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भूतपूर्व कुलपति, सम्पूर्णानन्द संस्कृतविश्वविद्यालय, वाराणसी; नयी दिल्ली

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माघपूर्णिमाऽङ्कः

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पुरन्दरकृता लक्ष्मीस्तुतिः

[देवीभाग ९.४२.४९-६९]

[दृष्ट्वा जगत्प्रसूं शान्तां तुष्टावैतां पुरंदरः ।

पुलकाञ्चितसर्वाङ्गः साश्रुनेत्रः कृताञ्जलिः ॥ ४९ ॥

ब्रह्मणा च प्रदत्तेन स्तोत्रराजेन संयतः ।

सर्वाभीष्टप्रदेनैव वैदिकेनैव तत्र च ॥ ५० ॥]

पुरंदर उवाच ।

नमः कमलवासिन्यै नारायण्यै नमो नमः ।

कृष्णप्रियायै सततं महालक्ष्म्यै नमो नमः ॥ ५१ ॥

पद्मपत्रेक्षणायै च पद्मास्थायै नमो नमः ।

पद्मासनायै पद्मिन्यै वैष्णव्यै च नमो नमः ॥ ५२ ॥

सर्वसम्पत्स्वरूपिण्यै सर्वाराध्यै नमो नमः ।

हरिभक्तिप्रदात्र्यै च हर्षदात्र्यै नमो नमः ॥ ५३ ॥

कृष्णवक्षःस्थितायै च कृष्णेशायै नमो नमः ।

चन्द्रशोभास्वरूपायै रत्नपद्मे च शोभने ॥ ५४ ॥

संपत्त्यधिष्ठातृदेव्यै महादेव्यै नमो नमः ।

नमो वृद्धिस्वरूपायै वृद्धिदायै नमो नमः ॥ ५५ ॥

वैकुण्ठे या महालक्ष्मीर्या लक्ष्मीः क्षीरसागरे ।

स्वर्गलक्ष्मीरिन्द्रगेहे राजलक्ष्मीर्नृपालये ॥ ५६ ॥

गृहलक्ष्मीश्च गृहिणां गेहे च गृहदेवता ।

सुरभिः सागरे जाता दक्षिणा यज्ञकामिनी ॥ ५७ ॥

अदितिर्देवमाता त्वं कमला कमलालया ।

स्वाहा त्वं च हविर्दाने कव्यदाने स्वधा स्मृता ॥ ५८ ॥

त्वं हि विष्णुस्वरूपा च सर्वाधारा वसुन्धरा ।

शुद्धसत्त्वस्वरूपा त्वं नारायणपरायणा ॥ ५९ ॥

क्रौर्धहिंसावर्जिता च वरदा शारदा शुभा ।

परमार्थप्रदा त्वं च हरिदास्यप्रदा परा ॥ ६० ॥

यया विना जगत्सर्वं भस्मीभूतमसारकम् ।

जीवन्मृतं च विश्वं च शश्वत्सर्वं यया विना ॥ ६१ ॥

सर्वेषां च परा माता सर्ववान्धवरूपिणी ।

धर्मार्थकाममोक्षाणां त्वं च कारणरूपिणी ॥ ६२ ॥

यथा माता स्तनांधानां शिशूनां शैशवे सदा ।

तथा त्वं सर्वदा माता सर्वेषां सर्वरूपतः ॥ ६३ ॥

मातृहीनः स्तनांधस्तु स च जीवति दैवतः ।
 त्वया हीनो जनः कोऽपि न जीवत्येव निश्चितम् ॥ ६४ ॥
 सुप्रसन्नस्वरूपा त्वं मां प्रसन्ना भवाम्बिके ।
 वैरिग्रस्तं च विषयं देहि मह्यं सनातनि ॥ ६५ ॥
 अहं यावत्त्वया हीनो बन्धुहीनश्च भिक्षुकः ।
 सर्वसंपद्धिहीनश्च तावदेव हरिप्रिये ॥ ६६ ॥
 ज्ञानं देहि च धर्मं च सर्वसौभाग्यमीप्सितम् ।
 प्रभावं च प्रतापं च सर्वाधिकारमेव च ॥ ६७ ॥
 जयं पराक्रमं युद्धे परमैश्वर्यमेव च ।
 [इत्युक्त्वा च महेन्द्रश्च सर्वैः सुरगणैः सह ॥ ६८ ॥
 प्रणनाम साश्रुनेत्रो मूर्ध्ना चैव पुनः पुनः ।]

TRANSLATION

[Seeing the calm mother of the world Indra, the destroyer of the city (Purandara) with all the hairs of body erect, with wet eyes and folded hands eulogised Her by Vedic eulogy, the lord of the eulogies, given by Brahman. (50)]

Purandara Said

Salutation to goddess residing on lotus, salutation again to Nārāyaṇī (the consort of Nārāyaṇa), always salutation to beloved of Kṛṣṇa, salutation again and again to Mahālakṣmī. (51) Salutation again and again to one whose eyes are like leaf of lotus and whose name is Padmā; salutation again and again to Padmāsana (seated on lotus), Padminī and Vaiṣṇavī. (52) Salutation again and again to embodiment of all the fortunes, to one, worshipped by all; salutation again and again to her who gives the devotion of Hari and who gives the joy. (53) Salutation again and again to one who resides on the chest of Kṛṣṇa and whose lord is Kṛṣṇa. O beautiful, O Ratnapadmā salutation to you whose form is of the beauty of moon. (54) Salutation again and again to presiding deity of all fortunes and to Mahādevī; salutation again to embodiment of increase and salutation again and again to giver of increase (55). Thou art the Mahālakṣmī of *Vaiṣṇava*, Lakṣmī of *Kṣīrasāgara* (ocean of the milk), Svargalakṣmī (Lakṣmī of heaven) in the house of Indra and *Rājalakṣmī* in the house of king (56) Thou art the *Gṛha* Lakṣmī (fortune of the house) of *Gṛhastha* (those who are in household life) and goddess in the house; thou art *Surabhi* (divine cow) born from ocean and *Dakṣiṇā* (sacrificial gift) desirous of sacrifice (57). Thou art *Aditi*, mother of gods and *Kamalā* residing on lotuses; thou art known *svāhā* in giving of *Havi* (oblation to gods) and *Svadhā* in giving *Kavya* (oblation to manes).

(58) Thou art Viṣṇusvarūpā (embodiment of lord Viṣṇu) and earth, the base of all; thou art the embodiment of pure Sattvaguna and devoted to Nārāyaṇa (59) Thou art devoid of anger and killing; thou art giver of boons, pure Śāradā, giver of supreme goal and service of Hari (60). The whole universe without you is burnt to ashes and without essence (useless). Without you the whole world is dead while alive (though alive is as good as dead and useless). (61) Thou art the supreme mother of all and thou art the embodiment of all the Kinsmen. Thou art the cause of Dharma, Artha and Kamā (62). As mother is for infants (sucking the breast) in the childhood, thou art always the mother in all forms for all (63). An infant sucking the breast can survive without mother by fate (or grace of gods) but surely without you no body can survive (64). O Ambikā, Thou art propitious and be kindly disposed to me. O eternal one kindly give me the kingdom now under the control of enemy (65) O beloved of Hari as long as I am without you (i.e. devoid of your grace) I am without kinsmen, beggar and devoid of all wealth (66). Please give me knowledge, Dharma, all good luck, majesty, splendour, command over all, victory and valour in the war and supreme sovereignty (67-68)

[Saying thus with eyes full of tears Indra along with all gods bowed down with head again and again.](68-69)

A NOTE ON THE LAKṢMĪSTUTI

Salient features of this stuti are as follows : (1) associations of Goddess Lakṣmī with Lotuses. Following epithets of Lakṣmī are connected with Lotus : कमलवासिनी, पद्मपत्रेक्षणा, पद्मा, पद्मासना, पद्मिनी, रत्नापद्मा, कमला and कमलालया (2) The Goddess is consort and beloved of Lord Viṣṇu. Following epithets are used नारायणी, कृष्णप्रिया, वैष्णवी, हरिभक्तिप्रदा, कृष्णवक्षःस्थिता, कृष्णेशा, विष्णुस्वरूपा, नारायणपरायणा, हरिदास्यप्रदा and हरिप्रिया (3) The fortunes and glamour of वैकुण्ठ, क्षीरसागर, इन्द्रगृह राजगृह, गृहीगृह is due to Mahālakṣmī. Cf verses 56-57 with Vālmīki Rāmāyṇa Sundara Kāṇḍa (9.8).

या हि वैश्रवणे लक्ष्मीर्या चेन्द्रे हरिवाहने ।

सा रावणगृहे रम्या मित्यमेवानपायिनी ॥

(4) without Lakṣmī the whole world is sapeless and as good as dead (5) a new child can survive by fate without mother but no one can survive without Lakṣmī and she is the supreme mother and is a form of all the relations (6) Lakṣmī is goddess of peace and prosperity. Where Lakṣmī resides anger, fight and killing disappears कोधहिंसाविवर्जिता.

PURĀṆIC ETYMOLOGIES : NOTES IV*

By

S.G. KANTAWALA,

[अस्मिन् निबन्धे विदुषा लेखकेन आदित्य- नासत्यं - मार्तण्ड- शब्दानां निर्वचनविषये विवेचनं प्रस्तुतम् । पुराणेषु विश्रुतपञ्चलक्षणातिरिक्तं बहवो विषया विवेचिताः सन्ति । स्थाने स्थाने विशिष्टपदानां निर्वचनमपि कुत्रचिद् दृश्यते । इमानि निर्वचनानि पुराणेषु यत्र-तत्र वर्तन्ते । लेखकेन अत्र वैदिकनिर्वचनस्य कथांशस्यो-ल्लेखपूर्वकं पौराणिकनिर्वचनमपि प्रस्तुतम् ।]

Introductory :

Purāṇas are an important and a rich branch of the vast Sanskrit literature. They trace their antiquity to and are rooted in the Vedic Literature They contain the material subsumed not only under the *pañcalakṣaṇa/daśalakṣaṇa* definition but also pertaining to other subjects. Over and above this, they contain some beautiful myths, legends and stories which are traceable to the Vedic literature. While dealing with them they try to explain some words by giving their *nirvacanas* ("etymologies" derivational explanations).

In this paper it is proposed to discuss the "etymology" (*nirvacana*) of the following vocables : *āditya*, *nāsatya* and *mārtaṇḍa*.

Discussion :

Āditya :

In the Ṛgved (=RV) Ādityas are group-deities and they number six or seven. Aditi is their mother (RV. 7.2.9) and the name *āditya* is

*. Paper submitted to the xth World Sanskrit Conference held at Bangalore from 3-9, January, 1997.

I have discussed the "etymologies" (*nirvacanas*) of the following words as noted below :-

purāṇa : Purāṇic Etymologies, Indological Studies, Vol. II, No. 1. Delhi, 1973, pp. 13 ff.

marut, *rudra*, *viṣṇu*; Purāṇic Etymologies, Gopinath Kaviraj Abhinandana Granth, Lucknow, 1967, pp. 278 ff.

marut, *daṇḍa* and *śantanu* : Purāṇic Etymologies : Some Remarks; Purāṇa, Vol. XXXV, No.2, 1993, pp. 171ff.

matronymic.¹ In the Matsya-Purāṇa (=MP) chapter 1 and 2, which deal with the "Flood-legend" and the "creation of the Universe", there is a mention of the golden egg and Sūrya (Sun) is said to be first to born. (MP 2.25ff) and so he came to be known as Āditya; 'Cf Ādityas' *cādi bhūtatvāt* (MP2.31); i.e. *ādi + bhūta* (<√*bhū*). The *bhūta*-element is represented here in the vocable by the *-tya* suffix; i.e. to say *āditya* < *ādi + √bhū* (-*tya*). According to the Skanda-Purāṇa² he is so called, i.e. Āditya, because he is the first or the principal (*ādi*) god or the first doer (*kartā*) i.e. to say *ādi + Kartā* (<√*kṛ*) and the last element here is represented in the vocable by the *-tya* suffix.

Elsewhere the MP (128.35) states that Tapana is said to be Āditya; because he is united with lustre : The lustre-association is also referred to in the Vāmana-Purāṇa.³ The Nirukta 2.13 connects the lustre-element with Āditya, when it states that he is so called because he blazes with lustre⁴ The Viṣṇu-Purāṇa (1.15.131,133)⁵ holds that he is so called because he is the child of Mārica Kaśyapa and Aditi. The Epics also share the same view⁶. The Taittirīya-Brāhmaṇa (1.5. 10-47)⁷ also holds that he is so called because Aditi gave birth to him. According to the Nirukta (2.13. 12.35) he is *Aditeḥ putraḥ*. Durga also accepts this derivative explanation.⁸

Nāsatya

Aśvinā *alias* Nāsatyā are twin deities in the RV wherein they are celebrated in about more than 50 hymns⁹; *nāsatya* and *dasra* are the

1. Vide Macdonell A.A., Vedic Mythology, Delhi 1971, pp. 43 ff; Chitrav Shastri Siddheshwar, Bhāratiya-Prācīna-Caritra-kośa, (Hindi), 1964, Poona, p. 58; Mayrhofer M. Kurzgefasstes Etymologisches Wörterbuch des Altindischen (A Concise Etymological Sanskrit Dictionary), Vols. I & II, p. 73.
2. Dange A.S., Purāṇic Etymologies and Flexible Forms, 1989, Aligarh, p.17.
3. Vāmanā-Purāṇa, Cr. Ed, 1967, Saro-māhātmya, 22.34-35.
4. Vide Skold Hannes, The Nirukta, 1926, Lund, p. 204.
5. Vide Wilson H.H., The Viṣṇu-Purāṇa, Calcutta, 1972, p. 102
6. Hopkins E.W., Epic Mythology, Delhi, 1968, p. 199.
7. Vide Fatah Singh, The Vedic Etymology, Delhi, pp. 79-80.
8. Nirukta with Durga's Commentary, Venkateshwar Steam Press, Bombay, Vs. 1982, p. 135. Vide also Skold Hannes, *op.cit.*, p. 204; For other etymologies from the Nirukta Vide *ibid.*, p.204. According to Pāṇini 4.1.85 the vocable *āditya* is formed from the vocable *aditit* with the suffix-*nya* (vide Siddhānta-Kaumudī, 1904, Bombay, p.107).
9. Macdonell A.A., *op.cit.*, p. 49.

distinctive epithets of Aśvinā in the RV¹⁰; In RV 4.3-6 the vocable *nāsatya* occurs in singular.¹¹ In the Epics they are individually known as Nāsatya and Dasra.¹² The Bṛhad-devatā (6.162 ff) refers to the birth-story of Aśvinā. Saranyū in the form of a mare happened to smell merely the thrown out semen of Vivasvat in the form of a horse. The MP (11.1ff) narrates that once Vivasvat in the form of a horse approached for sex. Saranyū, who was wandering in the Marudes'ā on the *bhūloka* (after leaving Vivasvat) in the form of a mare. Not recognising him (*i.e.* Vivasvat), who he was, she exuded his semen through the nostrils out of fear and this led to the birth of the twin gods Aśvinā *alias* Nāsatyā.¹³ The MP (11.36-37) refers to the derivation in the following words : *ṇāsāpuṭābhyām utsṛṣṭam pāro'yam iti śaṅkayā/tad rctasas tato jātāv aśvināv iti niscitam/dasrau sutatvāt sañjātat Nāsatyau nāsikāgrataḥ//* *i.e.* to say the vocable *nāsatya* comes from the vocable *nāsikā* *i.e.* to say *nāsa* < *nāsikā* + *jātau* and this *jātau* is represented by the suffix *-tya* in this vocable. The epic also narrates the same birth-account.¹⁴ The connection of the vocable *nāsatya* with the vocable *nāsikā* or *nāsa* in traceable to the Nirukta. 6.13, *cf nāsikāprabhavau babhūvatuh iti*¹⁵. The MP follows the Vedic ideology.

Mārtanḍa :

The vocable *mārtanḍa* is the version of the Vedic vocable *mārtanḍa* in classical Sanskrit; herein there is a phonetic as well as a phonemic change. In the RV (*cf* 2.38.8) *Mārtanḍa* is the sun-bird. At RV 2.38.8, which is in honour of Savitṛ, Sāyaṇa explains it as *mṛtād aṇḍād bhidya mānaḥ* *i.e.* breaking asunder the dead egg.¹⁶ H.D. Velankar also

10. Macdonell A.A., A Vedic Reader, Madras (OUP), 1954, p. 128.

11. *Vide* Oldenbeg H., Vedic Hymns, Part II, (Hymns to Agni) SBE Vol. A. XLVI, 1967, Delhi, p. 328.

12. Hopkins E.W., *op.cit.*, p.168.

13. *Vide* Kantawala S.G., Aśvinā, Journal of the M.S University of Baroda, Vol-XVI, No-1; April, 1967 (March, 1968), pp.9ff. For similar versions *vide* Tripathi G.C., *Vaidika Devatā, Udbhava aura Vikāsa* (Hindi) Delhi, 1982, p.p. 294 ff.

14. Hopkins E.W., *op. cit.*, p. 169.

15. Cf. Skold Hannes, *op.cit.*, p. 272". *nāsa* 'nose' + ' *ja* (born)" *op.cit.*, p. 272; here *babhūvatuh* is represented *by-ja nāsikā* < *nas*, to join (Skold Hannes, *ibid*, p, 272 Nirukta 6.67.

16. This refers to "abortion" (*mṛta*) according to K. Hofmann. (*Mārtanḍa und Gayemart*, Muenchner Studien Zur Sprach wissen schaft, 11, 1957, pp. 85-103 referred to by R.N. Dandekar in his "Vedic Bibliography", Part II, Poona, 1978, p. 339.

explains it similarly i.e. as *mṛtād aṇḍāt jāyate*.¹⁷ According to RV 10.72.8-9 Aditi is said to give birth to the eighth child known as Mārtaṇḍa.¹⁸ According to the Mahābhārata also he is the eighth son of Aditi Dākṣāyaṇī and Kaśyapa Prajāpati.¹⁹ The M.P. (2.36), while describing the primal creation, states that the god Prajāpati, being desirous of creation, created Mārtaṇḍa from the *mṛta* (dead) cosmic egg (*aṇḍa*), *cf mṛte , nḍe jāyate yasmān mārtaṇḍaḥ tataḥ smṛtaḥ* (M.P. 2.36);²⁰ i.e. to say *mārtaṇḍa* <*mṛta* + *aṇḍa* i.e. the compound word *mṛtāṇḍa mārtaṇḍa* > *mārtaṇḍa*.

Concluding Remarks :

From the foregoing discussion it may be observed that the Purāṇic "etymologies" (*nirvacanas*) are not etymologies in the strict sense,²¹ but they are derivative explanations. Purāṇa-writers are not interesting in maintaining phonetic/phonemic equivalents or parts, but they try to retain the semantic content of the vocable concerned; one may say that they are interested in the semantic aspect mainly. The purpose of the *nirvacana* is explanatory and hermeneutical. As Purāṇas are related with Vedas, they follow herein the Vedic texts/tradition eg. Nirukta, etc. in their derivational activity. In this context they contribute to the *upabṛmhaṇic* activity. Methodologically, they introduce a *nirvacana* generally by the use of the vocable *yasmāt* or some times without it. It is concluded by the vocable *tasmāt* or by the phrase *tena smṛtam* or *niruktam ucyate*. In this aspect they have a predecessor in the Upaniṣadic methodology.

17. Velanakar H.D., Ṛgveda maṇḍala II, Bombay, 1966, p. 207.

18. Velankar H.D., Ṛk-sūkta-śatī, Bombay, 1972, pp. 274-275; *vide* Macdonell A.A., *op.cit.*, p. 43.

19. *Vide* Hopkins E.W., *op.cit.*, p.81.

20. For Similar derivations from the Brahma-Purāṇa, Brahmāṇḍa-Purāṇa and the Skanda Purāna *vide* Dange S.S., *op.cit.*, p.171.

21. On etymology *vide* Ghatage A.M., Mehendale M.A. & Devasthali G.V. (Editors), Dictionary of Sanskrit on Historical Principles (Specimen Fascicule), Poona, 1973, Introduction, pp.13ff.

BHĀGAVATAPURĀṆA PAINTING :
A case study of Trivikram and Govardhanadhāraṇa Stories.

