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## सम्पादक-मण्डल

डा० रामकरण शर्मा

भूतपूर्व कुलपति, सम्पूर्णानन्द संस्कृतविश्वविद्यालय, वाराणसी; नयी दिल्ली

डा० रामचन्द्र नारायण दाण्डेकर

भण्डारकर प्राच्यशोधसंस्थान, पुणे

डा० जे० गोण्डा. उटरेख्ट, नीदरलैण्डस्

डा० जोर्जो बोनाजोली

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# पुराणम्—PURĀṆA

Vol. XXXIII, No. 1]

[January 21, 1991

वसन्तपञ्चम्यङ्कः

Vasanta-Pañcami Issue

Contents—लेखसूची

	Pages
1. देवीस्तोत्रम् (An eulogy to Devi with translation and notes) By <i>R. S. Bhattacharya</i>	1-8
2. Promotion of the cult of Gaṇeśa [गणेशधर्मसंप्रदायस्य उन्नयनम्] By <i>Y. Krishan</i> D-12 Anand Niketan, New Delhi	9-24
3. The Purāṇic King Pramati : some reflections [पुराणवर्णित-प्रमतिनृपविषयकाणि चिन्तनानि] By <i>Ajay Mitra Shastri</i> Prof. & Head, Dept. of Ancient Indian History, Culture and Archaeology, Nagpur University, Nagpur	25-59
4. Gleanings of the performing art-forms in the Purāṇas [पुराणोक्तानामनुष्ठानात्मककलाप्रकाराणां संकलनम्] By <i>Dr. (Mrs.) Binapani Patni</i> D 120 Viveka Vihar, Delhi-110032	60-71

5. Significance of ritual bath at Prayāga 72-86  
[प्रयागे शास्त्रीयस्नानस्य महत्त्वम्]  
By *D. P. Dubey*  
Lecturer, Department of Ancient History,  
Culture & Archaeology, University of  
Allahabad
6. Concept of nagara-devatā in art and literature 87-91  
[कलायां वाङ्मये च नगरदेवताविषयिणी धारणा]  
By *Dr. N. P. Joshi*  
CK1/13 Bhonsala Mandir, Patani Tola,  
Varanasi-221001
7. Vedic mantras as described in the Purāṇas 92-115  
[पुराणवर्णिता वेदमन्त्राः]  
By *Dr. Ram Shankar Bhattacharya*  
All-India Kashiraj Trust
8. Summary of the Sanskrit article 116-117  
श्रीमद्देवीभागवते मायानिरूपणम्
9. Book-review 118-121
10. Activities of All-India Kashiraj Trust 122-127

**संस्कृतखण्डः**

1. श्रीमद्देवीभागवते मायानिरूपणम् 3-16  
द्वारिका प्रसाद त्रिपाठी  
प्रवक्ता संस्कृतविभाग,  
हे० न० व० गढ़वाल विश्वविद्यालय  
श्रीनगर, गढ़वाल 17-24
2. संस्कृतभाषानिबद्धानां लेखानां संक्षेपाः
3. सर्वभारतीयकाशिराजन्यासस्य कार्यविवरणम् 25-30

## देवीस्तोत्रम्

जय देवि महामाये शूलधारिणि चाम्बिके ।  
शङ्खचक्रगदापद्मखड्गहस्तेऽभयप्रदे ॥११॥

नमस्ते भुवनेशानि शक्तिदर्शननायिके ।  
दशतत्त्वात्मिके मातर्महाबिन्दुस्वरूपिणि ॥१२॥

महाकुण्डलिनिरूपे सच्चिदानन्दरूपिणि ।  
प्राणाग्निहोत्रविद्ये ते नमो दीपशिखात्मिके ॥१३॥

पञ्चकोशान्तरगते पुच्छब्रह्मस्वरूपिणि ।  
आनन्दकलिके मातः सर्वोपनिषदर्चिते ॥१४॥

मातः प्रसीद सुमुखी भव हीनसत्त्वांस्  
त्रायस्व नो जननि दैत्यपराजितान् वै ।  
त्वं देवि नः शरणदा भुवने प्रमाणा  
शक्तासि दुःखशमनेऽखिलवीर्ययुक्ते ॥१५॥

ध्यायन्ति येऽपि सुखिनो नितरां भवन्ति  
दुःखान्विता विगतशोकभयास्तथान्ये ।  
मोक्षार्थिनो विगतमानविमुक्तसंगाः  
संसारवारिधिजलं प्रतरन्ति सन्तः ॥१६॥

त्वं देवि विश्वजननि प्रथितप्रभावा  
संरक्षणार्थमुदितार्तिहरप्रतापा ।  
संहर्तुमेतदखिलं किल कालरूपा  
को वेत्ति तेऽम्ब चरितं ननु मन्दबुद्धिः ॥१७॥

ब्रह्मा हरश्च हरिदश्वरथो हरिश्च  
इन्द्रो यमोऽथ वह्णोऽग्निसमीरणौ च ।  
ज्ञातुं क्षमा न मुनयोऽपि महानुभावा  
यस्याः प्रभावमतुलं निगमागमाश्च ॥१८॥

धन्यास्त एव तव भक्तिपरा महान्तः  
 संसारदुःखरहिताः सुखसिन्धुमग्नाः ।  
 ये भक्तिभावरहिता न कदापि दुःखा-  
 म्भोधिं जनिक्षयतरङ्गमुमे तरन्ति ॥१९॥

ये वीज्यमानाः सितचामरैश्च  
 क्रीडन्ति धन्याः शिबिकादिखडाः ।  
 तैः पूजिता त्वं किल पूर्वदेहे  
 नानोपहारैरिति चिन्तयामि ॥२०॥

ये पूज्यमाना वरवारणस्था  
 विलासिनीवृन्दविलासयुक्ताः ।  
 सामन्तकैश्चोपनतैर्ब्रजन्ति  
 मन्ये हि तैस्त्वं किल पूजितासि ॥२१॥

(देवीभागवत ४।१५।११-२१)

TRANSLATION OF THE STOTRA  
WITH NOTES

Hiranyakaśipu, king of the demons, often quarrelled with the *devas*. When Hiranyakaśipu was slain by Narasiṃha, Prahlāda, his son, continued his enmity with the *devas* and in a dreadful battle between the demons and the *devas* Prahlāda was defeated. Bali, son of Prahlāda, fought with the *devas* but was defeated by Indra. The demons took refuge in the teacher Śukra. Under his patronage the demons fought with the *devas* but were defeated. Śukra went away; he worshipped Śiva with a view to receiving a *mantra* by which he could protect the demons thoroughly. Receiving the *mantra* Śukra came back and found that Bṛhaspati had enchanted and deceived the demons. Śukra tried to advise the demons who did not pay any heed to his advice. Thereupon Śukra became enraged and cursed them saying that they would be overcome in the battle. Consequently the demons were defeated when they fought with the *devas*. Śukra told the demons that under the influence of Fate (*daiva*) they had been subdued and that they could regain their kingdom in some remote future. The demons did not accept Śukra's advice saying that Fate reigned over the idle only and they defeated the *devas* in battle. Then being advised by Bṛhaspati, Indra worshipped the World-mother uttering this hymn with great devotion.

(11) O Devī, O mother, you hold a trident and possess great illusory power. You hold a couch, a disc, a mace, a lotus and a sword; you bestow fearlessness. Victory to you.

According to Śākta teachers Devī is called Mahāmāyā since she is capable of deluding gods including Brahmā, Viṣṇu and Śiva. Cp. Saptasāti 1. 42 which says that Mahāmāyā forcibly seizes the minds of even those who possess *jñāna* and leads them to delusion.

(12) O Mother, you are the controller of the universe, the heroine (i. e. the ultimate goal) of the Śākta philosophy. You are

the ten principles; you have the nature of the great *bindu*.<sup>1</sup> Salutation to you.

It is remarkable to note that there is mention of *śāktadarśana* in the *Śrīvidyāpūja-paddhati*.<sup>2</sup> Two available works on Śākta philosophy deserve mention. One is the *Śaktisūtra* of Agastya which has been published with an incomplete commentary. The other is the *Pratyabhijñā-sūtra* (though the title does not contain anything to show that it is a śākta treatise) which is regarded as a *Śaktisūtra* (see the *bhāṣya* on *Lalitāsahasranāma* in which the first *sūtra* of this work has been quoted with the remarks तथा च शक्तिसूत्रम् —p. 96).

*Daśatattva*—The nine constituents (*dhātus*) of the body and the supreme creative principle; see the comm. by Lakṣmidhara on *Saundaryalaharī* 11.<sup>3</sup> In other systems the *puruṣa* is regarded as the tenth category (नवतत्त्वमिदं देहं दशमः पुरुषः स्मृतः, *Skanda-p.*

1. Bindu is one of the basic categories of the Śākta philosophy. Though inert (*jaḍa*) it is the material cause of pure creation (*śuddha sṛṣṭi*). बिन्दुतर्पणसन्तुष्टा is one of the names of the goddess Lalitā (*Lalitāsahasranāma* 229). The word is also used in the sense of *paranāda* or *śabda-brahman*, whose functions are *parā*, *paśyanti* etc. The Anāhata sound is said to assume the form of *bindu* when it becomes condensed (*ghanibhūta*). The six *cakras* are also called *bindu*. For a detailed exposition of *bindu* see Lakṣmidhara's comm. on *Saundaryalaharī* 99.
2. बौद्धं ब्राह्मं तथा सौरं शैवं वैष्णवमेव च । शक्तं षष्ठं तु विज्ञेयं चक्रं षड्दर्शनात्मकम् ॥ Navaratneśvara quoted in *Tantrasāra* dealing with *Śrīvidyā*, p. 452).
3. त्वगसृङ्मांसमेदोऽस्थिघातवः शक्तिमूलकाः ।  
मज्जाशुक्रप्राणजीवघातवः शिवमूलकाः ।  
नवघातुरथं देही नवयोनिसमुद्भवः ।  
दशमी योनिरेकैव परा शक्तिस्तदीश्वरी ।  
(quoted in Lakṣmidhara's comm. on *Saundaryalaharī*, 11). It is to be noted that here *prāṇa* and *jīva* are also regarded as *dhātus*.



Kumārikā 40. 146). It is interesting to note that on account of this enumeration, the word *tattva* came to signify the number ten; cp. the word तत्त्वलक्षम् in the sense of ten lacs in the Tantrasāra, p. 170 (ed. P. Bhattacharya).

(13) O Devi, you have the form of the great Kuṇḍalinī ('Serpent Power'), and the nature of *sat* (existence), *cit* (intelligence) and *ānanda* (bliss). You are the lore of Prāṇāgnihotra. Salutation to you who are of the nature of the flame of light.

The epithet *mahat* (in mahākuṇḍalinī) is significant. Since Kuṇḍalinī has a cosmic and an individual form it is called Mahākuṇḍalinī (Bhāskara's comm. on the Lalitāsahasranāma, 87).

Prāṇāgnihotra is the mental sacrifice in which all things connected with a sacrifice are conceived as the various parts and functions of the living organism. It is rightly called *mānasayajña* though the word *śārīrayajña* is also used for it. A detailed description of this sacrifice is given in the Prāṇāgnihotra Upaniṣad. For a vivid description of the mental worship in the Tantric form, see Tantrasāra, ch. II, sec. on त्रिपुरादेवीपूजा and Prapañcasāra, ch.8.

(14) O Mother, you have entered the five *kośas* (sheaths); you are of the nature of *puccha-brahman*, (ultimate support); bliss is one of your aspects; you are adored by all the Upaniṣads.

For a brief and authoritative description of the five *kośas* consisting of *anna*, *prāṇa*, *manas*, *vijñāna* and *ānanda*, see Tait. Up. 2. 1-5.

The idea of *puccha-brahman* is propounded in Tait. Up. 2. 5, which declares that the internal self is constituted (as compared with the cognitive body) by bliss. This has a human form having joy (*priya*), enjoyment (*moda*), hilarity (*pramoda*) and bliss as the head, right side, left side and the trunk respectively. Brahman is its tail that stabilizes it.

*Ānandakalikā* is to be analysed as 'one whose *kalikā* i. e. *kalā* (part) is *ānanda*'. *Kalikā* may also be taken in the sense of a bud. Thus the word would mean 'the bud i. e. source of bliss.' Some take *ānandakalikā* in the sense of *ānanda*; cp. *dīpakalikā* in the sense of a *dīpa*.

(15) O bright-faced Mother endowed with all powers, be gracious; protect us who are deficient in strength and have been defeated by the demons. You are our sole refuge in the world; you are the sole authority and are capable of subduing (our) miseries.

*Pramānī* is regarded by grammarians as the correct form. Some however defend *pramāṇā* in the sense of प्रमाणमयते (acquiring authoritativeness) or in the sense of प्रमाणमिवाचरति (acting like a *pramāṇa*).<sup>4</sup>

Like the two words *prasīda* and *sumukhī* (one verb and another adjective) we have the compound word प्रसादसुमुखी also, often found in Puranic works; cp. प्राह प्रसादसुमुखी in *Saptaśati* 4. 28.

(16) Those people who meditate on you become really happy and who do not meditate become full of miseries and afflicted with sorrow and fear. Those who aspire for emancipation and are devoid of pride and attachment cross the water of the ocean of the mundane existence.

The word *vigata* in *vigataśokabhayāh* cannot mean 'free from' 'devoid of', for people who are free from *śoka* and *bhaya* cannot be *duḥkhānvita*. That is why *vigata* is to be taken in the sense of विशेषेण प्राप्त. The use of *vi* in this sense is found in words like *virathita* (tied together), *vinīta* (well-trained), *vidhūta* (shaken off) etc.

Puranic authors are fond of conceiving *samsāra* as an ocean or a river. For a charming संसार-नदीरूपक, see *Śāntiparvan* 250. 12-16 and शोक-सागररूपक, see *Rāmāyaṇa* 2.59.27-30.

4. कथं तर्हि प्रमाणायां स्मृती (१।३।३) इति शाबरभाष्यम् इति चेत् ? अत्र भट्टाः—प्रमाणमयते याति मूलभूतां श्रुतिं यतः। विवबन्तादयतेस्तस्मात्, प्रमाणा स्मृतिरुच्यते ॥ इत्याहुः... अन्ये तु प्रमाणं वेदः, तद्वद् आचरतीति आचारविवबन्तात् प्रमाणशब्दात् पचाद्यच्च टावित्याहुः (Tattvabodhini on Siddhāntakaumudī sec. on Bahuvrihi).

(17) O World-mother, your prowess is well-established. You, whose power is capable of destroying all distress, get manifested with a view to protecting the distressed. You assume the form of Time in order to destroy all things. O Mother, it is impossible for an ignorant man to comprehend your activities.

(18) Brahmā, Śiva, Sūrya, Viṣṇu, I myself (i. e. Indra), Yama, Varuṇa, Agni, Vāyu, illustrious sages, the Nigamas and the Āgamas are unable to realize your incomparable majesty and power.

The word हरिदश्व (one whose horses are called harit or are harit in colour; harit=greenish-yellow) means the sun; Cp. भद्रा अश्वा हरितः सूर्यस्य (R̥gveda 1.115.3). हरिदश्वरथ—one whose chariot is carried by harit horses (which are said to be seven in number). The Purāṇas contain elaborate descriptions of this chariot (Viṣṇu-p. 2.10; Vāyu-p. 52; Matsya-p. 125).

Though Āgama usually means the Veda<sup>5</sup>, yet in the expression निगमागम it undoubtedly means the wellknown scripture Āgama (written in *laukika* Sanskrit) which is also called Tantra. Nigama in the sense of the Veda is often used in the Purāṇas (see Bhag. 1.1.3; 2.7.36).

(19) Those high-souled persons are blessed who are devoted to you; they are bereft of worldly miseries and they remain immersed in the ocean of bliss. O Umā, those, who have no devotion to you, can never cross the ocean of miseries having the billows of birth and death.

Duḥkha is often compared to ocean or fire by our poets. In the Rāmāyaṇa there is a दुःखशीलरूपक (2.85.19-20)—a very unusual comparison.

5. For the use of the words Veda and Āgama in one and the same sentence, see Varāha-p. 211.92; Śiva-p. 7.12.3; Liṅga-p. 1.85.35 etc. That these two *śāstras* are different may be known from a host of Puranic statements; see Bṛhadharma-p. 2.6.138; Padma-p. 4. 90-21; Devibhāg. 7.39.3-4.

The reading जनिक्षय is better than जनक्षय read in some editions.

(20) Those people (i. e. kings and the like), who travel in palanquins or cars and who are fanned<sup>6</sup> by white cowries (*cāmaras*), live a pleasurable life. I presume that these people worshipped you with various kinds of presents (requisite articles) in their previous births.

The reading वीजमाना in some editions is corrupt.

(21) I consider that you are worshipped by those venerable persons who go on nice elephants, and enjoy the pleasures of coquettish women and go being surrounded by subjugated neighbour-ing or feudatory princes.

—R. S. Bhattacharya

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6. It is interesting to note that the root वीज (to fan) is regarded as a *laukika dhātu* (i.e. not read in the *Dhātupāṭha* (see *Kṣirataṅgīnī* on *Dhātupāṭha* 1.112; see also 10.55). The root is used in another passage of this *Purāṇa* : भक्तिर्वीजयते देवं प्रणवव्यजनेन च (3.3.66). The reading वीज is wrong.

## PROMOTION OF THE CULT OF GAṆEŚA

By

Y. KRISHAN

Gaṇeśa or Gaṇapati was a non-*Vedic* god. In the *Purāṇas*, the supreme gods were three : Brahmā, Viṣṇu and Śiva and, strictly speaking, Gaṇeśa or Gaṇapati had no role in the vast *purāṇic* pantheon; there was no void or hiatus that it could fill. He was like Skanda, at best a *grāma-devatā*. Besides, Gaṇeśa was a god with peculiar features—the face of an elephant over the body a man. These features were not in harmony with the standard concept of the features of gods, *Vedic*, epic or *Purāṇic*.

The followers of Gaṇapati, especially the Gāṇapatyas, appear to have adopted various means to promote the cult of Gaṇapati. This was achieved by providing Gaṇeśa with orthodox scriptural authority, and by playing on human fears and hopes : endowing him with powers to cause evil and failure in secular activities if he is not propitiated and by granting success and worldly prosperity to those who duly worship him.

The *Upaniṣads* and the *Brahma Sūtras* are fountainhead of Indian philosophy. The *Bhagavadgītā* is the epitome of Hindu religious thought and a key to the understanding of Indian philosophical concepts. All these texts are held in great esteem and reverence by all the Hindu religious schools.

The *Purāṇas* have been aptly described by E. S. Carlile as 'The *Veda* of the common people'. They are encyclopaedias of popular Hindu beliefs and practices and of mythology, as distinguished from *Vedic* religion and mythology. In fact the *Purāṇas* have been described as the fifth *Veda*. So to provide scriptural authority for Gaṇeśa *Mudgūlapurāṇa* (=MP.) (900-113 AD) and *Gaṇeśapurāṇa* (=GP.) (1100-1400 AD) were composed which give exposition of the supreme status and divine role of Gaṇeśa, similar to that of the great *Purāṇic* gods, Brahmā, Viṣṇu and

Śiva. The *GP.* also includes within it *Gaṇeśagītā* similar to the *Bhagavadgītā* of the *Mahābhārata*. *Upaniṣads* were also composed making Gaṇeśa a part of *Vedāntic* teachings. These *Upaniṣads* are called—*Gaṇapati Atharvaśirsa*<sup>1</sup> (also called *Mahāgaṇapati Upaniṣad*), *Gaṇeśapūrvvatāpini Upaniṣad*, *Gaṇeśottaratāpini Upaniṣad* and *Gaṇapati Upaniṣad*<sup>2</sup> and *Heramba Upaniṣad*. A *Gaṇeśadarśanam*<sup>3</sup> was composed “in imitation of the *Brahmasūtras*” and many of the *sūtras* were adaptations therefrom and Gaṇeśa was identified with the Supreme Brahman.

Similarly a *Gaṇeśa Bhāgavatam*<sup>4</sup> was also produced.

The *Gāṇapatyātharvaśirṣa*<sup>5</sup> *Upaniṣad*, 1. 4 & 6 proclaims that Gaṇeśa is *tvameva....tattvamasi* (That art thou), that he is Brahmā Viṣṇu, Rudra, Indra, Agni, Vāyu, Sūrya, Candra and Om.

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1. See *Gaṇeśa Sāhitya Saṅketikā* in *Kalyāṇa Gaṇeśa aṅka* pp. 478-479 (in Hindi), Gorakhpur 1974.
  2. Haridas Mitra : *Gaṇapati, Visvabharati Annals*, Santiniketan, Vol. VIII p. 91 points out that this *Upaniṣad* is of an unknown date and of doubtful authenticity. From its language etc., it is not considered authentic by scholars. “It seems to have been forged in South India, much later than many of the *Purāṇas* and not earlier than the 8th century A. C. It should also be noted that though the *Gāṇapatyapurāṇas* are *upapurāṇas* they do not figure in the traditional lists of the 18 *upapurāṇas*. A. D. Pusalkar : *Studies in the Epics and Purāṇas* Bombay 1955 p. xiii and R. C. Hazra : *The Upapurāṇas, The Cultural Heritage of India*, Calcutta 1975 (reprint) pp. 271-272 enumerate the list of *Upapurāṇas*. According to Ghurye *Gaṇeśa Upaniṣad* was created in the 19th century by Citpāvana Brāhmaṇas of Maharashtra. See infra fn. 33.
  3. Haridas Mitra *ibid* p. 92 fn. 10.
  4. Haridas Mitra : *ibid* p. 92 fn. 9.
  5. *Kalyāṇa : Gaṇeśa Aṅka ibid* pp. 34-36.

According to the *Gaṇapati Upaniṣad*<sup>6</sup> Gaṇapati not only destroys the difficulties of his devotees and bestows boons on them, but he is the cause of the unwise, beyond puruṣa and prakṛti. He is earth, air, water, fire, ether (pañca mahābhūtas); he creates, supports and destroys the universe. He is *nirguṇa* (beyond the three qualities) and beyond time. He is all gods Brahmā, Viṣṇu, Rudra, Indra, Agni etc. He is Brahman.

In the *MP*<sup>7</sup>. Gaṇeśa is called the *Kuladevatā* of gods like Viṣṇu etc. The *stotra* in praise of *Ekadanta* (*Ekadanta śaraṇāgati stotra* 1.20) of the same *Purāṇa* describes Ekadanta Gaṇeśa as *acintya* (unknowable), *anādi* (without beginning), *ananta* (endless, infinite), *abhedabheda-vihinam*, beyond the categories of non-difference and difference, one who is beyond the states of consciousness, jāgrat, dream and deep sleep and who is in the state of *turiya* and at whose directions *Vidhātā* (God) creates (*śṛṣṭikara*), Viṣṇu maintains (*Viṣṇuḥ pālaka*) and Hara destroys (*samhāraka*) the universe.

The *pañcādevatās* of Hinduism, that is Viṣṇu, Śiva, Brahmā, Mohini and Sūrya (Ravi) are all born from Gaṇeśa (*Mudgala* 1.14. and *Gaṇeśaṣṭakam in Gaṇeśapurāṇa*.) The *Mahāgaṇapatīśahasra-nāma stotra* gives the following synonyms of Gaṇeśa : *prathama* (189), *parameśvara* (190), *tattvānām param tattvam* (502), *paramātmā* (502), Brahman (559) & Brahmā (742), Bhagavat (573), Viṣṇu (743), Śiva (744), Rudra (745), Īśa (746) etc. In the *Gaṇeśpurāṇa*<sup>8</sup> 2.8.32-34; 2.82.8; 2.123. 40-43; 2.130. 16-20 etc. Gaṇeśa is equated with the supreme spirit-Brahman, Paramātmā. The *Upaniṣadic*<sup>9</sup>

6. K. V. Gajendragadkar : *Neo-Upaniṣadic Philosophy*, Bombay 1959 pp. 37-3.

7. *Kalyāṇa Gaṇeśa aṅka* *ibid* p. 5 and 8.

8. *Kalyāṇa* *ibid* pp. 257 fn; 272 fn; 295, 316 etc.

9. *Chāndogya Up* 6. 9. 4 describes the *ātman* as *tat tvam asi* : That art thou; *Kaṭha Up* II 1.3 says the same : *etad vai tat*; *Taittirīya Up* II. V. 1 says : This inner self is blissful ; *anyo' ntara ātmānandāmayah* : *Taittirīya* III vi. 1 *Ānando brahmeti vyajānāt*-it is known that Brahman is bliss; *ānandena jātāni jīvanti*-all beings are sustained by bliss.

terminology is freely used to describe Gaṇeśa; he is called *nirguṇa* (qualityless), *nirahamkāra* (devoid of sense of selfhood), *sarvavyāpin* (all-pervading), *anādi* (beginningless), beyond death and rebirth (*jarā-jañma śūnya*), the ground of all (*sarvādhāra*), *paramabrahmasvarūpa* (the ultimate Brahma), *cidānanda* (blissful consciousness), *sadānanda* (ever blissful).

The *GP.* 2.25. 1-5 calls Gaṇeśa *neti neti*, not this, not this—that is, indescribable.

Leaving the transcendental plane and coming to the empirical world, the *GP.* 2.129. 14-15 describes Gaṇeśa or Vināyaka as the creator of the universe (*jagataḥ kāraṇam*), of the sun and the *nakṣatras*, of Gandharvas, Kinnaras, Yakṣas, human beings, *nāgas*, *rākṣasas*, of all animate and inanimate beings. The *Gaṇeśapurāṇa* therefore calls Gajānana the creator (*ṣṛjaka*), maintainer (*pālaka*) and destroyer (*saṁhāraka*), thus combining Brahmā, Viṣṇu and Maheśa into one.<sup>10</sup> *GP.* 1.20.41 proclaims that Gaṇeśa is Śaṁkara, Viṣṇu, Indra, Agni and the Sun (त्वमेव शंकरो विष्णुस्त्वमेवेन्द्रोऽनलोऽयं मा)

The theogonic status of Gaṇeśa was further sought to be improved by adopting, *mutatis mutandis* certain *mantras* of the *Rg.* and *Yajurveda* and thereby equating Gaṇeśa with the *Vedic* god Bṛhaspati or Brahmaṇaspati.

Continued from p. 11

*Taittiriya* II 9.1 declares : *ānandam brāhmaṇaḥ*, bliss is Brahman.

*Taittiriya* III 10 3-4 : Brahman is the cause of all—beasts, light in the stars, births, immortality, Kāma, everything in space (*sarvamityākāṣe*).

*Kaṭha Up* II ii. 8 & II iii, 2-3 declare that the whole universe is made up of Brahman. The *Praśna Up.* 1. 8 states that the earth, water and the elements of water, heat (*teja*) and the elements of heat etc. all these proceed from the supreme self. According to *Muṇḍaka Up* II 1.1 & II 1.3-4 from the Immutable originate different kinds of creatures and unto it they again merge. From him originate mind, the senses, space, air, fire, water, earth, sun and moon. *Muṇḍaka* II ii. 2.1 calls the supreme reality as self-effulgent (*āvis*).

10. *Kalyāṇa*, *ibid* pp. 323, 327, 332.



Ṛg. 2.23.1 reads :

गणानां त्वा गणपतिं हवामहे  
 कविं कवीनामुपमश्रवस्तमम् ।  
 ज्येष्ठराजं ब्रह्मणां ब्रह्मणस्पत आ नः

We call the lord of the heavenly hosts, the wise among the wise, the most famous, the best of prayers, O Brahmaṇaspati. *Śukla Yajurveda mādhyandina* 23.19 and *Kṛṣṇa Taittirīya Saṁhitā* 2.3.14 reads :  
 गणानां त्वा गणपतिं हवामहे प्रियाणां त्वा प्रियपतिं हवामहे निधीनां त्वा निधिपतिं हवामहे.  
 We call thee the lord of the heavenly hosts, the most adorable, the lord of treasure of treasures.....

GP. 46.14-15 reads :

कविः कवीणामृषभो ब्रह्मण्यो ब्रह्मणस्पतिः ।  
 ज्येष्ठराजो निधिपतिः निधिप्रियपतिः प्रियः ॥

He (Gaṇeśa) is the wise among the wise, the supreme prayer *brahmaṇaspati*.

He is king of kings, lord of treasure of treasures, the most adorable among adorables. Likewise the *Gaṇeśapūrvatāpinī up*,<sup>11</sup> adapted these *Vedic mantras* to make Gaṇeśa a *Vedic god*.

11. The *Gaṇeśapūrvatāpinī upaniṣad* similarly manipulates *Vedic mantras* making Gaṇeśa a *Vedic god*.

*Gaṇeśapūrvatāpinī upaniṣad* 1.5 sings :

गणानां त्वा गणनाथं सुरेन्द्रं कविं कवीनामतिमेघविग्रहम् ।  
 ज्येष्ठराजं वृषभं केतुमेकं स्वन्नुतिभिः सिदस्स्वत् ।

You are the lord of heavenly hosts, the supreme being, the wise among the wise, embodiment of the highest intelligence, the king of kings, the incomparable light. The same *upaniṣad* 2 records :

गणानां त्वा गणपतिः सुप्रियाणां त्वा प्रियपतिः । सनिधीनां त्वां निधिपतिः । तत्पुरुषाय विद्महे वक्रतुण्डाय धीमहि । तन्नो दन्तीः प्रचोदयात् ।  
 You are the lord of heavenly hosts. You are the most adorable of adorables. You are known as the supreme spirit, having twisted trunk with a tusk.

The *Rg.* 10.112.9 calls Indra, *maghavat* (generous, giver, bountiful) as *gaṇapati*. The *Gaṇapati Upaniṣad* also calls Gaṇapati as Indra. Again in *Rg.* 1.31.2 Agni is called *dvaimātura* (having two mothers being produced by rubbing two fire sticks). Being the son of Pārvati and Gaṅgā, Gaṇeśa is also called *dvaimātura*.

Thus the epithets of *Vedic* gods, *Kavinām Kavi*, *jyeṣṭharāja*, *Brahmaṇaspati* (from *Rg. Veda*), *priyapatim*, *nidhipatim* (from *Yajurveda*) Indra, *dvaimātura* were appropriated to Gaṇeśa.

The *Yajurveda Taittiriya Āraṇyaka* 10.1.5 pays homage to the supreme spirit in the form of *Vakratuṇḍa* (having a twisted trunk) : तत्पुरुषाय विद्महे वक्रतुण्डाय धीमहि । तन्नो दन्तिः प्रचोदयात् ॥

We know the Supreme spirit, we meditate on Vakratunda—that is an elephant with twisted trunk. The tusked (elephant) may encourage us in that knowledge and meditation.

The *Maitrāyaṇī Saṁhita* 2.9.1 contains a variant of this *mantra* ;

*Tatkarāṭāya hastimukhāya dhīmahi* : We meditate on that elephant-faced karāṭa (Gaṇeśa).

The *Gaṇeśātharvaśirṣa Upaniṣad* 8 repeats these *mantras*.

एकदन्ताय विद्महे वक्रतुण्डाय धीमहि तन्नो दन्तिः प्रचोदयात् ।

We know the one-tusked; we meditate on *Vakratuṇḍa*; may the tusked (elephant) encourage us in that knowledge and meditation.

The *Gaṇeśapūrvvatāpini upaniṣad* 2 also repeats the *mantra*.

Different verses of the *Puruṣasūkta* of the *Rg. Veda* are prescribed by the *GP.* 1.69.17 ff for invoking Gaṇeśa during his worship.

Thus the *mantras* of the *Rg.* and *Yajur Vedas* were adapted in the religious literature on Gaṇeśa. His ancestry was traced to *vedic* gods : Brahmaṇaspati, Indra, Agni. Gaṇeśa is now called *ṛg-yajuḥ-sāmasambhūti*, the embodiment of the three *Vedas* (*GP.* 1.46.78); he is called *yajñapati*, lord of the *Vedic* sacrifices (*GP.* 1.46.110). He is also endowed with the attributes of *Vedic* gods :

- (a) *aṅkuṣa* (goad), *vajra* (thunderbolt) and lotus of Indra.
- (b) tiger-skin body cover, the crescent moon on the head and snake of Rudra.
- (c) *pāśa* (noose) of Varuṇa and
- (d) *kuṭhāra* (axe) of Brahmaṇaspati.

Likewise a critical examination of the Gaṇeśagītā<sup>12</sup> of this *Purāṇa Kṛīḍakhaṇḍa* Chapters 138-148 indicates that it is based on the *Bhagavadgītā* (BG.) in its phraseology and content : ninety percent of its stanzas are, with slight modification, from the BG.; topics are the same: *Karma-yoga*, *jñāna-yoga*, *bhakti-yoga* and their exposition is similar; differences between the two texts are largely verbal. In brief Gaṇeśa replaces Kṛṣṇa. Further in *Gaṇeśagītā* 1.22-23 Gaṇeśa makes the same claim as Kṛṣṇa in BG. 4.7-8. Gaṇeśa asserts *ahameva jagad yasmāt sṛjāmi pālayāmi, saṁharāmi*, I create the world, maintain it and destroy it again. I am Mahāviṣṇu, Sadāśiva, and Mahāśakti and Aryaman, the sun. In *Gaṇeśagītā* 3.9.11 he claims that he is *aja* (unborn) *avyaya* (indestructible), *bhūtātman* (the life principle of all beings), *anādi* (beginningless), *Īśvara* (lord) and claims the same role for Gaṇeśa as by Kṛṣṇa in BG.<sup>13</sup> 4. 7-8 :

अधर्मोपचयो धर्मापचयो हि यदा भवेत् ।  
 साधून् संरक्षितुं दुष्टांस्ताडितुं संभवाभ्यहम् ॥  
 उच्छिद्याधर्मनिचयं धर्मं संस्थापयामि च ।  
 हन्मि दुष्टांश्च दैत्यांश्च नानालीलाकरो मुदा ॥

12. Kiyoshi Yoroi—*Gaṇeśagītā* The Hague, 1968. Introduction. See also Nagorava Basarkar '*Gaṇeśagītā Aur Śrīmadbhagavadgītā—Ek Tulanātmaka Adhyayana* (A comparative study of *Gaṇeśagītā* and *Bhagavadgītā*) *Kalyāṇa ibid* pp. 473-478. J. V. Tagare : *Gaṇeśa Gita Kā Sandeśa* (The Message of *Gaṇeśagītā*) *Kalyāṇa* (Hindi March 1974 pp 636-639). G. A. Grierson in his article *Gāṇapatyas in Encyclopaedia of Religion and Ethics* Vol. 6, 1760 states that *Gaṇeśagītā* is identical in substance with the *Bhagavadgītā*, the name of Gaṇeśa being substituted for Kṛṣṇa.
13. B G. 4.7-8. Continued to p. 16

Whenever there is increase of *adharmā* (unrighteousness) and decline of *dharma* (righteousness), I take birth to protect the good and to destroy the wicked. After destroying unrighteousness, I establish righteousness. I destroy the wicked and the demons and happily display divine sports.

The traditional *Purāṇas* confer a very high status on Gaṇeśa among the gods. The *Brahmāṇḍa-purāṇa* 3.42.30 declares that Vināyaka is greater than the greatest : विनायकस्ते तनयो महात्मा महतां महान्. In *Śivapurāṇa* 2.5. 10.6 Śiva is warned that in his fight against the *āsuras* of Tripura, he would not be able to destroy them unless he had worshipped Vināyaka (अर्चितो विनायकः). The *Brahma-vaiyartupurāṇa* II 75.59-60 declare Gaṇeśa as the best among the *devas* (देवानां प्रभवः परः). The *GP.* raises the status of Gaṇeśa in mythology in the hierarchy of the Brāhmaṇical gods—Brahmā, Viṣṇu and Śiva. In the *Upāsanākhaṇḍa* of the *GP.*<sup>14</sup> it is narrated that once Brahmā became proud of his capacity to create the universe. As a result of his vanity, numerous impediments (*āpadah*) came into existence and Brahmā became forgetful (कर्तव्यविमूढ) of his obligation. Eventually he had to propitiate Gaṇeśa. When Gaṇeśa was satisfied with Vidhātṛ's (Brahmā) austerities, Gaṇeśa blessed him whereafter Brahmā could resume his work of creation.

Again the *GP.* 1. 17 and 18 describe the story of the worship of Gaṇeśa by Viṣṇu. It is narrated that two powerful *asuras*—Madhu and Kaiṭabha—emerged from the ears of Viṣṇu. By the disturbance they created, they made the *ṛsis* and *devas* miserable. They also attacked Viṣṇu, who could not defeat them. Viṣṇu sought guidance from Śiva. Śiva tells Viṣṇu that before the battle with Madhu and Kaiṭabha, he had not worshipped Vināyaka and that was why he was powerless. Thereafter, Viṣṇu worshipped Gaṇeśa in various ways who granted him a boon of success, prosperity

Continued from p. 15

यदा यदा हि धर्मस्य ग्लानिर्भवति भारत ।  
अभ्युत्थानमघर्मस्य तदात्मानं सृजाम्यहम् ॥  
परित्राणाय साधूनां विनाशाय च दुष्कृताम् ।  
धर्मसंस्थापनार्थाय संभवामि युगे युगे ॥

14. *Kalyāṇa*, *ibid.*, 1974 pp. 237-248.

(*kīrti*) freedom from impediments (*avighna*). Gaṇeśa emphasised to Viṣṇu that if the latter had worshipped him earlier (पूर्वमेवाचित) he would undoubtedly have been victorious. Then the *Purāṇa* 1. 44 narrates the story of worship of Gaṇeśa by Śiva Tripura, an *asura*, by severe austerities and intense prayers to Gaṇeśa had obtained from him a boon that Tripura would conquer the three worlds (त्रैलोक्यत्रिजयी). In face of his attack, the *devas* beat a retreat; Śiva had to quit Kailāsa, his abode, and migrate to Mandaragiri. The *devas* were thus expelled from heaven. So they resorted to the worship of Gaṇeśa. Śiva is told that he had been defeated by Tripura because he (Śiva) had not worshipped Gaṇeśa before marching to the battle. He was advised: "you please your son Gaṇeśa by worshipping him; then your victory is assured". So Śiva worshipped Gaṇeśa. Gaṇeśa tells Śiva "I am *vighnanāśaka* (destroyer of impediments). My true nature is not known even to the *devatās*, *ṛṣis* and *Brahmā*, nor to the *Vedas* and *Upaniṣads* or the six schools of philosophy :

न मे स्वरूपं जानन्ति देवर्षिचतुराननाः ।

न वेदाः सोपनिषदः कुतः षट्शास्त्रवादिनः ॥ 1.44.32-34

The *GP*. was an exercise in promoting the cult of Gaṇeśa and in securing for him a relatively high position among the Brāhmaṇical gods and in that process making him non-sectarian. Further, effort to promote the cult of Gaṇeśa is to be seen in the *MP*. and *GP*. when they invested Gaṇeśa with the capacity for divine incarnation, *avatāra*, for the purpose of destroying evil; protecting the good and thus placing him at par with Viṣṇu, the great god of Hinduism and whose *avatāras*, incarnations, form a major theme in *Purāṇic* literature.

The *MP*.<sup>15</sup> describes the eight chief incarnations of Gaṇeśa Vakratuṇḍa, Ekadanta, Mahodara, Gajānana, Lambodara, Vikāṭa, Vighnarāja and Dhūmravarṇa.<sup>16</sup>

15. See *Śri Gaṇeśa ke Pramukha āṭha avatāra* (The Eight Principal Incarnations of Gaṇeśa) in *Kalyāṇa*, ibld. pp. 335-351.

16. Of these *avatāras* Vakratuṇḍa's *vāhana* was *siṃha* (lion), Vikāṭa's *vāhana* was *mayūra* (peacock) and Vighnarāja's *vāhana* was *Śeṣanāga*. The remaining six incarnations had rat (*mūṣika*) as their *vāhana*.

The GP.<sup>17</sup> narrates the stories of the four *avatāras* of Gaṇeśa in the four different *yugas*.

- (i) Mahotkaṭa Vināyaka, having ten arms with elephant as his *vāhana*, vehicle, born to Kaśyapa and Aditi in the *Kṛta yuga*.
- (ii) Mayūreśvara<sup>18</sup> having six arms and with peacock as his *vāhana* born to Śiva and Pārvatī in the *Tretāyuga*.
- (iii) Gajānana, born to Śiva and Pārvatī as Gaṇeśa, having four arms and with a rat as his *vāhana* in the *Dvāpara yuga*.
- (iv) Dhūmraketu having two arms<sup>19</sup> and riding a blue horse in the *Kaliyuga*.

The purpose of these incarnations was to destroy the demons Devāntaka and Narāntaka, Sindhu, Sindura etc. The purpose of these incarnations is the same as in the case of the classical incarnations of Viṣṇu viz. to destroy demons, *asuras*, *daityas*, Matsāsura, and Dambhāsura, Madāsura, Tārakāsura, Lobhāsura, Krodhāsura & Māyākara, Kāmāsura and Ahantāsura—to protect the gods (*suras*) and ensure the triumph of the good (साधूनां पालनम्, GP. 2.7.10) and freeing the world from the burden of demons (भूभारहरणम्) (GP.<sup>20</sup> 2.7.10) and to restore the performance of *Vedic* rites (*dharma-karman*) which had been suppressed by the *asuras*. In particular, many of the *asuras* are said to have defeated Varuṇa, Kubera, Yama, Indra or Śacīpati, Viṣṇu, Śiva and occupied their heavenly abodes, Amarāvati (of Indra), Vaikuṅṭha (of Viṣṇu) and Kailāsa (of Śiva). They were finally subdued by the incarnations of Gaṇeśa.

17. Condensed from *Kalyāṇa*, Gorakhpur, 1974, *Gaṇeśa Aṅka*, pp. 249-335.
18. It may be noted that the *Gaṇeśapurāṇa* compares Mayūreśvara with the incarnation of Rāma : *Kalyāṇa*, *ibid.* p. 314.
19. In the GP. 2.131.32 Dhūmraketu is said to possess four arms but in *ibid* 2.1.21 and 2.85.15 he is said to have two arms only. See *Kalyāṇa* Gorakhpur, 1974, p. 325 fn.
20. GP. 2.8.32-34 call the *avatāra* of Gaṇeśa as *bhaktānām pālako duṣṭānāśanaḥ*.

It may further be noted that the narratives describe the inability of Viṣṇu and Śiva to subdue the *asuras*, their suppression being the exclusive achievement of Gaṇeśa. In fact *GP.*<sup>21</sup> 2.18.25-29 say that Mahotkaṭa Vināyaka makes Indra *anindra* (devoid of faculties) and ईशमनीश्वरम् (God loses his godhead). In the *GP.* further Cakrapāṇi claims that his son, *asura* Sindhu defeated and captured all the *devatās*, Rudra, Sūrya, Kubera, Indra, Vāyu, Agni, but Mayūreśvara freed them all and was, therefore, entitled to worship at the beginning or before all (अग्रपूजा). No wonder in the *GP.* 2.59. 31-34 Vināyaka is called Brahmā, Viṣṇu, and Maheśa. Not only Gaṇeśa destroys the *asuras* but various gods of Hindu mythology derive their power from Gaṇeśa. Dakṣa could complete his sacrifice, which Rudra had tried to destroy, by invoking Gaṇeśa; the five *devatās*, Viṣṇu, Śiva Brahmā, Mohini and Sūrya are born from Gaṇeśa; Vāmana could conquer Bali by reciting Gaṇeśa *mantra*. It is through the grace of Gaṇeśa that Viśvāmitra could become Brahmarṣi; Dhruva could become a leader (*Gāṇapatya*) by reciting Gaṇeśa *mantra* and installing the idol of Gaṇeśa in a temple; Lord Rāma was able to kill Rāvaṇa due to the boon granted to him by Gaṇeśa; Durgā destroyed Mahiṣāsura after she had worshipped Gaṇeśa<sup>22</sup>. Thus Gaṇeśa became one of the most important gods of Hindu mythology. In the *Devipurāṇa* 113 & 114 Viṣṇu and Brahmā praise and worship Gaṇeśa and worship Gaṇeśa and *Devī*-p. 112 identifies the different parts of the body of Gaṇeśa with various gods, his eyes are the moon, the sun and fire (चन्द्रादित्यानलाः), his head and arms are Brahmā (ब्रह्मशिरोबाहु), his neck is Rudra (रुद्रो ग्रीवा), his teeth are planets, and stars (दशनग्रहनक्षत्र), his lips are the *dharma*, his tongue is Sarasvatī, his nose is Indra (इन्द्रो नासा) etc.

While the status of Gaṇeśa was elevated philosophically, theologically and mythologically, the importance of his daily worship was sedulously inculcated. Already in the *gṛhyasūtras* (*Mānavagṛhyasūtra* and *Baudhāyanagṛhyasūtra*) and the *smṛtis*

21. *Kalyāṇa ibid.* p. 264.

22. *Kalyāṇa* (Hindi) Gorakhpur March 1974 pp. 630-631 'Introductory Study of *Mudgalapurāṇa*' (*Mudgalapurāṇa kā paricayātmaka adhyayana*).

(*Yājñavalkya smṛti*, *Baudhāyanasmṛti* etc) the worship of Vināyaka was enjoined to avert evil. In the *Purāṇas* there are positive directions to propitiate Gaṇeśa or Vināyaka both as *vighnakartā* (creator of obstacles) and as *vighnahartā* (remover of obstacles).

In the *Liṅgapurāṇa* 105. 22-23 Śiva says to Gaṇeśa : “O Son even when the Brāhmaṇas worship me as Nārāyaṇa or Brahmā or when they perform the sacrificial rite, you will be worshipped at the outset (अग्रे पूज्यः). If any one performs beneficial or auspicious (*kalyāṇam*) rite laid down in the *śruti* or *smṛti* or any worldly ceremony, without worshipping you, it will be turned unfavourable or inauspicious (*akalyāṇam*). In the *Varāhapurāṇa* 23.30 it is proclaimed : “you (Gaṇeśa) will bestow success if you are worshipped at the beginning and hamper the whole thing if not done so in sacrifices and ceremonies to propitiate the gods and in other deeds.

In the *Brahmavāivartapurāṇa* VI. 89.98 Kṛṣṇa proclaims “By my boon men will worship him (Gaṇeśa) first of all and easily reap the fruits of their worship. Unless he is worshipped first, the worship of any other god will be ineffectual.” Again “the worship of other gods, the Sun, Viṣṇu, Śiva, Fire and Durgā should be performed after the worship of Gaṇeśa”. In the same *purāṇa* II. 75. 59-60 it is emphasised “Gaṇeśa is worshipped first of all” (सर्वादौ पूजनम्).

In the *Śivapurāṇa* 2.4.18. 23-24, it is enjoined by Śiva that “He (Gaṇeśa) should be worshipped first and we (gods) shall be worshipped afterwards. If he is not worshipped, we too are not worshipped. If the other deities are worshipped when he is not worshipped, the fruit of that rite will be lost.”

Again, the *Śiva* 2.4.18.31 says : “Let your (Gaṇeśa’s) name be the most auspicious in the matter of quelling obstacles. Be the presiding officer of all my *gaṇas* (मम सर्वगणाध्यक्षः) and worthy of worship now”.

The secular literature also provides evidence of how the Gaṇeśa cult was promoted. The *Kathāsaritsāgara* of Somadeva contains legends which appear to have been fabricated to promote faith in Gaṇeśa.



