्याः  
अन्येभ्यः श्रद्धालुजनेभ्यः प्रसादं प्रदत्तवन्तः । सायंकाले ४.३० वादनसमये  
च ते 'रावर्टसगंज' इति स्थानाय प्रस्थानं कृतवन्तः ।

### संग्रहालयः

महाराज वनारस विद्यामन्दिर न्यासेन संचालितं रामनगरदुर्गे  
अवस्थितं संग्रहालयं द्रष्टुं बहुसंख्यका भारतीया वैदेशिकाश्च पर्यटका  
आगच्छन्ति । ते संग्रहालये संगृहीतपदार्थान् विशेषतः शस्त्रविभागं दृष्ट्वा  
अतीवप्रभाविता भवन्ति । शस्त्रविभागस्तु अतीवाकर्षको वर्तते । संग्रहालये  
दर्शनार्थमागतेषु विशिष्टजनेषु इटलीदेशस्य उपराष्ट्रपति 'सीनेट' इत्यस्य  
च उपाध्यक्षः श्रीअमीनतारे फानफानी महोदयः तथा उत्तरप्रदेशशासनस्य  
गृहसचिवः श्रीइन्द्रमोहनसहायमहोदयः उल्लेखनीयौ स्तः ।

### महाराज उदित नारायणसिंह मानस प्रचार निधिः

अस्य न्यासस्य निर्देशने चकिया नगरस्य राममन्दिरे वैशाख शुक्ल  
प्रतिपत्तिथिमारभ्य नवमीतिथि पर्यन्तं (२० अप्रैल-२८ अप्रैल) तुलसीदास-  
कृतस्य रामचरितमानसस्य पारायणं संजातम् । नवसु दिवसेषु सायंकाले  
तत्रस्थे कालीमन्दिरे रामचरितमानसस्य कथा आयोजिता आसीत् । नवसु  
दिवसेषु तत्र भवन्तः काशिनरेशः डा० विभूतिनारायणसिंहमहोदयः  
कथायाम् उपस्थिता आसन् । कथा तु श्रीकेशरीकिशोरशरणमहोदयेन तथा  
श्रीजगदीश व्यासेन कथिता आसीत् ।

### निबन्धप्रतियोगिता

अस्य न्यासस्य संरक्षणे स्नातकछात्राणां कृते स्नातकोत्तरछात्राणां  
च कृते निबन्धप्रतियोगिताया आयोजनं कृतमासीत् । निबन्धस्य विषयः—  
'हनुमच्चरितम्' आसीत् । निबन्धानां परीक्षणं डा० हजारीप्रसादद्विवेदि-  
महोदयेन, पण्डितविश्वनाथशास्त्रिदातारमहोदयेन तथा श्रीलक्ष्मीशंकरव्यास-  
महोदयेन कृतम् । काशिकहिन्दुविश्वविद्यालयस्य सांध्यमहाविद्यालयस्य  
छात्रेण श्रीराकेशकुमारदीक्षितेन १०१ रूप्यकाणां प्रथमः पुरस्कारः प्राप्तः ।  
पुरस्कार वितरणं डा० हजारीप्रसादद्विवेदिमहोदयेन कृतम् ।

### **Maharaja Prabhu Narain Singh Physical Cultural Trust**

A U. P. State Chess Tournament was held on 7.4.1977 under the auspices of this Trust. About 40 competitors from several U. P. districts took part in it. The prizes were distributed by H. H. Dr. Vibhūti Narain Singh. Śrī Kālikāprasād, from Lucknow, got the first prize.

### **MAHARAJA KASHIRAJ DHARMAKARYA NIDHI**

#### **1. Maharani Ramaratna Kunwari Sanskrit Pāṭhaśālā**

This Pāṭhaśālā, established in 1923, imparts Sanskrit education in the traditional way. It prepares students for the Sanskrit examinations up to the Uttara Madhyamā of the Sanskrit University, Vārāṇasī. The examination result of the Pāṭhaśālā has always been good.

#### **2. Maharaja Balwant Singh Degree College, Gangapur**

This College is affiliated to the Gorakhpur University and imparts education in Arts subject. The result of examinations has not been declared till now.

#### **3. Raja Manasa Ram Law College, Raja Talab**

The College was started in November 1974 as a part of the Mahārāja Balwant Singh College in the form of its Law Department. It is imparting education in Law with a view to prepare lawyers who can legally serve the needy with a sense of service.

### **'Hindutva' Magazine**

The Dharma Karya Nidhi also donates Rs. 4,000 yearly towards the publication of this monthly magazine, which is published by the Vishva Hindu Dharma Sammelan of which Mahārāja Dr. Vibhūti Narain Singh is the President.

## महाराज प्रभुनारायणसिंह फिजिकल कल्चरलट्रस्ट

अस्य न्यासस्य तत्त्वावधाने ७ अप्रैल १९७७ ई० दिनांके 'शतरंज' इति नाम्ना प्रसिद्धायाः क्रीडाप्रतियोगिता आयोजिता आसीत् । अस्यां प्रतियोगितायां उत्तरप्रदेशस्य विविधजनपदेभ्यः प्रायशः चत्वारिंशत् प्रतियोगिनः सम्मिलिता आसन् । तत्र भवद्भिः महाराजैः काशिनरेशैः डा० विभूतिनारायणसिंह-महोदयैः पुरस्कारवितरणं कृतम् । लखनऊनगरवास्तव्यः श्रीकालिकाप्रसादः प्रथमपुरस्कारं प्राप्तवान् ।

### महाराज काशिराज धर्मकार्यनिधिः

#### १. महारानी रामरत्न कुँवरि संस्कृत पाठशाला

१९२३ खोष्टवर्षे स्थापितेषां पाठशाला परंपराप्राप्तसंस्कृतपद्धत्या शिक्षाप्रदानं करोति । संपूर्णानन्दसंस्कृतविश्वविद्यालयस्य उत्तरमध्यमा-कक्षापर्यन्तं पाठशालायामध्यापनं भवति । पाठशालायाः परीक्षाफलं सदैव उत्तमं भवति ।

#### २. महाराज बलवन्तसिंह महाविद्यालय, गङ्गापुर

एष महाविद्यालयः गोरखपुर विश्वविद्यालयेन संबद्धोऽस्ति । स्नातकक्षायाः कलाविषये अत्र अध्यापनं भवति । अस्य वर्षस्य परीक्षाफलम् अद्यावधि नोपलब्धं वर्तते ।

#### ३. महाराज मनसाराम विधिमहाविद्यालय, राजातालाब

अस्य महाविद्यालय स्थापना विधिशिक्षाप्रदानार्थं नवम्बर १९७४ वर्षे महाराज बलवन्तसिंह महाविद्यालयस्य अङ्गरूपेण जाता । अस्य महाविद्यालयस्य स्थापना अनया आशया कृता यद् प्रशिक्षिता विधिवेत्तारः सेवाभावनया प्रार्थिजनानां विधिसंबन्धिसेवां करिष्यन्ति ।

### 'हिन्दुत्व' पत्रिका

न्यासोऽयं विश्वहिन्दुधर्मसम्मेलनेन प्रकाशितायै 'हिन्दुत्व' पत्रिकायै प्रकाशनार्थं ४०००) रुप्यकाणां वार्षिकीं सहायतां ददाति । विश्वहिन्दुधर्म-सम्मेलनस्य तत्रभवन्तः काशिनरेशा डा० विभूतिनारायणसिंह महोदया अध्यक्षः सन्ति ।



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### Journal

Purāṇa—Half Yearly Research Journal,  
dealing with the various aspects of the Purāṇas.  
Annual Subscription                      Inland Rs. 30, Foreign £ 3.00

Several *Purāṇas* give different methods of observing *Ekādaśī*. The *Vāyu* and *Mārkaṇḍeya* introduce the systems of *Ekabhakta*, *Nakta*, *Ayācita* and other alternatives. The *Matsya* even provides that one's representatives can observe this if one is unable to perform it.<sup>1</sup> The *Garuḍa* prohibits fast on *Ekādaśī* mixed with *Daśamī*. The *Brahmavaivarta* describes four kind of *vedhas* of *Ekādaśī* with *Daśamī*, viz., *Aruṇodayavedha*, *Ativedha*, *Mahāvedha* and *Yoga*.<sup>2</sup>

The *Nārada* attaches the greatest importance to *Ekādaśī* among all the *Vratas*. In the first part, chapter 23 gives a description of this *Vrata*, and also includes the story of *Bhadraśīla* enumerating the merits which are acquired by its performance. The special rules regarding the observance of this *Vrata* are given elsewhere. The importance and the merits of the performance of this *Vrata* are dealt with in detail with the illustration of the story of *Rukmāṅgada*.

The *Nāradiya* mentions that there is no *Vrata* as auspicious as *Ekādaśī*.<sup>3</sup> By observing fast on *Ekādaśī*, one is freed from all sins, secures the abode of *Viṣṇu*, escapes from re-birth, and enables his paternal and maternal ancestors and also those from his wife's side to reach *Vaikunṭha*.<sup>4</sup> Even the *Tīrthas Gaṅgā*, *Gayā*, etc., do not yield as much merit as the observance of *Ekādaśī Vrata*.<sup>5</sup>

#### *Adhikāra to Ekādaśī Vrata*

All the four *Varṇas* (castes) including women are entitled to get final emancipation by the observance of *Ekādaśī Vrata*.<sup>6</sup> From the story of *Rukmāṅgada* it becomes clear that all the subjects of his country were entitled to observe *Ekādaśī*, but the children under the age of eight and old people above 85 were exempted from its observance.<sup>7</sup> The devotees of *Śiva*, *Sūrya*, *Brahmā*, *Parvatī*, etc., the *Agnihotrans*, boys and girls, young and old, pregnant women and sickly and disabled persons observed *Ekādaśī* with a fast during

1. Vā, q. by KN, p. 261; Mār, q. by *Hemādri* on *Kāla*, p. 176; M, q. by VKK, p. 69; HD, V. 1. pp. 99-100.
2. G, I. 125. 2; q. by KR, p. 635; Brv, q. by *Hemādri* on *Kāla*, pp. 255-259; HD, V. 1. p. 114.
3. N, I. 23. 30-31.
4. N, I. 23. 70, 23; II. 4. 10-19.
5. N, II. 1. 16-18.
6. N, I. 23. 1-2.
7. N, II. 3.8.

the reign of *Rukmāṅgada*.<sup>1</sup> The *Nārada* insists that one should not take food on *Ekādaśī* of both fortnights, and if any one acts otherwise, he reaches hell.<sup>2</sup>

The following is a description of the method of observing *Ekādaśī Vrata* according to the *Nārada*.

On the morning of *Dāśamī* day, after performing the daily duties, the performer should worship *Viṣṇu* bathing the image with *Pañcāmṛta*. He should control his senses and should sleep in front of *Viṣṇu*. The next morning, i. e., on *Ekādaśī*, he should bathe the *Viṣṇu* image with *Pañcāmṛta* and worship it with *upacāras*. He should take no food and should keep awake engaged in chanting hymns and reciting the *Purāṇas*. On *Dvādaśī* day, he should bathe the image with milk and worship *Viṣṇu*. Then he should complete his *Vrata* by pleasing the *Brahmaṇas* with food and gift, and after performing the five daily sacrifices, should take his meal in company of his people. While engaged in this *Vrata*, the performer should do only good deeds and should never look at *Caṇḍālas*, outcastes, etc., should not speak with atheists and the like, and should not honour a musician, doctor, heretic, poet, etc., even by word of mouth.<sup>3</sup> On *Ekādaśī* day, taking bath in the *Dhātri* (*Phyllanthus emblica*) water is considered auspicious.<sup>4</sup>

Regarding the observance of fast, the *Nārada* quotes some special rules. According to *Gautama*, it is said that the pregnant women, sickly persons, those who are engaged in sacrifice, chaste women, warriors, householders, etc., should not fast in any circumstances.<sup>5</sup> *Gautama* says that the observance of fast by kings is not suggested anywhere.<sup>6</sup> He adds that there is no *Śāstra* which prohibits one from taking meal on *Ekādaśī*. He allows partaking of food for those who perform *Agnikārya* at both the twilights.<sup>7</sup>

At the same time, the *Purāṇas* declare that one should not take meal on *Ekādaśīs* of both halves during the *Harivāsara*.<sup>8</sup> The

- 
1. N, II. 9. 13-17.
  2. N, I. 23.4.
  3. N, I. 23. 12-28.
  4. N, II. 1. 8-10.
  5. N, II. 23. 75-77.
  6. N, II. 24. 42.
  7. N, II. 25. 2-3.
  8. N, II. 24. 3, 4, 23, 24.



*Vaiṣṇavācūralakṣaṇa* insists on fast for all on *Ekādaśī* day, and it mentions that one who violates this rule will sink down. Further, it adds that even the quadrupeds should not be fed with rice on *Ekādaśī* day.<sup>1</sup> The *Nārada* declares that all the sins, including that of *Brāhmaṇa*-murder, reside in food on the day of *Hari*. He suggests *Ekabhakta* (day food only) on *Daśamī* and *Dvādaśī* days and complete fast on *Ekādaśī* day.<sup>2</sup> But, it is stated elsewhere that in the opinion of great sages, roots, fruits, milk and water may be taken, but not cooked food.<sup>3</sup>

The *Nārada* divides *Ekādaśī* into two as *saṃpūrṇā* (full) and *viddhā* (broken). When a *tithi* has an extent of 60 *ghaṭikās* commencing from sunrise, it is called *saṃpūrṇā*.<sup>4</sup> The *Nārada* condemns fast on *Ekādaśī* mixed with *Daśamī*, and adds that *Daśamī* joined to *Ekādaśī* destroys *Punya* (spiritual merit) acquired in the past three lives.<sup>5</sup> Regarding *vedha* and acceptance of *śuddha* (pure) *Ekādaśī*, this *Purāṇa* gives many rules which are given below :

*Paraviddha-tithis* are auspicious for *Vrata* and observing fast, but *Pūrvaviddhas* should not be accepted.<sup>6</sup> All the people should avoid *Ekādaśī* joined with *Daśamī*. Even if one *kalā* of *Ekādaśī* exists on *Dvādaśī* day, if the *Dvādaśī* joins with *Trayodaśī* the next day, the second day's *Dvādaśī* associated with *Trayodaśī* is considered as the most auspicious for *Vrata*. If *Ekādaśī* occurs for 24 hours and joins with *Dvādaśī* the next day, and *Trayodaśī* begins at the end of the night on that day, then the first day should be accepted by householders for fast, and the second day by *Yatis* (saints). If there is not even one *kalā* of *Dvādaśī* for *Pāraṇā* (completion of the rite), then the *Daśamī-viddhā Ekādaśī* should be taken. If *Ekādaśī* occurs on two days, the first day should be taken by the householders and the second day by the saints. If *viddhā Ekādaśī* exists for 24 hours and if it joins with *Dvādaśī* at the end of the civil day, then the *Dvādaśī* day should be taken for fast. If the three *tithis*, viz., *Ekādaśī*, *Dvādaśī* and *Trayodaśī* occur on a day, the performance of *Pāraṇā* on *Trayodaśī* day yields the merit of *Dvādaśā-Dvādaśī*, i.e., of 12 *Dvādaśīs*.

- 
1. N, II. 25. 11-16.
  2. N, I. 23. 7-8.
  3. N, II. 24. 7-8.
  4. N, II. 2. 14-15.
  5. N, I. 29. 30-40.
  6. N, I. 29. 3-4.

If only one *kalā* of *Ekādaśī* exists on *Dvādaśī* day, and whether or not *Dvādaśī* exists on *Trayodaśī* day the householders may fast on *viddhā Ekādaśī* and the saints and widows on the second day, i. e. *Dvādaśī* day. If there is *śuddhā Ekādaśī* for 24 hours and it does not fall on *Dvādaśī* day and *Dvādaśī* joins with *Trayodaśī*, then the householders should accept the *Ekādaśī* day for fast and the saints *Dvādaśī* day. But in this case, according to some people, *Dvādaśī* day is accepted by all. If *Ekādaśī* joins with *Daśamī* and does not occur on the next day but there is *Dvādaśī* mixed with *Trayodaśī*, then the *śuddhā Dvādaśī* day should be accepted by all for observing fast. But contrary to this rule, some people accept in this case the *viddhā Ekādaśī* for *Vrata*, which is not considered as a correct procedure.<sup>1</sup>

The *Vaiṣṇavas* observe *Ekādaśī Vrata* in a different way. They observe it on the two halves of a month utilising three days for it. If *Ekādaśī* and *Dvādaśī* occur on different days, they perform *Vrata* by complete fast. During unavoidable circumstances, they take water, vegetables, fruits and milk or *Viṣṇu-naivedya* equivalent to one fourth of their usual meals. The *Smārtas* reject *viddhā Ekādaśī* during sunrise and saints that of midnight. All avoid *Ekādaśī* mixed with *Daśamī*.<sup>2</sup>

The names of *Ekādaśīs* for the 12 months mentioned in the *Nārada* are<sup>3</sup>:

<i>Months</i>	<i>Halves</i>	<i>Names</i>
Caitra	Bright	Kāmadā
Caitra	Dark	Pāpamocanī
Vaiśākha	Bright	Mohinī
Vaiśākha	Dark	Varūthinī
Jyeṣṭha	Bright	Nirjalā
Jyeṣṭha	Dark	Aparā
Āṣāḍha	Bright	Śayanī
Āṣāḍha	Dark	Yoginī
Śrāvaṇa	Bright	Putradā
Śrāvaṇa	Dark	Kāmikā
Bhādrapada	Bright	Padmā

1. N, I. 29.41-54.

2. N, II. 37. 4-9.

3. N, I. 120.

Bhādrapada	Dark	Ajā
Āśvina	Bright	Pāpāṅkuṣā
Āśvina	Dark	Indirā
Kārtika	Bright	Bodhinī
Kārtika	Dark	Ramā
Mārgaśīrṣa	Bright	Mokṣadā
Mārgaśīrṣa	Dark	Utpannā
Pauṣa	Bright	Putradā
Pauṣa	Dark	Saphalā
Māgha	Bright	Jayā
Māgha	Dark	Ṣattilā
Phālguna	Bright	Āmalakī
Phālguna	Dark	Vijayā



## APPENDIX II FLORA AND FAUNA

### 1. Flora

The healing power of plants and their utility in curing human diseases were known to people during the Vedic age. Soma was considered in the Ṛgvedic period as the king of the plant world<sup>1</sup>. The Upaniṣads and the Buddhist and Jaina canonical works contain references to plant life<sup>2</sup>. During the period of Pāṇini there was systematic cultivation of forests and groves of trees and plants<sup>3</sup>. A corresponding process of development is noticeable in the *Arthaśāstra* and in the medical treatises of Caraka and Suśruta. The science called *Vṛkṣāyurveda* or 'Bheśajavidyā' is described in the *Bṛhat Saṃhitā*, *Agni Purāna*, etc.<sup>4</sup>

#### Classification of Plants

The Indian system of classification of plants is based on the Botanical medicinal and dietary properties.<sup>5</sup> The rudiments of the classification of plants can be traced to as far back as the *Rgveda* and *Atharvaveda*<sup>6</sup>. Manu gives an elaborate classification of plants as: (1) Oṣadhis, (2) Vanaspatis, (3) Vṛkṣas, (4) Guccas, (5) Gulma, (6) Pratānas and (7) Vallis. Caraka classifies them as (1) Vanaspatis, (2) Vānaspatyas, (3) Oṣadhis and (4) Vīrudhs. Suśruta's classification is identical with that of Caraka<sup>7</sup>.

The *Nārada Purāna* gives the following classification.

(1) Vṛkṣas, (2) Gulmas, (3) Latās, (4) Vallis, (5) Trṇas.<sup>8</sup>

Nārada's classification is similar to that of Manu. But Vanaspatis and Vṛkṣas are put in the same category, Pratānas are taken as Latās, and Oṣadhis are not taken separately.

