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पुराणम्-PURĀṆA

Vol. XLI, No.1]

[January 31,1999

माघपूर्णिमाऽङ्कः

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देवताकृता देवकीस्तुतिः

विष्णुपुराणम् (वेङ्क. सं. ५।२)

देवता ऊचुः ।

प्रकृतिस्त्वं परा सूक्ष्मा ब्रह्मगर्भाऽभवत्पुरा ।
ततो वाणी जगद्वातुर्वेदगर्भासि शोभने ॥ ७ ॥
सृज्यस्वरूपगर्भासि सृष्टिभूता सनातने ।
बीजभूता तु सर्वस्य यज्ञभूताभवस्त्रयी ॥ ८ ॥
फलगर्भा त्वमेवेज्या वह्निगर्भा तथारणिः ।
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मेधा च बोधगर्भासि धैर्यगर्भोद्धहा घृतिः ॥ ११ ॥
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एता विभूतयो देवि तथान्याश्च सहस्रशः ॥ १२ ॥
तथासंख्या जगद्वात्री सांप्रतं जठरे तव ।
समुद्राद्रिनदीद्वीपवनपत्तनभूषणा ॥
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भूलोकश्च भुवर्लोकस्त्वर्लोकोऽथ महर्जनः ।
तपश्च ब्रह्मलोकश्च ब्रह्माण्डमखिलं शुभे ॥ १६ ॥
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मनुष्याः पशवश्चान्ये ये च जीवा यशस्विनि ।
 तैरन्तस्थैरनन्तोऽसौ सर्वगः सर्वभावनः ॥ १८ ॥
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 यस्याखिलप्रमाणानि स विष्णुर्गर्भगस्तव ॥ १९ ॥
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 प्रीत्या तं धारयेजानं धृतं येनाखिलं जगत् ॥ २१ ॥

५.२.७-२१

TRANSLATION OF THE DEVI STUTI

[This देवकीस्तुति: is divided into three parts : Ślokas 7-12 are in praise of Devakī where she is praised as producer of all things; verses 8-19 are in praise of lord Viṣṇu where he is praised as omnipresent, omniscient and ommipotent and again in verses 20 and 21 Devakī is eulogised. Here the attributes of Devaki and lord Viṣṇu are similar to Stutis found in other Purāṇas.]

The deities said : you are the Prakṛti, supreme and subtle which in ancient time bore the Brahman in its womb; then you were the goddess speech of the creator of the universe, O beautiful one, you are the womb of the Vedas (7) O eternal one, you are the womb of all the forms being created; you are the creation; you are the seed of all things, you were the sacrifice and the three Vedas. (8) You are the womb of results and you are to be worshipped. You are *araṇi* (kindling wood) the womb of the fire. You are Aditi, the womb (producer) of gods and you are Diti, the womb of daityas. (9) You are light, the womb of day; you are humility, the womb of Knowledge, you are supreme polity, the womb of order or policy; you are modesty, the producer of affection (10). You are desire, the producer of Kāma (love); you are contentment, the producer of resignation; you are intelligence, the womb (producer) of true knowledge; you are patience the womb of fortitude, (11) you are heaven, the origin of all and womb of grahas (planets), Ṛksas (asterism) and Tarakas (stars). O goddess, such vibhūtis and thousands others and now innumerable are in your womb, o mother of the Universe (12-13 ab).

And now O auspicious one, the whole earth, full of oceans, mountains, rivers, continents, cities, villages, markets and towns; all the fires, waters and all the winds; great serpents, yakṣas, Rākṣasas, Pretas, Guhyakas; the sky which gives space to all crowded with hundred chariots decorated with planets, asterisms and stars; Bhūloka (earth), Bhuvanloka (sky); Svarloka (heaven), Maharloka, Janaloka, Tapoloka and Brahmaloка and the whole Brahmāṇḍa (egg of Brahman) with all its population of gods, demons, Gandharvas, Cāraṇas, great serpents, Yakṣas, Rākṣasas, Pretas, Guhyakas, men and animals and whatever creatures have life are comprised in him who is endless lord, is every where and has comprehension of every thing; whose form, actions and

different shapes and all the dimension are not within the comprehension and now with all these lord Viṣṇu is in your womb (13cd-19).

(O goddess !) you are Svāhā; you are svadhā, you are learning; you are svadhā (?) (v.l. Sudhā); you are light in the sky; you have descended on the earth for the protection of all the world (20). O Goddess, be pleased and do good to the world, O Virtuous one. With pleased mind bear that lord by whom the whole world is upheld (21).

—Ganga Sagar Rai



THE PERTINENCE OF THE ŚRĀDDHA RITUALS IN THE
CONTEXT OF TRANSMIGRATION AND LIBERATION
ACCORDING TO THE PITṚKALPA OF THE HARIVAMŚA¹

BY

MARCELLE SAINDON

[भारतीयपरम्परायां श्राद्धकर्म (पितृणां पूजा) महत्वपूर्णं स्थानमावहति । हरिवंशस्यै-
कादशाध्यायतः एकोनविंशाध्यायानामाख्या पितृकल्प इति वर्तते । विपश्चिता लेखकेन
भण्डारकरप्राच्यसंशोधनसंस्थानेन प्रकाशितस्य पाठसमीक्षितसंस्करणस्य हरिवंशस्य एतेषाम्
अध्यायानामाधारेण श्राद्धस्य महत्त्वं प्रतिपादितम् । अस्मिन् निबन्धे पितृभक्तेः श्राद्धस्य च
महिमानं प्रतिपादयता लेखकेन ब्रह्मदत्तस्याख्यानमवतार्य श्राद्धस्य उत्तमफलेन मोक्षस्य पुन
प्राप्तिर्भवतीति विषये विचारोऽपि प्रस्तुतः ।]

The *pitṛ* worship is an important part of the indian religious tradition. However the texts are not very loquacious concerning the *pitṛs* themselves, so that these ancestors seem to be known only by the postfuneral *śrāddha* rituals. Between the series of *ekoddiṣṭa śrāddhas* for a recently dead person and the regular *pārvaṇa śrāddhas* to three immediate deceased ancestors (father, grandfather and great-grandfather), occurs the *sapiṇḍikaraṇa śrāddha*, an intermediate *śrāddha* which enables the deceased to take his place among the other *pitṛs* of his lineage. To these obligatory *śrāddhas* some other secondary *śrāddhas* for special occasions have been added. There is even a list of twelve *śrāddhas*.² This is to be regarded as an indication of the very great importance of these rituals in the elaboration of Hinduism.

The *Mahābhārata* (MBh) and the *Harivamśa* (HV), at the very least, bear witness to the place that the worship of the *pitṛs* had taken in the ritual. The *pitṛs* and the sacrifices to the *pitṛs* are preminent to the gods

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1. The present article is a slightly modified version of my oral presentation given in Paris, on June 1998, at the Centre d' etudes de l' Inde et de l' Asie du Sud, within the context of a research on "Rites hindous : transferts et transformations" under the direction of Gerard Colas and Gilles Tarabout. My research is supported by a postdoctoral fellowship from the Social Sciences and Humanities Research Council of Canada.
 2. A few scholars quote two ślokas from Viśvāmītra which enumerate twelve śrāddhas. See Kane 1953 : 381. This enumeration has been reorganized by Caland 1888 : 8-40.

and the sacrifices to the gods (MBh 12, 326, 55 ; HV 13, 69).³ Before performing any other ritual from which fruits are expected, one must first worship the *pitṛs* by means of *śrāddhas* (MBh 13,87,5 ; HV 12,35).⁴ The many *śrāddhakalpas* have been the object of studies, essentially translations in Western languages as well as comparative works (Caland, Kane, Shastri)⁵ which have stressed the normative aspects, along with their variants according to the different sources. Thereupon two fundamental problems remain shelved : 1° the function of the *śrāddhas*; 2° the explanation as regards the persistence and even the strengthening of the rituals of ancestor worship after the expansion of concepts or new trends opposing then notably the doctrine of Karman and rebirth, and consequently the search for ways to liberation. The *Pitṛkalpa* (PK) is a first-hand text that throws a vivid light upon these problems with which the *śrāddhakalpas* do not deal. The PK gives a demonstration of the adaptations and ideological adjustments that became necessary to justify in *sanātana dharma* the *śrāddha* rituals, their transformations and their pertinence. The heart of the argumentation lies in the concept of *pitṛs*.

1. The *Pitṛkalpa*, a little-known text

The *Pitṛkalpa* is the fragment constituted by the chapters 11-19 of the HV in the critical edition. This fragment is inserted between the proclamations of the two enigmatic dynasties : the solar dynasty (ch. 1-10) and the lunar dynasty (20-29). It forms the core of this first part of the HV (the first twenty-nine chapters), the exact part that comes before and, presumably, prepares the long song of Kṛṣṇa's heroic deeds. Two general remarks can be drawn from a review of the research. 1. It seems that all historians of the Sanskrit literature have been inclined to assert that the HV is concerned only with the exploits of Kṛṣṇa (Winternitz, Macdonell, Dutt). Vaidya, who has prepared the critical edition (1969 and 1971), admits he hesitated before integrating the fragment of the PK. Ingalls has praised the great qualities of the HV – a *mahākāvya*, he said⁶ –, but to his mind, the great epic poem concerns only the deeds of Kṛṣṇa. Never is the PK alluded to, being included in the remaining portion which he declares inessential. 2. General descriptions of *śrāddhas* sometimes mention bits of the PK out

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3. Both are from the critical edition of the Bhandarkar Oriental Research Institute of Poona.
 4. See also *Manusmṛti* 3,203.
 5. Caland 1888, 1893, 1896 ; Kane 1953 : 334-515 ; Shastri 1963 ; etc.
 6. Ingalls 1968.

of their context (ex. Shastri). Such is the case particularly of De Vries who, in 1928, used the method elaborated by Krifel and compared some passages of what he termed the śrāddhakalpa of the HV and of five Purāṇas in order that each shed light on the other⁷. He made the assumption that all these passages could have originated from a common source which he thought he was capable of reconstituting by the method of comparative analysis. The working hypothesis of De Vries turned out to be ineffective for the comprehension of the PK. In fact he was not concerned with the global sense of the text. But it is precisely the architecture of the text that gives access to its comprehension. Its author shows great concern not for the technical details in performing the rituals, but rather for the functions of these rites and for the *pitṛs* themselves. Definitely the text is not a *śrāddhakalpa* but a *pitṛkalpa*.

2. The articulation of the PK

According to some scholars the fragment 11-19 of the HV would be only a heteroclite compilation of elements. Rejecting straight off that opinion, I considered this text as a whole and made the hypothesis, that it forms a coherent and meaningful unity written to serve a purpose. Accordingly it would be a text which bears witness to a tradition or culture in a precise time of its history. The laborious step-by-step analysis made a symmetrical, skillfully orchestrated construction emerge little by little. At the narrative level appeared an entanglement made of two volets, each one having a two-way split : a two-level frame story and a two-level internal narrative, and the two volets are joined by an interlinking narrative. So there are five narrative levels in which the transmission is made by means of five preceptor-disciple generations. This narrative construction reappears, in the discourse, in a diptych construction : a didactic statement (ch. 11-13) and an illustrative story (15-19) joined by a transition (ch. 14). This firmly built architecture supports an intertwining of corresponding elements from one volet to the other. The fragment of the PK forms a whole and thus can be studied as such.⁸ The second great stage in the work will be discerning the role of the PK in the whole of the HV.

7. There are Brahmāṇḍa-, Matsya-, Padma-, Śiva- and Vāyu-Purāṇas. See De Vries 1928.

8. See my book *Le pitrikalpa du Harivamsha*. Traduction, analyse, interpretation, 1998.

The structure of the exposition shows the Hindu manner of playing with paradox by taking advantage of opposite trends. We can say there is a general movement in all the PK, that is all the "innovations" can be tied up with the more ancient tradition. It seems as though some aspects of the old tradition had not yet been apprehended or had been lost in the course of centuries. The use of the literary artifice of the transmission by five different generations and through the five narrative levels adds to this impression.

3. Pitṛs and Śrāddhas

a) The central concept of "other pitṛs"

The first chapter of the PK (ch. 11) provides the data of the complex problem in question : 1. the identity of those the great tradition calls the *pitṛs*; 2. the identity and the origin of the "Other pitṛs" (*pitāro 'nye*), an enigmatic element from the very beginning; 3. to which *pitṛs* must the offerings be dedicated, the known *pitṛs* tied in with the lineage or the "other *pitṛs*"; 4. the best mode of performing *śrāddhas* in order to satisfy the *pitṛs*. These parameters immediately place the discussion inside a ritual whose validity is never questioned. Moreover at the time of a *śrāddha* performed by his son Bhīṣma, the *pitṛ* Śāmtanu comes himself to announce the coming teaching about the identity of the *pitṛs* and the fruits of *śrāddhas*. Furthermore, the introduction of the concept of "other pitṛs" is immediately linked with the fruits of *śrāddhas*. In this way the limited knowledge or the ignorance concerning the "other *pitṛs*" would be an obstacle in obtaining fruits of *śrāddhas*, at least an important part of these fruits, in this case the most excellent ones. The very first śloka lays stress on the inadequacy, more precisely on the incompleteness of the known ritual tradition. It is as though the author wishes to demonstrate that the ritual act is veritably a *karman* bearing its effects. Strangely, in addition to asking the questions, the first chapter gives also the principal elements of the answers to the evoked problems : 1° as all action produces a fruit (śloka 11), the *śrāddha* also produces its fruits which are innumerable ; 2° the *pitṛs* are gods and they act as benevolent gods ; 3. being delighted by *śrāddhas*, the *pitṛs* shower all desired for objects (śl.9) ; they have even the power to bestow the most excellent (śreyas, śl. 4 and 38), that is liberation (*tāraṇa* śl. 15). So the good son (*satputra*) becomes a *śrāddhin*, a *śrāddhin* who is well advised to show himself vigilant.⁹

9. See Saindon 1995.

The strictly ritual questions take little place in the text. The essential is concentrated in three *ślokas*. focusing on the regular *piṇḍa* offering to the three immediate ancestors uttering their names and families (11, 12.39 ; 12, 39). Two other *ślokas* must be added (13,66-67) which condense the technical elements of the ritual elsewhere detailed in the *śrāddhakalpas*. In his critical edition, Vaidya put 159 lines of the text in appendix (App. I, No. 4.) We easily might agree with him because this passage is similar to a *śrāddhakalpa* and brings nothing original to the exposé. On the other hand, the 31 lines he relegated to App. I, No. 3 include something new giving the PK its proper sense. This passage epitomizes all the teaching of the PK, that is, the tradition and its supplement. And this supplement is to be found in the concept of "other *pitṛs*". The direct transmission of the "renewed" tradition is brought by beings of the beyond. First is the *pitṛ* Śaṃtanu; from the world "of those who have correctly carried out the rites" (*sukṛtinām*, 11,31), he briefly reasserts the traditional teaching and then confers to his son Bhīṣma the knowledge which will put an end to his doubt. This very knowledge will be brought by Sanatkumāra coming from heaven in a blazing car in order to make known not a new doctrine but rather a perfected doctrine relating to the *pitṛs*.

b) The origin of the *pitṛs* and the *śrāddhas*

The *pitṛs* (father, grandfather and great-grandfather) to whom *śrāddhas* are destined must be named at the time of offering. But then what must be the mode with the "other *pitṛs*" whose names cannot be given ? The discourse speaks about the divine or primeval *pitṛs*, the ancestors of mankind. It is made up of twofold explanations about the origin of the *pitṛs* which are destined to different and complementary purposes. Paradoxically the first explanation about the origin of the divine *pitṛs* gives to the notion of *pitṛs* of human origin a base in ancient values thereby warranting its authority. This first explanation is given by means of a myth in which the gods born from Brahmā were cursed on account of their pride and then saved by their own sons (12,21-41). The imprecated gods beseech the mercy from Brahmā, the Ādideva. Brahmā then sends them to be informed by their own sons of the true import of the expiation (*prāyaścitta*) which is necessary to make amends for a transgression. So imparting the knowledge to their fathers, the sons of gods behave as fathers for their own fathers. So they speak to their fathers twice calling them "sons" (12,27.34). Moreover the father gods communicate to their sons the knowledge about fruits of the increase (*āpyāyana*) of *śrāddha*.

The author emphasizes : both, gods and pitṛs, are pitṛs for both (12,31.41) It is as though he had undertaken to clarify the concept of pitṛs in order to provide a firm justification for the śrāddha rituals, and, what is more, as though he wanted to grant a divine origin to the śrāddhas.

This very myth is used to set up the inversion of the dyad father and son and its reversibility in which lies the key for a global interpretation of the PK. The sons of gods have saved and begotten their fathers by making them to be born to knowledge. In the same way, the son who is *śrāddhin* saves his father, he makes him to be born in the state of *pitṛ*. Both fathers and sons are closely dependant upon each other, they mutually beget and assist each other. Both are in turn *pitṛs* and sons, each for the other (12,40). This reversibility in the roles is to be found elsewhere in the *Śatapatha-Brāhmaṇa* 6,1,2,26-27. After emitting the elements of the cosmos, gods and all beings by the scattering of his limbs, Prajāpati felt exhausted and dislocated. It was then Agni, the elder son, who restored the desintegrated body of his father. Prajāpati and Agni are thereby at the same time father and son for each other, says the ŚB. The myth about the origin of the *pitṛs* of the PK sheds light on the notion of *pitṛs* which is at the root of *śrāddha* rituals and by this very fact it speaks for the pertinence of the *śrāddhas* as they are understood at the time the text was written owing to their countless fruits. The very first *śloka* of the PK attracts attention to an unknown deity of the *śrāddha* (a *śrāddhadeva*), in this case Āditya Vivasvant, the radiant Sun. This is a disconcerting assertion especially since *ślokas* 13,64-65 recognize that Manu Vaivasvata institutes the rites of *śrāddhas* when the *dharma* has been destroyed and that he is *śrāddhadeva* by own *dharma*. Several times the Purāṇas mention Manu Vaivasvata as *śrāddhadeva*. But in the PK there are two *śrāddhadevas*. I suggested the following explanation¹⁰ : on account of the omnipresence in the PK of the complementary dyad father and son which binds the argumentation, it seems in keeping with the underlying logic of the text that Āditya Vivasvant, the father of Manu Vaivasvata, be also regarded as a *śrāddhadeva*. As for Yama Vaivasvata, the brother of Manu, his sovereignty over the *pitṛs* is reasserted twice in chapters preceding the PK (4,1.5 ; 8,41-41).

10. See Saindon 1995-96.

c) The primitive creation of the *pitṛs* and the yoga

The second explanation about the origin of the divine *pitṛs*, which covers all chapter 13, introduces the perfected or renewed tradition by means of the yoga leading to liberation. This yoga thus becomes bound to the most ancient tradition of the *pitṛs*. This explanation appears in a detailed account of the primitive creation of the *pitṛs* comprising their respective names, classes and worlds (*loka*). These *pitṛs* are born from the mythical progenitors (the *prajāpatis*), and they are divided into seven classes of which four have a corporeal form. The three superior formless assume the form of the *dharma* (*dharmamūrtidharāḥ*, 13,6.49). Their common characteristics are to be as brilliant as gods and to be closely connected to the sacrificial universe.¹¹ These *pitṛs* have lost the way of yoga and consequently have had to be reborn in order to regain it. They possess the yoga and consequently have had to be reborn in order to regain it. They possess the yoga in the twofold aspect of the term. They enjoy the supernatural powers, the *siddhis*, and they have experienced the discipline of the ultimate discernment that is the aim of the yoga. They contribute to make the yoga increase. Consequently they must be offered *śrāddhas* by the *yogins* (13,9-12). The source of their incomparable strength lies in the yoga. The yoga spreads out by the mind-begotten daughters (*mānasī kanyā*) of the three superior classes of *pitṛs* and their descent renowned in the central story of the MBh. In all the rest of the text, these *pitṛs* possessors of yoga will act in the core of a process of exchanges maintained by the *śrāddhin*.