In the *Kathāsaritsāgara*<sup>23</sup> 3.6.62 Śiva was beseeched by gods led by Indra to produce a son who could become the general of the gods (*suras*) on their war against the demons (*asuras*). Śiva agreed to procreate a son but Pārvati did not remember to worship Gaṇeśa (न च सस्मार सिद्धयर्थं स विघ्नेश्वरपूजनम्). Śiva thereupon exclaims to Pārvati : विघ्नोऽत्र तव जातोऽयं विना विघ्नेशपूजनम् *Kathā*. 3.6.83) : the absence (or non-performance) of worship of Gaṇeśa is the impediment to a birth from you. Adore him now so that a son may be speedily born to us in the Fire. Pārvati thereupon worshipped Vighneśvara (विघ्नेश्वरार्चनम्) and the Fire became pregnant with the semen of Śiva (and this led to the birth of Skanda or Kārttikeya).

When Kārttikeya was being crowned as the general of gods by Indra, the latter's arm became stiff when he desired to lift the pitcher as a part of the crowning (*abhiṣeka*) ceremonial. This inability of Indra was explained by Śiva as due to his not having worshipped the elephant-headed god : न पूजितो गजमुखः सेनान्यं वञ्चता त्वया (*Kathā*. 3.20.79). So it is concluded that even the gods cannot be successful (देवनामपि न सन्ति सिद्धयः) if Heramba (Gaṇeśa) is not worshipped (*anarcita*) (*Kathā*. 3.6.100). The *Kathāsaritsāgara*<sup>24</sup> 8.15.73 recognises that even the gods (*suras*), demons (*asuras*) and the chief hermits (*munīndras*) do not succeed (in their enterprises) unless Gaṇeśa is pleased :

सुरासुरमुनीन्द्राणामपि सन्ति न सिद्धयः । अतुष्टे त्वयि

The following folk 'song'<sup>25</sup> very tellingly portrays the greatness of Gaṇeśa in Hindu mythology :

जेतुं यस्त्रिपुरं हरेण हरिणा व्याजाद् बलिं बध्नता  
स्रष्टुं वारिभवोद्भवेन भुवनं शेषेण धर्तुं धराम् ।  
पार्वत्या महिषासुरप्रमथने सिद्धाधिपैः सिद्धये  
ध्यातः पञ्चशरेण विश्वजयने पायात् स नागाननः ॥

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23. N. M. Penzer & C. W. Tawney (tr.) *Kathāsaritsāgara of Somadeva, The Ocean of Story*, Delhi, 1968, Vol. II. pp. 100-101.
24. Cited by B. N. Sharma in *Kalyāṇa Gaṇeśa Anka*, *Ibid.* p. 413.
25. *Kalyāṇa*, *ibid.* p. 413.

May that elephant-faced (Gaṇeśa) protect us whom Hara (Śiva) meditated to conquer Tripura, Hari (Viṣṇu) to bind down Bali through deception (as Vāmana *avatāra*), Brahmā (born of the lotus arising in water) to create (the universe), Śeṣa, the cosmic serpent, to carry the earth (on his head), Pārvatī for the purpose of subduing Mahiṣāsura, the Siddhas for purpose of attaining supernatural powers (*siddhis*), Pañcāśara (Kāmadeva or Cupid) for the purpose of conquering the world.

The manner in which the Gāṇapatyas promoted the cult of Gaṇeśa is illustrated by the growth of Gaṇapati cult in Maharashtra in the medieval period.

G. S. Ghurye<sup>26</sup> has shown that the lofty and popular status which Gaṇeśa came to occupy in Hinduism in Maharashtra was the handiwork of Maharashtrian Brāhmaṇas : they were responsible for the 'aggrandizement' of Gaṇeśa in the Hindu pantheon.

According to Ghurye<sup>27</sup> Jñāneśvarī of Jñāneśvara (13th century AD) is the chartar of Gaṇapati as the supreme god, at least in Maharashtra; he raised Gaṇeśa to the pinnacle of Brahmanhood, held him to be 'Om' incarnate and glorified him as the saviour of his father Śiva. It was Jñāneśvara who identified the figure of Gaṇeśa—elephant head on a human body with a twisted trunk—with the most sacred syllable of Hinduism viz. *Om* pronounced as *aum* wherein *a* (अ) represents the feet of Gaṇeśa, *u* (उ) Gaṇeśa's large belly and *m* (म) his large forehead. So according to Jñāneśvara, "to see Gaṇeśa thus is to visualise *Om*".

Nāmadeva, the non-Brāhmaṇa contemporary of Jñāneśvara endowed Gaṇeśa with the power to bestow knowledge of all branches of learning and to make even dumb fellows repeat the *Vedic mantras*.

Rāmadāsa<sup>28</sup> (17th century AD), another Maharashtrian saint asserted that "Gaṇeśa is not only Vighnahāra but Maṅgalamūrti and the bestower of all *siddhis*, powers or success".

26. G. S. Ghurye : *Gods and Men*, Bombay, 1962, pp. 97, 107, 74, 106. Regarding identification of Gaṇeśa with *AUM (OM)* see *Kalyāṇa, Gaṇeśa-aṅka*, *ibid.* p. 381.

27. Ghurye : *ibid.* p. 107.

28. Ghurye : *ibid.* p. 121.

The medieval Maharashtrian saints also enriched the Gaṇeśa mythology by weaving new mythological episodes around him. As already hinted, according to Jñāneśvara, Śiva was able to kill the demon Tripura because he worshipped Gaṇeśa.<sup>29</sup> According to Nāmadeva<sup>30</sup>, Kṛṣṇa could get back his son Pradyumna who was removed at his very birth, through the worship of Gaṇeśa. Likewise Yudhiṣṭhira recovered his kingdom through the grace of Gaṇeśa.

Sarasvatī Gaṅgādhara<sup>31</sup> (15th century AD) in his *Gurucaritra* narrates that Gaṇapati prevented Rāvaṇa from taking away the Śiva *liṅga* to his native place which would have made him invincible. Sarasvatī Gaṅgādhara's intention was calculated to boost Gaṇapati.

Ekanātha in *Rukmiṇīsvayambara*<sup>32</sup> explained that Kṛṣṇa's marriage party (after marriage with Rukmiṇī) suffered due to the slighting of Gaṇeśa and Kṛṣṇa had himself to mollify Vināyaka to avert calamities. Moraya Gosavi (13th-14th century AD) established the famous and popular temple of Gaṇeśa at Chinchwad.

*Gaṇeśātharvaśiṛṣa*<sup>33</sup> or *Gaṇeśa upaniṣad* was the creation of Citpavana Brāhmaṇas in the beginning of the 19th century (1816) and it had five manuscripts of different dates. With reference to these recensions, Ghurye exclaims: "What authenticity of manuscripts": Ghurye<sup>34</sup> concludes that it was Jñāneśvara who implanted Gaṇapati on the throne of Brahmanhood to which later saints and poets added their quota of extra praises and invocations.

Gaṇapati also became the tutelary or family deity (*kuladevatā*) of the Peshwas.<sup>35</sup> The fact that those who exercised political power in Maharashtra were also devotees of Gaṇapati. They must have given tremendous boost and respectability to the cult of Gaṇeśa.

29. Ghurye : *ibid.* p. 107.

30. Ghurye : *ibid.* p. 100.

31. Ghurye : *ibid.* p. 111.

32. Ghurye : *ibid.* p. 100-101.

33. Ghurye : *ibid.* p. 102.

34. Ghurye : *ibid.* p. 106.

35. Ghurye : *ibid.* pp. 116-118.

So we find a large number of independent temples<sup>36</sup> dedicated to Gaṇeśa. These were built in the 14th to 18th centuries. Many of these were established by the Gāṇapatyas.

In fact, Maharashtra<sup>37</sup> produced many devotees of Gaṇapati who helped to spread and promote the Gaṇeśa cult.

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36. Ghurye : *ibid.* pp. 115-116.

See the map on page 206 of Hindu Shrines of Maharashtra in Paul Countright : *Gaṇeśa*, New York, 1985. See also M. A. Phadke : *Mahārāṣṭra Ke Kucha Prasiddha Gaṇeśamandira* (Some famous Gaṇeśa temples of Maharashtra.) *Kalyāṇa*, *ibid.* p. 426-429.

37. *Kalyāṇa* March 1974; Shri Sivanath Dube gives brief biographical sketches of 24 such devotees in an article at pp. 608-23 besides a few more like Gaṇapati Bhaṭṭa, Śrīgaṇeśa Yogindra etc.

## THE PURĀNIC KING PRAMATI : SOME REFLECTIONS

By

AJAY MITRA SHASTRI

Scholars are in general agreement on the point that the *Vamśānucarita* section of the Purāṇas affords rich evidence on ancient Indian history and, with the textual corruptions quite natural to creep in the process of copying and re-copying rectified, it may provide quite dependable data for historical reconstruction. While there is and can be absolutely no doubt whatsoever regarding their valuable contributions up to the Andhra-Sātavāhana period, even as regards the history of the Imperial Guptas, they provide highly important information. It was, and is, commonly admitted that a stanza encountered in some of the purāṇas contains valuable information regarding the extent of the kingdom of the early members of the Gupta dynasty,<sup>1</sup> probably Candragupta I. It is now realised by some scholars that a few stanzas met with in some of them supply indispensable data concerning the reigns of some of the later members of the dynasty as well. These rulers are probably Candragupta II, Kumāragupta and Skandagupta.<sup>2</sup>

In addition, the Purāṇas contain some episodes which are, perhaps reasonably, supposed to reflect fairly dependably some important historical events of various periods. Concerning the Gupta history also, certain events are often taken to be the basis of a few Purāṇic episodes. One such episode relates to a king

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1. For the latest discussion of this passage, see S. R. Goyal, *A History of the Imperial Guptas*, Allahabad, 1967, pp. 50-53; Gupta *Sāmrājya kā Itihāsa*, Meerut, 1987, pp. 64-67; P. L. Gupta, *Gupta Sāmrājya*, Varanasi, 1970, pp. 102-103; *The Gupta Empire*, Varanasi, 1974.
  2. P. L. Gupta, *Gupta Sāmrājya*, pp. 102-103; *Gupta Empire*, I.

called Pramati or Pramiti.<sup>3</sup> Descriptions of the achievements of Pramati are met with in at least four of the Purāṇa texts, to wit, *Matsya*,<sup>4</sup> *Vāyu*,<sup>5</sup> *Brahmāṇḍa*<sup>6</sup> and *Liṅga*.<sup>7</sup> The *Matsya* version was the first to receive historians' pointed attention. Vasudeva Sharan Agrawala, one of the doyens of Indologists, who noticed it for the first time, strongly felt inclined to regard king Pramati of the *Matsya Purāṇa* as identical with the famous Gupta emperor Candragupta II Vikramāditya.<sup>8</sup> According to him, the stanzas in question describing the exploits of Pramati contain a 'very precise and explicit reference to the achievements of Candragupta Vikramāditya described under the pseudonym of Pramati'.<sup>9</sup> In these pages this theory is proposed to be examined at some length.

The description of king Pramati as found in the *Matsya Purāṇa* may be summarised as follows :

At the time of the transitional phase (*sandhyā*) of the Kali age in the Svāyambhuva Manvantara there lived a king named Pramati, son of Candramas and belonging to the Candramas *gotra* and the lineage of Bhṛgu. For a period of full thirty years he marched upon the earth with strong elephantry, cavalry and chariot-borne forces. He himself carried weapons and was accompanied by hundreds and thousands of Brāhmanas wielding weapons. He annihilated all the Mlecchas and Śūdra kings. In the course of his victorious campaigns he subdued all the rulers

3. In some manuscripts of the *Liṅga Purāṇa* he is called Pramiti; it is clearly an error due to copyists.
4. Hari Narayan Apte's edition, Anandashram Sanskrit Series, No. 54, Pune, 1907, Ch. CILIV, verses 50-63.
5. Ed. by Hari Narayan Apte, Anandashram Sanskrit Series, Pune, Ch. LVIII, verses 75-90.
6. Venkateshwar Press (Bombay) edition, II (*Anuṣaṅga-pāda*), Ch. XXXI, verses 75-91.
7. Venkateshwar Press (Bombay) edition, Ch. XL, verses 50-63a.
8. V. S. Agrawala, *Matsya Purāṇa—A Study*, All India Kashiraja-Trust, Varanasi, 1963, pp. 228-231, 388; "Kamboja Janapada", *Purāṇa*, VI, No. 1, January, 1964, p. 229.
9. *Matsya Purāṇa—A Study*, p. 388.

of the North, Madhyadeśa, mountainous regions, East, West, the Vindhyan region, Aparānta (North Koṅkaṇa), South, Draviḍa, Sindhala (Ceylon), Gandhāra, Pārada,<sup>10</sup> Pahlavas, Yavanas, Śakas, Tuṣāras, Barbaras, Śvetas, Halikas<sup>11</sup> (or Śveta-Halika, perhaps an error for Śveta-Hūṇa or the White Huns), Daradas, Khaśas, Lampākas, Andhras and the Coras, and had thereby become a universal (*cakravartin*) emperor. He destroyed all the heterodox systems (*pāṣaṇḍas*) and irreligious people and was particularly known as the annihilator of the Śūdras. He was actually Viṣṇu in the former birth and was born in the lineage of Mānava, the god among men (*ṇī-deva*). His army along with himself attained grand success in the Gaṅgā-Yamunā Doab.<sup>12</sup>

10. For the evidence about the Pāradas, see B. N. Mukherjee, *The Pāradas*, Calcutta, 1972.

11. The term Halika may also denote the people inhabiting the Hala mountain of the lower Indus Valley that runs between Baluchistan and Sind. See S. B. Chaudhury, *Ethnic Settlements in Ancient India*, pp. 138-139, fn. 3.

12. एवं सन्ध्यंशके काले सम्प्राप्ते तु युगान्तिके ।  
 तेषामर्घमिणां शास्ता भृगूणां च कुले स्थितः ॥  
 गोत्रेण वै चन्द्रमसो नाम्ना प्रमतिरुच्यते ।  
 कलिसन्ध्यंशभागेषु मनोः स्वायंभुवेऽन्तरे ॥  
 समास्त्रिंशत् तु सम्पूर्णाः पर्यटन् वै वसुन्धराम् ।  
 अश्वकर्मा स वै सेनां हस्त्यश्वरथसंकुलाम् ॥  
 प्रगृहीतायुधैर्विप्रेः शतशोऽथ सहस्रशः ।  
 स तदा वै परिवृतो म्लेच्छान् सर्वान् निजघ्नवान् ॥  
 स हत्वा सर्वशश्चैव राजानः शूद्रयोनयः ।  
 पाषण्डान् स सदा सर्वान् निःशेषानकरोत् प्रभुः ॥  
 अघामिकाश्च ये केचित् तान् सर्वान् हन्ति सर्वशः ।  
 उदीच्यान् मध्यदेशांश्च पार्वतीयांस्तथैव च ॥  
 प्राच्यान् प्रतीच्यांश्च तथा विन्ध्यपृष्ठापरान्तिकान् ।  
 तथैव दाक्षिणात्यांश्च द्रविडान् सिंहलैः सह ॥  
 गान्धारान् पारदांश्चैव पल्लवान् यवनाञ्छकान् ।  
 तुषारान् बर्बराञ्छ्वेतान् हलिकान् दरदान् खसान् ॥  
 लम्पाकान्ध्रकांश्चापि चोरजातींस्तथैव च ।  
 प्रवृत्तचक्रो बलवाञ्छूद्राणामन्तकृद् बभौ ॥

When V. S. Agrawala wrote on the problem and I offered my comments on his position originally over two decades ago only the *Matsya Purāṇa* description of the attainments of king Pramati was known. But thereafter references to him in some other Purāṇas also came to light. At least three other Purāṇas are now known to contain accounts of the exploits of Pramati. Of these, the *Vāyu*<sup>18</sup>

त्रिद्राव्य सर्वभूतानि चचार वसुधामिमाम् ।  
 मानवस्य तु वंशे तु नृदेवस्येह जज्ञिवान् ॥  
 पूर्वजन्मनि विष्णुश्च प्रमतिर्नाम वीर्यवान् ।  
 सुतः स वै चन्द्रमसः पूर्वं कलियुगे प्रभुः ॥  
 द्वात्रिंशोऽभ्युदिते वर्षे प्रक्रान्तो विशतिः समाः ।  
 निजघ्ने सर्वभूतानि मानुषाण्येव सर्वशः ॥  
 कृत्वा बीजावशिष्टांस्तां पृथ्वीं क्रूरेण कर्मणा ।  
 परस्परनिमित्तेन कालेनाकस्मिकेन च ॥  
 संस्थिता सहसा या तु सेना प्रमतिना सह ।  
 गङ्गायमुनयोर्मध्ये सिद्धिं प्राप्ता समाधिना ॥

(Matsya-p. CXLIV. 50-63)

13. एवं सन्ध्यांशके काले सम्प्राप्ते तु युगान्तिके ।  
 तेषां शास्ता ह्यसाधूनां भृगूणां निघनोत्थितः ॥  
 गोत्रेण वै चन्द्रमसो नाम्ना प्रमतिरुच्यते ।  
 माघवस्य तु सोंशेन पूर्वं स्वायंभुवेऽन्तरे ॥  
 समाः स विशतिं पूर्णाः पर्यटन् वै वसुन्धराम् ।  
 आचकर्षं स वै सेनां सवाजिरथकुञ्जराम् ॥  
 प्रगृहीतायुधैर्विप्रैः शतशोऽथ सहस्रशः ।  
 स तदा तैः परिवृतो म्लेच्छान् हन्ति सहस्रशः ॥  
 स हत्वा सर्वगश्चैव राज्ञस्तान् शूद्रयोनिजान् ।  
 पाषण्डान् स ततः सर्वान् निःशेषान् कृतवान् प्रभुः ॥  
 नात्यर्थं धार्मिका ये च तान् सर्वान् हन्ति सर्वशः ।  
 वर्णव्यत्यासजातांश्च ये च तानुपजीविनः ॥  
 उदीच्यान् मध्यदेशांश्च पार्वतीयांस्तथैव च ।  
 प्राच्यान् प्रतीच्यांश्च तथा विन्ध्यपृष्ठापरान्तिकान् ॥  
 तथैव दाक्षिणात्यांश्च द्रविडान् सिंहलैः सह ।  
 गान्धारान् पारदांश्चैव पल्लवान् यवनांस्तथा ॥  
 तुषारान् बर्बरांश्चीनान् शूलिकान् दरदान् खशान् ।  
 लम्पाकानथ केतांश्च किरातानांच जातयः ॥



and the *Brahmāṇḍa*<sup>14</sup> Purāṇas afford detailed descriptions of Pramati's achievements similar to that of the *Matsya* with

प्रवृत्तचक्रो बलवान् म्लेच्छानामन्तकृद् विभुः ।  
 अवृष्यः सर्वभूतानां चचाराथ वसुन्धराम् ॥  
 माघवस्य तु सौंशेन देवस्य हि विजज्ञिवान् ।  
 पूर्वजन्मविधिज्ञैश्च प्रमतिर्नाम वीर्यवान् ॥  
 गोत्रेण वै चन्द्रमसः पूर्वं कलियुगे प्रभुः ।  
 द्वात्रिंशोऽभ्युदिते वर्षे प्रक्रान्ते विशतिः समाः ॥  
 विनिघ्नन् सर्वभूतानि मानवानि सहस्रशः ।  
 कृत्वा वीर्याविशेषांस्तु पृथ्वीं रुढेन कर्मणा ॥  
 परस्परनिमित्तेन कोपेनाकस्मिकेन तु ।  
 स साधयित्वा वृषलान् प्रायशस्तानधार्मिकान् ।  
 गङ्गायमुनयोर्मध्ये निष्ठां प्राप्तः सहानुगः ॥

(Vāyu-p. LVIII. 75-88)

14. एवं सन्ध्यांशके काले सम्प्राप्ते तु युगान्तिके ।  
 तेषां शास्ता ह्यसाधूनां भृगूणां निघ्नोत्थितः ॥  
 गोत्रेण वै चन्द्रमसो नाम्ना प्रमतिरुच्यते ।  
 माघवस्य तु सौंशेन पूर्वं स्वायंभुवेऽन्तरे ॥  
 समाः स विशतिः पूर्णाः पर्यटन् वै वसुन्धराम् ।  
 अनुकर्षन् स वै सेनां सवाजिरथकुञ्जराम् ॥  
 प्रगृहीतायुधैर्विप्रैः शतशोऽथ सहस्रशः ।  
 स तदा वै पविृतो म्लेच्छान् हन्ति स्म सर्वशः ॥  
 सह वा सर्वशश्चैव राज्ञस्ताञ्छूद्रयोनिजान् ।  
 पाखण्डांस्तु ततः सर्वान् निःशेषं कृतवान् विभुः ॥  
 नात्यर्थं धार्मिका ये च तान् सर्वान् हन्ति सर्वशः ॥  
 वर्णव्यत्यासजाताश्च ये च ताननुजीविनः ।  
 उदीच्यान् मध्यदेशांश्च पर्वतीयांस्तथैव च ॥  
 प्राच्यान् प्रतीच्यांश्च तथा विन्ध्यपृष्ठचरानपि ।  
 तथैव दाक्षिणात्यांश्च द्रविडान् सिंहलैः सह ॥  
 गान्धारान् पारदांश्चैव पल्लवान् यवनान् शकान् ।  
 तुषारान् बर्बरांश्चीनान् शूलिकान् दरदान् खशान् ॥  
 लम्पाकारान् सकतकान् किरातानां च जातयः ।  
 प्रवृत्तचक्रो बलवान् म्लेच्छानामन्तकृत् प्रभुः ॥

only slight *differences* of details. They may be regarded as belonging to a common tradition with a few, sometimes very important, alterations some of which, at least, may owe their origin to the peculiar copying tradition of the Purāṇas. To mention only some very important variations leaving aside even apparently major verbal differences which often result into a change in the meaning and which may be actually only differences of readings, we may refer to some really material differences. For this purpose, only for comparison, we may take the *Matsya* version as the base only because it came to be noticed first and compare the *Vāyu* and *Brahmāṇḍa* versions with it. We have already summarised the *Matsya* version and only points of difference may be highlighted. In the list of peoples defeated by Pramati the *Vāyu Purāṇa* drops the Śakas and substitutes the Cinas and the Śūlikas for the Śvetas and the Halikas (or Śveta-Halikas), the Ketas and the Kirātas for the Andhras and the Coras and the Mlecchas for the Śūdras as annihilated by him.<sup>15</sup> Pramati is further described as born from the particles of Mādhava and as simply god (*deva*) instead of being born in the lineage of Mānava and as god among men. Moreover, Pramati is *twice* said to have been Candramas by

अदृष्टः सर्वभूतानां चचाराथ वसुन्धराम् ।  
 माघवस्य तु सोऽश्वेन देवस्येह विजज्ञिवान् ॥  
 पूर्वजन्मनि विख्यातः प्रमतिर्नाम वीर्यवान् ।  
 गोत्रतो वै चन्द्रमसः पूर्वे कलियुगे प्रभुः ॥  
 द्वात्रिंशोऽभ्युदिते वर्षे प्रक्रान्तो विशतिः समाः ।  
 विनिघ्नन् सर्वभूतानि मानवानेव सर्वशः ॥  
 कृत्वा बीजावशेषां तु पृथ्व्यां क्रूरेण कर्मणा ।  
 परस्परनिमित्तेन कोपेनाकस्मिकेन तु ॥  
 सुसाधयित्वा वृषलान् प्रायशस्तानघार्मिकान् ।  
 गङ्गायमुनयोर्मध्ये निष्ठां प्राप्तः सहानुगः ॥

(Brahmāṇḍa-p. II, 31.75-91)

15. The *Matsya Purāṇa* mentions the Śūdras twice and the Mlecchas only once whereas the position is reversed in the two other Purāṇas. The phrase सुराणामन्तकृत् is replaced by म्लेच्छानामन्तकृत् in the *Vāyu* and the *Brahmāṇḍa* as if the two names were synonymous which is not the correct position.

gotra and not at all as the son of Candramas.<sup>16</sup> And finally, we find the statement that Pramati had been on march for twenty and not thirty years as averred in the *Matsya*. Generally speaking, the *Brahmāṇḍa* version is closer to the *Vāyu* one than to the *Matsya* as regards both details and phraseology. Therefore it would do if we refer only to the sole points of difference from the *Vāyu* version omitting the points highlighted in connection with it. The *aparāntikas* are omitted from the list of conquered peoples as against the *Matsya* and *Vāyu* versions which refer to them. In all other respects both the *Vāyu* and the *Brahmāṇḍa* texts are almost identical.

The *Liṅga Purāṇa* contains a summary account of the achievements of Pramati without any specification of details of his conquest indicating in a general way his *digvijaya*<sup>17</sup> only. But it is close to the *Vāyu* and the *Brahmāṇḍa* versions.

16. Describing twice Pramati as of Candramas gotra is an unnecessary duplication in the *Vāyu* and the *Brahmāṇḍa* which actually repeat the same statement in the same words twice. The *Matsya* tradition that Pramati was Candramas by gotra and was the son of Candramas appears much better.
17. एवं सन्ध्यांशके काले सम्प्राप्ते तु युगान्तिके ।  
 तेषां शास्ता ह्यसाधूनां भूतानां निघ्नोत्थितः ॥  
 गोत्रेऽस्मिन् वै चन्द्रमसो नाम्ना प्रमतिरुच्यते ।  
 मानवस्य तु सौंशेन पूर्वं स्वायंभुवेऽन्तरे ॥  
 समाः स विंशतिः पूर्णा पर्यटन् वै वसुन्धराम् ।  
 अनुकर्षन् स वै सेनां सवाजिरथकुञ्जराम् ॥  
 प्रगृहीतायुधैर्विप्रैः शतशोऽथ सहस्रशः ।  
 स तदा तैः परिवृतो म्लेच्छान् हन्ति सहस्रशः ॥  
 स हत्वा सर्वशरुचैव राजस्तान् शूद्रयोनिजान् ।  
 पाक्ष्ण्डास्तु ततः सर्वान् निःशेषं कृतवान् प्रभुः ॥  
 नात्यर्थं धार्मिका ये च तान् सर्वान् हन्ति सर्वतः ।  
 वर्णव्यत्यासजाताश्च ये च ताननुजाविनः ॥  
 प्रवृत्तचक्रो बलवान् म्लेच्छानामन्तकृत् स तु ।  
 अधृष्यः सर्वभूतानां चचाराथ वसुन्धराम् ॥

Wendy Doniger O'Flaherty is probably right in regarding the Purāṇic tradition about Pramati as one of the Kali age heresies showing strong Gupta evidence undoubtedly tampered in the post-Gupta period.<sup>18</sup> In his opinion, the Pramati episode represents the third stage of the development of the Kali Age myths which began to be compiled in the Purāṇas about the beginning of the fourth century AD. The first stage is represented by the general gloomy picture of the Kali Age embroidered with more specific descriptions datable to about the early fourth century AD followed shortly after by the insertion of passages referring to the incarnation of god Viṣṇu as Kalki for the extermination of the barbarians. In the next stage the role of Kalki is transferred to an actual king called Pramati (or Pramiti). According to him, the Pramati/Pramiti episode also passed through two distinct stages; first, of a general nature without any mention of the peoples and countries said to have been vanquished by him; second, containing a specific list of his military exploits.<sup>19</sup> The first type is represented by the general account of Pramati/Pramiti met with in the *Liṅga Purāṇa* while the more detailed treatment found in the *Matsya*<sup>20</sup> is taken

मानवस्य तु सौंशेन देवस्येह विजज्ञिवान् ।  
 पूर्वजन्मनि विष्णोस्तु प्रमतिर्नाम वीर्यवान् ॥  
 गोत्रतो वै चन्द्रमतः पूर्णे कलियुगे प्रभुः ।  
 द्वात्रिंशोऽभ्युदिते वर्षे प्रक्रान्तो विशतिः समाः ॥  
 विनिघ्नन् सर्वभूतानि शतशोऽथ सहस्रशः ।  
 कृत्वा बीजावशेषां तु पृथ्वीं क्रूरेण कर्मणा ॥  
 परस्परनिमित्तेन कोपेनाकस्मिकेन तु ।  
 स साधयित्वा वृषलान् प्रायशस्तानधार्मिकान् ॥  
 गङ्गायमुनयोर्मध्ये स्थितिं प्राप्तः सहानुगः ।

(Liṅga-p. 40.50-61 a).

18. "The Image of the Heretic in the Gupta Purāṇas", *Essays on Gupta Culture*, ed. by Bardwell L. Smith, Delhi, 1983, p. 122.
19. *Ibid.*, p. 124. Also see F. E. Pargiter, *The Purāṇa Text of the Dynasties of the Kali Age*, reprint, Varanasi, 1962, p. xiii.
20. Wendy Doniger O'Flaherty was aware of these two accounts only.

to represent the second stage.<sup>21</sup> Had he been aware of the description in the *Vāyu* and *Brahmāṇḍa Purāṇas*, we are sure he would have placed them also in the second stage. However, we do not find it possible to agree with him in this matter and are of the firm opinion that the summary account follows, does not precede, the detailed specific account. Thus, the *Liṅga Purāṇa* description must be dated later than the detailed account encountered in the other Purāṇas including the *Matsya*, *Vāyu* and *Brahmāṇḍa*. Notwithstanding the inherent impossibility of dating individual Purāṇas as a whole due to the peculiar character of the transmission of the Purāṇic tradition resulting in the same account with certain differences of details and names, our view is in general agreement with the prevailing opinions about their general relative chronology. The *Matsya*, *Vāyu* and *Brahmāṇḍa Purāṇas* are regarded as three of the early Purāṇas. P. V. Kane dates them in *circa* 300-600 AD,<sup>22</sup> while R. C. Hazra is inclined to place the Smṛti material in the *Vāyu* and *Brahmāṇḍa Purāṇas* from third to fifth century and that in the *Matsya Purāṇa* to sixth-seventh century with some portions being as late as 1000 AD.<sup>23</sup> However, as stated above, it is impossible to fix even the rough dates of the individual Purāṇa texts as a whole and we have to exercise extreme caution in this matter. Such a need is highlighted by the fact that certain stanzas encountered in the *Vāyu Purāṇa* refer to the Gupta emperors Candragupta II and Kumāragupta I by the transparent names Devarakṣita and Guha respectively,<sup>24</sup> while they are not mentioned in the *Matsya Purāṇa* which closes its dynastic account with the Andhra-Sātavāhanas. Thus, the *Matsya* takes us, historically speaking, upto about the first quarter of the third

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21. The *Vāyu*, and *Brahmāṇḍa* accounts also fall in this category.
  22. See the chronological table given in the preliminary pages of vols. II-V of his *History of Dharmasāstra*.
  23. *Studies in the Puranic Records on Hindu Rites and Customs*, Dacca, 1940, Chs. II-IV; also pp. 174-189 where a chronological chart of the Smṛti-chapters of the Purāṇas is given. It must be remembered, however, that Hazra has dealt with the chronology of the Dharmasāstra material alone and his views cannot be taken to be applicable to the entire Purāṇas.

century AD, whereas the *Vāyu* is familiar with the political events up to about the mid-fifth century. However, in the instant context also, though the *Matsya* tradition may be reasonably regarded as the earliest, it cannot be asserted that it is in all cases preferable to the *Vāyu* and *Brahmāṇḍa* texts which sometimes have preserved better readings. It will be apparent from a persusal of the concerned texts quoted in the footnotes that in spite of the commonness of the tradition and general similarity, sometimes amounting to identity, of the relevant verses, the *Matsya* versions, generally speaking, stands alone. The *Vāyu* and *Brahmāṇḍa* versions differ from the *Matsya* one and are quite close to the *Liṅga* which repeats all the stanzas with certain differences in respect of readings without specifying the countries and peoples conquered by Pramati/Pramiti. Some readings in the *Matsya* account have been tampered with in subsequent times in the process of copying and recopying and what we have is sometimes unintelligible and inconsistent while the other Purāṇa texts have preserved better readings which should be accepted in such cases. For example, the *Vāyu* reading *Ācakarsha sa vai senām sa-vāji-ratha-kuñjarām* (verse 77b) and the *Brahmāṇḍa* reading *Anukarṣan sa vai senām sa-vāji-ratha-kuñjarām* (verse 78a) are definitely preferable as they contain a verbal form which gives meaning to the stanza to the rather queer *Matsya* reading *Aśvakarmā sa vai senām sa-vāji-ratha-saṅkulām* (verse 52b) which is not only bereft of the necessary verbal form but also unnecessarily repeats reference to the cavalry (*aśva* and *vājin*) while ignoring an important traditional limb of the army, *viz.*, elephantry, which is mentioned in the other two readings. *Aśvakarmā* was obviously an unintelligent corruption of the original *ācakarṣa* or *anukarṣan*, the *Brahmāṇḍa* version being met with in the *Liṅga* summary also. But in most cases the *Matsya* has preserved the original readings which have been corrupted in the other three Purāṇas. To cite only a few instances, the *Matsya* states, rightly probably, that Pramati was continuously on march for full thirty years<sup>24a</sup> and that he had already completed twenty years of this expeditious career in the thirty-second year of his reign.<sup>25</sup> These statements are quite intelligible as they would

24a. समास्त्रिंशत् तु संपूर्णा पर्यटन् वै वसुन्धराम् (verse 52a)

25. द्वात्रिंशोऽभ्युदिते वर्षे प्रक्रान्तो विशतिः समाः (verse 61a)

show indisputably that Pramati had a long reign lasting at least forty-two years. As against this, the *Vāyu*, *Brahmāṇḍa* and the *Liṅga* versions aver that he marched for twenty years<sup>26</sup> and that he completed twenty years of military expeditions in the thirty-second years of his rule,<sup>27</sup> which fails to indicate the length of his reign. As will be seen in the sequel, the ascertainment of the duration of Pramati's rule is very crucial to his possible identification. The *Vāyu*, *Brahmāṇḍa* and the *Liṅga Purāṇa* twice state that Pramati was of the Candramas gotra<sup>28</sup> which is an unnecessary repetition. As against this, the *Matsya* position that he was Candramas by gotra<sup>29</sup> and a son of Candramas<sup>30</sup> is definitely better and preferable, though somewhat strange. The *Matsya Purāṇa* avers that Pramati was born in the lineage of Mānava who was god among men.<sup>31</sup> It has been misunderstood by the other three Purāṇas. The *Vāyu* and *Brahmāṇḍa* twice state that Pramati was born from the particles of Mādhava.<sup>32</sup> The *Liṅga* finds itself in an unenviable position by repeating this statement only replacing Mānava for Mādhava,<sup>33</sup> apparently because the copyist was aware that the original reading happened to be Mānava. That the reading *Mādhava* was uncalled for and corrupt is clearly indicated by the explicit state-

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26. समाः स विंशतिः पूर्णाः पर्यटन् वै वसुधराम् (Vāyu, verse 77a; Brahmāṇḍa, verse 77b; Liṅga, verse 52a).
27. द्वात्रिंशोऽभ्युदिते वर्षे प्रकान्तो विंशतिः समाः (Brahmāṇḍa, verse 87a; Liṅga, verse 58b)  
The Vāyu has विंशतिम् instead of विंशतिः of the Brahmāṇḍa.
28. Vāyu, verse 76 and 86; Brahmāṇḍa, verses 76 and 86; Liṅga, verse 51 and 58. In the second place we have in the *Matsya* 'sutaḥ sa vai Candramasaḥ'
29. Verse 52.
30. Verse 60.
31. Mānavasya tu vaṁśe tu ṇṛidevasyeha ḥjajñivān / verse 59b.
32. Vāyu, verses 76 and 85; Brahmāṇḍa, verses 77 and 85.
33. Verses 51 and 57.

ment in the *Matsya*<sup>34</sup> and the *Liṅga*<sup>35</sup> that Pramati was Viṣṇu in the former birth. The *Liṅga Purāṇa* erroneously states that Pramati arose from the Bhūtas<sup>36</sup> instead of the unanimously preferable position of the other Purāṇas that he hailed from the family of the Bhṛguṣ.<sup>37</sup> The *Vāyu Purāṇa* drops the Śakas after the Pahlavas and the Yavanas from the list of peoples defeated by Pramati according to the two other Purāṇas specifying the peoples and countries conquered by him; this must be treated as due to textual corruption which replaced *tathā* in place of *Śakān*.<sup>38</sup>

The original reading *Lampākān=Andhrakāmś=c-āpi*, ie, 'the Lampākas and the Andhra(ka)', of the *Matsya Purāṇa* (verse 58) has been corrupted into *Lampākārān sakatakān* ie, 'the Lampākāras together with the Katakas' (ie, Lampakās and Katakas) in the *Brahmāṇḍa* (verse 84) and *Lampākān=atha Ketāmś=cha*, ie, 'the Lampākas and the Ketas', in the *Vāyu Purāṇa* (verses 83) thereby creating unknown peoples called Katakas and Ketas. Likewise, the reading *Vindhyapṛṣṭh-āparāntikān* of the *Matsya Purāṇa* (verse 56), which is retained in its original form in the *Vāyu Purāṇa* (verse 81), has been reduced to *Vindhyapṛṣṭhacarān=api*

34. पूर्वजन्मनि विष्णुश्च verse 60.

35. पूर्वजन्मनि विष्णोस्तु of *Liṅga*, XL. 57, has to be corrected to पूर्वजन्मनि विष्णुश्च, or पूर्वजन्मनि विष्णुस्तु to make it yield an intelligible sense.

The *Vāyu* (LVIII. 85) turns it, rather ridiculously, into पूर्वजन्मविधिज्ञैश्च प्रमतिर्नाम वीर्यवान्, which makes no intelligible sense, while the *Brahmāṇḍa* (II. 31.86) converts it into पूर्वजन्मनि विख्यातः प्रमतिर्नाम वीर्यवान् with a view to yield an intelligible meaning. But to say on the basis of this later amendment alone ignoring the stronger evidence of the *Matsya* version followed in the *Liṅga* that the intended meaning is that he was known as Pramati in the former life is rather queer and unacceptable.

36. भूतानां निघनोत्थितः, *Liṅga*, XL. 50.

37. भूतानां च कुले स्थितः, *Matsya* CXLIV. 40; भृगूणां निघनोत्थितः, *Vāyu* LVIII 75; *Brahmāṇḍa* II. 31.75.

38. In literature and epigraphs Yavanas, Pahlavas and Śakas are generally mentioned together.



(verse 82), thereby dropping reference to the Aparāntikas (people of Aparānta). Sometimes the names of the peoples have been altogether altered with completely different names being replaced for the original ones. Thus the Śvetas and the Halikas of the *Matsya Purāṇa* (verse 57) have been substituted by the Cinas and Śūlikas respectively in the *Vāyu* (verse 83) and the *Brahmāṇḍa* (verse 83). The use of the terms Śūdra and Mleccha in the three Purāṇas is also quite interesting: the *Matsya* uses Mleccha only once (verse 53) and Śūdra twice (verses 54 and 58) clearly indicating that it understands them in different senses, while the *Vāyu* and *Brahmāṇḍa* reverse this position. *Vāyu* (verses 78 and 84) and *Brahmāṇḍa* (79 and 84) employ the word Mleccha twice and Śūdra once (in verse 79), showing that the two terms got confused with one another. The same is true of the *Liṅga* which uses the name Mleccha twice (verses 53 and 56) and Śūdra once (verse 54).<sup>39</sup>

We have the reading *Cora-jātīms tathaiva ca*, 'the tribes of the Coras, ie, Colas', in the *Matsya Purāṇa* (CXLIV. 58) after the Andhras which is quite reasonable geographically. This has been altered into *Kirātānām ca jātayaḥ*, ie, 'the tribes of the Kirātas', in the *Vāyu* (LVIII. 83) and *Brahmāṇḍa* (II. 31.84). This emendation is, like Kataka and Keta for the Andhras, not only highly incompatible geographically but also strange as it runs from the north to south (Andhras) and again from south to north (Kirātas). Moreover, the latter expression would be in the nominative plural whereas in keeping with the rest of the expressions as well as looking to the context we expect accusative plural. We have tried to highlight only significant differences between the known versions of the Purāṇic episode of King Pramati ignoring merely verbal changes which are quite common in the Purāṇic literature not only in the instant case but practically everywhere else.

Notwithstanding its non-inclusion in the dynastic portion it is not impossible that the episode conceals the reminiscences of some famous historical personage. While trying to locate the figure, we need not harbour under the impression that every detail narrated in it should be literally applicable; but at the same time

39. *Vāyu* (LVIII. 88) and *Brahmāṇḍa* (II. 31.89) *Purāṇas* refer to Vṛṣālas also among Pramati's conquests.

we should ensure that its main features do apply by and large. Let us try to find out who this figure can be. As we have seen, V. S. Agrawala is insistent regarding the identity of Pramati with the Gupta emperor Candragupta II Vikramāditya.<sup>40</sup> We propose to state his principal arguments and examine them with a view to see if the proposed identification can really stand.

### I. Nṛdeva and Deva

It is known from some Vākāṭaka inscriptions,<sup>41</sup> the Sanci inscription of Āmrakārdava<sup>42</sup> and legends on some of his gold

40. Wendy Doniger O'Flaherty ("The Image of the Heretic in the Gupta Purāṇas", *Essays on Gupta Culture* edited by Bardwell L. Smith, pp. 124-125) approvingly refers to Agrawal's view but does not cite any new argument in its support.
41. Dudia pls. of Pravarasena II, 11. 11-12 (V. V. Mirashi, *Inscriptions of the Vākāṭakas CII*, V, p. 45); Tirodi pls. of Pravarasena II, 11. 11-12 (*ibid.*, p. 50); Chammak pls. of Pravarasena II, 1. 15 (*ibid.*, p. 24), Mandhal pls. of Pravarasena II, 1. 15 (Ajay Mitra Shastri, "Mandhal Copper Plate Charter of Pravarasena II, Year 16", *EI*, XLI, p. 74); Mandhal pls. of Pṛthiviṣeṇa II, Years 2 and 10, 11. 13-14 and 15 respectively (Ajay Mitra Shastri, "Mandhal pls. of Pṛthiviṣeṇa II, Years 2 and 10". *EI*, XLI, pp. 166 and 177); etc. Agrawala's statement that Prabhātiguṇḍā calls herself daughter of Devagupta (*Matsya Purāṇa—A Study*, p. 229) is not correct as her two known plates, Pune and Rithpur pls. describe herself as the daughter of Candragupta, not Devagupta. See V. V. Mirashi, *Inscriptions of the Vākāṭakas CII*, V, pp. 7 and 36 respectively.
42. J. F. Fleet, *Inscriptions of the Early Gupta Kings and their Successors. CII*, III, p. 32, 11. 7-8; D. R. Bhandarkar, B. Ch. Chhabra & G. S. Gai, *Inscriptions of the Early Gupta Kings. CII*, III, New Delhi, 1981, p. 250, 11. 7-8; D. C. Sircar, *Select Inscriptions bearing on Indian History and Civilization*, I. second edition, Calcutta, 1965, p. 281.

coin-types<sup>43</sup> that Devagupta or Devarāja or Deva (śrī) was a name of endearment of Candragupta II. Agrawala thinks that name is comparable to the 'epithet' *Nṛdeva* used in the *Matsya* in connection with Pramati<sup>44</sup>, who can therefore be equated with the Gupta emperor Candragupta II. However, the word *nṛdeva* is employed in the *Purāṇa* not for king Pramati, but actually for Mānava in whose family the former is said to have been born. Moreover, the expression *nṛdeva* as used here is actually a descriptive adjective and not a proper name. It describes Mānava as a 'god among men' and thereby alludes to the ancient Indian theory attributing divinity to the king. In the *Vāyu* (LVIII. 85) and the *Brahmāṇḍa* (II. 31.85) the word *deva* is employed for Mādhava from whose particles Pramati is represented to have been born and consequently there also it has not been used as a name of Pramati and it has in the context the literal meaning of 'god'. In the *Līṅga* (XL. 57) also it is used in the same sense but with reference to Mānava<sup>45</sup> from whose particles Pramati was born, and not for Pramati himself. This argument, thus, cannot lead us to any conclusion.

## II. Regnal Period

According to Agrawala, the *Matsya* mentions thirty-two years as Pramati's regnal period which was exactly that of Candragupta II.<sup>46</sup> A critical analysis of the *Matsya* evidence, however, shows that Pramati actually ruled for a period of at least forty-two years. It is stated in verse 52 that Pramati was on march continuously for full thirty years, while verse 61 tells us that he had been marching for twenty years when he was in his thirty-second regnal year. Now, if Pramati was engaged in warfare for thirty years and if the twentieth year of his expeditions fell in the thirty-second year of his reign, he must have continued to rule for at least ten years thereafter. On the other hand the exact limits

43. See A. S. Altekar, *Coinage of the Gupta Empire*, Varanasi, 1957; descriptions of his Archer, Lion-Slayer and Couch types on which we get the legerd *Deva-śrī*.

44. *Matsya-Purāṇa—A Study*, p. 229.

45. There, however, it is a scribal error for Mādhava which is found in the *Vāyu* and *Brahmāṇḍa Purāṇas*.

46. *Matsya Purāṇa—A Study*, p. 229.

of the reign of Candragupta II are unfortunately unknown. The earliest dated record of Candragupta II's reign is the Mathura pillar inscription of the (Gupta) year 61 (=380 AD).<sup>47</sup> The third line of this epigraph contained a reference to his regnal year also, but this part of the record is very badly damaged, particularly the first letter. D. R. Bhandarkar, who brought it to the notice of historians, preferred the reading *prathame* somewhat doubtfully,<sup>48</sup> thereby dating Candragupta II's accession in 380 AD, while D. C. Sircar took it to be *pañcame*<sup>49</sup> and accordingly dated Candragupta II's accession in 376 AD.<sup>50</sup> S. R. Goyal also prefers the reading *pañcame* and takes 376 AD as the date of his accession.<sup>51</sup> We must add that the facsimile accompanying Bhandarkar's paper does not provide any clue in this matter, and in the absence of any other evidence we may date the Gupta emperor's accession either in 376 or 380 AD.<sup>52</sup> His last known date is the Gupta year 93 (=412-413 AD) when Sanchi stone inscription recording Āmrakārdava's charity was put up.<sup>53</sup> Candragupta II's reign must have come to a close by G. E. 96 (=415-416 A D), when we find his son Kumāragupta on the imperial throne.<sup>54</sup> Candragupta II, thus, ruled for a period of about thirty-seven or thirty-three years, *ie* five or nine years less

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47. D. R. Bhandarkar, "Mathura Pillar Inscription of Candragupta II, G. R. 61", *EI*, XXI, pp. 1ff.
48. *Ibid.*
49. D. C. Sircar, *Select Inscriptions bearing on Indian History and Civilization*. I, p. 277.
50. R. C. Majumdar was uncertain about the date of Candragupta II's accession wavering between these two dates but thought that 376 AD appeared to be more probable. See *The History and Culture of the Indian People*, III : *The Classical Age* (editors R. C. Majumdar and A.D. Pusalkar), Bombay, 1954, p. 18.
51. *Gupta-kalīna Abhilekha*, Meerut, 1984, p. 100; *Gupta Sāmrajya kā Itihāsa*, Meerut, 1987, p. 203.
52. V. S. Agrawala apparently favours the reading *prathame* and dates Candragupta II's accession in 380 AD.
53. D. R. Bhandarkar, B. Ch. Chhabra & G. S. Gai, *Inscriptions of the Early Gupta Kings : CII, III*, pp. 247 ff.
54. *Ibid.*, pp. 267 ff. for Bilsad Stone Pillar inscription of Kumāragupta I, dated G. E. 96.

than the rule of Pramati recorded in the *Matsya Purāṇa*. As against this, the *Vāyu*, *Brahmāṇḍa* and *Līṅga Purāṇas*, as pointed out above, don't give us any clear idea of the length of his reign, though they all state that he had been on military expeditions for twenty years in the thirty-second year of his reign.