The plants are referred to in connection with worship and ritual performances. Some of the plants are used as medicines,

1. CHVP. P, 280; VM, P.144.
2. Vsp, p. 13.
3. IP, p. 210.
4. Chi, p. 421.
5. Vsp, pp. 47, 79.
6. RV, X. 97; AV, XIII. 7.4.
7. Vsp, pp. 79-81; PSAH, p. 169.
8. N, I. 32.1.

especially in connection with witchcraft practices, and some others are mentioned as found in the hermitage of Bhṛḡu and Vāmadeva. It is very important to note that Soma, the king of plants, is not referred to anywhere in the *Nārada Purāṇa*.

Nārada conforms to the view that plants have life, and that the Pañca Bhūtas (five elements) exist within the plant organism. It adds, moreover, that plants are responsive to heat, wind and sound by virtue of the five elements embodied in them. These five elements give the plant the senses of touch, hearing, seeing, smelling and tasting. This practically raises the plants to a status equal to that of animal or human life. This is illustrated by the following words of Nārada.

By wind, fire and the rumbling of the thunder, the plants shed their fruits and flowers, because they hear by means of their ears. Similarly, the sense of sight is evident from the phenomenon of the Vallis clinging to the trees nearby. The sense of smell of the plants becomes clear from the fact that they are better nourished and flower well by perfume and incense, whereas the sense of taste of the plants is proved by the better output when grown in soil (with manure<sup>1</sup>).

From these feelings of happiness and sorrow and from their power of sprouting up even after being cut, it has to be admitted that plants are living beings and not lifeless.

The following is an alphabetical list of plants referred to in the *Nārada Purāṇa*:

### 1. Agarū

Aloexylon agallochum, a kind of Candana.<sup>2</sup> It is referred to in the *Vāyu Purāṇa* by the term Aguru. Kauṭilya, Caraka, Suśruta and Varāhamihira mention it.<sup>3</sup> A forest of Aguru is said to be situated in the Kuru land.<sup>4</sup> Nārada mentions it as being used in the preparation of a tilaka (mark on the forehead) in connection with Tāntrika practices.<sup>5</sup>

1. N, I. 42. 62-74.
2. WD; Index; AD.
3. Vā, 75.32; N. I. 86.38; Arth, 2.11. p. 78; VSP, pp. 96, 100, 121, 112; Brs. 77. 23; CHVP, pp. 108, 231.
4. CHVP, p. 108.
5. N, I. 84. 46 ff.

## 2. Agastya

*Sesbana grandiflora* (?). Nārada mentions a plant, Agastya by name, the leaves of which (*Agastyasya patraṁ*) are to be offered to Sarveśvara (Gaṇeśa).<sup>1</sup> Here Nārada seems to refer to the plant Agasti which is identified by V. S. Apte as *Sesbana grandiflora*.<sup>2</sup>

## 3. Akṣa

*Terminalia belerica*. This may be identified with *Vibhitaka*. According to Nārada, its seeds are used for homa.<sup>3</sup> Cf. (*Vibhitaka*), No. 168.

## 4. Alābu

*Lagenaria vulgaris* or the bottle gourd.<sup>4</sup> Vessels made of bottle gourd are mentioned in the *Atharvaveda*.<sup>5</sup> The *Mahābhāṣya* of Patañjali and the *Arthaśāstra* mention this plant.<sup>6</sup> According to Nārada, the pots made of this plant are given as gift to Yatis.<sup>7</sup>

## 5. Āmalaka

*Phyllanthus emblica*.<sup>8</sup> It is referred to in the *Jaiminīya Upaniṣad Brāhmaṇa* and in the *Chāndogya Upaniṣad*. It is termed also as *Amalā*.<sup>9</sup> Varāhamihira mentions this plant.<sup>10</sup> Nārada states that the leaves of this plant can be used for worship even three days after they are collected. *Āmalakī* is worshipped on *Dvādaśī* day.<sup>11</sup>

## 6. Ambuja

*Nelumbium speciosum* or lotus.<sup>12</sup> It is also known as *Ambhoja*, *Kamala*, *Padma*, *Abja*, *Paṅkaja*, *Saroja*, *Puṣkara*, etc.<sup>13</sup> *Puṣkara* is the name of the blue lotus flower in the *Ṛgveda* and later literature. According to the *Atharvaveda*, it is of sweet perfume.<sup>14</sup> Pāṇini

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1. N, I. 113. 34.
  2. AD.
  3. AD; N, I. 90. 212.
  4. WD; AD.
  5. AV, VIII. 10. 29-30; XX. 132.1-2; V. Ind, I. p. 38.
  6. Pat, XXIC. p. 117; ITP, p. 95; Arth, 14.2. p. 415.
  7. N, I. 113.6.
  8. AD.
  9. Jai. Up. Br, I. 36.6; CU, VII. 3.1; V. Ind, I. pp. 59, 30.
  10. Brs, 57.6.
  11. N, I. 67.67; 120. 80.
  12. WD; Index; AD.
  13. N, I. 80.51; 11.75; 8. 21; 33.21; 90.35; 33.137; 14.71.
  14. V. Ind, II. p. 9.



and Varāhamihira refer to lotus.<sup>1</sup> According to Nārada, it has different colours and is used in homa and worship. Erahmā is said to have been born from a lotus, and it is adorned by goddess Sāvitrī.<sup>2</sup>

### 7. Āmra

Mangifera indica or the mango.<sup>3</sup> Pāṇini, Kauṭilya, Caraka, Suśruta and Varāhamihira mention it.<sup>4</sup> It is known as Cūta also. The use of its stick in cleaning the teeth and of its leaves and fruits in worship and homa is referred to by Nārada.<sup>5</sup>

### 8. Amṛta

Emblc myrobalan of Tinospora Cardifolia. It is used in homa.<sup>6</sup>

### 9. Aṅkolaka

Alangium decapetalum. It is also termed as Aṅkola, Aṅkoṭa, Ankoṭha or Ankolla.<sup>7</sup> The *Bṛhat Saṁhitā* refers to it.<sup>8</sup> According to Nārada, it is used in homa.<sup>9</sup>

### 10. Apāmārga

Achyranthes aspera. It was used in witchcraft practices and for medicinal purposes during the Vedic period.<sup>10</sup> Kauṭilya and Varāhamihira refer to it.<sup>11</sup> According to Nārada, it is used in cleaning the teeth, for homa and in worship.<sup>12</sup>

### 11. Āragvadha

Cassia fistula. It is used largely in medicinal recipes, according to Apte.<sup>13</sup> Nārada mentions its use in homa.<sup>14</sup>

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1. Pāṇ. V. 2.135; IP, p. 215; Brs, 12.10.
  2. N, I. 70.105; 76.31; 90.89, etc., 42.18; 27.57.
  3. WD; Index; AD.
  4. Pāṇ, VIII. 4.5; IP, p. 211; Arth, 2.15. p. 94; Ind. Verb; Vsp, pp. 92, 94, 102, 111, 116; CHVP, p. 231; Brs, 29.11.
  5. N, I. 74. 170; 27.24; 79. 151; 65.31; 67.65; 74.18.
  6. Index; WD; N, 1.80. 261; 87.93.
  7. Index; WD; AD; MD.
  8. Brs, 54.50.
  9. N. I 90.106.
  10. WD; Index; V. Ind, I. p. 25.
  11. Arth, 2.25. p. 121; Brs, 54. 115.
  12. N, I. 22.10; 51. 82-84; 67.63.
  13. WD; Vsp, pp. 92, 99, 235; AD.
  14. N, I. 90. 100; 91.39.

**12. Arjuna**

*Pentaptera arjuna* or *Lagerstroemia hypoleuca*. It is referred to by G. P. Majumdar as *Terminalia arjuna*, a tree with useful rind.<sup>1</sup> It is also referred to in the *Arthaśāstra* and *Bṛhat Saṁhitā*.<sup>2</sup> It is said to have originated from the star Svāti. Its wood is used in making a Gṛha Śaṅku (house pillar)<sup>3</sup>.

**13. Arka**

*Calotropis gigantea* or the sun plant. Its leaves are used for sacrificial ceremonies<sup>4</sup> Arka is referred to in the *Atharvaveda*, *Arthaśāstra* and *Bṛhat Saṁhitā*.<sup>5</sup> According to Nārada, it is a milky tree, the flower of which is used in Siva worship, but is taboo in the worship of Viṣṇu and Śakti. The stick of it is used for cleansing the teeth and in homa, and its milk in witchcraft practices. The origin of this tree is said to be from Viṣṇu's star, i. e., Śravaṇa.<sup>6</sup>

**14. Ariṣṭa**

*Sapindus emarginatus*. It is referred to in the *Bṛhat Saṁhitā*.<sup>7</sup> The leaves and seeds of this plant, originated from the star Hasta, are used in homa.<sup>8</sup>

**15. Āruṣkara**

*Semecarpus anacardium*. Its fruit is called *Bhallātaka*, which is the marking nut plant according to Watt and V. S. Apte.<sup>9</sup> Its seeds are used in homa.<sup>10</sup>

**16. Aśoka**

*Saraca aborescens* or *Jonesia asoca* is a tree which puts forth red flowers.<sup>11</sup> The *Vāyu Purāṇa* mentions a forest of *nīlāśoka* trees, situated in the region between the Nāga and the Kapiñjala mountains. The *Bṛhat Saṁhitā* also refers to this plant.<sup>12</sup> According to Nārada, this tree is found in the Kailāsa mountain and in

1. Index; WD; Vsp, pp. 67, 68, etc.; 235; AD.

2. Arth, 2. 17. p. 99; Brs, 54. 105.

3. N, I. 56. 207, 574-575.

4. Index; WD; AD; MD

5. AV, X. 85. 13; Arth, 24. 2. p. 415; Brs, 85. 3.

6. N, I. 3. 68; 13. 62; 67. 60, 62; 27. 24; 51. 82; 73. 45; 56. 209.

7. Index; WD; Brs, 54. 105.

8. N, I. 56. 207; 90. 209.

9. WD; Index; AD.

10. N, I. 90. 105.

11. WD; AD; MD.

12. Vā, 38. 66-70; CHVP, p. 108; Brs, 54. 119.

the hermitage of Vāmadeva. It is said that this tree is worshipped. Its leaves are eaten in connection with Aśoka vrata. Its flowers are used in homa.<sup>1</sup>

### 17. Aśvāri

*Nerium odorum*, the fragrant oleander, known also by the terms Aśvaripu, Hayāri, etc. According to Nārada, its flowers are used in homa.<sup>2</sup>

### 18. Asvattha

*Ficus religiosa*, the holy fig tree<sup>3</sup>. The *Rgveda* mentions the vessels made of the wood of the Aśvattha. Its berries are described as sweet. It is also known by the name Pippala during the later period<sup>4</sup>. Pāṇini, Kauṭilya and Varāhamihira refer to this tree. The *Vāyu Purāṇa* recommends the sticks of Aśvattha for Śrāddha<sup>5</sup>. It is the most auspicious among trees. It is a milky tree. According to Nārada, it is found in the hermitage of Bhṛgu. Its leaves are used in worship and its sticks in homa<sup>6</sup>.

### 19. Atasī

*Linum usitatissimum* or the Linseed. It is referred to by Kauṭilya and Varāhamihira<sup>7</sup>. Caraka and Suśruta include it in the oil group. The *Vāyu Purāṇa* mentions a forest of Atasī in the region between the Nāga and the Kapiñjala mountains.<sup>8</sup> The oil extracted from this plant is used for lighting purposes<sup>9</sup>.

### 20. Babari

'*Ziziphus jujuba*' is termed as 'Badara' in the Yajurveda Saṁhitās and the Brāhmaṇas<sup>10</sup>. Kauṭilya classifies Badara as an acid fruit<sup>11</sup>. It is described in the *Vāyu Purāṇa* and *Bṛhat Saṁhitā*.<sup>12</sup>

1. N, 125. 10; II. 10. 24; I. 110. 28; 117. 3; 70. 60.

2. MD; N, I. 80. 290; 90. 154, 146.

3. WD; Index; A D.

4. V. Ind, I. pp. 43-44; SRL, p. 143; HSL-Mac, p. 146; CHVP, p. 231.

5. Pān. IV. 3.48; IP, p. 211; Arth, 1.20. p. 40; Brs, 59.5; Vā, 75.71; CHVP, p. 108.

6. N, II. 52. 18; 1.70. 106; 16.6; 65. 31; 76. 35.

7. WD; Index; Arth, 2.12 p. 82; Brs, 58. 32.

8. Vsp, pp. 113, 115-120; Vā, 38. 66-70; CHVP, pp. 108, 231.

9. N, I. 75. 4.

10. WD; V. Ind, II. p. 59.

11. Arth, 2.15. p. 94.

12. CHVP, p. 108; Brs, 54. 75.



Its fruits and sticks are used in worship and homa. According to Nārada, it is found in Divyāśrama<sup>1</sup>.

### 21. Bakula

Mimusops elengi commonly known as 'Vakula'<sup>2</sup>. It is mentioned by Kauṭilya and Varāhamihira<sup>3</sup>. Its leaves are used in worship and flowers in homa. According to Nārada, it is found in the hermitage of Vāmadeva<sup>4</sup>.

### 22. Bandhujīva

Bandhujīva or Bandhūka is Pentapetes phoenicea. It is referred to by Varāhamihira<sup>5</sup>. According to Nārada, flowers of this plant 'Bandhūka' are used in homa and in worship. But they are not used in Śiva worship<sup>6</sup>.

### 23. Bhṛṅga

Verbesina calenulacea. Its leaves are used in worship<sup>7</sup>.

### 24. Bhūrja

Batula bhojpattra or the Birch tree. It is referred to by Kauṭilya and Varāhamihira<sup>8</sup>. According to Nārada, on its bark was inscribed a yantra<sup>9</sup>.

### 25. Bijapūraka

Citrus medica or citron plant. It is taken as being same as Mātuliṅga or Mātuluṅga<sup>10</sup> or Mātulaṅga. Kauṭilya and Caraka refer to Mātuluṅga and it is mentioned in the *Vāyu Purāṇa*<sup>11</sup>. Varāhamihira refers to Bijapūra<sup>12</sup>. The fruits of Bijapūraka are offered to lord Śiva<sup>13</sup>. Mātuliṅga is used in worship, except in the case of the Sun-god. It is said that this plant grows in the hermitage of Vāmadeva<sup>14</sup>. Cf. Mātuliṅga, No. 106.

1. N, I. 67. 64-65; 74. 164; 80. 271.

2. WD; Index; AD; N, I. 65. 31.

3. Arth, 2.11. p. 80; Brs. 54. 119.

4. N, I. 65. 31; 87. 89; II. 10.24.

5. WD; Index; Brs. 70.6.

6. N, I. 80. 79; 90. 199, 96; 67.61.

7. N, I. 113. 31.

8. WD; AD; Arth, 2.17, p. 100; Brs. 51.14.

9. N, I. 74. 188.

10. WD; Vsp, p. 244.

11. Arth, 2.15. p. 94; Vsp, pp. 92-94; CHVP, pp. 111, 234.

12. Brs, 55 4.

13. N, I. 116. 34.

14. N, I. 67.62; II. 10 25.

**26. Bilva**

*Aegle marmeloss* or the common wood-apple. It is referred to in the *Atharvaveda* and in the *Brāhmaṇas*. According to the *Taittirīya Saṁhitā*, Bilva was used for the sacrificial post<sup>1</sup>. Pāṇini and Varāhamihira mention it. It is a yajūīya tree and its sticks are used in śrāddha<sup>2</sup>. The daṇḍa of a Vaiśya is of Bilva. Its stick is used in cleaning the teeth and its leaves and fruits are used for worship and sacrificial purposes<sup>3</sup>. It is the same as Śrīphala<sup>4</sup>.

**27. Bimba**

*Cephalandra indica*. It is mentioned in the *Jaiminīya Upaniṣad Brāhmaṇa* and also by Patañjali.<sup>5</sup> In the classical Sanskrit literature the lips of maiden are usually compared to its fruit. Cf. Bimboṣṭhī, i. e., having lips as ruddy as the bimba fruit.<sup>6</sup>

**28. Brahma Vṛkṣa**

*Ficus glomerata*. It may be either the Palāśa or the Udumbara tree. Flowers of this tree are used in homa.<sup>7</sup>

**29. Brāhmi**

*Herpestis Monnieria* or *Ruta graveolens*. It is a popular herb according to Patañjali.<sup>8</sup> A medicine, Brāhmī ghr̥ta, made of this plant and mixed with ghee, etc., is prescribed for the improvement of wisdom.<sup>9</sup>

**30. Bṛhati**

The egg plant. It is referred to by Varāhamihira.<sup>10</sup> Its fruits are offered to gods, especially to Lord Śiva. Its leaves are recommended as offering to Lord Ekadanta (Gaṇeśa).<sup>11</sup>

1. WD; Index; AD; V. Ind, II. p. 68.
2. Pāṇ, IV. 3. 136; IP, p. 211; Brs, 54. 18; CHVP, p. 109.
3. N, I. 25. 19; 27.24; 73.140; 87.9; 113.20.
4. AD; N, I. 87. 21.
5. WD; J. UP. Br, III. 5.6; V. Ind, II. p. 68; Pat, I.I.58. p. 153; L, 13; ITP, p. 98.
6. N, II. 28. 11.
7. AD; N, I. 87.62.
8. WD; Index; Bhāṣya, III. 233 on Pāṇini, IV. 4. 171; IP, p.216.
9. N, I. 70. 68.
10. AD; Brs, 85.5
11. N, I. 116. 35; 79.235; 113.33.

### 31. Campaka

*Michelia champaca*. It is a tree bearing yellow and fragrant flowers.<sup>1</sup> It is mentioned in the *Vāyu Purāṇa*. Suśruta and Varāhamihira refer to this plant.<sup>2</sup> According to Nārada, this plant is found in the hermitage of Bhṛgu and Vāmadeva and in Kailāsa. The flowers of this tree are used in worship and for homa.<sup>3</sup>

### 32. Caṇaka

*Cicer arietinum*, the Chick-pea. It is included by Caraka and Suśruta in the group of pulses. The *Vāyu Purāṇa* includes it among the Grāmya ośadhis. Varāhamihira also refers to it.<sup>4</sup> It is offered to god as naivedya and is useful in homa. Its use is prohibited on Daśamī day.<sup>5</sup>

### 33. Candana

*Santalum album* or the sandal wood. It is mentioned as a drug by Kauṭilya, Cāṇakya, Caraka and Suśruta.<sup>6</sup> The *Vāyu Purāṇa* refers to a forest of Candana in the Kuru land. Varāhamihira also refers to it.<sup>7</sup> According to the *Nāradiya*, it is one of the threes found in the hermitage of Vāmadeva. It is used in homa and worship. A variety of Candana, Rakta Candana, is used for external application on the body. Candana is one of the medicines for preparing a mixture of tilaka. The theft of candana is held to be as heinous as that of gold.

### 34. Ciñcā

*Ficus chinch*a of the tamarind. It is used in the Kāmya rites and in tarpaṇa.<sup>8</sup>

### 35. Dāḍima

*Punica granatum* or the Pomegranate tree.<sup>9</sup> It is referred to in the Ardharcādigāṇa; but the first definite reference to the fruit of this tree is seen only in Patañjali. Caraka, Suśruta

1. WD; Index; AD.

2. Vsp, pp. 119, 132; CHVP, pp. 109, 231; Brs, 77.6.

3. N, I. 16.6; II. 10.26; I. 125. 10; 90.49; 80.144.

4. WD; Index; AD; Vsp, pp. 107, 115. 236; Vā, 8. 152; CHVP, pp. 109, 232; Brs. 15.14.

5. N, I. 90.86; 90.180; 120. 86.

6. WD; Index; AD; Arth, Cāṇakya Sūtra, 206. p. 441; Vsp, pp. 97, 99, 101, 102, 103, 236; CHVP, p. 232.

7. CHVP, p. 109; Brs, 44.9.

8. Index; AD; N, I. 80. 126-127.

9. WD; Index; AD; MD.



and Varāhamihira mention it. According to the *Vāyu Purāṇa*, a Daḍima forest is situated in the region between the Nāga and the Kapiñjala mountains.<sup>1</sup> According to Nārada it is found in the hermitage of Vāmadeva. Its leaves and fruits are used in worship and also for decorative purposes.<sup>2</sup>

### 36. Damanaka

It is identified with *Aeschynomene aspera* and also with *Artemisia Indica*. Its leaves are used in worship.<sup>3</sup>

### 37. Darbha

*Poa cynosuroides* or *Eragrostis cyanosuroides*. It is the same as Kuśa. It is the sacred grass.<sup>4</sup> The *R̥gveda* and *Atharvaveda* mention Darbha. The *Śatapatha Brāhmaṇa* refers to Kuśa.<sup>5</sup> This plant is mentioned by Pāṇini and Varāhamihira.<sup>6</sup> According to the *Vāyu Purāṇa*, Darbha is used in śrāddha.<sup>7</sup> Nārada finds the use of Kuśa in worship and homa and in making some articles like mats, etc. Elsewhere it is said that Darbha was used by Viṣṇu to pierce an eye of Śukra after chanting Brahmāstramantra over it. According to Nārada, Darbha is used in worship and śrāddha also.<sup>8</sup> Cf. Kuśa, No. 89.