4. The fruits of the *Śrāddha* in connection with the incomparable strength of the *pitṛs*

The identity and origin of the *pitṛs* having been discussed, next to be dealt with in the text is their strength and role. The *pitṛs* form a category of celestial beings whose power is equal to that of gods. They are nevertheless distinct from gods. Even gods honour them by sacrifices, as is repeated four times (11,14.36;13,24; app. 3). Therefore it is important to know well the role and the great strength of these beings having the power to satisfy all desires.

a) The *pitṛbhakti*, an invigorating source

The exposition on the twofold explanation about the origin of the *pitṛs* gets off with a direct question: "But what is then the *śrāddha* fruit?" (*Kim*

11. By their names and by some of their characteristics.

nu śrāddhasya vai phalam, 11,33). Both messengers coming from the beyond (the *pitṛ* Śaṃtanu and Sanatkumāra) lay stress upon the dynamic cycle or process that got moving and is maintained by offerings of lumps of food to the *pitṛs* at the time of *śrāddhas*. The notion of satiating or satisfying the *pitṛs* is expressed by the verb *ā-pyai-* whose meaning is "to swell, to increase, to grow comfortable, to strengthen", and in its causative form, "to make full, to invigorate". Moreover this action is always in direct relation with the rite called *āpyāyana*, the Vedic rite of causing the *soma* stalks to swell. When they are well nourished and satisfied with the *śrāddhas*, the *pitṛs* in return invigorate humans as well as the universe. They contribute to the swelling of the *soma* stalks. In the postvedic literature the *soma* is assimilated to the moon, reservoir of ambrosia which feeds gods. So it is thanks to the offerings of food to the *pitṛs* in *śrāddha* rituals that the *soma* swells, the moon waxes, the divinity Soma and the moon strengthen the world. There is nothing surprising that the satisfaction of the *pitṛs* could be said to have the precedence over that of the gods (13,69). The very *pitṛs* that provide the *soma* or the moon increasing (*somavardhana*, 13,3) are the same that cause the yoga to grow (*yogavardhana*, 13,11). Based on the *śrāddhā*, the faith or the confidence in the efficacy of the rite, the *śrāddha* is the privileged expression of the *pitṛbhakti*, the devotion or attachment to the *pitṛs*. It is a ritual expression that in return brings about the good grace of the propitiated *pitṛs*. In the ancient ritual world cosmic stability as much as human prosperity were tied in with the know-how, the technical rectitude of the ritual activity. Now by a clever manoeuvre a new or innovative element is added, that is the knowledge of the incomparable strength of the *pitṛs* possessors of yoga.

b) The auspicious action of Pitṛvartin and the magnanimity of the *pitṛs*

So satisfying *pitṛs* by the way of *śrāddhas* becomes an auspicious action which bears fruit, for the satisfied *pitṛs* are generous *pitṛs* who bestow their favours in return. That is the rebound of the auspicious action. Behind the kindness (*prasāda*) of the *pitṛs* as a rebound to the *śrāddhin* devotion, the image of the karmic process is emerging. but only the positive effect remains, the negative effect being outshone. The positive effect of the *pitṛbhakti* is illustrated through an account that is enlarged on in five of the nine chapters of the PK. These are about the story of the seven successive lives of seven brahman brothers of whom the eldest was

named Pitṛvartin because of his good disposition towards the *pitṛs* and the rites he used to perform for them (15,3), because of his assiduity in performing daily *śrāddha* (16,9). When one day they were hungry, the seven brothers were tempted to kill their *guru*'s cow. But thanks to the incentive on Pitṛvartin' part, they take care to offer the cow to the *pitṛs* in a *śrāddha*. They were now guilty of a twofold misdeed, cruelty towards the cow and unworthy behaviour towards their *guru* (16,15). So they were deprived of the yoga and were subject to a succession of inferior rebirths. Because however they had the good idea to honour the *pitṛs*, in their seventh existence, they succeeded in recovering the yoga and then were liberated. The vigilant *śrāddhin* Pitṛvartin whose name is now Brahmadata gathers the fruits of his auspicious action even beyond many animal rebirths.¹² There is something more. The pieces of the genealogical puzzle having been put back in their place, it appears clearly that by means of a nearly acrobatic intersecting of lineages, Brahmadata is in the descent of the three superior classes of *pitṛs* possessors of yoga, issued from lineages of *yoginīs* and *yogins*.

The PK imputes to the *pitṛs* a dynamic role in the serene conciliation of two opposite aspects of the Hindu tradition, both the *śrāddha* rituals for the welfare of the *pitṛs* in the beyond, and the unceasing rebirths according to the assessment of the accumulated *karman*. This accommodation becomes possible notably by the enlargement of the notion of the well-executed action (*sukṛta*), which is at the core of the sacrificial brahmanical ideology, to that of the auspicious and meritorious action (*Śubhakarman*). There are incessant comings and goings between the two poles of the text; on the one hand all the themes of the discourse converge on the *pitṛs* in order to glorify their power and magnanimity; on the other hand all the themes of the narration converge on the story of Pitṛvartin-Brahmadatta salvation.

c) The tradition of the *pitṛs* and the yoga leading to liberation

In the story of the deliverance of Brahmadata are intermingled lineage, *śrāddha*, *karman* and transmigration and the great strength of the *pitṛs* who can bestow what is the most excellent. This sovereign good which is the best *śrāddha* fruit is the bliss of final emancipation, the nonreturn to earth. And the means permitting the realization of this definitive crossing is

12. Rebirths as hunters, antelopes, sheldrakes (*cakravāka*), haṃsa.

here the yoga whose growth is encouraged by the *pitṛs* of the eldest tradition. The PK eloquently illustrates the application of the law of the effects of *karman*. Nevertheless at the same time it demonstrates how it is possible to elude its implacability. Of course this yoga is difficult to obtain (*durlabha*). The slightest transgression can make one fall from the yoga. But this yoga breaks the bonds of causality, makes possible a breaking off with the effects of *karman*. Eventually the text proposes a new chain whose first link is the *pitṛbhakti* showing itself through the *śrāddha* rituals and whose ultimate result is the yoga leading to liberation. One of the interests of the PK is to be a direct source capable of giving information about the adaptation or tolerance mechanisms that contributed to the elaboration of Hinduism¹³. It gives an authentic example of the typical Indian reaction that has always known how to transform divergences and oppositions into creative tensions, that has always known how to integrate new concepts and ideas into a renewed system giving them a new coherence. The meticulously tightly-structured story of Pitṛvartin-Brahmadatta is in the end only the didactic way of showing this reorganization.

5. The path of *pitṛs*, a luminous and liberating path

One may notice that the expansion of the Upaniṣadic *karman* and transmigration doctrine did not cast discredit on *śrāddha* rituals, but on the contrary caused their transformation and proliferation. We have to keep in mind that before the term *śrāddha* existed, the early India knew the daily *pitṛyajña* which was part of the five *mahāyajñas*¹⁴ of the twice-born householder. There was also the *śrauta* ritual called *piṇḍapitṛyajña*, the "sacrifice to the *pitṛs* with lumps of food.". The PK justifies the pertinence of *śrāddha* rituals to the *pitṛs* of human origin, but the worship to the *pitṛs* of divine origin is added. These *pitṛs* are beings endowed with brilliance and power as gods, and they can play a part in the accession to the yoga tradition becoming a path to liberation. What is disturbing is that the path of *pitṛs* can become a nonreturn path to earth just like the path of gods. The PK so to speak does away with the distinction between *devayāna* and *pitṛyāna* in favour of the praise of the incomparable power of the *pitṛs*. And that does bring a problem. The role imparted to the *pitṛs* in the

13. See Hein 1983.

14. The four others were the *devayajña*, the *bhūtajajña*, the *manuṣyayajña* and the *brahmayajña*.

salvation for humans clashes with the Upaniṣadic conception of the two distinct paths on the way to the beyond. One may well be surprised for according to the Upaniṣads the *pitṛyāna* is an inferior path. The two earlier Upaniṣads indeed, the *Bṛhad-Āraṇyaka-Upaniṣad* 6,2,15-16 and the *Chāndogya-Upaniṣad* 5,10,1-7, in an almost identical way describe the two paths in a parallelism that accentuates their very marked opposition. On the one hand, the meridional course of the sun or lunar path, dark and misty, of the *pitṛyāna* which brings back to rebirth (*saṃsāra*); on the other hand the boreal course of the sun or solar path, light and luminous, of the *devayāna* which leads to deliverance (*mokṣa*). The *pitṛyāna* does not lead beyond the moon. Those who reach the moon stay there for some time and then come back to earth.

In the very early times it is probable that the *devayāna* and the *pitṛyāna* were a division of the year in two parts respectively corresponding to the *uttarāyana* and the *dakṣiṇāyana*.¹⁵ This course of the sun to the north and to the south needed the support of the ritual. In the late literature dying during the *dakṣiṇāyana* came to be considered as inauspicious. The *Bhagavad-Gītā* 8,24-27 makes the same distinction as the Upaniṣads regarding the lot for those who die in the six months in which the sun goes to the north (*uttarāyana*) and those who die in the other six months in which the sun goes to the south (*dakṣiṇāyana*). Does this mean that those who die during the six months of the downward course of the sun to the south would be condemned to the *pitṛyāna* and to the return to earth? The account of the death of Bhīṣma, Śaṃtanu's son, could lead one to think in this way. On the tenth day of the great war of the Bharatas, Bhīṣma falls out of his car. Between his fall and his death fiftyeight days pass during which he lays on his bed of arrows and holds his vital breaths until the auspicious time of the *uttarāyana*. To release his breaths he waits for the *uttarāyana* which is associated with the *devayāna*, the path of gods, the path of liberation. Contrary to the *Pitṛyāna* of the BhG and Upaniṣads which is the path of darkness, the *pitṛyāna* of the PK seems like a luminous path associated with the rays of the sun and Agni, the fire blazing as a sun. Though hinted, the opposition the PK brings to the depreciation of the *pitṛyāna* can probably be discerned in the arrival of Sanatkumāra coming from heaven in order to impart the knowledge

15. See Tilak.

relating to the *pitṛs*. This mind-begotten firstborn Brahmā' son is coming from the north (12,5) in aerial car that sets the sky ablaze with its brilliance. He is himself effulgent like the blazing sun or like fire.

How are we to understand this reversal or else this originality? Of course the PK is a complicated text, but there is no doubt concerning its consistency. The general movement in the text makes the new or unusual features be linked to the earliest Tradition. thence one may well suppose that the *pitṛyāna* was showed in a more favourable light in the earliest times. It seems that the Upaniṣads had radically divided what was only vaguely distinct (*devaloka/pitṛloka; devayāna/ pitryāna*). In this way the *pitṛyāna* became an inferior path that leads back to the terrestrial world. It appears that the new ideas about rebirth and liberation had necessitated these reorganizations.¹⁶ The knowledge the PK talks about is completely different from that of the Upaniṣads (BĀU 6,2,15 and ChU 5,10,1). It is a knowledge relating to the strength of the *pitṛs* who have the power to grant a way leading to liberation.

The PK intends to show the "new" and most excellent fruits of *śrāddhas*. It makes a reorganization which brings a complement to it. Its original contribution is to clarify the function of the *śrāddhas*, and that is a matter of vital interest. It succeeds in doing that by connecting what we can call the transformed forms of rituals for the *pitṛs* with the Vedic worship of the *pitṛs*. The *pitṛs* of the eldest tradition became the receptacle for all the currents : ritual, transmigration, yoga and liberation.

16. See Cuevas 1996.

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GAṆEŚĀ PURĀṆA

BY

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[पुराणसाहित्येऽष्टादशपुराणानीव अष्टादश उपपुराणानि महत्वपूर्णस्थानमावहन्ति । कूर्मपुराणेऽष्टादशसंख्यकानाम् उपपुराणानां गणनाप्रसङ्गे गणेशोपपुराणस्य नामोल्लेखो नैव प्राप्यते । ज्ञायते यत् सर्वप्रथमं 'गणेशपुराणं' स्वयं गणेश-उपपुराणमिति उद्घोषयति । अस्मिन् निबन्धे विपश्चिता लेखकेन गणेशस्य महत्त्वं प्रतिपादयता गणेश-पुराणविषये नैकविधानि तथ्यानि समुद्घाटितानि ।]

Śrīganeśapurāṇa was, perhaps, first published in 1892 (Bombay, Gopāla Nārāyaṇa Press) in ms. form, as edited by Uddhavācārya Aināpure and Kṛṣṇa Śāstrī Pitrye. Gaṇeśagītā - a section of this Purāṇa was published in 1906 together with Nilakaṇṭha's commentary Gaṇapatibhāvadīpikā (edited by the Paṇḍits of the Ānandāśrama) by Ānandāśrama Press, Poona.

This Purāṇa finds a first place in Gaṇeśa Grantha Section of the illustrious work Śrī Gaṇeśakośa (ed. Amarendra Gadgil, Śrīrāma Book Agency, Pune, second edition 1981).

The edition of the Purāṇa together with Marathi translation by V.S.S. Viṣṇuśāstri Bapat, published by Damodar Lakṣmaṇa Lele (Modavṛtta Chāpākhāna, Wai, 1905-6) was perhaps the first attempt to popularise this illustrious text on Gaṇeśa. This has also been long out of print.

The Gaṇeśapurāṇa itself describes itself as an Upapurāṇa :

अन्यान्युपपुराणानि वर्तन्तेऽष्टादशैव च ।

गाणेशं नारदीयं च नृसिंहादीन्यथापि च ॥ I. 1. 8

It is, however not listed among the eighteen upapurāṇas mentioned in the Kūrmapurāṇa, as follows :

अन्यान्युपपुराणानि मुनिभिः कथितानि तु ।

अष्टादश पुराणानि श्रुत्वा संक्षेपतो द्विजाः ॥

आद्यं सनत्कुमारोक्तं नारसिंहमतः परम् ।

तृतीयं स्कान्दमुद्दिष्टं कुमारेण तु भाषितम् ॥

चतुर्थं शिवधर्माख्यं साक्षान्न्दीशभाषितम् ।
 दुर्वाससोक्तभाश्चर्यं नारदीयमतः परम् ॥
 2कापिलं वामनञ्चैव तथैवोशनसेरितम् ।
 ब्रह्माण्डं वारुणञ्चैव कालिकाह्वयमेव च ॥
 माहेश्वरं तथा 3साम्बं सौरं सर्वार्थसञ्चयम् ।
 4पराशरोक्तं मारीचं तथैव भार्गवाह्वयम्⁵ ॥

Preceding pāda reads as नन्दिकेश्वरयुग्मञ्च The variants noted in the footnote are from the śabda-kalpadruma which defines Upapurāṇa as "(उपमितं पुराणैः) व्यासकृताष्टादशपुराणसदृशनानामुन्यादिप्रणीताष्टादश पुराणम्" and quotes the above verses with variants from "मलमासतत्त्वधृतकूर्मपुराणम्" The lexicon also defines दैवं as देवीपुराणम्. But the fact remains that neither the Venkateshvar press edition (Reprint, Nag Publisher, Delhi 1983) of the Kūrmapurāṇa nor the representative quotations therefrom as in the Śabdakalpadruma list Śrīgaṇeśa-Purāṇa as an upapurāṇa. M. W. has slightly differernt a version of the Kūrmapurāṇa's listing of the upapurāṇas as follows :

"Upa-purāṇaṃ n. a secondary or minor Purāṇa (eighteen are enumerated; the following is the list in the Kūrma-Purāṇa: 1. Sanatkumāra. 2. Narasiṃha (fr. Nṛsiṃha). 3. Bhāṃda. 4. Śivadharma. 5. Daurvāsasa. 6. Nārādīya. 7. Kāpila. 8. Vāmana. 9. Auśanasa. 10. Brahmāṇḍa. 11. Vāruṇa. 12. Kālikā-purāṇa. 13. Māheśvara. 14. Sāmba. 15. Saura. 16. Pāraśara. 17. Mārīca. 18. Bhārgava)".

The above listing tallies with the one as in the Venkateshvar Press edition of the Kūrmapurāṇa except that the third upapurāṇa named here is Bhāṃda which could be a printing error for Skāṇḍa. There is no Vāyaviya, no kalkī, no Daiva here.

Are we now to conclude that Śrīgaṇeśapurāṇa was not known to the author of the Kūrmapurāṇa ? But the fact that at least the Gaṇeśagītā forming part of the Gaṇeśapurāṇa (as already available in print) was commented upon by Nilakanṭha establishes the relative antiquity of this Purāṇa. Moreover, there is every reason to believe that Bhārgava and Gaṇeśa Purāṇas are one and the same, inasmuch as the extant text of the Śrīgaṇeśa Purāṇa represents a dialogue between the Trikālajña sage

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2. कापिलं वारुणं शाम्बं ।
 3. कल्की दैवं सर्वार्थसिद्धिदम् ।
 4. पराशरोक्तमपरं मारीचं भास्कराह्वयम् ।
 5. Verse 19 begins with नन्दिकेश्वरयुग्मं च ।

Bhṛgu and leprosystricken king of Saurāṣṭra-somakānta. So this Purāṇa may have earlier been named as Bhārgava Purāṇa.

Like the two Great Epics and Dharmasāstra, the Purāṇas are also traditionally categorised as "Smṛti". Corresponding to the transmission of the various Śākhās of Śruti from generation to generation in the respective families, through oral tradition, the various Purāṇas/upapurāṇas were also perhaps orally transmitted from generation to generation in the families concerned. Some beginning has already been made in the direction of stylistic studies into the distinctive features of the Mahābhārata as an oral composition (Vide Sharma, Elements of poetry in the Mahābhārata, Berkeley 1964; Reprint, Delhi 1988). No such a study seems yet to have been made with regard to the Purāṇas in general or even a specific Purāṇa. It is unfortunate that except three Purāṇas that have been critically edited and brought out under the auspices of the All India Kashiraj Trust no critical editions of the Purāṇas or Upapurāṇas are yet available. Even the editions available are full of printing and other errors (except the Śrīmadbhāgavatāṁ).

To my mind a stylistic study, with special reference to oral poetic technique as reflected in the Purāṇas and identification of the oft-repeated poetic formula in the Noun-adjective combination, similes, vocatives etc. should be *since qua non* for all further Purāṇic studies. That will enable us to determine the common core and distinctive features of a given Purāṇa / Upapurāṇa. That will also help us in determining the relative priority or posteriority of a Purāṇa.

As regards this Purāṇa, it must have attained eminence centuries earlier than Nīlakaṇṭha (16th cen.). According to R.C. Hazra "it cannot be dated earlier than 1100 A.D." On the basis of some internal and external evidence, he further concludes that "the date of the Gaṇeśa P. falls between 1100 and 1400 A.D."

As stated above, the Purāṇas too form part of our oral tradition. We can certainly try to determine the date of a text when it was standardised in the process of its oral evolution and was written down. But it is perhaps not possible to determine even approximately, the date of the beginning of an oral tradition with regard to a particular text, specially when no critical edition representing the oldest available reading of the text is accessible to us. We can thus only conclude that the Gaṇeśa Purāṇas was written down long before the 16th cen. A.D., may be, between 1100-1400 A.D.

As usual, Gaṇeśa Purāṇa is also recited by Sūta in the Naimiṣāraṇya in the course of the twelve-year sacrifice performed by Śaunaka. The sages have already grasped the eighteen Purāṇas. Now they request Sūta

to recite other Purāṇas (anyāny api). So Sūta prefers to recite the first upapurāṇa dealing with Gaṇeśa. The order of transmission of this Gaṇeśapurāṇa is mentioned as Brahmā-Vyāsa-Bhṛgu.

The central story starts with the depiction of virtues of the king of Devanagar in Saurāṣṭra Somakānta by name.

Eventually Somakānta suffers from leprosy. Despite the appeals to the contrary from his ministers, subjects, family members, he desperately prefers to relinquish his throne.. The unwilling son-Hemakaṇṭha is compelled to succeed him. Somakānta, together with his wife Sudharmā and the two ministers - Subala and jñānagamyā quits his kingdom and ultimately reaches a beautiful forest. The king sleeps. The two ministers go somewhere in search for fruits etc. At that moment Sudharmā comes across a brilliant child on the bank of a pond and she relates the entire story of her husband's ailments to him.