By

VAIJAYANTI NAVANGUL (SHETE)

[अत्र कलाप्रवीणलेखिकया भागवतपुराणे निर्दिष्टस्य त्रिविक्रमाख्यानस्य गोवर्धन-
धारणाख्यानस्य चित्राणां विषये प्रमाणपुरस्सरं विवेचनं प्रस्तुतम् । लेखिकया विनिर्दिष्टं
यद् इमामि चित्राणि कथांशस्य साफल्येन प्रदर्शनं कुर्वन्ति ।]

Among puranic literature especially the Bhāgavatapurāṇa, widely known monumental work, gives an impression of a highly sophisticated and self contained aesthetic world. The intellectual and cultural milieu reflected in the traditional Purāṇas encourages one to visualise a harmonious, settled conventions and values, also gives an experience of a series of social, cultural, political and philosophical upheavals during the period when Puraṇas were compiled, of course, Puraṇas succeed in retaining a certain steadiness in respect of cultural aspects through all the changing dimensions of historical life. Puranic stories fervent with ethical ideals have received experimentalism and postulation in the sphere of professional artists and aesthetic appreciation.¹ The life of Kṛṣṇa or Kṛṣṇa's pranks are handled by Mewar, Pahari, Odissi, Malwa painters. This paper concentrates on the themse like Trivikrama and Govardhanadhāraṇa, from the 8th & 10th skanda respectively, envisaged in Bhāgavatapurāṇa. Here an attempt is made how an artist adjusts his personal expression and evokes the visual equivalents those answer to the need of narrative. When the artist chooses to paint, he does out of a conviction that what he has to say can be best expressed through the visual-language. Visual experience is an immediate expression of sensory faculty of insight which is not so direct in the verbal language-verbal language begins with the symbols - phonetic and scriptic. It is not the only means for information. Art also leads to have discourse, conveyed thoughts and emotions. Only the 'difference is that in the visuals context,

1. Parimoo Ratan - Kṛshnalila in sculptural and temples.

Also colloquium on Vishnu in Art, thought and literature, Birla Archaeological and Cultural Research Institute, Hyderabad, Jan 1993.

the implications, association, changes. it operates on a several levels and each level of expression strikes, a special chord of human experience. Such a communication goes beyond its messages, bearing function to heighten the insight and sensibilities of the recipient and opens up a window. ² It is raised to the level of literature.

Let us have look into the Mewar set of painting dt. 1648 A. D. from Bhandarkar Oriental Institute. At this Juncture it is interesting to observe how the Trivikram story establishes a dialogue in a pictorial representation.

Fig.1. On the top Celestial women are seen, one of them sounding a kettle drum, another is dancing while other two are delightfully talking about some event. Below that Vāmana, a young brahmacārī holding an umbrella and kamaṇḍalu. Carrying black object under his left shoulder, is visible, in a standing posture, Brahmācārī is decked up with a garland girdle, tied on the waist and put on sacred thread, looks effullgent. The hermits' group is welcoming the boy. The presence of bright stars indicates the birth of Vāmana that is the twelfth day of Bhādrapada. There is another unit in the right hand suggesting there by Vamana's departure to other place. He is walking down with an umbrella, water pot, black antelope's skin etc. amidst the trees. Below it the white birds, blossomed lotuses, the waves suggest the affinity of water. The representation implies Vāmana's arrival near the water, enables to identify the Naramadā river, nearby where asura king is conducting a sacrifice.

Fig.2. In the other painting, it may looked forward at the outset the sacrificial ceremony going on in full-fledge, the flames are rising up, the ṛṣi is offering an oblations into the fire, śruva, a sacrificial instrument is visible in ṛṣi's hand, vedī is well-constructed, other ṛṣi's are chanting, sitting round the altar. In the meanwhile a group of ṛṣi is seen standing up, one of them telling other to notice the entry of unknown lusterous person, a boy in the sacrificial assembly. Again if we look minutely, the dwarf form is depicted holding an umbrella, a water-pot; the girdle tied on his waist, holding a black

2. Subrahmanyam K.G. – The living Tradition, Seagull, Books 1987.

scroll (garment) under his left arm. The standing figure at the door of a sacrificial hall points out the same figure, seen in the previous painting, travelling in the forest, arrived at the bank of a river. In this painting the dwarf approaches to hall in which king Bali is conducting sacrificial rites headed by Kashyapa sage. A host of ṛṣis extremely surprised, is seen on facial expressions having looked such attractive young personality.

In the right hand side adjoining the altar, the dwarf is delineated seated on a throne, the waterpot is lying down while an umbrella is in his hand. The ṛṣi is represented sitting on knees humbly with folded hands, other ṛṣi is standing in front of the boy. The sacrificer a king, with a diadem on his head, along with his wife, is also present near the dwarf. He is also receiving the brahmacārī with a great respect. This painting goes hand in hand with the theme where in Vāmana enters the sacrificial assembly and how he is warmly welcomed by the Yajamāna; similarly the changing expressions seen on the group of ṛṣis are well suggested by a painter with a masterly stroke, with the help of hand gestures and facial expressions.

Fig. 3. This is the painting which provides us an information about sacred environment indicated by flames coming up out of fire, the presence of ṛṣi and the yajamāna accompanied with his wife. On the upper half of the painting, the same effulgent boy is depicted sitting on a throne. In front of him a king and queen are seen. The queen is standing, holding a water-jar in her hand as if ready to pour the water. This structure connotes how king Bali welcomes the Vāmana and his consort probably Vindhyaṅgī arrives to wash the brahmacārī's feet with water. The boy is represented as raising the three fingers, by which suggesting his request for three paces of land. On the back an old sage is standing and suggesting to stop, tries to speak something. This representation relates the further story that is the great honour showed to a guest, a brahmacārī and granting him donation as per his desire, by a king & queen. At this moment the old sage the preceptor of asuras, Śukrācārya is interfering in the matter and wanted to prevent the forthcoming calamities which may have to be suffered by entire demons and the king, personally, because of the king's promise to brahmacārī; without knowing his real identity. 'Śukrācārya, realised that the

brahmacāri is no one but god Viṣṇu himself, in a guise of dwarf form. The right corner of the same painting projects the Vāmana, extending his right palm and the king is pouring water as a symbol of sanctioning the donation of land to him. The royal consort is standing with añjalimudrā showing great homage to brahmacāri. In the back standing ṛṣi is expressing his unwillingness about the king's decision, though he is already warned. Thus the painting directs to the king's firmmindedness in his action and words though foreseeing the troubles or afflictions which he has to undergo as a result finally. Thereby the painter conveys the literary genre that the king did not want to swerve away from his promise and hence he puts a step forward without concerning preceptor's advice.

In the same unit the presence of Śiva and ṛṣi makes aware to the onlooker that they are witnessing the marvellous act of Bali, In the left corner of this painting gods like Śiva, moon, Brahmā, Indra are present far distant. All of them are wonderfully visualising the entire situation in which Bali peacefully keeps up his promise by pouring water without hesitation.

4. Next painting incorporates the huge form of Viṣṇu with his emblems like śaṅkha, cakra, gadā and padma, extending his left leg up. Other celestial figures are visible around when the Viṣṇu's wide stride, witnessed while occupying the earth and antarikṣa and heaven. The demonic figures are exhibited taking out weapons and raising them, some of whom wanted to throw on the Trivikrama, Brahmā is observing from the top. This particular painting communicates description³ where the asuras are prepared to fight with Viṣṇu when they come to know that this form has occupied the world and thus they are put into trouble by the god; Asura's are not in support of king Bali and they took decision against their monarch.
5. Again the painter is delineating the figure of Viṣṇu with the famous emblems with upraised left foot, still fully extended as if his wide-going step pervading the heavenly region. The celestials and heavenly beings are standing in añjali posture to calm down Viṣṇu, on the top

3. HBP demonic figure .

level, Brahmā is seen along with female figures sounding the kettle drum to celebrate Viṣṇu's prowess and victory over asūras, Viṣṇu's right foot is on the king suggesting thereby how Viṣṇu thrust the king in the nether world.

In this painting Viṣṇu is represented along with the gods, ṛṣis, and gandharvas. Viṣṇu's well known 'Vikrama' is being celebrated. King Bali is requesting him to put his third step on his head, flowers are showered from the heaven.

Thus the painting set remarkably and consistantly moves through the episodes one by one. The germ in vedic hymns about Viṣṇu's three steps and his epithet Urugāya, or Uruvikrama, is expanded and developed in the Vāmana story in the purāṇas. This motif of the Vāmana story, traceable to RV (1.22. 17, 1.134. 2, 1.155.4)

इदं विष्णु विचक्रमे त्रेधा नि दधे पदम् ॥

is running in Aitereya Brāhmaṇa and Śatapatha Brāhmaṇa (1.22, 1-3) in a distinct context. Here after the defeating gods, Asuras distribute the land to gods and emphasise that gods are entitled to get as much as land which could be measured by three steps of the Vāmana form. Then Vāmana assumed a cosmic form and pervaded three world; in the Brāhmaṇa period Viṣṇu's three strides are explicitly connected with earth, antarikṣa and sky. That is called Viṣṇu Krama . That is why a sacrificer imitates Viṣṇu by walking down three steps on Vedi. Though the Vāmana story is again repeated in Padma purāṇa (Chap 78) there is variation in narration. In this Purāṇa Viṣṇu having assumed Vāmana form dive into the Devikājala and lay afloat like a piece of dry wood. The ṛṣis by chance saw him and took him up. The demon called Dhundhu offers him the land. Vāmana begins to grow and at the end he throws the demon in pātāla, but by his heavy fall there appeared a great cavity etc.

These special features are not met with in the Mewar school of paintings. Thus certainly the artist has borrowed the theme from Bhāgavata purāṇa, which accords well with all its aspects.

Here, it may be asserted at the outset that we have enough data to establish the communicative element passing through one medium to another, either by oral tradition or by art-tradition. Some scholars have drawn to the attention in the artistic discipline that paintings were shown as a pictureshowman, at the time of ākhyāna, or any folk performance.

II

Govardhana Lilā

Another group of delineations of Kṛṣṇa myths is found in Malwa and Pahari School. Kṛṣṇa myths are widely spread in Rajasthan and Uttarpradesh from 13th Century onwards. It may be added here that Mathura as its centre is traditionally supposed to be the locale of Kṛṣṇa līlās. Naturally Kṛṣṇa laudation spread widely and fashioned out in images, mythological representations, dances, songs and what not !⁴

Not only Bhāgavata purāṇa extols Kṛṣṇa's amazing achievement especially the lifting of mount Govardhana sportively but the sculptures in the temples and reliefs support and strengthen the impact of Kṛṣṇa worship throughout the decades.

To look forward in the Pahari School painting depicting a beautiful landscape in which Govardhana pūjā is directed by the circumambulation by cowherds. The cowherd, fully decked up, moving happily along with the cattles. In this painting the head of Gopas is bowing down the mountain-'pūjā-dravya' and vessels like water pot, a plate full of coconut, rice, kumkum are beautifully drawn near the mountain. One interesting feature to be noted here is the Kṛṣṇa's presence on the top of the hill. It shows Kṛṣṇa's transcendental form; since Kṛṣṇa is seen at the bottom of a hill. On the right side musicians are seen, sounding musical instruments for celebrating this auspicious function.

2. In the another painting belonging to the same series dt. 18th Ce. kept in National Museum, Kṛṣṇa emerges out in a divine hollow and lifting the mountain as if a mushroom. He touches with a left hand, just by a small finger. Herein the wealth of Gopī, the cattles are gathered under the mountain. Balarāma and Gopies are visible supporting the mountain with a stick. This painting implies the participation of other characters while lifting the mountain. Kṛṣṇa is not the whole and sole authority for that. Co-operation of Balarāma helped Kṛṣṇa to lift up the hill so easily and to keep it standing. The mountain is perceived like an umbrella in this painting. It seems, by that time female element is assimilated and acquired predominant position in Indian Philosophy.

4. The life of Kṛṣṇa in Indian Art, P. Banerjee, National Museum, 1981.

3. The painting dealing the same story by Kangra artist dt. end of 18th century housed in Bharat Kala Bhavan, Banaras, highlights little distinct feature.

Herein Kṛṣṇa lifts up the Girirāja with a right hand easily. The Gopas & Gopīs have collected under the mountain along with their children and cattle. The gopas are seen, supporting to the hill with their sticks, on the mountain a peacock is moving. This painting expresses the dark noisy clouds on the top, also flash of lightening with dark black and grey colour. On the right hand Indra is present riding on his elephant. It suggests how Indra observes Kṛṣṇa's marvellous act of valour.

Another set of painting describing this episode from Bhagavata purāṇa with a manuscript in Vraja language is available in Bharat Kala Bhavan, Varanasi dt. 17th Cen. A.D. It is done by Malwa artists.

Govardhana worship is represented in three units. On the left, upper side Kṛṣṇa is discussing with an old gopa under a tree. In the corner gopīs are talking. This delineation cannotes Kṛṣṇa's inquiry about what is going on, why each one is busy in preparing some function. The gopīs are talking about the coming event happily. That is described in a manuscript. Kṛṣṇa is reluctant for Indra sacrifice, while prefers giripūjā since the life of a gopa totally depends on the mountain. All the preparations made for Indra worship now turn to Govardhana worship. Nanda, Kṛṣṇa, Balarāma, cattle, gopīs all are seen moving towards the hill. That is visible in the lower part of the left side. In the right hand side, Girirāja is standing out with decorum. Gopīs are invoking the giri. They have offerings as a symbol of paying homage to the hill. Above that some gopis are standing with folding hands Kṛṣṇa seated on a top of the hill points out his divine power, the giripūjā is equivalent to Kṛṣṇa pūjā.

In the other painting belonging to the same collection, white elephant is shown in the right left side. A godly figure is seated on a throne. The attendant is standing; in the back two figures are depicted in front of god probably listening a command. That implies Indra and his elephant, commanding the messengers. Next portion, highlights incessant downpour on Vraja. It resembles to the narration wherein Indra called for Samvartaka clouds and ordered them to

inundate the whole Vṛndāvana with an extensive flood. They showered hail stones, with columns. Therefore gopīs are represented afflicted with severe cold. They are shivering, so contracted their bodies. Below that cowherds approached to Kṛṣṇa for refuge. Kṛṣṇa worked out a device for their protection. In the right side, Kṛṣṇa's praiseworthy act of lifting the mountain is depicted. He lifts it with one of his hand. Kṛṣṇa assured them, thus they are seen assembled under the mountain. Heavy showers are also depicted on the top in a black colour. Below a cart having wheels is seen and cattles are walking, telling the fact that after the couple of days rain is fully stopped and all the cowherds left slowly with their cows and carts loaded with valuables.

At the end, after having collected and discussed elaborately a series of paintings on the life of Kṛṣṇa namely Trivikrama and Govardhanadhāraṇa, the evaluation requires to speak on the narratives and expression in visual arts.

If we take the illustrations of Trivikrama legend it is interesting to observe how an artist has broken up the episode in sections which consistantly form the principle event, In the literary mode just as the story runs throughout in succeeding order, in the pictorial mode too, the painter has handled efficiently in a setting blended with the description, event after event, consequently. The depiction involves the figures, shapes, gestures, moments, facial expressions and environment etc. which conveys the meaning equally fascinating. If we carefully look at the same story we come across in the first painting itself, an artists' skill in proceeding to show the coming episode. That is in the right side, Vāmana is walking and passing in the forest arriving near the water. It shows Vāmana's intention to go to sacrificial place where Bali was performing rites. Another point to note down in this set of painting is, demonic figures inclined to wage a war with Viṣṇu. They are prepared for a fight since Viṣṇu occupied three worlds. It implies obstruction in Viṣṇu's success. Ultimately Viṣṇu in Trivikrama form is victorious.

This set of painting by Mewar school artists reminds me a coreographer's technique or a dramatist's skill in breaking the story into the self-contained units in order to give it a stage-value. The paintings also bear similarity with this expertise. It gives impression

of five sandhis,⁵ namely mukha sandhi or that part in which the germ (bija) is brought into notice. In the painting the appearance of Vāmana with an umbrella, and waterpot commences the Mukha Sandhi.

2. The Pratimukha Sandhi—It shows the efforts of the hero, the germ having come into light in the beginning the hero embarks upon and vigorous search to achieve the result, In the same painting Vāmana is proceeding to march with an intention to visit Bali's sacrifice. So he is represented standing near the water. The progression is uncovering of the bija, place at the opening, potentiality of development are infused with each other and have a common end. The two paintings illustrating Trivikramas all pervading steps on earth and in heaven directing towards no vacant place for a third step, and when Viṣṇu became wild, Bali requests him to put his feet on his head, ultimately, Trivikrama's right foot on Bali's head, thus finally pressing him in the nether world : Thus Viṣṇu achieves his aim to expel the asura dominance completely. For this brave act of Viṣṇu, he is praised much by gods, and they shower flowers on him, to celebrate this great success. Of course, here is semiotic, interrelated to five artha prakrits⁶ and five avasthās⁷ prescribed for a dramatist for successful enacting and accuracy.
- (3) Garbha Sandhi—In this the germ appeared in its full fledged form and target seems near. In the paintings where Vāmana asks for a land which could be measured with three steps, and in which he grows large, occupying the earth and heaven develops the story in detail.
- (4) Vimarsha Sandhi (Pause) - In it though success is in hand, there is some hindrance for a while. Good example is formed in the painting where asuras are ready to encounter Viṣṇu, drawing their weapons. They are against their king's promise and are not willing to accept Viṣṇu's supremacy. In the painting, the artist is representing the element which was prevailing or dominant in the society at that time.

5. Mankad D.R. - Sanskrit drama & dramaturgy

6. Ibid.

7. Ibid.

The divine aspect of Kṛṣṇa, manifested through his presence and the top of hill as well as among Gopas, indicates how the Vaiṣṇavas thought that Kṛṣṇa is among all as well as above the mundane. Another point to be noticed, the co-operative feeling rooted among the group of people leads one to do miraculous act just Kṛṣṇa lifts mountain having the support of sticks held by Gopas. The paintings also suggest how an artist express his feelings having the impact of the various Brahmanical religious cults.

5. Nirvahaṇa Sandhi—conclusion—The section where all main incidents each having potentiality of development are infused with each other and have a common end. Other two paintings illustrating Trivikrama's all pervading steps on earth and in heaven directing towards no vacant place for a third place, and when Viṣṇu became wild, Bali requests him to put his feet on his head, ultimately, Trivikrama's right foot on Bali's head, thus finally pressing him in the nether world : Thus Viṣṇu achieves his aim to expel the asura dominance completely. For this brave act of Visnu, he is praised much by gods, and shower flowers on him to celebrate this great success. Of course, here is semiotic, interrelated to five arthaprakṛtis and five avasthās prescribed for a dramatist for successful enacting and accuracy. In Pahari set of painting, the artist is representing the element which was prevailing or dominant in the society at that time. The divine aspect of Kṛṣṇa manifested through his presence on the top of hill as well as among Gopas, indicates how the Vaiṣṇavas thought that Kṛṣṇa is among all, as well as above the mundane. Another point to be noticed, the co-operative feeling rooted among the group of people leads one to do miraculous act just Kṛṣṇa lifts mountain having the support of sticks held by Gopas.
3. The third set of painting of the Malwa artist is a good example to derive a conclusion that the art flourished through the popular art, or the oral form. Malwa artist has written the story which is expressed in the painting. The language changes. The expressions also varies in many respects. By making such statement I wanted to stress on the wide spread of performances when the troupes of actors migrating one place to another enacting in villages, temples, courts, dancers giving performances and so on.

We come across a noteworthy contemporary performance namely Manonuranjana or Haribhakti composed by Anantadeva in the later half of 16th Century. The plot is composed on the basis of Kṛṣṇa's pranks. It opens with the Govardhandhārana scene and story how Indra calls his messenger, and instructs him to advice Nanda for his invocation, but practically they were worshipping Govardhana- the following story as mentioned then onwards. Thus, gatherings at few paintings, provide a clue to why Śathapatha Brāhmaṇa asserts that the study of Purāṇa is essential in Svādhyāya. Purāṇas being the floating mass of literature, are equally important from the knowledge point of view. If one is not acquainted with Puranic perspective he is not considered a scholar.

Fig. 1

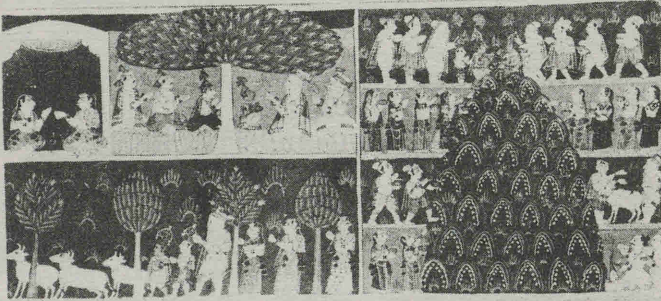


Fig. 2



Fig. 3



Fig. 4



Fig. 5



SIGL P
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Fig. 6



Fig. 7



Fig. 8



Fig. 9



MINERALS AND METALS IN THE GREATER
KŪRMĀCALA REGION AS DESCRIBED IN THE
MĀNASAKHAṆḌA OF THE SKANDA PURĀṆA

By

R. K. DUBE

[अत्र विदुषा लेखकेन प्रमाणपुरस्सरं प्रदर्शितं यत् स्कन्दपुराणस्य मानसखण्डे धातु-संवन्धि खनिजपदार्थसंबन्धि च विशिष्टं विवरणं प्राप्यते । मानसखण्डस्य काले कूर्माचल-प्रदेशो विस्तृत आसीत् । अत्र खनिजद्रव्याणि प्रभूतत्वेनोपलब्धानि आसन् तथा धातुसंवन्धिकार्यशाला अप्यत्र प्राचुर्येणासन् । अत्र स्वर्ण-रजतलौहताम्रादिधातूनां प्राचुर्येणासीदुपलब्धिः । अस्य निर्देशः कालिदासादिविरचितप्रबन्धेष्वपि दृश्यते ।]

The Himālayas has been an integral part of the Indian culture since time immemorial. In the Ṛgveda (10.121.4), the entire Himālayan region has been designated as Himavanta-

यस्येमे हिमवन्तो महित्वा यस्य समुद्रं रसया सहाहुः ।

यस्येमाः प्रदिशो यस्य बाहू कस्मै देवाय हविषा विधेम ॥

The central part of the Himavanta or Haimavata consisted of Kūrmācala and Gaṛawāla regions. In Purāṇas, it has been divided into three sub-regions-Himavatkhāṇḍa, Mānasakhaṇḍa. and Kedārakhaṇḍa. The present day Nepāl was known as Himavatkhāṇḍa. According to the Mānasakhaṇḍa section of the Skanda Purāṇa¹ (21,4), the Mānasakhaṇḍa region consisted of the modern Kumāun region together with the Kailāsa and the Mānasarovara regions, and extended from the Nanda mountain to the Kākagiri mountain:

नन्दपर्वतमारभ्य यावत् काकगिरिः स्मृतः ।

तावद् वै मानसः खण्डः ख्यायते नृपसत्तम ॥

The Mānasakhaṇḍa region can be termed as Greater Kūrmācala. The Kedārakhaṇḍa consisted of the modern Gaṛawāla region.