### 38. Dhātri

*Grisea tomentosa* or *Phyllanthus emblica*. Varāhamihira refers to it.<sup>9</sup> According to Nārada, it is used in worship and homa. But it is not used in the worship of Ambikā. It is found in the hermitage of Vāmadeva. According to V. S. Apte it is called Āmalaka.<sup>10</sup> Cf. Āmalaka, No. 5.

### 39. Dhattūra

*Datura hummatu* or the white thorn-apple. The flowers of this tree are used in homa and in the worship of almost all gods

1. Pāṇ, II, 4.31; IP, pp. 216, 217; Vsp, pp. 102, 112, 114, 237; Vā, 38. 66-70; CHVP, pp. 108-109, 232; Brs, 85.7.
2. N, II. 10.26; I. 67. 63, 65; 115. 16-17.
3. MD; N, I. 67. 63.
4. Index; AD; Vsp, p. 178; UV, p. 122.
5. V. Ind, I. pp. 340, 173.
6. Pāṇ, IV. 3. 142; V. 3. 105; IP. pp. 214-215; Brs, 95.5; 24.7.
7. Vā, 75. 17-18; 83. 79; CHVP, p. 109.
8. N, I. 67.63; 51.83; 27.38; 11. 174-177; 66.60. 28.37.
9. Index; WD; AD; Brs, 76.6.
10. N, I. 67.64; 71.84; 67.69; II. 10.26.

except Viṣṇu. It is said that the Dhattūra flower is pleasing to Śiva.<sup>1</sup>

#### 40 Drākṣā

*Vitis vinifera*, the vine or grape. Pāṇini, Caraka, Suśruta and Varāhamihira and the *Vāyu-Purāṇa* mention it<sup>2</sup>. According to Nārada, it is one of the eight articles used in homa and a kind of liquor is prepared out of it.<sup>3</sup>

#### 41. Droṇa

*Phlomis indica*. It bears (white) flowers. Its flower is pleasing to Śiva<sup>4</sup>.

#### 42. Dūrvā

*Cynodon stellatus* or *Agrostis linearis* or the bent grass. It is mentioned in the *R̥gveda* and later literature.<sup>5</sup> Kauṭilya and Varāhamihira refer to it<sup>6</sup>. Dūrvā is used in homa and sandhyāvandana in lieu of Darbha. It is taboo in goddess-worship. Dhavala Dūrvā, i. e., the white one, is used as a pen in writing yantras<sup>7</sup>. According to V. S. Apte, Dūrvā is identified with Virajā. Cf. Virajā, No. 170.

#### 43. Elā

*Elettaria cardamomum*. This plant is referred to by Kauṭilya and Varāhamihira. It is used in worship. The oil produced from it is used for lighting purposes<sup>9</sup>.

#### 44. Eraṇḍa

*Ricinus communis*. It is mentioned by Cāṇakya.<sup>10</sup> The oil extracted from this plant is used in homa.<sup>11</sup>

#### 45. Girikarṇī

*Alhagi maurorum*. It is Girikarṇī or Girikarṇikā used in homa.<sup>12</sup>

1. WD; Index; AD; N, I. 74.36; 67,60; 79.234.
2. WD; Index; AD; Pāṇ, IV. 3.167; IP, p. 216; Vsp, pp. 91, 96, 102, 116, 237; Vā, 38. 66-70; CHVP, pp. 108, 109; Brs. 55,4.
3. N, I 84. 19; 30. 30.
4. Index; AD; N, I. 79. 234.
5. WD; Index; AD; V. Ind, I. p. 372.
6. Arth, 14. 2, p. 414; Brs, 54. 37.
7. N, I. 17. 59; 79. 249; 67. 62; 85. 127.
8. WD; Index; Arth, 2.25. p. 120; Brs, 27.4.
9. N. I. 90. 31-32; 75. 12.
10. WD; Index; Arth, Cāṇakya Sūtra, 452. p. 451.
11. N, I. 80. 281.
12. Index; WD; N, I. 87. 84.

**46. Godhūma**

*Triticum sativum* or *Triticum aestivum*, the wheat. It is referred to in the *Yajurveda* and *Brāhmaṇas* as distinct from rice and barley.<sup>1</sup> Caraka, Suśruta, Kauṭilya and Varāhamihira mention it.<sup>2</sup> The *Vāyu Purāṇa* includes it in the Grāmya Oṣadhi group. The land in which Godhūma grows is auspicious for making a gift. It is used for naivedya and for homa and it is one of the five grains used for lighting lamps during worship.<sup>3</sup>

**47. Guḍa**

The cotton tree This is used for decorative purposes.<sup>5</sup>

**48. Guñjā**

*Abrus precatorius*. It bears a red black berry. Varāhamihira refers to this.<sup>6</sup> Nārada mentions it as a unit of weight.<sup>7</sup>

**49. Haridrā**

*Curcuma longa* or the Turmeric. Kauṭilya and Varāhamihira mention it.<sup>8</sup> Nārada mentions its use for homa and worship.<sup>9</sup>

**50. Haritāla**

Orpiment or *Culumba harriyala*. It is referred to by Kauṭilya and Varāhamihira.<sup>10</sup> Its powder is used for inscribing yantras.<sup>11</sup>

**51. Hayamāra**

*Nerium odorum* or *Nerium tinctorium* or the fragrant oleander. It is used for homa.<sup>12</sup>

**52. Hintāla**

*Phoenix paludosa*, a kind of palm. Nārada refers to it as found in the hermitage of Bhṛgu.<sup>13</sup>

1. WD; Index; AD; V. Ind, I. p. 237.

2. Vsp, pp. 10, 115; CHVP, p. 232; Arth, 2.11. p. 79; Brs, 15.6.

3. Vā, 8. 150; CHVP, p. 109.

4. N, I. 11. 130; 69.95; 90.151; 75.7.

5. AD; N, I 115. 19.

6. Index; WD; AD; Brs, 81.8.

7. N, II. 42.34.

8. Index; WD; AD; Arth, 2.12. p. 81; Brs, 79.2.

9. N, I. 86.97; 19.12.

10. WD; MD; Arth, 2.12. p. 81; Brs, 44.9.

11. N, I. 86. 106-107.

12. Index; WD; AD; N, I. 74.55.

13. Index; WD; AD; N, I. 16.6.



**53. Ikṣu**

Saccharum officinarum, the sugar-cane. It is mentioned in the *Atharvaveda* and the later *Saṁhitās*.<sup>1</sup> Pāṇini refers to it. Kauṭilya mentions it under Kṣāra and Caraka describes its medicinal properties. According to the *Vāyu Purāṇa*, it is used in śrāddha.<sup>2</sup> Its sticks are used for homa and dāna.<sup>3</sup>

**54. Jambira**

The *Citrus Bergamia*. Its fruit is used in worship. This plant seems to have been known by the name Bijapūra also, (Cf. *Supra*. S. No 25) or that may be a different species of the same plant.<sup>4</sup>

**55. Jambu**

*Eugenia jambolana*,<sup>5</sup> also termed as Jamvu or Jambū. It is the rose apple tree.<sup>6</sup> It is referred to by Pāṇini and Kauṭilya.<sup>7</sup> According to the *Jaina Sūtras*, it is an abode of deity. Caraka describes its medicinal properties. The *Bṛhat Saṁhitā* and *Vāyu Purāṇa* refer to it.<sup>8</sup> Its fruits are used in worship and homa.<sup>9</sup>

**56. Japā**

*Hibiscus rosa-sinensis*, the China rose. It is referred to in the *Vāyu Purāṇa* and by *Varāhamihira*.<sup>10</sup> Its flowers are used for worship and homa; but not in the worship of Viṣṇu and Śiva.<sup>11</sup>

**57. Jaṭāmāṁsi**

*Nardostachys Jatamansi*. It is used for dhūpa in worship.<sup>12</sup>

**58. Jāti**

*Jasminum Grandiflorum* or the *Jasmine* plant. *Kauṭilya* and *Varāhamihira* refer to it.<sup>13</sup> The flowers of this plant are used

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1. Index; AD; WD; VSP, p. 239; V. Ind, I. p. 74.
  2. Pāṇ, VIII 4. 5; IP, p. 209; Arth, 2. 24. p. 117; Vsp, p. 91; Vā, 78. 7-8; CHVP, pp. 110, 232.
  3. N, I. 68. 19; 13. 97; 3. 44.
  4. WD; Index; Vsp, p. 239; N, I. 67. 65.
  5. Vsp, p. 239; Index; WD.
  6. N, I. 67. 65; 90. 156; AD.
  7. Pāṇ, V. 3. 165; IP, p. 213; Arth, 2. 12. p. 81.
  8. SBE, pp. 45, 48; Vsp, p. 95; CHVP, pp. 232, 110; Brs, 85. 7.
  9. N, I, 67. 65; 90. 156.
  10. WD; Index; AD; Vā, 75.34; CHVP, p. 110; Brs, 28.14.
  11. N, I. 67. 60-61; 83.67.
  12. WD; Index; N, I.75.63.
  13. WD; Index; AD; Arth, 2. 11. p. 78; Brs. 77.7.

for homa and worship, and fruits in the preparation of madhuparka.<sup>1</sup>

### 59. Jiraka

The *Cuminum Cyminum* or the Cumin seed. It is mentioned by Varāhamihira.<sup>2</sup> It is used in homa and gift.<sup>3</sup>

### 60. Kadali

*Musa Sapientum* of *Melastoma malabarica* or the plantain tree. It is referred to by Kauṭilya, Suśruta, Varāhamihira and the *Vāyu-Purāṇa*.<sup>4</sup> Its fruits are used in worship and homa. According to Nārada, Kadali is found in the hermitage of Vāmadeva.<sup>5</sup>

### 61. Kadamba

*Anthocephalus cadamba*. It is referred to as a medicinal plant by Caraka and Suśruta. Varāhamihira mentions it.<sup>6</sup> It is used in yajña and its stick for cleaning teeth.<sup>7</sup>

### 62. Kairava

Kairava is a synonym for Kumuda, the *Nymphaea lotus* or *Nymphaea red*, the water-lily. It blooms at moonrise.<sup>8</sup> Its other varieties are known as Kumuda and Utpala.<sup>9</sup> It is mentioned in the *Atharvaveda*. Pāṇini, Caraka and Varāhamihira refer to it.<sup>10</sup> The Vāyu and the Kūrma Purāṇas also mention it.<sup>11</sup> It is a plant, found on the banks of Kālindī, according to Nārada. The red-coloured Kairava is used in worship and homa.<sup>12</sup>

### 63. Kalhāra

*Nymphaea edulis*, the white water-lily. According to Watt it is the same as Kumuda and Kamala. It is referred to by Varāha-

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1. N, I. 70. 174; 75. 73; 67. 28.
  2. WD; Index; AD; Brs, 51.15.
  3. N, I. 74.55; 112. 48.
  4. WD; Index; AD; Arth, 2. 12. p. 83; Vsp, pp. 63, 99, 123; Vā, 38 66-70; CHVP, pp. 108, 110, 232; Brs, 55.4.
  5. N, I. 67.64; 74.18; II. 10.24.
  6. WD; Vsp, pp. 93, 99, 102; Brs, 54.78.
  7. N, I. 90.37; 50.210.
  8. WD; AD; Vsp, pp. 95, 110, 119, 125, 242.
  9. N, I. 90. 70; 70. 200; 68.37.
  10. V. Ind, I. p. 163; Pāṇ, IV. 2.80; IP, p. 215; Brs, 4.30.
  11. CHVP. pp. 111, 234; K, II. 18.86.
  12. N, I. 80. 109; 90. 90, 98, 153.

mihira.<sup>1</sup> It is found on the banks of Kāṁdī. It is used in homa and worship. Garlands are made of it.<sup>2</sup>

#### 64. Kalpadruma or Kalpavṛkṣa

*Borassus dichotoma*. It is one of the celestial trees and is known to fulfil all desires. According to the *Vāyu Purāṇa*, honey is extracted from it.<sup>3</sup> Nārada also mentions it as one of the kalpapādapas (celestial trees), viz, Mandāra, Santānaka, Pārijātaka, Kalpadruma and Haricandana.<sup>4</sup>

#### 65. Kaṅkola

Monier Williams mentions that it is a kind of plant. The plant may be identified with 'Kaṅkelly', the Aśoka tree. It is said to belong to the Kaṣāya group, and is used in worship and in the preparation of Madhuparka.<sup>5</sup>

#### 66. Kapi

It is a species of Karañja. Karañja is identified by Monier Williams as 'Pongamia glabra'.<sup>6</sup> Its wood is used in making the idol of Gaṇeśa. It is a medicine used for preparing a tilaka in connection with witchcraft practices.<sup>7</sup>

#### 67. Kapittha

*Ecronina elephantum* or the wood apple tree. According to Kauṭilya, oil is extracted from this tree. Buddhaghoṣa, Caraka, Suśruta and Varāhamihira refer to it.<sup>8</sup> According to the *Vāyu Purāṇa*, its use is prohibited in śrāddha.<sup>9</sup> It is found in the hermitage of Vāmadeva, according to the *Nāradya Purāṇa*.<sup>10</sup>

#### 68. Karañja

*Pongamia glabra*. It is a tree used in medicinal preparations. It is referred to in the *Rgveda*, *Arthaśāstra* and *Bṛhat Saṁhitā*.<sup>11</sup> Its

1. Index; WD; AD; Brs, 56.4.
2. N, I. 80. 108; 87.84; 90.49; 87.129
3. Index; AD; MD; Vā, 8.128; CHVP, p. 110.
4. N, I. 80. 69-70; 36.18.
5. MD; WD; M, 217. 80; 96.7; CHMP, p. 423; N, I. 90.31; 67.28.
6. AD; MD.
7. N, I. 68.56; 87.95.
8. WD; Index; AD; Arth, 2.15. p. 95; Vsp, pp. 65, 111, 117, 133, 174, 240; CHVP, p. 233; Brs, 55.22.
9. Vā, 76. 75-76; CHVP, p. 110.
10. N, II. 10.25
11. WD; Index; V. Ind, I. p. 138; Arth, 2.25. p. 121; Brs, 54.33.



sticks are used in cleaning teeth and as a pen in inscribing yantras; its wood is used in making the idol of Hanumān; oil is extracted from it for lighting lamps, and the seeds and the flowers are used for sacrificial and decorative purposes.<sup>1</sup>

### 69. Kāravella

*Monordia Charantia*. It is a bitter vegetable.<sup>2</sup> Its fruits are used in *naivedya* and decoration.<sup>3</sup>

### 70. Karavira

*Nerium odorum*. It is a species of Soma. According to Apte, it is *Karira*, which seems to be a different plant *Capparis aphylla*.<sup>4</sup> *Kautilya*, *Caraka* and *Varāhamihira* mention it. The *Mṛcchakaṭika* also refers to it.<sup>5</sup> Its sticks are used for *homa*, worship and cleaning the teeth. *Karavira* is said to be a tree related to the Sun god. It is worshipped by the people during *Tilaka-vrata*. It has two varieties, viz., red and white.<sup>6</sup>

### 71. Karcūra

*Curcuma Zedoaria* or *Zedoary* or turmeric. It is a kind of fragrant tree. *Varāhamihira* refers to it.<sup>7</sup> It is a medicine utilised in a mixture for preparing a *tilaka* in witchcraft.<sup>8</sup>

### 72. Karkandhū

*Zizyphus anoplia*. It is referred to in the *R̥gveda*. *Pāṇini* also mentions it.<sup>9</sup> It is used in *śrāddha*.<sup>10</sup>

### 73. Karṇikāra

*Pterospermum acerifolium*. It is also identified with *Hibiscus mutabilis* and *cassia fistula*.<sup>11</sup> *Cāṇakya* and *Varāhamihira* refer to it.<sup>12</sup> It is used in *homa*. There is a reference to its forest situated in *Meru*.<sup>13</sup>

1. N, I. 50. 210; 73. 40; 74. 28; 75.6; 90. 211; 115. 18
2. WD; AD.
3. N, I. 115. 17.
4. WD; MD; Vsp, pp. 92, 124, 240.
5. Arth, 14.1. p. 411; Brs, 85.6; Mṛccha, act X. verse 2.
6. N, I. 85.8; 115.11; 50.210; 122.20: 110.15; 90.205.
7. WD; Index; AD; Brs, 77.13.
8. N, I. 86. 38-40
9. Vsp, p. 241; V. Ind, I. p. 139; Pāṇ, V. 2.24; IP, p. 213.
10. N, I. 51. 130.
11. WD; MD; UV, p. 121; AD.
12. Arth; Cāṇakya Sūtra, 454. p. 451; Brs, 54.59.
13. N, I. 87. 26; 58.2.

**74. Kārpāsa**

Gossipium herbaceum or cotton. It is referred to by Kauṭilya and Varāhamihira.<sup>1</sup> Its seeds are used in homa, and clothes are made of it.<sup>2</sup> Guḍa, referred to mean cotton, may be a different species. Cf Guḍa, No. 47.

**75. Karpūra**

Camphor or Laurus Camphora. It is used for arghya. An oil extracted from it is used in lighting lamps. It is also used in witchcraft.<sup>3</sup>

**76. Kāśa**

Saccharum spontaneum. It is a kind of grass used for mats, roofs, etc. The *R̥gveda* refers to it<sup>4</sup>. Pāṇini and Varāhamihira also mention it. Patañjali mentions Kuśā-kāśam as names of grasses. This is one of the five medicinal herbs of the Pañcatṛna group of Suśruta's classification. The Vāyu Purāṇa refers to it.<sup>5</sup> This is used by the forest dwellers. The flower of this is taboo in Jagadambikā worship.<sup>6</sup>

**77. Kesara**

Mesua ferrea or Mimusops elengi. Apte identifies it with Bakula and Punnāga tree. In classical literature the term 'Keśara' is used often. Varāhamihira refers to it<sup>7</sup>. It is taboo in Śiva worship<sup>8</sup>.

**78. Ketaka or Ketaki**

Pandanus odoratissimus. According to Nārada, it is found in the hermitage of Vāmadeva. It is used in Hari worship, Devi yajña and homa, but is taboo in Maheśvara (Śiva) worship<sup>9</sup>.

**79. Khadira**

Acacia catechu. It is referred to as a tree with hard wood in the *R̥gveda*. Pāṇini mentions it. According to Patañjali, it is

1. WD; Index; Vsp, p. 241; Arth, 2.15. p. 96; Brs, 5.75.

2. N, I. 90. 208; 116.30.

3. WD; Index; N, I. 68.50; 75.12; 86. 38-40.

4. WD; AD; V. Ind, I. p. 153.

5. Pāṇ, IV. 2.80; IP, p. 214; Brs, 54. 103; Vsp, pp. 178, 241; Vā. 75. 41; CHVP, p. 110.

6. N, I. 43. 121; 67. 68.

7. WD; Index; Vsp, p. 241, AD; MD; Brs, 77. 5.

8. N. I. 67. 61.

9. WD; Index; N, II. 10. 25; I. 13. 61; 90. 43, 170.171, 67, 61.

of white and hard trunk and has small leaves. Kauṭilya calls it Sāradāru<sup>1</sup>. Caraka, Suśruta and Varāhamihira refer to it. The *Vāyu Purāna* mentions its use in śrāddha.<sup>2</sup> Its stick are used in homa, in cleaning the teeth and also as Gṛhaśaṅku. It is used in naivedya. The leave, though rent, are considered auspicious in worship<sup>3</sup>.