The child is none else but Cyavana himself who conveys the entire story to his father - Bhṛgu. Somakānta is summoned to Bhṛgu's hermitage. Being asked by the sage, Somakānta tells him every thing about himself as it happened in this life. The compassionate sage first starts telling him all that happened in Somakānta's previous life by way of determining the root cause of his present trouble.

Somakānta in his previous life was a Viśyakamanda by name.. After his father's death, he became a wanton boy indulging in all sorts of undesirable activities; consequently his wife (kuṭumbinī) abandoned him. He went to a forest and started persecuting innocent passers by including Brahmins. Once a Brahmin, Guṇavardhana by name was caught by him. Guṇavardhana tried his best to invite his compassionate treatment towards himself. But Mātāṅga did not spare him even and thereby subjected himself to his infallible curse. When he was old, he repented for his misdeeds and tried to donate the entire plundered wealth to the deserving Brahmins. But none of them agreed to oblige him due to his unpardonable deeds of the past. He then spent his accumulation on the repair of an old depepiled temple of Gaṇeśa. When he died and was about to be reborn, he was asked :

"What would you like to enjoy first-puṇya or Pāpa"?

Mātāṅga preferred to enjoy puṇya first. So he enjoyed the royal honour, happiness, good health first. He has, thereafter, fallen a victim to the evil fruits of sinful acts in the form of leprosy in this birth.

Thus Bhṛgu tells Somakānta all about his previous birth and continuity of the fruits of his misdeeds. Somakānta does not however, believe in the story. At this, several birds start attacking him and eating his

flesh. The sage, propitiated, however, saves the situation just through his Huṃkāra and the birds fly away. Somakānta is now fully convinced of the futility of his scepticism and falls at the feet of the sage and as advised by the latter has a dip in the pond. The sage also recites the name of Gaṇeśa one hundred and eight times and sprinkles the "mantrita" water on the king. Soon thereafter a monstrous Pāpapurūṣa comes out of the body of the king. The sage commands the Pāpapurūṣa to take shelter in a nearby tree. As soon as he enters the tree, it is burnt to ashes. The king is now free from ailments. The sage then advises him to listen to Gaṇeśapurāṇa and predicts that if he faithfully listens to him, slowly and gradually the fallen tree will start growing and as soon as it is grown up into a fullfledged tree, he will be absolutely free from all ailments. The sage further says that Vyāsa had originally obtained this story from Brahmā and that he was able to get it from Vyāsa himself. So at this stage Bhṛgu retales the story in the form of a dialogue between Brahmā and Vyāsa. It is stated that as Brahmā started working on the eighteen Purāṇas without propitiating Gaṇeśa, he was not able to go ahead with his plans, (ओषधीभिश्च मन्त्रैश्च भग्नवीर्यं इवाहिराट् । तस्तम्भे स्वात्मनि भृशं तद्धेतुं नाध्यगच्छत 1.10.6) He approached Brahmā and sought his help. Brahmā told him that all this happened due to the latter's negligence with regard to the propitiation of Gaṇeśa (स्मरणं वा गणेशस्य प्रारम्भे न्यस्य वा तथा । न कृतं च त्वया व्यास तेन भ्रान्तिस्तवाभवत् । id. 25). So Bhṛgu repeats the Gaṇeśapurāṇa as originally recited by Brahmā to Vyāsa.

Somakānta, faithfully, listens to Gaṇeśapurāṇa ending with Vyāsas Gaṇeśa-worship and the consequential boon of omniscience. So the king is not only free from all his ailments but he also attains divinity and leaves for his divine abode by a divine Vimāṇa revisiting Devanagara - his former capital in Saurāṣṭra.

This is in a nutshell, the central theme of Śrīgaṇeśapurāṇam. As usual, there are, however, hundreds of episodes, subepisodes within episodes relating to Gaṇeśa as a Supreme Divine Being who alone is responsible even for distribution of work among the great divine Trio. There comes the story of Tripura Vadha, Madhukaiṭābha-Vadha, Paraśurāma, Kārtikeya and other well known and also not too familiar mythological figures. Gaṇeśa Sahasra nāṃā (I.46) Dūrvamāhātmya (I.62-67), and Śrīmad-Gaṇeśagītā (II. 138-148) are undoubtedly of special religious significance. Several Gaṇeśa Festivals and GaṇeśaTīrthas are also mentioned throughout as part of the episodes.

The Gaṇeśa Purāṇa is divided into two Khaṇḍas, viz. Upāsanā-khaṇḍa and Kriḍākhaṇḍa. The former consists of 92 chapters (4093

verses) while the later, of 155 chapters (6986 verses). Taken all together, there are 11079 verses in this Purāṇa.

For a more comprehensive study and a detailed information about this Purāṇa in general and the tradition of Gaṇeśa worship in particular, I would like to invite the attention of readers to the two scholarly articles by R.C. Hazra, viz. The Gaṇeśa Purāṇa (Journal of Ganganath Jha Research Institute, Vol.X, pp. 72-99) and Gaṇapati worship and the Upapurāṇas dealing with it (ibid Vol. V Part 4 263-276) reprinted in Dr. R.C. Hazra Commemoration Volume (of the Purāṇa Bulletin) Part I (All India Kashi Raj Trust, Varanasi) pp. 211-242. One of the specially interesting points specially observed by Hazra is quoted below :

"By its directions that in Gaṇeśa-worship, the twenty-one names of this deity are to be one fruits (.69.55) and twentyone twigs of Durvā grass are to be offered to Gaṇeśa (I.49.62, 69.46 and 87.8), that the worshipper is to go around the images of the deity twenty one times (I.49.62), that at least twentynone Brāhmins are to be honoured and fed on the occasion (I.51.45 and 87. 9-10), and that twentyone types of gifts are to be made to these Brāhmins (I.87.10) and that twenty-one coins (mudrāḥ) are to be given to the priest as his honorarium (dakṣiṇā) (I.87.7), the Gaṇeśa Purāṇa seems to regard the number twentyone "as a sacred one" (Commem. Volume pp. 228-9).

As a student of imagery in Sanskrit literature, I am specially enamoured of the imagery (both traditional poetic formulaic as well as original) as found in Gaṇeśpurāṇa. I hope, scholars will pay special attention, also to this aspect of this Purāṇa.

PURĀṆAS : THE ASSAMESE TRADITION

BY

BISWANARAYAN SHASTRI

[भारतवर्षस्य विभिन्नेषु प्रान्तेषु दृश्यमाणा पुराणपरम्परेव असमप्रदेशेऽपि महती पुराणपरम्पराऽवलोक्यते । अत्र विदुषा लेखकेन प्राचीनकालादारभ्य आधुनिककाल-पर्यन्तायाः असमीयपुराणपरम्परायाः परिचयः प्रदत्तः । अनेन असमीयपुराणपरम्परायाम् उपलब्धानाम् अनेकप्राचीनार्वाचीनपुराणग्रन्थानां विवरणमपि प्रस्तुतम्] ।

purāṇas are called the soul of the Vedas (*ātmāpurāṇaṁ vedānām*). The Indian tradition puts *Purāṇas* under *dharmaśāstra*, which is called *smṛti* in this part of the country, Assam & Bengal. The reason which prompted the law-givers in ancient time is to give *purāṇas* unchallenging authority as source of *dharma*, that is after the Vedas. *Smṛti* is the means for *dharma*. Manu, the ancient law-giver while enumerating the sources of *dharma* puts *Smṛti* in the second place.

वेदः स्मृतिः सदाचारः स्वस्य च प्रियमात्मनः ।

एतच्चतुर्विधं प्राहुः साक्षाद्धर्मस्य लक्षणम् ॥

As *smṛti* has drawn from the *purāṇas* in support of certain views, the *purāṇas* may be regarded as a means to *dharma* or source of *dharmaśāstra*.

Kumārīlabhaṭṭa, the eighth century commentator on *Śāvbarabhāṣya* has dealt with the authenticity of *purāṇas* in his *Tantravārttika*¹ and made an all out effort to defend certain episodes or instances which go against the socioreligious norms. He defends such instances by providing new explanations or meanings, to them, like Indra's committing adultery with Gautama wife Ahalyā,² Draupadī having five husbands at a time

1. *Tantravārttika*, is the commentary on *Śābara bhāṣya* by Kumārīla bhaṭṭa which runs on the second *pāda* of the first chapter, the second and the third chapters of the *Jaiminīya sūtra*. The commentary on the first *pāda* of the first chapter on *Śābara bhāṣya* by Kumārīla is called *Śloka vārttika* and the commentary on the 4th to 12th chapters is called *Ṭuṭīkā*. In *Tantra vārttika* (1.3.1-2) the authority of *Smṛtion* Dharma has been established.

2. 1.3.3. *Jaiminīya sūtra*.

(polyandry);³ Vaṣiṣṭha's attempt to commit suicide etc.⁴ The attempt to provide new meaning is to make the incidents as good conduct or conduct which is approved by the society.

Historically speaking all the *purāṇas* are of later origin, i.e. latter than the Vedas. Thus *purāṇas*, in a wider sense, are elaborate commentaries on the Vedic texts, and that is why itihāsa and *purāṇa* are recommended for proper understanding the meaning and purpose of the Vedas. However, we come across with another view on the *purāṇas* which hold that the *purāṇas* are older than the Vedas and are emanated from the mouth of Brahmā.

पुराणं सर्वशास्त्राणां प्रथमं ब्रह्मणा स्मृतम् ।
नित्यं शब्दमयं पुण्यं शतकोटिप्रविस्तरम् ॥
अनन्तरञ्च वक्त्रेभ्यो वेदास्तस्य विनिर्गताः ।
— मत्स्यपुराण, 4. 3-4

Similar views may be traced in the *Vāyu purāṇa* (45.20) and the *Brahmāṇḍa purāṇa* (161.27). Apparently such views go against the tradition that *Purāṇas* etc. have the stories the germ of which are traceable in the Vedas. The utterances may not be accepted in the letters the meaning which they convey but its significance lies in the spirit of the saying. The meaning of the hidden significance is that *purāṇa* - tradition is as old, or even older than, the Vedas. Though the *purāṇas* were compiled in a comparatively later date in historic times, the oral tradition of *purāṇa* had been handed down in the society since time immemorial, which with the passage of time had been increasing as and when it was felt necessary. In fact, some of the *purāṇas* are seen to contain pre-vedic tradition and rites.

Again *purāṇas* are regarded as the Vedas or accepted as the fifth Veda.

इतिहासं पुराणं पञ्चमं वेदानां वेदः ।
— छान्दोग्योपनिषद्, VII. 1.2

The *Viṣṇu purāṇa*, the *Vāyu purāṇa* and the *Brahmāṇḍa purāṇa* state almost in the same tune that Vyāsa produced the *purāṇas* (*Samhitās*) out

3. Ibid.

4. Ibid.

of the materials in the form of *ākhyāna*, *upākhyāna*, *gāthās* and *Ākalpajoktis* (tradition handed law since long).

Purāṇas are recognised as a subject of learning in the *brāhmaṇas*; the *Śatapathabrāhmaṇa* ⁵ says that on the ninth day in the course of study the *purāṇa-veda* is to be taught. The *Gopatha-brāhmaṇa* ⁶ speaks about *itihāsa-veda* and *purāṇa-veda*. The *purāṇas* for the ages have been the mines, not only of mythology and cosmic theory of the creation and destruction of the world, but also the fountain head of hopes and aspiration strength and ideals of the people and the rules for the society.

The *purāṇas* are encyclopaedic in contents and exhaustive in treatment of subjects. They are the documents of socio-religious order of the contemporary society, and philosophy of life to be followed by the people of the time and guide-lines to the future generations. The *purāṇas* used to exercise tremendous influence on Indian minds through the ages all over the country and even abroad. Thus the *purāṇas* served as an unifying force. The *purāṇas* are always popular with the mass of this subcontinent because they are assessible and intelligible to one and all, because they disseminate knowledge to the people to all stratas of the society through popular myths and legends, which directly appeal to the human heart.

This brief preliminary introduction to the *Purāṇas* is considered necessary to deal with *Purāṇa*-tradition in Assam since inception to modern times, because the *purāṇas* have been exercising the same influence in the socio-religious structure of Assam as the tradition has been doing in the rest of the country, of course, with local variation.

PURĀṆA TRADITION

Like other parts of the country Assam built-up a strong *purāṇa* tradition and in the process the main stories have been developed with the local tradition and customs. The rivers and hills became holy places of pilgrimage, local heroes and heroins replace the mythical ones, the cities and kingdoms have been made dear with the identification of those with that of Assam and ultimately the people become a part of myths. The Assamese society is a mixed one, with Aryan and Austric and Mongolian,

5. *Śatapatha brāhmaṇa*, XIII. 4.3.13.

6. *Gopatha brāhmaṇa*, 1. 10.

and in the *purāṇa* myths Aryans and *Kirātas* and *Mlecchas*, while living with the myths they also contributed certain elements which swell them.

Let me explain a few mythological events. The Naraka myth,⁷ the first semi-mythical king of Prāgjyotiṣa (ancient-Assam) was born to the mother Earth by Viṣṇu in His boar-incarnation, who made love to her while raising her from the water of deluge; Naraka's defeating the gods, his snatching the pair of earrings of Aditi, the mother of gods, his collection of sixteen thousand and one hundred damsels of gods, Gandharvas and others; Naraka's killing by Lord Kṛṣṇa are parts of the Naraka myth told in the Bhāgavata and the Viṣṇupurāṇa. These are well known incidents, what is not known is Naraka's birth and his being made the king of Prāgjyotiṣa. Naraka's birth out side the sacrificial ground of Janaka, that he was brought by the mother Earth disguising her as the nurse Kātyāyani, that he was brought out of the royal seraglio by Kātyāyani apprehending divulgence of the secret; Viṣṇu, his putative father, appeared once in the scene and the trio's arrival at Prāgjyotiṣa, journey by river route to Prāgjyotiṣa, Naraka's fighting and killing the Kirāta king Ghaṭaka, and his anointment as the king of Prāgjyotiṣa all these events are super imposed and interwoven with the well known Naraka myth in the Kālikā (Upa) purāṇa⁸ produced in ancient Assam in 9th, cen. A.D. The instruction given to Naraka by Viṣṇu along with the description of the land of which Naraka became the king, was noteworthy.

करतोया सदा गङ्गा पूर्वभागार्वाधश्रया ।
यावल्ललितकान्तास्ति तावदेव पुरं तव ॥
अत्र देवी महाभागा योगनिद्रा जगतप्रसूः ।
कामाख्यारूपमास्थाय सदा तिष्ठति शोभना ॥
अत्रास्ति नदराजोऽयं लौहित्यो ब्रह्मणः सुतः ।
अत्रैव दशदिक्पालाः स्वे स्वे पीठे व्यवस्थिताः ॥
अत्र स्वयं महादेवो ब्रह्मा चाहं व्यवस्थितः ।
चन्द्रः सूर्यश्च सततं वसतोऽत्र च पुत्रक ॥

7. Naraka myth : Naraka is referred to in the *Rāmayaṇa*, *Kiṣ.kā.* ch. 32; *Yuddha kā.* mentioned in the *Mahābhārata Vana P.ch.* 142, *Sabhāp.* ch. 38; *Udyoga p.* ch. 48 etc.; the story is told in *Viṣṇu purāṇa*, *Vth amśa* ch. 19; *Bhāgavata*, ch. 29; *Harivaṁśa*, *Kālikā purāṇa* chs. 38-41. For details see : Biswanarayan Shastri, Introduction of the *Kālikā purāṇa*, pp. 154-182; *Naraka Myth*, G.N. Jha *Kendriya Sans. Vidyapeeth journal*, Vol. XLV. 1993

8. *Kālikā Purāṇa*, chs. 38-41.

सर्वे क्रीडार्थमायाता रहस्यं देशमुत्तमम् ।
 अत्र श्रीर्वसते भद्रा भोग्यमत्र तथा बहु ॥
 अस्य मध्ये स्थितो ब्रह्मा प्राङ्मक्षत्रं ससर्ज ह ।
 ततः प्राग्ज्योतिषाख्येयं पुरी शक्रपुरीसमा ॥

KP. 38.118-123.

This is an instance how a myth of Satya-Tretā yuga was brought down to Dvāpara age and made dear to the people. It is why Naraka is a demon (daitya) in the South India and hero with a super human character.

The land grant inscription by Bhāskaravarman (first part of the seventh century A.D.) and by the subsequent kings of ancient Assam begins with a reference to Naraka as the founder of the Bhauma Varman (the son of Bhūmi and the kings were Varman, hence the name) dynasty in ancient Assam. His son Bhagadatta, the friend of Indra (aham *sakhā mahendrasya*) who being surrounded by a huge army of Chinese and Kirātas joined the Kauravas and created havoc. However, this is not described in the *Kālikā Purāṇa*.

Similarly, mythological events and the place where such events had taken place were made to take place in ancient Assam.

MYTHOLOGICAL EVENTS AND PLACES :

A few mythological events and places of occurrence have been made near and dear. May be these events had taken place in Assam in the pre-historic days.

King Bāṇāsura, the grand son of Prahlāda was the king of Śoṇitapura. He had a lovely daughter Uṣā, who managed to bring Aniruddha, a grandson of Kṛṣṇa, to Śoṇitapura through her friend Citra-lekhā and kept him confined in her residence as lover.⁹

This piece of well known mythology appeals to the people of Assam and the city of Śoṇiapura is located in Assam and identified with modern Tezpur in the district of Śoṇitpur (The Assamese word *tej* means blood, so also the Sanskrit word *Śoṇita* means blood, thus Tezpur means Śoṇitapura).

Rukmiṇī, daughter of king Bhīṣmaka of Vidarbha eloped with lord Kṛṣṇa on the *Svayamvara* day.¹⁰ This piece of mythology is so dear to

9. The Uṣā-Aniruddha myth is told in the *Bhāgavata*, X. chs. 61-63, *Harivaṁśa*, chs. 117-120.

10. Rukmiṇī's elopment is told among others in - *Bhāgavata*, X.ch.26; *Mahābhārata*, Ādi p. ch. 67; *Viṣṇu purāṇa*, *Arṇśa* 1, ch. 9.

the people of Assam that they consider Rukmiṇī, their daughter, devoted to and beloved of Kṛṣṇa. Here the *bhakti*-cult has its influence, a *drama* and a *Kāvya* were composed by Śaṅkaradeva, (1449-1568 A.D.) the Vaiṣṇava preacher of Assam. The legendary belief is that the kingdom of Vidarbha with its capital city Kuṇḍina was in the easternmost part of Assam and they identify a place with a river Kuṇḍina in the modern Arunachal Pradesh with Kuṇḍina described in the *Harivaṁśa* and the *Bhāgavata*. The belief is strongly rooted in the mind of the people that no amount of contrary evidences cited against this from the scriptures could effect the belief.

Paraśurāma,¹¹ son of the sage Jamadagni, visited all the places of pilgrimage, after he committed the crime of matricide, to wipe away the sins that visited him but failed, the axe remained stuck to his hand, there was no remedy. At last he visited Brahmakuṇḍa, a holy lake, situated in the east of Assam (now in Arunachal Pradesh) and got rid of the sin for committing matricide and the axe having the red coat of blood was also dropped from his hand. The grateful Rāma cut the bank of the lake and caused the water flowing to the valley. The water from the lake came down reddish in colour, because it became red with coating of blood. The river thus emerged and flow through the valley of Assam is called *Lauhitya* or *Luit* keeping to the spirit of this mythology. Every year a good number of people visit this lake, called *Paraśurāma Kuṇḍa*.

Paraśurāma raised a tract of land from the sea, which is called Kerala. He once threw his battle axe to the sea, the land making the limit up to point where it fell in the sea, arose from the water. Thus the country, lying on the north of sea and the south of the Himalayas, from Kerala to Arunachal Pradesh is equally holy to the people who live in this country. This is a Purāṇic way of National integration.

Again the myth of the Brahmaputra, son of Brahmā, the mighty river is superimposed on *Lauhitya*. The story goes on.