The Skanda Purāṇa is a voluminous treatise divided into various sections or Khaṇḍas. The Mānasakhaṇḍa section of the Skanda Purāṇa (MKSP), consists of about 7000 śloka, describing the various religious centres, rivers, mountains, temples, lakes, ponds, flora and fauna of the

1. The Mānasakhaṇḍa of the Skanda Purāṇa (MKSP), ed. by Gopaldatt Pandey, Shri Nityanand Smarak Samiti, Varanasi, 1989.

Mānasakhaṇḍa region of the Himālayas, together with their origin, importance and associated stories. This important text also describes the location of the mineral deposits of this region of the Himālayas. An attempt has been made in the present paper to analyse the literary evidences on the minerals and metals in the Greater Kūrmācala region of the Himālayas, as described in the Mānasakhaṇḍa section of the Skanda Purāṇa.

LITERARY EVIDENCES

There are two types of literary references to the mineral and metallurgical wealth of the Greater Kūrmācala region in the MKSP. The first is a general type, while the other is specific one. The general type of information is first considered.

The MKSP reiterates the well known fact stated in earlier references that the Himālayas contain mines of various metals, such as gold, silver, iron, etc.² Obviously, by the term Himālayas the writer refers to the entire region covering Himavatkhaṇḍa, Mānasakhaṇḍa and Kedārakhaṇḍa. However, the writer has also specifically mentioned that the Mānasakhaṇḍa region of the Himālayas, extending from the Nanda mountain to the Kākagiri mountain, contained a large number of mines³. It has been further elaborated that the mountains such as Dārugiri⁴,

2. भूर्जादिवृक्षसंकीर्णं स्वर्णाकरविराजितम् ।
रजताकरसंकीर्णं गैरिकादिविराजितम् ॥ (MKSP, 7.19)
तथाकराणि सर्वाणि स्वर्णरौप्यान्वितानि च ।
गैरिकादिभिर्द्युक्तानि दर्शयस्व गिरीश्वर ॥ (MKSP, 7.35)
3. शृणुष्व नृपशार्दूल प्रमाणं चातिविस्तृतम् ।
यथाप्रमाणं तत्त्वेन कथयामि न संशयः ॥
नन्द-पर्वतमारभ्य यावत् काकगिरिः स्मृतः ॥
तावद्वै मानसः खण्डः ख्यायते नृपसत्तम ॥
आकरैर्बहुभिर्द्युक्तो नदीभिः समलङ्कृतः ।
तस्मिन् खण्डे महाभाग प्रवाहा बहवः स्मृताः ॥
तस्मिन्स्तु बहवो राजन् आकरा बहुशः स्मृताः ।
तत्र ये मानवाः सन्ति प्राणिनो ये सुसंयताः ॥
ते सर्वे मानवानां वै प्रपूज्या नात्र संशयः ॥ (MKSP, 21.3-6)
4. ततो दारुगिरिः पुण्यो विद्यते मुनिसत्तमाः ।
देवदानवसिद्धैश्च सेवितः किन्नरोरगैः ॥
नानापादपसंकीर्णो नानाधातुविराजितः ।
नानाविधैः पक्षिगणैः सेवितः सुमनोहरः ॥ (MKSP, 92.2-3)
सरयू-रामसरितोर्मध्ये दारुगिरिः स्मृतः ।
उच्छ्रितः शिखराकारो नानाधातुविराजितः ॥ (MKSP, 105.2)

Śaila⁵, Raivataka⁶, Dhvaja⁷, Lipi⁸, Śami⁹, Ghantāgiri¹⁰, Candana¹¹, Yantraṭaṭa¹², Muni¹³ and Viskambha¹⁴ situated in the Mānasakhaṇḍa contained mines of various metals. Similarly, the area near the Piṇḍāra river originating from the Nandagiri mountain, contained various types of minerals¹⁵. An interesting reference to the availability of eight different "metals" in the Mānasakhaṇḍa region has been mentioned¹⁶. Many Sanskrit texts have enumerated the names of the eight metals. By the word "metal", they not only mean metals, but alloys too. For example, according to Rasaratnasammuccaya gold, silver,

5. तस्य दक्षिणभागे वै शैले नाम महागिरिः ।
नानावृक्षलताकीर्णां नानाधातुविराजितः ॥ (MKSP, 96.6)
6. शेषोदितेन मार्गेण ययौ रैवतकं गिरिम् ।
नानावृक्षलताकीर्णं नानाधातुविराजितम् ॥ (MKSP, 103.470)
7. वामे वै रामगङ्गायाः पावनाख्यो गिरिः स्मृतः ।
तस्यैव दक्षिणे भागे ध्वजाख्यः पर्वतः स्मृतः ॥
उच्छ्रितः शिखराकारो नानाधातुविराजितः ।
महौषधिमहादीपैः सर्वतः परिदीपितः ॥ (MKSP, 112.3-4)
8. कुबेरस्य महायज्ञे समाहूता हिमालये ।
ययुस्तु हिमसम्पूर्णां नानाधातुविराजितम् ॥
ददृशुस्तत्र धनदं गुह्येशं नरवाहनम् ।
सह पत्या समासीनं ध्यानन्तं पार्वतीप्रियम् ॥
दक्षिणे शिखराणां वै आसीनं लिपिपर्वते ।
तत्र सम्पूजिताः सर्वे धनदेन महात्मना ॥ (MKSP, 116.6-8)
9. श्यामाचर्मण्वतीमध्ये शमिसंज्ञो महागिरिः ।
उच्छ्रितः शिखराकारो नानाधातुविराजितः ॥ (MKSP, 124.3)
10. तत्र वामे सरोजायाः पुण्यो घण्टागिरिः स्मृतः ।
नानाधातुशतैर्युक्त उन्नतोन्नतपादपैः ॥ (MKSP, 136.5)
11. गणद्रेर्दक्षिणे भागे पुण्यश्चन्दन पर्वतः ।
नानाधातुशतैर्युक्तो नानाऽऽकरसमन्वितः ॥ (MKSP, 138.3)
12. ततो यन्त्रतटो नाम तस्या दक्षिणसरिथितः ।
गिरिर्घण्टाद्विसंलग्नो नानाधातुविराजितः ॥
तमारुह्य सत्यतटं गर्णं सम्पूज्य मानवः ।
भुक्त्वा च निखिलाश्लोगाञ्जलं जीवति मानवः ॥ (MKSP, 155.10-11)
13. दिव्यो मुनिगिरिः पुण्यः तथा चन्द्रगिरिः स्मृतः ।
मुनिशिष्यसहस्रैस्तु सेवितो धातुभूषितः ॥ (MKSP, 176.66)
14. हिमालयस्य कोणे यो दाडिमाद्रिरिति श्रुतः ।
स तस्मात्पूर्वभागे वै विष्कम्भो नाम पर्वतः ॥
जटासरिन्मध्यगतो नानाधातुविराजितः ।
नदीभिः सेवितो रम्यो देवगन्धर्वपूजितः ॥ (MKSP, 179.28-29)
15. पिण्डारकेति विख्याता प्रार्थिता सिद्धनायकैः ।
विचित्रधातुसंकीर्णां नानावृक्षविराजिता ॥ (MKSP, 24.4)
16. अवतीर्णा महाभागे तस्मान्मान्यं वदामि ते ।
यात्राष्टधातवः पुण्या दृश्यन्ते वरवर्णिनि ॥ (MKSP, 16.41)

copper, tin, lead, iron, bronze and brass are the eight metals of importance¹⁷. It seems likely that these metals and alloys were prepared from their respective ores in the Mānasakhaṇḍa region.

The details of mines of specific metals are described below:

GOLD:

There are several references to gold mines in the MKSP. There was Kapilā tīrtha in the centre of the Nala mountain, through which Kapila river was flowing. The mountain situated on the south bank of the Kapilā river contained gold mines¹⁸. An idea about the location of this place can be obtained from the fact that beyond Kapilā tīrtha on the banks of Kapilā river, there was Bāṇa tīrtha and Paraśūrāma Āśrama, and the river joined the Mānasarovara near the Paraśūrāma Āśrama¹⁹. Another reference to the location of gold mines is that of Padmagiri, which was situated adjacent to the Dārukānana²⁰. The Khecara mountain, which was situated near the Sītā river, was also enshrined with gold mines²¹. Near the Khecara mountain, there was the Indra mountain, which also contained gold²². The stones of Vishwanātha mountain had veins of gold²³. The Sunandā river was full of gold²⁴, meaning that the sand and gravels of this river contained alluvial placer gold.

SILVER

According to the MKSP, there were several places where silver mines were located. The area near the Śeṣī cave situated on the bank of the Śeṣī

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17. सुवर्णं रजतं ताम्रं त्रपुं सीसकमायसम् ।
षडेतानि च लोहानि कृत्रिमौ कांस्यपित्तलौ ॥ (RASARATNASAMMUCCAYA, 10.66)
 18. ततस्तु दक्षिणे तीरे कपिलायाः शुभद्रते ।
काञ्चनस्याकरैर्युक्ता स्मराख्या गिरिकन्दरा ॥ (MKSP, 16.88)
 19. ततस्तु कपिला देधि शुभं मानसरोवरम् ।
सम्मिलदृषिपूज्यं वै जामदग्न्याश्रमे शुभे ॥ (MKSP, 16.94)
 20. पद्मनाभपदाक्रान्तो दिव्योऽयं पर्वतोत्तमः ।
ताम्राकरैः सुसंयुक्तः स्वर्णाकरविराजितः ॥ (MKSP, 62.12)
 21. सीतानद्या वामभागे खेचरो नाम पर्वतः ।
नानाधातुशतैर्युक्तो नानापर्वतभूषितः ॥
रौप्यस्वर्णाकरैर्युक्तः सुरसिद्धनिषेवितः ।
नृत्यद्बर्हिकदम्बेन सर्वतः परिशोभितः ॥ (MKSP, 159.6-7)
 22. वामे इन्द्रगिरिस्तस्माद्धिद्यते सुरसेवितः ।
अस्ति पर्वतमुख्यो वै स्वर्णगूढो महागिरिः ॥ (MKSP, 176.6)
 23. स्वर्णादिधातुखचिता हिमसीकरपूरिता ।
उपपातकसंयुक्ता महापापान्विता अपि ॥ (MKSP, 17.92)
 24. तत्रोत्तीर्णा सरिच्छ्रेष्ठा सुनन्दा हंससेविता ।
स्वर्णाभा हिमसम्भूता पूरिता स्वर्णधातुभिः ॥ (MKSP, 18.70)

river contained silver mines²⁵. Similarly, the Gargācala, situated²⁶ to the south of the Śesagiri, also had silver mines²⁷. Adjacent to the Dārukānana was the Śālmali mountain in the western direction. It also contained silver mines, apart from copper and iron mines²⁸. Silver mines were also found in the Pāvana mountain, which was situated near the left bank of the Rāmagangā river²⁹. Similarly, the Kāka mountain also contained mines of silver apart from those of copper³⁰. The Khecara mountain also had silver mines³¹.

COPPER

There are several references to places where copper was mined in the Kūrmānchala. The area near the Śarkarā river was full of copper minerals³². This place was situated near the Devatīrtha. Similarly there were copper mines near the Vaśiṣṭha tīrtha³³ and Bāli tīrtha³⁴. Copper mines were also found in the Śālmali mountain, adjacent to the Dārukānana in the western direction³⁵. To the west of the Śālmali

25. आविर्बभूव वै देवी उत्तरद्वारगामिनी ।
रजताकरसम्पूर्णा तथा सीसाकरान्विता ॥ (MKSP, 16.55)
26. कैलासवामभागे हि कलापाख्यो महागिरिः ।
गुहाभिर्द्वादशैर्युक्तो रजताकरशोभितः ॥ (MKSP, 18.69)
27. कूजल्कोकिलसधैश्च यत्र तत्र प्रणादितम् ।
रजताकरसंयुक्तो राजते रजतोपमः ॥ (MKSP, 41.2)
28. निवसन्ति महाभागाः पुण्ये शाल्मलिपर्वते ।
लोहिताम्राकरैर्यिप्रास्तथा रौप्याकरैर्युतः ॥ (MKSP, 58.4)
29. स वामे रामगङ्गायाः पुण्यः पावनपर्वतः ।
विद्यते सिद्धगन्धर्वैः सेवितः सुमनोहरः ॥
नानाधातुसमाकीर्णो नानावृक्षविराजितः ।
रजताकरदैः काष्ठैः सर्वतः परिशोभितः ॥ (MKSP, 109.3-4)
30. नवमूलगिरिं गत्वा काकाख्यं पर्वतं व्रजेत् ।
नवकोणं सुविस्तीर्णं योजनद्वादशायतम् ॥
उन्नतं शिखराकारं हिमसीकरपूरितम् ।
रजताकरसम्पूर्णं ताम्रधातुविराजितम् ॥ (MKSP, 126.7.8)
31. रौप्यस्वर्णाकरैर्युक्तः सुरसिद्धनिषेवितः ।
नृत्यद्बर्हिर्कदम्बेन सर्वतः परिशोभितः ॥ (MKSP, 159.7)
32. तस्य सम्पूजनात्तत्र माहेन्द्रपदमानुयात् ।
तत्र वै दृश्यते देवि शर्करा ताम्रसंमिता ॥ (MKSP, 16.66)
33. वसिष्ठाश्रमसंयुक्ता ताम्रधातुविराजिता ।
तपति तत्र वै देवि वसिष्ठः सहभार्यया ॥ (MKSP, 17.124)
34. ततः परं महातीर्थं बालितीर्थेति विश्रुतम् ।
मनः शिलाकरैर्युक्तं ताम्र-शर्कर-शोभितम् ॥ (MKSP, 17.45)
35. दारुकाननसंलग्नो नाम्ना शाल्मलिपर्वतः ।
पश्चिमे मुनिशार्दूला राजते नात्र संशयः ।
तत्र पुण्या सुसरितो बहवः सन्ति वै द्विजाः ।
तपस्विनो महाभागाः सत्यधर्म पारायणाः ॥

mountain is the Padmagiri, which also contained copper mines³⁶. Similarly the Kāka mountain, which is being recognised as a mountain in the Western Nepāl of the modern times, also had copper mines³⁷. It is interesting to note that many Rasaśāstra texts such as Rasaratnasammuccaya have mentioned two types of copper, viz. Mleccha and Nepālaka. The Nepālaka name was given to those copper which was produced in Nepāl. It has further been stated that Nepālaka type copper was superior to the Mleccha type, and was soft, red coloured, malleable and of high density³⁸.

LEAD

According to the MKSP, there were lead mines near the banks of the Śeṣī river near Śeṣī cave³⁹. It is interesting to note the similarity between the Sanskrit word for lead, i. e. Śīsaka and the Śeṣī river and cave. The same area also had silver mines. It seems that the lead mineral available in that place also contained silver. Such types of complex lead-silver minerals have been common in many parts of the world.

IRON

It has been stated that the Himālayas contain mountains full of gairika—an ore of iron. However, very few specific references for iron

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- स्वाध्यायनिरताः शान्तास्तत्र वै निवसन्ति हि ।
 कालीयश्चक्रसेनश्च वडवानर्यमास्तथा ॥
 निवसन्ति महाभागाः पुण्ये शाल्मलिपर्वते ।
 लोहताम्राकरैर्विप्रास्तथा रौप्याकरैर्युतः ॥ (MKSP, 58.1-4)
36. पद्मनाभपदाक्रान्तो दिव्योऽयं पर्वतोत्तमः ।
 ताम्राकरैः सुसंयुक्तः स्वर्णाकरविराजितः ॥ (MKSP, 62.12)
37. नवमूलगिरिं गत्वा काकाख्यं पर्वतं ब्रजेत् ।
 नवकोणं सुविस्तीर्णं योजनद्वादशायतम् ॥
 उन्नतं शिखराकारं हिमसीकरपूरितम् ।
 रजताकरसम्पूर्णं ताम्रधातुविराजितम् ।
 नानामृगगणाकोर्णं नानाधातुविराजितम् ।
 सुरसिद्धगणैर्विप्राः सेवितं मेरुसन्निभम् । (MKSP, 126.7-9)
38. सुस्निग्धं मृदुलं शोणं घनाघातक्षमं गुरु ।
 निर्विकारं गुणश्रेष्ठं ताम्रं नेपालमुच्यते ॥ (Rasaratnasammuccaya, 5.44)
39. पूजितानि भुजङ्गाद्यैर्धृतराष्ट्रसुतैरपि ।
 तत्रैव शेषचरणाच्छेषीनाम्ना सरिद्धरा ॥
 आविर्भूता सरिच्छ्रेष्ठा गङ्गा त्रिपथगामिनी ।
 कर्कोटकादिभिर्नागीः सेविता सुमनोहरा ॥
 आविर्बभूव वै देवी उत्तरद्वारगामिनी ।
 रजताकरसम्पूर्णा तथा सीसाकरान्विता ॥ (MKSP, 16.53-55)

mines have been mentioned. The Śālmali mountain situated to the west of the Dārūkānana contains iron mines⁴⁰.

MAINSILA

The Bālitūrtha had mines of mainsila i. e. realgar, which is a mineral of arsenic⁴¹.

BORAX

There are several references to a mountain known as Tankāṇa in the MKSP⁴². Tankāṇa is the Sanskrit name for borax. It is interesting to note that the name of borax mineral in English language is "tincal", which seems to have been derived from the Sanskrit tankāṇa. Although there is no specific mention of the availability of borax in the Tānkaṇa mountain in the MKSP, it seems likely that the name of this mountain was due to the availability of borax over there. Water flowing from many hot springs contains borax. This water in due course of time, evaporates either in the immediate vicinity of the springs, or after accumulation in closed basins, resulting into beds of alkali and/or alkaline earth borates⁴³.

It is interesting to note further that according to certain beliefs the ancient Babylonians were sending emissaries to the Himālayas for bringing borax more than 4000 years ago, which was used in working and

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40. निवसन्ति महाभागाः पुण्ये शाल्मलिपर्वते ।
लोहताम्राकरैर्विप्रास्तथा रौप्याकरैर्युतः ॥ (MKSP, 58.4)
41. ततः परं महातीर्थं बालितीर्थेति विश्रुतम् ।
मनःशिलाकरैर्युक्तं ताम्र-शर्कर-शोभितुम् ॥ (MKSP, 17.45)
42. प्राप्य चाधित्यकां भूमिमृषिपुण्याश्रमैर्वृताम् ।
टङ्कणाद्रिगिरे राजन् सरयूजलसेविताम् ॥ (MKSP, 4.17)
टङ्कणपृष्ठसंभूता शाली नाम सरिद्वखा ।
नदीभिर्बहुभिः पुण्या मिश्रिता मुनिसत्तमाः ॥ (MKSP, 39.6)
ततः पृष्ठेणनामा वै पर्वतः समुदाहृतः ।
सङ्गतो गोमतीं पुण्यां तथैव दारुकानने ॥ (MKSP, 55.2)
दारुटङ्कणयोर्मध्ये तत्रैव शिवदा शुभा ।
कर्पिर्दिनिस्सृता पुण्या जटागङ्गा सुशोभना ॥ (MKSP, 61.28)
गोमत्या दक्षिणे भागे प्रान्ते या टङ्कणस्य हि ।
राजते देवगन्धर्वसेवितं सुमनोहरम् ॥ (MKSP, 69.24)
स्वयम्भूगिरिसंज्ञो वै टङ्कणान्ते तपोधनाः ।
ततः सम्भूय सा पुण्या सरयूसंगमं गता ॥ (MKSP, 91.18)

43. W.A. Gale, Development and present status of the borax industry, in R.F. Gould, Borax to Boranes (Advances in Chemistry Series, No.32), American Chemical Society, Washington D.C., 1961, 14.

joining of gold⁴⁴. Schlagintweit also belived that most of the borax in ancient times originated from Ladakh and Tibet⁴⁵. He also asserted that the source of borax was the water of hot springs. The lakes containing such water after evaporation gave rise to crystals of borax, which were found on the beds of lakes.

DISCUSSION

From the foregoing account available in the MKSP, it is apparent that the Kumāun region together with the Kailāsa and Mānasarovara regions contained a large number of mines of gold, silver, copper, lead, iron, maninsila and borax. Although the details of the extraction of these metals from their ores are not given in the MKSP, it seems likely that metals such as gold, silver, copper, lead and iron were extracted from their respective ores by the local population at or near their deposit sites. From the vast references available in the MKSP, it is apparent that in the past a flourishing metal extraction activity existed in the Greater Kūrmācala region and the local population involved in it must have been well conversant with the metallurgical knowledge.