### 80. Kharjūra

Phoenix dactylifera or Phoenix sylvestris or the date. It is referred to in the *Yajurveda*.<sup>4</sup> Caraka and Suśruta mention it. The *Vāyu Purāna* says that the heads of Yatis cut off by Indra turned into the Kharjūra plants<sup>5</sup>. According to Nārada, it is found in Vāmadevāśrama. A kind of liquor is also prepared out of it.<sup>6</sup>

### 81. Kicaka

Bambusa arundinacia. It is referred to in the description of hells<sup>7</sup>.

### 82. Kimśuka

Butea frondosa. It is same as Palāśa<sup>8</sup>. The Ṛgveda refers to Kimśuka and the Brāhmaṇas Palāśa.<sup>9</sup> Pāṇini and Kauṭilya mention Palāśa<sup>10</sup>. According to the *Vāyu Purāna*, Palāśa is found in Campaka forest<sup>11</sup>. Varāhamihira also refers to Kimśuka and Palāśa<sup>12</sup>. The flowers of Kimśuka are used in worship. The stick of Palāśa is used as daṇḍa by Brāhmaṇas and its twigs in cleaning the teeth and the wood in making laddles. The white category is used in witchcraft for making a Pādukā. It is also used as Gṛhaśaṅku. Its flowers are used in worship, but it is forbidden in the worship of Jagadambikā. It is used for sacrificial purposes<sup>13</sup> Cf Palāśa, No. 120.

1. WD; Index; V. Ind, I. p. 213; Pāṇ. VIII. 4.5; Ip, p. 211; Arth, 2, 7. p. 100
2. Vsp. pp. 67, 99, 133; Vā. 74. 9; CHVP. pp. 110, 233.
3. N. I. 51. 82; 50. 210; 56. 574; 67. 73, 66-67.
4. WD; Index; Vsp, p. 241; AD; V. Ind. I. p. 215.
5. Vā, 65 75-84; CHVP. 110, 233.
6. N. II. 10. 25; 30 30
7. WD; Index; N. I. 31. 10.
8. WD; Vsp. pp. 241, 245
9. V. Ind. I. pp. 156, 506
10. Pāṇ, IV. 3.14i; IP. p. 211, Arth, 2. 12. p. 83.
11. Vā, 37. 18-19; CHVP, p. 112.
12. Brs, 6.13; 29.6.
13. N, I. 90.96; 25.18; 50.209; 51.40; 86.103; 56.574; 67.68; 87, 9.



**83. Kodrava**

*Paspalum scrobiculatum*. It is a species of grain eaten by the poor. Kauṭilya and Varāhamihira refer to it<sup>1</sup>. Eating it is forbidden on Daśamī day.<sup>2</sup>

**84. Koraṇṭa**

*Acacia intsia* or *Mimosa intsia*. The terms Korinda and Korinta given by Watson and the term Koranda by Monier Williams may be the same as Nārada's Koraṇṭa. According to Nārada Koraṇṭa flowers are used for homa.<sup>3</sup>

**85. Kramuka**

*Areca catechu* or the betel nut. It is referred to as Kṛmuka in the *Kaṇṭhaka Saṁhitā* and *Śatapatha Brāhmaṇa*, and is used for fuel<sup>4</sup>. Kauṭilya mentions Kramuka and Varāhamihira Pūga<sup>5</sup>. According to Nārada, it is used in worship and is found in the hermitage of Vāmadeva. It is said that the theft of Kramuka fruit is equivalent to that of gold. It is also known as Pūga<sup>6</sup>.

**86. Kulatha**

*Dolichos biflorus*. It is a kind of pulse referred to by Kauṭilya and Varāhamihira<sup>7</sup>. According to the *Nāradya*, it is used for lighting purposes in connection with the worship of Hanumān<sup>8</sup>.

**87. Kunda**

*Jasminum pubescens* or *Jasminum Sp.* The *Kaśīka* refers to 'Kundalatā', the creeper flowering in the spring season. Varāhamihira also mentions it<sup>9</sup>. According to Nārada, it is found in the hermitage of Bhṛgu and on the banks of Kāṁdī. Its flowers are used in home and worship, but it is forbidden in Maheśvara (Śiva) worship<sup>10</sup>.

1. WD; Index; AD; Arth, 2.15, p. 95; Brs, 77.2.

2. N, I. 120. 86, 87.

3. Index; MD; N, I. 87.85.

4. Index; AD; V. Ind, I. p. 180.

5. Arth; 2.25. p. 121; Brs, 77.36.

6. Index; WD; N, I. 116.7; II. 10.26; I. 15. 37-38; 51.96; 67. 73-74.

7. Vsp, p. 242; Arth, 14.2. p. 414; Brs, 41.5.

8. N, I. 75.10.

9. WD; Index; Vsp, p. 242; IP, p. 216. Brs, 4.30.

10. N, I. 16.6; 80.108; 71.82; 113. 81; 67.61.

**88. Kuraṇḍa**

Barleria prionites or the yellow amaranth. Suśruta mentions it as a drug<sup>1</sup>. Its flowers are used in homa<sup>2</sup>.

**89. Kuśa**

Aragrostis cynosurioides or Pos Cynosurioides. It is the same as Darbha<sup>3</sup>. Cf. No. 37.

**90. Kūsmāṇḍa**

Benincasa cerifera or the Cucurbite Pepo. It is a kind of pumpkin, which is mentioned by Suśruta. Its fruit is used for decorative purposes<sup>4</sup>.

**91. Kusumbha**

Carthamus tinctorius. It is referred to by Kauṭilya<sup>5</sup>. Varāhamihira mentions Kausumbha. Its flowers are used in homa<sup>6</sup>.

**92. Kuṭaja**

Wrightia antidysenterica or Holarrhena antidysenterica<sup>7</sup>. It is referred to by Pāṇini, Kauṭilya and Varāhamihira<sup>8</sup>. Its flower is taboo in Maheśvara (Śiva) worship<sup>9</sup>.

**93. Lakuca**

Artocarpus Lakoocha. It is a kind of bread fruit tree containing a large quantity of sticky, milky juice. Caraka,<sup>10</sup> Suśruta and Varāhamihira refer to it. According to the *Vāyu Purāṇa*, its juice is a drink.<sup>11</sup> It is used in worship.<sup>12</sup>

**94. Laśuna**

Allium sativum or the garlic. It is used in homa,<sup>13</sup>

1. UV, p. 122; AD; Vsp, p. 119.
2. N, I. 80. 143.
3. Index; AD; Vsp, p. 178; UV, p. 122; N, I. 67.63; 51.83.
4. Vsp, p. 83, 118, 121. 122; WD; AD.
5. N, I. 115.16.
6. WD; Index; Arth, 2.15, p. 96; Brs, 10.11.
7. N, I. 68 40.
8. Index; WD; Pāṇ, V. 1. 150; IP, p. 213; Arth, 14. 1. p. 411; Brs, 29. 12
9. N, I. 67. 61.
10. WD; Index; AD; MD.
11. Brs, 55. 4; Vsp, pp. 111, 116; Vā, 75. 51; CHVP, pp. 111, 234
12. N, I. 90. 71
13. WD; Index; UV, p. 122; AD; N, I. 76. 31

**95. Lavaṅga**

*Caryophyllus aromaticus* or the clove plant. It is used in homa, madhuparka, etc.<sup>1</sup>

**96. Lodhra**

*Symplocos racemosa* or *symplocos ferruginea*. It is a tree with red or white flowers and is referred to as one of the trees in the hermitage of Vāmadeva.<sup>2</sup>

**97. Loṇa.**

This may be the plant called Lonika, Lunia or Loni the *Portulaca oleracea*. It is used in homa.<sup>3</sup>

**98. Mādhavī**

*Hiptage madablota*. It is the spring creeper (*Vāsantī*) with white fragrant flowers. Lord Rāma and Kṛṣṇa are said to occupy the Mādhavī maṇḍapa.<sup>4</sup>

**99. Madhūka**

*Bassia latifolia*. It is a plant from blossoms and seeds of which arrac is distilled and oil extracted. It is the Aśoka tree according to Apte. Kauṭilya includes Madhūka in Sārādāruvarga. Varāhamihira refers to Madhūka.<sup>5</sup> Its flowers are used in homa and worship. Oil is extracted from it (*Madhuvṛkṣa*). The term Madhuka also is used by Nārada.<sup>6</sup>

**100. Mālātī**

*Aganosma caryophyllata*. It is a kind of Jasmine with fragrant white flowers which open towards evening. Kauṭilya includes it in Valka Varga.<sup>7</sup> Its flowers are used in homa and worship. According to Nārada, it is found in the hermitage of Bhṛgu.<sup>8</sup>

**101. Mallikā**

The Plant *Jasminum Sambac* is found on the banks of Kālindī. Its flowers are used in homa.<sup>9</sup>

1. WD; Index, AD; N, I. 74. 57; 67. 28

2. WD; Index; AD; N, II. 10. 27.

3. WD; Index; N, I. 80. 256.

4. WD; AD; MD; N, I. 81.87.

5. WD; Vsp, p. 243; MD; AD; Arth, 2.17. p. 99, Brs, 65.3.

6. N, I. 71.84; 90.71; 75.6.

7. WD; AD; MD; Arth, 2.17. p. 100.

8. N, I. 87.22; 115.11; 16.6.

9. WD; N, I. 80.108; 57.85.



**102. Mandāra**

*Calotropis Gigantea* or the Coral tree, *Erythrina indica*. It is one of the five celestial trees and is said to be related to the Sun god. The Śveta Mandāra (white one) is referred to here. The Mandāra is prohibited in Śakti worship. It is used for decorative purposes also. According to Nārada it is seen on the Kailāsa mountain.<sup>1</sup>

**103. Marīca**

*Piper nigrum* or the Pepper shrub. It is referred to by Kauṭilya and Varāhamihira. The term Marīca also is found in the *Arthaśāstra*.<sup>2</sup> Marīca is used in homa.<sup>3</sup>

**104. Marubaka**

It may be either *Ocimum Sp.* or the plant Marjoram.<sup>4</sup> Its leaves are used in worship.<sup>5</sup>

**105. Māṣa**

*Phaseolus Mungo* or *Phaseolus radiatus* or bean. It is a kind of pulse having red marks with black and grey spots. According to the *Vāyu Purāṇa*, it is one of the Grāmya Oṣadhis. Kauṭilya, Caraka, Suśruta and Varāhamihira refer to it.<sup>6</sup> It is one of the five kinds of grains used in lighting purpose and homa. Its flour is used in preparing an idol of Hanumān.<sup>7</sup>

**106. Mātuliṅga**

*Citrus medica*. It is the same as Bijapūraka.<sup>8</sup> Cf. No. 25.

**107. Mocā**

*Musa sapientum* or the *Bombax malabaricum*. Mocā is variously identified as the plantain tree, the cotton shrub or the indigo plant.<sup>9</sup> Its fruit is used for sacrificial purposes.<sup>10</sup>

1. WD; Index; AD; MD; N, I. 80.69; 122. 19-20; 67.62; 73.68; 125.10.

2. WD; AD; MD; Arth, 2.25. p. 120; Brs, 51.15.

3. N, I. 74.55.

4. Vsp, pp. 75, 244; AD. MD.

5. N, I. 67.63

6. WD; Index; AD; Pat, 1.1.51 p. 127, L. 8; ITP, p. 94; Vā, 8. 151; CHVP, pp. 111, 234; Arth, 2.24, p. 116; Vsp, pp. 44.48, 107, 115, 116, Brs, 15.14.

7. N, I. 75.7; 90. 180; 74.42.

8. N, I. 67.62; AD; Vsp, p. 244.

9. Index; AD; MD; Vsp, p. 244.

10. N, I. 68. 19, 20; 80.127.

**108. Mudga**

*Phaseolus mungo*. It is a variety of kidney bean. It is referred to in the *Vājasaneyī Saṁhitā*.<sup>1</sup> Patañjali, Kauṭilya, Caraka, Suśruta and Varāhamihira mention it. The *Vāyu Purāṇa* includes it among the Grāmya Oṣadhis<sup>2</sup>. It is one of the five kinds of grains used for lighting purposes, and the porridge prepared of Mudga is offered as naivedya,<sup>3</sup>

**109. Muni**

*Erithrina suberosa*. Its leaves are used in worship.<sup>4</sup>

**110. Nāgarāṅga**

*Citrus Aurantium*. It is the Orange. It is called Nāraṅga also by Nārada. It is used as naivedya in worship.<sup>5</sup>

**111. Nāgavalli**

*Piper Betle* or *Chavica betel*. It is the same as Tāmbūla. The leaf of this plant is chewed together with the areca-nut, chunam and spices. Varāhamihira mentions Tāmbūla.<sup>6</sup> It is used in offering as gift, naivedya, chewing, as a medicine in preparing a mixture for tilaka and in worship. Chewing of Tāmbūla is prohibited for a Brahmācārī and for the performer of śrāddha.<sup>7</sup> Cf. Tāmbūla, No 154.

**112. Nālikera**

*Cocos nucifera* or the Cocoa-nut tree. It is variously termed as Nārikela or Nārikera.<sup>8</sup> By its water the idols of Viṣṇu and Śiva are washed. Its fruit is used for homa, naivedya and decoration; it is also utilised for preparing liquor. According to Nārada, it is found in the hermitage of Vāmadeva.<sup>9</sup>

1. WD; AD; V. Ind, II. p. 166.
2. Pat, V. 1.20, p. 345; L. 25; ITP, p. 94; Arth, 2.12. p. 82; Vsp, pp. 107, 115; Vā, 8.151; CHVP, pp. 111, 234; Brs, 5.75.
3. N, I. 75.7; 90.86.
4. Index; WD; N, I. 67.64.
5. MD; WD; N, I. 110.16; 116. 34-35; 79. 152.
6. WD; Index; Brs. 12.9; N, I. 79. 177; 67. 73-74.
7. N, I. 13. 95; 51. 96; 25.30; 83. 68; 67.63; 25.30; 28.3.
8. WD; Index; AD; N, I. 68.20; II. 41.66.
9. N, I. 13 39, 53; 68.20; 90.85; 115.16; 30.31; II. 10.25.

**113. Nandyāvarta**

This may be identified with the plant *Nandiaervatam*, *Tabernaemontana coronaria* referred to by Watson. *Nandikāvarta* is referred by *Varāhamihira*. According to *Nārada*, *Nandyāvarta* is used for *homa*.<sup>1</sup>

**114. Nepāli**

*Jetropha curcas* or *croton tiglium*, the wild date tree.<sup>2</sup> It is used in worship.<sup>3</sup>

**115. Nimba**

*Melia Azadirachta*. It is a tree with bitter fruits<sup>4</sup>, and is referred to by *Cāṇakya* and *Varāhamihira*.<sup>5</sup> According to *Nārada*, its stick is used in cleaning the teeth and in *homa*, its wood in making idol of *Gaṇeśa* and its leaf in worship. The *Nimba vrata* is observed by eating the leaves of *Nimba*. It is grown in the hermitage of *Vāmadeva*.<sup>6</sup>

**116. Nīpa**

*Anthocephalus Cadamba* or *Nīpa fruticosa* or *Nauclea Cadamba*. It is referred to by *Pāṇini* and *Varāhamihira*.<sup>7</sup> *Nārada* describes *Kṛṣṇa* as sitting on a *Nīpa* tree after taking away the clothes of *Ballavī* (cowherdess).<sup>8</sup>

**117. Nirguṇḍī**

*Vitex negundo* or *Vitex trifolia*. Its roots are used in *homa*.<sup>9</sup>

**118. Niṣpāva**

*Dolichos Lablab* or *Lablab Vulgaris* or *Vigna catijang*. The *Vāyu Purāṇa* mentions it as a *Grāmya Oṣadhi*. According to *Nārada*, *Niṣpāva* mixed with curd and oil was eaten by the husband of a chaste woman and he fell sick.<sup>10</sup>

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1. Index; Brs, 29.8; N, I. 86.34.
  2. WD; Index; AD; MD.
  3. N, I. 115.11.
  4. WD; AD; MD.
  5. Arth, *Cāṇakya Sūtra*, 497, p. 453; Brs, 54.115.
  6. N, I. 27.24; 76.31; 68.56; 116. 19-20, II. 10.27.
  7. WD; Vsp, p. 245; UV, p. 123; Pāṇ, IV. 3.152; IP, p 213; Brs, 54. 101.
  8. N, I. 80. 147.
  9. WD; Vsp, p, 245; N, I. 74.57; 87.152.
  10. WD; Index; Vsp, pp. 107, 245; Vā, 8.151; CHVP, p. 111; N, II. 16.63.



**119. Niśāpuṣpa**

This may be identified with Nisha the curcuma longa or the water-lily, which is used for homa according to Nārada.<sup>1</sup>

**120. Palāśa**

*Butea frondosa*. It is the same as Kimśuka.<sup>2</sup> Cf. Kimśuka, No 82.

**121. Panasa**

*Artocarpus integrifolia*, the breadfruit or Jack tree. It is referred to by Kauṭilya, Varāhamihira, Caraka and Suśruta. The *Vāyu Purāṇa* refers to a heavenly Panasa from which six types of rasas (tastes) are obtained.<sup>3</sup> Its sprout and fruit are used in worship. A kind of liquor is prepared of it. According to Nārada, it is in the hermitage of Vāmadeva.<sup>4</sup>

**122. Pārijāta**

Identified as *Erythrina indica* and also as *Nictanthes Arbor tristis*. It is one of the five celestial trees. It is the coral tree, which loses its leaves in June and then puts forth large crimson flowers.<sup>5</sup> Kauṭilya and Varāhamihira refer to it. According to the *Vāyu Purāṇa*, it is found in the Mahendra forest,<sup>6</sup> and according to the *Nāradiya*, it is found in the Kailāsa mountain. It is said that Pārijāta flower was taken away by the sons of Sagara.<sup>7</sup>

**123. Pāṭala**

*Stereospermum Suaveolens* for the trumpet flower. Pāṭali is referred to by Pāṇini. Varāhamihira, Caraka and Suśruta mention Pāṭala. The *Vāyu Purāṇa* states that the fruits of Pāṭala formed the food of goddess Durgā in the course of her penance.<sup>8</sup> It is used in homa.<sup>9</sup>

1. WD; Index; AD; N, I. 69. 134.

2. N, I. 25.18; WD; Vsp, p. 245.

3. WD; Index; MD; UV, p. 124; AD; Brs, 55.4; Vsp, pp. 68, 106, 112, 245; Vā, 43.4; CHVP, pp. 112, 235.

4. N, I. 65.31; 67.65; 30.30; II. 10.25.

5. UV, p. 124, WD; Index; Vsp, p. 246; AD; N, I. 80.69-70; MD.

6. Arth, 2.11 p. 76; Vā, 39, 11ff; CHVP, p. 112; Brs. 77.37.

7. N, I. 125. 10; 8.77

8. WD; AD; MD; Pāṇ. IV. 3. 136; IP, p. 213; Vsp, pp. 96, 120; Vā, 72. 8-9; CHVP, pp. 112, 235; Brs, 29.7.

9. N, I. 80. 143; 90. 153

**124. Picumarda**

*Azdirachta indica*, the nimba tree. Picumanda is referred to by Cāṇakya and Varāhamihira.<sup>1</sup> Nārada says that the Picumarda fruits are eaten only by the crows.<sup>2</sup>

**125. Pippala**

*Ficus religiosa* or the holy fig tree. It is commonly called as Peepal.<sup>3</sup> It is referred to in the *Rgveda* and it means berry. Pippalī, the feminine form of Pippala, appears as denoting berries used as a remedy for wounds according to the Atharvaveda. Pippalī is referred to by Kauṭilya. Varāhamihira mentions pippala.<sup>4</sup> According to Nārada, it is used in homa and it is found in the hermitage of Vāmadeva<sup>5</sup>.

**126. Plakṣa**

*Ficus wightiana* or the waved-leaf fig tree. It is referred to in the *Atharvaveda* and in the Brāhmaṇas<sup>6</sup>. Pāṇini also mentions<sup>7</sup> it. It is a milky tree and it is used in homa. A variety of it, i. e., Kṛṣṇa Plakṣa, is mentioned as the progeny of Rudra's star, Ārdrā<sup>8</sup>.