Once the royal sage Śāntanu, with his wife Amoghā, had been practising penance in a hermitage in the Himalayas. One day when Śāntanu went out leaving his wife alone there appeared Brahmā on his

11. Killing of mother by Paraśurāma is a well known myth told in *Brahmāṇḍa purāṇa*, ch. 60 and some other purāṇas.

mount swan.¹² He saw Amoghā young and handsome and made a licentious approach to her—

तत्राजगाम यत्रास्ति अमोघा शान्तनोः प्रिया ॥
तां दृष्ट्वा देवगर्भायां युवतीमतिमुन्दरीम् ।
मोहितो मदनेनाशु तदाऽभूद् दूषितेन्द्रियः ॥
उदीरितेन्द्रियो भूत्वा जिघृक्षुस्तां महासतीम् ।

KP. 82. 9-11

Amoghā realised the intention of Brahmā at once, entered into the cottage and shut the door. Brahmā was asked to leave the place else he would be cursed. Brahmā being thwarted in his evil design discharged his vital fluid on the yard and left the place. Śāntanu returning home found the discharged semen on the ground, understood what had happened. Śāntanu asked Amoghā for swallowing the bright fluid, which she refused. At last on the suggestion of Amoghā, Śāntanu himself swallowed it and transmitted the same to Amoghā. Amoghā conceived. In course of time a mass of water came out from Amoghā's nostril, and there was a son within it. He was of red and white complexion, wearing a crown on his head, lotus, *vidyā* (book), flag and *Śakti* (javelin) on four hand and was seated on a dolphin.

तन्मध्ये तनयश्चापि नीलवासाः किरीटधृक् ॥
रत्नमालासमायुक्तो रक्तगौरश्च ब्रह्मवत् ।
चतुर्भुजः पद्मविद्याध्वजशक्तिधरस्तथा ॥
शिशुमारशिरस्थश्च तुल्यकायो जलोत्करैः ।

KP. 82. 33-35.

Śāntanu carried on the mass of water and kept it in a big and deep gorge with four mountains—Kailāsa on the north, Gandhamādana on the south, Jarudhi on the west and Samvartta on the east. After a long time passed Paraśurāma visited the lake and bathed in order to wipe away the sin of matricide. He cut the bank of the gorge and made the water to flow etc. The devotee on the eighth day of the bright fortnight of the moon from the waist-deep water of the Brahmaputra recite :

ब्रह्मपुत्र महाभाग शान्तनुकुलनन्दन ।
अमोघागर्भसम्भूत पापं लौहित्य मे हर ॥

8 A

The story of birth of the Brahmaputra is told here because it is confined to a few *Upapurāṇas* while 'Lauhitya' story is old and popular one. The Brahmaputra myth is superimposed on 'Lauhitya' story to identify the same river by both the names, the name Brahmaputra is more common and more popular.

Perhaps at an early period the emergence of Lauhitya-Brahmaputra was believed to be from the Brahmakuṇḍa or Paraśurāmakuṇḍa and later on the river's emergence was pushed higher to the gorge of the Himalayas and it was linked to the river. The huge volume of water, known as *Lauhitya-Sindhu*, appeared in the imaginative mind of the seers as the son of the creator. What else if it is not directly from the creator.

By referring to myths what I want to convey is that the Assamese society had accepted certain myths as told in the *Purāṇas Harivaṁśa* etc. and some of them have been transformed into legends. And the events of myths were made part of the early society of Assam which were to them.

This is the early stage of popularity of *purāṇas* and their acceptance by the people.

PURĀṆAS : LITERARY TRADITION :

That myths of the *purāṇas* used to exercise influence in the mind of the people certain events and episodes they have made their own. The mental horizon of the people were fully enveloped by the stories told in the *Purāṇas*, which are read and explained by wellversed persons to the common folk. The literature, which is the product of experience and heritage, was reflected in the works.

The earliest documentary evidence could be traced in the land grant inscriptions by the kings of Prāgijyotiṣa. The Dubī inscription by Bhāskaravarman (598-651 A.D.) draws similes of Balrāma and Acyuta (Balācyutā-viva), Susthita-Varman was born to the queen like the Lord Kṛṣṇa, the destroyer of demons, to Devakī (*kṛṣṇeneva ca devakī bhagavatā daityāriṇā śrīmatā*). He like pṛthu full of all virtues, protected the Pṛthivī. (*pṛthiviyāḥ pṛthuriva guṇaiḥ*¹³). His next inscription (Nidhānpur) puts certain similes, which are from the *Purāṇas*. The king Nārāyaṇa varman was like Janaka, who acquired the knowledge of Sāṁkhya (*janakam ivādhigata sām̄khyārtha*), the king was like *kulācala*

13. Dubī copper plate Inscription by Bhāskaravarman, 7th cen. A.D.

(*Kulācalasyeva*); etc.¹⁴ In the Harjjara Varman's (9th century) land grant inscription we find very brief allusion to the episode of Purāṇas. "He was put on the throne like Indra by *Marudgaṇa* (*marudbhiriva vāsavaḥ*). Next we find translation and adaptation from the *Purāṇas*. The factors which have promoted translation or the adaptation of *purāṇas* may be divided into three categories;

- (1) Need of literature for the mass or 'pleasure reading' for the people. Though the percentage of lettered persons were very limited the number of intelligible persons was big and they were ever eager to hear stories from epics and *Purāṇas*, and to satisfy their spiritual inquisitiveness stories were told.
- (2) The royal patronage extended to the scholars and poets. A few kings among others, may be cited. Durlabha Nārāyaṇa (13th-14th A.D.) of Kamatāpura and his son Indranārāyaṇa; king Mahāmāṇikya of Vārāhī kingdom (14th A.D.); king Naranārāyaṇa (16th A.D.) of Koch dynasty of mediaval Assam; the Ahom kings Rudra Simha (18th A.D.) and Śiva Simha and Rājeśvara simha (18th A.D) are recorded to have patronised learning and scholars. Once the news of patronising pandits by a king was read scholars used to flock to the court of that king. Along with this the patronage of the officials and noble men for disseminating knowledge may be counted.
- (3) The Vaiṣṇava monasteries (*Satra* institutions) spread over in the Brahmaputra valley, where recitation from scriptures had taken place prompted the scholars to tell the myths in Assamese. The approach of the translator was to remain faithful to the original and at the same time to avoid the obtruse philosophical discussions, and also to shorten the lengthy description, and to elaborate the ceremonies such as marriage etc. The translators were always alive to know if his Assamese rendering is not difficult to understand by the average listeners. Regarding the use of language they always preferred easily understandable words and expressions, coined from Sanskrit.

One translator says : "The listeners should not denounce me for using words which are difficult to understand because I use the words to convey the meaning of a passage which deals with deep thought."

14. Ibid.

*pada-artha gambhirata nindā nu juāi /
svabhāve gahana ito mora doṣa nāi //*

The translator while remaining faithful to the original replaces words in the original by more familiar words which are associated with the life of the people. For instance, when the cowherd boys tending cows led by Kṛṣṇa in the summer season were thirsty, the Bhāgavata says :

"One day the cowherd boys of Vrindavana tending cows felt very thirsty under the sun of summer season

*atha gāvaśca gopāśca nidāghatāpa pīḍitāḥ /
duṣṭam jalam papuḥ Bhāg. X,15.48*

Assamese translation reads-*jyaiṣṭha māśara raudre pīḍiteka āti /* The word *nidāgha* means summer, hot. *Amara* says :

nidāghauṣṇopagama uṣṇa uṣṇāgamas tapaḥ / Amara, 1st Ka. 18

The Assamese rendering, with a view to make it homely puts *Jyaiṣṭha māśa*, i.e. the month of *jyēṣṭha* : the hot weather in that month has been the daily experience of the people.

In the 14th Cen. A.D. we find that certain events and episode from the *Mahābhārata* were rendered into Assamese. Though the *Mahābhārata* technically does not come under *Purāṇas* for all practical purposes this *itihāsa* has been regarded as the source of *Purāṇas*.

The scholar-poets who stand out prominently in the early period of Assamese literature are the translators, rather the producer of events, from the epics. Of these early literary figures Hemasarasvatī comes first. He was a resident of Kamatā *maṇḍala*, a kingdom in the western part of Assam. Hemasarasvatī speaks about himself in the colophon of *Prahlāda carita*.

*kamatā maṇḍala Durlabhanārā(ya)ṇa
Nṛpavara anupām
Tāhāna rājyata Rudrasarasvatī
Devayānī kanyā nām /
Tāhāna tanaya Hemasarasvatī
Dhruvara anuja bhāi
padabandhe tenno pracār karilā
vāmana purāṅcāi //*

The English rendering of the above quoted passage is : "In the Kamatā maṇḍala there reigns the excellent king Durlabhanārāyaṇa. In that kingdom lived Rudrasarasvatī, with his wife Devayānī, and their son is Hemasarasvatī, the younger brother of Dhruva. He published this *Prahlāda carita* composed in metrical verses following the *Vāmana purāṇa*."

Here in this rendering two important issues have come to light, first that the *purāṇas* were studied and stories from the *purāṇas* were told by the scholars in the assembly of people; secondly, the selection of *Prahlāda carita* leads to the conclusion that devotion to Viṣṇu was dominant cult prevailed at that time in the society.

Hiraṇyakaśipu finding no alternative to bring his son Prahlāda to his fold commanded his son, once again, to denounce Mādhava.

*hena śuni prahlāde sumaranta hari hari
mādhavaka mani gali pāron kene kari
mādhavese pitā-mātā mādhavese prāṇ
mādhavat pare kona bandhu āche ān /*

Prahlāda having heard the command contemplates on Hari again and again / how can I condemn Mādhava. Mādhava is the father, Mādhava is the mother of all, He is the soul of all who else except Mādhava is there who is friendly to us.

Hearing this and other arguments by Prahlāda Hiraṇyakaśipu replies. In his reply he hints at the main point.

"Let all live when one (Mādhava) breathes and let all die when one (Mādhava) is dead etc."

Another poet Hariharavipra of this period tells the story of *Vabrubā harara yuddha* and *Lava kuśra yuddha* drawn from the *Jaiminīyāśva-medha parvan*. That Hariharvipra has drawn his plot from the *Mahābhārata* (*Samhitā*) by Jaimini proves the currency of Jaimini's work along with the *Mahābhārata* by Vyāsa.

The *Mahābhārata* (*Ādi p.*) tells about five disciples of Vyāsa, whom he taught the *Mahābhārata*, and each one of them composed one *samhitā* each. The *Samhitā* by Jaimini is known as Jaiminīya *Mahābhārata*, though except this *Aśvamamedha parvan* Jaimini's *Mahābhārata Samhitā* is not available. Harihara Vipra has taken the theme of his *Vabruvāhanara yuddha* from this work (chs. 12-14 and 37-40) which is

enriched with the side plot of the king Nīladhvaja of Māhiṣmatī and his queen Jvālā taken from the same work (chs. 14-15.) Here the fight of Vabruvāhana, prince of Maṇipura, against Arjuna and his army, who followed the horse of *Aśvamedha-yajña*. Here the poet follows the original and adds certain descriptions which seem to be needed for the local people.

In course of description the poet Jaimini states that this fight between Vabruvāhana and Arjuna is similar to that of Kuśa and Rāma when the horse of the *Aśvamedha Yajña* was caught.

*saṅgrāmas tvabhavad-rājan vabruvāhana pārthayoḥ /
yathā kuśasya rāmasya vājimedha-hayodhr̥te //*

In the *Jaiminīyāśvamedha parvan* Janamejaya questions in details and to satisfy the questioner the story of Rāma after the death of Rāvaṇa is told in brief while the performance of *Aśvamedhayajña* is described elaborately. The description covers from 25th to 36th chapter. These two *Yuddhakāvya*s are from the same work.

In *Lava-Kuśara Yuddha kāvya* by Harihara, the king Janamejaya suggests even though the two stories are to be heard (in Assamese), please tell *Rāma-Kathā* first.

*duyo kathā śuniyak mor mana lāge,
tathāpi rāma-kathā kahiyoka āge.*

Another poet Rudra Kandalī composed a *Khaṇḍa-Kāvya Sātyakī-praveśa*, he has taken the plot from the *Mahābhārata* (Droṇa p. 105-107 chap.), Sātyakī, son of Śīni belonging to Yadu clan is a great hero and his heroic deeds are described following the text, and the fight between Sātyakī and Trigartta, Droṇa and Dhṛṣṭadyuma is shortened in the former and lengthened in the latter. The ridiculous sayings by Somakas, Sṛṅjayas and Cedis have been replaced by Assamese abuses.

Another poet Kavi/Ratna Sarasvatī (not Kaviratna) of this period has composed a *Khaṇḍa-Kāvya*, namely, *Jayadrathavadha* (killing of Jayadratha). The plot is taken from the *Droṇa Parva* of the *Mahābhārata*. The poet is faithful in rendering the original text. Ratna Kandalī states that prior to *Jayadrathavadha* he rendered *Ādiparva (Mbh)* into Assamese and composed *Yayāti-carita*, wherein the episode of Śakuntalā occupies prominent place.

Mādhava Kandalī, who enjoys the reputation of being called Kabirāja Kandalī in 14th century A.D. rendered Vālmiki's *Rāmāyaṇa* into Assamese verse. However, *Ādi-kāṇḍa* and *Uttarakāṇḍa* of this rendering are not available to us. It is not clear if he rendered only five *Kāṇḍas* only or these two *Kāṇḍas* were lost. It is likely that he rendered only five *Kāṇḍas* and left out the *Ādi* and *Uttarā* considering these two *Kāṇḍas* are not from the pen of Vālmikī.

All these scholar-poets of this period, except Mādhavakandalī had taken, the *Mahābhārata* themes and presented them to the Assamese people. Mādhava Kandalī's rendering of the *Rāmāyaṇa* into Assamese verses, the earliest in the north eastern India is remarkable as it follows the original faithfully. There are two more Assamese translations of the *Rāmāyaṇa* which followed it.

A land mark in the early medieval literature is the advent of Neo-Vaiṣṇavism preached by the great poet scholar and religious reformer Śaṅkaradeva (1449-1568 AD). Śaṅkaradeva and his followers depended mainly on *Śrīmadbhāgavata mahāpurāṇa* and more particularly on the Xth book of the work. The entire *Śrīmadbhāgavata* was rendered faithfully into Assamese by Śaṅkaradeva in collaboration with some of his colleagues. The aim and intention of Śaṅkaradeva were completely different from his predecessors. The earlier scholars' rendering from Sanskrit epics and new compositions on plots from them were mainly "pleasure reading", and Śaṅkaradeva's and his Vaiṣṇava followers' aim was "propagation of *Kṛṣṇakathā* and *Kṛṣṇa (Hari) bhakti*."

- (a) *Haricandra upākhyāna-Mārkaṇḍeya purāṇa*
- (b) *Bhakti-pradīpa* (a small *bhakti* treatise)-*Garuḍa Purāṇa*.
- (c) *Ureṣa-varṇana* (description of Orissa)-*Brahma purāṇa*.
- (d) *Rukmiṇīharaṇa kāvya* (elopment of Rukmiṇī)-*Harivaṁśa* and *Śrīmadbhāgavata*.
- (e) *Balichalana* (deception of king Bali)-*Bhāgavata* and *Vāmana-purāṇas*.
- (f) *Anādi-pātan* (creation of endless word)-*Bhāgavata*, *Vāmana-purāṇa*,
- (g) *Kīrtana* (poems for recitation by the devotees). Here mainly *Kṛṣṇa's bāla līlā* from the *Bhāgavata* and His eternal departure to *Vaiṣṇava* from the *Bhāgavata* and some other *purāṇas* are taken.
- (h) Of the six *Aṅkiyā nāṭas* or one act plays five are with *Kṛṣṇa kathā*
 - (i) *Rukmiṇīharaṇa-Bhāgavata*, *Harivaṁśa*, *Viṣṇu P.*

- (ii) *Kālīya damana-Bhāgavata, Harivaṁśa*
- (iii) *Rāsakriḍā-Bhāgavata, Viṣṇu-P.*
- (iv) *Pārijāta haraṇa-Bhāgavata, Viṣṇu-P, Harivaṁśa*
- (v) *Patnī prasāda-Bhāgavata*
- (vi) *Rāmavijaya (the conquest of Rāma)-Rāmāyaṇa.*

Mādhavadeva (1489-1596 A.D.) a disciple of Śaṅkaradeva, composed a work, *Nāmaghoṣā*, wherein he had rendered about 500 selected verses from the *Bhāgavata* and other *Purāṇas* and some other works. Other post Śaṅkaradeva writers up to the end of eighteenth century followed different *purāṇas* for their story or they translated them.

Of the *purāṇas* which are frequently referred to or quoted are :

- (i) *Viṣṇupurāṇa*, as shown above is one of the important *purāṇas*.
- (ii) The *Bhāgavata mahāpurāṇa*, specially the Xth book of it where Kṛṣṇa's myth and His exploits are described.
- (iii) *Harivaṁśa* as shown above pītāmbara had taken the plot from *Harivaṁśa* for his Kāvya *Uṣāpariṇaya* in Pre-Śaṅkara era. Pītāmbara is followed by Gopāla Caraṇa dvija, who composed *pārijāta haraṇa* kāvya on the description of *Harivaṁśa*. supplemented by the *Bhāgavata*'s narration.
- (iv) *Padma purāṇa* is regarded as a sacred *Purāṇa* by the Vaiṣṇava preachers of Assam. Śaṅkaradeva and his followers had drawn from it.
- (v) *Brahma-Vaivartta Purāṇa* deals with *Kṛṣṇa līlā* and hence it is accepted as source by the Vaiṣṇava saint poets.
- (vi) *Vāmana Purāṇa* : was used by Śaṅkaradeva, Pītāmbara and others in their adaptations or creations on the episodes of the *Bhāgavata*.
- (vii) *Bṛhannāradiya purāṇa* is an *upa-purāṇa* which was popular with the scholars of Assam. This *purāṇa* was rendered into Assamese verse by Bhuvaneśvara Miśra at the behest of the Kachārī queen Candraprabhā of Khāspur (in modern North Cachar District). [A copy of this Assamese Ms. is preserved in the Department of Historical and Antiquarian studies in Assam, Guwahati (Ms. No. 208)]
- (viii) *Kalkīpurāṇa* deals with Viṣṇu's future incarnation as Kalki. This *purāṇa* was translated into Assamese verse by Ghanakānta Khārghariā Phukan. [A transcript of it is preserved in the library of Kāmarūpa Anusandhāna Samiti, Guwahati.]

- (ix) *Mārkaṇḍeya Purāṇa* is an important *Purāṇa*, and it contains *Caṇḍī*, which deals with the emergence of goddess and killing of Madhu-Karṭahha Mahiṣāsura, Canda-muṇḍa and Śumbha-Niśumbha. This *Mārka-ṇḍeya caṇḍī* was translated into Assamese verse by Rucinātha Kandalī and two others. Śaṅkaradeva had taken episode of Hari-ścandra for his Haricandra upākhyāna.

PURĀṆAS IN SANSKRIT WORKS :

Besides taking episode from the *Purāṇas* selected verses relating to devotion of *Kṛṣṇa* (Viṣṇu) are quoted by Harideva, Śaṅkaradeva, and Bhaṭṭadeva in their treatises composed in Sanskrit.

Bhaktirasatarāṅgiṇī, a compilations in Sanskrit, on the *bhakti* cult by Harideva (1426-1566 A.D.) contains 13 *stavakas* (chapters). In the body of the text the author quotes from the *Bhāgavata*, *Padampurāṇa* and other treaties. *Bhaktiratnākara*, a compilation in Sanskrit on *Haribhakt* in Sanskrit by Śaṅkaradeva (1449-1568 A.D.) contains 39 chapters. In this work we find relevant verses from the *Bhāgavata*, *Nṛsiṃha Purāṇa*, *Padma purāṇa*, *Bṛhannārāḍīya purāṇa* and some other *Purāṇas* and other works on *bhakti*, is *Bhaktiviveka*, a compilation in Sanskrit on *bhakti* by Baikunṭhanātha Bhaṭṭācāryya, popularly known as Bhaṭṭadeta (1558-1638 A.D.).