The Matsya Purāṇa (117.1-21, and 118.1-77) and the Mārkaṇḍeya Purāṇa (58.16-33) have also described the various aspects of the Himālayas, but have not stated anything about its mineral and metallurgical wealth, let alone such an elaborate one. Other Purāṇas are also silent on this subject. It is, therefore, not unreasonable to state that the MKSP is an important source of information regarding the mineral and metallurgical wealth of the Kumāun, Kailāsa and Mānasarovara regions in the Purāṇic literature.

It would not be out of place to compare such mineral and metallurgical informations on Kumāun with those available in other texts written in various periods. The Mahābhārata states that the Himālayas is enshrined with various types of metals⁴⁶. Kālidāsa has described the availability of the red colour Gairika in the Himālayas at several places

44. Pacific Coast Borax Co., "Story of the Pacific Coast Borax Co.", Ward Ritchie Press, Los Angeles, 1951.

45. H. von Schlagintweit, Munchen Acad Sitzber, 1878, 8, 518.

46. आरिराधयिषुर्गङ्गा तपसा दग्धकिल्बिषः ।
सोऽपश्यत नरश्रेष्ठ हिमवन्तं नगोत्तमम् ॥

शृङ्गैर्बहुविधाकारैर्धातुमद्भिरलंकृतम् ।

पवनालम्बिभिर्मैथैः परिषिक्तं समन्ततः ॥ (Mahābhārata, Vana Parva, 108, 4-5)

in his writings⁴⁷ He has used the word "dhātu" for it. He has also mentioned the availability of Haratāla and Mainasila in the Himālayas⁴⁸. Ain-i-Akabari⁴⁹. has stated that the Subāh of Delhi extended from Palwal to Ludhiana in length and from Rewari to the Kumāon hills, and from Hisār to Khizrābād in breadth. It further states that the Kumāun hills contained mines of gold, silver, copper, lead, iron, orpiment and borax. Although Ain-i-Akabari does not give the specific location of these mines in that region but does corroborates the facts stated in the MKSP.

Ball wrote an exhaustive treatise on the economic geology of India in 1881 A. D., which gives details of the various mines worked in the Kumāun region of the Himālayas. Ball⁵⁰ reported that the alluvial placer gold deposits were found on the banks of several rivers of the Kumāun region, such as Dhela river, in the nineteenth century. Ball quoted Ravenshaw, who reported in 1833 A. D. that the Konh river was having abundance of gold dust in her sands and gravels. He witnessed gold washers at Kot Kadir on the Koh river, situated 12 miles from Kotadwār. Similarly washing of gold containing sand was also carried out at Lākher Ghāt on the Rāmagangā river, and Amangarh on the Phikanadi, a tributary of Rāmagangā river⁵¹. In the Dhela, gold was washed from the sand of rivers by gold washers of Kheloroli, situated 7 miles north of Kāshipur⁵². This gold was of superior quality. Ball⁵⁰ has reported that Nepāl was famous for not revealing its mineral resources, in particular gold, to public. According to him, gold was washed in one of the British districts at the foot of hills, presumably in the later part of the nineteenth century. He was also of the view that there is no reason for believing that gold does not exist in Nepāl, which has similar conditions to those found in the North-Western Himālayas.

Ball⁵³ has reported that Atkinson wrote an account of copper in the Himalayas, some times near to 1880 A. D., which also contained a useful resume of previous information on this subject. According to Atkinson, Rai mines situated in Gangoli paragana in the Kumāun district was the

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47. यश्चाप्सरोविभ्रममण्डनानां संपादयित्रीं शिखरैर्बिभर्ति ।
बलाहकच्छेदविभक्तरागामकालसंध्यामिव धातुमत्ताम् ॥ (Kumārasambhava, 1.4)
धातुताम्राधरः प्रांशुर्देवदारुबृहद्भुजः ।
प्रकृत्यैव शिलोरस्कः सुव्यक्तो हिमवानिति ॥ (Kumārasambhava, 6.51)
48. अथाङ्गुलिभ्यां हरितालमार्द्रं माङ्गल्यमादाय मनःशिलां च ।
कर्णावसक्तामलदन्तपत्रं माता तदीयं मुखमुन्नमय्य ॥ (Kumārasambhava, 7.23)
49. Ain-i-Akabari, Abu L-Fazl Allami, English tr. Co.IH.S. Jarrett, Vol.II, 1927-1949, Reprint 1989, Low Price Publ., Delhi, 285.
50. V. Ball, A Manual of the Geology of India, Part III (Economic Geology), Geological Survey of India, Calcutta, 1881, 217.
51. V. Ball, *ibid*, 269.
52. V. Ball, *ibid*, 279.
53. V. Ball, *ibid*, 308.

most important. The ore was chiefly pyrites. It was traditionally reported that large quantities of copper was produced from this mine, but it was deserted at that time. Other important copper mines were the Sira mines in patti Barabisi in paragana Sira, and Gaul mines situated in patti Kharahi. Atkinson mentioned other several locations in Kumāun where copper ore in small quantities was found, viz. Ganai and Phadiali in patti Athgaon, paragana Gangoli, Bujul and Rathayat in patti Bel, Tamba patti in patti Gangoli, Giwar patti at Chin-ka-Kali, Belar, Sor, and Kemakhet on the east bank of the Ladhya river in Kālī Kumāun. These copper mines were being worked since a long time and very little activity was going on by 1880 A. D. Ball mentioned that the existence of copper mines in Nepāl has long been known, but very little written information was available on this subject owing to the secrecy. Ball⁵⁴ has quoted Campbell and James who reported rich copper mines at Dunkoota and other places in Nepāl. However, copper was not being mined and smelted in large quantities in Nepāl by 1875 A. D., but there were abundant heaps of refuse and slag from old copper smelters at several places indicating a rich copper mining and smelting activity in the past.

Ball⁵⁵ reported that lead mines of the North-Western Himālayas were situated in localities difficult to access, e. g., Gaul in patti Karahi. Ball has quoted a very interesting method of extracting lead from such deposits, which consisted of igniting a fire against the lead ore rocks. As a result, lead metal rich in sulphur, trickled from the crevices. In Nepāl, according to Ball, the occurrence of silver containing lead ore was also found.

Around 1850 A. D. Colonel Drummond and J.O'B Beckett described the existence of valuable iron ore mines, and the native processes of the extraction of iron from it in their publications⁵⁵. Around 1874 A. D. a report was prepared by the Geological Survey of India, in which the localities having iron ore deposits were described. These were Pahlī, Loshgani, Natua-khan, and Parwara in Ramgarh area, Kharina, Kaladhungi, and Dechauri.

Pandey⁵⁶ wrote the history of Kumāun in 1937 A. D., in which he has also mentioned the names of places having mines of various metals. Many names are common with the list given by Ball. However, Pandey has mentioned some other mines as well. For example, gold washing was carried out on the banks of Gorīgāngā river in Johāra paragana and Panāra river in Chaugarkhā paragana. Duddāpāni in Jhāra paragana, Kotyudā in Ginwāda and Kharahī in Chaugarkhā paragana had copper

54. V. Ball, *ibid*, 406.

55. Badridatt Pandey, *Kumāun Kā Itihāsa*, 1938, Reprint 1990, Shyam Prakashan, Almora.

56. Badridatt Pandey, *ibid*, 77, 82, 83, 99, and 125.

mines⁵⁶. Various places, such as Sālama, Rangoda, Lakhanapur, Dāruṇa, and Kharahī patti in Chaugarkhā paragana, and Khatasārī, Siraulī, Kalirau, Rāmpur, Godī Baralagāon and Chītaulī in Palī Pachāun paragana had iron mines⁵⁶. Pandey has quoted Atkinson, who had said that there were many mines of various metals in Kumāun, but the metal extraction activity was rather low because of the non-availability of coke⁵⁶. The extraction of metals from the ores in the Kumāun was based on charcoal, and as a result a large number of trees had been cut for making charcoal, thus denuding the forest.

SUMMARY AND CONCLUSIONS

The present study shows that the Mānasakhaṇḍa section of the Skanda Purāṇa occupies a unique place in the Purāṇic literature in the sense that it contains an elaborate mineralogical and metallurgical information of historical importance. The Kūrmācala region in the times of the Skanda Purāṇa and even earlier was much larger in area than what it is at present within the territory of India. Its boundary extended up to Mānasarovara region and also included Kailāsa region. The Greater Kūrmācala, consisting of modern Kumāun together with Mānasarovara and Kailāsh regions of the Himālayas had rich mineral deposits and vigorous metallurgical activity. Mining of ores of gold, silver, copper, iron and lead together with their extraction from their respective ores were carried out in that area in the times of the writing of the MKSP. The mining and metal extraction activities must have been going on in this region even before this period, as reflected from the references available in various classical literatures of the earlier period. From the present study, it is apparent that the recognition of the Himālayas as a mountain containing various metals and minerals by several early writers was not merely a poetic imagination but a fact. The tradition of mining and metal extraction activities in the Himālayas continued in full vigour till as late as the beginning of the twentieth century.

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THE JUSTIFICATION OF KRISHNA'S DESTRUCTION OF THE YĀDAVAS*

By

Noel Sheth, S. J.

[महाभारते, विष्णुपुराणे, भागवतपुराणे च वर्णितमस्ति यद् यादवानां प्रभाषतीर्थे परस्परसंघर्षेण निधनं जातम् । एतन्निधनं न केवलं कृष्णस्य समक्षमेवाभूद् अपितुं स्वयं भगवान् श्रीकृष्ण एव यादवानां विनाशं कृतवान् । अस्मिन् निबन्धे कृष्णलीलाविशेषज्ञेन लेखकेन नानाटीकानामाधारेण प्रदर्शितं यदयं विनाशः देवानां स्वलोकगमनाय अन्येषां च भगवतोऽप्रकटलीलायां तेषां सन्निवेशाय कृतः । तेनास्यौचित्यम् ।]

In this article we shall analyse the justification of Krishna's destruction of the Yādavas,¹ by the *Mahābhārata* (Mbh), the *Viṣṇu Purāṇa* (ViP), and the *Bhāgavata Purāṇa* (BhP), and especially by the following twelve commentators on the *Bhāgavata*: Bhagavatprasāda (BP), Giridharalāla (GD), Gaṅgāsahāya (GS), Jīva Gosvāmin (JG)—the reference is to one of his three commentaries, called *Krama-sandarbha* (Ks)—Madhva (MD), Rādhāramaṇadāsa (RR), Śukadeva (SD), Śrīdhara Svāmin (SS) Viśvanātha Cakravartin (VC), Vaṁśīdhara (VD), Vijayadhvaja (VJ), and Virarāghava (VR).²

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1. For Justifications of Krishna in other matters, see my:

(A) Book: *The Divinity of Krishna* (New Delhi: Munshiram Manoharlal, 1984), under "Justification of Krishna's" in the Index and (B) Articles: (1) "The Impeccable Krishna", *Indica* 18:] (March 1981): 1-6 (2) "Kṛṣṇa as a Portion of the Supreme", *Purāṇa* 24:] (January 1982): 79-90, (3) "The Justification of Krishna's Affair with the Hunchbacked Woman", *Purāṇa* 25:2 (July 1983): 225-234; (4) "Kṛṣṇa's Stealing of the Herdsmen's Clothes", *Annals of the Bhandarkar Oriental Research Institute* 66: 1-4 (1986): 161-174 (5) "Transformation through Denudation", *Indica* 23: 1-2 (March-September, 1986): 51-62. (6) "The Justification of Krishna's Childhood Pranks": (a) *Proceedings of the VIIth World Sanskrit Conference, Leiden, 1987*, in *Indologica Taurinensia* 15-16 (1989-90): 325-352 (b) *The Journal of Religious Studies* 18:1 (Spring 1990): 76-97 (7) "The Good Thief: The Justification of Kṛṣṇa's Acts of Stealing", *Wiener Zeitschrift für die Kunde Sudasiens: Supplement*, 36 (1992): 149-166 (8) "The Justification of Kṛṣṇa's Disfigurement of Rukmin", *The Journal of Religious Studies* 22:1 (Spring 1993): 118-125.

2. The following editions have been used (i) *Mausalaparvan*. Ed. by Shripad Krishna Belvalkar. Vol. 19, pt 2 (1959), of *The Mahābhārata*. Critically ed. by Vishnu S.

The episode occurs in the *Mausala Parvan* (Book 16) of the Mbh, in 5.37.1 - 5.38.11 of the ViP, and in 11.6; 11.30 and 11.31 of the BhP. The bare outline of the story is as follows: Due to their impudent tomfoolery, some of the Yādava youths are cursed by brahmins that an iron pestle or club produced from Sāmba, one of the youths, will destroy the Yādava clan. The pestle is ground to powder and thrown into the sea, but the powdered iron grows into reeds on the shores of the ocean. Later, noticing evil omens, Krishṇa urges the Yādavas to leave Dvārakā and go to Prabhāsa. There the Yādavas get drunk and begin to kill one another. When they run out of weapons, they resort to the reeds on the shore which, due to the powdered iron, turn into iron clubs in their hands. Krishṇa too joins in the fray and strikes dead several of them with those iron clubs. After the destruction of the Yādavas, first Balarāma, and then Krishṇa, leaves this world, the latter doing so after being shot by an arrow by a hunter named Jarā ("Old Age"). Then the ocean submerges the city of Dvārakā. After Krishṇa's departure, the evil Kali Yuga is ushered in. It should be noted that in the *Harivaṁśa* (97.31-36) Nārada foretells that Krishṇa will return to his own celestial region and that the ocean will inundate the cities of Bhogavatī and Dvārakā, but the actual events are not narrated in the *Harivaṁśa*.³

I. The Problem and the Justification in the Mbh

In his Introduction to the Critical Edition of the *Mausala Parvan* of the Mbh, Belvalkar asks "why Kṛṣṇa did not prevent the misconduct of the Yādavas, overrule the curse of the sages.... Kṛṣṇa had done similar wholesome and righteous acts in the kaurava-Pāṇḍava warfare. He not only did not prevent the evil, but even participated personally in the Mausala fight.... How are we to explain such happenings and such

Sukthankar and others, 19 vols. Poona: Bhandarkar Oriental Research Institute, 1933-1959. (ii) *Harivaṁśaḥ*. Critically ed. by Parashuram Lakshman Vaidya. 2 vols. Poona: Bhandarkar Oriental Research Institute, 1969-71 (iii) *Viṣṇupurāṇam* with the commentary of Śrīdhara called *Svapṛakāśa*. Ed. by Jīvananda Vidyāsāgara. Calcutta: Sarasvati Press, 1882 (iv) *Śrīmadbhāgavata-mahāpurāṇam, Ekādaśaḥ skandhaḥ* with various commentaries. Vol 11. Samvat 2029 [1973], of *Śrīmadbhāgavata-mahāpurāṇam*, with various commentaries. Ed. by Kṛṣṇaśaṅkara Śāstrī, vols 1-9 and 11-12. Ahmedabad: Śrībhāgavatavidyāpīṭha, Samvat 2022 [1965]-Samvat 2029 [1973]. (v) *Śrībhāgavata-tatparya-nirṇaya* of Ānandatīrtha [Madhva]. Ed. by Bannaṅge Govindācārya. *Sarvamūla-granthāḥ*. Vol 3 'Udipi: Sarva Mūla Publication committee, 1980.

3. See my book, *Divinity of Krishna*, pp. 70-73.

conduct in the case of the reputed promulgator of the *Bhagavadgītā* teaching?"⁴

In the Mbh, although at first Krishṇa's father Vasudeva points of Arjuna's two disciples, Pradyumna and Yuyudhāna [Sātyaki], as the primary cause of the destruction of the Vṛṣṇis or Yādavas, he does not want to censure them, because he thinks that the real cause is the curse of the Brahmins. (16.7.5-8). This curse is often alluded to as a cause of the destruction (16.1.9; 2.16; 4.38; 5.3; 5.5; 8.30; 9.8; 9.25)

It is also maintained that the Yādavas are impelled by destiny (16.2.5; 2.13; 9.26), and that the inundation of Dvārakā was also due to fate (16.8.41). Similarly, it is said that they are controlled by Time (*kāla*), which is at the root of all the calamities (16.2.2; 4.29; 4.42; 9.33). Moreover, the Yādavas, including Balarāma, act under the influence of liquor (16.4 14-15; 4.31; 4.40).

All this, at first sight, can be construed as an explanation as to why the Yādavas were annihilated. But, on the other hand, Vyāsa declares in the text that Krishṇa is able to counteract the curse and destiny, since he is able to even alter the course of the three worlds, yet, even so, he chooses to be indifferent (16.9.24-33). Krishṇa's father Vasudeva laments that Krishna, the lord of the universe, is indifferent to this calamity (16.7.9-11). He does not want to change fate (*kṛtānta*) (16.2.14) It is true that he wants to prevent Yuyudhāna from Killing more people (16.4.28) but when, impelled by fate, all the Bhojas and Andhakas surround the son of Sini, i.e., Yuyudhāna, then Krishṇa, knowing the opposition of Time (*kāla*) does not get angry [and does not interfere] (16.4.29-30). Not only does he not prevent the calamity, but becoming angry, he even kills with the iron club [nearly] all the Yādavas, leaving [practically] no survivors (16.4.34-35; 42-46).

While there are attenuating circumstances in the passages cited above, the Mbh does not give clear and unambiguous justification of Krishṇa's destruction of his own relatives. Perhaps it could be pointed out that the Mbh implicitly indicates that the Yādavas reap their just deserts because they commit sins and do not repent; they hate Brahmins, the ancestors (*pitṛ.*) and the gods, and disrespect their preceptors (*guru*). Only Balarāma and Krishṇa do not behave like this. (16.3.8-9). Let us now move on the ViP.

II. The Problem and the Justifications in the *Viṣṇu Purāṇa*

Under the pretext (*vyāja*) of the curse of the Brahmins, Krishṇa destroys the Yādava clan (5.37.3, 5), and he who knows the highest truth

4. See p. XXXIV.

does not want to counteract what destiny has predetermined (5.37.14). When the text states that the Yādavas are overpowered by fate (5.37.39), the commentator Śrīdhara says it means that they are deluded by Krishṇa (on 5.37.39). And while Vyāsa tells Arjuna that all beings are subject to time (*kāla*) (5.38.54 ff), he also adds that Krishṇa is the one who takes the form of Time (*kālarūpī*) (5.38.59).

In fact, Krishna says that the destruction of the Yādavas has been begun by himself (5.37.21), and that he will leave this world and go to heaven only after he has destroyed the Yādavas (5.37.22-23, 34). He approves of the Kukkuras and Andhakas (both belonging to the Yādava clan) drinking the liquor (5.37.37), which incites them to lose their senses and fight with each other.

It is true that, as in the Mbh, here too Krishṇa tries to stop them, but when they continue to fight with each other, mistakenly thinking that he is actually coming to the help of each one of them (11.37.43), then Krishṇa gets angry with them and kills [almost all of] them, without remainder (11.37.44-45).

However, a clear justification is given by the ViP when Krishṇa refers to the Yādavas as a very great burden to the earth (5.37.26), adding the even a youth of the Yādavas is no less than Jarāsandha and others who were a burden to the earth (5.37.25); and he declares that the earth's burden will not be removed until the Yādavas are destroyed (5.37.22). So the ViP gives an unambiguous reason why the Yādavas should be destroyed. In the Mbh the reason is not so strong, for although it mentions the wickedness of the Yādavas, it does not state they are a burden to the earth: in other words, their punishment need not have been so drastic as a complete annihilation. Whereas in the ViP the burden of the earth cannot be removed until they are extirpated. Hence, the ViP advances beyond the Mbh in justifying Krishṇa.

III. The Problem and the Justifications in the *Bhāgavata Purāna* and its Commentaries

The text states that the annihilation of the Yādavas is due to the curse of the Brahmins (11.6.26, 31, 34; 11.30.2, 24), and the commentators, explicitly or implicitly mention the curse, when commenting on these verses. Some of them refer to it even at other places (e.g., BP, GD, GS, VR on 11.30.20) and even attribute Krishṇa's being shot by an arrow due to the curse (GS, SS, VD on 11.30.38). The curse cannot be averted (VR on 11.6.36; BP on 11.6.37), because of the difference between the divine, earthly and embodied souls (RR on 11.6.34). The idea is that Krishṇa is

only seeing to it that the curse of the Brahmins is fulfilled, and this curse was pronounced precisely because of the misbehaviour of some of the Yādavas.

However, the text also mentions that Krishṇa does not cancel the curse, even though he is capable of doing so (11.6.42); on the contrary, he approves it (11.1.24). He uses the curse of the Brahmins as a pretext (11.1.5) and the commentators explicitly or implicitly repeat what the verse says. In fact, VC and VD add that even though Krishṇa suggests to the Yādavas that they move to Prabhāsa, ostensibly to remain alive and thus avoid the effect of the curse (11.6.35), his inner intention is not to counteract the curse (VC, VD on 11.6.42). Indeed their destruction by the curse is intended by him (GS on 11.30.1). Moreover, when Krishṇa suggests that they leave Dvārakā and go to the sacred place Prabhāsa in order to neutralize the curse (11.6.35-38; see GS on 11.6.37), it is actually a trick (*vyāja*) (JG(Ks), RR, VD on 11.6.35-36), for it is not proper that even the semblance of inauspiciousness befalls the auspicious city of Dvārākā (JG (Ks), RR, VD on 11.6.35; VD, RR on 11.30.6), since death is something inauspicious. So, while it is maintained that Krishṇa is the master of the situation and can, if he so wishes, counteract the curse, he is shown to be hard-hearted, lacking in compassion towards his own relatives, nay even taking an active part in their destruction.