**127. Priyāla (ka)**

*Buchanania Latifolia* or the Piyal tree. It is referred to by Kauṭilya<sup>9</sup>. It is said that sage Gautama offered Priyālaka to īśa (Śiva).<sup>10</sup>

**128. Priyaṅgu**

*Aglaia roxburghiana* or the Millet. It is referred to in the *Yajurveda Samhitā* and Brāhmaṇas. Kauṭilya and Varāhamihira mention it.<sup>11</sup> It is used in worship. Nārada states that Mahī (the Earth Goddess) and Potrī (i. e., Varāha) are worshipped at the foot of this plant.<sup>12</sup>

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1. AD; MD; Arth, Cāṇakya Sūtra, 457, p. 452; Brs, 29.12.
  2. N, I. 36.12
  3. Index, AD; MD; Vsp, p. 15.
  4. V. Ind, I. P. 531; Arth, 2 24. p. 117; Brs, 54.96.
  5. N, I. 51. 82; II. 10.26.
  6. WD; AV, 5.5.5; It. S, 7.4.12.1; A. Br, 7.32. 8.16; It. Br, 3.8.3.
  7. Pāṇ, IV. 3. 164; IP, p. 211.
  8. N, I. 70.106; 68. 38; 56. 205.
  9. WD; Index; MD; AD; Arth, 14.2. p. 415.
  10. N, I. 97. 152.
  11. WD; Index; V. Ind, II. p. 52; Arth, 2. 15. p. 95; Brs, 85. 7.
  12. N, I. 110. 16; 68.25-26

**129. Punnāga**

*Mallotus philippinensis* or the Nutmeg. It is referred to by Varāhamihira.<sup>1</sup> It is used in homa and yajña and is very important for Śiva. It grows in the hermitage of Vāmadeva according to the *Naradiya Purāṇa*.<sup>2</sup>

**130. Putrajīva**

This plant may be the same as Putrajīva the Putranjiva roxburghii. Its fruits are used in homa.<sup>3</sup>

**131. Rajanikara**

It is the plant camphor, the juice of which is mentioned as a medicine destroying the worms.<sup>4</sup>

**132. Rājavṛkṣa**

It is identified as either *Buchanania latifolia* or as *Cassia fistula*. It is referred to by Kauṭilya.<sup>5</sup> Its sticks are used as pens in writing yantras and its flowers in homa.<sup>6</sup>

**133. Rāji**

It is *Vernonia anthelminthica*. It is used for Arkayajña and for homa.<sup>7</sup>

**134 Rājikā**

*Brassica campestris* or *Brassica juncea*. It is black mustard seed used in homa. Oil extracted from it is used for lighting.<sup>8</sup>

**135. Raktapuṣpa**

It may be *Bauhinia purpurea* which is the Raktapuṣpa Kovidāra. It is used specially in offering arghya to the planet Kuja (Mars).<sup>9</sup> Apte variously identifies it with some red-flowered plants like Karavīra, Rohitaka, etc.<sup>10</sup>

**136. Saivāla**

*Vallisneria*.<sup>11</sup> It is commonly known as moss. Nārada refers to it in the description of hells.<sup>12</sup>

1. WD; MD; AD; Brs, 55. 3
2. N, I. 87. 146; 90. 43; 79. 235; II. 10. 24
3. Index; Vsp, p. 247; WD; N, I. 80. 265
4. AD; N, II. 16. 75
5. Vsp, p. 247; AD; Arth, 2.12. p. 82.
6. N, I. 73.41; 80.142.
7. AD; N, I. 69. 38; 74.58.
8. WD; Vsp. p. 247; Index; AD; N, I. 74.35; 75.5.
9. Vsp, pp. 87, 247; N, I. 69.96.
10. AD.
11. AD; Vsp, p. 248; UV, p. 125; MD.
12. N, I. 31.10.



**137. Śāla (Śāla)**

*Shorea robusta* or *Boswellia thurifera*. It is referred to in the *Vāyu Purāṇa* (Śāla) and in the *Bṛhat Saṁhitā* (Śāla).<sup>1</sup> According to Nārada, it is found in the hermitage of Vāmadeva and Bhṛgu and is used as *Gṛhaśaṅku*.<sup>2</sup>

**138. Śāli**

The Paddy, or rice. It is known by the terms *Vrihi*, *Taṇḍula*, etc.<sup>3</sup> *Vrihi* 'Rice' is not mentioned in the *R̥gveda*, but is frequently alluded to in the *Atharvaveda* and later. Pāṇini, Patañjali, Kauṭilya, Caraka, Suśruta and Varāhamihira refer to it. The *Vāyu Purāṇa* considers *Vrihi* as one of the *Grāmya Oṣadhis*.<sup>4</sup> It is used for lighting purposes, worship, homa and as gift. The goddess *Bhārati* is described as holding ears of paddy in her hand<sup>5</sup>.

**139. Śālmali**

*Bombex malabaricum* or the silk] cotton tree. It is referred to by Pāṇini (Śālmali (?)) and Cāṇakya<sup>6</sup>. Its flowers are used in *Devīyajña*. It is mentioned in connection with the description of the hells<sup>7</sup>.

**140. Śamī**

*Vachellia farnesiana* or *Mimosa Suma* or *Prosopis spicigera*. It is a tree which is said to contain fire. It is referred to in the *Atharvaveda* and later. In the *Atharvaveda* it is described as destructive to the hair and as producing intoxication. Its wood is used to make *araṇi* for kindling the sacred fire<sup>8</sup>. Its leaf is used in worship<sup>9</sup>.

**141. Santānaka**

*Rhododendron arborium*. It grows abundantly on the Himālayas. It is considered as one of the five celestial trees, and is worshipped by people.<sup>10</sup>

1. WD; Index; Vsp, p. 248; Vā, 43.6; CHVP, p. 112; Brs, 79.2.
2. N, II. 10.26; I. 16.6; 56. 574.
3. AD; MD; Vsp, p. 248; N, I. 69.39; 17.41; 75.7.
4. V. Ind, II. p. 345; Pāṇ. V. 2.2; IP, p. 205; ITP, p. 94; Arth, 2.30. p. 133; Vsp, pp. 106, 124; Vā, 8. 150; CHVP, pp. 113. 236.
5. N, I. 75.7; 74.125; 76.36; 17.41; 70.53.
6. WD; AD; Pāṇ, V. 2. 82; IP, p. 214; Arth, Cāṇakya Sūtra, 453. p. 451.
7. N, I. 90.40; 15.5.
8. Index; Vsp, p. 248; AD; MD; V. Ind, II pp. 354-355.
9. N, I. 113.31.
10. AD; MD; N, I. 80. 69-70.

**142. Saralā**

It may be identified with Sarala, the *Pinus longifolia*. It is a kind of pine tree. Sarala is referred to by Kauṭilya, Suśruta and in the *Vāyu Purāṇa*<sup>1</sup>. Saralā is found in the hermitage of Vāmadeva according to Nārada<sup>2</sup>.

**143. Sarsapa**

*Brassica compestris* or *Sinapis Dichotoma* or the mustard. It is referred to in the Vedic texts. Varāhamihira also mentions it<sup>3</sup>. It is added to the water for arghya; the white category of it is used in homa and the oil extracted from it is used for lighting purposes<sup>4</sup>.

**144. Satapuṣpa**

*Peucedanum graveolince* or *Pimpincella anisum*. It is mentioned by Kauṭilya<sup>5</sup>. Its seeds are used in homa<sup>6</sup>.

**145. Śephālī**

*Nyctanthes arbor-tristis*. Pāṇini refers to Śephālikā, a sweet-scented flower, and Patañjali, a cloth dyed with its colour, called śaiphālika. According to Nārada, its flowers are used in worship<sup>7</sup>.

**146. Sevanti**

*Chrysanthemum coronarium* or *Rosa glandulifera*. Sevanti and Sevati, the Indian white rose, appear to be the same as Sevanti. Its flowers are used in homa.<sup>8</sup>

**147. Sindūra**

*Grislea tomentosa*. Nārada recommends its leaves to be offered to Heramba (Gaṇeśa).<sup>9</sup>

**148. Sinduvāraka**

*Vitex Nergundo* or *Vitex trifolia*. According to Nārada, it is found in the hermitage of Vāmadeva.<sup>10</sup> The form *Sindhuvāra*

1. WD; Index; AD; MD; Vsp, p. 121; CHVP, pp. 109, 112, 236.
2. N, II. 10. 24.
3. WD; Index; Vsp, p. 248; AD; MD; V. Ind, p. 439; Brs, 29.5.
4. N, I. 67.27; 90.103; 75.5.
5. Index; WD; AD; MD; Arth, 2.25, p. 121.
6. N, I. 72.16
7. WD; Index; IP, p. 215; N, I. 90.96.
8. WD; Index; MD; N, I. 71.80.
9. MD; N, I. 113. 33.
10. WD; Index; N, II. 10.25.

also is found elsewhere. Apte identifies Sinduvāraka with Nirguṇ-  
ḍītaru.<sup>1</sup>

#### 149. Śiriṣa

Acacia lebbek or Mimosa Sirisa. It is referred to by Pāṇini,  
Kauṭilya and Varāhamihira.<sup>2</sup> It is used in cleaning the teeth.<sup>3</sup>

#### 150. Syāmāka

Panicum frumentaceum. It is a kind of grain or corn.<sup>4</sup>  
According to the later Saṁhitās and Brāhmaṇas, it is a cultivated  
light millet. It is the food of pigeons. Varāhamihira refers to it.  
The *Vāyu Purāṇa* mentions that the śyāmāka-sticks are used in the  
āgrayaṇa offerings to pitṛs.<sup>5</sup> According to Nārada, it is used in  
worship, especially as naivedya.<sup>6</sup>

#### 151. Tagara

Tabernaemontana coronaria or Cassia tora. It is referred to  
by Kauṭilya and Varāhamihira.<sup>7</sup> It is used in worship except in  
the case of the Sun god.<sup>8</sup>

#### 152. Tāla

Borassus flabelliformis or the palmyra tree. The bows made  
of Tāla are referred to in the *Mahābhārata* and *Kāśikā*. Pāṇini,  
Caraka, Suśruta, the *Vāyu Purāṇa* and Varāhamihira mention it.<sup>9</sup>  
Nārada refers to a Tāla forest in the hermitage of Bhṛgu and  
Vāmadeva. A kind of liquor is extracted from it; its leaf is used  
as a seat during worship and in making gift. It is used in homa  
also.<sup>10</sup>

#### 153. Tamāla

Garcinia Xanthochymus or Larces cassia. It is a tree with  
a very dark bark, but white blossoms.<sup>11</sup> This tree is referred to

1. Brs, 29.10; 54. 101; Vsp, p. 249.
2. Index; Vsp, p. 249; Pāṇ, IV. 2. 80; IP, p. 214; Arth,  
14.2. p. 414; Brs, 3.28.
3. N, I. 50. 209.
4. WD; MD; AD.
5. V. Ind, II. p. 399; Brs, 14.28; Vā, 78. 6.9; CHVP,  
p. 113.
6. N, I. 114. 39.
7. WD; Arth, 14.4. p. 426; Brs, 77.13.
8. N, I. 90.70; 67.62.
9. WD; AD; MD; Pāṇ, IV. 3. 152; IP, p. 212; Brs, 51.14;  
Vsp, pp. 116-120; Vā, 37. 23ff; CHVP, pp 113, 236.
10. N, I. 16.6; II. 10.25; I. 30.30; 79.302; 117.68; 86.97.
11. WD; AD; MD.



by Caraka and Varāhamihira and also by the *Vāyu Purāṇa*.<sup>1</sup> According to the *Nārada Purāṇa*, this is found in the hermitages of Bhṛgu and Vāmadeva. Even the broken Tamāla leaves are very auspicious in worship, except in the worship of Jagadambikā.<sup>2</sup>

#### 154. Tāmbūla

Piper Betle or Chavica betel.<sup>3</sup> Same as Nāgavallī. Cf. No. 111.

#### 155. Tila

Sesamum indicum. Tila is referred to in the *Atharvaveda*. The oil, taila, extracted from it is used in the form of porridge for food.<sup>4</sup> Pāṇini, Patañjali, Kauṭilya, Cāṇakya, Caraka, Suśruta and Varāhamihira mention it. According to the *Vāyu Purāṇa*, Tila is a Grāmya Oṣadhi.<sup>5</sup> For homa, gift, śrāddha and arghya it is used and the oil is also used for washing the idols of Śiva, Viṣṇu and other deities. Its oil is also used in bathing and lighting.<sup>6</sup>

#### 156. Tintiṇī

Tamerindus indica or tamarind. Monier Williams says the terms Tintioḍika or Tintiḍikā also are found. The fruits of it are used in worship.<sup>7</sup>

#### 157. Tulasī

Ocimum Sanctum, the sacred Basil. It is used in homa and worship and also for śrāddha, according to some people. It is found as taboo in the worship of Gaṇeśa and that of Ambikā. The grove of this plant and the soil at the foot of this are considered very holy. Hari (Viṣṇu) resides in Tulasī.<sup>8</sup>

1. Vsp, p. 86; Vā, 75.32; CHVP, pp. 113, 236; Brs. 24.17.
2. N, I. 16.6; II. 10.26; I. 67. 66-69.
3. N, I. 28.3; WD; AD
4. WD; Index; V. Ind. I. p. 312.
5. Pāṇ, V. 24, V. 1.7; IP, p. 207; Pat, III. 2.28, p. 102; L. 6; ITP, p. 94; Ind. Verb; Arth, Cāṇakya Sūtra, 398, p. 449; Vsp. pp. 68, 108, 115, 132; Vā, 8. 150; CHVP, pp. 113, 236; Brs. 5.75
6. N, I. 17.17, 35; 28.36; 67.27; 13.55, 79; 75. 4-7.
7. WD; AD; MD; N, I. 67. 64-65.
8. WD; AD; N, I. 71.83; 13.33; 26.44; 67.62; 5.65-66; 6.20; 7.53.

**158. Tuvāri**

*Sinapis* species or the Alum. This is an auspicious plant. By giving away land with this as gift one gains great merit.<sup>1</sup>

**159. Udumbara**

*Ficus glomerata*.<sup>2</sup> This is not mentioned in the *R̥gveda*, but is often mentioned from the *Atharvaveda* downwards. Its wood is used in the rituals and sacrifices.<sup>3</sup> Pāṇini, Kauṭilya and Varāhamihira refer to it.<sup>4</sup> It is a milky tree and is used for homa and especially in witchcraft. The pīṭha, sruva, etc., made of this wood are used in rituals and sacrifices.<sup>5</sup>

**160. Unmatta**

Thorn apple. Apte identifies it with Dhattūra. Its juice is used for writing yantras.<sup>6</sup>

**161. Uśira**

*Andropogon muricatus*.<sup>7</sup> This plant, referred to by Kauṭilya and Varāhmihira, is used in worship.<sup>8</sup>

**162. Vacā**

*Acorus calamus*. It has a kind of aromatic root<sup>9</sup> Varāhamihira makes a reference to it. It is used in the preparation of a medicine to procure progeny.<sup>10</sup>

**163. Vamśā**

*Bambusa indica* or *Bambusa arundinacia* or bamboo. It is also known by the terms Veṇu and Maskara.<sup>11</sup> Vessels made of this are used in giving gifts.<sup>12</sup>

1. AD; N, I. 11.130.
2. WD; MD; Index.
3. V. Ind, I. p. 87.
4. Paṇ, III. 3. 152; IP, p. 214; Arth, 14. 2. p. 414; Brs, 54. 18.
5. N, I. 70. 106; 68. 38; 51. 69; 79. 45.
6. AD; N, I. 86. 106 ff.
7. WD, Index.
8. Arth, 2. 11. p. 78, Brs, 55. 7; N, I. 90. 159-160.
9. WD; AD; MD; Index.
10. Brs, 44.9; N, I. 68.82ff.
11. WD; Vsp, p. 252; AD.
12. N, I. 112. 48-49.

**164. Vañjula**

*Saraca Indica* or *Jonnesia Pinnata*.<sup>1</sup> Kauṭilya refers to this plant. Varāhamihira mentions *Vañcula*. Nārada mentions that it is found in the Kailāsa mountain. It is used for homa.<sup>2</sup>

**165. Vaṭa**

*Ficus bengalensis* or the fig tree.<sup>3</sup> It is referred to in the Vedic literature and by Pāṇini, Kauṭilya and Varāhamihira. Lord Śiva is addressed as *Vaṭa* in the *Vāyu Purāṇa*.<sup>4</sup> It is a milky tree. Its sticks are used for cleaning the teeth and for homa. It is believed that Lord Hari lies on the *Vaṭa* leaf at the time of deluge.<sup>5</sup>

**166. Vātāri**

It is identified with *Vātagnī*, *Clerodendron phylomoides* and also with *Ricinus communis*.<sup>6</sup> According to Nārada, it is used for homa.<sup>7</sup>

**167. Vātāsa**

It seems that *Vātāsa* is the same as *Vetus* or *Vetasa*, *Calamus rotang* or *calamus viminalis*.<sup>8</sup> The term 'Vetasa' is used by Varāhamihira. According to Nārada, it is one of the eight articles used for homa.<sup>9</sup>

**168. Vibhīta(ka)**

*Terminalis bellerica*. Pāṇini and Varāhamihira refer to *Vibhītaka*.<sup>10</sup> According to Nārada, oil extracted from this is used for lighting and homa.<sup>11</sup>

**169. Vikaṅkata**

*Flocourtia sapida*.<sup>12</sup> According to the later *Samhitās* and *Brāhmaṇas*, *Vikaṅkata* is the name of a tree. It is referred to

1. WD; Index.
2. Arth, 14, 2. p. 416; Brs, 54.50; N, I. 125. 10; 87. 148.
3. WD; AD.
4. Pāṇ, VI. 2.82; IP, p. 211; Brs, 85.3; Ind. Verb; Vā, 30. 250; CHVP, pp 113. 236.
5. N, I. 70. 106; II 43.30-31; I. 68.38; 4.44.
6. WD; Vsp, p. 252; Index.
7. N, I. 74.56.
8. WD; Vsp, p. 253; Index.
9. Brs, 54.86; N, I. 84.19.
10. WD; Index; Pāṇ, IV. 3. 152; IP. p. 214; Brs, 53.120.
11. N, I. 75.5; 76.32.
12. MD.



by Pāṇini, the *Vāyu Purāṇa* and *Varāhamihira*.<sup>1</sup> Nārada says that Gautama offered the fruit of *Vikaṅkata* to Īśa. It (*Vikaṅkata*) is used for homa.<sup>2</sup>

### 170. Virajā

Dūrvā grass is identified with this plant. Nārada refers to this in the description of Goloka. Cf. *Dūrvā*, No. 42.<sup>3</sup>

### 171. Viṣṇūkrāntā

*Clitoria Ternatea* or *Evolvulus alsinoidea*. Its leaves are used in worship.<sup>4</sup>

### 172. Vṛntāka

The egg plant. The fruit of it is one of the seven fruits offered to Lord Śiva.<sup>5</sup>

### 173. Yava

*Hordeum Vulgare* or Barley.<sup>6</sup> In the *R̥gveda* this word seems to have been used as a general term for any sort of grain. According to the *Atharvaveda* and the later *Saṁhitās*, Yava means barley.<sup>7</sup> Pāṇini, Patañjali, Kauṭilya and *Varāhamihira* mention Yava. It is a *Grāmya* *Oṣadhi* according to the *Vāyu Purāṇa*.<sup>8</sup> Nārada mentions its used in worship and in śrāddha.<sup>9</sup>

## ii. Fauna

The *Śatapatha Brāhmaṇa* classifies animals into two groups, viz., domestic and wild, and the *Chāndogya Upaniṣad* into three as *Aṇḍaja*, *Jivaja* and *Udbhijja*, on the basis of *bija* (ovum or seed). The *Jaina Sūtras*, *Bhagavad Gītā* and *Manusmṛti* divide the animal kingdom into four, as *Aṇḍaja*, *Udbhijja*, *Svedaja* and *Jarāyuja*. *Caraka* and *Suśruta* also were very much familiar with this method of classification.<sup>10</sup>

1. V. Ind, II. p. 294; Pāṇ, IV.3.141; IP, p. 213; Vā 77.79; CHVP, p. 109; Brs, 85.3.
2. N, I. 79. 152; 90. 153.
3. AD; N, II. 59.4.
4. WD; Index, N, I. 67. 63.
5. MD, AD; N, I. 116. 34-35.
6. WD; AD; MD.
7. V Ind, II. p. 187.
8. Pāṇ, V.1. 7; IP. 206; ITP, p.94; Arth, 2. 12. p 83; Vā, 8. 150; CHVP, p. 113; Brs, 8. 30.
9. N. I. 17. 75; 28. 37.
10. SBE, 26. 213; 41. 40 fn; CHVP. p. 237; PSAH. p. 181

Nārada gives a three-fold division of the animals, as Svedaja (born on moisture and heat), Aṇḍaja (born of ovum) and Jarāyuja (born from the uterus or rather placentalia, i. e. viviparous). This classification agrees with that of the *Chāndogya Upaniṣad*, but the Jivaja and Udbhijja are termed by Nārada as Jarāyuja and Svedaja respectively. In another context, Nārada gives a four-fold classification, as Paśu, Pakṣī, Kīṭa and Sarīrpa.<sup>1</sup> While describing the Vedāṅga-kalpa, Nārada divides the quadrupeds into two as Dviśapha (double hoofed) and Ekaśapha (single hoofed).<sup>2</sup> Animals are not classified as domestic and wild, but the following are enumerated as wild, viz., Mṛga, Varāha, Mahiṣa, Śārdūla and Vanagaja.<sup>3</sup>

Animals are referred to in this Purāṇa generally in connection with the ritual and witchcraft practices. Some of them are mentioned in other contexts also.