The work is divided into fifteen chapters and it draws from the *Bhāgavata* and quotes from some other *Purāṇas*. *Tīrthakaumudī* and seventeen other *Kaumudīs* digests on *Smṛti* or *Dharmaśāstra* by Pītāmbara Siddhāntavāgiśa (16th-17th century A.D.) have drawn profusely from a number of *Purāṇas*. This shows the popularity and influence of *purāṇas* on the scholars of Assam. For instance, *Tīrthakaumudī* (a manual on pilgrimage) draws from the *Padma Purāṇa*, *Garuḍa Purāṇa*, *Varāha Purāṇa*, *Liṅga Purāṇa*, *Brahma purāṇa*, *Kūrma purāṇa*, *Matsya purāṇa*, *Brahma Vaivarta purāṇa* and others.

In modern Assamese the *Purāṇa* tradition can be traced in similies, surprise expression and similar phrases. The few dramas like *Vaidehi viyoga* (separation of Vaidehī), *Nandadulāla* (son of Nanda, i.e. Kṛṣṇa) *Kurukṣetra* (the battle of Kurukṣetra), *Pārthaparājaya* (the defeat of Pārtha), *Bāṇarāja* (the king Bāṇa) Uṣā etc. are few of many such writings

DURVĀSAS --- A PATTERN

BY

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[इदं प्रथितं यत् ऋषिः दुर्वासाः महर्षेः अत्रेः अनसूयायाश्च पुत्र आसीत् । अस्य वर्णनं पुराणेषु अतिक्रोधी, अतिदयालुरूपेण कृतं दृश्यते । अस्मिन् निबन्धे विपरिचत् लेखकः पुराणादिषु वर्णितस्य दुर्वाससः चरितस्य विवरणं दत्त्वा प्रतिपादितवान् यत् पुराणादिग्रन्थानामनुशीलनेन तथ्यमिदं प्रतीयते यत् दुर्वासनामा न कश्चित् निर्दिष्टः ऋषिरासीत् । परन्तु एकः विशिष्टप्रकारकः विलक्षणवेषधारी यः कोऽपि वा ब्राह्मणोऽनेन नाम्ना प्रथितोऽभूत् । यः तस्य गमनागमनजनितविचित्रव्यवहारस्य स्वभाकृते प्रसिद्धि-मगात् । अयमेकः निर्दिष्टः ऋषिः न भूत्वा एकं निदर्शनमात्रमेवासीत् ।]

The sage 'Durvāsas' has, like Nārada, been a very familiar figure in the Hindu mythology. He occurs in myths as a wrathful whimsical person, elevated to the stature of a *muni* or even *ṛṣi*. In the Purāṇas he has various morphs. According to the Vāmana P. when Śiva chopped off one of the heads of Brahmadeva, which abused Śiva, with his nail, the head stuck to his palm and would not come out. So he went to Viṣṇu and said, I have now become a *mahākāpālika* (the great one who holds a headbone-bowl in his hand). Viṣṇu asked him to strike his/(visṇu's) left arm with his trident. Śiva did it; and from the arm of Viṣṇu three streams of blood oozed out. The first went up to settle in the stars;¹ the second went to the earth and it was received by the sage Atri. From him, due to the stream, was produced Durvāsas; and this son was endowed with the traits of Śiva. The third stream fell into the bowl in the hand of Śiva; a son was born. He threw him back into the body of Viṣṇu; this one was a great fighter (Vāmana P. II. 36-55). The Śiva P. which deals with Durvāsas at some length, devoting a whole chapter to him, does not give this myth. It straight says that Durvāsas was born to Atri from his wife Anasūyā, when the gods Brahmā, Viṣṇu and Śiva presented before him, as he was performing concentration of mind to have a son. From the part of Śiva was produced Durvāsas, from that of Viṣṇu was produced Datta (Dattātreya) and from that of Brahmā was produced the moon (Śiva P. III. 19. 18-26). All were born from Anasūyā. Durvāsas is, here, said to have been the *exponent* of the Brahmanic faith. According to the Agni P.

1. That would mean that he is seen in the moon. This appears to be a reflection of the myth from the RV (V. 40.6;8) according to which Atri found the sun and set it in the sky, after the eclipse (swallowing by Svarbhānu).

Durvāsas was born from his *mother's womb with wrath*; hence, he came out *prematurely* (III. 2. 1-2). This is corroborated from the *Mārkaṇḍeya P.* (17.18) which says that he fell out of his mother's womb within *seven days of conception, in great anger*. Later he practised the *unmattavrata* (the vow of a mad man). He killed his mother and left his father, to wander at will.² He is said to have been born from the part (*aṁśa*) of Śiva and is aptly said to be 'tiger' (Śiva P. III. 19.27 *muniśārdūlaḥ*) and even at other Purāṇas he is said to be *aṁśa* of Śiva, He is said to have once gone to *Camatkārapura* and have requested the *brāhmaṇa*-s to build a temple of Śiva; but they did not show any interest; and he cursed them to be infatuated with pride (*mada*) and that the quality (or defect) will get transferred to their *progeny*, even. He said that they *would* be *jealous* of each other. The *brāhmaṇa*-s also cursed him that he would be always full of *wrath* (Skanda P. VI. 37. 10ff). At *another place* in the same Purāṇa (VII. 4.2.35-51), when *Durvāsas* visited Kṛṣṇa, he desired that both Kṛṣṇa and his wife, Rukmiṇī, should drag the chariot in which he (*Durvāsas*) was *seated*. On the way Rukmiṇī *got thirsty*. So, Kṛṣṇa got the Gaṅgā to come there and quench *her thirst*. The river arrived and Kṛṣṇa gave the *water*. Now, *Durvāsas* got into a *fury*, as Kṛṣṇa did not take his *prior permission*. He cursed Rukmiṇī to be addicted to drink (wine), and also that she would be separated from *her husband and estranged*.

Along with these *traits* of fury, *Durvāsas* is seen as even *distributing boons and blessings*. According to the *Varāha P.* (38.7-29) he once saw a hunter *practising penance*. He went to the hunter and asked for food as he was hungry. The poor hunter was in a fix. But, due the penance he had been practising, a *golden bowl fell from the sky*. He took it in his hand and *went round the trees*. The fruits from the trees fell into the bowl, of their *own accord*.³ The *fruits were offered to Durvāsas*. The sage was satisfied, *but expressed a desire to wash his hands and feet before partaking of the fruits*. The hunter concentrated his mind on his *preceptor*, and mentally solicited the river *Devikā*, who readily *arrived* (cf. Kṛṣṇa and the Gaṅgā above). The sage washed his hands and feet. He gave a boon to the hunter, that, from that time onwards, his name would be *satyatapas* and that, though a hunter, he would be eligible for the study of the Vedas (*Ibid.* 39.7). This myth is clearly worked up to add lustre to the sage. There have been efforts, and this is quite common in mythology, to tuck old

2. Mārkaṇḍeya P. 17.18 *durvāsāḥ Pitaram hatvā mātaram ca... vratam unmattākhyam samāśritya* ---

3. Cf. The sthālī of Draupadī; this is the sun-grail type.

events to the name of the later god, or personalities to enhance their superhuman status. Thus, according to the Śiva P. (III.19.63-66) *the chain* of garments in the case of Draupadī, when Duḥśāsana tried to denude her in the assembly of the Kauravas, was due to the blessings and boon of *Durvāsas*, not of Kṛṣṇa as is well known. This Purāṇa informs us that once the sage was *taking his bath* in the *Gaṅgā*; and, suddenly, his *loin-cloth slipped* away due to the gush of water. It went floating downstream. People noticed the scene and the sage felt very much *ashamed*. It so happened, that Draupadī was also taking her bath *upstream*. She also noticed this. She immediately tore a strip of her garment and sent it down-stream. It reached the sage and he readily took it to cover his *loins*. The sage gave her the boon for the increase of her garments, on the body, in any eventuality. This boon came to her help in the assembly. At another place, the Śiva P. informs us that once *Durvāsas* went to *Dvārakā* to meet Kṛṣṇa. When he reached the city, he saw Kṛṣṇa and Rukmiṇī seated in their chariot; and the horses were not yoked as yet. Seeing this, *Durvāsas* harnessed the horses and sat in the seat of the driver and drove the chariot, without waiting for any servant to arrive. Both Kṛṣṇa and Rukmiṇī were quite oblivious of this. Being pleased, the sage stopped the chariot and gave a boon to Kṛṣṇa that his body will be strong like a thunderbolt (*Ibid.* 61-62). The reason why the sage was pleased was that the couple was uninvolved in the matters of the world. In terms of the study of myths, we have here what may be termed '*inversion*'. In the account of the garment, *Draupadī's* myth is imposed on the sage, while in that of the other the position of Kṛṣṇa and *Draupadī* is transferred to the sage who asked them to drag.

However, *Durvāsas* is not always seen as having the upper hand and a *tormentor*. He gets *tormented* and has to be *brow-beaten*. This is seen from the account of king *Ambaiṣa*. The account is given in the Śiva P. (*loc. cit.* vv 29-50) and the Bhāgavata P. (IX.4. 35ff). *Ambaiṣa*, the king of the *Ikṣvāku* family used to observe fast on the *Ekādaśī* (the eleventh of a month) and take food on the other day (*Dvādaśī*), before the latter ended. Once when he was about to take meals, after a complete fast on the *Ekādaśī* day, *Durvāsas* arrived, and, as was usual with him, asked for food. The king was very glad that a great guest had arrived. But, *Durvāsas* said (which was also very much usual with him) that he and his band of disciples would go for bath in the river and then would take food. The king agreed. The sage went and the king went on waiting for him and his followers. He soon got anxious, as the time for the end of the *Dvādaśī*

was almost over. The king consulted his priests; and, on their advice, took a bit of water; because, the water was not 'food' though it could sustain. And Durvāsas arrived. Learning what had happened, a curse coursed out of his *wrathful mouth*. But, Ambarīṣa invoked Viṣṇu, whose devotee he was. Viṣṇu immediately ordered his *disk*, Sudarśana, to chase the sage, who, now, ran for his life. Ultimately, Śiva obliged in consultation with Viṣṇu; and the latter withdrew his *disk*. According to this account, the Sudarśana was given to Viṣṇu by Śiva himself; and Durvāsas was the very *aṁśa* of Śiva (Śiva P. *loc. cit.* v 27). What of Ambarīṣa, Durvāsas is said to have tested even Rāma (*Ibid.* v 53) ! As mentioned above, the Śiva P. sets a focus on Durvāsas. It persistently says that the sage was the *aṁśa* of Śiva (*loc. cit.* v 27; vv 36-37;39-40). It also gives a list of the persons tested by Durvāsas (vv 48-70). The chapter (III.19) ends with the suggestion that it should be read and heard being read, in the *māhātmya* type, and that this account of the sage would give *happiness*.

The points to be noted from these accounts are :

1. Durvāsas was moulded in the proto-type of Śiva; also that he was the creation of the Śaiva cult;
2. He was wayward in his behaviour, leaning towards unsoundness frankly, madness with a conscience;
3. He moved alone and also with his band of followers;
4. He was so wrathful that he was supposed, in myths, to have been miscarried and born with anger; and,
5. He was ready to give boons immediately when pleased.

Durvāsas figures prominently from the Mahābhārata (MB.) onwords; and we shall see how these myths, we have noted from the Purāṇa, texts, are found in that text, though some more are added. The main story of the Rāmāyaṇa (Rām.) does not mention Durvāsas; but he appears twice in the Uttarakāṇḍa, where he is ushered in to fill in some explanations of facts. His entry here has to be taken as interpolated. In the first case, he occurs in the explantion, from the Sūta, of the reason for Rāma discarding Sītā. The task was given to Lakṣmaṇa; and he asks the Sūta the 'why' of it. He spins a clever myth and says, that once the sons of Diti took shelter with the wife of Bhṛgu, who assured them of lack of fear from any quarter. When Viṣṇu came to know of it, he cut off the head of the Bhṛgu woman. Learning of this, Bhṛgu cursed Viṣṇu that he would be born in the world of the mortals. So did Viṣṇu came to the earth as the son of Daśaratha. He was the same—Rāma. The sage, Bhṛgu, also dcursed that, in that birth, he would be separated from his wife (Sītā) as he got him

(Bṛḡu) separated from his wife by killing her. However, he assured him that the curse was for the good of the people. This the Sūta told Lakṣmaṇa as was told to Daśaratha (the father of Rāma and Lakṣmaṇa) by Durvāsas when the king had gone to visit Vasiṣṭha, where, at that time, *Durvāsas* was staying in the period of the *vāṛṣikya* (the four months of the rainy season) ! Daśaratha asked Durvāsas about the future life of his four sons. Why he did not ask his family preceptor, Vasiṣṭha (and upto that time) is a question not to be asked ! Here Durvāsas is not in his usual form (Rām. Uttara 51. 1-30). At another place he is in full form and is brought in to explain the exit of Lakṣmaṇa from Rāma's life and his getting merged into the river Śarayu. The myth says that once Kāla (Time) came to see Rāma in the guise of an ascetice. Meeting Lakṣmaṇa at the gate of the royal palace, he asked him to inform his arrival, telling that he had come as a messenger from *Atibala*. Lakṣmaṇa went inside and told Rāma, who asked him to send the visitor in immediately. Standing before Rāma he *revealed* his *real form* and said that some important things were *to be discussed*. Rāma ordered Lakāmaṇa to wait outside and not to allow anyone for fear of *death*, so that the dialogue of the visitor with him be uninterrupted. Lakāmaṇa obeyed and took his position outside. And came Durvāsas, and desired audience with Rāma there and then. Lakāmaṇa told that Rāma was busy and that the sage should wait. *Durvāsas*, true *to his nature*, shouted in rage that, if he be not announced to Rāma immediately, he would curse the whole city and also all the four brothers. Lakṣmaṇa pondered for a moment and decided that it was good for one (himself) to die by breaking the order of Rāma rather than be the cause of greater destruction. So, he went inside and announced the arrival of Durvāsas. Rāma sent Kāla away and greeted the sage, who, *as usual*, said to him that on that particular day was the end of the one-thousand-year vow of his penance and that he wanted food. Rāma gave him choicest of things to eat, and the sage was satisfied. But, after his return, Lakṣmaṇa had to keep to the order. Leaving all, including Rāma, *submerged* in deep sorrow, he proceeded to the Śarayu and *merged* into the waters of the river, as Indra and other gods were waiting to receive him in heaven (Rām. Uttara ch. s 103;105 and 106). The account shows that it was a feed-back to the Rām. from a later popular source, may be prior to the Mb.

It will be seen that Durvāsas is even here said to be the son of Atri (*Ibid.* 51.8 *atreḥ putraṁ tapodhanam*; 105.11; in the latter place, where he shows his real nature, he is referred to as *ṛṣiśārdūla*). He traverses all

places and also all time-limits. He is with Ambarīṣa and also with Rāma; and at the Mb. he is said to be with the Pāṇḍavas to test Kuntī and Dharmarāja. Later, he is brought in by Kālidāsa to save Duṣyanta (Abhijñāna- Śākuntalam Act IV. 1), when the Mb. does not do so; and Duṣyanta, as the father of Bharata, is mentioned in the Śat. Br. (XIII. 5.4.11).

In a surprising detail, Durvāsas is said to have married Ekānamśā, the daughter of Kṛṣṇa (Brahmavaivarta P. Śrīkṛṣṇajanmakhaṇḍa 112.43) and is said to be the *amśa* of Śiva (v 53). At another place in the same Purāṇa he is said to have been married to *Kandalī*, the daughter of the sage *Aurva*. *Kandalī* was harsh of tongue and would not spare it even against her husband. So, once, he cursed her to be a heap of ashes. But, he repented and approached Viṣṇu for restoring her to her own original *form*. Viṣṇu assured him that she would be turned into a tree that would give fruits only once (*Ibid.* 24. 6-82). The status of the Brahmavaivarta P. as a Purāṇa has been doubted, and there is great probability of its being a very late text⁴. Yet, it is useful to indicate how myths went on accumulating round Durvāsas. From the trait of the character of Durvāsas, it would be proper to describe him as the '*avaliyā*' (as is the word in Urdu, Hindi and Marathi) of that period, which started from about fourth century B. C. slightly before the Rāmāyaṇa and the Mahābhārata were finalised. The period is adjacent to that of the flourish of Jainism and Buddhism, when bands of ascetics appear more prominently wandering. However, Durvāsas, and his band, need not be taken as influenced by them. The Vedic religion had already the concept of the chief god wandering with his band (Indra, RV I. 6.8; Bṛhaspati, II. 23. 1; Maruts, the band of Indra III. 32.2 and so on). It is to be noted, that the Maruts originally came from the context of Rudra⁵, and are often called Rudrāḥ, which does not simply mean that they are 'fierce'. They are also called *rudriyāsaḥ* (I. 38.7; V. 57. 7; 58.7). Rudra, who is identified with Śiva in the later period, is already known in the Vedic period as having untidy appearance and cloak (Ait. Br. V. 14=22.9 *kṛṣṇasāvāsī*; Sāyaṇa renders it as *malinavasanaḥ*). Śiva's dress is very well known; and so his anger, a trait that he inherited from his proto-type,

4. See P.V. Kane, *History of Dharmaśāstra*, Vol. V pt. II, Poona, Second ed., 1977 p. 894f. He mentions the opinion that it has not the slightest title to be called a Purāṇa, *Ibid.* p. 895

5. See Sadashiv A. Dange, *Vedic Sacrifices - - - Early Nature*, Aryan Books International, New Delhi, 1999 Appendix A, "Vedic Gods - - - Classification and Evolution"

Rudra. By the time of the Rāmāyana Śīva was well set in the Vedic-Hindu tradition (cf. Gaṅgāvatarāṇa, Rām. Bāla 43.3 *umāpatiḥ paśupatiḥ; 7 śaṅkaram; rudrasya mūrdhani*); and the Mb. records him as being manifest in the wayward *muni* Durvāsas (Ādi 222.52) where Rudra-Śīva does not accept the request of king Śvetaki to officiate at his sacrifice, saying, "I am satisfied with your penance; but, I cannot officiate. Officiating at sacrifices is the work of the *brāhmaṇa*-s, as per the code. but, my part (*amśa*) is on the earth, famous as Durvāsas. He will officiate at your sacrifice". Then, Śīva called Durvāsas and advised him to help Śvetaki in his sacrifice (*Ibid.* 51-59). Here we see Durvāsas in the capacity of a Vedic *priest*, which ill-suits his known personality of a wayward tester *tormentor*. Why is it stressed that Śīva would not officiate at a sacrifice? Is it simply because he was a god, and not a human? One does not feel so. The reason has to be reaching the continued belief and practice of keeping both Rudra (Vedic period) and Śīva (later period) out of the traditional sacrifice (cf. Śīva's own words. Mb. Śānti. 283.26, 27). Rudra was offered 'to outside the locality (cf. Śūlagava)⁶ and Śīva was the destroyer of the sacrifice, being kept out by Dakṣa⁷. Hence, a character who fused both the Vedic and the Rudra-Śaivite traits was the need of the society. for assimilation. Durvāsas is, hence, the *brāhmaṇa* aspect of Śīva given to the mortals, through the medium of myths. Hence, he inherited his waywardness from Śīva. But, as he is a *brāhmaṇa*, he is meant to be following the food after-bath code, which he mis-uses as a weapon to test his entertainers. As a *brāhmaṇa* too, he has access anywhere.