In fact, the Yādavas are behaving thus precisely because they are deluded by Krishṇa's *māyā* (11.30.13, 17, 24; the text may also be suggesting this in 11.30.19, 22, 49). Some of the commentators add that this is the main cause (GS, JG (Ks), SS on 11.30.13). Indeed the club episode and other such incidents are even created through Krishṇa's *māyā* (JG (Ks), VD on 11.30.49). Even when the text says that the Yādavas lose their sense of judgement and drink liquor due to fate (11.30.12; see also GS, SS on 11.30.12), the commentators point out that this fate is another name for the wish of the Lord (JG (Ks), RR, VD, VJ, VR on 11.30.12).

Hence the BhP too places the problem before us. However, it goes further than the ViP in attempting to exonerate Krishṇa. And the commentators, who come much later, go still further than the BhP. Let us now discuss the justifications offered by the BhP and its commentators.

1. *The Yādavas are wicked and a burden to the earth*

While the *Viṣṇu Purāṇa* (5.37.21-22) and the *Bhāgavata* (11.1.3) both mention that the Yādavas have become a burden to the earth, it is only the latter (11.1.3.-4; 11.6.29-30; 11.30.25) that gives reasons why they are a burden to the earth, thus demonstrating that Krishṇa is not annihilating them merely out of whim; the Yādavas have become proud

due to their strength, bravery and wealth, so that once Krishṇa leaves the earth, no one will be able to restrain them from overrunning, and destroying the world. They were intoxicated and blinded with liquor (11.30.13, 17) and angry due to jealousy (11.30.24). The commentators heartily endorse the text's criticism of the Yādavas. So these faults, which make them an unbearable burden to the earth, indicate that they deserve to be wiped out from the face of the earth.

Although Krishṇa restrains them from killing one another, the Yādavas attack Krishṇa and Balarāma (11.30.21), and so it is all right for Krishṇa to retaliate. It should be observed that both in the Mbh and in the ViP too, Krishna tries to stop them but the Yādavas do not attack Krishna himself in these two texts. In the BhP, however, they do so, thus making them more culpable and justifying Krishṇa's reaction all the more.

2. Krishṇa destroys the Yādavas as an act of grace to prevent them from sinning

Contrary to the above reason, some of the commentators portray the Yādavas as religious people, pious and generous and at the service of the aged, so that it could be said that it would indeed be a blessing if they were to spread all over the earth (JG (Ks), VD on 11.6.30). The burden of the earth is not due to too many individuals (*vyaktibāhulya*) since the weight could well be from the eternal mountains, etc. which have excessive weight; nor is the burden due to irreligiousness (*adharma*) on the part of the Yādavas, for the text declares them to be "pious, generous and always at the service of the aged" and "with their minds on Krishṇa". Hence the idea that the earth would be crushed by the innumerable Yādavas becoming agitated due to their separation (*viraha*) from Krishṇa [if he were to leave the visible world without taking them along with him], is poetically fancied to be a burden to the earth (VD, RR on 11.30.25). Nevertheless Krishṇa decides to destroy them so that they may not become sinful, for when the Kali Yuga arrives, the minds of even the good go astray. In fact, by accompanying Krishṇa, who is about to leave the earth, the goal of their human life (*puruṣārtha*) would be fulfilled all the more, hence it is with the idea of conferring grace on them that Krishṇa destroys his race. If he were not to protect them in this way, Krishṇa would be guilty of a fault (MD, VD, VJ on 11.6.30). If they were separated from Krishṇa, who is about to depart from the world, they would lose their sense of discernment between right and wrong, and thus indulge in mad behaviour (JG(KS), RR, VD on 11.6.30); they would become proud and destroy the world (VD on 11.6.30), or they would become sorrowful and thus become unbearable to the earth (JG(Ks) on 11.30.25). So Krishṇa is

also doing a favour to the earth by preventing the Yādavas from becoming a burden to the earth in the future. However, at present they are not a burden to her. If anything the Yādavas are a sort of sweet burden to the earth. VC explains that, even though the earth does not consider the burden of Kriṣṇa's relatives to be really a burden, yet, as her Lord, he must lessen her burden just as the lover lightens the burden of excessive ornaments from his very young beloved; or just as the weight of a desirable thing is easy to carry but, when one has too much of it, it is not so easy to bear; or just as a greedy merchant finds it difficult to lift the weight of a heap of gold that he has suddenly obtained, so also it is difficult for the earth to bear the burden of the Yādavas (VC on 11.6.30). So the Yādavas are removed because they are too much of a good thing !

3. This "destruction" is actually the removal of the gods who have entered Kriṣṇa's attendants

The Yādavas are actually parts (aṁśa) of gods, who are not eligible for immediate salvation (sadyomokṣa) if they were to die in Dvārakā, they would attain salvation, hence Kriṣṇa leads them to Prabhāsa, which will bring them the fruit of prosperity (GS, SS on 11.6.35), i.e., the temporary heaven (svarga), health, etc. (VD on 11.6.35), but not salvation. To put it more clearly, Kriṣṇa desires that his Dvārakā should always retain its brilliance, characterized by his eternal attendants (*parikara*), viz., the Yādavas. Hence through his yogic power he expels from his attendants (such as Pradyumna, Sāmba, etc), the gods (such as Kandarpa and Kārtikeya), who had entered unseen into his attendants and, taking these gods to Prabhāsa, involves them through his *māyā* in the battle of the clubs, thus sending them to their temporary heaven (VC and VD on 11.6.35 and on 11.30.5 see also GS, RR on 11.6.35). Hence the destruction of the Yādavas is something necessary and the gods get what they deserve (SS on 11.6.35), viz., their temporary heaven. Incidentally, VC and VD remark that even though Kriṣṇa talks about going to Prabhāsa, he actually intends to remain always in Dvārakā in his complete form, together with his attendants (on 11.6.35). This is a reference to the doctrine of Bengal Vaiṣṇavism that Kriṣṇa is always present on earth. We shall speak about this doctrine presently.

4. The destruction of the Yādavas is actually a transition from Prakāṣa-līlā to Aprakāṣa-līlā

In order to make this point clear, it may be helpful to refer briefly to the doctrine of *Prakāṣa līlā* and *Aprakāṣa-līlā* in Bengal Vaiṣṇavism. This school believes that Kriṣṇa is eternally present and playing his līlās (sports) not only in his heavenly Vaikuṅṭha but also on earth, viz, in

Mathurā, Vṛndāvana and Dvārakā. His *līlā* on earth, however, is not always visible to empirical beings. It becomes visible in the Dvāpara Yuga, when it is called *Prakaṭa-līlā* (manifest Sport), since it is manifest to the empirical beings, but at other times it is generally invisible to them, and hence called *Aprakaṭa-līlā* (Unmanifest Sport). The one and the same *līlā* appears in these two forms due to the limitations of the empirical beings. In the *Aprakaṭa-līlā* there is no beginning, middle and end, while in the *Prakaṭa-līlā* there is a beginning, middle and end, as well as a mixture of empirical and non-empirical elements.⁵ Although both the *līlās* are eternal, or rather aspects of the one eternal *līlā*, yet, since there is no beginning, middle and end in the *Aprakaṭa-līlā*, it may be referred to as the Nitya-līlā (Eternal Sport). In the *Prakaṭa-līlā* there is the appearance of the birth, growth and death of Krishṇa, while in the *Aprakaṭa-līlā* he is eternally present as a youth and there is neither birth nor death.⁶ The abode (*dhāman* or *loka*) of Krishṇa is also simultaneously present in Vaikuṅṭha as well as on earth. There are three kinds of *Prakāśas* or appearances of Krishṇa's abode. (1) *Aprakaṭa-prakāśa* (Unmanifest Appearance), in which the abode remains invisible to the empirical beings (2) *Prāpañcika-prakāśa* (Empirical Appearance), in which the abode becomes visible to empirical beings and (3) *Prakaṭa-prakāśa* (Manifest Appearance), which takes place when in the *Prāpañcika-prakāśa* Krishṇa becomes manifest together with his attendants (*parikara*). Hence it is only in the *Prakaṭa-līlā* of Krishṇa that the *Prakaṭa-prakāśa* of his abode takes place.⁷ Let us now proceed to what the commentators say.

V C and V D quote a whole string of scriptural passages to prove that Krishṇa's bodies (*Vigraha*), names, abodes, qualities (*guṇa*), sports (*līlā*) and attendants are all eternal (VC, VD on 11.30.5). Their contention is that ordinary people, and even others, will be deceived by *māyā* and think that Krishṇa is destroying the Yādavas and that he himself abandons his body, but actually the Yādavas and Krishṇa are only becoming invisible in the *Prakaṭa-līlā* and entering into the *Aprakaṭa-līlā*. This is how they explain it: It is only after Krishṇa's *līlās* are over, i.e. when his *prakaṭa-līlā*

5. See S.K. De, *Early History of the Vaiṣṇava Faith and Movement in Bengal*, 2nd ed., (Calcutta: Frima K.L. Mukhopadhyay, 1961), pp. 342-344.

6. For more details, see O.B.L. Kapoor, *The Philosophy and Religion of Śrī Caitanya: The Philosophical Background of the Hare Krishna Movement* (N. Delhi: Munshiram Manoharlal, 1977), pp. 115-117]

7. De, *Vaiṣṇava Faith and Movement*, pp. 336-337.

ceases, that the age of Kali will have authority on earth. Kriṣṇa has already destroyed those who were opposed to him [viz., demons, wicked kings, etc. who were a burden to the earth (see., e.g., 11.1.1-3)] those who are for him will have their *bhakti* doubled, and those who are very much for him will have their love multiplied a hundredfold and even those who are indifferent to him will become devotees, so *dharma* will in fact increase and, as a result, Kali's power cannot become manifest. [So in order to usher in the Kali yuga], Kriṣṇa decides to bring about the restriction of *dharma* in the the following manner. He decides to reign in Dvārakā together with his attendants, viz., the Yādavas, but, becoming hidden to the empirical (*prāpañcika*) world, he will first expel the gods who have entered his attendants and establish them in their heaven, and then enter Vaiṣṇava together with his attendants [i.e., he will enter into his *apraṇava-līla*] Now, due to the defect of *māyā*, the ordinary people mistakenly think that all the Yādavas go to Prabhāsa where, under the influence of the curse of the Brahmins, they become intoxicated and, being killed by one another, they give up their bodies. Similarly the people erroneously think that Kriṣṇa too, together with Balarāma, abandons his human body and ascends to his abode. In fact, others will publicly proclaim that just as the Kuru race was wiped out, so also Kriṣṇa falls in Prabhāsa together with his own race. Due to such despicable proclamations, *dharma* will suddenly be left with only one leg, and then not only the ordinary people, but also Kriṣṇa's *arṇas* like Arjuna and others, will look upon Kriṣṇa's exit (*niryāṇa*) *līlā* as an ordinary and calamitous (*duravasthāmayī*) one. Sages like Vaiśampāyana, Parāśara and others have described in their Samhitās that, in order to establish the power of Kali, even Kriṣṇa's devotee Śaṅkara, who will be born in the Kali yuga, will write his commentary on the Vedānta in a false light so that the other commentators, whose intellects are deprived of sense, will come to the wrong conclusion that the body of Kriṣṇa is illusory (VC, VD on 11.30.5). So these and some other commentators (e.g. JG (Ks) RR) claim that even though not only the ordinary people, but also others like Arjuna, think that the Yādavas are destroyed, the real situation is that it is a mere transition from the *praṇava-līlā* to the *apraṇava-līlā*.

In keeping with this understanding, a number of verses are ingeniously interpreted to yield a meaning different from the obvious meaning that strikes one at first sight. Thus, for instance, VC and VD maintain that the description of the Yādavas drinking liquor, killing each other with weapons and the Erakā grass, which becomes hard like iron, as well as Kriṣṇa's participating in the killing, and Balarāma's leaving the

world (11.30.12.-26), all this, from the highest point of view is not the true state of affairs. The real purpose is not to kill all the Yādavas, but to make them invisible and enter into the *aprakāṣa-līlā* (VC, VD on 11.30.12). Let us take an example of a different interpretation of a verse, viz, 11.30.14, whose ordinary meaning is: Agitated by anger (*krodhasamrabdhāḥ*), those desperadoes (*ātātāyinaḥ*) fought with one another (*yuyudhuḥ*) with bows (*dhanurbhiḥ*), swords (*asibhiḥ*), spears (*bhallaiḥ*), maces (*gadābhiḥ*), iron clubs and lances (*tomaraṣṭibhiḥ*) on the seashore (*velāyām*). Now VC and VD give a deeper, spiritual meaning. This verse (and also the following verse) enumerates the order of the spiritual means (*sādhana*) for the adepts (*sādhakas*) to see the entrance to the *Nitya-līlā*. They are agitated by anger in order to destroy the pain of separation (*viyoga*), at the time (*velāyām*) of their going to the abode of *Aprakāṣa prakāśa*. They become desperadoes in order to kill the pain of separation; they fight against *avidyā*, etc. which are the cause of the cycle of rebirth. The spiritual means they use are bows, viz., the *praṇava*; swords viz., indifference to hope of hopelessness, etc. The word *gadā* (mace) is explained thus: *Gadā=ga+dā*. *Ga* is a dance characterized by song (*ga=gītopalakṣita nrīya*) and *dā=dīyante*, "are given"; i.e., "with *gadās*" means with the clapping of hands, which are given in dance, they fight with sins, for the Padma *Purāṇa* says that, by the clapping of hands while dancing in front of the Lord, the sins in one's person fly away like so many birds". Similarly, *tomaraṣṭibhiḥ* (with clubs and lances) is interpreted differently to mean "the destruction of ignorance". *Tomara=tau+mara*. *Tau=tauti*, i.e., it goes to cover the *sva-rūpa-jñāna* (knowledge of the essence) *mara= mārayati*, causes to die. So tomara is that which causes the *sva-rūpa-Jñāna* to die, i.e., tomara means ignorance. *Ṛṣṭayaḥ=riṣanti=nāśayanti*, "they destroy". So the Yādavas fight with six kinds of *prapattis*, "which destroy ignorance" (RR, VD on 11.30.14). Similarly, the death (*nidhanam*) of Krishna's relatives (11.30.46) is interpreted to mean not 'death', but *nitarām dhanam* the acquisition of the great wealth of the *aprakāṣa-līlā* (JG (Ks), RR, VC, VD on 11.30.46). Again, when Baarāma joins his self to the Self and abandons the human world (11.30.26), it is interpreted to mean that he Joins his *prakāśa* of the *prakāṣa-līlā* to the *prakāśa* in the *aprakāṣa-līlā*; and his "abandoning the human world" means 'his becoming invisible' in the *aprakāṣa-līlā*. (JG (Ks), RR, VD on 11.30.26). Many other examples of such ingenious interpretations can be given (e.g. see RR and VD on 11.30.17-21), but the instances already given are sufficient to demonstrate the way in which some of these commentators proceed in showing that Krishna does not

really destroy the Yādavas, but only makes them enter into the *Aprakāṣa-līlā*.

So we can see how the commentators go even beyond the BhP in justifying Krishṇa. These commentators are much later than the BhP. They range from SS, who is said to be born around 1325 CE, to GS, whose birth is claimed to be in Samvat 1892 [1835 CE]⁸ Not coming from a folk background, they have a more sophisticated understanding of what it means to be divine. Further, although the commentators do not mention it, they may have been aware of adverse criticism from Christians and Muslims, and possibly even from other Hindu sects. So the changed socio-cultural conditions and the further development in the understanding regarding Krishṇa's divinity impelled the commentators to go beyond even the *Bhāgavata* in their efforts to remove any blemish that they felt tarnished Krishṇa's divine portrait.

8. See Vāsudeva Kṛṣṇa Caturvedī, *Śrīmadbhāgavat ke tīkākār* (Mathura: Rajyashri Prakashan, 1977), pp. 66 and 156.

STHALAPURĀṆAS

By

N. GANGADHARAN

[तीर्थ-नदी-विशिष्टपर्वतस्थानादीनां परिचयात्मकं महत्त्वप्रतिपादकं च विपुलं पौराणिकसाहित्यं समुपलभ्यते । एतादृशं विपुलं वाङ्मयं स्थलपुराणमिति संज्ञां भजते । एतादृशं साहित्यं न केवलं वर्तते संस्कृतभाषायामपि तु अन्यासु भारतीयभाषास्वपि एषां समुपलब्धिर्दृश्यते । अत्र लेखकेन दक्षिणभारतीयतीर्थानां विशेषतस्तमिलदेशीयतीर्थानां च परिचयः तमिलभाषीयस्थलपुराणानां संस्कृतभाषानिबद्धस्थलपुराणानामाधारेण च प्रस्तुतम् । लेखस्यावसाने परिशिष्टरूपेण हस्तलेखसूचीनामाधारेण एतादृशसाहित्यस्य विस्तृता सूची अपि प्रदत्ताऽस्ति ।]

Introduction:

The *Purāṇas* and works on *dharma* state that the main purpose of human birth is the realization of the true nature of the self and its relationship with the Supreme Being. It is a rare privilege to be born as a man and that too with all the faculties and organs functioning in normal condition. The countless sacred shrines spread over the length and breadth of our country help us in the achievement of this objective. Most of the ancient shrines and sacred places commemorate some legends relating to one form or the other of the pantheistic form of gods of the Hindu religion. The places having sanctified and hallowed temples are known as 'Sthalas' or 'Tīrthas', since mostly these places were located at spots having natural sources of water and were deemed to promote devotional attitude. It is stated in the *Bṛhatsamhitā*¹ of Varāhamihira that the gods desire to spot on the banks of the rivers, mountains, groves and gardens. We may notice that the Sthalas are located mostly on the banks of rivers, sylvain setting of the hills or on the sea-shore or near natural springs. these legends relating to these places were known as Sthalapurāṇas. In olden days they were mostly prevalent in oral tradition and then were rendered into Sanskrit writings known as Sthalapurāṇas or Māhātmyas. There was a spurt of writings in Tamil in the sixteenth century based on the legends in Sanskrit.

In the course of several centuries this class of literature has swelled to a great extent that almost each and every temple has got a legend of its

own. The devotees in the different regions of our country have glorified the sacred places referring to the divine sport. In the southern region the places already credited with different legends have been sanctified by the Śaivite and Vaiṣṇavite devotees popularly known as Nāyanmāra and Ālvārs. Their memorable compositions were known as the *Tevārama* and *Divyaprabandhas*. Sometimes some of the places have been glorified by both Śaivite Nāyanmārs and Vaiṣṇavite Ālvārs. Some other places enjoy the fortune of having been glorified by more than one Nāyanmārs or Ālvārs. Countless are the sacred shrines in the country and some places like Kāñcīpuram have many temples. The *Sthalapurāṇas* have an important place in understanding the cultural history of the different places. It is really a stupendous task to describe all the legends in this short notice. Many of the temples are associated with the life histories of the devotees in the different regions of our country such as the temples in the Maharashtra region with the Maharashtra saints, temples in the eastern belt with the Vaiṣṇavite saints etc. We may mention the titles such as the *Aruṇācalamāhātmya*, *Cidambaramāhātmya* and the *Veṅkaṭeśvaramāhātmya* as examples for this kind of literature.

Sources of the Sthalapurāṇas:

We may trace the origin of the *Sthalapurāṇas* to legends described in the *Purāṇas*, *Upapurāṇas*, *Rāmāyaṇa* and *Mahābhārata*. Moreover there are sections of the *Purāṇas* such as the *Avantī-Khaṇḍa*, *Utkalakhāṇḍa*, *Kāśīkhaṇḍa*, *Kedārakhaṇḍa*, *Tāpīkhaṇḍa*, *Revākhaṇḍa*, *Sahyādrikhaṇḍa* etc. describing the legends relating to sacred places in the respective regions. There are many legends described in them as forming part of the main story or as a subordinate story explaining the greatness of a particular spot or region. For example the legend relating to Ahalyā cursed by Gautama to become a stone for the violation of chastity and later getting redeemed from the curse by being touched by Rāma, grew into a legend associated with the place and the place was recognised as a hallowed one. Similar is the legend relating to Jalandhara² cursed to become a demon getting freed from the curse at the hands of lord Śiva giving rise to the *Jālandhara-māhātmya*³. The legend⁴ about the appearance of lord Śiva in a nude form in order to test the ascetics in the region of Dārūkāvana

2. *Liṅgapurāṇa* I. 97.

3. New Catalogus Catalogorum VII. p. 245b.

4. *Liṅgapurāṇa* I. 29.

form the basis of the *Deva-dāruvanamāhātmya*⁵. The legend about the appearance of lord Śiva as an effulgent column in front of lords Brahmā and Viṣṇu engaged in a verbal dispute about their relative superiority described in detail in the *Lingapurāṇa*,⁶ has been the basis for the *Aruṇācalamāhātmya*.⁷ Similarly the *Gayāmāhātmya*⁸ is based on the legend of the mythical Gayāsura described in the *Vāyupurāna* etc⁹.