Nārada prohibits killing certain animals and birds such as Maṇḍuka (frog), Nakula (mongoose), Kāka (crow), etc.<sup>4</sup> and provides expiations therefore. This shows that birds and animals were looked upon with veneration in the Purāṇic age.

The following is an alphabetical list of the animals and birds mentioned in the Nāradiya Purāṇa.

### 1. Aja

Goat. The Ṛgveda and later literature mention aja, which is also known by the terms chāga, chagala, basta, meṣa, etc.<sup>5</sup> Pāṇini and the Purāṇas like Vāyu and Kūrma refer to it. Varāhamihira also mentions it<sup>6</sup>. It is said to be the vehicle of Agni and Bhauma (Mars). It is given as gift. Its skin is used by Vaiśyas at the time of the sacred thread ceremony. Its flesh is used for homa.<sup>7</sup>

### 2. Ākhu

Rat or mouse. It is called by the terms mūṣika and mūṣaka<sup>8</sup>. It is known to the *Ṛgveda* and is mentioned in the later saṁhitās.

1. N, I. 43. 124; 63. 92-93; II. 45 49.

2. N, I. 51. 142.

3. N, I. 43. 120.

4. N, I. 30. 74-80.

5. AD; V. Ind, I. p. 12; N, I. 56. 687; 51.87.

6. Pāṇ, IV. 1.4; IP, p. 220; Vā, 9.43; CHVP, p. 114; K, I. 7.55; Brs, 68.104.

7. N, I. 56. 687; 69.112; 51.87; 25.18; 87.22.

8. AD; MD; N, I. 76.98; 14.63; 27.10.

The *Arthaśāstra* and the *Vāyu Purāṇa* mention Mūṣika, and the *Bṛhat Saṁhitā*, Mūṣaka<sup>1</sup>. Though this animal is said to be poisonous, killing it is considered sinful<sup>2</sup>.

### 3 Aśva

A horse. The Vedic literature mentions it. *Paṇinīya Sūtra* terms Aśva-vāḍava, a horse and mare, together in the masculine gender. The *Arthaśāstra* refers to Aśva. The horse is referred to as a domesticated animal in the *Vāyu Purāṇa*<sup>3</sup>. According to Nārada, it seems that it was used as a vehicle, for giving gift and also in war. Considered as the vehicle of Kubera and Vidhu it is also known by the names Sapti, Haya, Vāji and Turaṅga<sup>4</sup>.

### 4. Baka

The Indian crane. It is referred to in the *Vāyu Purāṇa* as the progeny of Śyenī, wife of Aruṇa. It is also mentioned in the *Kūrma Purāṇa*<sup>5</sup>. Nārada refers to it by way of simile<sup>6</sup>.

### 5. Balāka

A crane. In the *Rajurveda Saṁhitā* it is included among the victims at the Aśvamedha<sup>7</sup>. Nārada considers its killing sinful<sup>8</sup>.

### 6. Bhramara

A bee. Cāṇakya makes a reference to it. According to the *Vāyu Purāṇa*, it is the progeny of Pulaha<sup>9</sup>. According to Nārada, Bhramara is found in Bhṛgu's hermitage and on the Mandara hill. Bhṛṅga and Dvirepha also mean bee<sup>10</sup>.

1. V. Ind, I. p. 52; II. p. 170; Arth, 4.3. p. 207; Vā, 58.61; CHVP, p. 119; Brs, 48.16.
2. N, I. 77.83; 30.74
3. AD; V. Ind, I. p. 42; Pāṇ, II. 4.27; IP, p. 219; Arth, 2.29. p. 130; Vā, 9.46-47; CHVP, p. 115.
4. N, I. 9.11; 13.110; 10.9; 56.692; 67.84; 8.90, 24; 77.86.
5. AD; Vā, 69.326, 336; CHVP, p. 115; K, II. 33.33.
6. N, I. 1.49.
7. AD; MD; V. Ind, II. p. 61.
8. N, I. 30.79.
9. AD; Arth, Cāṇakya Sūtra, 294, p. 445; Vā, 70.64; CHVP, p. 115.
10. N, I. 16.4; II. 11.32; I. 72.6



### 7. Cakravāka

The ruddy goose or the cakra bird. It is mentioned in the *Ṛgveda*. The *Vāyu Purāṇa* states it to be the progeny of Dhṛtarāṣṭrī, wife of Garuḍa.<sup>1</sup> According to Nārada, killing it is a sin<sup>2</sup>.

### 8. Camarī

The female Camara, a variety of deer. The term Camara is found in the *Arthaśāstra*. According to Nārada, it is found in the hermitage of Bhṛgu<sup>3</sup>.

### 9. Cāṣa

The blue jay or the blue woodpecker. The *Ṛgveda* and the *Yajurveda Saṁhitās* and the *Bṛhat Saṁhitā* refer to it<sup>4</sup>. Nārada prohibits its killing<sup>5</sup>.

### 10. Dvipin

The leopard or panther. It is mentioned in the *Atharvaveda*, the *Maitrāyaṇī Saṁhitā*, *Arthaśāstra* and also in the *Nāradiya Purāṇa*<sup>6</sup>.

### 11. Eṇa

A kind of black antelope. The later Saṁhitās refer to Eṇī, which denotes the female antelope. The *Arthaśāstra* makes a reference to Eṇa.<sup>7</sup> According to Nārada, its skin is used by Brāhmaṇas during the sacred thread ceremony. Its flesh is used for Pitṛkarma. It is said that Lord Śiva holds it in his hand.<sup>8</sup>

### 12 Gaja

An elephant. The *Ṛgveda* mentions Hastin. But the *Yajurveda* and the *Atharvaveda* know this animal as a familiar creature. The *Adbhuta Brāhmaṇa* also mentions it.<sup>9</sup> Pāṇini refers to the terms Hastin, Nāga and Kuñjara. Gaja is mentioned by Cāṇakya<sup>10</sup> The elephant is known by terms like Vāraṇa and Hastin and it is used

1. AD; MD; V. Ind, I. p. 253; Vā, 69. 337-339; CHVP, p. 115.
2. N, I. 30. 78-80.
3. AD; Arth, 2.17. p. 100; N, I. 16. 4
4. AD; V. Ind, I. p. 261; Brs. 86. 48
5. N, I. 30. 79-80
6. AD; V. Ind, I. p. 387; Arth. 2.17. p. 100; N, I. 77. 87.
7. AD; V. Ind, I. p. 120; Arth, 2.15. p. 97.
8. N, I. 25.17; 51. 138-139; 91.93.
9. AD; V. Ind, II. p. 501; I. p. 218; HSL-Mac, p. 148; CHVP, pp 117, 118, 239, 240.
10. Pāv, V. 2. 133; II. 1.62; IP, p. 218; Arth, Cāṇakya Sūtra, 57. p. 435.

in war and for giving as a gift. According to Nārada, the elephant is found on the banks of Narmadā and in the Saikata mountain. Its tusk is used in making the idol of Gaṇeśa.<sup>1</sup>

### 13. Gardabha

An ass or donkey. While the *Rgveda* refers to it as inferior to the horse, the *Taittirīya Saṁhitā* mentions it as the best bearer of burdens among animals<sup>2</sup>. Its skin is used in inscribing a yantra. Khara, Rāsabha, etc., are its synonyms<sup>3</sup>.

### 14. Gavaya

A species of ox. It is frequently referred to from the *Rgveda* downwards, and is known to Kauṭilya<sup>4</sup>. Nārada mentions it in connection with the description of Kārtavīrya kavaca<sup>5</sup>.

### 15 Go

An ox or cow. The 'go' is the chief item of wealth of the Vedic Indians and is referred to from the *Rgveda onward*. Pāṇini, Varāhamihira and others refer to this animal<sup>6</sup>. According to the *Vāyu Purāṇa*, it is a domesticated animal, born from the belly of the creator, and a symbol of the Gāyatrī metre<sup>7</sup>.

Nārada condemns its killing, whereas serving it is considered meritorious. It is given as gift and is a source of the Vaiśya's livelihood. Vṛṣa or Vṛṣabha means an ox or bull, and it is said to be the vehicle of Gāyatrī and Śiva.<sup>8</sup>

### 16. Gomāyu

A jackal. It is also known by the various terms, Śivā, Sṛgāla, etc.<sup>9</sup> Sṛgāla is not referred to till the *Śatapatha Brāhmaṇa*, and Gomāyu till the late *Adbhuta Brāhmaṇa*, but is frequently mentioned in the epics.<sup>10</sup> Though it is an unholy animal, its flesh is used in homa.<sup>11</sup>

1. N, II, 3.8; I. 10.9, 17; 13.111; 23.34, 12.90, 68.56.

2. AD, V. Ind, I. p. 221.

3. N, I. 15. 56; 73. 42; 56. 17; 77.86.

4. AD; V. Ind, I. p. 222; Arth, 2. 17. p. 100.

5. N, I. 77.86.

6. AD; V. Ind, I. pp. 231 ff; IP. pp. 222 ff; Brs, 4. 14.

7. Vā, 9. 42-44; 23.69; CHVP, p. 116.

8. N, I. 14. 38; 5. 60, 75; 43. 58; 14. 58; 13. 93; 27. 44; 56. 693.

9. AD; N, I. 87. 25; 15. 17; 14. 24.

10. V. Ind, II. p. 468; I. p. 239.

11. N, I. 14. 24; 87. 25.

**17. Gṛhagodhā or Gṛhagodhikā**

The small house-lizard. Godhā is one of the Kṣudrajantus according to Patañjali. The *Vāyu Purāṇa* states that its flesh is used in Śrāddha.<sup>1</sup> Nārada mentions it as one of the poisonous creatures.<sup>2</sup>

**18. Grāha**

A crocodile or shark. In the *Atharvaveda* and in the *Śatapatha Brāhmaṇa* this term means a disease.<sup>3</sup> Nārada states that Lord Viṣṇu saved the king of elephants (Indradyumna) from the grip of a grāha.<sup>4</sup>

**19. Gṛdhra**

A vulture. It is referred to from the *Ṛgveda* onwards. The *Vāyu Purāṇa* states that the bhūtas have the faces of gṛdhras.<sup>5</sup> The feather of this flesh-eating bird is used in homa.<sup>6</sup>

**20. Haṁsa**

A swan. Reference to haṁsa is found in the *Ṛgveda* and later literature. It was one of the victims at the horse sacrifice. Cāṇakya refers to it. According to the *Vāyu Purāṇa*, haṁsa is the progeny of Dhṛtarāṣṭrī, wife of Garuḍa. Varāhamihira also mentions it.<sup>7</sup> Known also by the term 'Marāla', it is considered as the vehicle of Vidhi and killing it is a sin.<sup>8</sup>

**21. Jālapādaka**

A goose. The *Kūrma Purāṇa* refers to it.<sup>9</sup> Nārada says that killing it is a sin.<sup>10</sup>

**22. Kacchapa**

A tortoise. 'Kūrma' is its other name.<sup>11</sup> 'Kūrma', the tortoise, occurs frequently in later Samhitās and the Brāhmaṇas. Kūrma is referred to by Kauṭilya and Varāhamihira. According

1. AD; IP, p. 221; CHVP, p. 117.
2. N, I. 77-83; II. 14. 5
3. AD; V. Ind, I. p. 248
4. N, I. 2. 27
5. AD; V. Ind, I. p. 229; Arth, 14. 3. p. 418; Vā, 40. 21-22; CHVP, p. 117.
6. N, I. 40. 42; 74. 36.
7. AD; V. Ind, I. p. 497; Arth, Cāṇakya Sūtra, 501. p. 453; Vā, 69. 337-339; CHVP, pp. 117, 115; Brs, 12. 9.
8. N, I. 67-84; 80. 43; 30. 78 ff.
9. AD; MD; K, II. 34.14.
10. N, I. 30.79 ff.
11. AD; N, I. 30.79; 2.37.



to the *Vāyu* and *Kūrma Purāṇas*, its flesh is used in Śrāddha.<sup>1</sup> Kūrma is one of the incarnations of Lord Viṣṇu and is the vehicle of Pannagādhīpa. Killing it is a sin.<sup>2</sup>

### 23. Kāka

A crow. Vāyasa denotes a large bird in the *Ṛgveda* and later *Samhitās*, and it is only in the *Ṣaḍvīmśa Brāhmaṇa* that the term is used to mean a crow. The *Cāṇakya Sūtra*, the *Vāyu* and *Kūrma Purāṇas* and *Bṛhat Samhitā* refer to Kāka.<sup>3</sup> Its killing is forbidden. Its feather is used in homa.<sup>4</sup>

### 24. Kaṅka

A heron. The term appears first in the *Yajurveda Samhitā*. Kauṭilya and Varāhamihira refer to it.<sup>5</sup> According to Nārada, its ashes are used in witchcraft.<sup>6</sup>

### 25. Kapi

The monkey. Plavaṅga, Vānara, etc., also mean the same.<sup>7</sup> The term Kapi occurs in the *Ṛgveda* only once, but several times in the *Atharvaveda*.<sup>8</sup> The *Vāyu Purāṇa* makes a reference to Vānara (monkey). Nārada makes a reference to Vānara while narrating the *Rāmāyaṇa*.<sup>9</sup>

### 26. Kapota

A dove or the pigeon, especially the spotty-necked. The bird is referred to from the *Ṛgveda* downwards.<sup>10</sup> The *Cāṇakya Sūtra*, *Vāyu* and *Kūrma Purāṇas*, and *Bṛhat Samhitā* mention it.<sup>11</sup> According to Nārada, it is found in Vṛndāvana. Killing it is forbidden.<sup>12</sup>

1. V. Ind, I. p. 178; Arth, 1.15. p. 29; Brs, 50.22; CHVP, p. 118; K, II. 17.34.
2. N, I. 2.37; 67.84; 44.26; 30.79ff.
3. AD; V. Ind, II. p. 287; *Arth. Cāṇakya Sūtra*, 497. p. 453; Vā, 69. 328-338; CHVP, pp. 117, 118; K, II. 17.27.
4. N, I. 30. 74; 74.36.
5. AD; MD; V. Ind, I. p. 132; Arth, 14.2. p. 418; Brs, 43.62.
6. N, I. 87. 166.
7. AD; N, I. 2.42; 9.48; 79.24.
8. V. Ind, I. p. 136; Vā, 69. 208; CHVP, p. 120.
9. N, I. 79. 24.
10. AD; V. Ind, I. p. 137.
11. Arth, Cāṇakya Sūtra, 348. p. 447; Brs; Vā, 69. 328-338; CHVP, pp. 116, 118; K, II. 17.32; Brs; 28.11.
12. N, I. 80.43; 30.79.

**27. Kāraṇḍava**

A sort of duck. According to the *Vāyu Purāṇa*, it (Kāraṇḍa) is found on the Devakūṭa mountain. The *Kūrma Purāṇa* and *Bṛhat Saṃhitā* refer to it.<sup>1</sup> Nārada prohibits its killing.<sup>2</sup>

**28. Kāṣṭhīlā**

It may be the Kāṣṭhakīṭa, a small insect. It is found in the decayed wood as referred to by Nārada.<sup>3</sup>

**29. Kauśika**

An owl. It is referred to by Varāhamihira.<sup>4</sup> According to Nārada, its feather is used for homa.<sup>5</sup>

**30. Kekī**

A peacock. It is called Mayūra also. Mayūra occurs in the *Ṛgveda*. The peacock is included among the victims at the horse sacrifice in the *Yajurveda Saṃhitās*.<sup>6</sup> Pāṇini and Cāṇakya refer to Mayūra.<sup>7</sup> According to the *Vāyu Purāṇa*, Mayūra is the vehicle of Kārtikeya.<sup>8</sup> Nārada mentions that Lord Kṛṣṇa wears its feather on his head and it is found in the hermitage of Bhṛgu.<sup>9</sup>

**31. Kira**

A parrot. It is also known as Śuka. Śuka, the parrot, is mentioned in the *Ṛgveda* and it was one of the victims at the horse sacrifice according to the *Yajurveda*<sup>10</sup>. Kautīlya, *Vāyu* and *Kūrma Purāṇas* and *Bṛhat Saṃhitā* refer to Śuka<sup>11</sup>. According to Nārada, it is found in Vṛndāvana. Killing it is considered to be a sin<sup>12</sup>.

**32. Kokila**

The (Indian) cuckoo. It occurs in the Vedic literature as the name of a Rājaputra in the *Kāṭhaka Anukramaṇī*. It is mentioned

1. AD; MD; Vā, 41.70; CHVP, p. 118; K, I. 49.56; Brs, 12.12.
2. N, I. 30. 78 ff.
3. AD; N, II. 27.45.
4. AD; Brs, 48.4.
5. N, I. 74. 36-37.
6. AD; V, Ind. II. p. 134.
7. Pāṇ, II. 1.72; IP, p. 221; *Arth, Cāṇakya Sūtra*, 348. p. 447.
8. Vā, 54. 19-21; CHVP, p. 119.
9. N, I. 80 48; 16.5.
10. AD; N, I. 80.43; 30.79; V. Ind, II. p. 384.
11. *Arth*, I.15. p. 26; Vā, 36.1-5; CHVP, pp. 115, 120; K, II. 34.14; Brs, 11. 11.
12. N, I. 80.43; 30.79 ff.

in the epics and later literature<sup>1</sup>. It is referred to by Cāṇakya and in the *Vāyu* and the *Kūrma Purāṇas* and in the *Bṛhat Saṁhitā*<sup>2</sup>. According to Nārada, it is found in the Himācala. During the spring season Kokilā sounds Pañcama. It is called parabhr̥t. Its feather is used in homa<sup>3</sup>.

### 33. Kṛmi

A worm, gets special mention in the later Saṁhitās. Cāṇakya refers to it<sup>4</sup>. According to Nārada, it is found in the hells<sup>5</sup>.

### 34. Kṛṣṇasāra or Kṛṣṇamṛga

The black antelope or the spotted antelope. It is referred to in the Vedic literature and also by Kālidāsa<sup>7</sup>. According to Nārada it is found in Bhṛgu's hermitage. It is the vehicle of Vāyu<sup>7</sup>.

### 35. Kukkuṭa ( ka )

A cock. The *Rajurveda*, Pāṇini and Kauṭilya mention it<sup>8</sup>. According to the *Vāyu Purāṇa*, Kukkuṭa is the progeny of Bhāsi, wife of Garuḍa and is forbidden in Śrāddha<sup>9</sup>. Killing it is considered to be a sin by Nārada<sup>10</sup>.