### III. Duration of Military Expeditions

Agrawala would have us believe that Pramati was engaged in military expeditions for twenty years which agrees exactly with what we know of Candragupta II who ascended the throne in 380 AD and had finished his *digvijaya* by 400 AD.<sup>55</sup> This suggestion goes against the evidence of the *Matsya* itself which avers unequivocally that Pramati kept on fighting for thirty years and that the twentieth year of his military career fell in the thirty-second year of his rule. Secondly, the other Purāṇic versions of the episode also repeat this statement.<sup>56</sup> Thirdly, the date by which Candragupta II's military operations had come to a successful completion does not still admit of a definite answer. The extensive series of Western Kṣatrapa silver coins were earlier supposed to have ended abruptly sometime between 388 and 397 AD<sup>57</sup>, while the earliest date on Candragupta II's own silver issues, which were apparently based on the silver currency of the Western Kṣatrapas, falls somewhere between 409 AD and the close of his reign.<sup>58</sup> Even according to this position, we cannot aver that

55. *Matsya Purāṇa—A Study*, p. 129.

56. However, as stated above, they don't give any idea of the duration of his rule.

57. On the coins of the last known Mahākṣatrapa Svāmi-Rudrasīmha IV (Svāmi Rudrasīmha III according to Rapson and some other scholars) the unit figure after those for 300 and 10 is not clear. See E. J. Rapson, *BMC, AWAKTDBD*, pp. 192-194.

58. R. C. Majumdar and A. S. Altekar (editors), *A New History of the Indian People*, VI: *The Vākāṭaka-Gupta Age*, p. 167. For the coins, see A. S. Altekar, *The Coinage of the Gupta Empire*, pp. 153-154. These coins are dated in the Gupta era and the unit figure on them is not preserved so that we have on all these coins only 90x.

Candragupta II's military career had come to a close by 400 AD, as stated by Agrawala. But we now know that the latest Western Kṣatrapa silver issues are dated as late as 415 AD well into the reign of Candragupta II's son and successor, Kumāragupta I<sup>59</sup>.

#### IV. Patronage of Vaiṣṇavism

Agrawala's contention that Pramati's description as having been Viṣṇu in his former birth may point to Candragupta II's being a *parama-bhāgāvata*,<sup>60</sup> may well be conceded. Though Candragupta II is the first Gupta emperor to be styled *Parama-bhāgāvata* in the official records of the Gupta dynasty, and the title was assumed by his successors as well, there is also no doubt that even Samudragupta though not styled *Parama-bhāgāvata* formally, was also a staunch Vaiṣṇava, as is indicated by the presence of Garuḍa-*dhvaja* on his coins. His Prayāga *praśasti* provides strong evidence of his Bhāgāvata inclination and the impact of the *Gītā*, the Bible of the Bhāgāvata religion. Then again, in the Gupta and post-Gupta periods several other rulers also had strong Vaiṣṇavite leaning. It cannot, therefore, be averred that Candragupta II alone could be described as Viṣṇu in the previous birth.

#### V. Conquests

In Agrawala's opinion, the description of Pramati's conquests agrees with what we know of Candragupta II's military achievements.<sup>61</sup> It is pertinent to note in this context that the account of Pramati's conquests, which included the well-known seven divisions of India, appears to be rather conventional than real. Even admitting the identification of King Candra of the Meharauli Iron Pillar Inscription with Candragupta II,<sup>62</sup> there is no evidence

59. We owe this valuable information to Shri Dilip Rajgor of Bombay.

60. *Matsya Purāṇa—A Study*, p. 229.

61. *Ibid.*, pp. xii, 228, 229.

62. For a full discussion and summary of the various theories on the identification of king Candra of the Meharauli pillar inscription, see, M. C. Joshi and S. K. Gupta (editors), *King Chandra and the Meharauli Pillar*, Meerut, 1989.

whatever that the Gupta emperor had anything to do with the southern people like the Andhras, Cora-jātis (an error for Cola-jātis) and the Draviḍas. Madhyadeśa was already included in the extensive empire inherited by him in spite of the weakness and destabilisation caused by the short Rāmagupta interregnum and we are not aware of any rebellion there which may have necessitated its re-conquest. As for the North and North-West, the authors of the Purāṇic stanzas in question appear to have been anxious to refer to all the peoples of these regions they knew of without caring for the hard facts of history. By these conquests Pramati is said to have attained the status of a universal monarch or *cakravartin* (*pravṛitta-cakra*). This statement can in no way be taken to refer to the Cakravikrama type gold coin on the obverse of which Candragupta II is represented as receiving a present (or presents) from the god Viṣṇu depicted as Cakrapuruṣa,<sup>63</sup> as suggested by Agrawala.<sup>64</sup>

## VII. Victory over Śūdra Kings

Agrawala is inclined to think that the description of Pramati as the exterminator of the Śūdra kings (*Śūdrāṇām antak ṛit*) seems to be a reference to Candragupta II's act of uprooting the Śaka Kṣatrapas of Western India.<sup>65</sup> But this is not possible as both the *Matsya* and *Brahmāṇḍa* versions specifically refer to Śakas and there was no necessity to refer to them as Śūdras. Moreover, if the intention were to refer to the Śakas of Western India, it could have been met with by the reference to the Mlecchas who are mentioned in all the three versions supplying detailed information about Pramati's conquests. And lastly, the Śaka Kṣatrapas of Western India were not regarded as Śūdras and even conservative Brāhmaṇa kings of South India like the Sātavāhanas and Ikṣvākus did not hesitate in establishing matrimonial relations with them.

63. For the Cakravikrama type coin, see A. S. Altekar, *Coinage of the Gupta Empire*, pp. 145-150. Its true significance was first pointed out by V. S. Agrawala. *Vide JNSI*, XVI, pp. 59-101.

64. *Matsya Purāṇa—A Study*, p. 230.

65. *Ibid.*

## VIII. Gaṅgā-Yamunā Doab

The statements that Pramati's army achieved its successful purpose in between the rivers Gaṅgā and Yamunā has been taken to refer to Candragupta II as the Gaṅgā-Yamunā Doab or roughly speaking Madhyadeśa was the home-land of the Guptas.<sup>66</sup> However, it can, for that matter, be taken to allude to any early Gupta king not to speak of Candragupta II in particular.

## IX-X. Ancestry and Gotra

The *Matsya* mentions Candramas as the name of Pramati's father,<sup>67</sup> whereas the name of Candragupta II's father was Samuragupta. Agrawala accounts for this discrepancy by averring that Candraprakāśa was another name of endearment for Samudragupta.<sup>68</sup> This is evidently based on Vāmana's *Kāvya-lāṅkāra* (III. 2.2), according to which, Candraprakāśa, the son of Candragupta, appointed Vasubandhu as his minister.<sup>69</sup> The identity of this Candraprakāśa and his father Candragupta, however, rests on the determination of the date of Vasubandhu about which there exists a wide divergence of opinion. While some scholars place him in

66. *Ibid.* For a full discussion of the problem of the original home of the Imperial Guptas and its location in Eastern Uttar Pradesh instead of Bengal and Magadha as suggested by some earlier scholars, see S. R. Goyal, *A History of the Imperial Guptas*, pp. 41-52; P. L. Gupta, *Gupta Sāmrajya*, pp. 229-231; Asvini Agrawal, *Rise and Fall of the Imperial Guptas*, Delhi, 1989, pp. 79 ff.

67. The *Vāyu* and *Brahmāṇḍa* versions mention Candramas only as Pramati's *gotra* twice. It is obvious that the second reference mentioned him as son of Candramas *originally* but later it was corrupted as it was unintelligible how one could be of Candramas *gotra* as well as son of a person named Candramas.

68. *Matsya Purāṇa—A Study*, p. 230.

69. So=yam samprati Candragupta-tanayaḥ

Candraprakāśo yuvā |

Jāto bhūpatir = āśrayaḥ kṛta-dhiyām

diṣṭyā kṛitārthāśrayaḥ ||



the fourth century AD<sup>70</sup>, others are inclined to hold that he lived about one century later in the following century.<sup>71</sup> Special interest attaches in this connection to the statement contained in Paramārtha's biography of Vasubandhu that on becoming king, Bālāditya, the son and successor of Vikramāditya, king of Ayodhyā, invited Vasubandhu to his capital and accorded him warm patronage.<sup>72</sup> Now the only Bālāditya known to Gupta history is Narasimhagupta Bālāditya, the son of Pūrugupta. Allan, therefore, appears to be right when he proposes to identify Vikramāditya, the father of Bālāditya according to Paramārtha, with Pūrugupta.<sup>73</sup> And if Vasubandhu lived in the time of Bālāditya, Candraprakāśa Vasubandhu's patron according to Vāmana, cannot be identified with Samudragupta. Moreover, had Candraprakāśa been one of the names of endearment of Samudragupta, we should naturally expect it to find place in his coin-legends, which is, however, not the case.

According to the *Matsya*, Pramati was of the Candramas *gotra*. Agrawala takes it to be a reference to the family of

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70. M. Peri, Macdonell, S. C. Vidyabhushan and V. A. Smith assign him to the fourth century AD. *Vide* V. A. Smith, *Early History of India*, 4th ed., pp. 346-47.
  71. Takakusu (*JRAS*, 1905, pp. 45-53) thinks that Vasubandhu lived between 420 and 500 AD. Almost the same view is held by John Allan who identifies Vikramāditya, the father of Bālāditya, who extended a special patronage to Vasubandhu, with Pūrugupta, son of Kumāragupta I. See Allan, *BMC, GD*, p. 11.
  72. *JRAS*, 1905, pp. 33 ff.; *The Vākāṭaka-Gupta Age*, p. 156n.
  73. Allan, *op. cit.*, p. 11.
  74. Kāca, Samudragupta's name of endearment, Parākrama and Apratiratha, his *birudas*, are mentioned in his coin-legends. A much stronger claimant for the identification with Candraprakāśa is Kumāragupta I Mahendrāditya who was the son of Candragupta II and may have been popularly known as Candra. In this connection attention may be drawn to some of his coin-legends which describe him as the 'moon on the surface of the earth'

Candragupta by which each king was a 'Gupta'.<sup>75</sup> However, if the Guptas had derived their *gotra* (or dynastic name) from the name of the founder of the dynasty, it should have been Gupta, not Candramas, for the family was put on the road to royalty by Gupta, not Candragupta I who was the third member of the family. On the other hand it is known from the Poona plates of Prabhāvatigutā<sup>76</sup> that the Guptas belonged to the Dhāraṇa *gotra*, which they had not taken from their priests as till recently believed<sup>77</sup> but was their own *gotra*.<sup>78</sup> Moreover, *Matsya*, *Vāyu*, *Brahmāṇḍa* and *Liṅga* versions are unanimous in stating that Pramati was born in the lineage of Bhṛguṣ, while no such claim is made on behalf of any Gupta ruler in any inscription.

The *Matsya*<sup>79</sup> reference to the Brāhmaṇa army of king Pramati points according to Agrawala, to the Licchavi contingent in the Gupta army which appears to have begun being recruited from the time of Samudragupta and which formed its *maula* section. Agrawala opines that the Licchavis were known as Śarmaka-Varmaka, or what may be called Kṣatra-Brāhmaṇas and their present descendants, known as *Bhūmihār*, follow the profession of Kṣatriyas but for all practical purposes adopt the social code of the Brāhmaṇas.<sup>80</sup> Unfortunately, Agrawala has not cited any

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(*pr̥ithivi-tal-āmbara-śaśī*), 'the moon in the sky of the Gupta family' (*Gupta-kula-vyomaśaśī*) or as the 'spotless moon of the Gupta family' (*Gupta-kul-āmala-candra*).

75. *Matsya Purāṇa—A Study*, p. 230.

76. V. V. Mirashi, *Inscriptions of the Vākātakas*, CII, V, pp. 7-8, 1. 7.

77. Dashāratha Sharma, 'Some New Light from the Skanda-purāṇa on the Dhāraṇa Gotra of the Guptas', *Purāṇam*, VII, No. I (January 1965), pp. 183-85.

78. The *Skanda Purāṇa* (Brahmakhaṇḍa, 35-37) describes the pious Brāhmaṇas of various *gotras* including Dhāraṇa living in Dharmāraṇya. For a full discussion on the Guptas being Brāhmaṇa, see S. R. Goyal *Gupta Sāmrājya kā Itihāsa*, pp. 25-28.

79. This reference is met with in the other three Purāṇas also.

80. *Matsya Purāṇa—A Study*, pp. 230-31.

evidence in support of his suggestions. Although the close relationship between the Guptas and the Licchavis is a historical fact, there is nothing to suggest that there was a Licchavi contingent in the Gupta army or that the present-day Bhūmihāras have descended from the Licchavis. Indian tradition is unanimous in regarding the Licchavis as Kṣatriyas,<sup>81</sup> and they could hardly be described as Brāhmaṇas.<sup>82</sup>

Pramati is said to have destroyed all the *pāṣaṇḍas* or non-Brāhmaṇical heterodox sects. This statement cannot be applied to Candragupta II who is well-known for his religious catholicity. Himself a *parama-bhāgavata* (devout Vaiṣṇava), some of his high officials were Śaivas or Buddhists.<sup>83</sup> The flourishing condition of Buddhism during his reign is vouched for by the Chinese pilgrim Fa-hien, who visited India during his time.

The foregoing discussion would have made it amply clear that not a single statement about Pramati in the Purāṇas tallies with what we know about Candragupta II Vikramāditya, and consequently the two cannot be identical.

S. N. Roy has recently criticised the above view on the basis of a summary of our paper and attempted to uphold the identification of king Pramati of the *Matsya Purāṇa* with Candragupta II by drawing additional support from the *Vāyu* and *Brahmāṇḍa* versions.<sup>84</sup> We need not go into the details of all his arguments, some of which will be found answered above, but may refer only to some of them in brief. The reference to the Siṃhalas and Draviḍas as defeated by Pramati has been taken too literally to mean that the Siṃhalas or Ceylonese had joined the Draviḍas for

81. H. C. Raychaudhuri, *Political History of Ancient India*, 6th edition, pp. 122-24.

82. As would be shown in the sequel, the reference here is to predominantly Brāhmaṇa army.

83. Cf. Udayagiri inscription recording the excavation of a Śaiva cave by Virasena alias Śāba (Fleet, *CII*, III, p. 35) and the Sanchi epigraph registering Āmrakārdḍava's donations to a Buddhist establishment (*Ibid.*, p. 29).

84. *Historical and Cultural Studies in the Purāṇas*, Allahabad, 1978, pp. 132-45.

assisting them either as allies or mercenaries.<sup>85</sup> Such an excessive stress on grammar and literal interpretation is wholly unwarranted and would lead to disastrous historical conclusions, more specially when *Purāṇas* are concerned. Roy has wrongly attributed to us the statement that Pramati is stated to have ruled for forty years.<sup>86</sup> What we feel and reiterate on the basis of the *Matsya* tradition is that Pramati had a long reign of at least forty-two years, and this position has been clearly stated above in detail.

Next as regards the name of the king. Roy says that it was a popular practice in the Gupta period for high dignitaries to assume more than one name<sup>87</sup> and it is not impossible that the

85. *Ibid.*, pp. 134-36. As evidences of Candragupta II's contact with the Draviḍas Roy refers to Kadamba epigraphs recording matrimonial alliance with the Guptas, a large coin-find at Satara and references in Rāṣṭrakūṭa inscriptions to him. But none of these references is connected with the Tamil-speaking people. Moreover, Satara has not actually yielded any hoard of silver coins of Kumāragupta I as generally believed. As pointed out by P. L. Gupta (*Gupta Sāmrajya*, p. 92, fn. 9) this error caused by the inadvertence of V. A. Smith (*JRAS*, 1889, p. 124), has been repeated by later numismatists like Allan (*BMC, GD*, p. cxxx) and Altekar (*Coinage of the Gupta Empire*, p. 217) and that the hoard was actually found at a place called Sanaud in the Ahmedabad District of Gujarat.

86. *Op. cit.*, p. 136.

87. The example under reference is that of Candragupta II's hereditary minister Virasena who had another name, viz. Śāba, known from an Udayagiri cave inscription (D. R. Bhandarkar, B. Ch. Chhabra and G. S. Gai, *Inscriptions of the Early Gupta Kings*, CII, III, pp. 255-56). Roy misunderstands the wording of the stanza in question (*Kautsaś-Śāba iti khyāto Virasenaḥ kul-ākhyayā*, verse 4) to mean that he was called Śāba because of his connection with the sage Kutsa, and Virasena, which was his family-name (*op.cit.*, p. 37). The verse actually states that Virasena was known as Śāba which was his

Gupta emperor Candragupta II also had 'a more high-sounding appellation after the name of the family in which he was born besides his general name'.<sup>88</sup> He also observes that one of the editions of the *Matsya* had *svataḥ* in place of *sutaḥ* which would refer to Candragupta II himself and not to his father.<sup>89</sup> But here again the use of genitive with the name Candramas would pose an insurmountable problem which would not exist with the reading *sutaḥ* which must have been the original and the former (*svataḥ*) its later unintelligent corruption. And as already pointed out, saying that Pramati was Candramas by *gotra* twice as is done in the *Vāyu*, *Brahmāṇḍa* and *Liṅga Purāṇas* is an uncalled for repetition and in the second place it must have been replaced for the statement that he was son of Candramas. Again, as shown earlier, *pūrva-janmani vidhi-jñaiśca Pramatiḥ = nāma vīryavān* of the *Brahmāṇḍa* and *pūrva-janma-vidhi-jñaiśca Pramatiḥ = nāma vīryavān* of the *Vāyu* are unwarranted distortions of *pūrvajanmani Viṣṇuśca Pramatiḥ = nāma vīryavān* of the *Matsya Purāṇa* which has become only slightly corrupted in the *Liṅga Purāṇa* as *pūrva-janmani Viṣṇośca Pramatiḥ = nāma vīryavān*, the original intention being to state that Pramati was Viṣṇu in the former life, *ie*, an incarnation of Viṣṇu, which gives a good sense. What Roy wants to infer from the *Vāyu* and *Brahmāṇḍa* readings is not quite clear, but possibly it is that Pramati was his name in the former life. But such an interpretation is simply impossible, for, as both the Purāṇas clearly state in verse 76, they are describing the attainments of king Pramati by name (*nāmnā Pramatiḥ ucyate*) who belonged to the Candramas *gotra* (*gotreṇa vai Candramasaḥ*). Then again, if, for argument's sake, we were to accept that such was actually the case, we shall be landing ourselves in an awkward position by believing that he was called Pramati in the former as well as present life. But Roy does not stop just with it. He goes one step further and observes that 'The syntactical order of the verse also shows that the word *pūrve* or *pūrvam* should not be

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*kulākhyā* (family-name) and belonged to the Kautsa *gotra*.

88. *Ibid.*, p. 138.

89. *Ibid.*, the reference is to the Venkateshwar Press edition. The reading there is *svataḥ sa vai candramasaḥ* instead of *sutaḥ sa vai candramasaḥ* of the Anandashram edition.

dissociated from *gotrataḥ vai candramasaḥ*; otherwise, the genitive ending of *candramā* (*sic*) would be meaningless. What the *purāṇakāra* seems to convey is that king's name had in the beginning (*pūrva*) the word *candra*.<sup>90</sup> It is indeed a strange interpretation of the half-verse *gotrato vai candramasaḥ pūrve kali-yuge prabhuḥ* of the *Brahmāṇḍa* or of the same with the substitution of *gotreṇa* for *gotrato* in the *Vāyu*. Even leaving aside the impossibility and untenability of such an interpretation, it may be pointed out that it was not necessary to point it out in view of the absurdity involved in it, for, as well known, *gupta* was only a family surname, *Candra* alone being the king's personal name.

Roy's suggestion that 'the purāṇic use of the term *Pramati* is essentially in the sense of an honorific, while the proper name of the king is the same as documented by other evidences,' only because it is only in the *Matsya* version that the king is specifically called *Pramati* in the context of his achieving success in the Gaṅgā-Yamunā doab while the *Brahmāṇḍa* and *Vāyu* do not mention this name is simply unintelligible.<sup>91</sup> His comparison of *Pramati* with the expression *prathita-pr̥thu-mati* used in the Bhitari epigraph<sup>92</sup> is meaningless as in the instant case the former was a

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90. *Ibid.* The comparison of the *Vāyu* and *Brahmāṇḍa* versions of the stanza in question with the expression *Candrāh-vena* in the Meharauli iron pillar inscription of king *Candra* (*ibid.*, pp. 138-39) is not quite apt and intelligible.
91. *Ibid.* pp. 139-40. However, as pointed out earlier, the second stanza of this account clearly lays down that the description pertains to a king named *Pramati* and the reference to his success in the Ganga-Yamuna Doab need not be looked in isolation.
92. *Op. cit.*, p. 139, For the inscription, see D. R. Bhandarkar, B. Ch. Chhabra and G. S. Gai, *op. cit.*, pp. 312 ff. However, it must be remembered in this connection that the expression *prathita-pr̥thu-mati* has been used in this epigraph with reference to *Skandagupta*, not *Candragupta II*. And it would be too much to presume that the Purāṇic compilers of the *Pramati* episode were familiar

proper name while the latter forms a poetic description though of identical meaning. It would thus follow that no solid argument has been adduced in support of Pramati's identification with Candragupta II Vikramāditya.

If the Purāṇic king Pramati cannot be identified with the Gupta emperor Candragupta II Vikramāditya, is there any other Gupta emperor who can match Pramati? The only historical monarch who answers best the description of King Pramati in the Purāṇas is the mighty Gupta emperor Samudragupta. It must be remembered in this connection that none of the ancient Indian kings, not even Samudragupta, can fully answer the eulogistic account of Pramati and we should not expect it either. But much of the Purāṇic *praśasti* can be satisfactorily accounted for on the assumption that the author of the relevant portion of the Purāṇas had before him the eventful career of Samudragupta while narrating the achievements of the mythical king Pramati. In other words, the Purāṇas appear to have described the exploits of Samudragupta under the pseudonym of Pramati in a superbly exaggerated impressive form. It would be evident from the following observations.

The most important points that deserve a close consideration in the present context are : (1) parentage, (2) regnal period, (3) *digvijaya*, (4) religion and religious policy, and (5) divinity of the king.

### I. Parentage

As we have seen, the Purāṇas describe king Pramati as the son of Candramas and as belonging to the Candramas *gotra* and the lineage of the Bhṛgu. Of these, only the first condition is fully applicable to Samudragupta who was the son and successor of Candragupta I whose real name was actually Candra only, the word *gupta* being added as the family name as in the case of all the Gupta kings except only one chief.<sup>93</sup> While Gupta inscriptions are taciturn about the *gotra* of the Gupta emperors, Prabhā-

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with the Bhitari or, for that matter, any other Gupta inscription.

93. *I.e.*, Ghaṭotkaca who is mentioned without the surname *gupta* in all the inscriptions referring to him.

vati Guptā, daughter of Candragupta II and the dowager queen of the Vākāṭaka king Rudrasena II, is said, in her Poona, Riddhapur and Miregaon plates, to have been of the Dhāraṇa *gotra* (*Dhāraṇa-sagotrā*).<sup>94</sup> A Hindu wife is normally expected to adopt the *gotra* of her husband; but Dhāraṇa was not the *gotra* of Prabhāvati Guptā's husband, for the Vākāṭakas had Viṣṇuvṛiddha for their *gotra*.<sup>95</sup> Dhāraṇa was, therefore, probably the *gotra* of the imperial Guptas. But it may well be assumed that in later times when the Purāṇic accounts of Pramati reflecting the achievements of Samudragupta were composed, Candra (or Candramas) had also come to be regarded as the *gotra* of the Imperial Guptas after Candragupta I, the real founder of the Gupta empire; but we cannot be quite sure on this point. Likewise, we have nothing to indicate that the Guptas traced any relationship with the Bhṛgu; but it is not impossible that being Brāhmaṇas they claimed to have been born in a family tracing its descent from the sage Bhṛgu.

## II Regnal Period

As pointed out earlier, according to the *Matsya Purāṇa*, Pramati kept himself busy with military expeditions continuously for full thirty years and the twentieth year of his victorious career coincided with the thirty-second year of his reign. Pramati would thus appear to have ruled for a period of at least forty-two years, if not more. On the other hand, we have no definite evidence to determine the length of Samudragupta's reign. However, it is not improbable that he actually ruled for over forty-two years. The solution of this problem, to some extent, depends on that of another intriguing question, *viz.* who founded the Gupta era commencing from 319-20 AD. Candragupta I or Samudragupta. If it is believed that Candragupta I came to throne in 319-20 AD. the date of the commencement of the Gupta era, and then married the Licchavi princess Kumāradevi, Samudra-

94. D. C. Sircar, *Select Inscriptions*. I. p. 436, 1. 7 (Poona plates), p. 439, 1. 7 (Riddhapur plates). The Miregaon plates still remain unpublished.

95. This fact is mentioned in all the official records of the Vākāṭakas.



gupta could not have succeeded to power long before the middle of the fourth century AD, for Samudragupta is represented in his *Prayāga-praśasti* to have been specially selected by his father as best suited to succeed him in a full assembly,<sup>96</sup> an event which could have hardly taken place before Samudragupta attained majority and had time to demonstrate his talents. But in the present state of our knowledge there is nothing to show that Candragupta I's marriage with Kumāradevī took place after his coronation and the foundation of the Gupta era. In all likelihood, this marriage had taken place long before his accession and the institution of the Gupta era which probably marked the assumption by him of the imperial title of *Mahārājādhirāja*,<sup>97</sup> an event of momentous significance as his two predecessors were content with the humbler title of *Mahārāja* and were ordinary chiefs, perhaps owing allegiance to some superior power. This event probably took place late in his reign and he did not survive it for long. This will be rendered highly probable if the dates of Samudragupta's Nalanda and Gaya plates,<sup>98</sup> viz. years 5 and 9 respectively, are regarded as of the Gupta era. Both these plates are generally treated as later forgeries and cannot be depended upon for historical purposes.<sup>99</sup> But they may well be manipulated later copies of genuine records with certain unintelligent modifications based on the forgers' knowledge of the Gupta history in outline. And their dates may well be genuine. But what these dates connote would also be an insurmountable problem.<sup>100</sup> In case they are referred to the Gupta era, Samudragupta must already have been on the throne in 324-25 AD<sup>101</sup> and it is so close to the initial year of the

96. *Ibid.*, p. 263, verse 4.

97. Cf. A. S. Altekar, *Coinage of the Gupta Empire*, p. 2.

98. D. C. Sircar, *Select Inscriptions*, I, pp. 270-74.

99. For a detailed discussion of the grounds for regarding these plates spurious and for a summary of various views on this question, see S. R. Goyal, *Gupta-kālīna Abhilekha*, pp. 72-76.

100. They may be either years of the Gupta era or regnal years.

101. The Nalanda plates of this year contain [at the end a reference to *Kumāra* Candragupta, obviously the second Gupta king of that name, which, like the other informa-

Gupta era that the possibility of its initiation by Samudragupta himself cannot be easily eliminated,<sup>102</sup> Even if this possibility is not accepted, Samudragupta's accession cannot be dated much later. This is strongly suggested not only by the comparative rarity of Candragupta I's coins but also by the fact that he was content with a single coin-type, *ie*, Candragupta-Kumāradevi type. We may accordingly date Samudragupta's accession not later than 335 AD.<sup>103</sup> We are in a somewhat better position as regards the close of his reign. His son, Candragupta II Vikramāditya, as we have seen above, succeeded to imperial power in 376 or 380 AD which was, according to the Mathura pillar inscription of his time, his first regnal year. Rāmagupta, whose historicity is

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tion contained in this record, may owe its incorporation to the forger who was apparently aware of the fact that Candragupta had succeeded Samudragupta on the throne and not much significance need be attached to it. *Contra* S. R. Goyal, *Gupta-kālīna Abhilekha*, p. 67.

102. For strong pleading for such a possibility, see R. C. Majumdar, *A New History of the Indian People*, VI : *The Vākāṭaka-Gupta Age*, pp. 131-32, 158-60; *The Classical Age*, pp. 4-5, 16; D. C. Sircar, *op. cit.*, p. 270, fn. 4,
103. Smith placed Samudragupta's accession in c. 330 AD, while Allan dates it in 335 AD (*BMC, GD*, p. xxxii). H. C. Raychaudhuri (*Political History of Ancient India*, 6th edition, pp. 533 & 551) prefers to remain non-committal. At p. 599 in connection with the Gupta genealogy also he mentions no date against Samudragupta. R. C. Majumdar (*The Classical Age*, pp. 4-5), who is uncertain about the initiator of the Gupta era, dates Samudragupta's accession in about 340 or 350 AD if he did not found the Gupta era. He reiterates this position in the *Comprehensive History of India*, III(i), p. 371. S. R. Goyal (*A History of the Imperial Guptas*, pp. 107-110; *Gupta Sāmrājya kā Itihāsa*, p. 10) places his accession in c. 350 AD, while P. L. Gupta (*Gupta Sāmrājya*, p. 277) gives him the shortest possible reign of only twenty years.

now beyond doubt, thanks to the discovery of the Durjanpur (Tidiśā) Tirthaṅkara image inscriptions of his reign,<sup>104</sup> apparently ruled for a very short time. His reign may be dated approximately in 374-376 or 378-380 AD depending upon the reading *prathame* or *pañcame* in the aforesaid Mathura inscription. It would, thus, follow that Samudragupta ruled for nearly forty years or more, more probably for over forty-two years (c. 330-374 or 335-380 AD) and thereby meets, at least approximately, the *Matsya Purāṇa* requirement regarding the length of Pramati's reign.

### III. Digvijaya

In the Purāṇas, Pramati is depicted as a great general and is said to have subdued the ruling chiefs of the North, Madhyadeśa, mountainous regions, East, West, the Vindhayan regions, Aparānta (Northern Koṅkaṇa in a narrow sense and western region in a broad sense), South, Draviḍa (Tamilnad), Sindhala (Ceylon), Gandhāra, Pāradas, Pahlavas, Yavanas, Śakas,<sup>105</sup> Tuśāras, Barbaras, Śvetas and Halikas,<sup>106</sup> Daradas, Khaśas, Lampākas,<sup>107</sup> Andhra and the Coras<sup>108</sup> (probably the Colas).<sup>109</sup>

The description cannot be applied in full to any Indian ruler of the past. And the only historical ruler of ancient India who satisfies most of the requirements best is Samudragupta who is known to have carried his arms far and wide. The patrimony inherited by him was primarily confined to Bihar and eastern Uttar

104. *EI*, XXXVII, pp. 46-50; S. R. Goyal, *Gupta-kālina Abhilekha*, pp. 93-98; Bhandardar, Chabra and Gai, *op. cit.* pp. 233-234.

105. As pointed out above, the *Vāyu* does not mention the Śakas.

106. The *Vāyu* and the *Brahmāṇḍa* do not mention the Śveta-Halikas (or Śvetas and Halikas) and replace them by Cīnas and Śūlikas.

107. The *Brahmāṇḍa* reads Lampākāras instead of Lampākas.

108. The *Vāyu* replaces Andhras and Cora-jātis by Ketas and Kirāta-jātis and the *Brahmāṇḍa* by Katakas and Kirāta-jātis respectively.

109. As stated earlier, the *Liṅga* account does not name the peoples and countries conquered by Pramati.

Pradesh. Samudragupta not only maintained it intact but raised it, by the valour of his arms and diplomacy, to the all-important status of the first-rate all-India power, brought practically the whole of North India under his direct sway and made his prowess felt by all the ruling chiefs of India, Ceylon and other islands in the Malay archipelago. A vivid account of his brilliant military achievements is bequeathed to the posterity in his Allahabad pillar inscription. The *prāśasti* informs us that the Indian Napoleon violently exterminated many a ruler of Āryāvarta which included the whole of India to the north of the Vindhya. Those of the vanquished chiefs who are mentioned by name and have been satisfactorily identified were ruling in eastern and central India and what was known as Madhyadeśa. He also defeated several rulers of Dakṣiṇāpatha, *ie*, India south of the Vindhya. Of these, we find specification of twelve kings along with the names of the territories ruled over by them. These included chiefs of various countries located in the present states of Madhya Pradesh, Orissa, Andhra Pradesh and Tamilnadu. The monarchical and tribal states situated on the frontiers of his empire which are said to have accepted his authority and paid tributes to him belonged Bangla Desh, West Bengal, Assam, Nepal, Punjab, Rajasthan and Central India. Samudragupta also reduced to servility the ruling chiefs of all the forest kingdoms which were situated along the Vindhya. Various kinds of homage were paid to him also by such foreign powers as the Kuṣāṇa chiefs of the North-West (now Pakistan), the Śaka chiefs of Western India, the rulers of Siṃhala (Ceylon) and all the other islands (Indianised Asia).<sup>110</sup> It would thus follow that the narrative of Pramati's military exploits tallies substantially with what we know of Samudragupta.

In the Purāṇas Pramati is said to have been continuously on march for full thirty years,<sup>111</sup> A perusal of the Allahabad pillar inscription also leaves the impression that Samudragupta must

110. Bhandarkar, Chhabra and Gai, *op. cit.*, pp. 211 ff. For a full discussion of these conquests, See S. R. Goyal, *Gupta Sāmrajya kā Itihāsa*, Ch. V-VI.

111. The *Vāyu*, *Brahmāṇḍa* and *Liṅga*, however, reduce this figure, which is found in the *Matsya*, to twenty, evidently due to copyists' error.

have spent a major part of his long reign in military activities involving the observance of at least a couple of horse sacrifices.<sup>112</sup>

These conquests are said to have elevated Pramati to the position of a universal monarch (*pravṛita-cakra*). Samudragupta is also styled as unrivalled on the earth (*pr̥thivyām=apratirath-aḥ*),<sup>113</sup> which is almost the same as *pravṛtta-cakra*.

Pramati is represented as attended by hundreds and thousands of weapon-wielding Brāhmaṇas which is quite intelligible in the light of the now established fact that the Guptas themselves were Brāhmaṇas. It must be noted in this connection that Hariṣeṇa, who was apparently a Brāhmaṇa, was Samudragupta's minister of peace and war (*Sāndhī-vigrahika*) and Chief Commander of Armed Forces (*Maḥā-daṇḍa-nāyaka*).

#### IV. Religion and Religious Policy

Pramati is described as having been Viṣṇu in the former birth<sup>114</sup> and born from the particles of Mādhava (Viṣṇu).<sup>115</sup> This

112. This conclusion is based on the two types of legends on his Aśvamedha type coins and his description as *anek-Āśvamedha-yājīn* in some of the records of his granddaughter Prabhāvatī Guptā.
113. D. Sircar, *op. cit.*, p. 266, 1, 24. Also cf. the title *caturudadhi-salil-āsvādita-yaśas* (Fleet, *CII*, III, No. 13, 1. 1) and *sarva-rāj-occhettā* (Kācha type coin-reverse; Bilsad pillar inscription, 1. 2) applied to Samudragupta in later Gupta records. The *biruda apratiratha* occurs on the obverse and reverse of Samudragupta's Archer type coins also. See A. S. Altekar, *op. cit.*, p. 55. It is pertinent to note that these *birudas* are typical of Samudragupta and are not applied to any other Gupta ruler.
114. This is stated not only in the *Matsya* but, as stated earlier, also in the *Liṅga*. As shown above, the *Vāyu* and *Brahmāṇḍa* versions have different readings which are due to later copyists.
115. Excluding only the *Matsya* version. The summary found in the *Liṅga* has corrupted Mādhava into Mānava, for there is no point in saying that Pramati was born from the particles of Mānava.

description may be taken to indicate that Pramati was himself a devout Vaiṣṇava and extended liberal patronage to Vaiṣṇavism. Although the sectarian title of *parama-bhāgavata* is not applied to him in his definitely genuine records<sup>116</sup> and in the official records of his successors, the presence of the *garuḍa-dhvaja* on his gold coins and of the wheel-standard (*cakra-dhvaja*) on the Kāca type coins<sup>117</sup> should leave absolutely no room for doubt that Samudragupta, like his successors, was a staunch devotee of Viṣṇu. His description in the Allahabad pillar inscription as the incomprehensible Puruṣa who is the cause of prosperity to the virtuous and destruction of the wicked',<sup>118</sup> which is undoubtedly borrowed from the *Bhagavad-Gītā* (VI. 8), is also a strong pointer in this direction and undoubtedly goes well with Pramati's eulogy that he was born from the particles of Mādhava.<sup>119</sup>

Pramati is said to have destroyed all the *pāṣaṇḍas* (heretical sects). Like him, Samudragupta was a great patron of Brāhmaṇical Hinduism. He revived the then-not-so-popular Aśvamedha sacrifice with full complements, which was commemorated by him by the issue of a new type of gold coins with a couple of varieties befitting the occasions, and his successors proudly proclaimed this achievement only in the case of this emperor. The whole of the Allahabad pillar inscription reverberates with such sentiments as would emanate only from a staunch adherent of Brāhmaṇism. And just Brāhmaṇical Hinduism was interpreted by the Buddhists as indicative of his hostility towards their own religion, so also Samudragupta's enthusiasm and zeal for Hinduism may have appeared to some as antipathy towards non-Brāhmaṇical sects.

116. The Nālandā and Gayā plates, which employ this epithet for Samudragupta (Sircar, *op. cit.*, pp. 271, 273), are, as stated above, generally regarded as spurious. It would not be wise to build much on the basis of their evidence.

117. It is almost certain that Kāca was just another name of Samudragupta.

118. See below for it.

119. See fn. 115 above.

### V. Divinity of the King

According to the *Matsya Mānava*, an ancestor of Pramati, is verily a god among men (*nṛi-deva*),<sup>120</sup> evidently alluding to the age-old Indian theory of the divinity of the king. Samudragupta, the first great Gupta emperor, popularised this theory and claimed for himself some sort of divinity. In the Allahabad pillar inscription he is described as 'the incomprehensible Puruṣa who was the cause of prosperity of the virtuous and destruction of the wicked' (*sādhvasādh-ūdaya-pralaya-hetu-puruṣasy-ācintyasya*), 'equal to Dhanada (Kubera), Varuṇa, Indra and Antaka' (Yama) (*Dhanada-varuṇ-Endr-Āntakasamasya*)<sup>121</sup> 'a god with an earthly abode' (*loka-dhāmno devasya*) and as 'a mortal only in celebrating the rites of the observances of the mankind' (*loka-samaya-ḥkriy-ānuvidhāna-mātra-mānuṣasya*).<sup>122</sup>

To sum up, if the authors of the Purāṇic accounts of king Pramati had the career of any historical figure to serve as a model before themselves, it could have been no other than Samudragupta's. He alone of all the ancient Indian rulers satisfies most of the eulogy of Pramati.<sup>123</sup>

120. V. S. Agrawala, by oversight, took it to refer to Pramati himself. This statement is not found in the other versions of the episode.
121. This description is found in the Bilsad stone pillar inscription of Kumāragupta I also. See Sircar, *op. cit.*, p. 285, 1.2.
122. Also cf. the title *Kṛtānta-parāśu* found in inscriptions of Samudragupta's successors as well as in the legend of his battle-axe type coins.
123. S. R. Goyal was aware of V. S. Agrawala's opinion about Pramati when he wrote his *A History of the Imperial Guptas* which was published in 1967, but he merely noted it in footnotes without passing any comment on it. See p. 71, fn. 2, and p. 250, fn. 1. Later (1987) in his Hindi book *Gupta Sāmrajya kā Itihāsa*, pp. 169-71, he took a critical note of Agrawala's suggestion and suggested, independently of our writing on the subject published in mid-sixties and arguing, generally speaking on the same lines, Pramati's possible equation with Samudragupta. This is also repeated in his *Samudragupta Parākramāṅka* (Meerut, 1987), pp. 265-67.

Some other personages named Pramati or Pramiti are also mentioned in the Purāṇas. See Siddheshwarshastri Chitrav, *Bhāratavarṣiya Prācīna Caritra-kośa*, Poona, 1932, pp. 356-57.

# GLEANINGS OF THE PERFORMING ART FORMS IN THE PURĀṆAS

By

MRS. BINAPANI PATNI

The ever growing Indian wisdom and art have found expression in the Purāṇas from time immemorial. Besides being source of religion and philosophy, history and archaeology, these contain treasure of art and architecture and the great classical Sanskrit poetry. Although art (*Kalā*) does not form an integral part of the Purāṇas as it is not mentioned in the Pañcalakṣaṇas, yet even the oldest Purāṇas have ample material pertaining to this in the different accounts therein. The word art (*kalā*) is clearly enumerated in the various Purāṇic concordances and occupies third place in the order of sequence in these books.<sup>1</sup> The *Kalā-Vidyā* stands not only for performing arts like dance and drama, but also for architecture, sculpture, painting and even poetry. Out of these, dance and drama only have been taken up for discussion in the present paper. My humble attempt is to show that the Purāṇas are not only a source of classical poetry but a strong base for the development of Indian dance and classical Sanskrit drama.

## Hallisaka, Rāsa and Mahārāsa

*Hallisaka* which is presented with great deal of skill and dexterity seems to be a very popular performance of ancient India. As Nāṭyadarpaṇa of Rāmacandra Guṇacandra enumerates it among "the other form of Rūpakas", it is obvious that it is a synthesis of music, dance and gesticulation, a circle dance which is performed by a number of females with one male dominating the show.<sup>2</sup> It is also classified as a dance form which later developed

1. Rāmaśaṅkara Bhaṭṭācārya : Sanskrit Concordance of the Purāṇas, AIKT, Varanasi;  
Madhvācārya Ādya: Viṣṇupurāṇa vaiṣaya sūci. AIKT, Varanasi.
2. K. H. Trivedi : Nāṭya Darpaṇa of Rāmacandra pp. 201 and Guṇacandra 214 (Inst. Indology, Ahmedabad 1966).



as an independent one-act play.<sup>3</sup> The earliest mention of Hallisaka—Rāsaka as a type of uparūpakas is found in the Kāmasūtra of Vātsyāyana.<sup>4</sup> Bhoja in Śṛṅgāraprakāśa has classified Hallisaka and Rāsaka among the 12 Uparūpakas.<sup>5</sup> The acceptance of this dance in the different parts of India is so profound that certain musical instruments perhaps played during the performance of this dance is also called “Hallisaka” or “Jhallisaka”.<sup>6</sup> The use of Hallisaka as a verb “Hallisakāyit” in the Kāśkh. of the Skanda-P. stands as testimony to the wide popularity of this dance form.<sup>7</sup>

The Hallisaka is mentioned in the Kṛṣṇa legends of the various vaiṣṇava Purāṇas. As per the different evidences, Hallisaka, Rāsa and Mahārāsa are circle dance forms.<sup>8</sup> Hallisaka seems to be the oldest of these dances as it is simple circle dance mentioned in the Harivaṁśa P., one of the old Purāṇas, though it is called Rāsa in the Brahma-P.<sup>9</sup> That the same circle dance has gradually evolved as Rāsa over the years is obvious from its occurrence in the later Vaiṣṇava Purāṇas. The Hallisaka of the Harivaṁśa P. where each Gopi is thronged by Kṛṣṇa on both sides with the latter holding key position in the centre is accompanied with songs in

3. Viśvanātha : Sāhityadarpaṇa quoted in Nāṭyadarpaṇa of K. H. Trivedi, p. 201.
4. Vide V. Raghavan, Bhoja's Śṛṅgāra Prakāśa p. 536. (Theosophical Society, Madras, 1963).
5. Vide V. Raghavan, Bhoja's Śṛṅgār Prakāśa p. 545, 588, 589-90.
6. जग्राह वीणामथ नारदस्तु षड्ग्रामरागादिसमाधियुक्तम् ।  
हल्लीसकं तु स्वयमेव कृष्णः सर्वशघोषं नरदेव पार्थः ॥  
Hariv. Viṣṇu, 89.68
7. Cf. Monier Williams Dictionary.
8. चक्रवालैः मण्डलैः हल्लीसक्रीडनम् । एकस्य पुंसो बहुभिः स्त्रीभिः क्रीडनं सैव  
रासक्रीडा । गोपीनां मण्डलीनृत्यबन्धने हल्लीसकं विदुः इति कोशात् ।  
Nilakaṇṭha Tikā, Hariv. Viṣṇu 20. 35.  
Also K. H. Trivedi, Nāṭya Darpaṇa, p. 201.
9. Hariva P. Viṣṇu 20. 35; Brahma P. 189.

praise of Kṛṣṇa.<sup>10</sup> Hallisaka is also mentioned by Bhāsa in his play ‘Bālacarita’.<sup>11</sup>

In order to distinguish Hallisaka from Rāsa, one has to compare the Harivaṁśa P., the Brahma P. and the Viṣṇu P. The Rāsa of the Brahma P. retains the primitive simplicity of the Hallisaka mentioned in the Harivaṁśa P.<sup>12</sup> The basic structure being the same as in the Hariv. P. and the Brahma, the Rāsa of the Viṣṇu P. is more detailed in nature and has mention of the Gopī who is favourite of Kṛṣṇa and who seems to be the earliest known form of Rādhā.<sup>13</sup> The Rāsa assumes wider proportions in respect of art and spirituality in the Bhāgavata, where it is delineated in five chapters, later on called Rāsa-pañcādhyāyī.<sup>14</sup> Some of the most beautiful verses almost poetry like, are found in these chapters.<sup>15</sup> The favourite Gopī of Kṛṣṇa, not yet known as Rādhā, has become more prominent in this Purāṇa.

The Rāsa is gradually much more developed in the Pātāla-kh. of the Padma P. The dance form is more spiritualised here and has assumed esoteric nature. In this context, the Gopīs are called Yoginis and Kālindī the nectar-flowing Suṣumnā. Rādhā is clearly mentioned and stands for Prakṛti whereas Kṛṣṇa is Puruṣa.<sup>16</sup>

It is the Brahmavaivarta P. where the concept of Rāsa has assumed all-round proportions. The Rāsa here has great resemblance with that of the Padma P. Pātāla kh. Not only Rādhā but her thousands of friends are mentioned here, which certainly indi-

10. तास्तु पङ्क्तीकृताः सर्वा रमयन्ति मनोरमम् ।

गायन्त्यः कृष्णचरितं द्वन्द्वशो गोपकन्यकाः ॥

Hariv. Viṣṇu 20.35.

11. Vide Farquhar : Rel. Lit. of India p. 144.

12. Brahma p. 189.

13. Viṣṇu P. 5. 13.

14. Bhāgavata 10.29-33.

15. तदोदुराजः ककुभः करैर्मूर्खं प्राच्या विलिम्पन्नरुणेन शन्तमैः ।

स चर्षणीनामुदगाच्छुचो मृजन् प्रियः प्रियाया इव दीर्घदर्शनः ॥

Bhāg. 10.29.2.

16. Padma P. Pātāla Kh. 69-83.

cates further evolution in the concept of Rāsa.<sup>17</sup> It is interesting to observe a regular parallelism between simple circle dance and highly symbolic and esoteric Rāsa where Gopī-Kṛṣṇa couples stand for individual souls and the supreme. Kṛṣṇa in the centre of the Rāsa symbolises unity of all the souls into one supreme, as is explained by the commentator Nilakaṅṭha in the Hariv. The goal of the Gopīs (the supreme spirit) assumes many forms and spreading light in three directions (two sides and the front) remains above. The Gopīs engaged in the Rāsa roam in the abode of truth where many-formed wonders of the God are but one only.<sup>18</sup> Taking recourse to Vedāntic explanation, these are the two aspects of the supreme self—the transcendent which is above and occupies central position and the immanent one which is with each Gopī in the dance.