A point to be noted, in this connection, is that he is a nameless *brāhmaṇa* essentially! Durvāsas is his *epithet*. The point gets clear from the Mb., though not so much from the Puranic accounts. This *brāhmaṇa* is said to have stayed with Kṛṣṇa, asked for food at an odd *time*; and when food (here *pāyasa*, a milk-preparation) was ready, he *smear*ed the bodies of Kṛṣṇa and Rukmiṇī with it; seated in the chariot and asked to be drawn by Rukmiṇī. Earlier when he arrived he declared, "who shall receive this *brāhmaṇa* myself..... and worship him difficult to accommodate (*dur-vāsasam*)?" He said this aloud in assemblies and at cross-roads. This is reported to Pradyumna by Kṛṣṇa himself (Mb. Anuśāsana 159. 16-48) Kṛṣṇa does not tell his name; but, it is clear that

6. P.V. Kane, *op.cit.* Vol. II- Part II, Poona, second ed., 1974, p. 831f

7. Mb. Śānti 283.32-37.

from this etymology the name Durvāsas might have gained currency⁸. In this account Kṛṣṇa tells Pradyumna simply, that a brāhmaṇa whom he describes as haripiṅgala (golden yellowish tawdry) had come to their house (Ibid. 14), At Vana (303.5) he is said to be madhupiṅgaḥ honey-hued), indicating simply his complexion⁹. No Durvāsas is mentioned and the Sun who arrives to Kuntī's call is *madhupiṅga* (Ibid 6. 9) - a brāhmaṇa: no Durvāsas by name.

The accounts and discussion above would show that the tradition was familiar with a brāhmaṇa of a typical behaviour, who had come to be called *Durvāsas*, as he would not stay at one particular place for long and also that who was difficult to be predicted, both in arrival and behaviour. A probe would reveal that he is not alone. He shows a pattern of such brāhmaṇa-s, among the Vedic seers, who followed the *muni* way of life mentioned in the Ṛgveda. One such is Cyavāna (Cyavana) whose exact lineage is doubted by the Śat.Br. which records his account. He is said to be of the family of the Bhṛgu or of the Aṅgirasas. He tested king Śaryāta and married his daughter, Sukanyā. He is said to have asked his sons to leave him in one of the pools of the Sarasvatī ('the river formed from the pools with dried intermediary current'). This behaviour is unusual; and, he is said to have a fierce appearance like a *kṛtyā*¹⁰. In the RV he is said to have officiated at a sacrifice (RV X. 61.2). The account of Cyavana occurs in an extended form in the Mb., where he is said to have tested king Kuśika (Anuśāsana 52.7-39; 53. 1-70; 54.1-42). Here, like Durvāsas, he yokes the king and his wife to the chariot, goads them and asks them to drag the chariot. Being ultimately pleased, he gives them boons. In the Ait. Br. we have mention of another such wayward person, named Aitaśa (Etaśa), a *muni*, who asked his sons to repeat what he said, as he had seen the life of Agni. As he was prattling his one son came and covered his mouth, saying that their father was mad (Ait. Br. VI.33.=30.7). The dress

8. Vettam Mani, *Puranic Encyclopaedia*, Motilal Banarsidass, Delhi, 1975, under Durvāsas. He mentions Brahmāṇḍa P. 44 for the myth that, when Śiva and Brahmā quarreled, the gods fled to Pārvatī to tell what was happening. She went to the spot, and said, *durvāsam bhavati me*. So Śiva stopped the fight; but he shaped his anger into a man. He was Durvāsas. The present writer could not locate the account in the edition published by Motilal Banarsidass, Delhi, 1973. Vettam Mani does not give any further reference.

9. E. W. Hopkins in his *Epic Mythology* mentions that in the southern version of the Mb. "a green yellow (*haripiṅgala*) Brāhmaṇa will appear, called Kalki"; see the said book, Motilal Banarsidass, Delhi 1986 (1915), p. 218

10. Śat. Br. IV. 1.5.1-10 ff. *Kṛtyārūpah* is rendered by Eggeling SBE, Vol. 26, p. 272, as "ghost-like", *The Śatapatha Brāhmaṇa* which is not exact. *Kṛtyā* has a definite concept of an evil female spirit.

of Durvāsas, which corresponds to that of Śīva, noted above, tallies with that of the *muni*-s mentioned in the RV (X. 136). The *muni*-s were having their locks flowing in the wind, dishevelled (v 1), they were infatuated with their life as a *muni* (v 3); they could move in the air, in the mid-region; i.e. they could move anywhere. And a *muni* could hold fire and poison; and could drink poison with Rudra (vv 1;7). The last trait goes with Śīva of later mythology. Others go well with Durvāsas as he is described in the Mb. and the Purāṇas. It is clear, hence, that whom the tradition knows as Durvāsas, was, in fact, *durvāsas*. And he was a pattern; and not a particular individual, though said to be a son of Atri, a detail not attested by the Vedic records.

It is said that in Rukmiṇi dragging the chariot of Durvāsas we have a case of the 'sacrificed wife' the prototype of which is *manu*'s wife in the Vedic context¹¹. The hypothesis is weak.

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11. Stephanie W. Jamison, *Sacrificed Wife Sacrificer's Wife*, Oxford Unipress, New York, 1996, p. 168. I have examined this point in my book, *Mythe frosthc Mahābhārata*, Vol. II (in Press)

PURĀṆA SARVASVA OF HALĀYUDHA

BY

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[अस्मिन् निबन्धे विपश्चिता लेखकेन पुराणसर्वस्वाख्यग्रन्थस्य कः कर्ताऽस्तीति विषये विचारः प्रस्तुतः । पुराणसर्वस्वग्रन्थस्य येषां हस्तलेखानां निर्देशाः प्राप्यन्ते हस्तलेख-सूचीग्रन्थेषु तैः अस्य ग्रन्थस्य रचयितारः कुलधर-गोवर्धनपाठक-पुरुषोत्तम-हलायुध इत्येते चत्वारो जना निर्दिष्टा वर्तन्ते । अत्र निबन्धकारेण प्रतिपादितं यद् गोवर्धनकृतग्रन्थस्य हस्तलेखः नितरामपूर्णोऽत एतद्विषये न किञ्चित् वक्तुं शक्यते । अन्ये हस्तलेखा सन्ति हलायुधकृतपुराणसर्वस्यैव । अनेन अनेकपाण्डुलिपिग्रन्था-नामाधारेण हलायुधकृतं पुराण-सर्वस्वमिति सप्रमाणं विवेचितम्] ।

The Purāṇas are potential sources for understanding the Hindu culture. Besides the five topics characterising a Purāṇa in general, lot of other material have been included in the Purāṇas. Among the eighteen Purāṇas, the three Purāṇas *Agnipurāṇa*, *Garuḍapurāṇa* and *Nārada-purāṇa* are grouped together as encyclopaedia in nature. The *Viṣṇudharmottara-purāṇa* has valuable material on sculpture and painting. The *Matsyapurāṇa* has detailed treatment of sculpture and architecture. Similar to these encyclopaedic Purāṇas there arose compendiums describing the essence of the different topics in the Purāṇas. We may mention the names of a few specimens – *Aṣṭādaśapurāṇa-saṅgraha*,¹ *Aṣṭādaśapurāṇa-sāra*,² *Purāṇasaṅgraha*,³ *Purāṇasa-muccaya*,⁴ and *Purāṇārthasaṅgraha*.⁵ One such title is the *Purāṇa-sarvasva*.

[Abbreviation of Catalogues are as in the new Catalogus Catalogorum, University of Modras]

1. TD. 10606. 10607. See New Catalogus Catalogorum I. p. 467b.
2. Oppert I. 1660. See New Catalogus Catalogorum I. p. 467b.
3. See New Catalogus Catalogorum XII. p. 126a.
4. See New Catalogus Catalogorum XII. p. 126b.
5. See New Catalogus Catalogorum XII. p. 128a. For a detailed study of the work see V. Raghavan, *Purāṇa Bulletin* V. 1. pp. 47-60.

Under the title *Purāṇasarvasva*, the New Catalogus Catalogorum⁶ notices one as anonymous and the rest ascribed to Kuladhara, Govardhana Pāṭhaka, Puruṣottama and Halāyudha respectively. There is no clue to find the identity of the anonymous one since the manuscript is a fragment and there is no extract. There are good reasons to conclude that the work ascribed to those other than Govardhana Pāṭhaka are one and the same. It is proposed to substantiate this view in this paper at first and then present a brief survey of the seven hundred and thirty points dealt with in this work.

The manuscript of *Purāṇasarvasva* ascribed to Kuladhara is in the Sanskrit Sahitya Parishad, Calcutta. Although the reference is to a list as known from the New Catalogus Catalogorum, we may conclude it to be same as that of the work ascribed to Halāyudha as inferred from the colophon at the end of the Oxford manuscript of the work ascribed to Halāyudha:

गौडे श्रीविदिते वरेन्द्रविषये (वारेन्द्र) योऽभूद्धणिवंशजः
 सत्याचारपरोन्नतिर्गजगतिः सन्नीतिविद्यारतिः ॥
 तत्सूनोः पुरुषोत्तमात् सुविनयाधानात् समुत्पन्नवान् ।
 विद्वान् दीनदयान्वितः कुलधरो ध्यातैकधर्मव्रतः ॥
 नानावेदपुराण भारतमनुस्मृत्यादिशास्त्रोद्धृतैः ।
 प्रश्नैः सप्तशतैर्मनोरमतमैस्त्रिंशत्परैः कारितम् ॥
 यत्नात्तेन पुराणपूर्वकमिदं सर्वस्वमाकल्पकम् ।
 शाके षण्णववह्निचन्द्रगणिते प्रीत्यै सदास्तां सताम् ॥

The manuscript number 333 described in the Rajendralala Mitra's catalogue is noticed in the New Catalogus Catalogorum as that of Puruṣottama, probably from the mention of the name Puruṣottama in the opening statement which reads:

योऽयं वेदपुराणभारतमनुस्मृत्यादिरामायणैः
 शास्त्रैस्तैः पुरुषोत्तमैरहरहो ज्ञातो हिताकाङ्क्षिभिः ।
 सब्रह्मर्षिसुरासुरैरभिनुतो वन्द्योऽभिनन्द्यो जनै-
 र्देवो वः शिवमातनोतु सततं त्रैगुण्यभिन्नो हरिः ॥

6. See New Catalogus Catalogorum XII. pp. 126b-127a.

Cabaton I. 453 (fr.). — by Kuladhara. SSPC. I. F. 112.

— compiled in 1474 A. D. by Govardhana Pāṭhaka

— by Puruṣottama (?) L. 333.

— by Halāyudha. Cs. IV. 51 (inc.). IO. 3726. 3727.

3728 (fr.). Oxf. 84b.

This verse makes obeisance to Hari fit to be adored by Puruṣottama. There is a description of the contents of the work. It appears to be a random abridgement of that of Halāyudha's as known from the detailed description of the contents of Halāyudha's work noticed in the Oxford catalogue. The topics mentioned in the above work ascribed to Puruṣottama are: Candravamśa, Manvantarakathanam, Vamśānuca-ritam, Ikṣvākucaritam, Gaṇeśastava, Puruvamśa, Pṛthivyādisamsthānam, Yojanasamsthānam, Bhuvanakośa, Narakakathanam, Bhūdkampalakṣaṇam, Narakanirṇaya, Saṁsārakakram, Svargasthānam, Bhuvanlokādikathanam, Ahaḥ parimāṇam, Sūdryarathaparimāṇam, Meghalakṣaṇam, Ahorātrivyavasthā, Caturmukhasamsthānam, Candrakarasamsthānam, Amavāsyāyam vṛkṣacchedanadoṣaḥ, Budhādigrathavarṇanam, Dhruvādisamsthānam, Jātidharmah, Grahadarśanamāhātmyam. Bhuvanakośasamāptiḥ, Śrāddhādiprakaraṇam, Brahma-purāṇīyanānātīrthaprakaraṇam, prāsādanirmāṇam, Dhvajadānam, Sammārjanam, Upalepaḥ, Devāhvānaphalam, Dravyapūdjāphalam, Śāsanādidānam, Dakṣiṇāvartaśamkhadānaprabhṛtayaḥ. This manuscript contains 331 pages and is obviously incomplete as known from the concluding sentence in the manuscript:

इत्येतत् कथितं विप्र पञ्चमीकल्पमुत्तमम् ।
यत्रायं पठ्यते मन्त्रः सर्वसर्पविशेषकः ॥
ओं कुरु नवः फट् स्वाहा ।
इति पुराणसर्वस्वे नागलक्षणम् ॥

We may compare the above title with those in the Oxford manuscript: DE Manvantaris (fol. 3a), De Ikṣvāku's progenie (fol. 10b), Mundi descriptio (fol. 48b), Tirthamāhātmyam (fol. 55a), Prāsādanirmāṇam (fol. 152a), Dhvajadānam (fol. 152b), Sammārjanaphalam (fol. 152b), Upalepanam (fol. 153a), Dravyapūjā (fol. 153a), Śāsanādidānam (fol. 153a), There is a striking resemblance of the titles in the two manuscripts. The manuscript described in Rajendra Lal Mitra catalogue seems to be an incomplete abridgement of the work described in the Oxford catalogue. (The manuscript described by Ragendra Lal Mitra has 331 pages. The manuscript is obviously incomplete as known from the concluding sentence in the manuscript).

Halāyudha, the author of the *purāṇasarvasva*, was the son of puruṣottama and belonged to the merchant community from Bengal . Form the chronogram शके षण्णववह्निचन्द्रगणिते (6931=1396 śaka) we know that the work was composed in 1474 A.D. Out of the four manuscripts of

the work, one is in the Calcutta Sanskrit College, three in the India Office and one in Oxford. The first one is incomplete. The manuscripts in India Office agree with the one in Oxford. It is stated that the author has mentioned rare authors and works such as Bhīmabhaṭṭa, Kavikalpalatā, Yājñavalkyagītā, Viṣṇudharmottarā, Viṣṇurahasya, Śrāddhadīpikā, and Hayaśiṛṣa-pāñcarātra. The extract in the catalogue does not mention all the works quoted in the work.

Since the work is rare and the Oxford catalogue is not available everywhere I am giving a brief summary of the contents of the work as given in the extracts of the Oxford manuscript. This manuscript is in two volumes. In the first volume beginning with a description of the Manvantaras and the genealogy of the Ikṣvāku race, it describes the world. Then it explains the greatness of several places such as Gaṅgā, Prayāga, Vārāṇasī, Gayā, Jagannātha and the different regions of India. Then we have a description of the personl and social obligations of the different castes. Relating to the Brāhmaṇas it describes the forty sacraments beginning with impregnation (Garbhādhāna) and ending with marriage. Then the work describes elaborately the mode of devotion relating to Śiva and the different services forming part of worship and the fruits of certain practices and certain other violations. It then describes the mode of worship of Viṣṇu, the building of a temple, the making and installation of images.

The work then deals with diverse topics relating to one's daily life such as the five great sacrifices, performance of Vaiśvadeva, performing daily śrāddha, duties of women, the duties of a forester and a recluse. It then describes the duties of a king, the characteristics of umbrellas etc, formation of townships, making expedition, characteristics of a messenger, political expediency, the different modes of amorous sports, the litigation, the witnesses, the fire and other ordeals, archery, weapons, punishment, examining the treasury, good counsels, Dhaumyaśikṣā etc. The subsequent matter is about the characteristics of writer caste. It describes the characteristics of different gems such as diamonds, pearls, rubies, sapphire, topaz, *karketana*, *bhīṣmaka*, *pulaka*, *rudhirākṣa* and *lohaparīkṣā*.

In the second volume it describes *vāstu*, treatment of diseases of elephants and horses, Āyurveda, materia medica, qualities of food, properties of fish, meat and vegetables. It is followed by an extensive section on gestures with hands (left for women and right for men).

In the section on *vyotiṣa* it describes the *dagdhatithis*, the days of the week, the stars, their presiding deities, auspicious and inauspicious yogas,

corrections relating to the planets, propitiatory rites for planets, constellations and their lordships, strength of the constellations, astrological details relating to different sacraments and sundry matters such as appropriate time for sowing seeds etc., finding the lost or stolen materials, omens of different kinds, prognostication based on sneezing, good and bad indications for travel based on different birds, different propitiatory rites for different planets, calamities, dreams and propitiatory rites for bad dreams.

The different recensions of the Vedas, the doctrines of six systems of Philosophy, characteristics of poetry, drama, different sentiments, modes of expressions, embellishments, defects of poetry, lexicography, metrics, Samasyāpūraṇavidhi, are then dealt with. In the section on music it describes the different kinds of *dhruvas*, *tālas*, *gamakas* etc.

Then in the section on Śrāddhas, it describes Yugādyāviṣayam, Aparapakṣas, Śastrahatas, Aṣṭakā, Navānnakālas, Saktukālas, Rātrividhis, Deśas, pātram, paṅktipāvanas, Apātram, Vakavṛṭtyādayas, Apasāryās, Dravyāṇi, Tilas, Kṛtānnādi, Varjyāni, Adhikāriṇas, Nimantraṇādi, Jivatpitṛkam, Dvipitṛkam, patitapitṛkam, Sapiṇḍikaraṇam, Strisapiṇḍikaraṇam, Dvivivāhitasapiṇḍikaraṇam, Anumṛtā, vṛddhiśrāddham, Sāmvatsarikam, Sodaśaśrāddhāni, Ambughatas, Āmavidhis, Āpadvidhis, Śrāddhottarakarma, and Śrāddhaphalam.

Then in the section elaborating the gifts it begins with a glorification of wealth, glorification of the Brāhmanas and then it describes persons fit to receive a gift, making gifts of different kinds such as a cow, knowledge, protection, health, food, mixed gifts, water, planting trees, gift of a girl, gold, land, and varied gifts. It describes the rite of setting free a bull making a gift of it and then the sixteen great gifts. Then we find the description of year-long practices, the intercalary month, worship of goddess Durgā, the different lunar days etc., prohibition on certain lunar days, and observances on the birthday.

Then it deals with pollution of different kinds. It begins with purification for pollutions in general, pollution arising from birth, injunctions and prohibition relating to pollution, combination of pollutions, pollution due to abortion, pollution due to death of person abroad, pollution due to sapiṇḍa, immediate purification, and the cessation of the fruits of past actions.

Then it describes expiations of different kinds. At first it deals with the expiations for killing different persons and then killing of different animals. Then the expiations for eating forbidden food, drinking forbidden drinks and violations of different kinds are dealt with. Then the

purification of the ground, purification of the houses and atonements (*kr̥cchras*) are described.

The causes of prosperity and misfortune, the legends of Dhruva and Prahlāda and the assembly of Brahmā are the concluding topics.

It is a strange coincidence that the *Purāṇasarvasva* of Govardhana Pāthaka was also compiled in 1474 A. D. under the auspices of a Bengali zamindar of the name Śrī Satya Khān. But it is quite distinct from the *Purāṇasarvasva* of Halāyudha described above. But it is rather unfortunate that the work of Govardhana pāthaka is almost lost to us since the only manuscript describe by Rajendra lal Mitra (no. 2068) can not be traced now.

From the foregoing description we understand the utility of the *Purāṇasarvasva* of Halāyudha, It is hoped that this notice would attract the attention of scholars interested in the studies of Purāṇic literature to undertake a critical edition and study of the work.

RIDDLE VERSES IN THE PURĀṆAS

BY

V.L. SETHURAMAN,*

[विषयाणां बहुलतादृष्ट्या संस्कृतसाहित्ये पुराणानि विशिष्टस्थानानि भजन्ते । विपश्चिता लेखकेन अस्मिन् निबन्धे विभिन्नानां पुराणानामनुशीलनेन कूटपद्यान्यनेकानि सूक्ष्मदृष्ट्या विवेचितानि । दृष्टान्ततया गरुड़पुराणस्थ-कूटपद्यमेकमाश्रित्य कयोश्चिद् दम्पत्योः नामाक्षरमेवाश्रित्य कतरः दीर्घजीवी स्यादिति विषयेऽपि शङ्का समाधत्ता । अनेकेषां ज्योतिष-संबद्धानां श्लोकानामपि सोदाहरणं विवेचनं प्रस्तुतम् । प्रथितस्य 'राम रामेति' श्लोकस्यापि अर्थसमाधानं प्रदत्तम् ।]

The Purāṇas are indeed fascinating with a rich collection of material on divers topics. I intend describing some riddle verses from the Purāṇas in this paper. Here is an interesting verse from the *Garuḍapurāṇa* giving a formula for finding out "Who predeceases—the husband or wife". The text of this verse reads :

एकीकृत्याक्षरान् मात्रान्नाम्नोः स्त्रीपुंसयोस्त्रिभिः ।
भागे द्विशेषे स्त्रीनाशः पुंसः स्यादेकशून्ययोः ॥

(I.59,41)

It may be explained thus : The sum of the values of the consonants ($\frac{1}{2}$) in the two names is multiplied by 2. The sum of the values of the vowels (2 for long and 1 for short) in both the names is multiplied by four. The grand total of the products when divided by three, if the remainder is one or zero, it indicates the death of the husband first and if it is two, it indicates the death of the wife first. This formula may be illustrated with the popular characters Rāvaṇa and Mandodarī from the Rāmāyaṇa. The sum of the values of the consonants in the two names : $(3 \times \frac{1}{2} + 5 \times \frac{1}{2}) = 4$, when multiplied by two yields eight. The sum of the values of the vowels in the two names : $(2+1+1+1+2+1+2) = 10$ when multiplied by four yields forty. The grand total of the two products = $8 + 40 = 48$ when

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divided by three yields zero as the remainder, indicating the death of the husband first. It is actually true.