Classification of the Sthalas :

The shrines in India may broadly be classified as Śaivite, Vaiṣṇvite or other related gods or dedicated to the goddess. In South India in the Śaivite tradition 274 places are recognised as having been glorified by the Śaivite Nāyanārs, in the *Tevāram* hymns. They are known as '*Pāḍal petra sthalam*' (glorified places)¹⁰. Similarly in the Vaiṣṇavite tradition 108 places are recognised as sung by the Ālvārs in the *Divyaprabandhams*. They are known as places which had the *Maṅgalāsāsana*.¹¹ Some places perpetuate the memory of the ten manifestations of lord Viṣṇu.

In Purāṇic tradition the following places are considered as conferring liberation from mundane existence—Ayodhyā, Mathurā, Māyā (Haridvar), Kāśī, Kāñcī, Avantikā (Ujjain) and Dvārakāpurī¹². Again according to the Purāṇic tradition there are twelve Jyotirlingas in the different regions of our country such as Somanātha (in Gujarat), Mallikārkjuna (in Andhrapradesh), Mahākāla (in Madhya-pradesh), Omkāreshvara (in Madhya-pradesh), Kedārnātha (in Uttarpradesh), Bhīmaśaṅkara (in Maharashtra or Assam), Viśvanātha (at Varanasi in Uttarpradesh), Tryambaka (in Maharashtra), Vaidyanātha (at Parli or in Santhal, Parganas), Nāgeśvara (at Dārūkāvana), Rāmeśvara (Tamilnadu) and Ghuṣmeśvara (in Maharashtra)¹³. Similarly South Indian tradition holds that the five liṅgas at Kanchipuram, Truvānaikkā (near Tiruchi), Tiruvaṅṅāmalai, Kālahasti and Chidambaram correspond to the

5. New Catalogus Catalogorum IX. p. 108a.

6. I. 17.

7. New Catalogus Catalogorum I. p. 374b.

8. New Catalogus Catalogorum V. p. 315b.

9. Bib. Ind. Edn. Vol. II. chs. 43-50.

10. *Deivattin kural* (Tamil) Vol. II. pp. 730-31.

11. *ibid.* p. 730.

12. *Garuḍapurāṇa* II. 28, 3.

13. Two popular hymns one shorter and the other longer known respectively as *Dvādaśa jyotirlingāni* and *Dvādaśa jyotirlingastotra* printed in many *stotra* collections give the names of the *liṅgas*.

five elements (*tattvas*) earth, water, fire, wind and ether¹⁴. There are eight places in Tamilnadu in which Śiva is presented as exhibiting his valour known as Viraṭṭāna- Tirukkandiyur (plucking of Brahmā's fifth head), Tirukkovalur (killing the demon Andhaka), Tiruvatikai (burning of Tripura), Tiruppariyalur (plucking of the head of Dakṣa Prajāpati), Tiruvirkudi (killing of Jalandhara), Vazhuvur (killing of Gajāsura) Tirukkurukkai (burning of the god of love), and Tirukkadavur (Kicking of Yama)¹⁵.

Seven places known as Saptasthāna - Tiruvaiyāru, Tiruppazhanam, Tirucchotrutturai, Tiruvedikkuḍi, Tirukkaṇḍiyur, Tiruppūnturutti, and Tiruneittānam commemorate the legend relating to Nandikeśvara.¹⁶ There are certain places associated with the different dances of Śiva - Ānandatāṇḍava (at Chidambaram and Perur), Ajapāṇṭana (at Tiruvarur), jñānasundaratāṇḍava (at Madurai), Ūrdhvatāṇḍava (at Pukkoliyur) and Brahmatāṇḍava (at Tirumurugan-poondi)¹⁷. Among the many shrines and places associated with Kumāra, six places are hallowed in Tamil literature such as the *Tirumuru-kātruppaḍai* as 'ārupaḍaivīḍu' (the six places conferring happiness). They are Tirupparankunram, Tiruvāvinankuḍi (Palani), Pazhamudirśolai, Tiruveragam, Kuṇrutorāḍal (hill shrines at different places - Chusrulimalai, Ilañchi, Kunrakuḍi, Virālimalai, Vayalūr, Vaitheesvarankoil, and Tiruttaṇi) and Tirucchīralaivai¹⁸. Among the places hallowed for the goddess Kanyākumārī and Kollūr are to be mentioned. Kāmākṣī temple at Kāñchīpuram also has a traditional legend. Fiftyone sacred places are associated with goddess recognised as Śaktipīṭhas.¹⁹ These are the places where the parts of body of Satī had fallen when lord Śiva was roaming over the places. Periodical festivals are held in all these places all through the year commemorating one event or the other based on the different legends.

Authenticity of the Sthalapurāṇas :

There is a general misnomer that the *Sthalapurāṇas* are merely concocted stories and have no historical basis and were composed for inducing people to have devotion to god. Although these works serve the

14. *Immortal India* Vol. III. pp. 232-35. Bharatiya Vidya Bhavan, Bombay.

15. *Nām vaṇaṅgum deivaṅgal* (Tamil) p. 40.

16. *Tiruvaiyāru Sthalapurāṇa* (Tamil) 1997.

17. *Nām vaṇaṅgum deivaṅgal* (Tamil) p. 49.

18. *Āru paḍai viḍukal* (Tamil). Lifco, Madras, 1997.

19. *Kālikāpurāṇa* ch. 18.

purpose of achieving the above object, we may not hold them as concocted legends composed for that purpose. Among the Indian languages Tamil has a hoary existence along with Sanskrit. The devotional hymns - *Tevārams* and *Divyaprabadhas* of the Śaivite and Vaiṣṇavite devotees are the authentic records of several incidents related to the different sacred shrines in this region. This establishes that most of the sacred places in Tamilnadu have been in existence more than one thousand five hundred years. These hymns are associated with incidents such as the appearance of the god in order to save his devotees from some adverse situation or the other experienced by the devotee. There are other traditional legends described in them. The *Sthalapurānas* are often records of all these items in a succinct form in the same pattern as a *Purāna*.

Specimens of legends described in the Sthalapurānas :

The *Tevārams* and *Divyaprabandhams* are regarded as authentic and are often referred to as the Tamil *Vedas*. We find in these works references to matter described in the *Sthalapurānas*. We may explain with some examples as to how the *Sthalapurānas* are authentic. In Śrīrangam temple the idol of lord Raṅganātha lies facing the south. This is rather unique. The *Śrīraṅgamāhātmya*²⁰, the *Sthala-purāna* on Srirangam, has explained the reason for the same with a legend. According to that after the coronation of Śrī Rāmacandra at Ayodhyā Vibhīṣaṇa was returning to Laṅkā and Rāma blessed him with the idol of Śrī Raṅganātha which was worshipped by Rāma himself. On account of some reason that idol got stuck up in the island Śrīrangam in between the two streams. Since Vibhīṣaṇa felt remorse that he could not take the idol Laṅkā with him, lord Raṅganātha is stated to be facing the southern direction in order to please him. This incident has been described by one of the Vaiṣṇavite ālvārs²¹. This establishes that the reason attributed in the *Sthalapurāna* was known to the Vaiṣṇavite devotee and hence has been current prior to his period. We may cite another instance supporting the authenticity of the *Sthalapurānas*. In the *Sthalapurāna* relating to Kāñchīpuram we find the description of the goddess embracing the sand *liṅga* that was being worshipped by her, in order to save it from being washed away by floods caused by lord Śīva. This incident has been recounted by Sundaramūrti Nāyanār in his *Tevāram* hymns.²²

20. Ptd. *Ikṣvāku-kula-dhanam* (Tamil). Lifco, Madras, 1996, p. 37.

21. Toṅḍaraḍippōḍi ālvār hymns 872-926.

22. hymn beginning with the words 'elavār kushalā!'

It is really surprising that the *Sthalapurāṇas* are related to me another. The incident mentioned in one *Sthalapurāṇa* is connected with another incident narrated in another *Sthalapurāṇa*. Sometimes many such *Purāṇas* have a chain relationship. There is a purānic legend that once lord Śiva and his consort were playing dice in Kailāsa. Each one claimed at the end of the play that he or she has won the game on account of difference in their view-point. Having lost all his possessions the lord became angry and cursed the goddess to be born in the world and wander as a cow. On account of compassion for his sister lord Viṣṇu assumed the form of a cowherd and accompanied her. The place where the brother and sister assumed the form of a cowherd and a cow is the Tiru azhundur (Terizhandur). It is the birth place of the Tamil poet Kampar (author of the Tamil *Rāmāyaṇa*). Even now a particular place therein bears the name Kamparmedu in memory of the poet. We have here the idol of lord Viṣṇu in the form of Gopāla. This place has been glorified by the Vaiṣṇavite devotee Tirumaṅgai Ālvār. The idol has a cow by its side. Because lord Viṣṇu appeared as the companion (*sakhā*) of the cow, the place has been known also as 'Gosakha-kṣetra'. There are many places in this region where lord Viṣṇu allowed his sister as a cow to graze. These are the places known as Pillūr (the word 'pul' denotes grass and is pronounced as 'pil' by the people of this region), Mekkirimaṅgalam, Ān-āṅkūr etc. which bear testimony for this legend. Once when the cow was grazing, its hoof hit on a stone and a *liṅga* of lord Śiva came out. Fearing the sin the frightened cow started running away. Lord Viṣṇu pacified the cow and brought it back. That place is known as Tirukkulambiyam. Lord Viṣṇu felt much distressed that the ego of his sister in a casual sport had led to a chain of unexpected developments and earnestly wished to bring about their union and was engaged in practising austerities. Lord Śiva got pleased and told Viṣṇu that he should graze the cow, proceed to the river Kāverī and bathe her in the river and she would regain her original form. He added that he would later indicate where and when he would accept her.

Gosakha did as per the instruction of lord Śiva and bathed the cow in the river at the place now known as Tiruvāvaḍuturai. Although the goddess regained her form, lord Śiva was inclined to continue his divine sport for some more time. In the nearby place Tiruturutti (now known as Kuttālam) a sage was performing penance to get the goddess as his daughter. Hence the lord felt that this opportunity of the goddess being in the earth could be utilised and hence advised the goddess to become the daughter of the sage. The goddess acted accordingly. Lord Śiva

manifested therein. Lord Viṣṇu who was waiting for performing the marriage met and received lord Śiva. This place is known as Edirkolpāḍi (the place where one goes to receive someone). The place where the austerities preceding the marriage were performed is known as Velvikkuḍi. The place where the fertility rite of sprinkling the grains with water and known as *pālikai* preceding the marriage rite is current as Kurumunaippāli. The marriage was performed in a big campus encompassing several villages and Tirumaṇaṅgeri (the place of the marriage) where the marriage was performed happens to be at the centre of these villages. It is still a tradition to make a resolve to the deity known as Kalyāṇasundarar in the temple here that the newly weds would visit the shrine soon after the marriage. The above legend linking several places giving a succinct account is hence to be considered as authentic since there is strong evidence in the very names of the places and the incidents forming part of the legend. The underlying precepts in the above legend are that one should not indulge in gambling, one should not be proud, and the wife should abide by the words of the husband etc.²³.

Similarly several places around Kumbhakonam in Tamilnadu are inter-related by legends. At the time of deluge Brahmā placed the seeds for the next creation in nectar along with the syllables of the *Veda* in a mud pitcher, placed the mango sprouts and coconut over that, put the sacred thread on that and placed the pitcher on the top of Meru. When it was floating in the floods of the deluge lord Śiva felt that the process of creation must be initiated. At that time the coconut placed on the pitcher was shaken by the mighty wind and it fell down. Hence that region came out from the flood at the deluge. It is only near this place the nectar swelled into the 'Mahāmakam' tank later on. The name of the deity at that spot is still known as Nārikeśvara which means 'the lord of the coconut'. The deity is also known as Abhimukeśvara since he is facing the west. Then the mango sprouts fell down. That region came out of the floods as a piece of land now known as Tiruppurampayam. In this name the word *payas* denotes water. The Tamil word *puṛam* means outside. That means it is outside the region of the deluge. Similarly the sacred thread also fell down. The name of the deity near the Mahāmakam tank is known as Sūtranātha or Upavītanātha denoting the lord of the sacred thread. The place is popularly known as Gautameśvara since the sage Gautama worshipped the lord here.

23. *Deivattin kural* (Tamil) Vol. II, pp. 728-34.

The unique feature of this pitcher was that it was in the form similar to the *kamaṇḍalu* having a beak on the side besides a mouth on the top. While the mouth is used for filling the pitcher, the beak is used for letting out the contents of the vessel. This type of vessel we normally find the ascetics making use of. Since the pitcher had not got tilted of its own accord and the seeds of creation and nectar had not come out of the pitcher, lord Śiva decided to break the pitcher with his shaft (*bāṇa*) and let them out. The place where the lord discharged his shaft became to be known as Bāṇapuri. The Tamil expression Bāṇatural has become corrupt as Bāṇaturai. The place where the mouth of the pitcher fell down was known as Kuḍavāyil now corruptly known as Kuḍavāsal. The word *kuḍa* denotes the pitcher and the words *vāyil* and *vāsal* denote the mouth. Since the lord intended that the nectar should come out through the beak according to the injunction in the scriptures, the place where the beak of the pitcher broke down and the nectar came out became the most famous place as Kumbhakonam.

In the *Tevāram* hymns it is referred to only as Kuḍamūkku (denoting the beak of the pitcher). The *liṅga* here is only the mud pitcher. Anointment is done for the deity after covering it with *kavaca*. The deity is known as Kumbheśvara. The place where the nectar fell down is the Mahāmakam tank. In keeping with this tradition that the nectar split here, the Vaiṣṇavite deity in the Śārngapāṇi temple here has been glorified as Ārā amudan by the Vaiṣṇavite devotees. The tamil word *amudu* denotes nectar (*amṛtam*) and hence refers to the place as having perennial flow of nectar.²⁴ The two legends described above show how the sacred places in close proximity to each other in a particular region are inter-related by the legends described in the *Sthalapurāṇas*.

The *Liṅgapurāṇa*²⁵ describes the birth of Nandikeśvara (Śailādi) as son of sage Śilāda and his installation as the chief among the attendants of lord Śiva. There is a purāṇic tradition relating to the Śiva temple at Tiruvaiyāru and places around in Tamilnadu commemorating the marriage of Nandikeśvara with Svayamprakāśā on the twelfth day of the Saptasthāna festival here. The images are taken round the seven places - Tiruppazhanam, Tiṅkalūr, Tiruchotrutturai, Tiruvetikkuḍi, Tirukkaṇḍiyūr, Tiruppūnturutti and Tiruneittānam. The different items for the marriage were brought from the above different places. The marriage was conducted at Tirumazhapāḍi.²⁶

24. *ibid.* pp. 735-37.

25. I. 37.

26. *Tiruvaiyāru Sthalapurāṇam* (Tamil) 1997.

Not only the places in close proximity to one another are related by their legends, but places far away from each other are related by their legends. This is another factor standing as a testimony for the authenticity of the *Sthalapurāṇas*. Three places in Tamilnadu - Rāmeśvaram, Vedāraṇyam and Paṭṭiśvaram, quite far away from each other, refer to one single episode. The main deity the *liṅga* in the temples here bears the name Rāmaliṅgam. Moreover there is a tradition in all these places that Rāma had installed the *liṅga* and worshipped each one of them in order to get rid of three sins incurred by him in killing Rāvaṇa. The *liṅga* at Rāmeśvaram was for the sin of killing a brahmin, that at Vedāraṇyam for that of killing a valiant person and that at Paṭṭiśvaram for the sin of killing a staunch devotee of lord Śiva. These three form part of the common episode and are complimentary to one another.²⁷ Thus the *Sthalapurāṇas* are very much important for understanding the cultural and religious history according to the local traditions of the different regions.

Important places in the Southern region and the legends :

A brief description of the important legends relating to the shrines in different places in the Southern region is given below. At the end names of important places in the other states in the northern region have been given.²⁸

Places in Tamilnadu :

Arunachalam (popularly known as Tiruvannamalai) : This place perpetuates the memory of the appearance of lord Śiva as an effulgent column in front of lords Viṣṇu and Brahmā engaged in a dispute about their relative superiority.

Chidambaram : In the temple of Śiva here there is no *liṅga* in the sanctum sanctorum since the *liṅga* is traditionally regarded as representing the ether, one of the five elements. Hence it is referred to as *Cidambara-rahasya*. The main temple contains the idol of lord Śiva as Naṭarāja. According to a legend the lord had blessed the sage Vyāghrapāda to have the feet of a tiger in order to enable him move swiftly and bring flowers for the worship of the lord.

Kanchipuram: According to a legend goddess Gaurī had picked up a quarrel with lord Śiva in a game of dice. Since she had insulted him she

27. *Deivattin kural* Vol. II. pp. 737ff.

28. *Immortal India* Vols. I - III. Bharatiya Vidya Bhavan, Bombay.

was cursed by him to become ugly. Later she worshipped him in an earthen *liṅga*. When there was a flood caused by the sport of Śiva she embraced the *liṅga* being frightened of the flood. This place is deemed as one of the places conferring liberation.

Kanyākumārī: It is stated that the goddess had manifested as a virgin at Kanyakumar and lord Śiva (Thāṇumālaya) at Suchindram desired to marry her at an auspicious moment. Nārada thwarted his attempt by playing a ruse in order to bring about the destruction of the demon Bāṇa by a virgin. Śiva presumed that the auspicious moment had passed and did not proceed to the place. Hence the goddess remained as a virgin and killed the demon in accordance with the curse that he would be killed by a virgin.

Kumbhakonam : The legend relating to this place has been described already.

Madurai : The Sanskrit *Hālāsyamāhātmya* and Tamil *Tiruvilayāḍal-purāṇam* describe the sixtyfour sports of lord Śiva here. Indra is said to have worshipped a *svayambhūliṅga* here. The place owes its name to sweetness of nectar fallen from the matted hair of Śiva. The boundaries of the place were formed by the marks made by a serpent which coiled around the place. Goddess Mīnākṣī is stated to have manifested as the daughter of the Pāṇḍya king Malayadhvaja. Lord Śiva assumed the form of Sundara and married her. Lord Śiva danced here with his right leg and the place is called Valliambalam.

Palni : This place became the permanent abode of Subrahmaṇya disappointed in the competition with his brother about going round the earth. While he had set out on his peacock vehicle, his brother had completed by going round his father and hence was rewarded. He left Kailāsa and took his abode here.

Ramesvaram : *Liṅga* made of sand was installed and worshipped here by Rāma as an atonement for killing Rāvaṇa, a brahmin. This has been referred to already.

Srirangam : The legend relating to this place has been described above.

Suchindram : According to the legend relating to this place the sage Atri was living with his wife Anasūyā here. Once in order to test her chastity, at the behest of Nārada and the goddesses the three gods assumed the form of three ascetics and begged food from Anasūyā in the absence of Atri. She gladly received them. But they told her that they would not accept food from one that has worn a dress. Anasūyā was in a fix for a while and prayed to her husband. Then she sprinkled water of ablution of the feet of her husband on them which rendered them into young children. She

nourished them with milk. Not finding their husbands the goddesses resorted to her with excuse. The gods regained their original forms and manifested there in the form of three *liṅgas* representing the three gods.

Swamimalai: According to the legend of this place this is hallowed as the place where Subrahmaṇya instructed his father lord Śiva about the significance of the syllable *Om*.

Thanjavur: The legend relating to this place designate the place as parāsarakṣetra. Sage Parāśara was doing penance here and the demons Daṇḍaka, Tāraka and Tañjaka were causing him obstruction. On his request lord Śiva deputed goddess Bhadrakālī. She killed Tāraka and lord Viṣṇu assumed different forms and killed the other two demons.

Tirucchendur: According to the legends relating to this place also known as Jayantīpura, when lord Subrahmaṇya set out for fighting with Śūrapadman, he killed Tārakāsura and split the Krauñca mountain on the way since they obstructed his path and came and settled at this place. He was adored by the planet Guru. Since Virabhadra, the emissary sent by the gods to advise Śūrapadman, had failed in his mission, Subrahmaṇya killed Śūrapadman and accepted the worship of gods.

Tiruchi: The hill here is said to be a piece of Meru. The idol of lord Śiva on this hill is popularly known as Tāyumānavar in Tamil denoting one that had become a mother. According to the legend the lord appeared as the mother in order to help a woman devotee having labour pain and her own mother was held up because of floods in the river Kāverī and had disappeared when the real mother arrived.

Tiruvanaikka: The *liṅga* here represents the water element since the *liṅga* in the sanctum sanctorum here is always encircled by water. According to the legend an elephant and a spider were both worshipping the lord independently. The spider used to make the cob-web above the *liṅga* preventing leaves falling from above on the *liṅga*. The angry elephant used to remove the cob-web. The infuriated spider entered the trunk of the elephant and bit it. The elephant forcibly thrashed the trunk and thereby both of them died. Both were blessed by the lord with liberation.

Tiruvavarur: According to Purāṇic tradition the lord is stated to have his abode in an ant hill. The legends attribute three hundred and sixtyfour divine sports associated with the god. This place is famous for the retribution accomplished by the king Manuñti Cola for the killing of a calf by his son by driving the chariot wheel over it. The king himself killed his son by similar action and was blessed by the lord by reviving the son.

Places in Kerala:

Anantaśayanam (Tiruvanantapuram): There are several legends relating to this place. According to one legend the site where the temple is located now was once a big forest. A *pulaya* living in that locality with his wife found a baby, having a beautiful form. She dared to touch it only after bathing. She fed the child with breast milk and placed it under the shade of a tree and went out. When she returned to the place she found a five-headed cobra sheltering the child. The king came to know of it and immediately arranged to build a temple at that place.