### 36. Lāvaka

The bird quail. Nārada describes it as digging a pit with its beak in the Saikata mountain.<sup>11</sup>

### 37. Lūtā

A spider is referred to by Varāhamihira and is described as poisonous by Nārada.<sup>12</sup>

### 38. Mahiṣa

The Buffalo. The *Rgveda* and later Saṁhitās and the *Arthaśāstra* of Kauṭilya refer to it.<sup>13</sup> According to the *Vāyu Purāṇa*, it

1. AD; V. Ind, I. p. 189.
2. Arth, Cāṇakya Sūtra, 446. p. 451; Vā, 36.1-5; CHVP, pp. 115, 118; K, II. 17.31; Brs, 47.28.
3. N, I. 91. 136; 50. 62; 80. 43; 87. 28.
4. AD; V. Ind, I. p. 179; Arth, Cāṇakya Sūtra, 567. p. 456.
5. N, I. 15. 8.
6. AD; V. Ind, I. p. 183; Śākuntala, Aṅka, I. verse, 6.
7. N, I. 16. 3; 56. 692.
8. AD; V. Ind, I. p. 160; Pāṇ. IV. 4. 46; IP. p. 221; Arth. 4. 11. p. 226.
9. Vā, 69. 328-338; 78. 38-40; CHVP, pp. 116. 118.
10. N, I. 30. 74 ff.
11. AD; N, I. 12. 86-87.
12. AD; Brs, 46.79; N, I. 71.79.
13. AD; V. Ind. II. p. 144; Arth, 2.6. p. 60.



is the progeny of Mrgamadā, wife of Pulaha. Varāhamihira also mentions Mahiṣa<sup>1</sup> According to Nārada, it is given as gift, its flesh is used in offering ball, milk for witchcraft and blood for Kālī tarpaṇa. It is the vehicle of Yama.<sup>2</sup>

### 39. Makara

A crocodile or a shark. It is included in the list of victims at the Aśvamedha sacrifice in the *Yajurveda Saṁhitās*.<sup>3</sup> According to Nārada, it is the best among the fish.<sup>4</sup>

### 40. Makṣikā

A fly or bee. The *Rgveda* and later Saṁhitās denote both fly and bee by the terms Makṣā and Makṣikā.<sup>5</sup> Nārada refers to it in connection with Prāyaścitta.<sup>6</sup>

### 41. Maṇḍuka

A frog. It is mentioned in the *Rgveda* and later Vedic texts.<sup>7</sup> In the *Rgveda* there is an important Sūkta known as Maṇḍuka Sūkta.<sup>8</sup> Mandūka is an aquatic animal, and killing it is forbidden. It is used in witchcraft.<sup>9</sup>

### 42. Mārjāra

A cat. It is referred to by Kauṭilya and Varāhamihira.<sup>10</sup> Killing it is a sin; but its flesh is used in offering bali<sup>11</sup>

### 43. Maśaka

The biting fly or mosquito. It is referred to in the *Atharvaveda*.<sup>12</sup> The *Gṛhya Sūtras* have a mantra meant for the destruction of maśakas.<sup>13</sup> The *Kūrma* and *Nāradya Purāṇas* refer to it.<sup>14</sup>

1. Vā, 69. 207; CHVP, pp. 118-119; Brs, 3.35.
2. N, I. 13.112; 87.27; 85.31; 56.688.
3. AD; V. Ind, II. p. 115.
4. N. II. 52.22.
5. AD; V. Ind, II. p. 115.
6. N, I. 14.58.
7. AD; V. Ind, II. pp. 120-121.
8. RV, VII. 103.
9. N, II. 43. 56; I. 30. 74 ff; 86.112.
10. AD; Arth, 1.20. p. 40; Brs, 28.5.
11. N, I. 30.74 ff; 85.27.
12. AD; V. Ind, II. p. 138.
13. SRL, p. 123.
14. K, II. 11.49; N, I. 124. 58.

**44. Matsya**

A fish. The *R̥gveda*, Pāṇini and Cāṇakya mention it.<sup>1</sup> According to the *Vāyu Purāṇa*, its flesh is used in Śrāddha. The *Bṛhat Saṃhitā* also refers to Matsya.<sup>2</sup> In the Kali age people are said to live on fish. It lives in water and is used for Piṭṛkarma and worship. It is also called Mina.<sup>3</sup>

**45. Mṛga**

A wild beast or a deer. In the *R̥gveda* and later literature it is generally used in the sense of a wild beast<sup>4</sup>. Pāṇini uses this word in both senses. Varāhamihira refers to it in the sense of a deer.<sup>5</sup> In the *Nāradiya* the word Mṛgarāja (the king of animals) means a wild animal, whereas the term Mṛgaśiśu means a deer. It is said to be the vehicle of Pavana.<sup>6</sup>

**46. Nāga**

Nāga means either a snake in general, particularly the cobra, or an elephant. In the *Śatapatha Brāhmaṇa*, the word Mahānāga means a big snake or a big elephant. In the *Aitareya Brāhmaṇa* and in the *Bṛhadāraṇyaka Upaniṣad* this word connotes an elephant.<sup>7</sup> The *Vāyu Purāṇa* refers to Nāgas.<sup>8</sup> Nārada uses this word in both senses. The people offer sacrifice to Nāgas (snakes) on the 5th day of the bright half of Mārgaśīrṣa. Some of the warriors made Nāgas (elephants) to fight with Nāgas (elephants).<sup>9</sup>

**47. Nukula**

The mongoose. It is mentioned in the *Vājasaneyī Saṃhitā*, *Taittirīya Saṃhitā* and the *Atharvaveda*.<sup>10</sup> Patañjali includes it under Kṣudrajantus.<sup>11</sup> Kauṭilya and Varāhamihira refer to it.<sup>12</sup> Killing it is forbidden.<sup>13</sup>

1. Ad; V, Ind, II. p. 121; Pāṇ, IV. 4.35; IP, p. 222; Arth, Cāṇakya Sūtra, 186. p. 440.

2. CHVP, p. 119; Brs, 21.31.

3. N, I. 11.53; 41.40; 45.83; 51.138; 90.28; 37.38.

4. AD; V. Ind, II. p. 171.

5. Pāṇ, IV. 3.51; II. 4.12; IP, p. 221; Brs, 51.34.

6. N, I. 10.12; 9.53; 67.84.

7. AD; V. Ind, I. p. 440.

8. CHVP, p. 119.

9. N, I. 114.59; 10.21.

10. AD; V. Ind, I. p. 408.

11. PSAH, p. 178.

12. Arth, 1.20. p. 40; Brs, 97.12.

13. N, I. 30. 74. ff.

**48. Pannaga**

A serpent. It occurs once in the Ṛgveda, but serpent is usually known by the word Ahi in the Ṛgveda.<sup>1</sup> Terms like Sarpa, Nāga, Uruga, etc.<sup>2</sup> also mean serpent (cf. also under Nāga). Patañjali includes Ahi among Kṣudrajantus.<sup>3</sup> The *Bṛhat Saṃhitā* refers to Pannaga.<sup>4</sup> It is a poisonous animal and periodically leaves its old skin. It is said to exist in Pātāla and the hells.<sup>5</sup> Cf. Nāga, No. 46.

**49. Pipilikā**

The female ant. The *Atharvaveda* and later Vedic literature refer to it.<sup>6</sup> This slow moving animal is said to be found in the hells.<sup>7</sup>

**50. Ruru**

A kind of deer. Ruru is included among the victims at horse sacrifice by the *Yajurveda Saṃhitā*s.<sup>8</sup> The *Vāyu* and the *Kūrma Purāṇas* refer to it.<sup>9</sup> This animal has a special nature of losing its horns and rearing new ones. Its skin is used by Kṣatriyas during their sacred-thread ceremony and its flesh for Pitṛkarma<sup>10</sup>

**51. Śarabha**

It is a wild animal referred to in the *Ṛgveda* and later Vedic texts. According to the classical literature, it is a fabulous animal said to have eight legs and to be stronger than a lion.<sup>11</sup> Śarabha is said to be born of the creator's feet according to the *Vāyu Purāṇa*.<sup>12</sup> It is referred to by Nārada.<sup>13</sup>

**52. Sāraṅga**

A flamingo, a deer, a large crane, a cuckoo or a lion.<sup>14</sup> It is said to be present in Bhṛgu's hermitage. It is not clear whether Nārada refers to a bird or an animal by the term Sāraṅga.<sup>15</sup>

1. AD; V. Ind, II. p. 438.
2. N, I. 8. 107; 8. 45; 114. 59; 45. 82.
3. IP, pp. 221-222.
4. Brs, 15. 7.
5. N, I. 8. 107; 45. 82; 11. 189; 15. 12.
6. AD; V. Ind, I. p. 531.
7. N, I. 50. 222; 15. 16.
8. AD; V. Ind, II. p. 225.
9. Vā, 69. 206; CHVP, pp. 117, 119; K, II. 20. 40.
10. N, I. 45. 82; 25. 17; 51. 138.
11. V. Ind, II. p. 357; AD; MD.
12. Vā, 9. 42-44; CHVP, p. 119.
13. N, I. 77. 86.
14. AD; MD.
15. N, I. 16. 5.



**53. Sārasa**

The (Indian) crane or a swan. Sārasa is referred to in the *Arthaśāstra*, *Vāyu Purāṇa* and *Bṛhat Samhitā*.<sup>1</sup> According to Nārada, killing it is a sin.<sup>2</sup>

**54. Śārdūla**

A tiger, leopard or a panther. The later Samhitās and Brāhmaṇas<sup>3</sup>, the *Vāyu Purāṇa* and *Bṛhat Samhitā* refer to it.<sup>4</sup> Often it occurs in compounds like Muniśārdūla, Nṛpatiśārdūla, etc., in the *Nāradiya*. It is said to be found at Śālagrāma near the Cakra river.<sup>5</sup>

**55. Śāśa (ka)**

The rabbit. Śāśa is referred to once in the *Ṛgveda*<sup>6</sup> and in the *Vāyu* and the *Kūrma Purāṇas* and in the *Bṛhat Samhitā*.<sup>7</sup> Its flesh is used for Pitṛkarma<sup>8</sup>.

**56. Sīṃha**

A lion. References to it are found in the *Ṛgveda* onwards.<sup>9</sup> Pāṇini refers to it as one of the carnivorous animals. The *Cāṇakya-sūtra*, the *Vāyu Purāṇa* and the *Bṛhat Samhitā* mention it.<sup>10</sup> In the *Nāradiya*, Sīṃha is the vehicle of the 13th of Rādhā's Nityās. It is said to be found in Śālagrāma on the bank of Cakra river.<sup>11</sup>

**57. Siśumāra**

The porpoise or the dolphin. It is called also as Śiṃsumāra and is referred to in the *Ṛgveda* and the later Samhitās<sup>12</sup>. According to Nārada, killing it is a sin<sup>13</sup>.

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1. AD; Arth, 2. 26. p. 122; Vā, 69. 326; CHVP, pp. 115, 119; Brs, 26. 7.
  2. N, I. 30. 79 ff.
  3. AD; V. Ind, II. p. 375.
  4. CHVP, p. 119; Brs, 12. 7.
  5. N, I, 7. 2; 9. 55; 48. 22.
  6. AD; V. Ind. II. p. 367.
  7. Vā, 69. 206; CHVP, pp. 117, 119; K, II. 17. 34; Brs, 51. 34.
  8. N, I. 51. 138.
  9. AD; V. Ind, II. p. 448.
  10. Pāṇ, VI. 2. 72; IP, p. 221; Arth, Cāṇakya Sūtra, 164. p. 440; CHVP, p. 119; Brs. 56. 28.
  11. N, I. 88. 191; 48. 16.
  12. AD; MD; V. Ind, II. p. 377.
  13. N, I. 30. 79. ff.

## 58. Śvā

The Dog. It is called Śunaka also<sup>1</sup>. 'Śvan', the dog, is referred to in the *Ṛgveda* and later Vedic texts. The dog is described as a carnivorous and domestic animal by Pāṇini. Cāṇakya refers to it<sup>2</sup>. According to the *Vāyu Purāṇa*, it is a taboo in Śrāddha<sup>3</sup>. It is mentioned in the *Bṛhat Saṃhitā*. Though it is an unholy animal killing it is forbidden<sup>4</sup>.

## 59. Śyena

A hawk, falcon or an eagle. It is the swiftest and the strongest of birds. It is referred to in the *Ṛgveda* and later Vedic texts<sup>5</sup>. Pāṇini and Kauṭilya and *Kūrma Purāṇa* and *Bṛhat Saṃhitā* mention it<sup>6</sup>. The *Nārada Purāṇa* refers to it in connection with the description of Kārtavīrya kavaca. Śyenī, the feminine form of the Śyena, also is mentioned here<sup>7</sup>.

## 60. Timi

A kind of whale or fish of an enormous size<sup>8</sup>. It is known as the Vehicle of Varuṇa<sup>9</sup>.

## 61. Tiṭṭibha

A kind of bird, the bird *Parrajacana*. Killing it is forbidden<sup>10</sup>.

## 62. Ulūka

An owl. Ulūka is mentioned from the *Ṛgveda* onwards and it is one of the victims offered in the horse sacrifice according to the *Yajurveda Saṃhitā*<sup>11</sup>. Kauṭilya refers to it. The *Vāyu* and *Kūrma Purāṇas* and the *Bṛhat Saṃhitā* mention it<sup>12</sup>. Its killing is prohibited<sup>13</sup>.

1. AD; N, I. 14. 12; 77. 87.

2. V. Ind, II. p. 405; Pāṇ, V. 4.11; IP, p. 221; Arth, Cāṇakya Sūtra, 347 p. 447.

3. Vā, 78. 38-40; CHVP, p. 120.

4. Brs, 51-18; N, I. 14. 12; 30. 74 ff.

5. AD; MD; V. Ind, II. p. 401.

6. Pāṇ, VI. 3. 71; IP. p 221; Arth, 13. 4. p 404; K, II. 17. 31; Brs, 79. 24.

7. N, I. 77. 87; II. 23. 11.

8. AD; MD.

9. N, I. 67. 84.

10. AD; MD; N, I. 30. 78. ff.

11. V. Ind, I. p. 102.

12. Arth, 13. 4. p. 404; Vā, 69. 328-338; CHVP, pp. 116, 120; K, II. 17. 32; 34. 14; Brs, 70. 22.

13. N, I. 30. 79 ff.

**63. Uṣṭra**

Camel. In the *R̥gveda* and *Atharvaveda* this animal is mentioned as a beast of burden yoked in fours<sup>1</sup>. Pāṇini, Kauṭilya Varāhamihira refer to it.<sup>2</sup> It is supposed to be born of the creator's feet. Its milk is taboo in Śrāddha.<sup>3</sup> A vehicle yoked by a camel is prohibited to a Brāhmaṇa. Its flesh is offered in bali<sup>4</sup>

**64. Varāha**

Boar. It is referred to in the *R̥gveda* and later Saṃhitās.<sup>5</sup> Kauṭilya refers to it.<sup>6</sup> According to the *Vāyu Purāṇa*, its flesh is used in Śrāddha. Varāha is referred to by Varāhamihira.<sup>7</sup> Killing it is considered a sin by Nārada. According to Nārada, it is found in the Saikata mountain and in Bhṛgu's hermitage. Varāha is one of the incarnation of Viṣṇu.<sup>8</sup>

**65. Vṛka**

A wolf. It is frequently referred to in the *R̥gveda* and later Vedic texts.<sup>9</sup> Pāṇini describes Vṛka as a carnivorous animal. It is also referred to by Kauṭilya.<sup>10</sup> In the *Nāradiya* it is said to be found near the Cakra river.<sup>11</sup>

**66. Vṛścika**

A scorpion. It is referred to by Kauṭilya and Varāhamihira<sup>12</sup> It is mentioned as a poisonous creature and is said to be found in the hells. A particular type of scorpion with red tail is also referred to by Nārada.<sup>13</sup>

**67. Vyāghra**

Tiger. Though it is not found in the *R̥gveda*, it is frequently referred to in the *Atharvaveda*.<sup>14</sup> Pāṇini mentions it as a carnivorous

1. AD; V. Ind, I. p. 104.
2. Pāṇ, IV. 3. 157; IP, p. 219; Arth, 2.4. p. 55; Brs, 24.21.
3. Vā, 9.42-44; 78.17; CHVP, p. 120.
4. N, I. 26.25; 85.27.
5. AD; V. Ind, II. p. 245.
6. Arth, 2.29, p. 130.
7. CHVP, p. 120; Brs, 28.14.
8. N, I. 30.74; 12.87; 16.4; 2.38.
9. AD; V. Ind, II. p. 318.
10. Pāṇ, V. 4.41; IP. p. 221; Arth, 14.3. p. 418.
11. N, I. 48.25.
12. AD; Arth, 14 3. p. 424; Brs, 50.3.
13. N, I. 71.79; 15.16; 77.80.
14. AD; V. Ind, II. p. 337.



animal. Kauṭilya mentions it.<sup>1</sup> The garments of tiger-skin are referred to in the *Vāyu Purāṇa*. It is referred to by Varāhamihira.<sup>2</sup> According to Nārada, Vyāghra is the vehicle of Śakti. It is said to be found near the Cakra river and also in the hells. Its feminine form Vyāghrī also is referred to by Nārada.<sup>3</sup> Cf. Śārdūla, No. 54.

#### 68. Vyāla

A snake or a tiger. Kauṭilya, Varāhamihira<sup>4</sup> and Nārada refer to it.<sup>5</sup>

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1. Pāṇ, II. 1.56; IP, p. 221; Arth, 2.27. p. 100.
  2. CHVP, p. 120; Brs, 48.44.
  3. N, I. 88.192; 48.25, 15.17; 9.13.
  4. AD; MD; Arth, 1.12, p. 20; Brs, 6.3.
  5. N, II. 47.84.

### APPENDIX III FOOD AND DRINKS

The Indus Valley Civilization shows that people in the pre-Vedic period were capable of producing food on a large scale. Even though we have only a little information regarding the methods of agriculture acquired by the people, the examination of the specimens of wheat and barley found in the ruins at Mohenjodaro shows that they were not of the wild species. Similar type of wheat is produced in the Punjab even today. Further, milk also was an important item of food during that period. Besides vegetables, other fruits and date were included in the dietary. Harappa cultivated peas and sesamums. Among the non-vegetarian articles of food the beef, mutton pork, poultry, the flesh of the gharial, turtle and tortoise, fresh river fish and dried fish from the sea, and also shell-fish were used by those people.<sup>1</sup>

Irā, and Māsara, the intoxicating drinks, were consumed by Dravidians. The references to Tila and Piṇyāka show that the people extracted oil and used it in cooking.<sup>2</sup>

Milk and its various products and Yava among food-grains occupied a very prominent place in the food habits of the Ṛgvedic period.<sup>3</sup> Food-grains are generally referred to by the words Yava and Dhānya in the *Ṛgveda*.<sup>4</sup>

Meat was a very popular item of food. The flesh of the ox, sheep, goat, etc., seem to have been commonly used.<sup>5</sup>

Soma, an intoxicating drink, is referred to in the *Ṛgveda* as used in rituals. Another drink, Surā, is mentioned as a common drink.<sup>6</sup>

A large variety of food-grains like Priyaṅgu, Godhūma, Tila etc., is found in the later Vedic literature. Rice was also popular.

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1. VA, pp. 173-174.