The *Skandapurāṇa* describes the physiognomy. Therein we find the following verse describing the body of a man as consisting of thirtytwo features :

पञ्चसूक्ष्मः पञ्चदीर्घः सप्तरक्तः षड्ब्रतः ।
त्रिपृथुर्लघुगम्भीरो द्वात्रिंशल्लक्षं गस्त्विति ॥

(IV. 11, 5)

The thirtytwo features are : 1) five minutes comprising the skin, hair (on the body), fingers, teeth and the parts of the finger, 2) five long one such as arms, eyes, jaws, knees and nose, 3) seven that are reddish such as palms, ends of the eyes, palate, tongue, lips and nails, 4) six elevated such as the chest, belly, hair (on the head), shoulders, hand and mouth, 5) three large such as forehead, waist and chest, 6) three short-neck, shanks and the penis and 7) three deep-voice, navel and prowess.

There are different systems of reckoning the *daśā* periods of the planets. The *Garuḍapurāṇa* describes the rather unfamiliar *daśā* system known as the *Aṣṭottarīdaśā* in the following verses :

षडादित्ये दशा ज्ञेया सोमे पञ्चदश स्मृताः ।
अष्टावङ्गारके चैव बुधे सप्तदश स्मृताः ॥
शनैश्चरे दश ज्ञेया गुरोरेकोनविंशतिः ।
राहोर्द्वादशवर्षाणि एकविंशति भार्गवे ॥

(I. 60, 1-2)

According to this the duration of the *daśā* periods of Sun, Moon, Mars, Mercury, Saturn, Jupiter, Rāhu and Venus are six, fifteen, eight, seventeen, ten, nineteen, twelve and twentyone years. The *Agnipurāṇa* also describes this system in the following verses :

दशा सूर्यस्य षष्ठाब्दा इन्दोः पञ्चदशैव तु ।
अष्टौ वर्षाणि भौमस्य दशसप्तदशा बुधे ॥
दशाब्दानि दशा पङ्क्तीरूनविंशद्गुरोर्दशा ।
राहोर्द्वादशवर्षाणि भार्गवस्यैकविंशतिः ॥

(121, 78-79)

It may be noted that this system omits the *daśā* period of Ketu and the total periods of the *daśās* comes to one hundred and eight. The main point to be noted here is that the *daśā* periods of the planets in this system are totally different from the well-known one which gives the periods of

the nine planets as six, ten, seven, seventeen, nineteen, sixteen, eighteen, twenty and seven years respectively. The *Phaladīpikā* of Mantreśvara explains briefly this generally know system as follows :

अग्न्यादितारपतयो रविचन्द्रभौम-
 सर्पामरेड्यशनिचन्द्रजकेतुशुक्राः ।
 तेने नटः सनिजया चटुधान्यसौम्य-
 स्थाने नखा निगदिताः शरदस्तु तेषाम् ॥

(19,2 (2))

It means : Count the stars *Kṛttikā* in groups of nine. The planets presiding over the *daśās* belonging to the nine stars composing each group are respectively the Sun, Moon, Mars, Rāhu, Jupiter, Saturn, Mercury, Ketu and Venus and their respective years are six, ten, seven, eighteen, sixteen, nineteen, seventeen, seven and twenty. This is known as the *Viṃśottarīdaśā* and widely well-known.

The following verse from the *Liṅgapurāṇa* describes eight concepts relating to lord Śiva:

एकं स्थूलं सूक्ष्मेकं सुसूक्ष्मं मूर्तामूर्तं मूर्तमेकं ह्यमूर्तम् ।
 एकं दृष्टं वाङ्मयं चैकमीशं ध्येयं चैकं तत्त्वमत्रान्द्रुतं ते ॥
 (1.72, 164)

This verse occurs in the context of describing the chariot that was got ready for the destruction of the three cities of the three demons Tārakākṣa, and kamalākṣa Vidyunmālin. Although the equation of the eight forms here with those in the Aṣṭamūrti concept is not clear in the text, the commentator Gaṇeśa Ballāla Nāṭu has explained the words in the verse as follows: *sthūla* (*pṛthvī*), *sūkṣma* (*jala*), *susūkṣma* (*vahni*), *mūrtāmūrta* (*soma*), *mūrta* (*sūrya*), *amūrta* (*vāyu*), *vāṇmaya* (*gaganarūpa*) and *dhyeya* (*Iśa*) and has identified them with the eight forms of Śiva-Śarva, Bhava, Rudra, Ugra, Bhīma, īśāna, Mahādeva and Paśupati.

Now we may notice some stray verses which elude one's comprehension. In the text constituted for the critical edition of the *Garuḍapurāṇa* we find the following verse:

कालं ध्रुवधृतिशक्तिदानेऽष्टम सवृषे च ।
 शेषपूर्वादिति ज्ञेयः कालः कालविशारदैः ॥

(I. 59.39)

Because of its technical nature, it is difficult to comprehend the exact sense conveyed by the verse except that it relates to some aspect about time.

The following verse from the *Agnipurāṇa*

चतुर्हस्तं चाष्टहस्तं कुण्डं द्वादश च द्विजाः ।
पञ्चविंशं षोडशं वा पदे द्वारे चतुष्टयम् ॥

(167, 39)

describes the sacrificial pit. Although the meaning of the individual words is clear, the exact meaning of the whole verse is not clear. It makes it all the more difficult since the cited verse has no connection with preceding or succeeding verses in the same chapter. The chapter is devoted to rites for appeasing the planets.

We may refer to a chapter on Pañcāṅga (five constituents in jyotiṣa) found in the *Agnipurāṇa* (ch. 122). The *pañcāṅga* denotes the five aspects of reckoning time for each day computed and recorded in the Hindu almanac. Hence the Hindu almanac is popularly known as the Pañcāṅga. These five aspects are: *tithi* (lunar day), *vāra* (day of the week), *nakṣatra* (the asterism through which the moon passes), *yoga* (one of the longitudes of the Sun and the Moon) and *karaṇa* (half tithi). These have religious and ritualistic significance. The verses in this chapter are all of a cryptic nature and they are like philosophical aphorisms implying much more than what they actually express. Further information relating to this chapter may be had from the translation of the *Agnipurāṇa*.

Then we may cite the following verse from the *Vāmanapurāṇa*, making obeisance to lord Viṣṇu, the form of *homa*, glorified in certain statements:

चतुर्भिश्च चतुर्भिश्च द्वाभ्यां पञ्चभिरेव च ।
हूयते च पुनर्द्वाभ्यां तस्मै होमात्मने नमः ॥ (26,1)

This verse is found in the *Nārada-purāṇa* also (I. 19,15). Actually this verse mainly belongs to the *Mahābhārata* (*Bhīṣma-stavarāja* in *Śāntiparvan* 47,43). But the verses from 47,2 are held as interpolation in the Critical edition of the *Mahābhārata*. We find in the *Skandapurāṇa*, *Dharmāraṇyakhaṇḍa* 39,8-9:

चतुरक्षरं परं चैव चतुरक्षरमेव च ।
द्व्यक्षरं च तथा पञ्चाक्षरं द्व्यक्षरमेव च ॥

We understand the meaning of this verse from the explanation in *Taittirīya Saṁhitā* I. 6.11,1:

आश्रावयेति चतुरक्षरम् अस्तु श्रौषडिति चतुरक्षरं यजेति द्व्यक्षरं ये यजामह इति पञ्चाक्षरं द्व्यक्षरो वषट्कार एष वै सप्तदशः प्रजापतिर्यज्ञमन्वायत्तो य एवं वेद प्रति यज्ञेन तिष्ठति न यज्ञात् भ्रंशते ।

Accordingly the first word "cturbhiḥ refers to 'āśrāvaya'.

The second word *caturbhiḥ* denotes 'astu śrauṣaḍ'. The third word *dvābhyām* refers to 'yaja'. The fourth word *pañcabhiḥ* denotes 'ye yajāmahe' and finally *punar dvābhyām* denotes the syllable 'vaṣaṭ'.

We may then refer to a popular verse recited at the end of the Viṣṇusahasranāma which points out that the recitation of the word Rāma three times is equal to the recitation of the thousand names:

श्रीराम राम रामेति रमे रामे मनोरमे ।
सहस्रनाम तत्तुल्यं रामनाम वरानने ॥

This verse is found in the *Padmapurāṇa* (IV. X 71, 133). The significance of this verse is that the two letters 'ra' and 'ma' in *kaṭapaya* notation denotes two and five respectively. Hence the word Rāma stands for 'ten'. When the word Rāma is repeated thrice the value is $10 \times 10 \times 10 = 1000$. This is the significance of the statement that the repetition of the word Rāma thrice is equal to the recitation of the names thousand times. The verse in the *Padmapurāṇa* reads:

राम रामेति रामेति रमे रामे मनोरमे ।
सहस्रनाम तत्तुल्यं रामनाम वरानने ॥

VI. 71, 333

making a little change.

It is well known to the students of the Purāṇas that the *Devībhāgavata* has a couplet giving the names of the eighteen Purāṇas.

मद्वयं भद्वयं चैव ब्रत्रयं वचतुष्टयम् ।
अनापलिंगकूस्कानि पुराणानि प्रचक्षते ॥

(I. 2,3)

Let us look at the following verse from the *Bhāgavata*:

नमो द्विशीर्षो त्रिपदे चतुश्शृङ्गाय तन्तवे ।
सप्तहस्ताय यज्ञाय त्रयीविद्यात्मने नमः ॥

(VIII. 16,31)

It echos the idea of the well-known verse from the *R̥gveda* glorifying fire:

चत्वारि शृङ्गा त्रयोऽस्य पादा
द्वे शीर्षे सप्त हस्तासो अस्य ।
त्रिधा बद्धो वृषभो रोरवीति ॥

IV. 58,3

The foregoing account is not exhaustive but a random specimen from the vast mass of Purāṇic literature relating to interesting riddle verses.

MYTH OF THE CHURNING OF THE OCEAN

(As narrated in the Purāṇa Pañcalakṣṇa)

BY

GOPINATH PANDA

['पुराणपञ्चलक्षणा'ख्ये ग्रन्थे समुद्रमन्थनस्य विषयमधिकृत्य केचनोल्लेखाः सन्ति । निबन्धेऽस्मिन् विदुषा लेखकेन 'पुराणपञ्चलक्षणाख्यग्रन्थमाधारीकृत्य तुलनात्मकरीत्या समुद्रमन्थनस्य विभिन्नाः पक्षाः प्रतिपादिताः । ग्रन्थेऽस्मिन् विभिन्नेषु कालेषु धृतानां विष्णोरनेकेषामवताराणां समुल्लेखः प्राप्यते । किन्तु समुद्रमन्थनस्यावसरे भगवतो विष्णोः कच्छपावतारधारणं नैव वर्णयते । अतः लेखकस्येदं मतमस्ति यत् विष्णोः कच्छपावतारधारणविषयिणी कथा परवर्तिनि काले आख्यानरूपेण प्रचलिता । अत्र देवासुरैः लवणसागरस्य उत क्षीरसागरस्य मन्थनं कृतमिति विषये लेखकः सन्दिहानः दृश्यते ।]

It is a fact that the myth "Churning of the Ocean" in its entirety is not there but there are casual references to it in the P. Pañca, text. Now all the references as available in the text of P. Pañca are given below.

In a particular context the churning of Ocean is referred to as a subject of comparison.

(1) P. Pañca. P. 416, 31-32.

"Prāvartayat tadā rājā
sahasreṇa ca bāhunā /
devāsura samākṣiptaḥ
Kṣīrodam iva Mandaraḥ" //

"With his thousand arms the king (Kārttavīrya) stirred up the Ocean in the same manner as the milk-Ocean was churned by mount Mandara thrown into it by the gods and the demons". The agitation of the sea by the king was like that of the Ocean of milk churned with the mount Mandara for the sake of producing nectar.

The king Janamejaya enquired of Sūta the birth of Dhanvantari, the physician of the gods. Accordingly Sūta narrates—

(11) P. Pañca. P. 370, 9-10.

"Dhanvantareḥ sambhavo' yam -
s'rūyatām iha vai dvijāḥ /
sa sambhūtaḥ samudrāt tu -
mathyamāne' mṛte purā //

utpannaḥ kalasāt pūrvam -
 sarvatas' ca s'riyā vṛtaḥ /
 abhyasan siddhikāryam hi -
 Viṣṇum dṛṣtvā hi tasthivān" //

"Listen to this account of the birth of Dhanvantari, oh seers. In days of yore when the nectar was churned out from the Ocean, he had his birth. Endowed all over with glory and prosperity previously he had been born from a jar, when he was practising penance for acquisition of supernatural power; all on a sudden he stopped at the sight of Viṣṇu".

From the above verses quoted from the P. Pañca. text we can be sure that there were two different traditons with regard to the Churning. The former quotation speaks of the Churning of the milk-Ocean; and the latter quotations speak of just the Ocean i.e., the Ocean that we come across in our day-to-day life, the Ocean of salt-water. In our study of the myth one can notice these two different traditions frequently occurring in the Purāṇas. The other point to take note of is Dhanvantari who has been connected with Viṣṇu.

After the birth of Dhanvantari Viṣṇu names him 'Abja' as he is born from water; and Dhanvantari introduces himself as the son of Viṣṇu.

(111) P. Pañca. P. 370, 11

'abjas tavam ! iti hovāca,
 tasmād abjas tu sa smṛtaḥ /
 abjaḥ provāca Viṣṇum Vai :
 tanayo 'ṣmi tava prabho //

"You are 'Abja"—born from the water. Since that day he came to be known as 'Abja'. Abja said to Viṣṇu —

' O Lord, I am thy son'.

In course of describing the different manifestations (prādurbhāvas) of Viṣṇu, it is said that for the protection of the good, God manifests Himself in age after age. First time God manifested Himself as the man-lion; for the second time He manifested Himself as the dwarf. In speaking of the third and the fourth manifestations the P. Pañca. text reads—

(1V) P. Pañca. P. 489, 73.

"ṛtīyaḥ sa tu vārāhaś, caturtho'mṛtamanthanaḥ /
 samgrāmaḥ pañcamas' caiva sughoras Tārakāmayaḥ //

"The third was the manifestation of God in the form of a boar : the fourth was on the occasion of churning of nectar out of the Ocean; and the fifth is the most terrible tārakāmaya fight".

In the subsequent development of the myth of the churning of the Ocean Viṣṇu takes up the form of the tortoise for supporting the mount Mandara, but-here Viṣṇu is just referred to as amṛtamanthana. His acceptance of the form of the tortoise is not referred to.

For acquisition of nectar there ensued a fight between gods and demons. In this context it is said that in the fight between gods and demons for taking possession of nectar Prahlāda was defeated by Indra in the battle.

(V) P. Pañca. P. 490.78.

"Prahlādo nirjito yuddhe Indreṇāmṛta manthane /
Virocanas tu Prāhlādir nityam Indra - vadhodyataḥ //

In course of churning of the Ocean Prahlāda was defeated by Indra in the fight, when Virocana, son of Prahlāda was bent upon killing Indra".

Prahlāda, the son of Hiraṇyakaśipu is pictured as a devotee of Viṣṇu in the Purāṇas; in the epic Mbh. and the earliest portion of the Purāṇas he is said to be the leader of the demons; and many a time he fights with Viṣṇu. It is quite natural to find here Prahlāda fighting with Indra.

In narrating the glory and greatness of Viṣṇu the sages refer to the state of the universe at the time of deluge when the Lord resorts to eternal yoga.

(VI) P. Pañca. P. 484.23.

"uttarāṃśc samudrasya kṣīrodasyāmṛtodadḥ /
yaḥ s'ete śāśvatam yogam āsthāya timiram mahat" //

"It is he (viṣṇu) who after resorting to his eternal yoga, and enveloping everything in the dense darkness lies down (in his yogic slumber) in the northern shore of the milk-Ocean, the veritable Ocean from which nectar was churned out."

The particular chapter in which the above verse is inserted speaks of the different manifestations of Viṣṇu. It refers to the milk-Ocean (Kṣīroda) or the ocean of nectar but not to the manifestation of Viṣṇu as the tortoise. There is clear statement of the embodiment of Viṣṇu as the boar, the man-lion and the dwarf, but not as the tortoise. It shows that only later, the myth of the churning of the Ocean has been brought into relation with the tortoise-incarnation of Viṣṇu.

The study of the Epics and the Purāṇa texts that follows makes this point clear.

THE PRADYOTAS OF MAGADHA

BY

UPENDRA NATH ROY

। पुराणेषु वर्णितमस्ति यत् महाभारतयुद्धादनन्तरं सहस्रं वर्षाणि यावत् बार्हद्रथानां शासनं मगधजनपदेऽभवत् । ततः प्रद्योतवंशस्य राजानः चतुर्विंशतिः वर्षाणि मगधमशासन् । तेषु एव पुराणेषु एकस्यापरस्य प्रद्योतवंशस्य विवरणमपि प्राप्यते । येषां राज्यशासनमवन्त्यामासीत् । अस्मिन् निबन्धे विदुषा लेखकेन अवन्तीजनपदीयप्रद्योतवंशस्य मगधजनपदीयप्रद्योतवंशस्य च मध्ये अस्ति कश्चिद् सम्बन्धो न वेति विषये सूक्ष्मदृष्ट्या विचार्य स्थानकालदृष्ट्या द्वयोः वंशयोः भिन्नत्वं प्रमाणपुरःसरं प्रतिपादितम् । मगधे प्रद्योतानां राज्यशासनस्य परमवन्त्यामपरप्रद्योतवंशस्योदयोऽभवदिति विषयेऽपि विचारः प्रस्तुतः ।।

CONSTITUENTS :- The BĀRHADRATHA dynasty ruled Magadha for a thousand years after the Bhārata War and was followed by the Pradyotā dynasty. Its constituents were five and they are all named in the Purāṇas. This dynasty began when the minister of the last king of the BĀRHADRATHA dynasty killed his master and placed his own son on the throne. That minister is called Punika by Surendranath Majumdar and R.M. Smith. But manuscripts do not seem to support it. Readings available in different copies of the MATSYAPURĀṆA are Pulika, Pulaka and Palika while VĀYU and VIṢṆU support Sunika generally and other readings are Śunika, Śunaka and Munika¹. To be accurate, only the VIṢṆU and BHĀGAVATA mention the designation of the killer and the name of his master. Thus the Viṣṇu saya :

योयं रिपुञ्जयो नाम बार्हद्रथोन्यस्तस्य सुनिको नामामात्यो भविष्यति । स चैव स्वामिनं हत्वा स्वपुत्रं प्रद्योतनामानभिषेक्षति ।

And the BHĀGAVATA declares the same thing :

योयं रिपुञ्जयो नाम भविष्यो बार्हद्रथः तस्यामात्यस्तु शुनको हत्वा स्वामिनमात्मजं प्रद्योतसंज्ञं राजानं कर्ता ।

R.M. Smith, eager to read too much in between the lines, translates "Putram samabhiṣekṣyati" found in the Vāyu and Brahmāṇḍa as

1. Pargiter, The Purāṇa text of the dynasties of the kali age (d.K.A.), London, 1913, p. 18

"(Punika) will anoint his son with (himself)"². Joint rule and anointment of father and son together was, he thinks, not unknown in that age. That is a bold statement that demands proof which is wanting. The Matsya reads "Sva - Putram abhiṣekṣyati" which leaves no room for such assumption. The Vayu (d) reads "svaputram rājyebhiṣekṣyati" and rules out Smith's interpretation. The reading "samabhiṣekṣyati" which generally occurs in the Vāyu and Brahmāṇḍa has only one object, "Putram". How can that imply anointment of himself? In fact, "Samabhiṣekṣyati" means "(he) will anoint well". Pargiter was right when he observed that "Sam was probably Svam originally."³ The very name "Pradyota dynasty" signifies that the first ruler of the dynasty was none but Pradyota.