Guruvayur: The name of the place is derived from Guru denoting the planet Bṛhaspati, the preceptor of the gods and Vāyu, the wind god. According to the legend the idol of the deity was originally at Dwaraka. After the Mahābhārata war anticipating that Dwaraka would be submerged, Kṛṣṇa instructed Uddhava to take it to a proper place through Bṛhaspati and Vāyu. It was done accordingly and hence bears its present name. According to another legend Janamejaya performed a snake sacrifice and hence suffered from a virulent type of leprosy. He brought the image of Kṛṣṇa lying in Dwaraka and installed it at this place. Many legends grew based on this legend and the place is believed to be having healing power against incurable disease.

Places in Andhra Pradesh:

Ahobila: The place is important for the nine forms of Narasiṃha. The idol on the hill is believed to be self-originated. According to tradition Rāma is believed to have come here and eulogised lord Lakṣmīnarisimha in five verses which enabled him to secure Sītā. The lord is said to have appeared as a hunter and married the goddess Ceñculakṣmī. The nine forms of Narasiṃha are - Ahobila Narasiṃha, Varāha Narasiṃha, Mālola Narasiṃha, Yogānanda Narasiṃha, Pāvana Narasiṃha, Kārañja Narasiṃha, Cakrāvaṭa Narasiṃha, Bbārgava Narasiṃha and Jvālā Narasiṃha.

Draksharamam: This place was formerly known as Dakṣatapovanam or Dakṣavāṭikā. Dakṣa did not invite lord Śiva for a sacrifice done by him since lord Śiva had earlier mocked at him. When Satī the daughter of Dakṣa and the wife of Śiva went there she could not brook the insult of her husband by Dakṣa. Hence she discarded her life in the sacrificial fire. Dakṣa's sacrifice was destroyed by lord Śiva. The *liṅga* here is believed to be one of the five worn on the neck by Dakṣa.

Kalahasti: This place represents the wind element. According to one tradition Arjuna had secured the Pāśupata missile from lord Śiva by performing penance on the hill nearby. The *liṅga* adored by Arjuna was subsequently worshipped by the śaivite devotee Kaṇṇappar. Kaṇṇappar worshipped in the unorthodox way and did not hesitate to pluck his own eyes to replace the bleeding eyes of lord Śiva. This earned him the name Kaṇṇappar (one who had offered his eyes). He was later blessed by lord Śiva.

Simhāchalam: The legendary account states that the lord is present here as Varāha Nṛsiṃha, the forms assumed by the lord for killing Hiraṇyākṣa and Hiraṇyakaśipu at the request of the devotees. Hiraṇyakaśipu is said to have tied the stone here to Prahlāda and pushed him into the sea and was saved by lord Viṣṇu. It is believed that the temple was erected by Prahlāda.

Śrīsailam: It is stated that lord Śiva and the goddess manifested here as Mallikāṛjuna and Bhramarāmbikā in order to bless Nandī, the vehicle of Śiva, doing penance here. According to a legend in the temple, a princess left her country and was staying here. She found that her cows shed milk on a *liṅga*. Lord Śiva appeared in her dream and blessed her. She began worshipping the god with jasmine (*mālikā*) flowers and hence the lord is known as Mallikāṛjuna. According to another legend the lord appeared as a hunter and married a girl from the Chenchu tribe.

Tirupati: The Veṅkaṭācalamāhātmya records the traditional history about the hill and the temple. The hill was originally one of the peaks of Mount Meru and as a result of the fight between Ādiśeṣa and Vāyu, it broke asunder and fell on the earth. The legends state how lord Viṣṇu came down as Śrīnivāsa and chose to reside here and the goddess as Padmavatī at Tiruchanur.

Places in Karnataka:

Gokaṛṇa: The legend states that when Rāvaṇa was carrying a *liṅga* got from lord Śiva to be installed in Laṅkā, he happened to place the *liṅga* on the earth and it could not be lifted up. Hence it was known as Mahābāleshvar. When he made an attempt to pull it up it took the shape as an ear of the cow and hence known as Gokaṛṇa (ear of the cow).

Śringerī: It is an abridged form of the name Ṛṣyaśṛṅgagiri associated with the sage Ṛṣyaśṛṅga, son of sage Vibhāṇḍaka, famous in the story of Rāmāyaṇa.

Śrīrangapataam: This place house the Raṅganātha temple in which lord reclines on Ādiśeṣa. It is stated to have been adored by sage Gautama.

According to a legend the lord is stated to have taken his abode here at the behest of the river Kāverī.

Udupi: There are two important legends relating to the place. According to the first one the name of the place came from Uḍupa, the moon, cursed by Dakṣa, the father-in-law of the moon. Candra was performing penance at this place by the side of the Candra-puṣkariṇī lake and adoring lord Candramaulīśvara in order to get rid of his curse. The other legend relates to how the idol of Bālakṛṣṇa was got by Madhvācārya as a token of gratitude from the sailor of a ship for having guided it to reach the shore safely. The idol was lying concealed in a lump of gopīcandana used as a ballast. By intuition he had known the presence of the idol within that. The idol was carried by him to Udipi and installed therein.

From the foregoing description we find that each and every place had got a legend and it most often had its basis in the manifold legends in the *Purāṇas*. Similarly we may mention some important places in the rest of our country having legendary accounts. We may mention Nasik in Maharashtra, Dwaraka in Gujarat, Pushkar in Rajasthan, Ujjain and Omkareshwar in Madhya Pradesh, Naimishāraṇya, Kāśī, Prayāga, Ayodhyā, Kedārnāth and Badrināth in Uttar Pradesh, Kurukṣhetra in Haryana, Gayā in Bihar, Purī in Orissa and Kāmākhyā in Assam have their legendary accounts.

Religion is a dynamic unifying force and pilgrimage serves the purpose of national integration. For example since ages it is a prevailing practice for people to visit Ramesvaram after visiting Kasi and vice-versa. Similar pilgrimages of varying nature such as a visit to Amarnath or Sabarimalai are undertaken by different group of people during different seasons of the year. The literature glorifying the different places enable the people remember the different legends and develop their devotional spirit. In order to understand the extensive nature of this class of literature we are giving below a list of titles of works as an appendix many of which are still in their manuscript forms and require an analytical study and interpretation.

APPENDIX

TO THE STHALAPURĀṆAS

(The references are to the New Catalogus Catalogorum Vols. I-XIII published by the University of Madras by pages and to other catalogues for entries from the letter 'to'.)

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|----------------------------|--------------|----------------------------|--------------|
| Akṣayaṅgamaḥātmya | I. p. 11a | Ālamūrukṣetramahātmya | II. p. 191b |
| Agnīśvaramāhātmya | I. p. 50 | Iṣupātarāmakṣetramāhātmya | II. p. 259b |
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| | 10509 | Samudreśvaramāhātmya | TD.10271 |
| Mihireśvarasthalamāhātmya | TD.9723 | Svarṇanadīśvaramāhātmya | TD.9736 |
| Mihirodayamāhātmya | TD.10176 | Svarṇasthānamāhātmya | TD.10101 |
| Yādavagirimāhātmya | TD.10561. | Svāmīgirimāhātmya | TD.10102 |
| | 10562 | | -104 |
| Lakṣmīpuramāhātmya | TD.10510 | Svāyambhuvakṣetramāhātmya | TD.10173. |
| Vaṭāraṇyakṣetramāhātmya | TD.10022 | | 10174 |
| Vānchesvaramāhātmya | TD.10175 | Sitākunḍamāhātmya | TD.9767 |
| Vīndhyamāhātmya | RASB. V. | Sugandhavanamāhātmya | TD.9735. |
| | 4086. 4087 | | 10545 |
| Vṛddhagirimāhātmya | TD.9724-26 | | |
| | 10207-09 | | |

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| Suvarṇamukharīmāhātmya | | Hātakeśvaramāhātmya | TD.10282 |
| | TD.10403-4 | Hālāsyamāhātmya | TD.10257-69 |
| Setumāhātmya | TD.9645. | Heraṇḍakānanamāhātmya | TD.10546 |
| | 10035 & 36 | | (TD denotes the descriptive catalogue of |
| Somanāthamāhātmya | TD.6737 | | Sanskrit Mss. in the Tanjore Sarasvati |
| Harihareśvaramāhātmya | TD.10270 | | Mahal Library and RASB denotes the Des. |
| Hastigirimāhātmya | TD.9575 & | | Cat. of Sanskrit Mss. in the Asiatic Society |
| | 76 | | Library, Calcutta). |

SOME OBSCURE PURĀṆA TEXTS

By

Upendra Nath Roy

[पुराणेषु बहवः शब्दाः प्रकरणानि च एतादृशानि प्राच्यन्ते येषाम् अर्थावबोधः सामान्य-
दृष्ट्या दुरवबोधो भवति । तेषाम् अर्थावबोधाय इतरप्रमाणानामितिवृत्तानां च ज्ञानस्यापेक्षा
भवति । अत्र लेखकेन केषाञ्चन एतादृशप्रकरणानां विषये विचारः प्रस्तुतः ।]

SEVEN TEXTS : – Some texts of the Purāṇas have worried scholars since long. Five belonging to the Maurya rule and two about the Andhras fall in this category. A study of these texts will not only improve our understanding of the Purāṇas, but enrich our knowledge of the Sanskrit language too. The texts in question are as follows : –

- 1 . सप्तानां दश वर्षाणि तस्य नप्ता भविष्यति – Matsya¹
- 2 . दशोनः सप्त वर्षाणि तेषां नप्ता भविष्यति – Vāyu (e) ²
- 3 . तेषां वर्षशतानि चत्वारि षष्टिरेव – Matsya ³
- 4 . समाः शतानि चत्वारि पञ्च षड वै तथैव च – Vāyu, Brahmāṇḍa⁴
- 5 . बृहद्रथस्तु वर्षाणि सप्ताशीतिं भविष्यति – Vāyu (e) ⁵
- 6 . बृहद्रथस्तु वर्षाणि तस्य पुत्रस्तु सप्ततिः – Matsya ⁶
- 7 . शालिशूकः समा राजा त्रयोदश भविष्यति – Vāyu.(e) ⁷

POPULAR SPEECH : – TO understand the above properly, we have to set aside our deep-rooted notion that Sanskrit has ever been the language of the Brāhmaṇa elite. It was the language of the masses in former times and its range was quite long. Pāṇini's DHĀTUPĀṬHA lists more than 2500 roots but the use of not even the ten percent of these is available in the extant literature. Numerous words have become obsolete. So Sanskrit is not limited to the available works

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- 1 . F. E. Pargiter, the Purāṇa Texts of the Dynasties of the Kali Age, London, 1913, P. 27
 - 2 . Do, P. 29
 - 3 . Do, P. 43
 - 4 . Do, P. 43
 - 5 . Do, P. 29
 - 6 . Do, P. 28
 - 7 . Do, P. 27

(either literary or grammatical ones). Rather they provide us with an imperfect idea of the language.

Even today we find that in the countries where English is the mother tongue, people speak numerous words, phrases and idioms which sound incorrect or incomprehensible to us, the persons who have acquired the language skill through books. Similarly during the days when Sanskrit was a popular, spoken language, common people used numerous expressions which were not acceptable to the elite and therefore could not be admitted to the literature. Later they were deemed either incorrect or incomprehensible. As the Purāṇas were meant for common folk, attempts to revise their language in order to make it intelligible were made from time to time. Scholars like Pargiter fail to understand it and contend that the Purāṇas were originally composed in Prakrit and rendered into Sanskrit later. Despite such revision, the Purāṇas contain some relics of the popular speech which enable us to have some idea of that speech.

If we realise the nature of that popular speech, the sentences cited above become sensible to us. We ask in conversation— what is the time? The reply we get is often like "seven past fifteen" or "7 —15". If the time is 7-45 or 7-50, they say "15 to 8" or "10 to 8" also. Nobody doubts in such usages that more or less is meant and the one number stands for hours and the other for minutes. If the weight of potatoes is said to be 7-200, we take the first figure for kilograms, the second for grams. Similarly, if the price of rice is reported to be 8-50, we take it for eight rupees and fifty paises. We do not insist upon adding or multiplying them. We know they stand for units of different things and therefore cannot be added or multiplied.

YEARS & MONTHS :- This trait of the colloquial speech explains first four sentences. The first figure in all of these stands for years, the second for months. The first sentence refers to the grandson of BHADRASĀRA (aka NANDASĀRA OR BINDUSĀRA), KUṆĀLA and informs us that he will rule ten months more than seven years. Other Purāṇas have turned this into the round eight.

The second sentence refers to KUṆĀLA'S grandson SAMPRATI (aka INDRAPĀLITA). As a matter of fact, the same ruler is known as Indrapalita in Vāyu and Brahmāṇḍa, while Matsya calls him SAMPRATI. Vāyu (e) makes samprati a and INDRAPALITA two different rulers out of confusion. But even more confused are some of the modern historians who ignore the meaning of the word "DASOṆAḤ" (less than ten) and take it for the name of a king. The sentence means : SAMPRATI (aka INDRAPĀLITA) will reign for "seven months less, ten years".

Thus the individual reign of the MAURYA rulers is found to be as follows :-

- | | |
|--|---|
| (1) CHANDRAGUPTA-24 years | (2) BINDUSĀRA-25 years |
| (3) AŚOKA-36 years | (4) KUṆĀLA-7 years and 10 months |
| (5) DAŚARATHA-(aka BANDHU-PĀLITA)- 8 YEARS | (6) SAMPRATI (aka INDRA-PĀLITA)-9 years and 5 months. |
| (7) ŚĀLIŚUKA- 1 year (13 months) | (8) DEVADHARMĀ -(aka DEVAVARMĀ or DEVAŚARMĀ)-7 years |
| (9) ŚĀTADHANVĀ (ŚĀTADHANU) - 8 years | (10) BRĤDRATHA-7 years. |

The total is 133 years 3 months but the Purāṇas are unanimous in declaring that the Mauryas ruled for 137 years. We are reminded here of the Buddhist tradition of Ceylon which declares that there was a delay of four years in AŚOKA'S coronation due to family disputes. The figure 4 is round. The Purāṇas authorise us to declare that the actual delay was three years and nine months only.⁸

The third and fourth sentences quoted above refer to the ANDHRA rule and they are supposed to be contradictory. Such assumption is inevitable if the third sentence is taken to mean 460 years and the fourth 411, 430 or 456 years. Infact, their difference is minor. "ŚĀTĀNI CATVĀRI" in the third sentence denotes years and means 400 while "ṢAṢṬIḤ" represents months and means sixty months, that is, five years. Thus the total reign of the Andhras is said to be 400 +5 =405 years. "SAMĀH ŚĀTĀNI CATVĀRI PANCA VAI" MEANS 405 YEARS AND "SAṬ TATHAIVA CHA" means "and six (months)".

Thus there is a difference of six months only between the two which demands explanation.

The Purāṇas are unanimous in declaring that 836 years passed from the coronation of MAHĀPADMANANDA to the end of the Andhra rule⁹. During the intervening period, the Nandas ruled for 136 years, the Mauryas for 137 years, the Śungas for 112 years and the Kāṇvas for 45 years. The total is 430 years. Subtracting it from 836, we get 406 years for the total reign of the Andhra dynasty. The sentences cited above assign

8. For more discussion about the Mauryas, vide author's articles published in the "SAMAJA, DHARMA EVAM DARŚANA" Vol. 12 , No. 3, PP. 45-55 and "TULSI-PRAJNĀ", Vol. 19, No. 2, PP. 136-139.

9. Pargiter. The Purāṇa Texts, p. 58

a year or half less for the Andhras. That may be due to the fact that though the Kāṇva rule was brought to an end by Simuka, he had diffioulties in getting himself coronated for six months or a year. However, we are confronted with the difficulty that the individual reigns of the Andhra rulers total 406 years as evident from the following:—

(1) Simuka - 23 years (2) Śrī Kṛṣṇa - 10 years (3) Śrī Śātakarṇi - 10 years, (4) Pūrṇotsanga - 10 years, (5) Skandhastambhi - 18 years (6) Śātakarṇi - 56 years (7) Lamodara - 18 years, (8) ĀPILAKA - 12 years (9) Meghasvāti - 18 years (10) Svāti - (Atri) -12 years (11) Skandasvāti - 7 years, (12) Mṛgendra Svātikarṇa - 3 years, (13) Kuntala - 8 years. (14) Svātikarṇa - 1 year (15) Pulomāvi - 24 years (16) Ariṣṭakarṇa $\frac{1}{2}$ year (17) Hāla - 1 year (18) Mantalaka - 5 years (19) Purīndrasena - 12 years (20) Sundara - Śātakarṇi - 1 year (21) Cakora $\frac{1}{2}$ year (22) Śivasvāti - 28 years (23) Gautamīputra - 21 years (24) Pulomā - 28 years (25) Śātakarṇi - 29 years (26) Śivaśrī Pulomā - 4 years (27) Śiva Skandha Śātakarṇi - 1 year (28) Yajna Śrī Śātakarṇi - 29 years (29) Vijaya - 6 years (30) Daṇḍasrī (Caṇḍasrī) - 3 years (31) Pulomā - 7 years.

We are not able to solve the puzzle with the little knowledge we have about the dynasty. But it is possible that most of the individual reigns are given in round figures ignoring the deficiency of a month or two with the result that the total is more than what is ought to be.

The only serious objection about the figures given above is that the twenty - third ruler of the dynasty reigned for 21 years only according to the Purāṇas but an inscription of the twenty - fifth year of his reign is available. We can explain it with the assumption that the Purāṇas have interchanged the figures for the reigns of the twenty - second and twenty - third rulers. That does not affect the total.

ARCHAIC WORD :- It is evident from the comparative study of the Purāṇas that Bṛhadratha ruled for 7 years only. Why does the fifth sentence cited above assign 87 years to him then ? "Saptāśītim" cannot mean anything but 87. But a solution is possible if we read "Saptāśītim" instead which involves simply a change of "Ś" into "S". "Saptāśītim" = Sapta + ā sītim and "ā sīti" can be derived from Ās as "Sthiti" is derived from "Sthā". The sentence, therefore, will mean, "his ā sīti (i. e. reign) will be seven years." I have not come across the word "ā sīti" any where else but we cannot deny the very existence of a word simply because its use is not found.

CORRUPT READINGS :- This is not to say that all the Purāṇa texts must be accepted as they are. "Teṣām" in the second sentence ought to be replaced by "tasya" undoubtedly. The sixth sentence assigns quite liberally 70 years to Bṛhadratha which is impossible given the total number of the kings and the total reign of the dynasty. So, I suggest an alternate reading of the text - बृहद्रथस्तु वर्षाणि सप्तैव तस्य सन्ततिः (his son Bṛhadratha will reign for 7 years). In that case, corruption from "Santatiḥ" into "Saptatiḥ" is quite probable.

In case of the seventh sentence too, the reading is corrupt. Had Śāliśūka ruled for 13 years, it is inconceivable that only one copy of one Purāṇa assigned such a period to him and only two of the Purṇās (Bhāgavata and Viṣṇu) cared to mention him. In fact he might have reigned for thirteen months which equals a year including the malamāsa. Those thirteen months became thirteen years in course of time due to corruption of text. The reading proposed is शालिशूकः स मासान् वै त्रयोदश भविष्यति. It appears स मासान् वै became समा सान् वै due to copyist's error which sounded meaningless. So, सान् वै was replaced by राजा to make it sensible.

ACTIVITIES OF THE ALL-INDIA KASHIRAJ TRUST

(July 1997 -Dec. 1997)

GARUDA PURĀṆA WORK

The Printing of the Critical Edition of Garuḍa purāṇa, Ācārakhaṇḍa continued during this period. Proofs were corrected. Works on appendices continued during this period.

WORK ON UNPUBLISHED MS OF THE PURĀṆAS.

Text of the critical edition of the Vasiṣṭha Linga Purāṇa is published and the works on Appendix and introduction of the text continued.

VISITORS TO THE PURĀṆA DEPARTMENT.

Many scholars visited the Purāṇa Deptt. Some important persons are as follows:

1. Professor Dr. V. Nagarajan - University of Madras.
2. Hon. Mr. Justice Ranganath Misra-Retired Chief Justice of India 21.12.97. He wrote in the visitors' book-When we came here at the kind invitation of Maharaja Sahib I little knew that we would have the opportunity of seeing the wonderful activity relating to Purāṇas going on here. The work undertaken is not only a meticulous exercise for ensuring exactitude. I can only pray that Maharaja and his Trust are blessed by the Lord.
3. Dr. Hari Gautam-Vice Chancellor, B.H.U. 21.12.97.
4. Dr. Mandan Misra-V.C. Sanskrit University, Varanasi
5. Smt. Sumitra Misra 21.12.97.
6. Professor Sacchidanand Sahai - Head of the Deptt. of Ancient Indian History and Culture, Magadh University, Gaya.

PURĀṆA GOṢṬHĪ.