2. FD, p. 3.

3. SRL (1st edition) p. 116; SRL (Reset edition), p. 95; CHI, I. pp. 99-101.

4. CHVP, p. 211.

5. FD, pp. 15-16; SRL, (1st edition) p. 116; SRL (Reset edition), p. 95.

6. RV, IX. 12.7, VIII. 2.12; FD, pp. 22, 25.

The use of fish can be inferred from the *Yajurveda*. But the practice of meat-eating is censured for the first time in the Brāhmaṇas.<sup>1</sup> A further development of this prohibition is seen in the Upaniṣads when meat-eating is considered to be a sin. In the period of the *Gṛhya Sūtras*, Soma lost its popularity and wine began to gain popularity. Rice occupied a more important place among the food-grains. Pāṇini's *Aṣṭādhyāyī* classifies the food stuffs as bhojya (to be eaten), bhakṣya (fit for food), and miśrikarāṇa (mixture), vyañjana (sauce) and upasikta (watery) and saṃskṛta (refined).<sup>2</sup>

Buddhist and Jaina works refer to several kinds of food and drinks. Eighteen kinds of solid food are referred to in the Jātakas and 18 kinds of seasoned food in the Jaina works. Besides, we have a classified list of food stuffs in those works : (1) soft-food, (2) hard-food, (3) beverages and (4) relishable food.<sup>3</sup> The Jātakas refer to Sugar-cane, its juice and sugar, and also even manufacturing industries connected with food-grains.<sup>4</sup>

The *Vinaya Piṭaka* mentions five varieties of salts as sea salt, black salt, rock salt, kitchen salt and red salt and the *Arthaśāstra* of Kauṭilya mentions six.<sup>5</sup> The salt manufacturers also are referred to in the Jātakas. Regarding milk, we have various products minutely distinguished from each other like clarified butter, solidified ghee, etc., from the time of *Gṛhya Sūtra* downwards.<sup>6</sup> Kauṭilya describes different types of liquor for drinks.

In the *Rāmāyaṇa*, food is divided into four classes as bhakṣya (hard), bhojya (soft), coṣya (to be sucked) and lehya (to be licked<sup>7</sup>). Meat-eating was prevalent in the period of the *Rāmāyaṇa*; but the Mahābhārata contains contradictory statements regarding eating of meat. In the period of the *Rāmāyaṇa*, Maireya seems to have been the most popular drink, Vāruṇī being only next to it. Besides, various kinds of Āsavas (drinks) also are referred to in the *Rāmāyaṇa*.<sup>8</sup>

1. SRL (1st edition), p. 117; FD, p. 16; CHVP, p. 211.
2. SRL (1st edition), pp. 118, 124; SRL (Reset edition) p. 96; FD, p. 57; IP, pp. 99-102.
3. FD, pp. 77, 58.
4. CHVP, pp. 211-212.
5. PD, pp. 69, 92.
6. CHI, I. pp. 214-215; CHVP, p. 211; SRL (1st edition), p. 119; SRL (Reset edition), pp. 97-98.
7. Rām, Ayodhyā, 91.20; FD, p. 102.
8. FD, pp. 106 ff; 109, 118.



Medical works of Caraka, Suśruta, Kaśyapa and others describe many kinds of food-stuffs and the methods of preparing them. They also deal with the scientific value of these food-stuffs. For example, Caraka, Bhela and Kaśyapa recommend milk as the most nourishing food and all the medical works prescribe a limited use of wine as very good for health, especially in the winter season. Similarly meat is considered to be a very nourishing food by Caraka.<sup>1</sup>

During the classical age, the subject of food and drink was so highly developed as to include the art of cooking among the sixty-four fine arts.

Regarding food and drinks, the *Nārada Purāna* shows a well-developed stage. In this work, we find reference to some kinds of food preparations like Pūrikā ( modern pūri ), Roṭikā. Laḍḍuka, etc., similar to same modern preparations<sup>2</sup>. Of course, these are not referred to as the food of the common people, but as the articles used in worship. Various types of food-grains are also mentioned in the *Nāradiya*. The references to rice made in this work show that rice was popular. Milk and its various by-products also are often mentioned.

Regarding the use of non-vegetarian food, there is reference to Māmsa as an item of food, as used in worship and in giving as gift<sup>3</sup>. Though Māmsa ( flesh ) is prohibited only to Brāhmaṇas and Brahmacārins, eating flesh is considered to be a sin ( whoever may be the eater)<sup>4</sup>.

Among the drinks, Madya, Surā and some Āsavas are mentioned. Surā is classified into eleven categories<sup>5</sup>. The preparation of two kinds of Āsavas, viz; Gauḍī and Paiṣṭī, and that of Madhu, the product of trees and fruits, is also described<sup>6</sup>. The use of intoxicating drink is prescribed in almost all the cases of worship. Nārada objects to the use of liquor, and includes drinking liquor among the five greatest sins<sup>7</sup>. On one occasion, food is classified

1. FD, pp. 135-138, 151, 141.

2. N, I. 51. 73; 75.84; II. 50. 21.

3. N, I. 90. 28; 51. 85.

4. N, I. 24. 14; 25.30; 20.32. etc.

5. N, I. 30. 30-31; Cf. also Surā, No. 18.

6. N, I. 90. 11 ff.

7. N, I. 15. 22. etc., 30. 5.

as bhakṣya (fit for food), bhojya ( to be eaten ), peya (drinkable), lehya ( to be licked), and coṣya ( to be sucked ), but elsewhere it is classified as bhakṣya, bhojya, lehya, and svādyā (to be tasted<sup>1</sup>).

The following is an alphabetical list of articles of food and drinks.

### 1. Anna

Boiled rice or the food in general. During the pre-Vedic period rice was an important item of food. It is referred to in the *Ṛgveda* and later literature.<sup>2</sup> The *Sūtra* of Pāṇini, *Jātakas* and *Arthaśāstra* regard Anna as meaning food in general. In the *Kaśīkā* boiled rice is known by the word Bhakta.<sup>3</sup> According to Nārada, Anna is used in gift, tarpaṇa, naivedya and homa. Eating rice is forbidden on Ekādaśī days and in Vṛddhi Śrāddha.<sup>4</sup>

### 2. Apūpa

A small round cake of flour. The cake prepared in ghee is made of rice or of barley, and is a popular item of food from the *Ṛgveda* onwards.<sup>5</sup> Pāṇini and Patañjali refer to it.<sup>6</sup> Nārada refers to its use for eating, gift, worship and homa.<sup>7</sup>

### 2. Dadhi

The coagulated milk, or the sour milk. It seems to have been popular during the period of *Ṛgveda* and later Vedic texts.<sup>8</sup> Its use in Śrāddha is mentioned in the *Vāyu Purāṇa*. It is also used as a medicine taken by yogins to get relief from gastric trouble.<sup>9</sup> Nārada refers to its use in worship, gift, homa, naivedya, the kāmya rites and tarpaṇa and also for preparing madhuparka.<sup>10</sup>

### 4. Dugdha

The milk. It seems that milk was an important item of food during the pre-Vedic period. It is known by different names like Go, Payas and Kṣīra, and is considered as very essential in the

1. N, I. 43. 117; 28. 56.
2. AD; VA, p 174.
3. Pāṇ, III. 2. 68, etc., IP, p. 101.
4. N, I. 20. 10; 27. 74; 67. 72ff; 68. 40; 23, 8 9; 25. 6.
5. AD; V. Ind, I p 26
6. Pāṇ, V. 1.4; IP, p. 108; Pat, 1.2.45 p. 217; L. 13; ITP, pp 96-97.
7. N, I. 49.44; 17.55; 51.73; 68 77.
8. AD; V. Ind, I. p. 338.
9. Vā, 80. 42-44; 11. 41-42; CHVP, p. 92.
10. N, I. 13. 96; 71.84 ff; 90.85; 80, 12 /; 67.28.

economy of the Vedic Indians<sup>1</sup>. According to Pāṇini, it is an important article of food. According to the *Vāyu Purāṇa*, milk is recommended as a food for yogins.<sup>2</sup> Nārada describes its use in worship and homa.<sup>3</sup>

### 5. Ghṛta

The clarified butter or ghee. It is also known as Sarpis.<sup>4</sup> It is mentioned in the *Ṛgveda* and later Vedic texts as an article for ordinary use and for sacrifice.<sup>5</sup> According to Pāṇini, Haiyaṅga-vīna (ghee) is an essential item of food. According to the *Vāyu Purāṇa*, vessels filled with butter are good gift in Śrāddha.<sup>6</sup> Nārada mentions its use in gift, naivedya, for lighting purpose, in homa and Śrāddha and also as a medicine.<sup>7</sup>

### 6. Guḍa

The molasses. As a universal product of sugarcane juice, this is known from the period of Pāṇini downwards.<sup>8</sup> According to Nārada, it is used in worship and in the preparation of Surā.<sup>9</sup>

### 7. Laḍḍuka

A kind of sweetmeat. It is offered to Gaṇeśa as naivedya.<sup>10</sup>

### 8. Lāja

The parched grain or watted grain. The later Saṁhitās and the Brāhmaṇas refer to it.<sup>11</sup> According to Nārada, Lāja is used in homa, naivedya, in the kāmya rites and in tarpaṇa.<sup>12</sup>

### 9. Madhu

The honey. "Madhu, though often used to denote "Soma" or milk or any sweet food or drink, has also the sense of "honey" in the *Ṛgveda*". However, in the later literature its meaning is honey.<sup>13</sup> It is considered as a food even by the *Ṛgvedic* Aryans.

1. AD; VA, p. 174; V. Ind, I. p. 208.

2. IP, p. 111; Vā, 16.13; CHVP, p. 92.

3. N, I. 13.92; 90.131.

4. AD; N, I. 21. 21; 14.6.

5. V. Ind, I. p. 250.

6. Pāṇ, V. 2.23; IP, p. 111; Vā, 80.28, CHVP, p. 92.

7. N, I. 21.21; 90.85; 67.72; 17.31; 28.46; 61.60.

8. AD; IP, p. 109.

9. N, I. 75. 66; 30.23.

10. AD; N, II. 50. 21.

11. AD; V. Ind, II. p. 231.

12. N, I. 68.20; 90.85 ff; 80.128.

13. AD; VA, p. 393; V. Ind, II. pp. 123-124; RC, p. 206; CHVP, p. 213.



The honey prepared by the common bee is referred to as Kṣaudra by Pāṇini.<sup>1</sup> According to the *Vāyu Purāṇa*, Madhu as a gift is used in Śrāddha, but its use is prohibited to Yatis and Bhikṣus.<sup>2</sup> In the *Naradīya*, it is used in worship, gift, homa and Śrāddha. Further, it is forbidden to a Brahmācārī. On Daśamī day it is forbidden to a Vaiṣṇava.<sup>3</sup>

### 10. Madya

A spirituous liquor or intoxicating drink. According to Om Prakash, during the period of Pre-Historic Civilisation two intoxicating drinks, viz., Irā and Māsara seem to have been used. The Vedic literature up to the period of the *Chāndogya Upaniṣad* does not make a reference to Madya. Pāṇini mentions Madya.<sup>4</sup> Nārada says that sons of Sagara were in the habit of drinking Madya. Its category known as Āsava was used in worship.<sup>5</sup> Cf. Surā, No. 18.

### 11. Māmsa

The flesh or meat. It appears as a common item of food during the pre-Vedic period as well as in the Vedic period.<sup>6</sup> In the Brāhmaṇic period it was prohibited, and in the Upaniṣad period eating of flesh was considered as one of the heinous sins. But it was used in sacrifices and was essential in Śrāddha. The *Vāyu Purāṇa* mentions its use in Śrāddha. It is forbidden to the Yogins.<sup>7</sup> Nārada mentions its use in worship, Śrāddha and gift. At the same time it is not only prohibited to Brāhmaṇas in the Kali age and to Brahmācārīs in general, but is also considered to be a sin.<sup>8</sup>

### 12. Modaka

A sweetmeat or a sweet ball. It is especially liked by children according to Patañjali.<sup>9</sup> It is offered especially to Gaṇeśa and is

1. Pāṇ, IV. 3.118; IP, p. 110.

2. Vā, 80.51; 18.20:21; CHVP, p. 93.

3. N, I. 13.49, 96; 17.46; 28.62; 25.30; 120.87.

4. AD; PD, p. 3, V. Ind, II. p. 123; Pāṇ, III. 1.100; IP, p. 116.

5. N, I. 8. 74-77; 90.28.

6. PD, p. 2; VA, p. 177; V. Ind, II. p. 145.

7. HSL-Mac, p. 164; RC, p. 205; SRL (1st edition) pp. 117-118, 122; SRL (Reset edition), pp. 96, 100; Vā, 78.5; 81.3; CHVP, pp. 94, 214.

8. N, I. 90. 28; 51.72, etc., 28.62; 51.85; 24.14 ff; 25.30; 20.32.

9. AD; Pat, V. 1. 119 p. 366; L. 9; ITP, p. 97.

used for homa, gift and in the kāmya rites and tarpaṇa. Upamodaka also is referred to by Nārada.<sup>1</sup>

### 13. Pāyasa

The porridge. It is a preparation of rice boiled in milk or with ghee and Śarkarā (sugar). It is used in naivedya, homa, gift and in the kāmya acts and tarpaṇa.<sup>2</sup>

### 14. Pṛthuka

The rice parched and flattened. The *Vāyu Purāṇa*, in Śrāddha prescribes a gift of pṛthuka, in the preparation of which sugar and milk were used.<sup>3</sup> Nārada makes its use in sacrifice, naivedya and in kāmya acts and tarpaṇa.<sup>4</sup>

### 15. Pūrikā

A kind of cake. It is offered as naivedya to Lord Kṛṣṇa, Śiva and Pārvatī<sup>5</sup>.

### 16. Roṭikā

A preparation of food with Māṣa, Kṣāra and Tila taila (til oil). It is offered to Hari (Hānumān)<sup>6</sup>.

### 17. Saktu

The flour of barley first fried and then ground. The *Rgveda* refers to it once. The later Saṃhitās take this as barley meal<sup>7</sup>. Pāṇini mentions Udaka-Saktu (mixed with water), and Patañjali refers to Dadhi-Saktu (mixed with curd) as a seasoning ingredient.<sup>8</sup> The *Vāyu Purāṇa* recommends it for Śrāddha<sup>9</sup>. According to Nārada, it is an eatable and is used for homa<sup>10</sup>.

### 18. Surā

The spirituous liquor. It is a drink often mentioned in the Vedic literature, and was popular among the Ṛgvedic Aryans.<sup>11</sup>

1. N, I. 113. 14; 68. 20, 52; 80.128; 115.19.
2. AD; N, I. 124. 50; 17.25; 54, 20; 80.127.
3. AD; Vā, 80.47; CHVP, p. 91.
4. N, I. 68.81; 90.86; 80.128.
5. AD; N, I. 117. 23; 51.73.
6. N, I. 75. 84.
7. AD; V. Ind, II. p. 415.
8. Pāṇ. I. 1. 57; 1.149; IP, p. 109.
9. Vā, 80.48; CHVP, p. 91.
10. N, I. 49.44; 68. 19ff.
11. V. Ind, II. p. 458; RC, p. 208ff; AD.

Nārada classifies Surā into eleven categories, viz., Tāla, Pānasa, Drākṣa, Khārjūra, Mādhuka, Śaila, Āriṣṭa, Maireya, Nālikera, Gauḍī and Mādhvī. Nārada prohibits drinking liquor. He considers drinking liquor to be one of the five vilest sins.<sup>1</sup> Cf. *Madya*, No. 10.

### 19. Taila

The sesamum oil. In the *Atharvaveda* it is referred to and its extraction from Tila also was known to the people of the Brāhmaṇic period.<sup>2</sup> According to Nārada, it is used in bathing Lord Viṣṇu or Śiva, lighting and drinking as a medicine.<sup>3</sup>

### 20. Vaṭaka

A kind of cake. According to Om Prakash, during the period of Pre-Historic Civilization round cakes (Vaṭakas) were prepared by frying in oil or butter. According to Nārada, it is prepared of Māṣa and is used as naivedya.<sup>4</sup>

### 21. Yāvaka

The food prepared from barley. It is mentioned as a variety of rice by Pāṇini and Caraka.<sup>5</sup> The *Vāyu Purāṇa* refers to it as a food recommended for Yogins.<sup>6</sup> According to Nārada, Gomūtra is used in it and it is taken for 15 days to expiate the sin of absorbing Caṇḍāla's Anna unknowingly.<sup>7</sup>

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1. N, I. 30. 30-31; 30. 5.
  2. AD; V. Ind, I. p. 328; SRL (1st edition), p. 117; SRL (Reset edition), p. 96; CHVP, p. 211.
  3. N, I. 13. 55. 64; 14. 47.
  4. AD; PD, p. 2; N, I. 121. 31; 74. 45.
  5. AD; Pān, V. 2. 3; IP, p. 105.
  6. Vā, 16. 13; CHVP, p. 91.
  7. N, I. 14. 25.



## APPENDIX IV

### MUSIC AND DANCE

In the Ṛgvedic period much importance was attached to song especially in connection with rituals. The *Sāmaveda* is the best evidence for the great antiquity of music.<sup>1</sup> In the *Śatapatha Brāhmaṇa* the Apsaras, who are the female associates of the Gandharvas, are referred to as engaged in dance, song and play. In the *Jātakas*, the association of Gandharvas with music becomes an established fact, and the art of music is called 'Gāndharva Veda' which is included among the 18 subjects of study.<sup>2</sup> In the *Aṣṭādhyāyī* of Pāṇini vocalists and instrumentalists are referred to. In the same work, there is also a reference to the orchestral bands inclusive of singers to the accompaniment of *Vīṇā*, the most popular musical instrument in ancient India. Music was regarded as an art in the time of Pāṇini. Kauṭilya's *Arthaśāstra* also mentions music and musicians.<sup>3</sup> Vātsyāyana's *Kāmasūtra* and the classical literature also mark a progressive development of the field of music and dances. Bharata in his *Nāṭyaśāstra* includes music as an important Śāstra and gives a detailed treatment of the same in six chapters. The *Vāyu Purāna* also includes the Gāndharva Vidyā in the 18 Vidyās.<sup>4</sup> Hence it will not be far from truth to think that music and dance were popular from an early period, especially during the classical age in India.

Nārada refers to various musical instruments connected with musical performance and dance recitals, generally in relation to the worship of various deities and the observance of vratas. Further, there are some instruments described as associated with gods like Kṛṣṇa, Viṣṇu and goddesses like Sarasvatī.

Apart from this, while describing Śikṣā, one of the six Vedāṅgas, Nārada gives theoretical explanation of music, and detailed information regarding the seven svaras, the 14 defective

1. CHI, I. p.103; RC, pp.234 ff; SAVP, p.34; CHVP, p. 216.

2. VM, pp. 134 ff; IBJ, p. 249; CHVP, p. 216.

3. IP, p. 167.

4. Vā, 61. 78-80; CHVP, p. 96.

forms of singing songs, the five kinds of Śrutis and the musical instrument Viṇā in particular. He also lays down some rules regarding the study and practice of music.<sup>1</sup> In short, the references and the description contained in this work lead us to conclude that during the period of the *Nārada Purāṇa* the art of music progressed both in its practical and theoretical aspects.

The following is an alphabetical list of musical instruments :

### 1. Bheri

A kettle-drum. The *Jātakas*, the *Rāmāyaṇa* and the *Mahābhārata* mention it<sup>2</sup>. In the *Vāyu Purāṇa* it is referred to as played upon by the Bhūtas to pay their respects to Śiva. Varāhamihira also refers to it<sup>3</sup>. According to Nārada, it is played for pleasing the God and used in dancing (at the time of worship)<sup>4</sup>.

### 2. Ḍamaru

A sort of small drum, shaped like an hour-glass, generally played by the Kāpālikas<sup>5</sup>. Nārada mentions it as associated with Nṛhari and Hanumān<sup>6</sup>.

### 3. Ḍiṇḍima

A kind of small drum<sup>7</sup>. The Vedic literature does not refer to it. The *Jātakas* and the epics mention this instrument<sup>8</sup>.

According to the *Vāyu Purāṇa*, it is played upon by the Bhūtas to pay their respects to Śiva, and according to the *Nāradiya Purāṇa*, played for pleasing the God<sup>9</sup>.

### 4. Dundubhi

A sort of large kettle drum. Its use in both war and peace is referred to in the early Vedic period and in the epic period.<sup>10</sup> The

1. N, I, ch. 50.
2. AD; MD; IC, 4.451; JAOS, 13; CHVP, p. 217.
3. Vā, 40, 24-25; CHVP, p. 98; Brs, 43.59.
4. N, I. 13.146; 73.81.
5. AD.
6. N, I. 71.65; 75.72.
7. AD; MD.
8. IC, 4.451; JAOS, 13; CHVP, p. 217.
9. Vā, 40. 24-25; CHVP, p. 98; N, I. 113-46.
10. AD; RC, p. 234; IC, 4.451; JAOS, 13; CHVP, p. 217; V. Ind, I. p. 368.

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