It is needless to say that the same dance form with Kṛṣṇa theme still survives in the form of Dāndia Rāsa or Garba of Gujarat, the circle dances of Manipur and the myriads of similar folk dances in the various parts of our country.

### Chālikya, Gāndharva and Chalika

Chālikya like Rāsa is another important dance form which is very closely associated with Kṛṣṇa legend. Among the vaiṣṇava Purāṇas, Hariv P. is the only source which gives details of this particular dance form. Bhoja has mentioned Chalika as a song-cum-dance which is performed with gesticulation and has classified it among the subdivision of uparūpaka called "Nartanaka."<sup>19</sup> Daṇḍin, while describing Prekṣya Kāvya cites a dance form called chalita.<sup>20</sup> The commentator Jivānanda has quoted Prem Chandra

17. Brahmaparivarta Kṛṣṇajanmakhaṇḍa 28.

18. पद्या वस्ते पुरुरूपा वपुष्यूर्ध्वी  
तस्थौ म्यवि रेरिहाणा ।

ऋतस्य सद्य विचारामि विद्वान्  
महद्देवानामसुरत्वमेकम् ॥

Hariv. Viṣṇu 20. Tikā of Nilakaṅṭha

19. Śṛṅgāra Prakāśa, p. 425 vol. II quoted by V. Raghavan : Bhoja's Sr. P. K. p. 589.

20. लास्यच्छलितशल्यादिप्रेक्ष्यार्थम्—Daṇḍin, Kāvyaadarśa.

to explain that Chalita is mainly performed by men.<sup>21</sup> Rāmacandra and Guṇacandra have classified Chalita (which is close to Chalika) among a variety of 'Nartanaka' which is a type of Rūpaka.<sup>22</sup> According to M. Williams Chalita stands for 'deceived' which points to the 'art of disguise. According to Hṛdayaṅgamā Tikā of the Kāvya-darśa Chalika is "Chadmanā Vṛttam. "<sup>3</sup>

Unlike Rāsa which seems to have originated in Vrindāvana on the banks of the Yamunā, the venue of this dance is Piṇḍāraka Tirtha, a place on the sea coast of Dvārakā. The Rāsa is a circle dance with mainly Kṛṣṇa and the Gopīs, whereas in the Chālikya though Kṛṣṇa occupies a key position, the other characters are Satyabhāmā, Nārada, Arjuna alongwith the hosts of celestial nymphs. This dance is combined with music which is accompanied with rich orchestra. This is the reason why it is called "Chālikya Gāndharva". The Rāsa or Rāsaka dealing with the various exploits of Kṛṣṇa is skilfully performed here by the celestial nymphs. This dance is later joined by Kṛṣṇa—Satyabhāmā, Arjuna Subhadrā, Bala—Revati as well as Nārada.<sup>24</sup> It seems that the Chālikya Geya is a modification and elaboration of the Rāsa with addition of more participants as enumerated above.

According to the Hariv., soon after the water sport and joint supper in Piṇḍāraka, on the seacoast of Dvārakā, the Chālikya proper is performed mainly by the celestial nymphs—Rambhā, Urvaśī, Hemā, Miśrakeśī, Tilottamā and Menakā at the behest of Vāsudeva Kṛṣṇa. It is said that Kṛṣṇa ordered this beautiful dance form to be performed on the earth for the good of the human beings.<sup>25</sup> In this performance Viṇā is played by Nārada,

21. Daṇḍin, Kāvya-darśa 1.39 (Jivānanda Vidyāsāgara Tikā).

22. पुंनृत्यं छलितं विदुः—Premacandra quoted in Kāvya-darśa; K. H. Trivedi : Nāṭya-darpaṇa, p. 201.

23. Quoted in Raghavan's Bhoja's Śrī. Prk., p. 556.

24. तै राससक्तैरतिकूर्दमानैर्यदुप्रवीरैरमरप्रकाशैः ।  
हर्षान्वितं वीर जगत्तथाभूच्छेमुश्च पापानि जनेन्द्रसूतो ॥

Hariv. Viṣṇu 89.22.

25. शुभावहं वृद्धिपरं प्रशस्तं मङ्गल्यमेवाथ तथा यशस्यम् ।  
पुण्यं च पुष्ट्यभ्युदयावहं च नारायणस्येष्टमुदारकीर्त्तः ॥

Hariv. Viṣṇu 89.76.

Jhāllisaka or Hallisaka and flute by Kṛṣṇa and Mṛdaṅga by the celestial nymphs. This is followed by Āsārīta—an elaborate stage show discussed by Bharata in the Nāṭya Śāstra.<sup>26</sup> After the Āsārīta some type of dance drama follows which is depicted to be exquisitely performed by the above-mentioned celestial nymphs as it won the hearts of the Yādavas assembled for the occasion.<sup>27</sup> It seems that some type of popular dance form of the name of Chālikya was gradually spreading among the masses.

Kālidāsa in his play 'Mālavikāgnimitra mentions a dance called Chalika which has been adopted by Mālavikā for the dance performance to be displayed in the court of Agnimitra. Like Chālikya of the Hariv., Chalika also is a dance form with prominent gestures. The Chālikya of the Hariv. and Chalika of the Mālavikāgnimitra have similarites and seem to be closely associated with Chadmaveṣa or "a dancer or actor in disguise". The difference between Chālikya and Chalika is that the former has a synthesis of a number of sentiments—Śṛṅgāra, Hāsyā and Vira whereas in the latter Śṛṅgāra is the main sentiment. Kṛṣṇa is supposed to be the first propagator of Chālikya whereas Chalika seems to have been created by Śarmiṣṭhā.<sup>28</sup>

If we compare the above two dance forms, Chālika of the Mālavikāgnimitra seems to have been an evolution of the Chālikya

Also

कृष्णेच्छया च त्रिदिवावृदेव अनुग्रहार्थं भुवि मानुषाणाम् ।

स्थितं च रम्यं हरितेजसेव प्रयोजयामास च रौक्मिण्यः ॥

Hariv. Viṣṇu 89.74.

26. भरतो मुनिश्चतुर्विधमासारितं नृत्यविधावुपदिदेशेति । प्रथमं नर्तकीप्रवेशः, ततश्चासारिताभिनयं नाट्यम्, ततस्तालानुगत्यङ्गाहरणम्, ततो देवताचिह्न-रूपेण नृत्यमेवं चतुर्विधमिसारेषुक्तम् । (Hariv. Viṣṇu 89.69, Nilakānṭhī Tikā). Also Bharata : Nāṭya. Ś Pt I (Motilal Banarasidass, Delhi 1964).

27. Hariv. Viṣṇu 89.70.

28. अचिरप्रवृत्तोपदेशं छलिकं नाम नाट्यम् ।

देव ! शर्मिष्ठायाः कृतिं चतुष्पदोत्थं छलिकं दुष्प्रयोज्यमुदाहरन्ति ।

Mālavikāgnimitra 1.

of the Hariv. The Chālikya appears to be an organised dance which has assumed a definite shape as an accepted dance form in the period of Kālidāsa.

The discussion on Chālikya in the Hariv. brings out the following points :

1. The Chālikya dance occurs only in the Hariv. and not in any other Vaiṣṇava Purāṇa.
2. The Chālikya has two main types—Chālikya Kriḍā and Chālikya Gāndharva.
3. The Chālikya Kriḍā which is a complete dance with equal number of males and females, is accompanied with orchestra and gesticulation, while Chālikya Gāndharva or Geya is a musical rendering in a particular Rāga sung by a number of females and occasionally forms a part of Pūrvaraṅga of a play.
4. The Chālikya which seems to have been invented mainly by Kṛṣṇa followed by the other four Yādaves—Bala, Pradyumna, Aniruddha and Sāmba—is a highly elaborate dance form the evidences of which are not available from any other source now.
5. The Chālikya dance like Rāsa is a creation of an upsurge of devotion of Vāsudeva Kṛṣṇa and mainly deals with the exploits of the latter.

On the basis of the material available in the Hariv. Dr. Raghavan feels that two separate varieties have emerged from the Chālikya mentioned therein. These are Sukumāra Jāti and Gāndharva Jāti. The Sukumāra Jāti which is also called 'Leśa', is very difficult to perform. While quoting from the Hariv. he says that without Chālikya one cannot render the intonation of Murchanās and six Grāma Rāgas. That is the reason why Chālikya here is called Devagāndharva.<sup>29</sup>

29. शक्यं न छालिक्यमृते तपोभिः स्थाने विधानान्यथ मूर्च्छनासु ।  
षड्ग्रामरागेषु च तत्र कार्यं तस्यैकदेशावयवेन राजन् ।  
लेशाभिधानां सुकुमारजातिं निष्ठां सुदुःखेन नराः प्रयान्ति ॥

Quoted by V. Raghavan : Bhoja's Śr. Prk. p. 558,

It is sad that neither the earlier rhetoricians like Bharata nor the later ones have thrown any light on this particular dance form.

We have a folk dance in the hills of U. P. which is specially performed by men during the time the wedding procession proceeds to the house of the bride. This is called 'Chhola' in the local dialect there. It is a type of battle-dance, for the dancers here are dressed as warriors with a sword and shield in their hands. It is likely that this might be a derivative of Chālikya with its basic structure having undergone change in the later period.

### Abhinaya of the Rāmāyaṇa and the Kauvera Rambhābhisāra by Bhadra Naṭa Pradumna, Sāmba and Gada in the Hariv.

Out of the various Purāṇas it is only in the Hariv. that we come across two full-fledged dramas staged before the audience by the expert artistes. The plays are "Rāmāyaṇa" and "Kauvera-Rambhābhisāra". The occasion of performance of these plays throws significant light on the origin and development of Sanskrit drama. It is said that when the Yādava kings entered Vajranābhapura, the city of Vajranābha, the party headed by Pradyumna staged the above two plays in order to win the hearts of the demons.<sup>30</sup> During the performance of the Aśvamedha sacrifice by Kṛṣṇa the actor Bhadra displayed his dramatic skill before the assembled crowd of the holy sages.<sup>31</sup> This extremely pleased the latter who gave him the boon of roaming about the earth without fear. It is likely that just as the accounts of the epic and the Purāṇas were heard by the assembled crowds at the sacrifices and became popular, in the same way Sanskrit drama originated and later developed in the similar crowds and became a popular cultural expression.

The episode of Bṛhannalā in the Virāṭaparvan of the Mbh. has a passing reference to 'Bhadra' and his efficiency in dance.<sup>32</sup>

30. Hariv. Viṣṇu 93.6-32.

31. तत्र यज्ञे वर्त्तमाने सुनाद्वेन नटस्तथा ।  
महर्षीस्तोषयामास भद्रनामेति नामतः ॥

Hariv. Viṣṇu 91.26-27, also 29-32.

32. गायामि नृत्याम्यथ वादयामि  
भद्रोऽस्मि नृत्ये कुशलोऽस्मि गीते ॥

Mahābhārata Virāṭa. 11. 8.

Possibly, this reference is for 'Bhadra Naṭa' who is mentioned in the Hariv. In the same context 'Kuśala' which has been used in connection with efficiency in recitation and singing has close proximity with 'Kuśilava' the traditional bards associated with recitation in public gathering. This corroborates the authenticity of stage actor called 'Bhadra' who might have marked the beginning of the early Sanskrit drama and must have established his identity as a well-known actor-dancer of the epic period. It seems that the role of Bhadra in the development of dance drama was the same as that of 'kuśilava' in the development of the Purāṇic tradition.

However, regarding the origin of Sanskrit play Bharata has a different version. According to him when Lord Viṣṇu was going to kill Madhukaiṭabha, he decked himself in fine garments and shining jewellery and started enacting a mime of the destruction of the latter.<sup>33</sup> Perhaps this account points towards the divine origin of the Sanskrit play. Divinity is certainly associated with Sanskrit drama as the theme of all the available Sanskrit plays before the emergence of classical drama is mythological. We have references to plays such as "Kāmsavadha" and "Balibandha" from the work of Patañjali, which are mythological in nature. The plays Tripuradāha and Amṛtamanthana mentioned by Bharata are also based on mythology.<sup>34</sup> The two dramas "Rāmāyaṇa" and "Kauvera-Rambhābhisāra" are also creations of mythology.

The dramatization of the Rāmāyaṇa according to the Hariv. is performed first in the city of Supura, the outskirts of Vajrapura. Before the presentation of the Rāmāyaṇa, a dance is performed by Bhadra Naṭa during Pūrva-Raṅga. The Rāmāyaṇa which is called Uddeśa (illustration or example as given by M. Williams) is excellently dramatized by the actors of the team of Bhadra Naṭa. It seems to have won the hearts of all the Dānavas of Supura who admired particularly the following four points in their

33. Bharata : Nāṭya śāstra 4-5 (Motilal Banarasidass, Delhi 1964).

34. Bharata : Nāṭya Śāstra. 4, 1-15. (Motilal Banarsi Dass Delhi 1964).



dramatic skill—*Samskāra* i. e. costume, *Abhinaya* i. e. acting, *Praveśa* i. e. smooth synthesis of action and dialogue and *Praveśā* i. e. emergence of the characters on the stage.<sup>35</sup> By the use of the word “*Nāṭakikṛtam*” with reference to the *Rāmāyaṇa* and the enumeration of the above four qualities, it is obvious that the “*Rāmāyaṇa*” here is a piece of pure dramatization.

Pleased with the performance of the *Rāmāyaṇa*, the *Dānava* king *Vajranābha*, invited the *Yādavas* for the celebration of *Kālotsava* in his own capital *Vajrapura*, *Pradyumna*, *Sāmba* and *Śūra* played key roles in the *Prakaraṇa* called *Rambhābhisāra Kauvera*. This performance is preceded by a long *Pūrvaraṅga*, which is typical of ancient play mentioned by *Bharata* in the *Nāṭya śāstra*. First there was a rich orchestra on the stage produced by the instruments—metal cymbals, flute, *Muraja*, *Paṭaha*, *Viṇā* and *Ātodya*, prior to the drama. This was followed by *Chālikya* songs sung by female singers. This was followed again by the musical rendering of the episode of *Gaṅgāvataṛaṇa*. This is called *Āsārīta* according to the rhetoricians.<sup>36</sup>

*Āsārīta* was immediately followed by *Nāndīvādāna*, which perhaps is a musical orchestra to be followed by benedictory recitations by a stage actor. The classical Sanskrit plays mostly begin after *Nāndī* is over. The drama “*Kauvera Rambhābhisāra*” which is performed by “*Śūra*, *Rambhā*, *Pradyumna* and *Sāmba*, is called *Prakaraṇa* here. *Prakaraṇa* according to *Nāṭya Darpaṇa* is a play which may be called a play-wright’s independent creation and therefore it is called *Prakaraṇa*. (*Pra + Kṛ*)<sup>37</sup> This drama also, like the previous one, has a wonderful impact over the *Dānavas*.<sup>38</sup>

35. संस्काराभिनयो तेषां प्रस्तावानां च धारणम् ।

दृष्ट्वा सर्वे प्रवेशं च दान्वा विस्मयं गताः ॥

Hariv. Viṣṇu 93. 10.

36. *Nāṭyaś.* 4. 275-288; 5. 17-245 (Bibli. Ind. No. 272 Vol. 1 (1950) translated by M. Ghosh).

37. K. H. Trivedi : *Nāṭya Darpaṇa* of *Rāmacandra* and *Guṇacandra* p. 81.

38. पादोदधारेण नृत्येन तथैवाभिनयेन च ।

तुष्टुवुर्दान्वा वीरा भैमानामतितेजसाम् ॥

Hariv. Viṣṇu 93.32.

Western Scholars believe that some sort of Pantomime or Mime existed before the development of the actual Sanskrit drama.<sup>39</sup> According to Pischell puppet play is the source of origin of Sanskrit drama as words like “Sūtradhāra” (the thread holder), “Sthāpaka” (the person who places puppets on the stage) and “Sūtra-prota” (tied to the thread) mentioned in the Mbh. clearly indicate.<sup>40</sup>

The two dramas mentioned in the Hariv. form an important link between the early Vedic dramatic dialogues and the later developed classical drama according to Hertel.<sup>41</sup> I subscribe to his view. The Hariv. contains not only important material pertaining to Sanskrit drama, but a sequence of dramatic material, where we can discern early mime mingled with dance as well as gradually developed full-fledged drama. The account of Uṣā and Aniruddha in the Hariv. displays a mime with gesticulation rendered by the celestial nymph Citralekhā and the Pārśadas of Śiva, which entertained Śiva and others.<sup>42</sup> This may be cited as an example of early mime in the Hariv. The presentation of the Rāmāyaṇa Nāṭaka and Kauvera-Rambhābhisāra Prakaraṇa by Pradyumna and his party are the illustrations of the developed drama.

### Conclusion

From the points discussed above, it is clear that the circle dances with Kṛṣṇa theme as well as Chālikya dance were being performed in the different parts of the country which are reflected in the Kṛṣṇa legends of the Vaiṣṇava Purāṇas. These dances which sometimes are of the nature of ballet and sometimes just group dances appear to be powerful expressions of the emotions of the

39. Cf. Keith, JRAS, 1916, p. 146-147; Hopkins : Great Epic of India p. 55; Fick : Social Organisation p.9-10(Preface) & p. 188; Holtzmann quoted in GEI p. 651.

40. Cf. W. Ridgeway : The Dramas and Dramatic Dances of Non-European Races, p. 161.

41. Cf. A. B. Keith : JRAS 1911 p. 1003—Hertel Vol. XXIV 118-20 finds a link in the Hariv. II where it is said :

तत्र यज्ञे वर्त्तमाने सुनाट्येन नरस्तदा ।

महर्षिस्तोषयामास भद्रनामेति नामतः ॥

42. Hariv. Viṣṇu 117. 1-14.

masses. Very often, devotion of Kṛṣṇa Vāsudeva is the back drop on which these have emerged. The fact that these have been classified under "Upa-Rūpakas" or "other Rūpakas" by the rhetoricians does not undermine their independent nature. On the contrary, it seems that because of their mass appeal, these were accepted by the rhetoricians in the category of the Rūpakas. These do not fall in the category of mime but are perfect compositions. One can trace a sequence of evolution of circle dance from the simple Hallisaka to the intricate and mystical Mahārāsa of the later vaiṣṇava Purāṇas like the Bhāgavata, the Padma. Pātālakh. and the Brahmavaivarta P. On the other hand, as it has been already discussed, Hariv. contains highly stylistic dramas in the form of the Rāmāyaṇa and Kauvera-Rambhābhiśāra Prakaraṇa.

The Purāṇas therefore are a dynamic literature, as these have absorbed cultural upsurge of the contemporary society and have given it authenticity and tradition. That is the reason why the Pūrāṇas are not mere records of the accounts of the past. but a living literature where the cultural developments from dance to the elaborate drama are clearly reflected.

# SIGNIFICANCE OF RITUAL BATH AT PRAYĀGA

By

DR. D. P. DUBEY

## Introduction

Pilgrimage is considered as an alternative to religious practice by means of Vedic sacrifices. It is held even more excellent than sacrifice because it may be performed by anyone, be he rich or poor, brāhmaṇa or śūdra.<sup>1</sup> An inseparable relation binds *tīrtha* to *tīrthayātrā*, because to go on pilgrimage means to enjoy the sacredness of the *tīrtha*. Therefore, the Purāṇic *māhātmyas* not only describe religious observances that are to be fulfilled at the beginning and during the *tīrthayātrā*<sup>2</sup>, but also that which are to be fulfilled in the sacred place. A *tīrtha* is considered especially appropriate for the performance of such religious rites as *homa* (fire oblation), *pūjā* (worship of deities), *vrata* (vows), *upavāsa* (fast), *dāna* (charity), *snāna* (bath), *tarpaṇa* (satiation of gods, sages and ancestors), *piṇḍa-dāna* (offering funeral cakes), *śrāddha* (ancestral rite), *tapas* (austerities), chanting of hymns, listening to religious discourses, study of scriptures, etc. The performance

1. *Mahābhārata* (*Mbh*, ed. V. S. Sukthankar *et al*, Poona : Bhandarkar Oriented Research Institute, 1933-59, 19 Vols.), III. 80.34-38; *Matsyapurāṇa* (*MP*, Gurumandala Granthamala No. XIII, Calcutta : Mora Prachya Shodha Sansthan, 1954), 111.12-15; *Trishalīsetu Sāmānya-praghaṭṭaka* of Nārāyaṇa Bhaṭṭa (*TSSP*, Critically edited & translated by Richard Salomon under the title *The Bridge to the Three Holy Cities*, Delhi : Motilal Bansarsidass, 1985), p. 38.
2. P. V. Kane, *History of Dharmasāstra* (Poona : Bhandarkar Oriental Research Institute, 1968-77, 5 vols., second edn.), vol. IV, pp. 572-578, 583-584; K. D. Nambiar, *Nārada Purāṇa—A Critical Study* (Varanasi : All-India Kashiraja Trust, 1979), pp. 352-353.

of rituals are commended at *tirthas* as infinitely more effective than when done in one's own home. On the rationale of the commendation of such holy performances K. V. Rangaswami Aiyangar comments : "None of these rites will ordinarily be approached in one's own home with that feeling of ecstasy and devotion with which the pilgrim, who has made the long tour, after undergoing the rigour of the *yātrā*, will bring it with at a *tirtha*. The magic which multiplies the efficacy of the rites lies less in the waters of the *tirtha* than upon the moral discipline which the pilgrim has undergone before reaching it and his mental state after he does so."<sup>3</sup> It may be noted that pilgrimage affords an opportunity for an ascent to spiritual perfection; and the efficacy of a religious observance at the *tirtha* depends on the mental and physical purity with which it is done.

*Tirthas* vary widely not only in degree of spiritual efficacy, but also in the rites considered especially appropriate to them. Thus, the *Mahābhārata* advises, "One should perform *tapas* in Puṣkara, give gifts on Mahālaya, should enter fire in Malaya *tirtha* and should embrace death on the Bhṛgutuṅga mountain."<sup>4</sup> The *Nāradyapurāṇa* says that one should tonsure the head at Prayāga, offer *pinḍas* at Gayā, make gifts in Kurukṣetra and should commit religious suicide in Kāśī. But these acts become useless when one has tonsured one's head at Prayāga.<sup>5</sup> Gayā is

3. K. V. Rangaswami Aiyangar (ed.), *Tīrthavivecanakāṇḍa* (TVK), vol. VIII of the *Kṛtyakalpataru* of Bhaṭṭa Lakṣmīdhara (Gaekwad Oriental Series Vol. XCVIII, Baroda : Oriental Institute, 1942), Introduction, p. XXXV.
4. *Mbh*, III. 85-91.
5. *Nāradyapurāṇa* (NP) Bombay : Venkateshvara Steam Press, 1933), II. 63.103-104=*Gaṅgāvākyāvalī* of Viśvāśdevī (ed. J. B. Chaudhuri, Calcutta : Federation Street, 1940), p. 298=*Tīrthacintāmaṇi* of Vācaspati Miśra (TC, ed. Kamalākṛishna Smṛititīrtha, Bibliotheca Indica New Series No. 1256, Calcutta : The Asiatic Society of Bengal, 1912), p. 32=*Tristhalīsetu* of Nārāyaṇa Bhaṭṭa (TS, ed. Ganesh Shastri Gokhale, Anandashrama Sanskrit Series No. 78. Poona : Anandasharma

considered an especially auspicious place for the performance of *śrāddha*<sup>6</sup>, but the tonsure rite is prohibited there.<sup>7</sup> Tonsure is believed to be more meritorious at Prayāga than done at any other *tīrtha*. Mere residence in Kāśī is so much lauded that the Purāṇas say that after repairing to Kāśī one should smash one's feet with a stone and stay on there forever.<sup>8</sup> Therefore, Dhairyabala P. Vora has rightly observed, 'The religious merit acquired by the visit to various holy places of pilgrimage and the performance of the various meritorious acts, also differs according to the importance attached to the place and the action performed therein. Thus, if a bath would obtain heaven in one place, at another place it would fetch a celestial plane, or a company of *apsarases* or simply a merit equal to the performance of *aśvamedha*. Again, if it is specially meritorious to take a bath in one place, in the other fasting would be more important and oblations to ancestors in the third.'<sup>9</sup>

The extravagant praises of *tīrtha* rituals may not be dismissed as mere hyperbole in the light of the fact that pilgrimage is superior to Vedic sacrifices because of its simplicity and availability to all. They also serve a magico-religious function where they are symbolic of communion with the supernatural power. Rituals have their definite and particular forms and their indigenously, historically and locally defined elements. They are

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Press, 1915), p. 17 = *Tīrthaparakāśa* (TP), vol. X of the *Vīramitrodaya* of Mitra Miśra (ed, Pandit Vishnu Prasad, Chowkhamba Sanskrit Series No. 239, Benares : Chowkhamba Sanskrit Series Office, 1917), p. 335.

6. *Vāyupurāṇa* (Bombay : Venkateshvara Steam Press, 1933), II. 43. 14-15, *Agnipurāṇa* (AgP, ed, Baladeva Upadhyaya, Varanasi : Chowkhamba Sanskrit Series Office, 1966), 115.3-4.
7. *Vāyupurāṇa*, II. 43.22; NP, II. 62 45; TC (SkP), p. 13, TP (SkP), p. 50.
8. MP, 180.23 = TvK, p. 16; AgP, 112.3; *Kūrmapurāṇa* (ed. A. S. Gupta, Varanasi : All-India Kashiraja Trust, 1972), I. 29.35 = TP, p. 140.
9. Dhairyabala P. Vora, *Evolution of Morals in the Epics* (Bombay : Popular Book Depot, 1959), p. 245.

not meaningless symbols. R. S. Sharma rightly puts it : 'Rituals have their origin and growth in reality. Even the wild growth of plant and vegetation is governed by certain laws. Rituals therefore do not grow in a vacuum. They owe their origin to certain material and social environments which they subserve and perpetuate. Even those who suspect their historical value consider many rituals as symbols of fertility. And fertility represents production and reproduction without which human society can not continue.'<sup>10</sup> However, the details of such rituals are described and analysed by the Dharmasāstra writers at great length, often to the point of legalism and pedantry. Though most frequently we meet with the prescription of ablutions, the ancestral rites—*tarpaṇa*, *piṇḍa-dāna* and *śrāddha*—are possibly the first to become connected with the cult of sacred places. This connection may have lain close at hand because the libations of water are preferably made in a river. Bath, tonsure and fast are acts of self-purification. The rhyme *snāna-dāna* has become current in the *tīrta-mhāhātmyas*, as has *bhukti-mukti* (happiness and release from rebirth). When the pilgrims participate in rituals, they enforce holy beliefs about the sacredness of the *tīrtha*. The spiritual and religious practices at *tīrthas* are one of the most important factors that have substantially contributed to the strengthening of cultural unity in the country. The solemnity of pilgrimage and the sanctity of a *tīrtha* are enforced by these rites and rituals which are considered as especially auspicious there. However, the real point is not forgotten; namely that, just as a *tīrtha* is ultimately an internal quality rather than a physical place so too the pilgrimage symbolised by the essential rituals is ultimately an internal spiritual experience.

#### Rituals prescribed at Prayāga :

Among the sacred places suggested to the pilgrims, Prayāga, also called Tirtharāja, at the confluence (*saṅgama*) of the rivers Gaṅgā, Yamunā and the invisible Sarasvatī, is one of the most important. The pilgrim, who full of devotion undertakes the pilgrimage to Prayāga, once arrived has to follow certain rituals

10. R. S. Sharma, *Material Culture and Social Formations in Ancient India* (Delhi : Macmillan India Ltd., 1985, repr.), p. 8.

and observances which range from simple salutation to offering of flowers and from devoted meditation to elaborate observances. He has not gone to Prayāga as a tourist but as a hankerer after purification and salvation. The Dharmasāstric texts give the details of what rituals a devotee should perform in the sacred space. This may be a sacrifice, but often it is tonsure<sup>11</sup> and fast, bath, worship of the dieties, charity<sup>12</sup>, ancestral rites (*tarpaṇa* and *śrāddha*), and sometimes religious suicide.<sup>13</sup> Immediately upon arrival, the pilgrim is advised to prostrate completely, then he is required to take a preliminary bath in the *saṅgama* and has to undergo tonsure in his wet clothing. After shaving he should bathe according to the rules prescribed in the śāstras.<sup>14</sup> Then other observances follow. At present three rituals are mainly kept : shaving, bathing and giving gifts. Even these practices are more honoured in the breach than in the observance. The inhabitants of Prayāga need not have their heads shaved and Sikhs have only a symbolical little piece of hair cut off as do married women; widows and south Indian women, however, are as a rule shave entirely. The vast majority of pilgrims simply bathe, giving a fee to their paṇḍās. *Go-dāna* (gift of cow) is simply reduced to a nominal ceremony. But the ardent pilgrims and *kalpavāsins* (those who vow to reside throughout the month of Māgha in Prayāga) generally perform the prescribed rituals properly. Such are the prominent features of religious life in Prayāga. No *tirtha* presents a more interesting field of observations or more startling diversities of beliefs as Prayāga does. Many rituals and devotional activities carried on there substantially contribute to its glory. The tract of land between the Gaṅgā and the Yamunā is personified as the symbol of

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11. Cf. D. P. Dubey, 'The Religious Practice of Muṇḍana at Prayāga', *Bhartiya Itihas Sankalan Samiti Patrikā*, Vol. 2, 1984, pp. 82-85.
  12. Cf. D. P. Dubey, 'Glorification of Dāna at Prayāga', *Bhartiya Itihas Sankalan Samiti Patrika*, vol. 2, 1984, pp. 76-81.
  13. Cf. D. P. Dubey, 'The Religious Practice of Suicides at Prayāga', *Archiv Orientalni*, vol. 55(4), 1987, pp. 355-369.
  14. TSSP, 204-211.



fertility, the nerve centre of which is Prayāga.<sup>16</sup> The various rituals commended for observance at Prayāga serve as an indispensable guide to both social and economic developments in the region in historical perspectives.

### Snāna and pilgrimage :

Purification by bathing is one of the most universal religious practices in Hinduism. The question whether a bath, considered as a rite that absolves sins, was already known to the authors of the Vedic literature is discussed by Ensink.<sup>16</sup> The merit of religious bath continued in later periods also. The *Mahābhārata* and the Purāṇic tradition are well acquainted with the ritual ablutions at different sacred places. Most of the *tīrthas* in India lie on the banks of a river and a bath is at least recommended to the pilgrim. It appears that bathing has been the central rite in pilgrimage from the very beginning. In a general way the use of the word *tīrtha* pleads for this hypothesis. Its current acceptance of 'place of pilgrimage in general' has developed from the meaning 'a way down to the level of the water'.<sup>17</sup> Moreover, most of the oldest places

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15. *Mbh*, III. 83.71=*TP*, p. 321; *KP*, I. 35.11; *AgP*, 111.4; *MP*, 105.19, 109.6=*TvK*, pp. 142, 151=*TC*=p. 24=*TS*, p. 6=*TP*, pp. 324-325; *Padmapurāṇa* (*PdP*, Gurumandala Granthamala No. XVIII, Calcutta : More Prachya Shodha Sansthan, 1957-59, 5 vols.), III. 39.71b-72a, 43.19b-20a, 47.6; *Svayambhūpurāṇa* (ed. Haraprasad Shastri, Bibliotheca Indica Series, Calcutta : The Asiatic Society of Bengal, 1900), 7.386; G. P. Upadhyaya, 'The Origins and Functions of the Tīrthas : Some Epic-Purāṇic Testimonies', *Indian History Congress Proceedings* of the 47th session, Calicut, 1976, p. 127.
  16. J. Ensink, 'Problem of the Study of Pilgrimage in India', *Indologica Taurinensia*, vol. II, 1974, pp. 64-71; and 'Hindu Pilgrimage and Vedic Sacrifice', *Ludwik Sternbach Felicitation Volume* (ed. J. P. Sinha, Lucknow : Akhila Bharatiya Sanskrit Parishad, 1979), part I, pp. 111-113.
  17. J. Ensink, 'Problems of the Study of Pilgrimage in India' *Indologica Taurinensia*, vol. II, 1974, p. 64.

of pilgrimage are either rivers or places on the banks of rivers or tanks. The procedure of bathing at the *tirtha* is laid down in the *Purāṇas*<sup>18</sup>, which has been taken over by several digests. The procedure of a ritual bath is described and illustrated by Kane<sup>19</sup> and Amado<sup>20</sup>; the latter also tries to explain the implicit symbolism. Bath is, in fact, a symbol of the entering into the Reality in order to get rid of whatever is attached to one's skin, the veil of one's ignorance, laziness, passions, temporality and life itself. When a pilgrim comes out of the waters he is a 'reborn' man, if he is full of faith and understanding; he is really a man who has entered the Reality (*jīvan mukta*), even if still walking in the Unreal to complete his *karman*. Bath is therefore particularly meaningful. It is one of the means of earning merits, easy for everybody and fitting the little time one has for religious purpose in this modern age.

Sojourn to holy waters is fraught with merit; ablutions in such waters is meritorious. Bathing at sacred places is an act of physical purification. It is an act of symbolic purification of soul. More than the impurities of the outer body it is the impurities of the mind that are thus washed away. Cleanliness of the body and pure thoughts do not exist without a bath; therefore, bathing is first prescribed for keeping the mind refreshed.<sup>21</sup> Bath is taken at the *tirtha* for the purpose of observing holy and religious rites and not merely for the sake of purity and cleanliness of the limbs.<sup>22</sup> Without a change of heart, a mere physical act of bath in holy waters would not be enough. It is the pure mind that makes a bath success. It has been aptly stated in the *Mahābhārata* that bathing does not refer to a body immersed in water; he is bathed, who bathes in self-control and washes away with faith the impurities of his mind.<sup>23</sup> The *Skandapurāṇa* has almost the

18. *MP*, 101.2-30; *PdP*, I. 20.145-176, V. 89.12-42, VI. 126.12-24.

19. P. V. Kane, *op. cit.*, Vol. IV, pp. 591-594.

20. Pierre Amado, 'Le Bain dans le Gange—sa signification', *Bull. del' Ecole Francaised' Extreme—Orient*, Tome LVIII, 1971, pp. 197-216.

21. *MP*, 101.1.

22. *NP*, II. 31.13.

23. *Mbh*, XIII. 111.9.

same words.<sup>24</sup> This Purāṇa further says that removal of mere physical dirt does not make a person pure. It is only on washing away one's mental impurity that one becomes immaculate.<sup>25</sup> The *Skandapurāṇa* adds that the watery creatures like fish, etc., are born and die in the waters of *tīrthas*; but they do not go to heaven because the impurities of their minds are not removed.<sup>26</sup> The *Brahmapurāṇa* states that a wicked heart is not purified by bathing at sacred places; though washed with water a hundred times he remains, like a wine vessel, impure.<sup>27</sup> Thus, external cleanliness alone is ineffective without internal purity.

#### Persons entitled to bathe :

Persons of all the four *āśramas* and *varṇas* are entitled to bathe in the *tīrtha*.<sup>28</sup> There is no question of untouchability when bathing in holy waters.<sup>29</sup> But it is said in the *Mahābhārata* that the dishonest man, the man of uncontrolled spirit, the ignorant, the impure man, the evil-doer, and the false-minded man are unworthy of bathing in *tīrthas*.<sup>30</sup> According to the *Skandapurāṇa*, a man who is avaricious, slanderous, cruel, hypocritical and immersed in pleasures of senses, though bathed in all the *tīrthas* remains sinful and impure.<sup>31</sup> The *Matsya*, *Padma*, and *Nāradya* Purāṇas state that he who speaks the truth, has subdued his anger and the vice of causing pain to living beings, follows *dharma*, knows the *tattva*, and is devoted to the welfare of cows and brāhmaṇas, is freed from his sins and

24. *Skandapurāṇa* (*SkP*, Delhi : Nag Publishers, 1982, 7 vols.), IV. 6.33 = *TSSP*, 69.

25. *SkP*, IV. 6.35 = *TSSP*, 69.

26. *SkP*, IV. 6.36 = *TSSP*, 69; *NP*, II. 62.19.

27. *Brahmapurāṇa* (*BP*, Gurumandala Granthamala No. XI, Calcutta : Mora Prachya Shodha Sansthan, 1954), 25.4; *SkP*, 6.38 = *TSSP*, 69.

28. *Mbh*, III. 80.51 = *TP*, p. 19; *Vāmanapurāṇa* (text & trans. ed. A. S. Gupta, Varanasi : All-India Kashiraja Trust, 1968), 36.78-79.

29. P. V. Kane, *op. cit.*, Vol., p. 569.

30. *Mbh*, III. 83.90, 90.11 = *TSSP*, 300-301.

31. *SkP*, IV. 6.34 = *TSSP*, 69.

attains the desired fruits by bathing at the confluence of the Gaṅgā and the Yamunā.<sup>32</sup> The custom is also discussed critically in the Pāli texts : whoever is inwardly pure does not need the bath in a *tīrtha*, and who is not so will not be cleansed by all rivers together. In this connection several rivers and sacred places like Gayā, Gaṅgā, Sarasvatī and Prayāga are mentioned.<sup>33</sup>

### Snāna at Prayāga :

Special sanctity is attached to bathing at Prayāga. It earns various rewards. It should be noted that except where special reference is made to the sub-*tīrthas*, the references to a bath at Prayāga in general means bathing in the confluence of the rivers Gaṅgā and Yamunā. Bathing in the waters of the *Saṅgama* brings purification from sins and many temporal blessings. In the paralipomena of the *Ṛgveda* there occurs one verse which is generally thought to refer to the junction of the Gaṅgā and the Yamunā and the practice of bathing there. It says that those who plunge into the water where the white and the dark rivers meet together ascend to heaven.<sup>34</sup> The *Māhābhārata* and the *Purāṇas* state that a man of laudable vows, who takes ablutions in the confluence of the Gaṅgā and the Yamunā, acquires the merits equal to that obtainable from the performance of *aśvamedha* and *rājasūya* sacrifices together.<sup>35</sup> The sanctity of a man schooled in the four Vedas and of the true-spoken person one obtains by merely bathing in the confluence of the Gaṅgā and

32. *MP*, 103.15-16 = *TvK*, p. 137; *PdP*, III. 41.16-16; *NP*, II. 63.71b—73a.

33. *Majjhima Nikāya* (London : Pali Text Society, 1888-99, 3 Vols.), I. 39; V. Fausböll (ed.), *The Jātaka* (London : Luzac and Co. Ltd., 1962-64, 6 Vols. repr.), VI. 198.3ff. (543).

34. *Ṛgved Saṁhitā* with the comm. of Sāyaṇa (ed. F. Max Müller, Chowkhamba Sanskrit Series No. 99, Varanasi : Chowkhamba Sanskrit Series Office, 1966, 1st Indian edn., 4 Vols.) *Khila*, 21.1 = *TC*, p. 47 = *TS*, p. 3.

35. *Mbh.*, III. 83.76 = *TvK*, p. 152; *KP*, I. 35.12; *NP*, II. 63.43; *MP*, 105.21 = *TvK*, pp. 142-143 = *TS*, p. 28; *PdP*, III. 39.77, 43.22.

the Yamunā.<sup>36</sup> The Purāṇas promise the attainment of heaven to those who bathe in Prajāpatikṣetra,<sup>37</sup> another name for Prayāga. According to the *Skandapurāṇa*, one who bathes at the confluence of the two great rivers is freed from all sins and attains the region of the Supreme Being.<sup>38</sup> By bathing in the *saṅgama* one certainly becomes immortal.<sup>39</sup> A bath at Prayāga is said to be the destroyer of all sins.<sup>40</sup> The *Padmapurāṇa* says that one who goes to Prayāga and bathes there undoubtedly becomes rich and enjoys long life.<sup>41</sup> Kālidāsa (4th or 5th century A. D.) has noted that the souls of those persons who bathe in the confluence of the the two consorts of ocean, i. e. Gaṅgā and Yamunā, are purified.<sup>42</sup> According to the *Matsyapurāṇa*, the regular bathing in the *saṅgama* throughout a month, following the path of restraint of the sense-organs, washes away all sins.<sup>43</sup> The same Purāṇa promises immunity from sin to a murderer who lives on alms and bathes three times a day at Prayāga for a period of three months.<sup>44</sup> A betrayer is also purified of sins in three months by fasting and bathing thrice daily there.<sup>45</sup> The Māyā of Viṣṇu is invincible. But it is burned in the month of Māgha at Prayāga.<sup>46</sup> Even a butcher is assured of the highest goal by an ablution there in the month of Māgha.<sup>47</sup> In fact, ritual ablutions at Prayāga

36. *Mbh*, III. 83.78 = *TvK*, p. 153; *NP*, II. 63.42; *PdP*, III. 39.91, 43.48b-49a; *MP*, 105.48 = *TS*, p. 30.
37. *KP*, I. 34.20 = *TS*, p. 28; *PdP*, III. 41.5, 43.54; *NP*, II. 63.130b-131a; *MP*, 103.4b-5a = *TvK*, p. 136.
38. *SkP*, IV. 7.46.
39. *SkP*, IV, 7.54, *PdP*, VI. 25.23.
40. *BP*, 59.21; *Yoginītantra* (ed. Biswanarayan Shastri, Delhi : Bharatiya Vidya Prakashan, 1982), II. 6.168.
41. *PdP*, VI. 24.6.
42. *Rahuvamśa* : in *Kālidāsa Granthāvalī* (ed. Reva P. Divedi, Varanasi : B.H.U., 1976), XIII. 68a.
43. *MP*, 107.14 = *TvK*, 148 = *TS*, p. 29; *PdP* III. 45.13b-14a; *NP*, II. 63.46.
44. *MP*, 107.15 = *TvK*, P. 148 = *TS*, p. 29; *PdP*, III. 45. 15b-16.
45. *NP*, II. 63.102.
46. *NP*, II. 63.61b-62a; *PdP*, VI. 126.36.
47. *PdP*, VI. 126.34.

bestow much merit. Here one should bathe facing the current<sup>48</sup> and preferably in the morning.<sup>49</sup>

Holy ablutions in the waters of the confluence of the Gaṅgā and the Yamunā in the month of Māgha have been looked upon with great favour in the Dharmasāstric texts. Here water is very particularly sacred during the month of Māgha. It is considered a rare occurrence and a thing to be coveted even by the deities who flock to Prayāga in their invisible forms for ablutions in the month of Māgha.<sup>50</sup> Therefore, bathing at Prayāga during the month of Māgha is of special significance. Various rewards are obtained by means of a ritual bath at Prayāga throughout the month of Māgha. The devotee can obtain particular fruits by a bath in a pond (*vapī*), in a pool of water (*taḍāga*), in a river, in a natural basin (*devakhāta*), in a great river, and lastly, in the confluence of the two great rivers; the fruits are then multiplied by a thousand times when the Sun is in the Capricorn (*Makara*).<sup>51</sup> It is said that the Gaṅgā flowing towards the west and mingling with the Kālindī destroys sins accumulated in a hundred *kalpas*. It becomes very auspicious in the month of Māgha<sup>52</sup>, and a bath therein is thousand times more meritorious.<sup>53</sup> The *Padmapurāṇa* says that those who regularly bathe in the Gaṅgā at Prayāga in the month of Māgha are released from sorrow for three hundred *kalpas*. (A *kalpa* is a day of Brahmā or 1,000 Yugas being a period of 432 million years of mortals and measuring the duration of the world).<sup>54</sup> Viṣṇu offers the devotees who bathe there in that month the *salokatva* (residence in the same celestial region of Viṣṇu), the *samīpatva* (rejoicing in His

48. NP, II.31.23a; TSSP, 322.

49. PdP, VI. 24.4.

50. MbP, XIII. 26.35=TS, p. 37; MP, 106.7=TrK, p. 14; KP, I. 36.1=TS, p. 30; NP, II. 63.7-12, 37; SKP, IV. 7.57; PdP, III. 44.7b-8a, VI. 126.43, 53-57=TC, pp. 18-19=TS, p. 31=TP, p. 330, VI. 127. 147=TC, p. 21=TS, p. 31=TP, p. 333.

51. NP, II. 63.161; PdP, VI. 126. 25-27a=TS, p. 40.

52. NP, II. 63.5.

53. NP, II. 63. 20b-21a.

54. PdP, VI. 23.11.

vicinity) and the *sarūpatva* (having the same shape of the god.)<sup>55</sup> That is why it is an annual feature that people perform their purificatory rites in the month of Māgha especially in Prayāga, thus giving existence to a popular fair of a catholic character, called Māgha Mela, at least from the second century A. D.<sup>56</sup> And a miniature spiritual India is represented on the dry flood plain of the rivers during the shivering cold of Māgha. The Māgha mela is particularly momentous every twelfth year when it gets the name of the Kumbha Mela<sup>57</sup>, the greatest religious concourse in the world. This represents the highest state of water symbolism in Hinduism.

The most important baths are those taken on special *tithis* (lunar days) like *makarasaṅkrānti*, *rathasaptamī*, *śukla-ekādaśī*, *amāvasyā*, *pūrṇimā*, etc.<sup>58</sup> But particularly meritorious are three days in the month of Māgha at Prayāga.<sup>59</sup> Although disputed, they may be as : the three days are *makarasaṅkrānti* (the day of passing the Sun into the sign of Capricorn), *rathasaptamī* (the seventh day of the bright half of Māgha), and *māghipūrṇimā* (the full-moon day of Māgha); the three consecutive days from the tenth of the bright half of Māgha; the first three days of Māgha; any three days in Māgha.<sup>60</sup> However, these three days of Māgha, according to the current usage, are *makarasaṅkrānti*, *amāvasyā*, and *Vasantapañcamī*. In order to extol the propitious and saving

55. *PdP*, VI. 91.25.

56. Cf. D. P. Dubey, 'Māgha Mela at Prayāga, *Purāṇam*, Vol. XXX(1), 1988, pp. 60-68.

57. Cf. D. P. Dubey, 'Kumbha Melā : Origin and Historicity of India's greatest pilgrimage fair', *National Geographical Journal of India*, Vol. 33(4), 1987, pp. 469-492.

58. *NP*, II. 31,27-28, 63.40, 90; *PdP*, VI. 127.58, 151; *TS*, pp. 31, 37-38, 42; Cf. Maya Malaviya, 'Māghmāsa ke Vrataparvon kā Māhātmya', in : D. P. Dubey (ed.) *Kumbhaparva Prayāga* (Allahabad : Sharda Pustak Bhavan, 1989), bp. 98-112.

59. *AgP*, 111.10b-11a; *MP*, 106.8; *PdP*, III. 44.1; *KP*, I. 36.2; *NP*, II. 63. 74b-75a.