This year Purāṇa Goṣṭhī and Vyāsa Pūjā was celebrated on 19th July, 1997 at Shivala Palace of the Trust. The function was presided by His Highness Kashinaresh Maharaja Dr. Vibhuti Narain Singh. The Mangalācaraṇa was recited by Pt. Ganapati Shastri Shukla. After Mangalacarana Dr. Ganga Sagar Rai presented the Vyāsa Pūrṇimā issue of Purāṇa to His Highness Maharaja Kashinaresh Dr. Vidhuti Narain Singh. Dr. Rai briefly informed about the contents of the two issues of

Purāṇa and also presented the work report of the Purāṇa Deptt for the year. Among the speakers on the occasion were Dr. Mandan Misra, Vice Chancellor, Sanskrit University, Varanasi, Dr. Kamalesh Datta Tripathi, Prof. Vishwanath Shastri Datar, Prof. Rewa Prasad Dwivedi, Prof. Raghunath Giri and Prof Ram Murti Tripathi.

On this occasion a function for honouring the authors was also held by Hanuman Mandir Trust of Calcutta. His Highness Maharaja Kashinararesh Dr. Vibhuti Narain Singh is the president of the Trust. First Sri Gyanendra Nath Khanha, the Secretary of the Trust informed about the activities of the Trust. Prof Prabodh Narayan Singh and Prof. Ram Murti Tripathi also spoke on the occasion. The award of the Trust was presented to Pt. Rataat Shastri for his book by the Maharaja.

At the end His Highness Maharaja Dr. Vibhuti Narain Singh thanked the scholars for their cooperation.

Among the other scholars present were Professor Ram Chandra Pandey, Dr. Mahesh Chandra Joshi, Dr. Sadashiva Dwivedi, Prof. Siva Shanker Upadhyaya etc.

Tea was served and Prasad was distributed.

RĀMALĪLĀ

The famous Rāmalīlā of Ramanagar was celebrated this year from 15 September 1997 to 15 October 1998. As usual thousands of people daily saw the Rāmalīlā. On special days like Dhanusa Yajna, Vijaya Dasami, Bharat Milap and Rājyābhiṣeka the number of visitors was more than a lac. Nemīs (Regular visitors) Saints, devotees and scholars, all were present in the Rāmalīlā, Free provisions were supplied to saints for the whole Rāmalīlā period. His Highness Maharaja Dr. Vibhuti Narain Singh and Yuvaraja Sri Anant Narain Singh were daily present in Rāmalīlā.

RĀSALĪLĀ.

The Rāsalīlā was performed in Prasiddha Garden from 5 August to 18th August 1997 (from Śrāvāṇa Śukla Dvitiyā to Pūrṇimā). The actors were from Vṛndāvana. During the Rāsalīlā period Rādhā Sahasranāma and 10th Skandha of the Bhāgavata Purāṇa were recited by Pt. Ganpati Shastri Shukla and Dr. Raja Ram Shukla in the Rāsalīlā ground. On the conclusion of Rāsalīlā Dakṣiṇā was given to actors of Rāsalīlā. His Highness Maharaja Dr. Vibhuti Narain Singh and Yuvaraja Sri Anant. Narain Singh were daily present in the Rāsalīlā.

ACTIVITIES OF THE SISTER TRUSTS

(1) Maharaja Benaras Vidyamandir Trust MUSEUM

The Maharaja Benares Vidyamandir Trust Museum is a permanent attraction for visitors from all parts of the world. The collection of the old palanquins, textiles, arms, Benarasi brass-works, ivory are special attractions. The pictures and scenes of Rāmāliḷā are also keenly observed by the visitors. The Dharma Ghari (astronomical clock) made in Ramnagar more than century ago shows all the Hindu zodiacal signs and is unique of its type.

WALL PAINTING COMPETITION

Under the auspices this Trust a wall painting competition for local potters was organised on 17.12.97. The potter artists made the religious, historical and social pictures on the outer walls of the Maharaja Benares Vidyamandir Trust, Museum. The pictures were examined by the professors of Benares Hindu University. Prizes were given to winning artists. All other artists got the consolation prizes.

PAINTING COMPETITION

A Painting competition was organised for local children in Diwankhana of the Fort on 17.12.1998. Paper and colours were supplied to all participants. Paintings were judged by the Professors of Benares Hindu University. Special prizes were given to winning candidates and all the other participants got consolation prizes. Sweets were given to all the children.

(2) MAHARANI KASHINARESH DHARMA KARYA NIDHI.

(a) DISTRIBUTION OF SWEETS

On 17.12.97 sweets were distributed to boy and girl students of all primary and junior High Schools of Ramanagar. Students in their school uniform assembled in the inner courtyard of Fort under the guidance of their teachers. Sweets were given to teachers and servants of the schools also.

(b) HARIKĪRTANA

On 14.12.97 Harikirtana was organised in the Fort. Saints of Ramkrishna Mission, Varanasi participated in the Harikirtana. After Harikirtan saints were fed.

(3) MAHARAJA KASHINARESH DHARMA KARYA NIDHI

Rituals and religious function during the whole year are conducted under the auspices of this Trust. This Trust also runs many educational institutions which are making steady progress.

SILVER JUBILEE FUNCTION OF MAHARAJA BALWANT SINGH MAHAVIDYALAYA, GANGAPUR.

Maharaja Balwant Singh Degree College was started on Akṣayanavamī Day (15 Nov. 1972). The Silver Jubilee Function was inaugurated by Yuvaraja Sri Anant Narain Singh on 8.11.97 with the Volleyball competition in which 13 teams participated. The main function was held on 9.11.97 in which Dr. Narendra Kumar Singh Gaur, Hon. Minister for Higher education of U.P. was the chief guest. The honourable Minister unveiled the photo of Maharaja Sri Balwant Singh. Maharaja Kashinaresh honoured the Minister, with Shawl. His Highness also appreciated the services of retired Principal Sri V.K. Sharma and seniormost teacher Dr. R.D. Singh and presented shawls to them. Dr. D.P. Singh Principal of the college presented the Abhinandan Patra to the Hon. Minister.

On the eve of the opening function of the silver Jubilee His Highness Maharaja Dr. Vibhuti Narain Singh hoasted a dinner in which honourable Higher education Minister of U.P. Dr. N.K. Singh Gaur, Dr. Hari Gautam, V.C. B.H.U., Dr. Mandan Misra, V.C. Sanskrit University, Dr. S.K. Singh, V.C. Jaunpur University, officials of Varanasi and eminent citizens were present. Publications of the All India Kashiraj Trust were shown to the Minister. The minister appreciated the works of the All India Kashiraj Trust.

From this year the Post Graduate classes in Psychology and Law have been started in the College. The LL.M. classes were inaugurated by Sri Om Prakash, the honourable minister for Irrigation of U.P. on 4th April 1998. On this occasion M.P. of Varanasi and local M.L.A.S were also present.

सर्वभारतीय काशिराजन्यासस्य कार्यविवरणम्

(जुलाई १९९७-दिसम्बर १९९७)

गरुडपुराणकार्यम्

अस्मिन् कार्यावधौ गरुडपुराणस्याचारकाण्डस्य मुद्रणकार्यं प्रचलति स्म । प्रूफ-संशोधनकार्यं कृतम् । परिशिष्टनिर्माणकार्यमपि प्रचलति स्म ।

अप्रकाशितपुराणहस्तलेखानां प्रकाशनम्

वासिष्ठलिङ्गपुराणस्य पाठान्तरसमन्वितः पाठः प्रकाशितो वर्तते । अस्य पुराणस्य भूमिकापरिशिष्टनिर्माणकार्यं क्रियमाणं वर्तते ।

पुराणविभागे समागताः विद्वांसः

अस्मिन् अवधौ बहवो विद्वांसः पुराणविभागे अध्ययनार्थमवलोकनार्थं च समागताः । केषाञ्चन विशिष्टविदुषामत्र निर्देशो वर्तते—

१. प्रो. डा. वी. नागराजन् - मद्रासविश्वविद्यालयस्य ।
२. माननीयन्यायमूर्तिः श्रीरङ्गनाथमिश्रः-सर्वोच्चन्यायालयस्य लब्धावकाशः प्रधान-न्यायाधीशः २१.१२.९७ दिनाङ्के । एष महाभागः लिखति—यदा वयमत्र महाराजस्य निमन्त्रणेन समागताः अस्य ज्ञानं नासीद् यद् वयमत्र पुराणविषये क्रियमाणस्यातिविशिष्टकार्यस्यावलोकनस्यापि अवसरं प्राप्स्यामः । एतत् कार्यं यथार्थपाठनिर्धारणस्य परिश्रमसाध्यं कार्यमस्ति । वयं केवलं प्रार्थयामहे यन्महाराजा अयं न्यासश्च भगवताऽशीवदिने समन्विता भवेयुः ।
३. डा. हरिगौतमः—काशीहिन्दूविश्वविद्यालयस्य कुलपतिः २१.१२.९७ दिनाङ्के ।
४. डा. मण्डनमिश्रः—सम्पूर्णानन्दसंस्कृतविश्वविद्यालयस्य कुलपतिः २१.१२.९७ दिनाङ्के ।
५. श्रीमती सुमित्रा मिश्रः— २१.१२.९७ दिनाङ्के ।
६. प्रो. सच्चिदानन्दसहायः—मगध विश्वविद्यालयस्य प्राचीनेतिहासविभागाध्यक्षः ।

पुराणगोष्ठी

१९ जुलाई १९९७ दिनाङ्के वाराणस्यां न्यासस्य शिवालाभवने पुराणगोष्ठी व्यासोत्सवश्च संपन्नो जातः । आस्याध्यक्ष्यं तत्रभवद्भिः काशिनरेशैः महाराजैः डा. विभूतिनारायणसिंहशर्मदेवैः कृतम् । षण्डितगणपतिशास्त्रिशुक्लेन मङ्गलाचरणं व्यासवन्दना च प्रस्तुता । अनन्तरं डाक्टर गङ्गासागररायमहोदयेन पुराणम् पत्रिकायाः व्यासपूर्णमाङ्कः न्यासाध्यक्षेभ्यः काशिनरेशेभ्यः डाक्टर विभूतिनारायणसिंहशर्मदेवेभ्यः

समर्पितः । डा. गङ्गासागररायमहोदयेन अस्य वर्षस्य उभयोरङ्कयोः निबन्धानां सारसंक्षेपोऽपि प्रस्तुतः पुराणविभागस्य कार्यविवरणस्यापि परिचयः प्रदत्तः । अस्मिन्नवसरे प्रमुखवक्ता आसन् संस्कृतविश्वविद्यालयस्य कुलपतिः डा. मण्डनमिश्रः, डा. कमलेशदत्तत्रिपाठी, प्रो. विश्वनाथशास्त्रिदातारः, डा. रेवा प्रसादद्विवेदी, प्रो. रघुनाथगिरि, प्रो. राममूर्ति त्रिपाठी च ।

अस्मिन् अवसरे कलकत्ता नगरस्थितस्य हनुमानमन्दिरन्यासस्य उत्सवः अपि आयोजित आसीत् । तत्रभवन्तः काशिनरेशा महाराजा डा. विभूतिनारायण सिंहशर्मदेवाः अस्य न्यासस्य अध्यक्षाः सन्ति । न्यासस्य सचिवेन श्रीज्ञानेन्द्रनाथखन्ना महाभागेन अस्य न्यासस्य कार्यजातस्य परिचयः प्रदत्तः प्रो. श्री प्रबोधनारादयणसिंहमहोदयः, प्रो. राममूर्तित्रिपाठिमहोदयोऽपि न्यासविषये उक्तवन्तौ । अनेन न्यासेन अस्मिन् उत्सवे श्रीरटाटेशास्त्रिमहोदयाय पुरस्कारः समर्पितः ।

अन्य उपस्थितविद्वत्सु डा. रामचन्द्रपाण्डेयः, डा. महेशचन्द्रजोशी, प्रो. शिवशंकर उपाध्यायः, डा. सदाशिव द्विवेदी च प्रमुखा आसन् । महाराजैः काशिनरेशैः विदुषः प्रति सहयोगाय धन्यवादः समर्पितः । प्रसादवितरणेन अल्पाहारेण च सभा विसर्जिता ।

रामलीला

अस्मिन् वर्षे रामनगरस्य विश्वविश्रुता रामलीला १५ सितम्बर १९९७ दिनाङ्कमारभ्य १५ अक्टूबर १९९७ दिनाङ्कं यावत् प्रचलिता । यथापूर्वं सहस्रशो जनाः प्रतिदिनं रामलीलाया अवलोकनं चक्रुः । धनुर्यज्ञ- विजयदशमी - भरतमिलाप - राज्याभिषेकादिविशिष्टलीलादिनेषु दर्शकाणां संख्या लक्षाधिका आसीत् । नेमी (नियमित द्रष्टारो), साधवः, भक्ताः विद्वांसः सर्वे लीलयामुपस्थिता आसन् । सम्पूर्णरामलीलादिनेषु साधुभ्यो निःशुल्का भोजनसामग्री प्रदत्ता जाता । तत्रभवन्तः काशिनरेशा महाराजा डा. विभूतिनारायणसिंहशर्मदेवाः युवराजा श्रीअनन्तनारायणसिंहशर्ममहोदयाश्च प्रतिदिनं रामलीलायामुपस्थिता आसन् ।

रासलीला

रामनगरस्थिते प्रसिद्धनामके उद्याने ५ अगस्त १९९७ दिनाङ्कमारभ्य १८ अगस्त १९९७ दिनाङ्कं यावत् रासलीलायाः प्रदर्शनं संजातम् (श्रावणशुक्लद्वितीयातिथिमारभ्य पूर्णिमापर्यन्तं) । रासलीलाप्रदर्शकाः वृन्दावनतः आगता आसन् । रासलीलाभूमौ प्रतिदिनं श्रीगणपतिशास्त्रिशुक्लेन श्रीराजारामशास्त्रिशुक्लेन च रासलीलादिनेषु राधासहस्रनाम्नां श्रीभद्रागवतपुराणस्य दशमस्कन्धस्य पारायणं कृतम् । रासलीलासमाप्तौ रासलीलापात्रेभ्यः दक्षिणाः प्रदत्ताः । तत्रभवन्तः काशिनरेशा डा. विभूतिनारायणसिंहशर्मदेवाः युवराजा श्रीअनन्तनारायणसिंहशर्ममहोदयाश्च प्रतिदिनं रासलीलायामुपस्थिता आसन् ।

सहयोगिन्यासानां कार्यविवरणम्

(१) महाराज बनारस विद्यामन्दिरन्यासः

(क) संग्रहालयः

अनेन न्यासेन संचालितः संग्रहालयः पर्यटकानां कृते आकर्षणविषयोऽस्ति । प्राचीन-शिविकानां, वस्त्राणां, शस्त्राणां, बनारस पित्तलवस्तूनां, हस्तिदन्तनिर्मितवस्तूनां च संग्रहो विशेषाकर्षकोऽस्ति । रामलीलायाः चित्राणि दृश्यानि पर्यटकैः अवलोक्यन्ते । धर्मघटी च अपूर्वा एव ।

(ख) भित्तिचित्रप्रतियोगिता

अनेन न्यासेन स्थानिककुम्भकाराणां कृते १७.१२.९७ दिनाङ्के भित्तिचित्रस्य प्रतियोगिता आयोजिता आसीत् । चित्रकारैः संग्रहालयस्य बाह्यभित्तिषु धार्मिकतिहासिक-सामाजिकचित्राणां कृता विनिर्मितः । एतेषां चित्राणां परीक्षणं काशी हिन्दू विश्वविद्यालयस्य कलाप्राध्यापकैः कृतम् । विजेतृचित्रकारेभ्यः विशिष्टपुरस्काराः अन्येभ्यश्च सान्त्वनापुरस्काराः प्रदत्ताः ।

(ग) चित्रकला प्रतियोगिता

१७.१२.९८ दिनाङ्के स्थानीयपाठशालां बालकानां कृते चित्रकलाप्रतियोगिता जाता । चित्रकारबालकेभ्यः वर्णानि तूलिकाः चित्रफलकानि च प्रदत्तानि । बालकैः निर्मितानां चित्राणां परीक्षणं हिन्दूविश्वविद्यालयस्य कलाप्राध्यापकैः कृतम् । विजेतृबालकेभ्यः विशिष्टपुरस्कारा अन्येभ्यश्च सान्त्वनापुरस्काराः प्रदत्ताः । सर्वेभ्यो बालकेभ्यः मिष्ठान्नानि प्रदत्तानि ।

(२) महारानी काशीनरेश धर्मकार्यनिधिः

(क) मिष्ठान्नवितरणम्

स्थानीयप्राथमिक - लघुमाध्यमिक विद्यालयानां सर्वेभ्यो बालकबालिकाछात्रेभ्यः १७.१२.९७ दिनाङ्के अनेन न्यासेन मिष्ठान्नं वितरितम् । बालकाः बालिकाश्च स्वविद्यालयानां परिधाने दुर्गस्य आभ्यन्तरप्राङ्गणे मध्याह्नवेलायां समुपस्थिता आसन् । एतेषां विद्यालयानामध्यापकेभ्यः परिचारिकाभ्यश्चापि मिष्ठान्नं प्रदत्तम् ।

अपरेद्युः चकियानगरसमीपे वन्यबालकेभ्योऽपि मिष्ठान्नं वस्त्रं च वितरितम् ।

(ख) हरिकीर्तनम्

१४.१२.९७ दिनाङ्के रामनगरदुर्गे हरिकीर्तनं संपन्नम् । वाराणस्या रामकृष्णमिशन-संस्थाया संन्यासिभिः अन्यैः भक्तैश्च भगवतो नामानुकीर्तनं कृतम् । संन्यासिभ्यो भोजनं प्रदत्तम् ।

(३) महाराज काशीनरेश धर्मकार्यनिधिः

अनेन न्यासेन वर्षपर्यन्तं धार्मिककृत्यानां संचालनं क्रियते । अनेन न्यासे बहूनि शिक्षणसंस्थानान्यपि संचालितानि सन्ति । इमानि शिक्षणसंस्थानानि प्रवर्धमानानि सन्ति ।

महाराज बलवन्त सिंह महाविद्यालयस्य रजतजयन्तीसमारोहः

महाराज बलवन्त सिंह महाविद्यालयस्य स्थापना १५ नवम्बर १९७२ दिनाङ्के अक्षयनवमीतिथौ जाता । अयं वर्षः अस्य महाविद्यालयस्य रजतजयन्तीवर्षोऽस्ति । रजतजयन्तीवर्षस्योद्घाटनं युवराजैः श्रीअनन्तनारायणसिंहमहोदयैः ८ नवम्बर १९९७ दिनाङ्के हस्तकन्दुक (वाली वाल) प्रतियोगिताया उद्घाटनेन कृतम् । मुख्य-समारोहः ९ नवम्बर १९९७ दिनाङ्के अक्षयनवमीदिने संजातः यस्मिन् उत्तरप्रदेशशासनस्य उच्चशिक्षामन्त्री डॉ. नरेन्द्रकुमारसिंहगौरमहोदयः मुख्यातिथिः आसीत् । उच्चशिक्षामन्त्रिमहोदयेन अस्मिन् अवसरे महाराज बलवन्त सिंहस्य चित्र-स्थानावरणं कृतम् । प्राचार्येण डाक्टरदेवीप्रसादसिंहमहोदयेन उच्चशिक्षामन्त्रिमहोदयाय अभिनन्दनपत्रं समर्पितम् । तत्रभवद्भिः काशीनरेशैः महाराजैः डाक्टरविभूतिनारायणसिंहशर्मदेवैः उच्चशिक्षामन्त्रिमहोदयाय, पूर्वप्राचार्यवीरेन्द्र-कुमारशर्ममहोदयाय वरिष्ठतमप्राध्यापकाय डाक्टर रामदुलारसिंहमहोदयाय अङ्गवस्त्रं प्रदाय तेषां सभाजनं कृतम् ।

रजतजयन्तीसमारोहस्य पूर्वसंध्यायां ८ नवम्बर १९९७ दिनाङ्के वाराणस्यां नन्देश्वरप्रासादे रात्रिभोजनस्यायोजनं कृतम् । अस्मिन् रात्रिभोजने उच्चशिक्षाराज्यमन्त्री डॉ. नरेन्द्रकुमारसिंहगौरमहोदयः, हिन्दू विश्वविद्यालयस्य कुलपतिः डॉ. हरिगौतममहोदयः, संपूर्णानन्दसंस्कृतविश्वविद्यालयस्य कुलपतिः डॉ. मण्डनमिश्रमहोदयः, पूर्वाञ्चल विश्वविद्यालयस्य कुलपतिः डॉ. शरद कुमार सिंह महोदयः, वाराणसी प्रशासनस्याधिकारिणो विशिष्टा नागरिकाश्च सम्मिलिता आसन् । अस्मिन् अवसरे सर्वभारतीयकाशिराजन्यासस्य प्रकाशनानि प्रदर्शितानि । मन्त्रिमहोदयः प्रकाशनानां प्रशंसनं कृतवान् ।

अस्मिन् वर्षे शासनेन मनीविज्ञानविषये विधिविषये च स्नातकोत्तर-कक्षाणामनुमतिः प्रदत्ता । विधिस्नातकोत्तरपाठ्यक्रमस्य शुभारम्भः ४ अप्रैल १९९८ दिनाङ्के उत्तरप्रदेशस्य माननीय मन्त्रिणां श्रीओम्प्रकाशमहोदयेन कृतः । अस्मिन् अवसरे वाराणस्याः लोकसभासदस्य श्रीशंकरप्रसादजायसवालमहोदयः, विधायकः विद्यालयःसमीपस्थाः प्रचार्या विशिष्टा जनाश्च उपस्थिता आसन् ।

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