60. *TS*, p. 33; P. V. Kane, *op. cit.*, Vol. IV, p. 617.

qualities of a three-day bath in the month of Māgha at Prayāga interesting legend of Kāñcanamālinī<sup>61</sup> and that of brāhmaṇa Bha-draka<sup>62</sup> are told in the Purāṇic literature. "In these legends", observes Giuseppe Spera, "a *bhakta* substratum is clearly recogni-sable: that is the conception of divinity in the *tīrtha* offering motherly salvation to the wicked persons unworthy of it."<sup>63</sup>

According to the *Bhaviṣyapurāṇa*, men of all castes, women and those born of mixed unions can perform this ritual bath; sūdras, women and men of mixed castes should not repeat any *mantra* but should bathe silently or with the word 'namaḥ'.<sup>64</sup> At the time of bath in Māgha, when the Sun is in the Capricorn, the devotee is advised to recite the *mantra*: "Oh Govinda, Acyuta Mādhava, let me get the fruits as promised in the śāstras by this holy bath in the month of Māgha, when the Sun is in the Capri-corn."<sup>65</sup> Uttering this *mantra*, he should bathe silently, always thinking of Vāsudeva, Hari, Kṛṣṇa, and Mādhava. The Purāṇas<sup>66</sup> advise that ablutions at Prayāga in the month of Māgha should be performed before the sunrise. According to the *Brahmapurāṇa* quoted in the *Tristhalīsetu*, one obtains immeasurable merits by a bath, with his mind fixed on the feet of Hari, at Prayāga at the time of the break of day in Māgha.<sup>67</sup> The *Padmapurāṇa* states

61. NP, II. 63.77-79; PdP, VI. 126.58-73 = TC, p. 27 = TS, p. 36.
62. NP, II. 63.80-89; PdP, VI. 127.153.162 = TC, pp. 28-29 = TS, p. 34.
63. G. Spera, 'Some Notes on Prayāga Māhātmya', *Indolo-gical Taurinensia*, Vol. V, 1977, p. 189.
64. *Bhaviṣyapurāṇa* (Bombay: Venkateshvara Steam Press, 1910), IV. 122.12-14 = TS, p. 39; P. V. Kane, *op. cit.*, Vol. IV, p. 617.
65. मकरस्थे रवौ माघे गोविन्दाच्युत माघव ।  
स्नानेनानेन भो देव यथोक्तफलदो भव ॥  
NP, II. 63. 13b-14a; PdP, VI. 126.20 = TC, p. 19 = TS, p. 43 = TP, p. 331.
66. NP, II. 63. 14b-15a; PdP, VI. 126.21 = TC. p. 19 = TS, p. 48 = TP, p. 331.
67. ऋणोदये तु सम्प्राप्ते स्नानकाले विचक्षणः ।  
माघवाङ्घ्रियुगं ध्यायन्त्यः स्नाति सुरपूजिते ।  
प्रयागवारिणि शुभे तस्य पुण्यस्य का मितिः ॥  
TS (BP), p. 41.



that the sins of one, who bathes there early in the morning in the month of Māgha when the Sun is in the Capricorn, vanish immediately as darkness disappears at the sight of the Sun.<sup>68</sup> Deliverance to seven generations (paternal as well as maternal), immunity from sins, and attainment of heaven are promised to one who takes ablution in the river early in the morning in Māgha.<sup>69</sup> The *Nāradiyapurāṇa* warns that one, who fails to bathe before the sunrise when the Sun is in the Makara rāśi during the month of Māgha, is neither liberated from sins nor goes to heaven.<sup>70</sup> Ablutions performed between dawn and morning at Prayāga in Māgha are graded into good (when stars are still visible), middling (when stars are invisible), and bad (when the Sun has risen); each preceding one being holier than each subsequent one.<sup>71</sup> One is also advised to pray and request the Sun to come out if the sky is overcast with clouds in the morning in the month of Māgha.<sup>72</sup>

#### Conclusion :

For many centuries Prayāga has been the place of the most amazing meetings of people, of religious fervour, and of sacred rites and rituals. It is one of the most frequented places of pilgrimage, where people come especially during the month of Māgha for bathing in the purifying waves of the holy rivers (*saṅgama*) and every twelfth year they come by hundreds of thousands to India's greatest mela, the Kumbha Mela. A cross section of the Indian society can be seen here—peasants, merchants, paupers, misers, money-lenders, pandits, illiterates, holymen and the sophis-

68. *PdP*, VI, 91.24.

69. *Bhaviḡyapurāṇa*, IV. 122.35 = *TS*, p. 41.

70. मकरस्ये रवौ माघे न स्नात्यनुदिते रवौ ।  
कथं पापैः प्रमुच्येत कथं वा त्रिदिवं व्रजेत् ॥  
*NP*, II. 63.104; *TS (PdP)*, p. 41.

71. अरुणोदयमारभ्य प्रातः कालावधि प्रभो ।  
भाघस्नानवतां पुण्यं क्रमात्तत्र च धारणा ॥  
उत्तमं तु सनक्षत्रं लुप्ततारं तु मध्यमम् ।  
सवितर्युदिते भूप ततो हीनं प्रकीर्तितम् ॥  
*TS (BP)*, p. 41.

72. *NP*, II. 31.14.

ticated elite. The focus is on movement, which is what *yātrā* denotes and on 'marching forward' from a less to a more desirable state of being, achieved by a ritual bath in the holy waters, which is what *tīrtha* signifies. Prayāga becomes the visible manifestation of Indian myths and traditions governed by the miraculous virtues of bath and the greatest centre for the communication and diffusion of Indian culture on such occasions.

## CONCEPT OF NAGARA-DEVATĀ IN ART & LITERATURE

By

N. P. JOSHI

The compound word 'nagara-devatā' may stand for the goddess of a city or the city itself personified as a goddess. In the field of art and literature we have evidences for both the interpretations.

The earliest reference to *nagara-devatā* is to be found in the coin legends appearing on some of the silver issues of the Indo-Bactrian ruler Eucratidus I (sometimes before c 1st century A. D.), who was responsible for establishing Greek dominion in India. On one side of these coins appears an enthroned deity wearing mural crown and holding a palm branch and a wreath with the legend 'kapisaya nagara devata'; that is the goddess of the city of Kapiśā, modern Begram in Afganistan.<sup>1</sup> Another example is to be seen on a gold coin/medal/token assignable to 4th century A. D. In this case the legend in Kharoṣṭī, with the standing figure of a deity, is to be read as 'Puṣkalāvadi devatā Ampā', which means Ampa or Amba the goddess of Puṣkalāvati, modern Charsada in Pakistan. Obviously in both these cases the deities are the presiding goddesses of the cities<sup>2</sup> and not the cities themselves.

So far the literature is concerned, Vālmiki's mention of Laṅkā, the capital of Rāvaṇa, appearing in human form as the city goddess, is perhaps the earliest one. This goddess tried in vain to stop Hanumān from entering the city premises.<sup>3</sup> At a later date the Adhyātma Rāmāyaṇa too gives a similar description<sup>4</sup>. Kālidāsa, a renowned poet of c 5th century A. D. or of

1. *Numismatic Chronical*, 1947, p. 30, fig. 11; *British Museum Catalogue* xiv. 6.
2. B. N. Mukherji, *Nanā on Lion*, Calcutta 1969, p. 71, 74, Pl. 5, fig. 17.
3. *Vālmikiya Rāmāyaṇa*, Sundara., 3.26-30.
4. *Adhyātma Rāmāyaṇa*, Sundara., 10. 43-44, p. 222, Gita Press Ed. Sam. 2039.

much earlier age, tells us in his Raghuvamśa<sup>5</sup>, that the city of Ayodhyā (*adhidevatā* of the city) appeared in the dreams of king Kuśa to make him known her pitiable condition. In both these descriptions Laṅkā and Ayodhyā have figured as cities personified. A reference to Kāśī or Vārāṇasī on similar lines is to be found in the Kāśī-rahasya, the tail part of the Brahma-vaivarta Purāṇa. It mentions the two forms of the city of Kāśī as physical form (*kṣetra-rūpā*) and iconic form (*mūrti-rūpā*) and their distinct functions. It is said that in her basic physical form (*ādya prakṛti rūpa*) she sets people free from the 'three bonds' and bestows salvation (*mokṣa*), while with her iconic form she serves the god Avimukteśvara, accepts offerings from the devotees and grants them several boons.<sup>6</sup> The same work at other place informs that Śiva in *liṅga* form got his energy or *Śakti* separated from himself and established her as the presiding deity of the region (*adhiṣṭhātrī devatā*). 'From that time onwards', says the Purāṇa, 'Kāśī facing west continues to live near Gaṅgā-keśava and meditates upon the god Avimukteśvara.'<sup>7</sup> Further details about the iconic features of Kāśī as the city goddess are to be found in the story of Kāmakālā, a prostitute from Vidarbha-nagara. The story in short goes that Virasena, the ruler of Vidarbha-nagara, was a devotee of Viṣṇu. He was informed by the wise that Viṣṇu resides only in parts at other cities, while Kāśī is the very form of himself. Hearing this Kāmakālā too took a fancy to visit Vārāṇasī and met her beloved lord Keśava that was Viṣṇu. Accordingly she reached the place and practised hard penance for fulfilment of her ardent desire. In due course Kāśī, the presiding deity of the regions (*kṣetra-adhiṣṭhātrī devatā*) appeared before her and gave her some useful hints. Kāmakālā followed them in right earnest and while in meditation left her mortal body and ultimately became one with her lord Keśava.<sup>8</sup> Here Kāśī has been described as a young damsel of sixteen with her hands held in protection and boon imparting attitudes (*vara* and *ābhaya mudrā*).<sup>9</sup> The Kāśī-khaṇḍa of

5. Raghvamśa, XVI. 10.

6. Kāśī-rahasya, 17.21-22, Calcutta 1957, pp. 217.

7. Kāśī-rahasya, 17.10-16, pp. 215-16.

8. Kāśī-rahasya, adhyāya 18-19, pp. 927-52.

9. Kāśī-rahasya, 18.107, p. 236.

the Skanda Purāṇa also makes a mention of Kāśī with human body (*vigrahavat*) and prescribes her worship so that one may live peacefully in the city.<sup>10</sup>

The literary tradition concerning figural representations of Vārāṇasi further finds support from art also. While describing the Vārāṇasi-paṭṭas, Bhuvanadevācārya, a Jain writer on architecture in his work *Aparājita-prcchā*, lays down that among several divinities intended to be depicted on these slabs or *paṭṭas* Vārāṇasi herself should appear as in the middle as seated in *padmāsana*.<sup>11</sup> It is interesting to note that some sculptors of mediaeval times (c 10-11th centuries A.D.) from Central India have actually carved Vārāṇasi-paṭṭas in stone and at least three such slabs are now known to us.<sup>12</sup> One is now in the Archaeological Museum (Gujari Mahal) Gwalior (accession no. 285) and the other two are in the Rani Mahal Collection at Jhansi (accession nos. 79/139 and 80/157). As we have shown elsewhere<sup>13</sup> in the Gwalior slab Vārāṇasi has been shown seated in middle with her right leg suspended, while in the two Jhansi slabs she appears in standing pose. As stated in the Kāśī-rahasya she appears as a young damsel with two hands only. It is not possible to judge if the deity in the Gwalior slab holds any attributes, but at least in one slab from Jhansi (no. 80) she carries a small water vessel in her suspended left hand.

This art tradition of the mediaeval times lingers even to the present day. In the Karaṇaghaṇṭā locality of Varanasi an image of Kāśī-devī is still under worship. In a pictographic map of Kāśī, which was prepared by one Pt. Krishnachandra more than a hundred years ago, the deity bearing the label 'kāśī ki mūrti' is

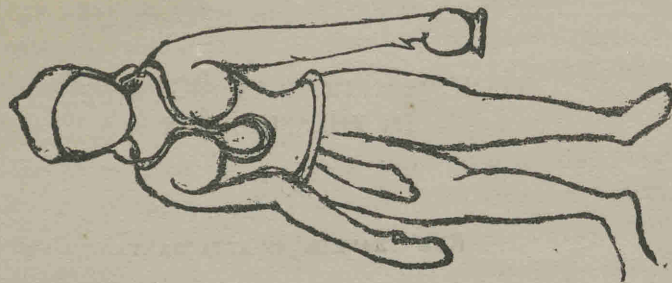
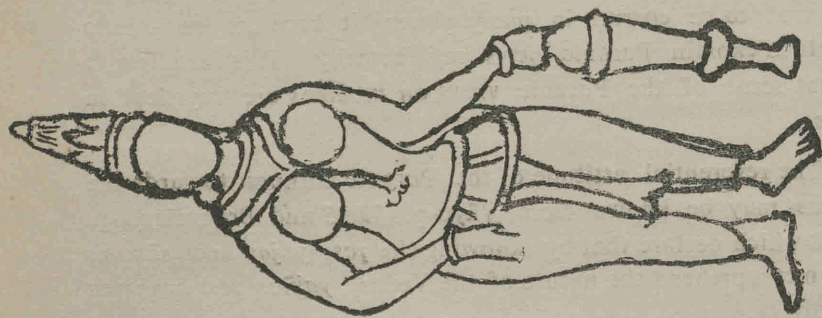
10. *Skanda Purāṇa, Kāśī-khaṇḍa*, 97.8 Calcutta 1961, p. 664.
11. *Aparājita-prcchā*, sūtra 74.20-25, Gaekwad Oriental Series no. cxv, Baroda, pp. 184-5.
12. N. P. Joshi, Varanasi sila-pattas and Similar Slabs in Mediaeval Sculpture of Central India, A preliminary study, *Sanskriti Sandhāna*, Journal of the National Research Institute of Human Culture, Varanasi 1989, Vol. II, pp. 143-59.
13. K. S. Sukul, *Vārāṇasi kā ādhidaivika vaibhava*, Sam. 2025 Appendix, p. 5.

seen seated cross-legged with her right hand in *varada* and the left in *abhaya*-pose.<sup>14</sup>

It is thus interesting to note how the concept of 'nagara-devatā' had its beginning in the pre-Christian era and how it has continued to linger on for centuries together.

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14. Rana P. B. Singh, The Image of Varanasi, Sacrality and Perceptual World in Hindu Codification, *National Geographical Journal of India*, 34(1), 1988, p. 7.



Nagradevatā Vārānasi on (1) Gwalior Slab (2-3) Jhansi slabs.

## VEDIC MANTRAS AS DESCRIBED IN THE PURĀṆAS

By

RAM SHANKER BHATTACHARYA

The Purāṇas are found to contain a good number of passages which describe various aspects of Vedic *mantras*.<sup>1</sup> In the following pages an attempt is made to present Puranic views on some aspects of *mantras* in brief. As the printed readings of the Purāṇas are found to be corrupt in many places, it becomes sometimes difficult to explain Puranic views satisfactorily. It is needless to say that some of the Puranic views on *mantras* are 'mystical' in nature.

The reverential attitude of the Puranic authors towards the *mantras* may be known from Vāyu-p. 79.95 and Brahmāṇḍa-p. 2.15.68 which declare that by knowing the *ṛcs*, *yajus* and *sāmans* one can comprehend the nature of the Vedas, *yajñas* and *brahman* respectively.<sup>2</sup>

### Derivation and synonym of mantra

At the time of dealing with the Vedic *mantras* both the Vāyu-p. (59.149) and the Brahmāṇḍa-p. (1.33.53) derive the word

1. The word *mantra* is used for non-Vedic *mantras* also; मन्त्रैः पौराणैर्वैदिकैः (Sk. Kumārikā 40. 164); मन्त्रा वैदिकाः पुराणसंभवाः (Sk. Dharmāraṇya 5.112).
2. ऋचो हि यो वेद स वेद वेदान् यजूषि यो वेद स वेद यज्ञान् । सामानि यो वेद स वेद ब्रह्म यो मानसं वेद स वेद सर्वम् ॥ (Vāyu-p. 79.95; Brahmāṇḍa-p. 2.15.68); cp. Bṛhaddevatā 8.130 reading वेदान् for वेदान् (1st foot), तत्त्वम् for ब्रह्म (4th foot) and उपास्यास्ताः कृत्स्नशो देवता याः in the first foot. Regarding *sāman's* connection with *brahman*, see Yāj. Smṛti 3.112 (यथाविधानेन पठन् सामगानमविच्युतम् । सावधानस्तदभ्यासात् परब्रह्माधिगच्छति ॥).



*mantra* from the root मन्त्रि (मन्त्रो मन्त्रयतेर्घातोः).<sup>3</sup> The root in the sense of *guptabhāṣana* (secret talk) is read in the Curādigaṇa of the Dhātupāṭha. The derivation tends to show that the Puranic authors regarded *mantras* as having an esoteric character.

*Brahman* is used as synonym of *mantra* in the Purāṇas. That is why while some Purāṇas use the word मन्त्रप्रवचन others use ब्रह्मप्रवचन in the same sense.<sup>4</sup> Similarly while some Purāṇas use the word मन्त्रकृत् for a group of sages, others use ब्रह्मवादिन् for the same group.<sup>5</sup> Commentators are found to explain *brahman* by *mantra* in Puranic passages (See Śrīdhara's comment on Bhāg. 1.11.19, 9.1.17; Mbh. Vana-p. 132.3<sup>6</sup>). The words *veda*, *śruti* or *vaidikī śruti* etc. are sometimes used in the sense of *mantra* only, though the word *Veda* comprises both *mantras* and *brahmaṇas*: Such an usage is not irregular; it is in accordance with the principle समुदायेषु वृत्ताः शब्दा अवयवेष्वपि वर्तन्ते.

### Veda and mantras

Though the Veda is said to have two component parts, namely *mantras* and *brāhmaṇas* (cp. the dictum मन्त्रब्राह्मणयो वेदेनामधेयम्) yet the Purāṇas seem to regard *mantras* as more important than *brāhmaṇas* as the following two statements would show :

3. The Nirukta however derives मन्त्र from the root मन् (मन्त्रा मननात्, 7.12). Durga remarks : तेभ्यः [मन्त्रेभ्यः] हि अध्यात्माधिदेवाधियज्ञादि मन्तारो मन्यन्ते तदेषां मन्त्रत्वम्.
4. Liṅga-p. 1.39.57-60; Kūrma-p. 1.29.43-46 = 1.27.50-53a Cr. ed.
5. Vāyu-p. 58.10; Brahmāṇḍa-p. 1.31.14. The ब्रह्मवादिन् of Vāyu-p. 59.102 is the same as the मन्त्रवादिन् of Brahmāṇḍa-p. 1.32.100 and the मन्त्रकृत् of Matsya-p. 145. 100.
6. *Brahman* in the sense of *mantra* is found in Vedic works also; see Śatapatha Br. 3.3.4.17 in which *brahman*, according to Sāyaṇa means *mantra*. Hariv. 3.48.9 uses *brahman* and *brāhmaṇa* in one sentence (3.48.9) showing a clear distinction between these two.

(i) वेदो मन्त्रमयो नित्यं तथा सूक्तमयो भृशम् (Sk. Kumārikā (1.41) and (ii) सर्वेभ्योऽपि हि वेदेभ्यो वेदमन्त्रा महत्तराः (Brahmāṇḍa-p. 3.38.4).

Moreover the statement अनुमन्त्रं तु ब्राह्मणम् (Brahmāṇḍa-p. 1.33. 12) also points to the superior position of the *māntras* as it shows that the object of *brāhmaṇas* is to explain, expound or interpret *mantras*<sup>7</sup> and to show their application. This view is plainly stated in Viṣṇudharmottara 3.17.1 (मन्त्राः सत्राहाणाः प्रोक्तास्तदर्थं ब्राह्मणं स्मृतम्).

The authorship ascribed to the *mantras* seems to be superior to that of the *brāhmaṇas*; *vide infra*.

The Puranic view of holding a superior position for *mantras* seems to have some grounds. One of the grounds may be that whenever there arises any contradiction concerning the order (*krama*) of acts enjoined in the *mantras* and the *brāhmaṇas*, it is the *mantras* that decide the order as has been established in PMS. 5.1.16. The superiority of *mantras* seems to be also due to its power of yielding success or supernormal powers.<sup>8</sup>

Like the *mantra-brahmana--vibhāga* of the Veda, there is a tripartite division (comprising *mantra*, *brāhmaṇa* and *arthavāda*<sup>9</sup>)

7. Cp. मन्त्रभागस्य व्याख्यानरूपे ब्राह्मणे (Sāyaṇa on RV. 1.35.2); ब्राह्मणे मन्त्रविवरणरूपे (Nīlakaṇṭha on Hariv. 3.48.9); ब्राह्मणं नाम कर्मणस्तन्मन्त्राणां च व्याख्यानग्रन्थः (Bhaṭṭabhāskara on Tai. Saṁ. 1.5.1).
8. Cp. एवं मन्त्रात्मकं वेदमुपगम्याथ ये परे । मन्त्रागमा मन्त्रमात्रोपासनाः सर्वसिद्धिदाः ॥ (Sk. Puruṣottama 46.16). On account of this power of *mantras* they were preserved with utmost carefulness. Too much stress was laid on the faultless utterance of *mantras*; cp. न मन्त्राः स्वरतो हीना वर्णतो वापि कर्हिचित् (Sk. Puruṣottama 17.55).
9. वेदो विध्यर्थवादमन्त्रात्मा (Kullūka on Manu 2.6). Some lay stress on the two-fold division of the Veda saying that *Vīdhi* and *arthavāda* are the two divisions of *brāhmaṇa*-sentences (R̥gveda-bhāṣya-bhūmikā of Sāyaṇa, p. 14). Others regard *arthavādas* as the *śeṣa* of *brāhmaṇas*.

which is found in the Puruṣottamakhaṇḍa of the Skandapurāṇa (46.14). It reads :

केचिन् मन्त्रात्मका वेदाः केचित् कर्मप्रचोदकाः ।  
केचित्तु-स्तुति निन्दाभ्यां विहीनाः स्तावकाः स्थिताः ॥

विहीनाः must be corrected to विधीनां. The word *karmapraco-daka* (instigator of acts) refers to the *brāhmaṇa*-portion of the Veda. The second line means that some portions of the Veda are the *stāvaka* of *vidhis* by expressing praise (*stuti*) or blame (*nindā*). This refers to the *arthavādas* of the Veda, which are usually regarded as *vidhistāvaka* (extoller of injunctions) by the Mīmāṃsakas.<sup>10</sup> Speakers or authors of mantras

A remarkable statement about the authorship of *mantras* and *brāhmaṇas* is found in some Purāṇas. The Brahmāṇḍa-p. asserts :

ईश्वरा मन्त्रवक्त्रार ऋषयो ह्यृषिकास्तथा ।  
ऋषिपुत्राः प्रवक्त्रारः कल्पानां ब्राह्मणस्य तु ॥

(Brahmāṇḍa-p. 1.33.21-22). Again in Brahmāṇḍa-p. 1.32.103-104 (and also in Vāyu-p. 59.95) it is stated that *iśvaras*, *ṛṣis* and *ṛṣikas* are to be known as *mantra-vaktṛas* (speakers of *mantras*). It is to be known that *ṛṣiputras* are said to be the sons of *ṛṣikas* (sometimes called *ṛṣikas* also). That all kinds of Vedic sentences belong to these four kinds of *ṛṣis*, namely *iśvara*, *ṛṣi*, *ṛṣika* or *ṛṣika* and *ṛṣiputra* or *ṛṣiputraka* (as read in different Purāṇas) is stated in Brahmāṇḍa-p. 1.33.22-23 also.

In the verse quoted above a clear distinction is made between the authors of *mantras* and the authors of *brāhmaṇas*. This distinction undoubtedly shows superiority of *mantras* to *brāhmaṇas*. It is to be noted that the *mantra-vaktṛ iśvaras* are Bhṛgu and some other exalted *ṛṣis* as has been shown in Vāyu-p. 59.82 and Brahmāṇḍa p. 1.32.83.

A detailed discussion on the sages who are the authors of *mantras* and *brāhmaṇas* will be taken in our forthcoming article.

10. Cp. विधीना त्वेकवाक्यत्वात् स्तुत्यर्थेन विधीनां स्युः (PMS. 1.2.7); compare the word स्तुत्यर्थेन with स्तावक.

### Three kinds of mantras

The Purāṇas sometimes refer to the Veda by using the word त्रिवृत् (Bhāg. 12.11.19) meaning one having three component parts. These parts are the three classes of *mantras* namely, *ṛc*, *yajus* and *sāman* (see Śrīdhara's comment and also Medhātithi's comment on Manu 11.265). That there are three classes of *mantras* has been expressly stated in the Purāṇas.<sup>11</sup> In a host of Purāṇic passages we find a clear mention of these three classes,<sup>12</sup> sometimes in an indirect or figurative way.<sup>13</sup> The view is an established one.<sup>14</sup>

It should be borne in mind that in the Purāṇas the words, *ṛc*, *yajus* and *sāman* sometimes stand not for these three classes of *mantras* but for the (three) Vedas which comprise both *mantras* and *brāhmaṇas*.<sup>15</sup>

### Is atharvan a variety of mantras ?

The Purāṇas contain such statements as tend to prove that *atharvan* is the fourth kind of *mantras*.<sup>16</sup> It is a grave question,

11. मन्त्रा ऋग्यजुःसामलक्षणाः (Brahmāṇḍā-p. 1.33.42; V. Dh. U. 3.4.10); ऋग्यजुःसाममन्त्रैश्च (Agni-p. 70.4); ऋग्यजु सामसंज्ञिता सैषा त्रयो (Viṣṇu-p. 2.11.7); ऋग्यजुःसाममिमन्त्रैः स्तुवद्भिः (SK. Aruṇācala 3.12).
12. ऋचो यजूषि सामानि निर्ममे यज्ञसिद्धये (Brahma-p. 149; Brah-  
māṇḍa-p. 1.5.88; Agni-p. 17.13; Śiva-p. 5.29.21; Hariva-  
mśa 1.1.39). This is in accordance with the Mīmāṃsā  
view that *mantra* is the *śeṣa* (*aṅga*) of *yajñas* (PMS.  
3.2.1).
13. उद्यन् स तिष्ठते ऋक्षु मध्याह्ने च यजुः स्मृतः । साम तथापराह्णे तु रुद्रः  
संविशति क्रमात् (Brahmāṇḍa-p. 1.20.26; the reading सामस्तथा  
is corrupt).
14. Cp. ऋग्यजुःसामात्मको ब्रह्मराशिः (Durga on Nirukta 1.4);  
ऋचः...सामानि...यजूषि...एवं त्रि विधा मन्त्राः (Śaṅkara on Muṅ-  
ḍāka-up. 2.1.6).
15. This use is found in the Smṛtis also; cp. Viśvarūpa's  
comment ऋगादिशब्दा ऋग्वेदादिवचनाः on Yāj. Smṛti, p. 53).
16. ऋचो यजूषि सामानि मन्त्राश्चाथर्वणानि च (Vāyu-p. 57.46; Matsya-  
p. 142.47 with the reading मन्त्राश्चाथर्वणास्तु ये; Brahmanḍa-p.

for the fourth kind of *mantras* must be neither *pādabaddha* (having feet as in a ṛc) nor *a-pādabaddha* (without having feet as in a yajus) nor of the nature of song (*sāman*). Apparently such a class seems to be an impossibility, though a teacher like Śaṅkara unhesitatingly declared that there were four kinds of *mantras* (चतुर्विधं मन्त्रजातम्) in his commentary on Bṛ. Ār. 2.4.10 where the manifestation of the four Vedas had been described.

It appears that the reason for holding the *atharva-mantras*<sup>17</sup> as a class different from ṛc, yajus and *sāman* is not verbal<sup>18</sup> but

1.29.51 with the reading मन्त्राश्चयवंगानि तु); Medhātithi on Manu 1. 1. quotes this Purāṇa-vākya with the reading मन्त्रा अथर्वणास्तु ये. In अथर्वण्यजुषां साम्नां वेदेषु (Matsya-p. 145. 62) *atharvan* etc. must be taken as the names of different classes of *mantras*; The four kinds of *mantras* (ऋग्भिः, यजुभिः, सामभिः, अथर्वभिः) along with their respective functions (होत्र, होतृक or हौत्र etc.; आध्वयव etc.; उद्गात्र, औद्गात्र etc.; ब्रह्मत्व; some of the words used in this context are incorrect) are mentioned in the Purāṇas which proves that *atharvan mantras* constitute a different class; see Viṣṇu-p. 3.4.12; Vāyu-p. 60.18; Brahmāṇḍa-p. 1.34. 12; Kūrma-p. 1.52.17 (=1.50.16 cr. ed.); Agni-p. 150-25. ऋगथर्वयजुःसाम्नां राशीन् उद्धृत्य वर्गशः । (Bhāg. 12.6.50).

17. The *pada-form* अथर्व (ending in a) is also found in the Purāṇas (Varāha-p. 39. 54=cr. ed. 39.52), Padma-p. 5.31.43). In Viṣṇu-p. 5.1.36. *atharva* is a neuter word ending in न्. Cp the remarks अथर्वशब्दोऽकारान्तो नान्तश्च (comm. by Nārāyaṇa on Muṇḍaka-up. 1.1.1). The word अथर्वक is found in Agni-p. 271.8. (स्वार्थे क-प्रत्ययः). The word आथर्वण (derived from अथर्वन्) is also used for the *mantras* and for the fourth Veda as well. In the sense of the Veda *atharvan* is masculine; that is why we find such words as अथर्वा च नवस्यामः (SK. Prabhāsa. 3.27), अथर्वणं द्विधा कृत्वा (Vāyu-p. 61.49).
18. That is why Jaimini does not mention *atharvan* as a division of *mantras* while defining different kinds of *mantras* in 2.1.35-45.

something else. When some *mantras* are said to be *atharvans*<sup>19</sup> it is meant that though they may be *ṛc* and *yajus*,<sup>20</sup> so far as their form or structure is concerned, yet they are regarded as different on account of their peculiar subject and application.

To be explicit : Atharva-mantras belong to a Veda which is connected not with *śrauta-yajña*<sup>21</sup> (with which the first three Vedas are intimately connected) but with rites of a different kind, having a purpose different from that of the first three Vedas. This broad difference seems to be the reason for regarding the *mantras* read in the Atharvaveda as forming a separate class.<sup>22</sup>

We are to say here something more about the Puranic view regarding the independent position of the Atharvaveda on which solely depends the difference of Atharva-mantras. The Nāgarakhanda of the Skanda-p. (202.16-17) avers that the sacrifices enjoined in the first three Vedas are *pāratrika* (yielding results in

19. Sometimes the name अथर्वङ्गिरस is used. It simply means that the *mantras* are seen by the sages Atharvan and Angiras : अथर्वणा अङ्गिरसा च दृष्टा मन्त्राः अथर्वङ्गिरसः (Śaṅkara on Chān.-up. 3.4.3). These two kinds of *mantras* occur in the Atharvaveda.
20. Jayantabhaṭṭa opines that the Atharvaveda contains *mantras* of the *ṛc* class in abundance and a few *mantras* of the *yajus* class : अन्ये पुनः ऋक्प्रचुरत्वात् प्रविरलयजुर्वाक्यत्वाद् अगीयमानसाममन्त्रतावशाच्च ऋग्वेदमेवाथर्ववेदमाचक्षते (Nyāyamañjari, I. P. 237).
21. दाराग्निहोत्रसंबन्धमृग्यजुः सामसंज्ञितम् । इत्यादिलक्षणं श्रौतं धर्मं सप्तर्षयोऽब्रुवन् ॥ (Vāyu-p. 57.40); Brahmāṇḍa-p. 1.29.44b-45a (with the reading सामसंहितम्); Matsya-p. 142.41 (with the reading सामसंहिताः and इत्यादि बहुलं). इज्यावेदात्मकं श्रौतम् (Līṅga-p. 1.10.17); दाराग्निहोत्रसंबन्धमिज्या श्रौतस्य लक्षणम् (Matsya-p. 145.31).
22. Cp. मन्त्राः...अथर्वणास्तथा चान्ये वेदत्रयसमुद्भवाः (SK. Nāgara 37. 37). Vedic works are also found to hold *atharvan-mantras* as different from *ṛc yajus* and *saman mantras*; cp. Kāṭhaka-Saṁhitā 40.7 (यदेनम् ऋग्भिः शंसन्ति यजुर्भिर्यजन्ति सामभिः स्तुन्वन्ति अथर्वभिर्जपन्ति).

the other world) while the rites enjoined in the Atharvaveda yield result in this world.<sup>23</sup> Moreover the exclusive function of Brahman (the priest belonging to the Atharvaveda) is said to be *brahmatva*<sup>24</sup> which has no direct connection with sacrificial acts to be performed by the priests of the first three Vedas. The Śrauta-sūtras do not prescribe any duty for the priest Brahman.<sup>25</sup>

#### Characteristics of the ṛc mantras

*Ṛc* is the name of a particular kind of Vedic *mantra*. Such *mantras* occur in all the four Vedas; it is the Ṛgveda (i. e. the Saṁhitā of the Ṛgveda) which contains the *mantras* of *ṛc* class only. The word *ṛcā* for *ṛc* is hardly found in the Purāṇas; see Bhaviṣya-p. Brāhma 38.30 for the use of this word.

The Brahmanāṇḍa-p. speaks of the characteristics of the *ṛc* *mantra* in 1.33.36 :

यः कश्चित् पादवान् मध्ये प्रयुक्तोऽक्षरसंपदा ।  
विनियुक्तावसानां तु तामृचं परिचक्षते ॥

A comparison of this verse with similar verses read in some works of Vedic tradition throws some light on its reading and meaning.<sup>26</sup> It appears that मध्ये is to be correct to मन्त्रो and संपदा

23. ऋग्यजुःसामसंज्ञाख्या अग्निष्टोमादिका मखाः । पारत्रिकाः प्रवर्तन्ते नैहिकाश्चाभिचारिकाः ॥ अथर्ववेदे तच्चोक्तं सर्वं चैवाभिचारिकम् । हिताय सर्वलोकानां ब्रह्मणा लोककारिणा ॥

24. The priests Brahman has been given a position quite different in nature from the position of the three priests of the first three Vedas (See Gopatha Br. 1.3.2; Ai. Br. 5.5.3). This must be taken as an incontrovertible proof for the independent position of the Atharvaveda. Passages are not wanting in the Purāṇas in which an Ātharvaṇa priest is mentioned separately from the priests using the three classes of *mantras* (Bhāg. 10.53.12).

25. ब्रह्मत्वं चाप्यथर्वभिः (Agni-p. 150.25; Viṣṇu-p. 3.4.12; Brahmanāṇḍa-p. 1.34.18); see also Vāyu-p. 60.18 (ब्रह्मत्वमकरोद् यज्ञे वेदेनाथर्वणेन तु).

26. यः कश्चित् पादवान् मन्त्रो युक्तश्चाक्षरसंख्यया । सुवियुक्तावसानां च तामृचं परिचक्षते (Quoted in Ṛgyajuh-pariśiṣṭa, p. 500).

to *sāhcyaya*. It is clear from the verse that a *ṛc* mantra possesses three characteristics, namely *pāda* (foot), *akṣara* (letter) and *avasāna* (pause). These characteristics are often stated by Vedic scholars in connection with *ṛc* mantra<sup>27</sup>

It is to be noted in this connection that *pāda* is regarded as the defining characteristic as may be known from PMS. 2.1.35 which speaks of *pādavyavasthā* only while defining *ṛc* mantra.<sup>28</sup>

The expression प्रयुक्तोऽक्षर-संपदा[-संख्यया] shows that *akṣaras* play a good part in the field of *ṛc* mantras. It is true, for metres of *ṛc* mantras are determined by the number of *akṣaras*:<sup>29</sup>

*Avasāna* (pause) is connected with the utterance of *ṛc* mantras. *Avasāna* is not made irregularly; on the contrary there are definite rules for observing *avasānas*. Irregularity in giving pause is regarded as a fault.<sup>30</sup>

As 'सु + वियुक्त' bears the sense of *viyoga*, it is better to take the Puranic reading विनियुक्तावसानाम् as proper. सुप्रयुक्तावसानां should have been the best reading as the relation between *avasāna* and *ṛc* mantras shows. यः कश्चित् पादवान् मन्त्रो युक्तश्चाक्षरसंपदा । स्वर-युक्तोऽवसाने च तामूचं परिजानते ॥ (Quoted in Viṣṇumitra's comm. on the Rk-prātiśākhya with the remarks तथा चोक्तम्, p. 6.).

27. ऋच इति परिमिताक्षरपादाधर्चविहिता मन्त्राः (Vargadvayavṛtti, p. 6). ऋचो नियताक्षरपादावसाना गायत्र्यादिच्छन्दोविशिष्टा मन्त्राः (Śaṅkara on Muṇḍka-up. 2.1.6).
28. पादव्यवस्थामात्रस्यैव लक्षणत्वसंभवात् (Mayūkhamālikā on Śāstra-dīpikā 2.1.35). See Rkprātiśākhya ch. 17, Chandonu-kramaṇī of Veṅkaṭamādhava (p. 48) for an important discussion on *pāda*. Works like *Pādavidhāna* show the importance of *pāda* in *ṛc* mantras.
29. यदक्षरपरिमाणं तच्छन्दः (Rk-prātiśākhya. 2.6) see also 17.21. (अक्षराण्येव सर्वत्र निमित्तं बलवन्तरम्); छन्दः अक्षरसंख्याव्यवच्छेदकमुच्यते (Atharvabṛhatsarvānukramaṇī 1.1).
30. See Yājñavalkyaśikṣā 1.16 (विवृती चावसाने च) for pauses.



It is to be noted that *mantras* of *ṛc* class occurs in the four Vedas. (Technically speaking the Sāmaveda contains songs, *gānas*, only and not *mantras*; songs are based on the *mantras* which are necessarily of the *ṛc* class; *vide infra*.)

*Sūkta* (a collection of some *ṛc mantras*) is mentioned in the Purāṇas (Agni-p. Ch. 259; Viṣṇu-p. 1.4.33). The Nāgarkhaṇḍa of Skanda-p. speaks of the *sūktas* of Ṛgveda in 278.108 (यानि सूक्तानि ऋग्वेदे). *Stoma* (a collection of the *ṛc mantras* extolling a deity) is mentioned in the Bhāgavata (1.5.52; 3.12.37) and other Purāṇas. *Trca* (consisting of three *ṛcs*) is mentioned in Agni-p. 259.11 etc. The printed reading त्र्यृच in some Puranic passages is wrong. *Ardharca* is used in Agni-p. 259.17, 19. It has a close connection with the Kramapāṭha. Since the *mantras* of *yajus* class have no such division, there is no Kramapāṭha of the *yajus mantras* (Jaṭadivikṛtilakṣaṇa, 12).<sup>30a</sup> The word *varga* showing a sub-division in the Ṛgveda occurs in Devī-purāṇa 107.16. *Anuvāka*, a similar word, occurs in Bhāg. 3.13.32 and Agni-p. Ch. 260. Śrīdhara explains *anuvāka* by Kalpasūtra (on Bhāg. 1.22.82) which seems to be doubtful.

### Characteristics of the yajus mantra

The Brahmāṇḍa-p. shows the characteristics of a *yajus mantra* in 1.33.37 :

यः कश्चित् करणैर्मन्त्रो न च पादाक्षरैर्मितः ।  
अतियुक्तावसानां च तद् यजुर्वे प्रचक्षते ॥

The reading requires some emandation. The feminine word अतियुक्तावसाना cannot be construed either with *yajus* (a neuter word) or with *mantra* (a masculine word). It is better to take it as a masculine word (अतियुक्तावसानञ्च). Similarly it is difficult to construe करणैः (a word with third case-ending) with any other

30a. Since there is no kramapāṭha of *yajus mantras* and since *ṛc mantras* have both pāṭhas, the *ṛc mantras* are sometimes mentioned with these two pāṭhas; see Brahma-p. 59.49 (ऋक्स्वरूपाय पदक्रमस्वरूपिणे), Vāmana-p. 24.21 (ऋचः प्रोक्ताः क्रमपदाक्षरैः).

word in the first half; it cannot be construed with मितः<sup>31</sup>.

According to us the first foot is to be read as यः कश्चित् करणो मन्त्रः—a *mantrā* designated as *karāṇa*. A *yajus* can rightly be regarded as a *karāṇa-māntra*, for according to Vedic tradition a *karāṇa mantra* is that which regulates sacrificial operations. That *karāṇamantra* can well refer to *yajus* may be known from Śobhā-kara's comm. on Nāradyaśikṣā.<sup>32</sup> Durga uses the word कर्मकरण in connection with the *mantras* of the Yajurveda.<sup>33</sup> (The *mantras* here are of the *yajus* class and not the *ṛc* class which also occur in the Yajus-saṁhitās.)

The PMS. throws some light on the use of *karāṇa*, which knows two kinds of *mantras*, *karmakarāṇa* and *akarma-karāṇa* (3.8.15). There are two *adhikarāṇas* on *karāṇa mantras* in this philosophy (3.8.25-27 and 3.8.28-29). That these *mantras* are to be uttered by the Adhvaryu is also clear in these *adhikarāṇas*. The intimate connection of *yajus-mantras* with sacrificial acts seems to be the reason for using the word *karāṇa* (क्रियतेऽनेनेति करणम्).<sup>34</sup>

31. A similar verse is found in the R̥gyajuḥ-pariśiṣṭa : यः कश्चित् करणमन्त्रो न च पादाक्षरैर्युतः । अतियुक्तोऽवसानश्च तं यजुः परिकल्पयेत् ॥ (p. 500). This is not helpful in ascertaining the exact meaning of the verse. अतियुक्त (masculine) cannot be construed with the word अवसान (it being neuter) unless both the words are used as a compound word of the Bahuvrihi class.
32. ऋक्सामयजुर्लक्षणानि यज्ञाङ्गानि याज्यास्तोत्र-करणमन्त्रादीनि. Here *ṛc*, *sāman* and *yajus* are respectively connected with *yājyā mantra*, *stotra-mantra* and *karāṇa-mantra*.
33. On Nirukta आध्वर्यवे याज्ञेषु च मन्त्रेषु (7.3) Durga remarks याज्ञेषु च मन्त्रेषु कर्मकरणेषु.
34. Cp. करणाः पुनरेकान्तेन कर्मसमानकर्तृकत्वाद् आध्वर्यवाः..... (Śabara on PMS. 3.8.25); यावता पदसमूहेन इज्यते तावान् पदसमूहं एकं यजुः । कियता उच्यते ? यावता क्रियाया उपकारः प्रकाश्यते (Śabara on PMS. 2.1.46). Since a *Yajus mantra* indicates the rite that is to be performed it is called *karāṇa*.

The expression न च पादाक्षरैर्मितः shows the verbal character of a *yajus mantra*. A *yajus mantra* is not measured (*mita*) i. e. restricted by the number of *pādas* (feet) and *akṣaras* (letters). The non-restriction of feet has also been stated in Vāyu-p. 60.23 (पादानामुद्धृतत्वाच्च यजूषि विषमाणि वै) and Brahmanāṇḍa-p. पादानामुद्धृतत्वाच्च, 1.34.23). The reading *uddhata* (ill-behaved) may be correct on account of the irregularity of feet. *Uddhata* meaning 'removed' may point to the absence of feet as is accepted by some.<sup>35</sup> *Uddhata* means 'selected'. 'chosen' also. Since the feet in the *yajus* is largely determined by *viniyoga*, *uddhata* may be taken in this sense also. The Agni-p. regards a *yajus mantra* as devoid of metre (छन्दोहीनं यजुर्यतः, 215.45),<sup>36</sup> showing that there is no feet in it.

Since *yajus mantras* have no *pāda*, they may be taken as written in prose (*gadya*). Apparently it seems to be right. It is interesting to note in this connection that the Mahābhārata regards *yajus* as different from *gadya* as may be known from Vana-p. 26.3 (यजुषामृचां साम्नां च गद्यानाम्). Here *gadya* stands for *brāhmaṇa* passages.

A *yajus* is said to be such as has *avasānas* (pauses) in abundance. The word *atiyuktāvasāna* is to be analysed as अतितरां युक्तम् अतियुक्तम्; अतियुक्तमवसानं यस्मिन् सः = अतियुक्तावसानः. The use of *ati* in

According to Skandasvāmin *karāṇa* is one of the five kinds of *mantras*, the other four being प्रैष, क्रियमाणानुवादिन्, शस्त्राभिष्टवनादिगत and जपानुवचनादिगत (Introduction to his *bhāṣya* on Ṛgveda).

35. Cp. यजुषि पादानामभावात् (Kāśikā on Pāṇini 6.1.117). Some however think there is not the absence of *pādas* but non-restriction of *pādas* : यजूषि अनियताक्षरपादावसानानि वाक्यरूपाणि (Śaṅkara on Muṇḍaka-Up. 2.1.6).
36. यजुषामनियताक्षरत्वाद् एकेषां छन्दो न विद्यते (Sarvānukramaṇi-sūtra, p. 3). The comm. Anantadeva remarks that in a very few अनियताक्षर *yajus mantras* metres may be accepted (p. 7; see also p. 11). In this connection the remarks of Uvaṭa (यदि यजुषां छन्दोऽस्ति on YV. 1.1) and of Mahīdhara (तदधिकानां च नास्ति छन्दः कल्पना'यजुषां पिङ्गलोकं छन्दो द्रष्टव्यम्) are worth noticing.

*atiyuktāvtsāna* is significant. In a *kaṇḍikā* of Yajurveda there may be many *mantras* which presupposes the existence of many *avasānas*.<sup>37</sup>

### The yajus called nigada

The Bhāgavata speaks of *yajuses* called *nigada* in 12.6.52 while showing the composition of the Yajuḥsāmhitā by Vyāsa and stating its teaching to Vaiśampāyana (वैशम्पायनसंज्ञाय निगदाख्यं यजुर्गणम्<sup>38</sup>). Śrīdhara's remarks (नितरां प्रश्लेषेण गद्यमानत्वात्) show that *yajuses* are called *nigada* since they are uttered in close contact of letters. In fact *nigadas* are those *yajuses* that are uttered loudly (यानि च यजूषि

37. As for example there are different views regarding the number of *yajus mantras* in the *anuvākas* of the Rudrādhyāya as shown by Bhaṭṭabhāskara (p. 11). A similar instance is found in the first *kaṇḍikā* of Śukla-yajus-sāmhitā.

See Anantadeva's *Avasānanirṇaya-śikṣā* on *avasānas* of various kinds in the Yajurveda-sāmhitā. The Vāj. Prā. treats of *avasānas* in Ch. VII. The Tai. Prā. of the Kṛṣṇa Yajurveda however uses *virāma* for *avasāna*. The comp. Vaidikābharāṇa on Tai. Prā. 5.1 remarks : तत्र समाप्त-यसिद्धः [विरामः] अनुवाकान्तेषु तन्मध्यनित्यावसानेषु पदक्रमान्तेषु च भवति ।

38. Though the word *sāmhitā* is not used in this sentence, yet a comparison of this line with the verses 52a and 53 undoubtedly shows that here the composition of a *sāmhitā* is meant. It is to be noted here that the available Śukla-yajuḥ-sāmhitās (not to speak of Kṛṣṇa-yajuḥ-sāmhitās) contain a large number of *yajuses* that are not *nigadas*. Is it justified to think that the Yajuḥ-sāmhitā prepared by Vyāsa contained *nigadas* only? Or may we suppose that *निगदाख्य* means one having the *आख्या* (character) of *नितरां प्रश्लेषेण गद्यमान*, which is a characteristic of all kinds of *yajuses*? *आख्या* does not mean a name always; cp. यूस्त्याख्यौ नदी (Pāṇini 1.4.3).

उच्चैरुच्चार्यन्ते ते निगदाः Śābara on 2.1.42). These mantras invoke a person to do some act.<sup>39</sup>

### Characteristics of the sāman mantra

The Brahmanāṇḍa-p. shows the characteristics of the sāman mantras in 1.33-38-39 :

ह्रींकारः प्रणवी गीतः प्रस्तावश्च चतुर्थकम् ।  
 पञ्चमः प्रतिहोत्रश्च षष्ठमाहु रूपद्रवम् ॥  
 निघनं सप्तमं साम्नः सप्तविध्यमिदं स्मृतम् ।  
 पञ्चविध्य इति प्रोक्तं ह्रींकारः प्रणवादृते ॥

It is clear that here *bhaktis* (i. e. *bhāgas*, parts) of the *sāman* have been taken as characteristics. Since *sāman* means not a *mantra* having letters and a sense, but songs of a particular kind<sup>40</sup> and since the songs are sung with the help of these *bhaktis*, a *sāman* can rightly be described by mentioning the *bhaktis*.

Printed readings of the aforesaid two verses seem to be corrupt in some places. They may be corrected with the help of Vedic works.<sup>41</sup> Accordingly it may be said that ह्रींकार and प्रतिहार are to

39. निगदास्तु 'प्रोक्षणीरासादय' इत्येवमादयः परसंबोधनरूपा मन्त्राः । निगदाधिकरणे यजुर्विशेषा एव निगदा इत्यसिद्धान्तयत्...यजुर्विशेषप्रदर्शनाय कात्यायनेन निगदाः पृथगुपात्ता इति मन्तव्यम् (Viramitrodaya on Yāj. Smṛti 1.3); see Kātyāyana Śrautasūtra 2.6.34. For a detailed discussion on *nigadas*, see PMS. 2.1.38-45.

40. Cp. गीतिषु सामारख्या (PMS.2.1.36) ऋक्स्तोत्रस्वर-कालाम्यासविशिष्टाया गीतेः सामशब्दो वाचकः (Śābara on PMS.9.2.39); पाञ्चभक्तिकं सामभक्तिकं च स्तोत्रादिगीतविशिष्टम् (शंकर on Muṇḍaka 2.1.6 on the description of *sāman*); स्वरादिविशेषानुपूर्वीमात्रस्वरूपम् ऋग्क्षरव्यतिरिक्तं यद् गानं तदेव रथन्तरशब्दार्थः (Introduction to Sāyaṇa's *bhāṣya* on *Sāmaveda*, p.10). In this connection the remarks of Satyavrata Sāmaśramin are worth noticing : अक्षरविशिष्टस्य स्वरादेर्नास्ति सामत्वम् अपि तु स्वरादेरेवेति (Footnote 2 on p. 69). Ṛc mantras are called *sāmans* in a secondary sense only.

41. For an account of these *bhaktis* of *sāman*, see Chāndogya-up. (2.2; 2.8; 2.10), the notes by Pt. Satyavrata

be read in the place of ह्रींकार and प्रतिहोत्र respectively. (ह्रींकार in the place of हिकार seems to be caused by the influence of Tantras). The expression प्रणवो गीतः is to be corrected to प्रणवोद्गीथौ.

It is to be noted in this connection that in Vedic tradition *sāmans* are divided into two : (i) *sāptabhaktika*, consisting of seven *bhaktis*, namely हिकार, प्रणव, उद्गीथ, प्रस्ताव, परिहार, उपद्रव and निघन and *pañcabhaktika* consisting of five *bhaktis* (the last five *bhaktis* beginning with उद्गीथ.<sup>42</sup> An elaborate enumeration of these *bhaktis* may be found in SK. Prabhāsakhaṇḍa 17.141-144. The Purāṇas sometimes use the words *saptavidhya* and *pañcavidhya* for these two varieties. These two names are found in the Pañca-vidhasūtra (1.1) of the Sāmaveda.

It is to be noted here that the Puranic account of the seven and five *bhaktis* slightly differ from that in the Chāndogya Upaniṣad. According to the Upaniṣad the Pāñcabhaktika *sāman* consists in हिकार, प्रस्ताव, उद्गीथ, प्रतिहार and निघन while हिकार is not

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S āmaśramin in his edition of the Sāmaveda (especially pages 54ff.), Tāṇḍya-brāhmaṇa 4.9.9, Kātyāyana Śrautasūtra, Śābara's bhāṣya 7.2.1 etc. पञ्चविध्य (in the Brahmāṇḍa-verse) is to be corrected to पञ्चविध्यम् (3rd foot of the 2nd verse) and the 4th foot to हिकारप्रणवाद् (singular number is Puranic).

42. All these *bhaktis* are regarded as various parts of the ṛc mantra on which the song is sung according to the rule ऋच्यद्युहं साम गीयते (Chān.-up. 7.1.1) or ऋचि साम गीयते (Śatapatha Br. 8.1.3.3). According to some the first part of the mantras is called प्रस्ताव; the second part उद्गीथ; in this way the fifth part is called निघन. These are to be sung by particular priests—the निघन by all the priests jointly. According to some हिकार is the sound हुम् and all parts other than हिकार are to be sung by the *yajamāna*; see Mantrabrāhmaṇa, prapāṭhaka 4, notes by Sāmaśramin on Sāmaveda (p. 54), the Introduction to the Grāmegeya-gāna, p. 6 by Nārāyaṇa Svāmin Dikṣita, Kātyāyana Śrautasūtra 7.21 etc.

mentioned in the Purāṇa (Brahmāṇḍa-p. 1.33.39). Again उपद्रव is one of the seven *bhaktts* in the Purāṇa though it is not mentioned in the Upaniṣad. The Upaniṣad mentions आदि (2.8.1-2) in the place of प्रणव in the Purāṇa.<sup>43</sup>

### Sāman and svāra with musical instruments

*Sāmanas* are sometimes mentioned with *svāra* in the Purāṇas; vide Matsya-p. 16.12 (सामस्वरविधिः). *Svāras* are the seven notes as is clear from D. Bhāg. 3.10.23<sup>44</sup> which speaks of the seven *svāras* as well as the *svārita* accent in connection with *sāman* songs.<sup>45</sup>

While describing the sage Nārada D. Bhāg. 3.30.2<sup>46</sup> mentions a lute called Mahatī (adorned with *svāras*) creating the *sāman* called Bṛhat. This lute is again mentioned in D. Bhāg. 6.

43. For the elements existing in *sāman* songs and the names of the *bhaktis*, see Śābara on PMS. (स्तोत्रस्वरकालाभ्यास-  
विकारायां हिकारप्रणवप्रस्तावोद्गीथप्रतिहारोपद्रवनिघनवत्यामृचि साम-  
शब्दोऽभियुक्तैरुपचर्यते). For these names, see Bṛhaddevatā  
8.122-123.
44. उद्गाता सामगः श्रेष्ठः सप्तस्वरसमन्वितम् ।  
रथन्तरमगायत्तु स्वरितेन समन्वितम् ॥  
(D. Bhāg. 3.10.23)
45. Vedic tradition knows of two kinds of *sāmaśvāras*, namely the *mantrasvāra* (udātta etc.) applicable to the *yonimantras* (the *mantras* on which songs are based) and the *gānasvāra* (the seven notes, ṣaḍja etc.); see the Introduction to the *Sāmaveda*, by Satyavrata Sāmaśramin. For a different nomenclature of these *svāras* see Bṛhaddevatā 8.117-121 (with the names of the superintending deities of these *svāras*).
46. रणयन् महतीं वीणां स्वरग्रामविभूषिताम् । गायन् बृहद्-रथं साम तदा  
तमुपतस्थिवान् ॥ (D. Bhāg. 3.30.2). Bṛhat *sāman* is the song on the *mantra* त्वामिद्धि हवामहे....(Sāmaveda 234); and Ratha (i.e. Rathantara) is the song on the *mantra* अभित्वा  
शूर....(Sāmaveda 233). There is no *sāman* song called Bṛhadratha.

24.8-9<sup>47</sup> in connection with Bṛhat and other *sāmans*.<sup>48</sup>

### Sāman and songs

General remarks on *sāman* songs are often found in the Purāṇas.<sup>49</sup> A question may be raised about the appropriety of the use of the words *gīti*, *saṅgīti*, *udgīti*, and *gāna* with the word *sāman* in a numbe of Puranic passages.<sup>50</sup> Commentators explain away the problem in various ways. Śrīdhara remarks that in Viṣṇu-p. 1.8.20 *sāman* means particular *sāman* songs like Rathantara etc. and *udgīti* means the act of singing. Nilakaṅṭha remarks that in the aforesaid Mahābhārata passage *gīta* means secular songs.<sup>51</sup>

### Sāman and stobha

*Stobha* (meaningless words)<sup>52</sup> is sometimes mentioned in the

47. स च तदा मुनिश्रेष्ठो विचरन् पृथिवीमिमाम् । वादयन् महतीं वीणां स्वर-  
तालसमन्विताम् ॥ बृहद्रन्तरादीनां साम्नां भेदाननेकशः । गायन्गायत्रममृतं  
संप्राप्तोऽथ समाश्रमम् ॥ (D. Bhāg. 6.24.8-9). Gāyatra *sāman*  
is the song on the *mantra* उच्चाते....This song is not men-  
tioned in any work on the *sāman* songs, it is to be known  
through tradition (Note 5 on p. 31, Sāmaśramin's ed.  
of Sāmaveda).
48. For Nārada's lute Mahatī, see Vaijayantī 3.9.119 (महती  
नारदस्य स्यात् सरस्वत्यास्तु कच्छपी); Cp. Śiśupālavadhā 1.10  
mentioning the Mahatī lute (at the time of describing  
Nārada) along with श्रुति, स्वर, ग्राम and मूर्च्छना. See also  
Hariv. Viṣṇu 89.68 (जग्राह वीणामथनारदस्तु षड्ग्रामरागादिसमाधि-  
युक्ताम्).
49. SK. Dharmāranya 39.7; Bhaviṣya Brāhma 158.29; see  
also Mbh. Aśvamedha-p. 15.17; Anuśāsana-p. 16.88.
50. सामसंगीत (Liṅga-p. 1.102.52), सामगीतिषु गीतम् (SK. Puru-  
ṣottama 21.6); also Mahābhārata, Vana-p. 43.28 (गीतसामसु)  
and 91.14 (गीतं नृत्यं च साम).
51. On सामगानम् (Yāj. Smṛti 3.112) Mitākṣarā remarks साम्नो  
गानात्मकत्वेऽपि गानमिति विशेषणं प्रगीतमन्त्रव्युदासार्थम्.
52. *Stobha* is said to be ऋग्विलक्षण वर्णं (letters different from  
those in the mantra on which the song is sung) by Sāyaṇa



Purāṇas<sup>53</sup> in connection with *sāman*. We may take them as 'musical interjections' (cp. सामगीतिपुरणार्थाः स्तोभाः, Nilakaṇṭha on Śānti-p. 284.54). *Stobhas* are invariably associated with *sāmans*. A few *stobhas* are found to be mentioned in the Purāṇas.<sup>54</sup>

### Kinds of *sāman*-songs

Four kinds of *sāman* songs are stated in the Agni-p (271. 6b-7a) :

गानान्यपि च चत्वारि वेद ऋण्यकं तथा ॥  
उक्था ऊहश्चतुर्थञ्च

(Sāmavedabhāṣya-bhūmikā p. 69). य ऋगक्षरेभ्योऽधिको न च तैः सवर्णः स स्तोभो नाम (Śabara on PMS. 9.2.39). For different kinds of *stobhas* see Chāndoga-up. 1.13.1-3), Mantrabrāhmaṇa 3.13 and the Pariśiṣṭa on *stobha* ed. by Sāmaśramin. *Stobhas* are abundantly uttered in Āraṇyā gānas than in Grāme-geya gānas (Sāmaveda, Intro. p. 13, fn. 3, ed. by Sāmaśramin; see PMS. 9.2.39. *Stobhas* are one of the six सामविकार<sup>s</sup>, the other five being विकार, विश्लेषण, विकर्षण, अभ्यास and विराम (op. cit. p. 12). The Tuptikā shows the reason for including *stobha* in the definition of *sāman* (on PMS. 9.2.35).

53. One interesting use of *stobha* is given here. Bhāg. 6.8.29 describes Garuḍa as स्तोत्रस्तोभः छन्दोमयः. स्तोत्रस्तोभ means extolled by stotras namely Bṛhat, Rathantara etc. (*stobha* from the root स्तुभ, to extol). If स्तोत्रस्तोभ-छन्दोमय is taken as one word, then *stobha* will mean 'meaningless letters used to complete a song.'
54. हायि हायि हरे हायि हुवा हावेति वासकृत् । गायन्ति त्वां सुरश्रेष्ठ सामगा ब्रह्मवादिनः ॥ (Brahma-p. 40.44b-45a); हवि हावी हवो हावी हुवां वाचा हृतिः सदा । गायन्ति वादिनः ॥ (Vāyu-p. 30.229b-230a); हायि हायि हुवा हायि हावु हायि तथा सकृत् । गायन्ति वादिनः ॥ (Śānti-p. 284.54). The printed readings of the *stobha*-words as found in Puranic passage are not always correct. They may be corrected with the help of the *Stobha Pariśiṣṭa* (ed. by S. Sāmaśramin).

The printed reading in the above passage is corrupt in some places. *Veda* should be corrected to *geya*, or *veda* is to be taken in the sense of *vedasāman* (sometimes called *vedyasāman*), which is the same as *vedagāna* or *geyagāna*. It is the *yonigāna* sung on the *ṛcs* read in the Chandas ārcika. *Uktha* should be corrected to *ūhya*. Thus we get the four varieties of saman songs namely *geya*, *āraṇyaka* (i.e. *araṇye-geya*), *ūha* and *ūhya* (also called *rahasya gāna*). It is not understood why the *grāmegeyagāna*<sup>55</sup> has not been mentioned in the Agni-purāṇa passage.

#### Particular sāmans mentioned in the Purāṇas

A host of particular sāmans are mentioned in the Purāṇas sometimes with necessary details<sup>56</sup>, in connection with various rites and worships. In a separate article we shall deal with these sāmans. It is to be noted that the names of sāmans (e. g. Rathantara, Bṛhat etc.) are given to the songs and not to the *ṛc mantras* (technically called *yonimantras* or *svakīyamantras*) on which the songs are based.

#### Four kinds of stotras

The Nirukta asserts that it is *stuti* which is chiefly expressed by the *mantras* of the *ṛc* class<sup>57</sup>—a view which is found in the Bṛhaddevata also.<sup>58</sup> A *mantra* is called *stotra* since *stuti* is expressed by it. There is an interesting discussion on *stotras* in Matsya-p. 145.59-61, Vāyu-p. 59. 58-59 and Brahmāṇḍa-p. 1.32. 64b-66). It is stated here that the *stotras* are of four kinds and

55. *Grāmya* i.e. (*grāmegeya*) *gāna* along with *āraṇya gāna* has been expressly mentioned in Vāyu-p. 61.65 and Brahmāṇḍa-p. 1.35.74. This two-fold division of songs has been recognized by ancient teachers (See Medhātithi on Manu 11.265).

56. See D. Bhāg. 3.10.23 and D. Bhāg. 6.24.8-9. quoted above  
57. यत्काम ऋषिर्यस्यां देवतायाम् आर्थपत्यमिच्छन् स्तुतिं प्रयुङ्क्ते तद्देवतः स मन्त्रो भवति (Nirukta 7.1); cp. स्तुत्यर्थमिह देवानां वेदाः सृष्टाः स्वयंभुवा (Śānti-p. 327.50).

58. अर्थमिच्छन् ऋषिर्देवं यं यमहायमस्त्विति । प्राधान्येन स्तुवन् भक्त्या मन्त्रस्तद्देव एव सः । (Bṛhaddevatā 1.6).

that they are to be regarded as *mantraguṇas*.<sup>59</sup> The names of these four kinds slightly vary in the Purāṇas but it appears that the correct names would be *dravyastotra*, *guṇastotra*, *karmastotra* and *ābhijanastotra* (*phala* of the Brahmanāṇḍa-p. having no relevance and *ābhijanaka* or *ābhijanika* being not a noun).

The Puranic account may be compared with Bṛhaddevatā 1.7 (स्तुतिस्तु नाम्ना रूपेण कर्मणा बान्धवेन च). *Karman* is read in both the Purāṇas and the Bṛhaddevatā (=BD). *Rūpa* in BD. may be taken as the *guṇa* in the Purāṇas; similarly *nāman* in BD. may be the *dravya* in the Purāṇas (cp. the saying द्रव्याभिधायकं नाम and also cp. BD. 1.42). *Abhijana* is the same as *bāndhava*, the primary meaning of *abhijana* being *pūrvabāndha* (Pradīpa on Mahābhāṣya 4.3.90). Durga also holds a similar view (नाम्ना बन्धुभिः कर्मणा रूपेण, on Nirukta 7.1). It is difficult to understand why *bandhu* is used in plural. Most probably *bandhu* or *bāndhava* stands here for relationship.

#### A nine fold division of mantras

The Brahmanāṇḍa-p. (1.33.42-43) and the Viṣṇu-dharmottara (3.4.10-11) speak of *mantras* of nine kinds.<sup>60</sup> They are as follows

59. द्रव्यस्तोत्रं गुणस्तोत्रं फलस्तोत्रं तथैव च ॥ 64b । चतुर्थमाभिजनकं स्तोत्र-  
मेतच्चतुर्विधम् । मन्वन्तरेषु सर्वेषु यथा देवा भवन्ति वै ॥ 65 । प्रवर्तयति  
तेषां वै ब्रह्मा स्तोत्रं चतुर्विधम् । एवं मन्त्रगुणानां तु समुत्पत्ति इचतुर्विधा ॥  
(Brahmanāṇḍa-p. 1.32.64 b-66). द्रव्यस्तोत्रं गुणस्तोत्रं कर्मस्तोत्रं  
तथैव च ॥ तथैवाभिजनस्तोत्रं स्तोत्रमेवं चतुर्विधम् । मन्वन्तरेषु सर्वेषु यथा  
वेदाद् भवन्ति हि ॥ प्रवर्तयति तेषां वै ब्रह्मा स्तोत्रं पुनः पुनः । एवं मन्त्र-  
गुणानां तु समुत्पत्ति इचतुर्विधा ॥ (Matsya-p. 145.59 b-61).  
द्रव्यस्तोत्रं गुणस्तोत्रं कर्मस्तोत्रं तथैव च । चतुर्थमाभिजनिकं स्तोत्रमेतच्-  
चतुर्विधम् ॥ मन्वन्तरेषु सर्वेषु यथा देवा भवन्ति वै । प्रवर्तयति तेषां वै  
ब्रह्मा स्तोत्रं चतुर्विधम् । एवं मन्त्रगुणानां च समुत्पत्ति इचतुर्विधा ॥  
(Vāyu-p. 59.58-59).

60. मन्त्रा नवविधा प्रोक्ता ऋग्यजुःसामलक्षणाः । मूर्ति निन्दा प्रशंसा चाक्रोश-  
स्तोषस्तथैव च ॥ 42 । प्रश्नानुज्ञा तथाख्यानमाशास्तिविषयो मताः । 43a  
(Brahmanāṇḍa-p. 1.33.42-43a). मन्त्रा नवविधाः प्रोक्ता ऋग्यजुः-  
सामलक्षणाः । स्तुतिनिन्दा प्रशंसा च आक्रोशः प्रैष्य एव च ॥ प्रश्नोऽनु-  
ज्ञास्तथाख्यानम् आशास्तिविषया मताः । एवं ते सर्वविद्यानां विहितं मन्त्र-  
लक्षणम् ॥ (Brahmanāṇḍa-p. 3.4.10-11).

(i) *stuti* (*murti* in Brahmanāṇḍa is wrong); (ii) *nindā*; (iii) *prasamśā*; (iv) *ākrośa*; (v) *toṣa* (*praiśya* in Brahmanāṇḍa is wrong), (vi) *praśna*, (vii) *anujñā*, (viii) *ākhyāna* and (ix) *āśāsti* i. e. *āśis*. In Brahmanāṇḍa-p. (1.33, 40-41) we find a similar description, though the readings here seem to be highly corrupt.<sup>61</sup>

According to Śabara all of these fall under *mantralakṣaṇa*;<sup>62</sup> the Nirukta however regards these as *mantradṛṣṭis*.<sup>63</sup>

### Twenty-four division of mantras

An account of twenty-four divisions (*mantrabhedas*) is found in Brahmanāṇḍa-p. 1.33.43b-46.<sup>64</sup> The printed reading seems to be corrupt in one or two places. That is why we get the names of 23 divisions clearly. Most probably the expression संस्थावर, which seems to be corrupt, contains two names, though it is difficult to ascertain the names.

This division may be compared with thirty-one kinds of *mantras* as given in the Vāraruca-nirukta-samuccaya (Ch. IV)<sup>65</sup>

61. ब्रह्मणे घर्ममित्युक्तौ यत्तदा ज्ञाप्यतेऽर्थतः । आशास्तित्तु प्रसंख्याता विलापः  
परिदेवना ॥ क्रोधाद् वा द्वेषणाच्चैव प्रश्नाख्यानं तथैव च । एतत्तु सर्वविद्यानां  
विहितं मन्त्रलक्षणम् ॥ (Brahmanāṇḍa-p. 133.40-41).
62. See Śabara on PMS. 2.1.32. The *lakṣaṇas* are given in a  
versified form in Ślokavārttika by Kumārila as follows :  
वृत्तौ लक्षणमेतेषामस्यन्तत्वान्तरूपता ।  
आशिषः स्तुतिसंख्ये च प्रलप्तं परिदेवितम् ॥  
प्रैवान्वेषणपृष्ठाख्यानानुषङ्गप्रयोगिताः ।  
सामर्थ्यं चेति मन्त्राणां विस्तरः प्रायिको मतः ॥
63. See Nirukta 7.3; Here स्तुति, आशीर्वाद, भावस्य आचिख्यासा,  
परिदेवना, निन्दा, प्रशंसा are mentioned and at the end it is  
remarked एवमुच्चावचैरभिप्रायैर्ऋषीणां मन्त्रदृष्टयो भवन्ति.
64. मन्त्रभेदांश्च वक्ष्यामि चतुर्विंशतिलक्षणम् ॥ प्रशंसा स्तुतिराक्रोशो निन्दा च  
परिदेवना । अभिशापो विशापश्च प्रश्नः प्रतिवचस्तथा ॥ आशीर्यज्ञस्तथा-  
क्षेप अर्थाख्यानं च संकथा । वियोगा अभियोगाश्च कथा संस्थावरश्च वै ॥  
प्रतिषेधोपदेशो च नमस्कारः स्पृहा तथा । विलापश्चेति मन्त्राणां चतुर्विंशति  
रुद्घृताः ॥ (Brahmanāṇḍa-p. 1.33.43b-46).
65. The names of thirty-one kinds are : प्रैष, आह्वान, स्तुति,  
निन्दा, संख्या, आशीः, कर्म, कथना, प्रश्न, व्याकरण (= प्रतिवचन),

and the thirty-six kinds mentioned in the Bṛhaddevatā (1.35-39).<sup>66</sup> Many names are common in these three lists.

### Manifestation of mantras

We want to close the article by showing the view of the Purāṇas about the authorship of *mantras*. A detailed discussion on this point will be taken up at the time of dealing with Vedic seers (*ṛṣis*). It is needless to say that the Puranic authors took the Vedic mantras as 'not composed by human beings' 'eternal' and the like.<sup>67</sup> That is why the pre-existing *mantras* are said to appear in the intellect of sages and *devas* in different times; see Matsya-p. 142.44-46, Vāyu-p. 57.44-46; Brahmāṇḍa-p. 1.29.48b-51a<sup>68</sup> in which the aforesaid view has been expressed almost in identical verses.

शोधित, विकल्प, संकल्प, परिदेवना, अनुबन्ध, याच्ना, प्रसव (= अभ्यनुज्ञा), संवाद, समुच्चय, प्रशंसा, शपथ, शाप, अतिप्रैष, आचिख्यासा, (= आख्यातुमिच्छा) प्रलाप, व्रीडा, उपघावन (= आश्रयण), आक्रोश, प्रवल्हिका (= अन्तर्हितार्थ), परिवाद, (परदोषाविष्करणपूर्व वाद) and परित्राण (= परिपालन).

66. स्तुतिः प्रशंसा निन्दा च संशयः परिदेवना । स्पृहाशीः कथना याच्ना प्रश्नः प्रैषः प्रवल्हिका ॥ नियोगाश्चानुयोगश्च श्लाघा विलपितं च यत् । आचिख्यासाथ संलापः पवित्राख्यानमेव च ॥ आहनस्या नमस्कारः प्रतिरोधस्तथैव च । संकल्पश्च प्रलापश्च प्रतिवाक्यं तथैव च ॥ प्रतिषेधोऽपदेशौ च प्रमादापहवौ च ह । उपप्रैषश्च यः प्रोक्तः संज्वरो यश्च विस्मयः ॥ आक्रोशोऽभिष्टवश्चैव क्षेपः शापस्तथैव च । (Bṛhaddevatā 1.35-39a). All of these are exemplified in 1.48-58.
67. It appears that on account of the divine character of Vedic mantras some sages were described in the Purāṇas as performing supernormal deeds with the help of these *mantras*. We shall deal with this point in a separate article. One such deed is stated here as a sample. It is said that the sage Agastya drank the water of the ocean with the help of *Śoṣaṇī vidyā* by using *Ātharvaṇa mantras* (SK. Nāgara. 60.2-3).
68. अभिवृत्तास्तु ते मन्त्रा दशनेस्तारकादिभिः । आदिकल्पे तु देवानां प्रादुर्भूतास्तु ते स्वयम् ॥ प्रमाणेष्वथ सिद्धनामन्येषां च प्रवर्तते । मन्त्रयोगो व्यतीतेषु

In another place these Purāṇas declare that the pre-existing *mantras* got manifested in ṛṣis practising severe penance and that this manifestation was caused by five factors, namely non-contentment (*asantoṣa*), fear (*bhaya*), miseries (*duḥkha*) delusion (*moha*) and grief (*śoka*); see Matsya-p. 145.62-63, Vāyu-p. 59.60-62, Brahmāṇḍa-p. 1.32.67.<sup>69</sup>

In the verses (quoted in the footnote) there are variations though the general sense is clear. In the place of *moha* (Matsya-p.) both Vāyu and Brahmāṇḍa Purāṇas read *sukha*, which must be wrong. The words *asantoṣa* etc. have been used in the fifth case-ending which shows that they are taken as *hetu* (cause, reason). The Purāṇas mean to say that on account of *asantoṣa* etc. existing in the world, some sages performed severe penance to find some means so that people can get rid of these and as a result of penance the *mantras* manifested themselves in the sages. *Sukha* (pleasure) cannot be taken as a causal factor; it is *duḥkha* that instigates a man to search for appropriate means for irradicating miseries; cp. दुःखत्रयाभिघाताज् जिज्ञासा, Sāṃkhyakārikā 1. It

कल्पेष्वथ सहस्रशः ॥ ते मन्त्रा वै पुनस्तेषां प्रतिभायामुपस्थिताः । ऋचो यजूषि सामानि मन्त्राश्चाथर्वणास्तु ये ॥ (Matsya-p. 142.44-46); अभिव्यक्तास्तु ते मन्त्रास्तारकाद्यैर्निदर्शनैः । आदिकल्पे तु देवानां प्रादुर्भूतास्तु ते स्वयम् ॥ प्रणाशेत्वथ सिद्धीनामप्यासां च प्रवर्तनम् । आसन् मन्त्रा व्यतीतेषु ये कल्पेषु सहस्रशः ॥ ते मन्त्रा वै पुनस्तेषां प्रतिभासमुत्थिताः । ऋचो यजूषि सामानि मन्त्राश्चाथर्वणानि च ॥ (Vāyu-p. 57.44-46); अभिव्यक्तास्तु ते मन्त्रास्तारकाद्यैर्निदर्शनैः । आदिकल्पे तु देवानां प्रादुर्भूतास्तु याः स्वयम् । प्रणाशेत्वथ सिद्धीनामन्यासां च प्रवर्तनम् ॥ ते मन्त्रा वै पुनस्तेषां प्रतिभायामुपस्थिताः । ऋचो यजूषि सामानि मन्त्राश्चाथर्वणानि तु । (Brahmāṇḍa-p. 1.29.48b-51a).

69. अथर्वग्यजुषां सामानं वेदेष्विह पृथक् पृथक् । ऋषीणां तप्यतां तेषां तपः परमदुश्चरम् ॥ मन्त्राः प्रादुर्भवन्त्यादौ पूर्वमन्वन्तरस्य ह । असन्तोषाद् भयाद् दुःखाद् मोहाच्च लोकाच्च पञ्चधा ॥ (Matsya-p. 145.62-63); Vāyu-p. 59.60-61 (with the readings तप्यतामुग्रं 60; प्रादुर्बभूवुर्हि पूर्वमन्वन्तरेष्वपि, 61a; परितोषाद् सुखाच्च लोकाच्च 61b); Brahmāṇḍa-p. 1.32.67-69a (with the readings पूर्वमन्वन्तरेष्विह 68a).

can be easily understood that co-existence of *sukha* with *asantoṣa*, *bhaya*, *duḥkha*, *moha* and *śoka* is impossible in the present context. Similarly *paritoṣa* (Vāyu; Brahmāṇḍa.) in the place of *asantoṣa* (Matsya.) is wrong for obvious reason.<sup>70</sup>

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70. Like the Purāṇas the Mahābhārata is also rich in Vedic material. It contains even such materials as are not to be found in the whole body of Puranic literature. In the present article only a few Mahābhārata passages have been quoted on some important Vedic matters. For a detailed description of the Vedic material in the Mahābhārata, see our monograph 'Vedic Data in the Mahābhārata' (under preparation).

## MĀYĀ AS DESCRIBED IN THE DEVĪBHĀGAVATA

( Summary of the Sanskrit article श्रीमद्देवीभागवते मायानिरूपणम् )

By

DWARIEKA PRASAD TRIPATHI

The word *māyā* is derived from the root *mā* read in the three different *gaṇas* of the Dhātupāṭha by adding the suffix *ṇa* according to Pāṇini 3.1.141. The derivative meaning of the word is *māna*, measurement, dimension. But in scriptures, namely Ṛgveda, Upaniṣads, Mahābhārata, Gītā, Purāṇas etc. the word is used in the sense of *prajñā*, powers of different gods, volition, conceit, wickedness, compassion, charity, ignorance, illusion, magic, sorcery, supernatural power, *prakṛti* etc. In most of these senses *māyā* is found to have been used in the Devībhāgavata (=D. Bhāg.) in different places.

In the D. Bhāg. Śakti is said to be the supreme reality. Śakti is called *brahman*, *sat-cit-ānanda* and *Mahāmāyā*. Śakti is not the power belonging to someone else—she is the power of herself. Only in empirical standpoint *māyā*, the *śakti*, is said to be different from Devī. Sometimes *māyā* is regarded as the innate power of Devī, the *brahman*.

*Māyā* in the sense of *śakti* belonging to the Devī of the nature of *sat*, *cit* and *ānanda* is frequently found in the D. Dhāg. *Māyā* is capable of deluding all. It is said that *māyā* causes Viṣṇu to assume various forms called *avatāras* and to experience miseries. The world comes out from *māyā*.

Devī has two powers, namely *vidyā* and *avidyā* i. e. *māyā*. While the latter binds, the former releases. Another aspect of *māyā* is known as *yogamāyā* which enables gods to perform super-normal deeds. *Māyā* is so powerful that she can delude persons like Kṛṣṇa, Nārada and others.

It is extremely difficult to know the nature and functions of *māyā*. One should worship Devī whose nature is *sat*, *cit* and



*ānanda*, to transcend *māyā*. In fact, *māyā*, the *śakti* of *Devī*, is neither *sat*, nor *asat*, nor even both *sat* and *asat*. Through this *māyā* *Devī* assumes the seed-form which is gradually developed into all things.

*Māyā* is called by various names, namely *tapas*, *tamas*, *jaḍa*, *pradhāna*, *jñāna* etc. The Śaivas call her *vimarśa*, while the followers of *Veda*, *avidyā*. *Brahman* becomes *īśvara* and *jīva* being reflected on the *sāttvika* and *tāmāsa* aspects of *māyā* respectively.

The *śakti* called *Mahāmāyā* assumes various forms to show compassion to her devotees. In a particular passage of *D. Bhag.* *māyā* is said to be one of the two aspects of *brahmun* (which is referred to by *Om*), the other being of the nature of *sat*, *cit*, and *ānanda*. *Māyā* has two states also, namely *avyakta* (the equilibrium state of the three *guṇas*) and *vyakta* (the manifested evolutes of the *guṇas*).

## BOOK REVIEW

[ 1 ]

AN INTRODUCTION TO THE VEDIC ŚĀKHĀS : Author—Dr. Ganga Sagar Rai; publisher—Ratna Printing Publications, B. 21/42-A, Kamachha, Varanasi; pages 144; price Rs. 100=00; US. \$ 15.

The book under review is a readable monograph on the recensions of the four Vedas. The purpose of the author seems to deal with the Vedic recensions chiefly on the basis of Puranic passages that mention the *śākhās* in the order of teacher-disciple-relation and also to deal with those recensions that have not been mentioned in the Purāṇas. On account of this all-embracing treatment the present monograph has become indispensable for all who want to carry research on Vedic literature. The book contains a wealth of quotations as is expected in a work of this class. In the appendix the Puranic passages dealing with Vedic recensions have been given in full.

While describing a *śākhā* the author has tried to give relevant matters collected from a large number of authoritative texts that throw much light on the nature of the *śākhā*. The matter collected by the author will delight the readers and they will be in a position to think afresh on some of the points discussed by the author. Discussions on such important topics as 'injunctions for adherence to one's own *śākhā*' enhance the value of the book. I have no hesitation to declare that the knotty question of the precise nature of Vedic *śākhās* has been fairly discussed in this book.

The reviewer wants to draw the attention of the author to a few points on which adequate attention has not been paid by the author.

(i) The Bhāgavata mention Āvantya as a *śākhākāra* of the Sāmaveda in 12.6.80. The name of this teacher is found neither in other Purāṇas nor in any work of the Vedic tradition. The author is totally silent on this *śākhākāra*.

(ii) While dealing with the Kāthaka *śākhā* of Kṛṣṇayajurveda the author opines that Pāṇini was aware of this *śākhā* and

quotes Pāṇini's sūtra 7.4.38 to substantiate his view. The view is correct. But the author did not consider one important point concerning the sūtra. According to commentators there was a Kāṭhaka śākhā of the Ṛgveda also and to exclude this śākhā Pāṇini used *yajusi* in his sūtra. The author is silent on the Kāṭhaka Śākhā of the Ṛgveda.

(iii) As to why some of the śākhās were not mentioned by the authors of the Purāṇas in their long lists of śākhās is a grave question. As all of these śākhās cannot be regarded as post-Puranic, their non-mention must be due to some historical circumstances. This problem has not been taken up for discussion by the author. It seems that the śākhās not mentioned in the śākhā-sections of the Vāyu, Brahmāṇḍa, Viṣṇu and Bhāgavata Purāṇas were composed long before Kṛṣṇa-dvaipāyana Vyāsa. That is why they were not mentioned in these sections, for these sections spoke of those śākhās that were composed by Kṛṣṇa-dvaipāyana Vyāsa and his direct and indirect disciples in succession. Since the Aitareya śākhā was composed before Vyāsa it was not mentioned in these sections.

A few wrong views are found here and there. Pāṇini mentions Āvaṭya in sū. 4.1.75 and not Āvaṭi as has been wrongly stated by the author (p. 33). The correct number of the sūtra is 75 and not 57 as printed. The name of the author of the Chāndogya-mantra-bhāṣya is Guṇaviṣṇu and not Guṇavijaya as the author says (p.83). The Vedāntasūtra speaks of Āśmarathya and not Āśmaratha as the author thinks (p. 88). It is not correct to say that no information is available about Śvetāśvatara (the name of the sage and the śākhā as well) (p. 42). The sage with the śākhā is found to have been mentioned in the Kūrma-purāṇa 1.14.32-39 (=1.14.31-38 cr. ed.), and the Saura-purāṇa (27.12-28). The sage is mentioned in the Devībhāgavata-p. (4.25.78) also.

I have no doubt that the book will be regarded as a useful addition to the fast-growing work on literary history of ancient India. It will be especially useful for students as the presentation is simple and direct.

In a considerable number of places reference numbers have not been given precisely. This short-coming may be removed in the second edition of the book which is likely to come within a few years. The get-up of the book is well.

R. S. Bhattacharya

[ 2 ]

प्राचीन भारत में दाम्पत्य-संबन्ध : Author—Dr. Maheśa Candra Jośi; Publisher—Saccidānda Prakāśana, 605/1, Krishnagali—7, Maujpur, Delhi-110053; pages 384 with an appreciative preface (*prākkathana*) by Prof. Dr. Lallanji Gopal; price Rs. 150/-.

It is an well-established view that society begins with marriage and it is needless to say that purity in husband-wife relation is the essence of married life. Since society exists in Bhāratavarṣa for thousands of years a discussion on husband-wife-relation (*dāmpatya-sambandha*) based on authoritative texts is of paramount importance in the field of cultural study. I have no doubt that the present book prepared with meticulous carefulness will be highly welcomed by all lovers of the wisdom of ancient Indian sages. The book has surely filled a long-felt desideratum.

The book is important for various reasons. First, it deals with *dāmpatya-maryādā* in all its bearings. Secondly, it treats of each point with necessary details. Thirdly almost all statements bear ample śāstric evidences, especially from the Smṛtis and Purāṇas. The author deserves rich congratulations for showing the far-reaching sights of the authors of *dharma-śāstra* concerning many important *vidhis* and *niṣedhas*. It is gratifying to note the author's criticisms of some of the views of modern scholars regarding the origin of marriage, marriage with one's own sister etc. which are judicious as well as illuminating and his refutations bear ample testimony to his vast knowledge of sociological matters. Though somebody may take the author as a blind follower of Hinduism but a careful perusal of the book will give lie to this. The statements like 'there must have been a considerable number of women of the *svairiṇī* class' (p. 242) prove that the author is bold enough to call a spade a spade and in many places he has expressed bitter truths, which may benefit the Hindus of modern times. The author is surely to be welcomed by the reformers of the prevalent Hinduism.

The topics treated of in the nine chapters are : (1) Origin of the institution known as marriage; (2) the divine origin of this institution; (3) necessity, purpose and duties of marriage; (4) marriage as a *saṁskāra* (consecration) and fidelity between husband and wife; (5) a happy conjugal life; (6) keeping up or obeying the

discipline (of married life); (7) inclination or propensity towards transgression of good conduct, especially sex discipline; (8) evil results of such transgression; (9) atonement and punishment of transgression.

Though the author has not failed to raise many delicate issues concerning the aforesaid topics, some points seem to have escaped the broad vision of the author; for example the question of marriage with the daughter of one's own preceptor. Though the examples of such marriage are rare but the peculiar character of this marriage deserves consideration. I may remind the author that this question has been discussed by Raghunandana in his *Udvāhatattva*. I have a complaint against the author that on some important matters he has not quoted relevant śāstric passages and he thereby prohibited the readers from enjoying the salutary theme of discussion. One of the examples of such omission is the *mantras* of *saptapadīgamana* (इषे एकपदी भव etc.) which should have been given on page 125.

The attention of the author is drawn to the following shortcomings and mistakes as samples. He quotes Aparārka on p. 108 which contains the word अश्विन्याय. No Hindi scholar is expected to know the significance of this *nyāya*; see *Pūrvamīmāṃsā* 3.7.32-35 for this *nyāya*. Though the author quotes from the *Buddhacarita* and *Jātakas*, yet the vast material occurring in the *Tripitāka* has not been touched at all by him. Consequently Buddhist material is scanty. To use the word अश्विनौ as a Hindi word (अश्विनौ भौ सहयोग देते थे, p. 135) is misleading. It is better to use अश्विद्वय or दो अश्वि-देवतायें. भर्त्सना is wrong (p. 178); it must be corrected to भर्त्सना (from the root भर्त्स of the Curādi class). A few printing errors are found. उलकं (p. 163) is to be corrected to अलकं.

The book, I am sure, will be immensely helpful to our young students who are being misguided on the sociological views of ancient teachers by those scholars and leaders who never take the trouble to study the *Dharmaśāstra* works seriously and sincerely but consider it an example of modernism to blame ancient teachers without knowing the *rationale* of their views.

R. S. Bhattacharya

## ACTIVITIES OF THE ALL-INDIA KASHIRAJ TRUST

(July to December 1990)

### Garuḍa Purāṇa

During this period critical apparatus of 25 chapters of the Ācārakāṇḍa of the Garuḍa Purāṇa was prepared (Chs. 126-150). The writing of the critical apparatus of further chapters is continued. Revision of the critical apparatus is also in progress.

### Critical Edition of the Mānasakhaṇḍa

The ten chapters (111-120) of the Mānasakhaṇḍa of the Skanda Purāṇa were critically edited during the period. The work is in progress.

### Critical Edition of the Śivadharmā and Śivadharmottara Purāṇas

The work on the critical edition of these Purāṇas is being carried on.

### Veda Pārāyaṇa

During the bright half (Śukla Pakṣa) of the month of Āṣāḍha Mādhyandina Samhitā of the Śuklayajurveda was recited in the temple of Shivala Palace of the All-India Kashiraj Trust. The reciter of the Veda was Pt. Sri Giridhar Ray Trivedi and Śrotā was Pt. Sri Badari Nath Ganonkar. Scholars assembled in the Purāṇa Goṣṭhi heard the Pārāyaṇa (recitation through memory). On the conclusion of the Pārāyaṇa dakṣiṇā was given to the reciter and the śrotā.

### Visitors to the Purāṇa dept.

During the period many scholars visited the Purāṇa Department of the All-India Kashiraj Trust. The following scholar has recorded his opinion in the Visitors' book.

Sri G. D. Sharma—Member Secretary, Jammu and Kashmir Dharmarth Trust on 23.11.90

He writes in Visitors' book :

DEEPLY IMPRESSED BY THE DEDICATION OF THE WORKERS. WISH THEM ALL WELL

### Purāna Goṣṭhī

The All-India Kashiraj Trust organises Purāna goṣṭhi every year to celebrate the Vyāsa Pūrṇimā day. On 9th July 1990 the Purāna Goṣṭhī was organised at the Sivala Palace of the All-India Kashiraj Trust. The function started at 8.30 AM. First of all H. H. Maharaja Dr. Vibhuti Narain Singh listened to the Veda-pārāyaṇa in Śiva Temple. Some other scholars were also present. Later scholars assembled in the Varadari and the Vedic Vasanta Pūjā started. Sixteen Vedic scholars recited the Vedic mantras from all the four Vedas. Dakṣiṇā and Prasāda were given to the Vedic Scholars. After the Vedic Vasanta Pūjā, Purāna Goṣṭhi started under the Presidentship of His Highness Maharaja Dr. Vibhuti Narain Singh. Dr. Ram Shankar Bhattacharya recited the verses eulogising the gods and Vedavyāsa. Thereafter he presented the Vyāsa Pūrṇimā issue to the Chairman. Dr. Bhattacharya described in brief the contents of both the issues of Purāna Bulletin published this year. Dr. Ganga Sagar Rai presented the Annual work report of the Purāna Department. Then, His Highness invited the scholars to express the opinion about the Puranic studies and their importance. Professor Lallanji Gopal emphasised the importance of the Purānas and said that scholars should make attempt to present the different facets of Puranic studies. The subject is very extensive and its studies should be carried out by many institutions. Prof. Rai Anand Krishna, Retired Professor of History of Arts, Banaras Hindu University said that his father the late Dr. Rai Krishna Das made valuable studies of Puranic geography which awaited publication. Professor Vagish Shastri said that Puranic legends should be placed before the public. Pt. Vishwanath Shastri Datar said that traditional pandits should be ready to answer the criticisms on Purānas and to show that the Puranic texts were correct. His Highness Maharaja Dr. Vibhuti Narain Singh, Chairman of the Trust thanked the scholars for their opinion and co-operation in the work carried out by the All-India Kashiraj Trust. At the end Prasāda and tea were served. Other eminent scholars present in the gathering were Padmabhushan Pt. Baladeva Upadhyaya, Prof. Gopal Dutt Pandeya, Prof. Kamelesh Dutt Tripathi, Prof (Miss) Prem Lata Sharma, Prof. Rajendra Prasad Pandeya, Prof. Ramchandra Pandeya, Pt. Vishweshwar Dravid and Pt. Ganeshwar Dravid.

### Function of the Hanuman Mandir Nyasa

At the same place, after Purāṇa Goṣṭhī, a function of the Hanuman Mandir Nyasa, Calcutta was held under the Chairmanship of His Highness Dr. Vibhuti Narain Singh, the Chief Patron of the Hanuman Mandir Nyasa. Professor Prabodha Narain Singh informed about the activities of the Hanuman Mandir Nyasa and its endeavours in the promotion and popularisation of good literature. Prof Ram Murti Tripathi also praised the high standard of the Hanuman Mandir Nyasa in patronising and publishing the standard literary works. His Highness Maharaja Dr. Vibhuti Narain Singh in his presidential address said that the Trust should always keep in mind its aim of popularising the Rama literature. By popularising Rama literature the Trust will be successful in creating moral uplift and national integration.

On this occasion a prize of Rs. 5000/- was presented to Dr. Mahesh Chandra Joshi of the Benares Hindu University for his book प्राचीन भारत में दाम्पत्यमर्यादा. Scholars praised the standard of the work.

### Ramlila

This year the world-renowned Ramlila of Ramnagar was celebrated from 3rd September 1990 (Anantacaturdasi day) to 3rd October 1990 (Asvina Purnima). As usual a large number of Sadhus, Nemis and devotees observed this month-long celebration. Provisions were supplied free to all the Sadhus daily for the whole month. This year weather was normally fair so all the lilas were performed according to the schedule. A large number of foreign visitors and scholars also witnessed the Ramlila. His Highness Maharaja Dr. Vibhuti Narain Singh and Yuvaraja Sri Anant Narain Singh were present throughout the period of Ramlila.

### Rasalila

This year the Rasalila was celebrated in Prasiddha garden from 24.9.90 (Sravana Sukla Dvitiya) to 5.8.90 (Sravana Sukla Chaturdasi). The group of performers (Rasamandali) was called from Vrindavan—Mathura the traditional place of Rasalila. During the whole period of Rasalila the Tenth Skandha of the



Bhagavata Mahapurana and Radha Sahasranama were recited in that place by Pts. Ganapati Shukla and Raja Ram Shukla. The Rasalila was daily enacted in the evening after sunset. A large number of citizens of Ramnagar daily witnessed the Rasalila. His Highness Maharaja Dr. Vibhuti Narain Singh and Yuvaraja Sri Anant Narain Singh were present on all the days of Rasalila.

#### ACTIVITIES OF THE SISTER TRUSTS :

##### (i) Maharaja Banaras Vidya Mandir Trust

###### Museum

The museum run by the Maharaja Banaras Vidya Mandir Trust is a good attraction for visitors to Varanasi from India as well as from abroad. The collection of old palanquins, elephants howdas, textiles, costumes, carpets, hukkas, torches and paraphernalia and items of Banaras brass works are specialities of this museum. The antique clock made in Ramnagar more than a hundred years ago is one of its kind. The armoury and the ivory sections of the museum are the items of special attraction.

###### Ramalila Museum

The Maharaja Banaras Kashi Naresh Ishwari Prasad Narain Singh Kala Mandir has set up a new section on Ramlila in the museum. The galleries put up in this section display photographs of the world-famous Ramnagar Ramlila depicting the various episodes of this month-long theatrical presentation of Tulsidas's Ramcharitmanas. One of the galleries is appropriately devoted to presenting information on Tulsidas and his Ramacharitmanas by displaying colour photographs of all available pictures of the saint-poet along with the copies of a few pages of the oldest manuscript of the Ramacharitmanas preserved in the Saraswati Bhandar Library of the Fort. The most interesting exhibit in this section is a copy of a Panchnama (Decree) containing Tulsidas's own handwriting. The original of this Panchnama is in His Highness Maharaja's collection. As visitors go through the various galleries they listen to the Ramacharitmanas as recited during the Ramlila being broadcast over a channel sound system.

The section on Ramlila also exhibits masks, settings used in Ramlila and miniature figurines of players in the Ramakien play Thailand.

PERSONS VISITED THE VIDYAMANDIR TRUST MUSEUM  
DURING THE PERIOD 1.1.90 to 31.12.90

- 15.1.90 His Holiness Dalai Lama :
- 8.2.90 William and Judith Clark :  
American Ambassador to India
- 19.3.90 Rosina Arbuthnott : Unforgettable experience  
British Council
- 19.3.90 Sri Dilip Kumar Guha : Enchanted by the memo-  
ries of a wonderful past
- 1.5.90 Gisela Shankar :  
Palace of Surinam
- 1.6.90 Rajeeva Ratna Shah :  
Commissioner, Varanasi
- 15.12.90 Mr. & Mrs. Stanley Kalpage : An extremely interesting  
High Commissioner of collection of exhibits  
Sri Lanka to India neatly arranged, and a  
fascinating time spent  
in viewing them

**Vedic Balaka Vasanta Puja**

On the morning of 6th December 1990 a Vedic Bālaka Vasanta Pūjā was performed in the Devi Temple of the Ramnagar Fort. Sixteen Vedic students under sixteen years of age recited the Vedic mantras from all the four Vedas. Boys were fed and dakṣiṇā was given to them.

**PAINTING COMPETITION**

On 8th December 1990 a painting competition for the boys and girls of local schools was organised.

Young boys and girls were assembled in the Divan Khana of the Fort in the forenoon and painted the pictures. The papers and colours were supplied to each competitor. The paintings were judged by the professors of the Department of Performing Arts, Benares Hindu University. Prizes were given to winning boys and sweets were given to all the participants.

On the same day a mural painting was organised for the local potters who painted historical and religious pictures on the outer walls of the museum. These pictures adorn the walls for one year. These were also judged by the Professors of the Banaras

Hindu University. First three were given special prizes and all the other participants got a consolation prize each.

#### **Maharaja Prabhunarain Singh Physical Cultural Trust**

In the after noon of 6th December 1990 the Trust organised a sports competition for the local Primary and Junior High Schools. The main competition was in Khokho and Kabaddi. Sri Virendra Kumar Sharma, Principal of Maharaja Balwant Singh Degree College and his colleagues were umpires. Yuvaraj Anant Narain Singh supervised the sports. After conclusion prizes were distributed, all the participants got refreshments. His highness Maharaja Dr. Vibhuti Narain Singh graced the occasion by his presence.

#### **Maharani Kashi Naresh Dharma Karya Nidhi**

On 7th December 90 sweets and clothes were distributed to tribal children of Bairat and Musakhand.

On 8th December 1990 sweets were distributed to the boys and girls of local Primary and Junior High Schools. In the noon boys assembled in the inner court yard of the Fort. All the students were in their school uniform. Students were accompanied by their teachers. The total number of students who got sweets was about seven thousand. The teachers as well as the servants of the schools also got the sweets.

In the evening sweets and clothes were distributed to poor children under five years of age.

#### **Maharaja Kashi Naresh Dharma Karya Nidhi**

This Trust organises the religions rites throughout the year. This Trust also runs three educational institutions which are doing the important duty of imparting education. These institutions are (1) Maharaja Balwant Singh Degree College, Ganganpur, (2) Maharaja Manasa Ram Law College, Rajatalab and (3) Maharani Ram Ratna Kunwari Sanskrit Pathashala, Ramnagar,

पुराणम्

(वर्षम्-३३; भागः-१)

PURĀNA

(Vol. XXXIII. 1)

संस्कृत-खण्डः

संस्कृतविद्वांसोऽभ्यर्थ्यन्ते यत्ते पुराणपत्रिकायां प्रकाशनार्थम्  
(१) पुराणगत-दर्शनशास्त्र-धर्मशास्त्रादि-विषयपरान् लेखान्, (२)  
पुराणोक्त-दुरुहार्थकास्पष्टार्थकवचोव्याख्यापरान् लेखांश्च प्रेषये-  
युरिति ।

## श्रीमद्देवीभागवते मायानिरूपणम्

लेखकः

### द्वारिकाप्रसादत्रिपाठी

वेदार्थोपबृंहकेषु वेदमूलकेषु पुराणेषु श्रीमद्देवीभागवतं विशिष्टं स्थानं दधाति । अस्मिन् पुराणे १२ स्कन्धाः ३१८ अध्यायाः १८२७६ श्लोकाश्च सन्ति । शक्तितत्त्वस्य विवेचनं श्रीमद्देवीभागवतस्य प्रमुखं लक्ष्यमस्ति । शक्तिरत्र ब्रह्मस्वरूपिणी प्रतिपादिता । सैव देवी, महामाया, दुर्गा चापि कथिता । शक्तितत्त्वविवेचनप्रसङ्गतयाऽस्मिन् पुराणे अवतारवादः, भक्तिः, कालचिन्तनम्, कर्मतत्त्वम्, ज्ञानतत्त्वम्, भाग्यवादः, परोपकारः, सत्सङ्गतिः सत्यम्, अहिंसा, पापः, पुण्यम्, नरकभोगः, यज्ञः, तीर्थमाहात्म्यम्, सिद्धापीठानि, वेदान्तदर्शनम्, सांख्यदर्शनम्, योगदर्शनम्, इतिहासः, भूगोलः, खगोलः, रुद्राक्षमाहात्म्यम्, गायत्रीमाहात्म्यम्, सन्ध्या चेत्यादयो नैके विषया विविक्ताः सन्ति । अतः प्राचीनभारतीयसंस्कृतेः सम्यग् ज्ञानाय श्रीमद्देवीभागवतस्याध्ययनस्याऽपि महत्त्वमस्ति । अस्मिन् लेखे मायातत्त्वजिज्ञासुभ्यः श्रीमद्देवीभागवतानुसारेण मायास्वरूपं प्रस्तुयते ।

तथाहि 'माया' इति शब्दो मातीति विग्रहे 'मा माने' इत्यादादिकाद् धातो- रथवा मिमीते इति विग्रहे 'मा माने शब्दे च' इति जौहोत्यादिकाद् धातोरथवा मायते इति विग्रहे 'माङ् माने' इति दैवादिकाद् धातोर्वा 'श्याद्व्यधासुसंस्त्रतीण- वसावह्लिलहश्लिषश्वसश्च' (३।१।१४१) इति पाणिनीयसूत्रेण णप्रत्यये मा + ण > मा + अ इति जाते 'आतो युक् चिण्कृतोः' (७।३।३३) इति सूत्रेण युगागमे मा + य् + अ > माय इति जाते 'अजाद्यतष्टाप्' (४।१।४) इति सूत्रेण टापि माय + टाप् > माय + आ > माया इत्येवरूपेण साद्व्यते<sup>२</sup> ।

१. रामतेजपाण्डेयेन सम्पादितं 'चोखम्बा विद्या भवन वाराणसी' इति संस्थया प्रकाशितम्, १९८६ तमे ख्रिष्टाब्दे पुनर्मुद्रितं गुटिकाकारं श्रीमद्देवीभागवतम् ।
२. द्रष्टव्या व्युत्पत्तिः श्रीद्वारिकादासशास्त्रिणा सम्पादितायां, 'प्राच्य भारती प्रकाशन कमन्डा, वाराणसी-१' इति संस्थया प्रकाशितायां माघवीयायां घातुवृत्तौ ३६७, ३८९, ४१३ तमेषु पृष्ठेषु ।

व्युत्पत्त्यनुसारेण मायाशब्दस्यार्थो मानम् (परिमितिः) इति ज्ञेयम् । परन्तु शास्त्रेषु मायाशब्दस्य व्युत्पत्तिलभ्योऽर्थो न दृश्यते । तत्र मायाशब्दस्य प्रज्ञा, इन्द्रादिदेवतानां शक्तिः, आत्मीयसंकल्पः, धूर्तता, दुष्टता, दया, करुणा, भ्रमः, भ्रान्तिः, अज्ञानम्, अविद्या, प्रवञ्चना, इन्द्रजालम्, अभिचारः, प्रकृति-श्चेत्यादयोऽर्था लभ्यन्ते<sup>३</sup> ।

मायाशब्द ऋग्वेदे नैकेषु मन्त्रेषु प्रयुक्तो यथा—

रूपं रूपं मघवा बोभवीति माया कृण्वानस्तन्वं परि स्वाम् ।

त्रिर्यद् दिवः परिमुहूर्तमागात् स्वैर्मन्त्रैरनृतुपा ऋतावा ॥

(ऋग्वेदे ३।५३।८)

रूपं रूपं प्रतिरूपो बभूव तदस्य रूपं प्रति चक्षणाय ।

इन्द्रो मायाभिः पुरुरूप ईयते युक्ता ह्यस्य हरयः शता दश ॥

(ऋग्वेदे ६।४७।१८)

इत्यत्र मायाशब्दः प्रज्ञार्थेऽस्ति । सा प्रज्ञा इन्द्रस्य शक्तिरस्ति । अनया स बहुरूपाणि कुरुते ।

उपनिषत्सु मायाशब्दो भ्रमार्थे, अज्ञानार्थे, इन्द्रजालार्थे प्रतीयमानजगदर्थे च प्रयुक्तोऽस्ति<sup>४</sup> ।

महाभारते मायाशब्दो विभिन्नष्वर्थेषु प्रयुक्तो दृश्यते । यथा—

स हि रूपाणि कुरुते विविधानि भृगूत्तम ।

बहुमायः स विप्रर्षे ! बलहा पाकशासनः ॥

(म० भा० अनु० पर्वणि ७५।२५)

अस्मिन् श्लोके बहुमाय इत्यत्र मायाशब्दः प्रज्ञार्थकः ।

भगवद्गीतायां मायाशब्दो भगवतो गुह्यशक्त्यर्थे प्रयुक्तो दृश्यते । यथा—

दैवी ह्यैषा गुणमयी मम माया दुरत्यया ।

मामेव ये प्रपद्यन्ते मामेतां तरन्ति ते ॥ (७।१४)

३. द्रष्टव्या मायाशब्दस्यार्था वा० शि० आप्टेमहोदयेन रचितस्य संस्कृत हिन्दी-कोशस्य 'मोतीलाल बनारसीदास दिल्ली' इति संस्थया प्रकाशितस्य १९७३ तमे संस्करणे ।

४. द्रष्टव्यः सुश्रीरुथरेनया रचिते 'द कॉन्सेप्ट ऑव माया' इति पुस्तके 'माया इन द प्रिन्सिपल उपनिषदाज' इति अध्यायः ।

न मां दुष्कृतिनो मूढाः प्रपद्यन्ते नराधमाः ।  
माययाऽपहृतज्ञाना आसुरं भावमाश्रिताः ॥ (गीता ७।१५)

इत्यत्र माया भगवतः कृष्णस्य गुह्यशक्तिरस्ति ।

वेदान्तदर्शने मायाशब्दो विशिष्टं स्थानं दधाति । तत्र 'ब्रह्म सत्यं जगन्मित्या' इति कथनं मायावादस्योपर्येव स्थितम् । अद्वैतवेदान्ते माया, अज्ञानम्, भ्रमः, भ्रान्तिः अविद्या चेति शब्दाः समानार्थकाः सन्ति । शङ्कराचार्याऽनुसारेण माया बीजशक्तिरस्ति । सा परमेश्वराश्रया मायामयी महासुप्तिः, अव्यक्ता अविद्यात्मिका । स्वरूपमजानानाः संसारिणो जीवा अस्यां शेरते—

अविद्यात्मिका हि बीजशक्तिरव्यक्तशब्दनिर्देश्या परमेश्वराश्रया मायामयी महासुप्तिः यस्यां स्वरूपप्रतिबोधरहिताः शेरते संसारिणो जीवाः ।  
(शारीरकभाष्ये १।४।३)

विवेकचूडामणौ शङ्कराचार्येण मायायाः स्वरूपमित्थं प्रतिपादितम्—

अव्यक्तनाम्नी परमेशशक्तिरनाद्यविद्या त्रिगुणात्मिका या ।  
कार्यानुमेया सुधियैव माया यया जगत् सर्वमिदं प्रसूयते ॥  
(विवेकचूडामणौ ११० तमः श्लोकः)

सन्नाऽप्यसन्नाऽप्युभयात्मिका नो भिन्नाऽप्यभिन्नेत्युभयात्मिका नो ।  
साङ्गाऽप्यनङ्गाऽप्युभयात्मिका नो महाद्भुताऽनिर्वचनीयरूपा ॥  
(विवेकचूडामणौ १११ तमः श्लोकः)

शङ्कराचार्यो मायामविद्याञ्च समानार्थकत्वेन व्यवहृतवान् । परन्तु विद्यारण्यादिभिः मायाऽविद्या चेति द्वे भिन्ने कल्पिते । माया ईश्वरोपाधिः, अविद्या च जीवोपाधिरिति ।

नैष्कर्म्यसिद्धौ मायायाः स्वरूपमित्थमस्ति—

सेयं भ्रान्तिनिरालम्बा सर्वन्यायविरोधिनी ।  
सहते न विचारं सा तमो यद्वद् दिवाकरम् ॥ (३।६६)

पुराणेषु मायातत्त्वं बहु विविक्तमस्ति । तत्र माया परमात्मनः परमशक्तिरूपेण दर्शिता । माययैव परमात्मा जगत् सृजति विविधानि च कार्याणि करोति । माया पुराणेषु परमात्मनः पत्नीरूपेणाऽपि कल्पिता ।

श्रीमद्भागवते तृतीयस्कन्धे शुकमैत्रेयसंवादे माया संद्रष्टुः सदसदात्मिका शक्तिर्निरूपिता । तथा स विभुः जगन्निर्मितवान् । सा विभोरात्मभूतेन पुरुषेण गर्भं दधार—



सा वा एतस्य संद्रष्टुः शक्तिः सदसदात्मिका ।  
 माया नाम महाभाग यद्येदं निर्ममे विभुः ॥  
 कालवृत्त्या तु मायायां गुणमय्यामघोक्षजः ।  
 पुरुषेणात्मभूतेन वीर्यमाधत्त वीर्यवान् ॥  
 (३।५।२५-२६)

श्रीमद्भागवते चतुर्थस्कन्धे पृथुधरोपाख्याने मायाऽवितर्क्या परमात्माश्रया च  
 कथिता । अनया परमात्मा चराचरं जगन्निर्मितवान्—

य एतदादावसृजञ्चराचरं  
 स्वमाययाऽऽत्माश्रययाऽवितर्क्याया ।  
 तयैव सोऽयं किल गोप्तुमुद्यतः  
 कथं नु मां धर्मपरो जिघांसति ॥  
 (४।।७।३१)

विष्णुपुराणे माया अविदितपरमतत्त्वातिमोहिनी कथिता । मायामोहितो  
 मूढोऽनात्मन्यात्मानं मत्वा बद्धो भवति—

माया तवेयमज्ञातपरमार्थातिमोहिनी ।  
 अनात्मन्यात्मविज्ञानं यथा मूढो निरुद्धयते ॥  
 (५।३०।१४)

श्रीमद्देवीभागवते शक्तिरेव परमतत्त्वं निरूपितम्, सैव ब्रह्मास्वरूपिणी,  
 सच्चिदानन्दरूपिणी, देवी, महामाया चापि कथिता । श्रीमद्देवीभागवते माया  
 कस्याऽपि देवस्याऽनिर्वचनीया शक्तिर्नास्ति, अपितु सा स्वयमेव स्वस्याः  
 शक्तिरस्ति—

सेयं शक्तिर्महामाया सच्चिदानन्दरूपिणी ।  
 रूपं विभर्त्यरूपा च भक्तानुग्रहेतवे ॥  
 (९।३९।२९)

व्यवहारदृशा शक्तिशक्तिमत्योर्भेदं परिकल्प्य माया देव्याः शक्तिरप्यस्ति,  
 परन्तु परमार्थतो माया देव्याः पृथङ् नास्ति—

मन्मायाशक्तिसंकल्पं जगत् सर्वं चराचरम् ।  
 साऽपि मत्तः पृथङ् माया नास्त्येव परमार्थतः ॥  
 (७।३।११)

कचिद् ब्रह्मस्वरूपिण्या देव्या माया स्वतः सिद्धा शक्तिरपि कथिता—

अहमेवास पूर्वं तु तद् यत् किञ्चिन्नगाधिप ।  
तदात्मरूपं चित्सवित्परब्रह्मैकनामकम् ॥  
अप्रतर्क्यमनिर्देश्यमनौपम्यमनामयम् ।  
तस्याः काचित् स्वतः सिद्धा शक्तिर्मथेति विश्रुता ॥  
(७।३।२-३)

श्रीमद्देवीभागवतस्य प्रथमस्कन्धे पञ्चमाऽध्याये ह्यग्रीवोपाख्याने विष्णोः शिरश्छेदनाऽवसरे मायाया निरूपणमस्ति । “विष्णो ! त्वमच्छेद्योऽभेद्योऽप्रदाह्योऽसि । कस्य मायया तव शिरो हृतम् ? इति ।”—

मायेयं तस्य देवस्य यया तेऽद्य शिरो हृतम् ।  
अच्छेद्यस्त्वमभेद्योऽसि अप्रदाह्योऽसि सर्वदा ॥  
(१।५।३४)

अत्र मायाशब्दोऽलौकिकशक्यर्थेऽस्ति ।

गृहस्थाश्रमं बन्धनकारणं मन्यमानः शुको विवाहं नच्छत् । व्यासः पुत्रस्य शुकस्य विरक्तिं दृष्ट्वा दुःखी बभूव । पितरं व्यासं मोहितं दृष्ट्वा शुकोऽब्रवीद् —“माया बलवत्यस्ति । सा वेदान्तस्य कर्तारं, सर्वज्ञं वेदसम्मितं व्यासमपि मोहयति । अनयाऽभिभूतो व्यासो रोदिति । अहो माया मायिनोऽपि मोहयति का कथाऽन्येषाम् इति”—

अहो मायाबलं चोग्रं यन्मोहयति पण्डितम् ।  
वेदान्तस्य च कर्तारं सर्वज्ञं वेदसम्मितम् ॥  
न जाने का च सा माया किं स्वित् साऽतीव दुष्करा ।  
या मोहयति विद्वांसं व्यासं सत्यवतीसुतम् ॥  
(१।१५।२४-२५)

बलिष्ठा खलु मायेयं मायिनामपि मोहिनी ।  
ययाऽभिभूतः कृष्णोऽपि करोति रोदनं द्विजः ॥  
(१।१६।३३)

इत्यत्र माया भ्रान्तिरस्ति ।

व्यासो जनमेजयं कथयामास यज् “जना न जानन्ति जगन्नित्यमनित्यं वास्ति ? मायायां सत्यां जगन्नित्यं प्रतीयते । कारणे सति कार्याऽभावः कथं वाच्यः ? माया नित्याऽस्ति सा सर्वेषां कार्याणां सर्वदा कारणमस्ति” इति—

न जानन्ति किमेतद् वै नित्यं वाऽनित्यमेव च ।  
 मायायां विद्यमानायां जगन्नित्यं प्रतीयते ॥  
 कार्याभावः कथं वाच्यः कारणे सति सर्वथा ।  
 माया नित्या कारणं च सर्वेषां सर्वदा किल ॥  
 (४।२।१५-१६)

इत्यत्र मायाशब्दो भ्रमार्थं प्रयुक्तः ।

चतुर्थस्कन्धे चतुर्थाऽध्याये मायायाः पुनर्निरूपणमस्ति । जनमेजयो व्यासं बहून् प्रश्नानपृच्छत् । यथा—“इन्द्रो देवराजो भूत्वाऽपि किमर्थं छलेन विमानुर्दिते-  
 गंभं बिभेद ? तस्य छलबुद्धिः कथं जाता ? हरिर्जरासन्धवधार्थं ब्राह्मणरूपं धृत्वा छलं किं कृतवान् ? बलेर्वञ्चनार्थं विष्णुर्वामनरूपं धृत्वा छलं किमकरोद् ? इति” । व्यास उवाच “यन्मायामोहिताः सर्वे देवा दानवा मनुष्याश्च छलिनो भवन्ति, सा माया त्रिगुणा बहुरूपिणी वर्तते । मायायास्त्रिभिः सत्वरजस्तमो-  
 गुणैरिदं विश्वं शबलितं निर्मितमस्ति । मायायाश्छलस्वभावादेव देवाः छलिनः सन्ति । मायामोहितस्येन्द्रियाणि प्रमाथीनि भवन्ति । मायया मन इन्द्रियाधीनं भवति । मायागुणैः प्रेरितो जीवो विविधान् भावान् करोति । ब्रह्मादिस्तम्बपर्यन्ताः सर्वे स्थावरजङ्गमा मायाधीनाः सन्तो मोहिता भवन्ति । मायावशात्तरोऽसत्यो भवति इन्द्रियार्थाञ्चैव चिन्तयति, इति”—

माया बलवती भूप त्रिगुणा बहुरूपिणी ॥ २४ ॥

यदेदं निर्मितं विश्वं गुणैः शबलितं त्रिभिः ।

तस्माच्छलवतां सत्यं कुतोऽविद्धं भवेन्नृप ॥ २५ ॥

भवोद्भवे महाराज मायया मोहितस्य वै ।

इन्द्रियाणि प्रमाथीनि तदासक्तं मनस्तथा ॥ ३१ ॥

करोति विविधान् भावान् गुणैस्तैः प्रेरितो भृशम् ।

ब्रह्मादिस्तम्बपर्यन्ताः प्राणिनः स्थिरजङ्गमाः ॥ ३२ ॥

सर्वे मायावशा राजन् ! सानुक्तीडति तैरिह ।

सर्वान् वै मोहयत्येषा विकुर्वत्यनिशं जगत् ॥ ३३ ॥

(४।४।२४-३३)

नरनारायणयोस्तपसा भीत इन्द्रः स्वमायया नरनारायणौ भीषयितुं वृकान् व्याघ्रान् सिंहांश्च निर्मितवान्—

ततो वै मोहिनीं मायां चकार भयदां वृषः ।

वृकान् सिंहांश्च व्याघ्रान्श्च समुत्पाद्याऽबिभीषयत् ॥

(४।५।२५)

अत्र मायाशब्द इन्द्रजालार्थे भ्रमे वाऽस्ति ।

मायया स्वयमिन्द्रोऽपि मोहितो बभूव । नरनारायणौ पूज्यौ ऋषी इति  
जानन्नपि स तौ भीषयितुं कामवसन्तौ प्रेषितवान्—

मायया मोहितः शक्रो भूयस्तस्य प्रतिक्रियाम् ॥  
कर्तुं कामवसन्तौ तु समाहूयान्नवीद् वचः ।

(४१५।३४)

अत्र मायाशब्दोऽज्ञानार्थे प्रयुक्तः ।

चतुर्थस्कन्धे त्रयोदशतमेऽध्याये देवी सच्चिदानन्दरूपिणी निरूपिता, माया  
च तस्याः शक्तिः कथिता । एतज्जगन्मायागुणैश्छन्नमस्ति—

आराधयेत् महेशानीं सच्चिदानन्दरूपिणीम् ।  
तन्मायागुणतश्छन्नं जगदेतच्चराचरम् ॥

(४१३।३६)

पापाचारैर्दुष्टैर्महिषासुरादिभिः पीडिताया धराया भारापहरणार्थं देवैः  
सह ब्रह्मा विष्णवे निवेदयितुं गतः । विष्णुस्तानवोचद् यद् “नाहं स्वतन्त्रोऽस्मि  
नान्ये देवाः । सर्वे योगमायावशे सन्ति । ब्रह्मादिस्तम्बपर्यन्तमिदं स्थावरजङ्गमं  
मायागुणैर्ग्रथितमस्ति । यथा सा इच्छति तथैव वयं कुर्मः । मायावशान्मया  
मत्स्यादयोऽवतारा गृहीता बहवश्च कष्टा अनुभूता इति”—

योगमायावशे सर्वमिदं स्थावरजङ्गमम् ।  
ब्रह्मादिस्तम्बपर्यन्तं ग्रथितं गुणसूत्रतः ॥  
यथा सा स्वेच्छया पूर्वं कर्तुमिच्छति सुव्रत ।  
तथा करोति सहिता वयं सर्वेऽपि तद्वशाः ॥

(४१८।३५)

मायामोहितो जनस्तत्त्वं न जानाति । वयं सर्वे मायाऽवृताः सन्तो जगद्गुरुं  
शान्तं सच्चिदानन्दमव्ययं पुरुषं न जानीमः ।

यन्मायामोहितः सर्वस्तत्त्वं जानाति नो जनः ॥ १ ॥

वयं मायावृताः कामं न स्मरामो जगद्गुरुम् ।

परमं पुरुषं शान्तं सच्चिदानन्दमव्ययम् ॥ २ ॥

तस्मात्तां परमां शक्तिं स्मरन्त्वद्य सुराः शिवाम् ।

सर्वकामप्रदां मायामाद्यां शक्तिं परात्मनः ॥ ७ ॥

(४१९।१-७)

श्रीदेव्याः प्रत्यक्षं दर्शनं कृत्वा देवा देव्याः स्तुतिं कुर्वन्त ऊचुः यद् “यथा ऊर्णनाभात् तन्तुः विभावसोश्च विस्फुलिङ्गा जायन्ते तथैव देव्या जगन्निर्गतम् । सर्वमेतज्जगत् तस्या मायाशक्तिसंवल्लभमस्ति—

ऊर्णनाभाद् यथा तन्तुर्विस्फुलिङ्गा विभावसोः ।  
तथा जगद् यदेतस्या निर्गतं तां नता वयम् ॥  
यन्मायाशक्तिसंवल्लभं जगत् सर्वं चराचरम् ।  
(४११९।११)

पुनः चतुर्थस्कन्धे २०तमेऽध्याये मायाया विवेचनं मिलति । व्यासो जन-  
मेजयं मायायाः स्वरूपमुवाच यद् “माययैव विष्णुर्धरातले जन्म गृहीत्वा गर्भवा-  
सोद्भवं दुःखं भुनक्ति । त्रिगुणा माया ब्रह्मविष्णुसुरान् नर्तयति का कथाऽपरे-  
षाम् ? देव्या द्वे रूपे स्तः विद्याऽविद्या चेति । विद्याया जन्तुर्मुच्यते अविद्याया च  
बध्यते । मायायां सत्यां सर्वे मोहजालावृताः सन्ति । मायाबलेनैव रामो मोहितो  
भूत्वा काममोहितो विरहसन्तप्तश्च बभूव । योगमायया जगद् भ्रामितं भ्रमति”—

मायया विहितो योगो विष्णोर्जन्म धरातले ॥ ३ ॥  
किं चित्रं नृप ! देवी सा ब्रह्मविष्णुसुरानपि ।  
नर्तयत्यनिशं माया त्रिगुणानपरान् किमु ॥ ४ ॥  
विद्याऽविद्येति तस्या द्वे रूपे जानीहि पार्थिव ॥ १० ॥  
विद्याया मुच्यते जन्तुर्बध्यतेऽविद्याया पुनः ॥ ११ ॥  
मोहजालाऽवृतो जन्तुर्मुच्यते न कदाचन ।  
मायायां विद्यमानायां मोहजालं न नश्यति ॥ २७ ॥  
राजन्! मायाबलं पश्य रामो हि काममोहितः ।  
रामो विरहसन्तप्तो रुरोद भृशमातुरः ॥ ४० ॥  
किं ब्रवीमि महाराज ! योगमायाबलं महत् ।  
यया विश्वमिदं सर्वं भ्रामितं भ्रमते ॥ किल ॥ ५१ ॥  
(४१३ ८-५१)

व्यासोऽकथयद् यद् “देवकार्यसिद्धये योगमाया यथेच्छया यशोदायां प्रावि-  
शद् इति”—

५. ‘भ्रमते’ इति अपाणिनीय प्रयोगः । पाणिनीयानुसारेण ‘भ्रमति’ इत्येव  
साधुः । पुराणेषु बहवोऽपाणिनीयाः प्रयोगा दृश्यन्ते पुराणानामर्थ-  
प्रधानत्वात् ।

तदेयं योगमाया च यशोदायां यथेच्छया ।  
 प्रवेशमकरोद् देवी देवकार्यार्थसिद्धये ॥  
 (४।२।१४)

योगमायाप्रभावादेव कंसस्य कारागारस्य रक्षिणः सुप्ताः । अनन्तरं शौरिः कृष्णं  
 गोकुलं नाथयति स्म—

योगमायाप्रभावेण ततारानकदुन्दुभिः ।  
 गत्वा तु गोकुलं शौरिर्निशीथे निर्जने पथि ॥ (४।२।३।३१)

शम्बरकृतश्रीकृष्णपुत्राऽपहरणानन्तरं कृष्णं दुःखिनं श्रुत्वा जनमेजयो  
 व्यासमपृच्छद्—“कृष्णो विष्णोरंशो भूत्वाऽपि कथं पुत्रहरणं न ज्ञातवान् ?  
 दुःखी च कथं बभूव ? इति” । व्यासो उवाच “राजन् ! बलवती माया सर्वान्  
 मोहयति । सा माया लोके शाम्भवीति नाम्ना प्रसिद्धा । अनया मोहितः कृष्णः  
 स्वपुत्रहरणं न ज्ञातवान् इति”—

माया बलवती राजन्नराणां बुद्धिमोहिनी ।  
 शाम्भवी विश्रुता लोके को वा मोहं न गच्छति ॥ (४।२।५।६)

व्यासो राजानं जनमेजयं मायास्वरूपं कथितवान् “योगमायावशे ब्रह्मा-  
 दिस्तम्बपर्यन्तं सर्वं जगदस्ति । यथा ऊर्णनाभाः स्वजाले निबद्धा भ्रमन्ति तथैव  
 ब्रह्मविष्णुहरादयः स्वमायातन्त्रीबद्धा भ्रमन्ति, इति”—

जानीहि त्वं महाराज ! योगमायावशे जगत् ।  
 ब्रह्मादिस्तम्बपर्यन्तं देवमानुषतिर्यगम् ॥  
 मायातन्त्रीनिबद्धा ये ब्रह्मविष्णुहरादयः ।  
 भ्रमन्ति बन्धमायान्ति लीलया चोर्णनाभवत् ॥ (५।१।५।४)

मायाशब्दः प्रवञ्चनार्थेऽपि वर्तते । महिषासुरो देवीभागवते शतमाया-  
 विचक्षणः कथितः—

महिषो नाम दैत्येन्द्रो रम्भपुत्रो महाबलः ।  
 वरदर्पमदोन्मत्तो मायाशतविचक्षणः ॥ (५।४।२)

सुरथसुमेधसोराख्याने मायाया निरूपणमस्ति । सुमेधाः सुरथं बन्ध-  
 मोक्षयोः कारणमकथयद् यद् देवाः, मनुष्याः, गन्धर्वाः, पशुपक्षिणः, वृक्षाश्च  
 मायाधीनाः सन्तो बन्धमोक्षयोर्भाजनानि भवन्ति । मायाया बद्धाः, मायानिवा-  
 रणाच्च मुक्ता भवन्ति—

महामायेति विख्याता सर्वेषां प्राणिनामिह ।  
 ब्रह्मा विष्णुस्तथेशानस्तुराषाड्वरुणोऽनिलः ॥  
 सर्वे देवा मनुष्याश्च गन्धर्वोरगराक्षसाः ।  
 वृक्षाश्च विविधा वल्ल्यः पशवो मृगपक्षिणः ॥  
 मायाधीनाश्च ते सर्वे भाजनं बन्धमोक्षयोः ।  
 तथा सृष्टमिदं सर्वं जगत्स्थावरजङ्गमम् ॥  
 तद्वशे वर्तते नूनं मोहजालेन यन्त्रितम् ।

(५।३३।१०-१३)

षष्ठस्कन्धे प्रथमाऽध्याये वृत्रासुरकथानके मायाया निरूपणमस्ति । तत्र  
 माया भ्रमार्थकः । मायाबलेन मोहिता मुनयोऽपि निन्द्यं कार्यं कुर्वन्ति ।  
 सत्त्वमूर्तिः विष्णुर्मोहमवाप्य कपटेन दैत्यान् जघान । मायागुणैर्मोहितो जनः  
 'अयं मम देहः', 'इदं मम गृहम्', 'एते मदीयाः पुत्राः', इति विचार्य पुण्यं  
 पापञ्च करोति—

मायाबलेन मुनयोऽपि विमोहितास्ते  
 चक्रुश्च निन्द्यमनिशं किल पापभीताः ।  
 विष्णुः सदैव कपटेन जघान दैत्यान्  
 सत्त्वात्ममूर्तिरपि मोहमवाप्य कामम् ॥  
 देहं धनं गृहमिदं स्वजना मदीयम्  
 पुत्राः कलत्रमिति मोहमुपेत्य सर्वः ।  
 पुण्यं करोत्यथ च पापचयं करोति  
 मायागुणैरतिबलैर्विकलीकृतो यत् ॥ (६।१।२५-२६)

नारदो व्यासं मोहकारणमुवाद यद् "ब्रह्मा, विष्णुः रुद्रः सनकः कपिलः  
 सर्वे चान्ये मायया वेष्टिता भववर्त्मनि भ्रमन्ति—

संसारेऽस्मिन् विना मोहं कोऽपि नास्ति शरीरवान् ॥

ब्रह्मा विष्णुस्तथा रुद्रः सनकः कपिलस्तथा ।

मायया वेष्टिताः सर्वे भ्रमन्ति भववर्त्मनि ॥ (६।२६।२-३)

मायया मोहितो नारदोऽपि बहुदुःखमवाप । सोऽकथयद्—“संसारेऽस्मिन्  
 मायाकृतेऽनृते तनुभृत् कदापि सुखी नास्ति, न भूतो न भविष्यति । मायाबलं  
 दुर्ज्ञेयमस्ति । सर्वे मायामोहिता भवन्ति, इति” ।

मायाया बलमाहात्म्यं ह्यनुभूतं यथा मया ॥ ४७ ॥

संसारेऽस्मिन् महाभाग ! मायागुणकृतेऽनृते ।

तनुभृत् सुखी नास्ति न भूतो न भविष्यति ॥ ४८ ॥

(६।२७।४७-४८)

मायाबलं सुदुर्ज्ञेयं मुनिभिर्योगवित्तमैः ॥ १ ॥

मायया मोहितं सर्वं जगत्स्थावरजङ्गमम् ।

ब्रह्मादिस्तम्बपर्यन्तमजया दुर्विभाव्यया ॥ २ ॥

(६१२८१-२)

विष्णुनारदं मायास्वरूपं वर्णयन्नुवाच—

माया सुदुर्जया विद्वन् ! योगिभिर्जितमारुतैः ॥ १४ ॥

त्रिगुणा साऽखिलाधारा सर्वज्ञा सर्वसम्मता ।

अजेयाऽनेकरूपा च सर्वं व्याप्य स्थिता जगत् ॥ २४ ॥

(६१२८१४, २४)

विष्णुः पुनस्तालध्वजं राजानं मायामोहितमुपदिष्टवान्—

मायेयं भगवत्यास्तु यया संमोहितं जगत् ।

(६१३०१२७)

स्त्रीभावान्मुक्तं नारदं विष्णुर्मायास्वरूपं कथितवान्—

स्वप्ने कोऽपि न जानाति भ्रमोऽयमितिनिश्चयः ।

यथा तथैव विभवो मायया दुर्गमः किल ॥ ४५ ॥

नाहं नारद ! जानामि पारम्परमदुर्घटम् ।

गुणानां किल मायाया नैव शम्भुर्न पद्मजः ॥ ४६ ॥

कोऽन्यो ज्ञातुं समर्थोऽभून्मानवो मन्दधीः पुनः ।

मायागुणपरिज्ञानं न कस्यापि भवेदिह ॥ ४७ ॥

गुणत्रयकृतं सर्वं जगत् स्थावरजङ्गमम् ।

विना गुणैर्न संसारो वर्तते किञ्चिदप्यदः ॥ ४८ ॥

गुणत्रयविहीनस्तु नैव कोऽपि मया श्रुतः ॥ ५१ ॥

(६१३१४५-५१)

व्यासो जनमेजयं मायास्वरूपं कथयामास—

मायाधीनं जगत् सर्वं सदेवासुरमानुषम् ॥ ४६ ॥

तस्माद् राजन् न कर्तव्यः संदेहोऽत्र कदाचन ।

देही मायापराधीनश्चेष्टते तद्वशानुगः ॥ ४७ ॥

सा च माया परे तत्त्वे संविदरूपेऽपि सर्वदा ।

तदधीना प्रेरिता च तेन जीवेषु सर्वदा ॥ ४८ ॥

ततो मायाविशिष्टां तां संविदं परमेश्वरीम् ।

मायेश्वरीं भगवतीं सच्चिदानन्दरूपिणीम् ॥ ४९ ॥

ध्यायेत्तथाऽराधयेच्च प्रणमेच्च जपेदपि ॥ ५० ॥

(६१३१४६-५०)



सप्तमे स्कन्धे द्वात्रिंशदध्याये मायाया बृहन्निरूपणमस्ति । तत्र देवी 'परब्रह्म' इति निरूपिता । माया देव्याः काचित् स्वतः सिद्धा शक्तिरस्ति । सा न सती नाऽसती नोभयस्वभावा, अतो विलक्षणाऽस्ति । पावकस्योष्णतेव, उष्णां-शोर्दीधितिरिव, चन्द्रस्य चन्द्रिकेव माया देव्याः सहजा शक्तिरस्ति । प्रलये तस्यां मायायां जीवानां कर्माणि, जीवाः कालश्चाऽभेदेन विलीना भवन्ति । मायायोगाद् देवी बीजात्मकतां प्राप्नोति । स्वाधारावरणवृत्तिरेव मायायाः स्वभावोऽस्ति । तां मायां केचित् तप इति, केचिज्जडमिति, केचित् तम इति, केचिज्ज्ञानमिति, केचित् प्रधानमिति, केचित् प्रकृतिरिति, केचिच्छक्तिरिति चाहुः । शैवास्तां विमर्श इति आहुः, वेदतत्त्वविशारदाश्च अविद्येति आहुः । दृश्यत्वात् सा जडा ज्ञाननाशाच्च साऽसती वर्तते । मायायाः सत्त्वांशे प्रतिबिम्बितं ब्रह्मैव ईश्वरसंज्ञो-ऽस्ति । स ईश्वरः सर्वज्ञः, सर्वकर्ता, सर्वानुग्रहकारकश्चास्ति । तमोरूपायाम-विद्यायां प्रतिबिम्बितं ब्रह्मैव जीवसंज्ञोऽस्ति । वस्तुतः माया देव्याः पृथङ् नास्ति । व्यवहारदृशा माया पृथग् भाति । तत्त्वदृशा तत्त्वमेव केवलम्—

तस्य काचित् स्वतः सिद्धा शक्तिर्मायेति विश्रुता ।

न सती सा नाऽसती च नोभयात्मा विरोधतः ।

एतद्विलक्षणा काचिद् वस्तुभूताऽस्ति सर्वदा ॥

पावकस्योष्णतेवेयमुष्णांशोरिव दोधितिः ।

चन्द्रस्य चन्द्रिकेवेयं ममेयं सहजा ध्रुवा ॥ ५ ॥

तस्यां कर्माणि जीवानां जीवाः कालश्च संचरे ।

अभेदेन विलीनाः स्युः सुषुप्तौ व्यवहारवत् ॥ ६ ॥

स्वशक्तेश्च समायोगादहं बीजात्मतां गता ।

स्वाधारावरणात्तस्या दोषत्वं च समागतम् ॥ ७ ॥

केचित्तां तप इत्याहुस्तमः केचिज्जडं परे ।

ज्ञानं मायां प्रधानं च प्रकृतिं शक्तिमप्यजाम् ॥ ९ ॥

विमर्श इति तां प्राहुः शैवशास्त्रविशारदाः ।

अविद्यामितरे प्राहुर्वेदतत्त्वार्थचिन्तकाः ॥ १० ॥

एवं नानाविधानि स्युर्नामानि निगमादिषु ।

तस्या जडत्वं दृश्यत्वाज्ज्ञाननाशततोऽऽसती ॥ ११ ॥

सत्त्वात्मिका तु माया स्यादविद्यागुणमिश्रिता ।

स्वाश्रयं या तु संरक्षेत् सा मायेति निगद्यते ॥ ४३ ॥

तस्यां यत् प्रतिबिम्बं स्याद् बिम्बभूतस्य चेशितुः ।

स ईश्वरः समाख्यातः स्वाश्रयज्ञानवान् परः ॥ ४४ ॥

सर्वज्ञः सर्वकर्ता च सर्वानुग्रहकारकः ।  
 अविद्यायां च यत् किञ्चित् प्रतिबिम्बं नगाधिप ॥ ४५ ॥  
 तदेव जीवसंज्ञं स्यात् सर्वदुःखाश्रयं पुनः ।  
 द्वयोरपीह संप्रोक्तं देहत्रयमविद्याया ॥ ४६ ॥  
 (७।२।३९-४६)

मन्मायाशक्तिसंकल्पतं जगत् सर्वं चराचरम् ।  
 साऽपि मत्तः पृथङ् माया नास्त्येव परमार्थतः ॥ १ ॥  
 व्यवहारदृशा सेयं विद्या मायेति विश्रुता ।  
 तत्त्वदृष्ट्या तु नास्त्येव तत्त्वमेवास्ति केवलम् ॥ २ ॥

नवमे स्कन्धे अष्टात्रिंशत्तमेऽध्याये सावित्र्युपाख्याने मायाया निरूपण-  
 मस्ति । अत्र माया महामाया, सच्चिदानन्दरूपिणी च कथिता—

सेयं शक्तिर्महा माया सच्चिदानन्दरूपिणी ।  
 रूपं बिभर्त्यरूपा च भक्तानुग्रहेतवे ॥ २९ ॥  
 दुर्गायां विष्णुमाययां विलीना सर्वशक्तयः ॥ ५५ ॥  
 (९।३।२९, ५५)

द्वादशस्कन्धेऽष्टमेऽध्याये मायाया निरूपणं मिलति । ओमित्येकाक्षरं  
 ब्रह्मैव ह्रींमयमस्ति । तस्य द्वौ भागौ स्तः । एकः सच्चिदानन्दनामकः, अपरस्तु  
 मायाप्रकृतिसंज्ञोऽस्ति । माया परा शक्तिरस्ति, देवी च शक्तिमती । यथा चन्द्रस्य  
 चन्द्रिकास्ति तथैव माया देव्या भिन्नाऽपि वर्तते । साम्यावस्थात्मिका माया प्रलये  
 ब्रह्मस्वरूपिण्यां देव्यां तिष्ठति । प्राणिकर्मपरिपाकवशतोऽव्यक्ता सा व्यक्ता भवति ।  
 अन्तर्मुखाऽवस्था माया कथ्यते । बहिर्मुखा माया तमःशब्देनोच्यते । तमोरूपादेव  
 सत्त्वसंभवो जायते—

ओमित्येकाक्षरं ब्रह्म तदेवाहुश्च ह्रींमयम् ।  
 द्वे बीजे मम मन्त्रौ स्तो मुख्यत्वेन सुरोत्तम ॥  
 भागद्वयवती यस्मात् सृजामि सकलं जगत् ।  
 तत्रैकभागः संप्रोक्तः सच्चिदानन्दनामकः ॥  
 मायाप्रकृतिसंज्ञस्तु द्वितीयो भाग ईरितः ।  
 सा च माया परा शक्तिः शक्तिमत्यहमीश्वरी ॥  
 चन्द्रस्य चन्द्रिकेवेयं मया भिन्नत्वमागतः ।  
 साम्यावस्थात्मिका चैषा माया मम सुरोत्तम ॥

प्रलये सर्वजगतो मदभिन्नेव तिष्ठति ।  
 प्राणिकर्मपरीपाकवशतः पुनरेव हि ॥  
 रूपं तदेवमव्यक्तं व्यक्तिभावमुपैति च ।  
 अन्तर्मुखा तु याऽवस्था सा मायाऽप्यभिधीयते ॥  
 बहिर्मुखा तु या माया तमःशब्देन सोच्यते ।  
 बहिर्मुखात्तमोरूपाज्जायते सत्त्वसंभवः ॥ ७० ॥  
 (१२।८।६४-७०)

## संस्कृतभाषानिबद्धानां लेखानां संक्षेपाः

### गणेश-धर्मसंप्रदायस्य उन्नयनम्

#### PROMOTION OF THE CULT OF GANĒŚA

Y. KRISHAN

गणेशो गणपतिर्वा अवैदिको देवः। पुराणेषु ब्रह्म-विष्णु-शिवानां प्रामुख्यम्, न गणपतेः। गणेशो ग्राम-देवकल्पः प्रतिभाति; देवशरीराणां सौन्दर्य-मपि गणेशे नावलोक्यते। गणेशधर्मसंप्रदायो गणपत्यैः प्रवर्तितः। देवोऽयं विघ्ननिवारक इति मतस्य प्रभावेण देवस्यास्य प्रतिष्ठा संजाता।

मुद्गलपुराणे गणेशपुराणे चास्य देवस्य चरितम् उपवर्णितम्; गणेश-पुराणगतगणेशगीतायां गणपत्यमतम् प्रतिपादितम्। गणपत्यथर्वशीर्ष-गणेशपूर्वोत्तरतापिनी-गणपत्युपनिषदादय उपनिषदो गणेशोपासनपराः प्रचलन्ति; गणेशदर्शनं गणेशभागवतं च स्तः। एषु ग्रन्थेषु गणेशो न केवलं विघ्ननाशकरूपेण वरप्रदातृरूपेण च वर्णितः, अपि तु कालातीतनिर्गुणरूपेण, सर्वकारणरूपेण, पुरुषप्रकृत्यादितोऽपि परत्वेन च प्रतिपादितः।

गणेशः खलु एकदन्तोऽचिन्त्योऽनादिः, भेदाभेदविहीनः, सर्जकपालकसंहारक इति मुद्गलपुराणे विशेषेण दर्शितः। गणपतिसहस्रनामसु अस्य विष्णोरिव नामान्युक्तानि। गणेशपुराणे चास्य ब्रह्मत्वं परमात्मत्वं निरहंकारत्वं सर्वव्या-पित्वं शिवादिस्वरूपत्वं सर्वाधारत्वं च प्रतिपादितम्। ऋग्यजुर्वेदगताः केचन मन्त्रा अपि गणेशमभिलक्ष्य पुराणेऽस्मिन् उद्धृताः, येनास्य बृहस्पतित्वं ब्रह्मणस्पतित्वं वा सिद्ध्येत्। गणेशपरकामूपनिषत्सु अपि रीतिरियं दृश्यते। वैदिकदेवतानां यानि विशेषणानि तानि गणेशेऽपि प्रयुक्तानि। तैत्तिरीयारण्यके मैत्रायणीसंहितायां च गणेशपराः केचन मन्त्राः पठिताः।

गणेशगीता भगवद्गीताधारेण विरचितेति प्रतीयते। उभयत्र बहवो विषयाः समानाः। अवताराविर्भावस्य ये हेतवो गीतायां दर्शिताः, ते अस्यां गीतायामप्युक्ताः। ब्रह्माण्ड-शिव-ब्रह्मवैवर्तादिषु पुराणेषु गणेशस्थातितरां भाहात्म्यमुपवर्णितम्। गणेशप्रभावेणैव विष्णुशिवादयः स्वानि स्वानि कर्माणि मधुकैटभवध-त्रिपुरदहनादीनि संपादयन्तीति विस्तरेणैषु प्रतिपादितम्।

सन्ति गणेशस्याष्टौ अवतारा वक्रतुण्ड-एकदन्त-महोदर-गजानन-लम्बो-  
दर-विकट-विघ्नराज-धूम्रवर्ण-नामधेयाः । कृतादिषु चतुर्षु युगेष्वपि गणेशस्येमे  
अवतारा उक्ताः—महोत्कटो, मयूरेश्वरो, गजाननो धूम्रकेतुश्च । एभिरवतारैर्देवा-  
न्तकादयोऽसुरा घातिताः, देवाश्च सुष्टु रक्षिताः । देवजेतारो बहवोऽसुरा गणेशेन  
पराजिता इति पुराणेषु दर्शितम् । असुरैः सह युद्धे यत्र देवानां पराजयो जातः,  
तत्र गणेशस्यापूजनं हेतुतयोपन्यस्तं पुराणेषु ।

गणेशपूजाविधिः केषुचिद् गृह्यसूत्रेष्वलोक्यते, लिङ्ग-वराहादि-पुराणे-  
ष्वपि । कथासरित्सागरादिकाव्येष्वपि गणेशमहिमा कीर्तितः । मध्ययुगे महाराष्ट्रे  
गाणपत्यैर्गणपतिधर्मसंप्रदायः प्रवर्तित इति विज्ञायते । विषयेऽस्मिन् घुर्ये-  
महोदयेन स्वग्रन्थे बहु विचारितम् । ज्ञानेश्वर-नामदेव-रामदासादिभिः साधुभिः  
गणेशमहिमातितरामुपबृंहितः । गणपतिः पेशवानृपाणां कुलदेवतात्वेन संमानितः ।  
स्त्रीष्टीयचतुर्दशताब्दीमारम्भे अष्टादशताब्दीं यावद् गणेशमन्दिराणि बहूनि गाण-  
पत्यैर्निर्मितानि । वस्तुतो महाराष्ट्रप्रदेशे गणपतेर्बहवो भक्ता जाताः, यैर्गणेशमहिमा  
विस्तारितः प्रचारितश्च ।

## पुराणवर्णित-प्रमतिनृपविषयकाणि कानिचन चिन्तनानि

THE PURANIC KING PRAMATI : SOME REFLECTIONS

AJAY MITRA SHASTRI

पुराणगतस्य वंशानुचरितप्रकरणस्य प्रामाण्यं नापलपितुं शक्यते ।  
पुराणकथनाधारेणैव गुप्तराजवंशविषयकं किमपि ऐतिहासिकं तथ्यं विज्ञातमिति  
प्रसिद्धमेवेतिहासविद्याक्षेत्रे ।

प्रमतिनामधेयं कमपि राजानमधिकृत्य मत्स्य-वायु-ब्रह्माण्ड-लिङ्ग-पुराणेषु  
यदुक्तं (पुराणगताः सर्वे श्लोका अत्र उद्धृताः) तदपि गुप्तवंशीयं राजविशेषं  
लक्षयति—इति विज्ञायते । वासुदेवशरणाग्रवालमहोदयेनेदम् आदौ दृष्टम्,  
विचारितं च मत्स्यपुराण-विषयके स्वग्रन्थे । प्रमतिः (कचित् प्रमितिः) अयं  
गुप्तवंशीयो द्वितीयश्चन्द्रगुप्तो विक्रमादित्यापरनामा—इत्यनेन विदुषा प्रतिपादितम् ।  
प्रमतिविषयकाः पुराणसन्दर्भा दृष्टचन्तरम् आश्रित्य केनचन पाश्चात्यविदुषापि  
विचारिताः ।

प्रमतिपरेषु पुराणश्लोकेषु सन्ति भ्रष्टाः पाठाः, येषां संशोधने लेखकेन  
प्रयतितम् । यथा—अश्वकर्मति मत्स्यपुराणोः पाठोऽशुद्धः, अनुकर्षत्रिति

आचकर्षेति वा वायुब्रह्माण्डगतः पाठः साधु रिति दर्शितम् । तथैव माधवेति पाठोऽशुद्धः, मानवेति पाठो युक्त इति प्रदर्शितम् । जनपदनामस्वपि ये भ्रष्टाः पाठाः, तानाश्रित्य विशदं विचारितम्, शुद्धाः पाठाश्च निरूपिताः ।

प्रमतिपरकेषु पुराणसन्दर्भेषु सन्ति कानिचन कथनानि यान्याश्रित्य 'प्रमतिः खलु द्वितीयश्चन्द्रगुप्तः' इति सिद्धान्तितम् अग्रवालमहोदयेन । तानि यथा—नृदेवशब्दः, राज्यकालावधिः, शत्रुभिः सह युद्धम्, शत्रुपराजयः, विष्णुरुपत्वम्, शूद्रराजोल्लेखः, गङ्गायमुनामध्यस्थितिः, पूर्वपुरुषाः, गोत्रं चेति ।

निबन्धलेखकेन अग्रवालमहोदयविचाराणां समीक्षणं विस्तरेण कृतम्, दर्शितं च यत् पुराणवचांसि न द्वितीयं चन्द्रगुप्तं समीचीनतया लक्षयन्ति । यथा—नृदेवेति शब्दो न प्रमतिं लक्षयति, प्रत्युत मानवम् । प्रमते राज्यकालो न चन्द्रगुप्तराज्यकालेन सह संवदति । आन्ध्रचोलजात्यादिभिः सह यो वैरसम्बन्धः प्रमते दर्शितः, स न द्वितीये चन्द्रगुप्ते संगतो भवति । प्रमतिना पराजिताः शकाः शूद्रा इति कथनं न युक्तम्, अतः शकविजेत्रा चन्द्रगुप्तेन सह प्रमतेः एकात्मकता न युक्ता । एस० एन० रायमहोदयेन अनयोः साम्यमधिकृत्य यद् विवेचितं तस्यापि अयुक्तता निबन्धलेखकेन दर्शिता । रायमहोदयः पुराणश्लोक-विशेषाणामर्थं नावबुद्धवानित्यपि स्फुटं दर्शितम् ।

यदि प्रमतिं द्वितीयश्चन्द्रगुप्तो न स्यात्, कस्तिहि स भवेदिति प्रश्ने प्रथम-चन्द्रगुप्ततनयः समुद्रगुप्त एव प्रमतिनाम्ना वर्णितः पुराणेषु—इति सिद्धान्तितं लेखकेन ।

वंश-राज्यकाल-दिग्विजय-धर्म-राजस्वरूपविषयेषु यदुक्तं पुराणेषु तत् सर्वं समुद्रगुप्ते एव संगच्छते—इति विस्तरेण प्रदर्शितं लेखकेन । इदमत्र युक्त्या दर्शितं यत् प्रथमात् चन्द्रगुप्ताद् अनन्तरं चन्द्रेति शब्दो गोत्रनामत्वेन प्रयुक्तो जातो गुप्तवंशे । इमे गुप्तवंशीया राजानो ब्राह्मणाः, अतएव भृगुणा सहैषां सम्बन्धो दर्शितः पुराणकारैः । द्वात्रिंशद्वर्षव्यापी राज्यकाल इति पुराणमतमपि समुद्रगुप्ते संगतो भवति । प्रमतिदिग्विजयविषयकं यद् वर्णनं, प्रमतिधर्मादिविषयकानि यानि मतानि पुराणोक्तानि तानि समुद्रगुप्ते एव संगच्छन्ते । वस्तुतः प्रमति-चरितं पुराणोक्तं समुद्रगुप्ते यथा संगतं भवति न तथा चन्द्रगुप्तादिषु राजान्तरेषु—इति व्यक्तं प्रतीयते ।

## पुराणोक्तानाम् अनुष्ठानात्मककलाप्रकाराणां संकलनम्

### GLEANINGS OF THE PERFORMING ART FORMS IN THE PURĀNAS

MRS. BINAPANI PATNI

यद्यपि कला न पञ्चसु पुराणलक्षणेष्वन्यतमा, तथापि कलासंबद्धानि बहूनि विवरणानि पुराणेषु दृश्यन्ते । बहुभेदभिन्नायाः कलाया नृत्य-रूपक-भेदा-वाश्रित्य लेखेऽस्मिन् किमपि विचार्यते । यथा काव्यस्य तथा नृत्य-रूपकानामपि आधारभूतानि खलु पुराणानि ।

हल्लीसकः कश्चिन् नृत्यविशेषो यत्र गीतनृत्यभावानां समन्वयो भवति । नृत्यमिदं स्मृतं कामसूत्रे । गणितमिदमुपरूपकेषु शृङ्गारप्रकाशे । स्कन्दपुराणीये काशोखण्डेऽप्युल्लिखितो गोपीमण्डलोनृत्यबन्धनात्मकः । हरिवंशादि-वैष्णव-पुराणेष्वपि नृत्यमिदं सुष्ठु वर्णितम् । नृत्यमिदं रासक्रीडेति ब्रह्मपुराण उक्तम्; भासकृते बालचरितेऽपि स्मृतम् ।

अस्ति भेदो रासेन सह हल्लीसकस्य । रासे कलाया आध्यात्मिकभावस्य चानुप्रवेशो भवति, न हल्लीसके । पद्मपुराणीये पातालखण्डे रासस्वरूपम् उप-बृंहितम् । उपबृंहितरूपमिदम् अतितरां विवृद्धिं जातम् ब्रह्मवैवर्तीये कृष्णजन्म-खण्डे । गुर्जरादिदेशेषु यन्नृत्यं सुप्रचलितं तद् रासस्यैव विवर्तितं रूपमिति विज्ञायते ।

रास इव छालिक्यमपि नृत्यविशेषः । स च कृष्णसंबद्धः । वैष्णवपुराणे नृत्यस्यास्य विशदं विवरणमुपलभ्यते । नर्तननामकोपरूपकेषु गीतनृत्यपरं छलि-कमुक्तं भोजेन । छलितनामधेयं नृत्यं दण्डिनापि स्मृतम् । छलिते अन्तर्धानक्रीडा छद्मना वृत्तं वा विद्यते—इति केचन मन्यन्ते । पुंनृत्यं छलितं विदुरित्यपरे । छालि-क्यस्य देशः पिण्डारक इति गम्यते । नृत्येऽस्मिन् कृष्णस्य केन्द्रभूतं स्थानम् । अत्र गीतस्यापि महत्त्वं विद्यते । रासस्यापेक्षया छालिक्ये नर्तकानां संख्याधिक्यम् अवलोक्यते । रम्भादिभिरप्सरोग्भिः नृत्यमिदम् अनुष्ठितमिति हरिवंश उक्तम् । नृत्यमिदं शुभावहमिति जनहिताय जगति प्रवर्तनीयम् इति कृष्णेनोक्तम् अप्सरसः प्रति । अस्मिन् वीणा-वंशी-मृदङ्ग-प्रयोगो दृश्यते; आसारितनामकामिनयोऽपि संयुज्यतेऽत्र । छालिक्यस्य विवर्तितानि कानिचन रूपाणि लोके प्रचरन्ति ।

छालिकनामकं नृत्यं कालिदासेनोक्तम् । छालिक्यछालिकयोः सादृश्यमस्ति । छालिक्ये शृङ्गारादीनां रसानां योगः, छलिके पुनः शृङ्गार एव । छालिक्याच् छलिकमभिव्यक्तमिति प्रतिभाति । छालिक्यस्य द्वौ भेदौ—छालिक्यक्रीडा,

छालिक्यगान्धर्वश्च । छालिक्ये स्त्रीपुंसयोः संख्यासाम्यम्, कृष्णलीलायाः प्रामुख्यं च । सुकुमारजाति-गन्धर्वजाति-नामकौ नृत्यभेदौ छालिक्याधारकौ—इति आधुनिका विद्वांसः । मूर्छनाग्रामरागादिसिद्धये छालिक्यमपरिहार्यम् । चित्रमिदं यद् भरते-नास्मिन् विषये किमपि नोक्तम् । उत्तरप्रदेशान्तर्गत-पर्वतीयस्थानेषु विवाहावसरे यद् युद्धनृत्यसदृशं नृत्यं प्रचलति, तच्च छालिक्यप्रभवमित्यनुमीयते ।

भद्रनट प्रद्युम्नसाम्बादिभिः रामायणस्य कौबेररम्भाभिसारस्य च रूपक-स्याभिनयः कृत इति दर्शितं हरिवंशे । महाभारतान्तर्गतविराटपर्वणि भद्रस्य निर्देशो लभ्यते । मन्ये गीते कुशल इत्यर्थे कुशीलवशब्दस्यप्रयोग आदौ प्रावर्तत ।

संस्कृतरूपकानामारम्भमधिकृत्य भरतेन यदुक्तं ततः प्रतीयते दिव्यभेषां प्रभवस्थानम् । नाटकानां मुख्यं पात्रं दिव्यचरित्ररूपमिति दृश्यते । दिव्यां कथामाश्रित्य प्रणेतानि नाटकानि कंसवध-बलिबन्ध-त्रिपुरदाहादीनि—इति दृश्यते । रामायण-कौबेररम्भाभिसारयोः नाटकयोरपीयमेव स्थितिः । रामायणनाटकप्रयोग-विषये हरिवंशे विशिष्टा सूचना प्रदत्ता पूर्वरङ्गादीन् अधिकृत्य ।

संस्कृतनाटकानां पूर्वरूपमासीत् मूकाभिनयो वा अनुकरणक्रिया वा, पुत्त-लिकाक्रीडा वा—इति विद्वांसश्चिन्तयन्ति । सूत्रधार-स्थापक-सूतप्रोतादिशब्ददर्शनतः तृतीयो विकल्पो युक्ततम इति प्रतीयते । वैदिकसंवादसूक्त-संस्कृतरूपकयोर्मध्ये हरिवंशोक्तं नाटकद्वयं संयोगसूत्रमिव प्रतिभाति । हरिवंशे संस्कृतरूपक-विषये विशिष्टानि कथनानि दृश्यन्ते । विभिन्नैः रूपभेदैर्मण्डफलीनृत्यं छालिक्यं च कृष्णलीलाप्रभावितं सद् अस्मद्देशे बहुकालं यावत् प्रचलितमास्ते । पुराणानि न केवलमतीतकालविषयकाणि, प्रत्युत जीवितसंस्कृतिविषयकाणि तथ्यानि नृत्यादिनाटकान्तानि अपि एषु विवृतानीति ज्ञायते ।

## प्रयागे शास्त्रीय-स्नानस्य महस्वम्

### SIGNIFICANCE OF RITUAL BATH AT PRAYAG

D. P. DUBEY

यज्ञानुष्ठानमिव तीर्थाभिगमनमपि धार्मिकं कृत्यम् । दरिद्रादिभिरपि तीर्थाभिगमनं कर्तुं शक्यते, न पुनर्यज्ञानुष्ठानम् । अतएव पुराणेषु तीर्थ-तीर्थयात्रा-तीर्थकृत्यादिविषये विशिष्टं विवरणं प्रदत्तम् । तीर्थे होमव्रतोपवासपूजादानस्नानश्राद्धतर्पणादीनि कृत्यानि विहितानि; यानि विशिष्टफलप्रदानीति कथ्यते । मनः-



शुद्ध्यादिभिरन्विता जना एव तीर्थयात्रां कुर्युरित्युपदिष्टं पुराणेषु । विशिष्टे तीर्थे विशिष्टं धार्मिकं कृत्यं विहित मिति दृश्यते, यथा पुष्करे तपः, काश्यां पुनः चिर-स्थायी वासः कर्तव्य इत्युक्तम् । तीर्थं वस्तुतो न केवलं भूविशेषः प्रत्युत श्रद्धा-स्थासंबद्धः कश्चित् मानसः पदार्थः ।

तीर्थराजप्रयागे गङ्गा-यमुनयोः सङ्गमः; अत्रादृश्या सरस्वती । अत्र बाह्येन कर्मकाण्डेन सह मानसानि ध्यानादीनि विहितानि । अत्र यज्ञ-मुण्डनादिभिः सह आत्महननम् अपि विहितम्; सर्वादौ स्नानं करणीयं यथाविधीत्युच्यते । इदानीं मुण्डनं स्नानं दानं च प्रामुख्येन अनुष्ठीयन्ते । माघमासीय-कल्पवासस्य महत्त्वमतितरां कीर्तितम् ।

तीर्थेति जलसंबद्धः शब्दः । सर्वाणि तीर्थानि नदी-वापी-तडागादियुक्तानीति दृश्यते । अत एव तीर्थस्नानं धर्मशास्त्रकारैः विशेषतो विचारितम्, तीर्थस्नानिनः प्रशंसिताश्च शास्त्रेषु । शरीरशुद्ध्या सह मनःशुद्धेरस्ति नेदीयान् संबन्ध इत्यतः तीर्थे स्नानं महता कण्ठेन विहितं धर्मशास्त्रे पुराणे च । शरीरशुद्ध्यपेक्षया मानसशुद्धेर्महत्त्वमधिकमित्यपि उपदिष्टम् ।

सर्वे वर्णाश्रमिणस्तीर्थस्नानस्याधिकारिणः, अत्र स्पृश्यास्पृश्यविचारो नास्ति; एवं सत्यपि दुर्वृत्ता जना न तीर्थस्नानाधिकारिण इत्युद्घोषितं शास्त्रेषु । सदाचारवन्तो जनास्तीर्थस्नानेन सर्वथा पापमुक्ता भवन्तीति स्फुटमुक्तम् ।

प्रयागस्नानविषये विशिष्टं विवरणं पुराणेषूपलभ्यते । ऋग्वेदीयखिलेऽपि प्रयागस्थः संगम उक्तः । गङ्गायमुनासङ्गमस्य माहात्म्यं स्नानफलं च पुराण-महाभारतयोर्वैशद्यनोपवर्णितम्, माघमासीयस्नानस्य च विशेषतः । स्नानकर्मणि विशिष्टाः काश्चन तिथयश्चोक्ता मकरसप्तम्यादयः । स्त्रीशूद्रसंकरजातयोऽपि माघस्नाने अधिकारिण्य इति क्वचित् पुराणे दृश्यते । नम इत्येव मन्त्रः शुद्रादि-भिरुच्चार्यः । स्नानकर्मणि उच्चारणीयाः केचन मन्त्रा अत्र उद्धृताः, स्नान-विषयका विधिनिषेधाश्च प्रदर्शिताः । भारतवर्षीया बहुविधा जना माघस्नानाय आगच्छन्ति इति प्रत्यक्षतो दृश्यते ।

## कलायां वाङ्मये च नगरदेवता-विषयिणी धारणा

### CONCEPT OF NAGARA-DEVATĀ IN ARTS & LITERATURE

N. P. JOSHI

नगरदेवेति शब्दो नगरसंबद्धस्त्रीदेवतायां देवीरूपनगरस्य च वाचकरूपेण प्रयुक्तो दृश्यते कलायां साहित्ये च । शब्दोऽयं भारत-त्रैकद्रियाशासकविशेषस्य

ख्रीष्टीयप्रथमशताब्दीपूर्वभवस्य मुद्रामु प्रयुक्तः । अत्र कपिसयनगरदेवतेति शब्दोऽङ्कितः—कपिशनगरस्य देवीत्यर्थकः । ख्रीष्टीय-चतुर्थशताब्दीभवायां मुद्रायां कथनमिदमुपलभ्यते (खरोष्ठीलिप्यां लिखितं)—पुष्कलावदी देवता अम्पेति । पुष्कलावती-नगरस्य देवता अम्पा अम्बा वेत्यर्थः ।

वाल्मीकीये रामायणे रावणराजधानी लङ्का नगराधिष्ठातृदेवतारूपा मनुष्याकारेण आविर्भूता—इति यदुक्तं तन् नगरदेवताविषये प्राचीनतमं साहित्यगतं कथनम् इति संभाव्यते । परवर्तिकालविरचितेऽध्यात्मरामायणेऽपि एतादृशं वर्णनमुपलभ्यते । कालिदासेन रघुवंशे दर्शितम्—अयोध्यानगर्यधिदेवता कुशानृपस्वप्ने आविर्भूय स्वदुर्दशां प्रकटयामासेति । मनुष्यकाररूपेण वर्णितात्र लङ्का अयोध्या च । काशीरहस्ये काशीविषयेऽप्येतादृशं किमपि वर्णनमुपलभ्यते । अत्र क्षेत्ररूपा मूर्तिरूपा च काशी पृथक्त्वेन वर्णिता; उभयोः कर्म च पृथग्रूपेण वर्णितम् । अत्रोक्तं—शिवः स्वदेहात् स्वशक्तेः निष्कासनं कृत्वा तां काश्याम् अधिष्ठातृदेवतारूपेण स्थापयामासेति । काश्या मनुष्याकारवद् रूपं कामकलाख्यायिकायामपि वर्णितम् । अत्र काशी वराभयमुद्राधारिणी षोडशवर्षीयकन्यारूपा वर्णिता । विग्रहवती काशी काशीखण्डेऽपि दर्शिता ।

कलातोऽपि वाराणस्या एवंविधस्य चित्रणस्य परम्परा सिद्धा भवति । वाराणसेय-शिलापट्टेषु चित्रणस्यास्य उदाहरणं लक्ष्यते । इदानीमपि काशोदेवी-मूर्तीनां पूजा स्थानविशेषेऽनुष्ठीयते । कस्मिंश्चित् मानचित्रेऽपि देवतारूपिणी काशीमूर्तिर्दृश्यते, यस्या दक्षिण-वामहस्तयोर्वराभयमुद्रे विराजेते ।

### पुराणवर्णिता वैदिका मन्त्राः

VEDIC MANTRAS AS DESCRIBED IN THE PURĀṆAS

RAM SHANKAR BHATTACHARYA

वैदिकमन्त्रविषये पुराणे यानि मतानि भाषितानि तान्यत्र प्रदर्श्यन्ते । पुराणश्लोकपाठानां क्वचित् भ्रंशात् केवाञ्चन पुराणश्लोकानामर्थो न सुष्ठु विज्ञायते । पुराणभाषितानि कानिचन मन्त्रविषयकमतानि रहस्यार्थकानीति विज्ञेयम् । ऋग्-यजुः-साममन्त्रज्ञानेन वेद-यज्ञ-ब्रह्मणां ज्ञानं भवति—इति पौराणिकी दृष्टिः । पुराणानुसारेण मन्त्रिधातुनिष्पन्नो मन्त्रशब्दः, न मन्धातुनिष्पन्नः ।

ब्रह्मशब्दः क्वचित् पुराणे प्रयुक्तो मन्त्रार्थे । वेदश्रुत्यादयः शब्दा अपि क्वचिन्मन्त्रमभिलक्ष्यैव प्रवृत्ता इति दृश्यते । यद्यपि वेदो मन्त्रब्राह्मणात्मकस्त-

थापि मन्त्रस्य ब्राह्मणापेक्षया प्राधान्यमुररीकृतं पुराणकारैः। यथोक्तम्—  
'अनुमन्त्रं तु ब्राह्मणम्' इति, 'मन्त्रार्थं ब्राह्मणं स्मृतम्' इति च। विधि-मन्त्र-  
अर्थवादरूपभागत्रययुतो वेद इति मतं पुराणे विशदं वर्णितम्।

ईश्वराः (भृग्वादयः), ऋषयः, ऋषिकाः (क्वचित् ऋषीकाः) च मन्त्राणां  
वक्तारः; ऋषिपुत्राः पुनर्ब्राह्मणानां वक्तार इति पुराणकथनात् स्पष्टं प्रतीयते  
मन्त्राणां ब्राह्मणापेक्षया अधिकतरं महत्त्वमिति।

ऋग्-यजुः-सामरूपाः त्रिविधा एव मन्त्राः। अथर्वनामधेयो मन्त्रो न  
वस्तुतः ऋगादिभ्यो भिद्यते। अथर्ववेदगता ये ऋग्यजुर्मन्त्रास्त एव अथर्वमन्त्रा  
इति ज्ञेयम्। अथर्ववेदस्य वेदत्रय-विलक्षणत्वात् अथर्ववेदः पृथग्रूपेण गण्यते,  
अतएव एतद्वेदगता मन्त्रा अपि अथर्वमन्त्रा उच्यन्ते—इति व्यक्तं प्रतीयते।

ऋङ्-मन्त्रस्य यल्लक्षणं ब्रह्माण्डपुराणे प्रदत्तं तस्य व्याख्यानं कृतं लेखेऽ-  
स्मिन्। दर्शितं च यत् पुराणोक्तं मतं वैदिकसम्प्रदायानुसारीति। पुराणेषु  
ऋङ्मन्त्रसंबद्धानां सूक्त-स्तोत्र-तृचार्धर्चवर्गादीनामपि उल्लेखो विद्यते। एवमेव  
यजुर्मन्त्रस्य यल्लक्षणं ब्रह्माण्डपुराणे दर्शितं तदपि वैदिकसंप्रदायानुसारीति  
दर्शितम्, लक्षणस्य व्याख्यानं च कृतम्। प्रसङ्गतो निगदमन्त्रस्वरूपमपि विवृतम्।

साम्नो लक्षणं भक्तीनामुल्लेखं कृत्वा ब्रह्माण्डपुराणे दर्शितम्। इमा  
भक्तयः पञ्च सप्त वा। सामरूपगीत्या सह स्वरस्य वीणायन्त्रस्य च संबन्धो  
दर्शितः पुराणे। गीतिसिद्धये स्तोभा अपरिहार्या इति स्तोभानाम् उल्लेखोऽपि  
कृतः पुराणकारैः। चतुर्विधानि सामगानानि आरण्यकादिभेदाद् इत्युक्तमग्नि-  
पुराणे। बृहद्रथन्तरादीनि बहूनि सामानि पुराणेषु नामतो निर्दिष्टानि।

स्तोत्ररूपाणां मन्त्राणां चातुर्विध्यमुक्तं पुराणेषु—द्रव्य-गुण-कर्माभिजन-  
स्तोत्रनामभिः। मन्त्रा नवविधा इति काचिद् गणना पुराणकारैरुक्ता। शबरोक्त-  
मन्त्रलक्षणैः निरुक्तोक्तमन्त्रदृष्टिभिः सह अस्या गणनायास्तोलनं कार्यम्। चतु-  
र्विंशतिर्भेदा मन्त्राणामिति किमपि मतमुक्तं ब्रह्माण्डपुराणे। एतन्मतानुरूपं मतं  
वाररुचनिरुक्तसमुच्चये बृहद्देवतायां चोपलभ्यते।

नित्यानां मन्त्राणां न विरचनं भवति, प्रत्युत अभिव्यक्तिरेव। सा चाभि-  
व्यक्तिर्यथाकालं तपस्विनामृषीणां बुद्धौ जायते—इति पुराणेषु कण्ठत उक्तम्।  
अस्या अभिव्यक्तेः सन्ति पञ्च निमित्तानि असन्तोषादीनि—इत्यपि केषुचित्  
पुराणेषु स्फुटमुक्तम्। मन्त्रबलेन अतिप्राकृतं कर्म ऋषिभिः कृतम् (यथा  
अगस्त्यकृतं समुद्रजलपानम्) इति पुराणकारा मन्यन्ते।

## सर्वभारतीयकाशिराजन्यासस्य कार्यविवरणम्

(जुलाई-दिसम्बर १९९०)

### गरुडपुराणकार्यम्

अस्मिन् कार्यावधौ गरुडपुराणस्य पाठसमीक्षितसंस्करणस्य पञ्चविंशत्यध्यायानां (अ० १२६-१५०) पाठसमीक्षोपकरणं निर्मितम् । अग्रिमाध्यायानां पाठसमीक्षोपकरणस्य लेखनकार्यं प्रचलति । पाठसमीक्षोपकरणस्य संशोधनकार्यमपि क्रियते ।

### मानसखण्डस्य पाठसमीक्षितसंस्करणम्

स्कन्दपुराणान्तर्गतस्य मानसखण्डस्य दशाध्यायानां (१११-१२०) पाठसमीक्षितसंस्करणं निर्मितम् । अग्रिमाध्यायानां कार्यं प्रचलति ।

### शिवधर्म-शिवधर्मोत्तरपुराणयोः कार्यम्

अनयोः पुराणयोः पाठसमीक्षितसंस्करणस्य कार्यमपि क्रियमाणं वर्तते ।

### वेदपारायणम्

आषाढमासस्य शुक्ले पक्षे शुक्लयजुर्वेदस्य माध्यन्दिनसंहितायाः पारायणं न्यासस्य शिवालाभवनस्थिते शिवमन्दिरे संजातम् । पारायणकर्ता पण्डितश्रीगिरिधररायत्रिवेदी आसीत् । श्रोता च पण्डित बदरीनाथ गणोणकरमहोदय आसीत् । व्यासपूर्णिमावसरे पुराणगोष्ठ्यामुपस्थिता विद्वांसः वेदपारायणस्य श्रवणं कृतवन्तः । पारायणसमाप्तौ पारायणस्य कर्त्रे श्रोत्रे च दक्षिणा मार्गव्ययादिकं च प्रदत्तम् ।

### पुराणविभागे आगता विद्वांसः

अस्मिन् अवधौ अनेके विद्वांसः पुराणविभागे आगताः, अधोनिर्दिष्टो विद्वान् दर्शकपुस्तिकायां लिखति—

१. श्री जी० डी० शर्मा—जम्मू-कश्मीरधर्मार्थन्यासस्य सदस्यसचिवः, २३.११.९० दिनाङ्के ।

अयं दर्शकपुस्तिकायां लिखति—कार्यकर्तृणां समर्पणेनातीव प्रभावितः । तेषां मङ्गलाकाङ्क्षी अस्मि ।

## पुराणगोष्ठी

सर्वभारतीयकाशिराजन्यासः प्रतिवर्षं व्यासपूर्णमावसरे पुराणगोष्ठ्या आयोजनं करोति । ९ जुलाई १९९० दिनाङ्के प्रातःकाले सर्वभारतीयकाशिराजन्यासस्य शिवालाभवने पुराणगोष्ठी आयोजिता आसीत् । आयोजनं प्रातः ८.३० वादनकाले प्रारब्धम् । सर्वप्रथमं तत्रभवन्तः काशिनरेशा महाराजा डा० विभूतिनारायणसिंहशर्मदेवाः शिवमन्दिरे वेदपारायणं श्रुतवन्तः । अन्येऽपि केचन विद्वांसः पारायणं श्रुतवन्तः । तदनन्तरं विद्वांसः 'वारादरी' इति स्थाने समवेता बभूवुः, यत्र प्रथमं वैदिकवसन्तपूजा सम्पन्ना । वैदिकाः चतुर्णां वेदानां मन्त्राणां पारायणं चक्रुः । वसन्तपूजायां सम्मिलितेभ्यः वेदविद्भ्यः दक्षिणाः प्रसादाश्च प्रदत्ताः । वैदिकवसन्तपूजानन्तरं तत्रभवतां काशिराजानां डा० विभूतिनारायणसिंहशर्मदेवानामध्यक्षतायां पुराणगोष्ठी प्रारब्धा । डा० रामशङ्करभट्टाचार्यमहोदयः मङ्गलाचरणपाठं मकरोत् । तदनन्तरं सः 'पुराण'-पत्रिकायाः व्यासपूर्णमाङ्कस्य न्यासाध्यक्षेभ्यः समर्पितवान् । भट्टाचार्यमहोदयः 'पुराण'पत्रिकायाः अस्मिन् वर्षे प्रकाशितयोः द्वयोरङ्कयोः विषयाणामपि परिचयं प्रदत्तवान् । तदनन्तरं डा० गङ्गासागररायमहोदयः पुराणविभागस्य वार्षिकस्य कार्यविवरणस्य परिचयं प्रदत्तवान् । अनन्तरं न्यासाध्यक्षा पुराणाध्ययनविषये तेषां महत्त्वविषये च स्व-स्वमतानि प्रकटयितुं विद्वांसः आहूताः । डा० लल्लनजीगोपालमहोदयोऽकथयत्—पुराणानां विशिष्टं महत्त्वं वर्तते । विद्वांसः पुराणाध्ययनविषयकविविधाङ्गानामुद्घाटनं कुर्युः । पुराणानां विषयविस्तारः पृथुलो वर्तते—इति अनेके विद्वांसः संस्थाश्च एषामध्ययने संलग्ना भवेयुः । डा० राय आनन्दकृष्णमहोदयः अकथयत्—मम कीर्तिशेषः पिता डा० रायकृष्णदासः पौराणिकभूगोलविषये विस्तृतमध्ययनमकार्षीत्, अस्य कार्यस्य प्रकाशनमपेक्षत इति । वाराणसेयसंस्कृतविश्वविद्यालयस्यानुसंधानसंचालकः श्रीवागीशःशास्त्री अकथयत्—पौराणिकाख्यानानां याथार्थ्यमध्ययनं तेषां विदुषां पुरतः उद्घाटनं चावश्यकम् इति । श्रीविश्वनाथशास्त्रिदातारमहोदयः अकथयत् यत् परम्पराप्राप्तप्रशिक्षया विद्वांसः पुराणविषयकाक्षेपाणां समाधानं कुर्युस्तथा दर्शयेयुश्च यत् पुराणानां पाठाः प्रामाणिकाः सन्ति । न्यासाध्यक्षोऽत्रभवन्तः काशिनरेशा महाराजा डा० विभूतिनारायणसिंहशर्मदेवा आगतविद्भ्यो न्यासस्य पुराणकार्ये सहयोगार्थं स्वविचारप्रदर्शनार्थं च धन्यवादान् वितरितवन्तः । अन्ते प्रसादवितरणं जातं स्वल्पाहारश्च प्रदत्तः । अस्मिन् अवसरे उपस्थितेषु अन्येषु विद्वत्सु न्यासस्य न्यासिमण्डलस्य सदस्यः पद्मभूषण-पण्डितबलदेवउपाध्यायः, डा० गोपालदत्तपाण्डेयः, डा० कमलेशदत्त त्रिपाठी, डा० (कु०) प्रेमलताशर्मा, प्रो० राजेन्द्रप्रसादपाण्डेयः, डा० रामचन्द्रपाण्डेयः, पण्डित विश्वेश्वरशास्त्रिद्रविडः, पण्डितगणेश्वरशास्त्रिद्रविडश्च प्रमुखा आसन् ।

### हनुमानमन्दिरन्यासस्य उत्सवः

पुराणगोष्ठ्या अनन्तरं तस्मिन्नेव स्थाने कलकत्तानगरस्थितस्य हनुमान्-मन्दिरन्यासस्य उत्सवः काशिराजानां महाराजानां डा० विभूतिनारायणसिंह-शर्मणामध्यक्षतायां सम्पन्नम् । प्राध्यापकः प्रबोधनारायणसिंहमहोदयः न्यासस्य कार्यजातस्य सत्साहित्यस्य संवर्धने प्रचारे च तस्य प्रयासस्य विवरणं प्रदत्तवान् । प्रो० राममूर्तित्रिपाठिमहोदयोऽपि न्यासस्योच्चकोटिकसाहित्यस्य संरक्षणे प्रयासस्य प्रशंसनं कृतवान् । अत्रभवन्तः काशिनरेशा स्वीयाध्यक्षीयसंबोधने कथितवन्तो यत् न्यासो रामसाहित्यस्य प्रचारस्य लक्ष्यं सदैव स्वपुरतः स्थापयेत् । राम-साहित्यस्य संरक्षणेन प्रचारेण च न्यासो नैतिकाभ्युत्थाने राष्ट्रीयैक्यस्थापने च सफलो भविष्यति ।

अस्मिन् अवसरे काशिकहिन्दुविश्वविद्यालयस्य पुराणविषयकशोधकर्त्रे डा० महेशचन्द्रजोशीमहोदयाय न्यासः पञ्चसहस्ररूप्यकाणां पुरस्कारं प्रदत्तवान् । एष पुरस्कार जोशीमहाभागस्य 'प्राचीनभारत में दाम्पत्यमर्यादा' ग्रन्थमधिकृत्य प्रदत्तः । विद्वांसो ग्रन्थस्य प्रशंसनं चक्रुः ।

### रामलीला

अस्मिन् वर्षे रामनगरस्य विश्वविश्रुता रामलीला ३ सितम्बर १९९० (अनन्तचतुर्दशी) दिनमारभ्य ३ अक्टूबर १९९० (आश्विनपूर्णिमा) पर्यन्तं संपन्ना । पूर्ववत् बहुसंख्यकाः साधकाः 'नेमी' इति जनाः, भक्ताश्च मासं यावत् प्रचलितम् आयोजनं दृष्टवन्तः । संपूर्णे मासे साधुभ्यो निःशुल्कं भोजनद्रव्यं वितरितम् । अस्मिन् वर्षे सर्वेषु दिनेषु वर्षादीनां विशेषव्याघातो नासीदतो निश्चितक्रमानु-सारेण लीला प्रचलिता । वैदेशिकदर्शकाणां विदुषां च महती संख्या राम-लीलाया अवलोकनं कृतवती । महाराजा डा० विभूतिनारायणसिंहशर्मदेवा युवराजा श्रीअनन्तनारायणसिंहशर्मदेवा रामलीलास्थलेषु रामलीलाकाले सर्वदैव उपस्थिता आसन् ।

### रासलीला

अस्मिन् वर्षे रासलीला रामनगरस्थिते प्रसिद्धोद्याने २४ सितम्बर १९९० (श्रावणशुक्लद्वितीया) दिनमारभ्य ५ अक्टूबर १९९० (श्रावणशुक्लचतुर्दशी) दिनं यावत् संपन्ना । रासमण्डली मथुरानगर्या आगता । मथुरा-वृन्दावनं रास-लीलाया मूलभूतस्थानं वर्तते । रासलीलास्थले प्रातःकाले श्रीगणपतिशुक्लमहो-दयेन श्रीराजारामशुक्लमहोदयेन च श्रीमद्भागवतपुराणस्य दशमस्कन्धस्य राधासहस्रनाम्नां च पाठः कृतः । रासलीला प्रतिदिनं सायंकाले सूर्यास्तानन्तरं प्रदर्शिता । रामनगरस्य बहवो जना रासलीलाया अवलोकनं चक्रुः । तत्रभवन्तः काशिनरेशा युवराजाश्च रासलीलायां प्रतिदिनमुपस्थिता आसन् ।

## सहयोगिन्यासानां कार्यविवरणम्

### महाराज-बनारस-विद्यामन्दिरन्यासः

#### संग्रहालयः

महाराज-बनारस-विद्यामन्दिरन्यासेन संचालितः संग्रहालयः भारतदेशस्य वैदेशिकायां च दर्शकाणां कृते विशिष्टाकर्षणकेन्द्रोऽस्ति । प्राचीन शिबिकानां, हस्तिस्रावरकाणि (हौदा इतिभाषायां) वस्त्राणि, आस्तरणानि धूम्रपानयन्त्राणि (हुक्का इति भाषायां), राजकीय-संभाराः, धातुनिर्मितपदार्थाः, अस्य संग्रहालयस्य वैशिष्ट्यानि सन्ति । अत्र संग्रहीतं शताधिकवर्षादपि प्राग् निर्मितं घटीयन्त्रं विशेषाकर्षणकारकमस्ति शस्त्रागारप्रभागोऽपि दर्शकाणां कृते वैशिष्ट्यं धारयति ।

अस्मिन् वर्षे अधोनिदिष्टा विशिष्टा जना संग्रहालयं दृष्टवन्तः—

१. परमपावनः दलाईलामा १५.१.९० दिनाङ्के;
२. माननीयः विलियम जुडिथक्लार्क, अमेरिका देशस्य भारते राजदूतः ८.२.९० दिनाङ्के;
३. रोसिना आर्बुथनाट—ब्रिटिश काउंसिल, अनेन दर्शकपुस्तिकायां लिखितम्—अविस्मरणीयानुभवः १९-३-९० दिनाङ्के;
४. श्रीदिलीपकुमारगुहमहोदयः; स लिखति—महनीयातीतस्य स्मरणेन चमत्कृतः १९.३.९० दिनाङ्के;
५. श्रीगिसेला शंकर महोदयः  
सूरीनामप्रासादस्थः १.५.९० दिनाङ्के;
६. श्री राजीव रत्नशाहमहोदयः वाराणसीमण्डलस्योपायुक्तः १.६.९० दिनाङ्के;
७. सपत्नीकः माननीयः श्रीस्टेनले काल्पेग, श्रीलंकादेशस्य भारतस्थितः उच्चायुक्तः १५.१२.९० दिनाङ्के;

#### रामलीलासंग्रहालयः

संग्रहालये महाराज-ईश्वरीप्रसादनारायणसिंह-कलाकेन्द्रेण रामलीला-संग्रहालयः स्थापितः । अयं संग्रहालयः काशिराजस्य तत्र भवत्या महाराज्या २२ अक्टूबर १९८९ दिनाङ्के उद्घाटितः । अस्य संग्रहालयस्य विविधवीथिकासु रामनगरे मासं यावत् प्रचलितायाः रामलीलायाः विविधदृश्यप्रदर्शकानि चित्राणि स्थापितानि सन्ति । एकस्यां वीथिकायां सन्ततुलसीदासस्योपलब्धचित्राणि, रामनगरदुर्गस्थितस्य सरस्वतीभण्डारपुस्तकालये रामचरितमानसस्य प्राचीनतम-

हस्तलेखानां चित्रस्य (फोटो इत्यस्य) कतिपयपृष्ठानि च प्रदर्शितानि सन्ति । अस्मिन् संग्रहालये तुलसीदासस्य स्वलिखिताक्षरेण समन्वितस्य 'पञ्चनामा' इत्यस्य चित्रप्रतेः प्रदर्शनं विशिष्टं महत्त्वं भजते । अस्य मूलपत्रं महाराजानां काशिराजानां सरस्वतीभण्डारपुस्तकालये वर्तते । संग्रहालये दर्शकाः राम-लीलायां रामचरितमानसस्य क्रियमाणस्य पाठस्यापि 'रिकार्ड' इति द्वारा श्रवणं कुर्वन्ति । संग्रहालये रामलीलायाः मुखाकृतयः, थाइलैण्डदेशस्य 'रामकियन' इति नाटकस्य लघुप्रतिरूपाणि अपि प्रदर्शितानि सन्ति ।

### चित्रकलाप्रतियोगिता

८ दिसम्बर १९९० दिनाङ्के प्राथमिकलघुमाध्यमिकपाठशालानां छात्राणां कृते चित्रकलाप्रतियोगिताया आयोजनं जातम् । बालका रामनगरदुर्गस्य दीवानखाना प्राङ्गणे पूर्वाह्ने समागत्य चित्रनिर्माणं चक्रुः । प्रत्येकं छात्रेभ्यः चित्रनिर्माणार्थं पत्राणि वर्णाश्च च प्रदत्तानि । चित्राणां परीक्षणं काशिकहिन्दू-विश्वविद्यालयस्य चित्रकामाध्यापकैः कृतम् । विजेतृछात्रेभ्यः पुरस्काराः प्रदत्ताः । प्रतियोगितायां सम्मिलितेभ्यः प्रत्येकं छात्रेभ्यः मिष्टान्नानि प्रदत्तानि ।

तस्मिन् एव दिने स्थानिककुम्भकाराणां कृते भित्तिचित्रप्रतियोगिताया अपि आयोजनमासीत् । कुम्भकारैः महाराज-बनारस-विद्यामन्दिर-न्यासस्य बाह्यभित्तिषु ऐतिहासिकधार्मिकचित्राणां निर्मितः कृता । इमानि चित्राणि भित्तिषु वर्षं यावत् तिष्ठन्ति । इमानि भित्तिचित्राण्यपि काशिकहिन्दूविश्वविद्या-लयीयाध्यापकैः परीक्षितानि । विजेतृकुम्भकारेभ्यः विशिष्टाः पुरस्काराः प्रदत्ताः; अन्येभ्यः प्रतियोगितायां सम्मिलितकुम्भकारेभ्यः सान्त्वनापुरस्काराः प्रदत्ताः ।

### महाराज-प्रभुनारायणसिंह-फिजिकल कल्चरलन्यासः

#### क्रीडाप्रतियोगिता

६ दिसम्बर १९९० दिनाङ्कस्यापराह्णे अनेन न्यासेन स्थानिकप्राथमिक-लघुमाध्यमिकपाठशालानां छात्राणां कृते क्रीडाप्रतियोगिता आयोजिता । मुख्या प्रतियोगिता 'खो खो'—इति क्रीडाया 'कबड्डी प्रतियोगितायाश्चासीत् । महाराज-बलवन्तसिंहमहाविद्यालयस्य प्राचार्यः श्री वीरेन्द्रकुमारशर्मा तस्य सहयोगिनः अध्यापकाश्च क्रीडायाः निरीक्षका आसन् । युवराजः श्री अगन्तनारायणसिंह-महोदयः प्रतियोगितायाः नियामकः आसीत् । प्रतियोगितासमाप्तौ विजेतृ-छात्रेभ्यः पुरस्काराः प्रदत्ताः । अन्येभ्योऽपि पुरस्काराः प्रदत्ताः । सर्वेभ्यः अल्पाहारः प्रदत्तः । युवराजेन श्री अनन्तनारायणसिंहमहोदयेन पुरस्कारवितरणं कृतम् । काशिनरेशा महाराजा डा० विभूतिनारायणसिंहशर्मदेवा आयोजनस्य महिमवृद्धिमकार्षुः ।



### वैदिकबालकवसन्तपूजा

६ दिसम्बर १९९० दिनाङ्कस्य प्रातःकाले रामनगरदुर्गस्थिते देवीमन्दिरे वैदिकबालकवसन्तपूजा संपन्ना । ऊनषोडशवर्षीयाः षोडशवैदिकबालकाः चतुर्भ्यो वेदेभ्यो वैदिकमन्त्राणां पाठं कृतवन्तः । सर्वेभ्यः समागतवैदिकब्राह्मण-बालकेभ्यो दक्षिणा प्रदत्ता, भोजनं च प्रदत्तम् ।

### महाराणीकाशीनरेशधर्मकार्यनिधिः

अनेन न्यासेन ७ दिसम्बर १९९० दिनाङ्के च विजयानगरस्य समीपे वैराटनामके स्थाने मूसाखाण्डनामके च स्थाने वन्यबालकेभ्यः मिष्टान्नवितरणं वस्त्रवितरणं च जातम् ।

८ दिसम्बर १९९० दिनाङ्के अनेन न्यासेन रामनगरस्थितानां प्राथमिक-पाठशालानां लघुमाध्यमिकपाठशालानां च छात्रेभ्यः मिष्टान्नवितरणं कृतम् । मध्याह्नकाले बालका आभ्यन्तरप्राङ्गणे समवेता बभूवुः । सर्वे बालकाः स्वस्व-विद्यालयपरिधानेषु अलंकृता आसन् । येभ्यः छात्रेभ्यः मिष्टान्नानि प्रदत्तानि तेषां संख्या प्रायशः सप्तसहस्रमिता आसीत् ।

सायं समये ऊनपञ्चवार्षिकेभ्यो निर्धनबालकेभ्यो मिष्टान्नं वस्त्रं च वितरितम् ।

### हरिकीर्तनम्

७ दिसम्बर १९९० दिनाङ्के अनेन न्यासेन हरिकीर्तनस्यायोजनं कृतम् । भक्ताः साधवश्च हरेर्नाम्नां कीर्तनं भक्तिपद्यानां च गानं चक्रुः ।

### महाराजकाशिराजधर्मकार्यनिधिः

न्यासोऽयं संपूर्णे वर्षे धार्मिककृत्यानां संपादनस्यायोजनं करोति । त्रयाणां शिक्षणसंस्थानां संचालनमपि क्रियते । इमानि शिक्षासंस्थानानि शिक्षाप्रदानस्य महत्त्वपूर्णं कार्यं संपादयन्ति । एषां विद्यासंस्थानानां नामानि इमानि—(१) महाराजबलवन्तसिंह महाविद्यालयः गङ्गापुर, (२) महाराज मनसारामविधिविद्यालयः राजातालाब तथा (३) महाराणी रामरत्न कुंवर संस्कृत पाठशाला, रामनगर ।

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