Pradyota ruled for 23 years. The Purāṇas use three adjectives for him. The first one "praṇāta-Sāmanta" means, he was able to suppress all the subordinate rulers who tried to become free. There seems to be little justification for R.M. Smith's assumption that the sāmantas were neighbouring rulers. The second adjective for him is "narottama" (a noble man). The third adjective, therefore, cannot be "devoid of policy (good manners)" as R.M. Smith puts it.⁴ The intended meaning is accordingly भविष्योऽनयवर्जितः and not भविष्यो नयवर्जितः as Pargiter and R.M. Smith have it.

Pradyota was succeeded by his son PĀLAKA who ruled for 24 years. Smith contends that his real name was AJAPĀLA I but gives no reasons for it. Such wild assumptions cannot but lead historians astray⁵. No more information about him is given in the Purāṇas. Obviously, his reign was peaceful and nothing unusual happened during the period.

His son and successor, VIŚĀKHAYŪPA ruled for 50 years. Smith identifies him with AVANTIVARDHANA of UJJAYINĪ mentioned in the Jain literature⁶. To the Purāṇas he is neither AVANIVARDHANA nor the ruler of UJJAYINĪ. He is praised as a good ruler and initiator of a good age like KṚTA.

His successor, called SŪRYAKA or AJAKA by the Purāṇas, ruled for 21 years. Some manuscripts have 31 instead but that does not agree with the total reign of the dynasty. Smith identifies him with AJAPĀLA II who died during the siege of UJJAYINĪ by KĀKAVARṆĪ⁷. That is a fanciful

2. R.M. Smith, dates and dynasties in earliest India, Delhi, 1973, P. 51 (D.D.E.I.)

3. PARGITER, D.K.A., P. 18, Footnote 9

4. R.M. SMITH, D.D.E.I, P. 51

5. R.M. SMITH, D.D.E.I, P. 343

6. Do, P. 348

7. Do, P. 348

outcome of the prejudice that denies the very existence of a Pradyota dynasty in Magadha.

There is nothing in the Purāṇas or anywhere in Sanskrit literature to conclude that AJAKA died on the brink of deposition. Even his successor, NANDIVARDHANA (aka VĀRTIVARDHANA) ruled in Magadha for 20 years. The dynasty came to an end without violence. As VĀRTIVARDHANA had no son to succeed him, his death placed another dynasty in power.

DURATION & DATES :- The total duration of the dynasty according to VĀYU, BRAHMĀṆḌA, VIṢṆU and BHĀGAVATA is 138 years, which conforms to the total of the individual reign figures of the kings. Though the duration in some of the manuscripts of the MATSYA is mentioned as 51, 100 or 152 years, that does not tally with the total of the individual reign figures given in the MATSYA which is invariably 138 years. Pargiter's attempt to lessen the duration of dynasty relying on corrupt reading and misinterpretations is totally unwarranted.

138 years for five kings is not much. An average reign of 27.6 years for kings who enjoyed longevity and were not vanquished by enemies or disease, cannot be deemed incredible.

The BĀRHADRATHA dynasty in Magadha ruled for a thousand years after the BHĀRATA War. So the Pradyota dynasty came to power in 2137 B.C. and as its duration was 138 years, its reign came to an end 1999 B.C.

MAGADHA OR AVANTI :- A section of scholars objects to placing the dynasty in Magadha and transfers them to AVANTI, even though Pargiter admits it. Their arguments are as follows.

- (1) In the Bhuvankośas of the Purāṇas VĪTIHOTRAS are placed near the Vindhyas. According to the MATSYA, the HAIHAYA king KĀTAVĪRYA had a son called AVANTI. One of the descendants of AVANTĪ was TĀLAJANGHA and prominent among TĀLAJANGHA'S sons was VĪTIHOTRA. The progeny of TĀLAJANGHA became so famous that their name came to be used for all the branches of the HAIHAYAS, namely, VĪTIHOTRA, ŚARYĀTA, BHOJA, AVANTĪ and TUNḌIKERA. Later the five branches merged in and were replaced by two only. One of them called VĪTIHOTRA ruled in AVANTĪ with its capital in UJJAYINĪ. The other called HAIHAYA had its capital in MAHIṢMATĪ. As the Purāṇas mention VĪTIHOTRA and AVANTĪ in connection with the PRADYOTA

dynasty, Surendra Nath Majumdar contends that the king whom Pulaka (Punaka according to him) killed to anoint his son was the VĪTIHOTRA king of AVANTĪ and therefore, the dynasty had nothing to do with Magadha⁸.

- (2) PRADYOTA is always related to AVANTĪ. How can one become a ruler of AVANTĪ by killing a king of Magadha ? Smith claims that the Purāṇas do not say that the BĀRHADRATHA king RIPUNJAYA was the master of PUNIKA⁹.
- (3) The first verse about the PRADYOTA dynasty according to Smith means – "The BĀRHADRATHAS having passed away, among the VĪTIHOTRAS In AVANTĪ Punika will kill his master" He contends that the VĪTIHOTRAS are HAIHAYAS whose capital had shifted to UJJAYINĪ from MĀHIṢMATI by the time¹⁰.
- (4) We find the following in the sixth chapter of the HARṢACARITA:

महाकालमहे च महामांसविक्रयवातूलं वेतालस्तालजंधो जघन्यजं प्रद्योतस्य पौणिकं कुमारं
कुमारसेनम् जघान ।

As the MAHĀKĀLA temple is located in UJJAYINĪ, Surendra Nath Majumdar deems it a positive proof of the PRADYOTA dynasty's association with UJJAYINĪ. As Pulaka killed the last ruler of their dynasty to anoint his son, the HAIHAYAS or TĀLAJANGHAS were enraged and took revenge by killing a son of PRADYOTA¹¹. Smith concurs with him but holds that the person killed was the younger brother of PRADYOTA and not the youngest son of PRADYOTA¹².

- (5) The variations like "avartiṣu", "abandhuṣu", "avarṇiṣu", etc. are to be discarded and only the reading "BĀRHADRATHEṢVATTEṢU VĪTIHOTREṢVAVANTIṢU" is to be preferred. There were three, not five rulers in UJJAYINĪ, namely, PRADYOTA, PĀLAKA and ĀRYAKA. AJAKA is derived from the Prakrit form of ĀRYAKA, that is, AJJAKA. VIŚĀKHAYŪPA did not intervene between the two rulers PĀLAKA and AJAKA, nor was NANDIVARDHANA the last ruler of the dynasty¹³.

8. S. MAJUMDAR, J.B.O.R.S., VOL. VII, Pts. II - III, PP. 113- 116

9. R.M. SMITH, D.D.E.1, PP 343- 344

10. Do, P. 344

11. S. MAJUMDAR, J.B.O.R.S., VOL. VII, Pts. II - III, P. 115

12. SMITH, D.D.E.I.; P. 345, S.MAJUMDAR, J.B.O.R.S., VOL. VII, Pts. II- III, P. 115

13. S. MAJUMDAR, J.B.O.R.S., VOL. VII, Pts. II- III, P. 115

A close examination of the data available demolishes the arguments. We have to note the following in this connection :

1. There is no gainsaying the fact that the VĪTIHOTRAS were ruling in AVANTĪ when the BĀRHADRATHA dynasty came to an end. But how can that prove that the person slain was a VĪTIHOTRA king ? There is absolutely nothing even in the Buddhist and Jain literature to show that Pradyota or his father had slain a VĪTIHOTRA king to gain power in AVANTĪ.
2. The contention that "PRADYOTA is always in AVANTI" is no better than the statement tat Rabindranath is always in JORĀSANKO. Despite the latter, about half a dozen Rabindranathas can be easily traced in the remotest corners of West Bengal and they are not rare even in other states of India. It is ludicrous therefore, to hold that Pradyota is nowhere but in AVANTĪ. That PRADYOTA, the son of Pulika ruled in Avanti, is a fabrication of modern imagination.

Smith's claim that the Purāṇas do not call the BĀRHADRATHA king RĪPUÑJAYA the master of PULIKA is disproved by the quotations from VIṢṆUPURĀṆA and BHĀGAVATA given above. Majumdar tries to belittle the evidence on the ground that the two Purāṇas are later works and they do not mention the VĪTIHOTRAS That is equally untenable. The two Purāṇas place the Pradyota dynasty exactly where the earlier works do. They do not mention the VĪTIHOTRAS as they were not bound to do that. The Pradyota dynasty did not replace the VĪTIHOTRA dynasty in AVANTĪ and it was mentioned in earlier works simply to indicate the date of the commencement of the PRADYOTA dynasty. But it was possible to indicate the date even without mentioning the VĪTIHOTRAS and that is the option the two Purāṇas adopted. If someone says that a certain person was born the same day in Vārānasi as Godse shot dead Mahatma Gandhi in Delhi, every author is not bound to repeat the same thing. Other authors may equally well assert that the man was born on January 30, 1948.

3. The line "BṚHADRATHEṢVATĪTESU VĪTIHOTREṢVAVANTIṢU" has been misinterpreted by numerous authors from Majumdar to Smith. The seventh case-endings in the line follow PĀṆINI'S aphorism II. 2. 37 and there is no mention of the murder of the VĪTIHOTRA king in it. It simply means that Pulika seized power when the BĀRHADRATHAS had come to pass and the VĪTIHOTRAS were reigning in AVANTĪ.

Smith objects to it with the argument that if the BĀRHADRATHAS had already passed, how could Pulika kill their last king ? Now, if one

likes to indulge in hair-splitting arguments and cheap tricks, one can equally well connect "atīteṣu" not only with the "BṚHADRATHEṢU" but also with "VĪTIHOTREṢU" and AVANTIṢU". In that case, the VĪTIHOTRA kings of AVANTĪ too would have passed and the slaying of their last ruler would become impossible. Therefore, the only sensible course open to us is to hold that the use of "atīteṣu" is not in the literal sense of the word, but indicates approximation. The use of verbs in sense of approximation is not unknown to grammarians.

Denial of the very existence of the Pradyota dynasty in Magadha lands scholars in contradiction. Thus, while majumdar contends the simultaneous rule of the two branches of the Haihayes in MĀHIṢMATI and UJJAYINĪ, Smith conceives their merger and rule in UJJAYINĪ only.

4. Reference to the HARṢACARITAM is based on ignorance and misunderstanding. That a Kṣatriya tribe was called TĀLAJANGHA does not rule out the possibility that some individual too had the same name. Bangali and Gujarati are the general terms for the inhabitants of particular regions. Despite that, we come across men called Bengali and women called Gujarati in Hindi region. Secondly, if someone of the family of Pradyota was killed by a man of the TĀLAJANGA tribe, that does not prove necessarily that it was done in vengeance. Thirdly, if the murder was committed by Pradyota's father and Pradyota was the benefeciary of the deed, why did the avengers spare both of them and kill the younger brother or youngest son of Pradyota instead ? Even the most worthless of the avengers are not satisfied with killing an inocent non-entity like a younger nephew or youngest grandson of the slayer. Fourthly, if the murder had really some political significance, how is it that neither the Purāṇas nor the Jain and Buddhist literature care to mention it ?

The "prince" called Kumārasena was the younger brother of Pradyota according to Smith, but the youngest son of Pradyota according to Majumdar¹⁴. The readers are at a loss to find who is correct. Both think that the word "Pauṇakim" means the son of Punaka (or Puṇaka ?).

"Pauṇakim" is the adjective for "Kumaram". But as Pradyota himself was the son of PUNAKA, the term would be appropriate for him only. If the term is used in a wide sense to include grandchildren and descendants as well, all the grandsons of Punaka are entitled to be called Paunaki and there seems to be no sense in limiting it to one of them. Moreover, the word "Pauṇaki" can be derived from Pauṇakā and surely not from the "Paunaka" as suggested by Smith and Majumdar. Moreover, the Purāṇas

14. SMITH, D.D.E.I., P. 345, S. MAJUMDAR, J.B.O.R.S. Do, P. 115

spell the name of Pradyota's father variously, but neither Punaka nor Puṇaka is noticed in the manuscripts.

The word "jaghanyaja" does mean "younger brother" or "youngest son" sometimes, but that does not exhaust the connotation. The very first verse in ŚūdraVarga of the second Kāṇḍa of the AMARAKOŚA includes it in the Synonyms of Śūdra :

शूद्राश्चावरवर्णाश्च वृषलाश्च जघन्यजा :

So the prince referred to in HARṢACARITAM was called "Jaghanyaja" "Jaghanyaja" because his mother belonged to the ŚŪDRA VARṆA. That is why GOPĀLA and PĀLAKA who were the sons of Pradyota's Kṣatriya wife ANGĀRAVATĪ are frequently mentioned in literature but it is only the HARṢACHARITAM that cares to mention him. Obviously, the Pradyota mentioned in HARṢACHARITAM is different from that of *Magadha* and belongs to AVANTĪ. BĀṆA uses the adjective "Pauṇaki" to differentiate Kumārasena from the sons of Angāravatī, the chief queen. Kumārasena was the son of a Śūdra wife of Pradyota of *Avantī* called Puṇakā. Just as the son of Sumitrā is called Saumitri, the son of Puṇakā is called Pauṇaki.

Scholars like Majumdar have proved utter failures in comprehending the quotation they boldly use to uphold their theories. The word "mahāmāṃsa - Vikraya - Vātulam" means, according to Majumdar, that Kumārasena had gone "to offer human flesh to goblins". How could be derive that meaning, is far from clear. Dr. Triveda explains it with the statement that Kumārasena "was indulging in useless discussion about the sale of human flesh". That is the only explanation worthy of a scholar¹⁵.

5. Readings proposed or accepted by scholars do not prove that there were no Pradyotas in Magadh. The very fact that the Pradyota of Avantī had only two successors while the *Pradyota of Magadha had* four, should have sufficed to prove that they are not identical and do not belong to the same family, age and place. other arguments advanced by DR.D.S. Triveda are as follows :

(a) Pradyota of Avanti was not the first constituent of his dynasty, while Pradyota of Magadha was. (b) The name of the Magadhan Pradyota's father was Pulika or Pulaka or something like that. The name of his namesake's father in UJJAYINĪ was ANANTANEMI who was also known as JAYA SENA. (c) The Pradyota of Magadha had one son only called PĀLAKA, but that of AVANTĪ had at least three sos. (d) PĀLAKA of AVANTĪ was followed by ĀRYAKA and AVANTIVARDHANA.

15. D.S. TRIVEDA,

PĀLAKA in Magadha was followed by VIŚĀKHAYŪPA, AJAKA and NANDIVARDHANA. (e) The Pradyota of Magadha ruled for 23 years only, while that of Avantī ruled for about 80 years. (f) The Pālaka of Magadha ruled for 24 years only, while that of Avantī reigned for 60 years¹⁶. Such *differences* lead to the *conclusion that a Pradyota dynasty ruled in Magadha long before the rise of another Pradyota dynasty which ruled in Avantī in later times*. Scholars like Majumdar and Smith ignore and evade the pertinent question of the lineage of the Pradyota of Avantī. The Purāṇas conclude the account of the kings of Magadha upto the Saisunagas with the following statement : "Simultaneous with them, there will reign 24 kings of the IKṢVĀKU family, 27 Pañcālas, 24 kings of Kāśī, 28 HAIHAYAS, 32 of Kalinga, 25 Aśmakas, 36 Kauravas, 28 kings of Mithilā, 23 Saurasenas and 20 VĪTIHOTRAS." ¹⁷when the Purāṇas call MAHĀPADMA NANDA "destroyer of all the Kṣatriyas", the implication is that all these dynasties were uprooted by him. The Purāṇas also imply that all the rulers of Avantī from the time of the great battle to the rise of Mahāpadma belonged to the family of the VĪTIHOTRAS. Pradyota of AVantī was himself therefore, a VĪTIHOTRA and he could not have destroyed the VĪTIHOTRAS .

The interval between PARIKṢITA and MAHĀPADMA too poses a problem here. It is fashionable now to hold that the interval was not more than 1015 or 1050 years only. That seems to be supported by some Purāṇa texts. That support, however, is nothing but illusion. Anybody who cares to examine the data about the Saptarṣi cycle in the Purāṇas will inevitably arrive at the conclusion that the interval was not less than 1500 years¹⁸. Now if the Pradyota dynasty in Magadha is removed, the interval will not be more than 1362 years only, which is not supported by any Purāṇa texts available to us. It is absolutely necessary, therefore, to hold that BĀRHADRATHA dynasty in Magadha was followed by the Pradyota dynasty.

16. Do, pp. 95 - 96

17. PARGITER, D.K.A, pp. 23-24

18. उपेन्द्रनाथ राय, सप्तर्षि चक्र और इतिहास, समाज धर्म एवं दर्शन, वर्ष ८, अङ्क ३-४, पृ. ३४-४३

अग्निपुराणोक्तकाव्यगुणविवेकः

प्रभुनाथद्विवेदी

[In this article the learned writer discusses about the merits of poetry (Kāvya-guṇas)' discribed in 346 th chapters of Agni purāṇa in 25 slokas.

According to Agni-Purāṇa the Guṇas are described as adding lustre to the theme of the Kāvya and enhancing the beauty and sweetness of the description. The Guṇas are divided into two classes – (1) Sāmānya (General) which are common to several components of kāvya, and (2) Vaiśeṣika (Śpecific).

The Sāmānya Guṇas are subdivided into three –

The Guṇas restricted to words are seven in number Viz (i) Śleṣa (double entendre), Lālitya (grace), Gāmbhīrya (gravity), Saukumārya (Softness or tenderness), Audārya (richness of expression), Satyā and Yaugikī.

Then the Artha-guṇas are enumerated as six in number – (i) Mādhurya, (ii) Sāmbhidhāna, (iii) Komalatva, (iv) Audārya, (V) Prauḍhi and (vi) Sāmāyikatva.

The Ubhaya Guṇas are six – (i) Prasāda, (ii) Saubhāgya, (iii) Yathāsāṅkhyā, (iv) Praśastatā, (v) Pāka, ānd (vi) Rāga.

Agni-purāṇa is not a Kāvya śāstra, so here the descriptions are in brief . Here explanation and examples are not available.]

काव्यस्यास्वादरूपो धर्मो रसः ।¹ गुणा रसाश्रिता अतः काव्यस्य नित्यधर्मा एव । पुरा काव्यशास्त्रे गुणानामवधारणा शब्दार्थरूपस्य काव्यकलेवरस्य धर्मत्वेन प्रादुर्भूता अतस्ते काव्यस्य बाह्यधर्माः स्वीकृताः परन्तु यदाऽऽचार्यै रसाश्रिता इति प्रगुणीकृतास्ते काव्यस्यान्तोधर्मा अङ्गीकृताः । परम्परायाः समन्वयवशात् काव्यगुणा उपचारेण शब्दार्थयोरपि धर्मा मन्यन्ते । एवं ह्येकान्ततो रसनिष्ठा गुणा उपचारवशाच्छब्दार्थनिष्ठा अपि स्वीक्रियन्ते । आचार्यैस्तत्तद्ग्रन्थेषु काव्यगुणानां सविस्तरं विवेचनं कृतम् । अस्मिन्नेव क्रमेऽग्निपुराणकारोऽपि काव्यगुणविवेकं विदधाति । अग्निपुराणं नामाष्टादशपुराणेषु पञ्चलक्षणमतिरिच्य विशिष्टं पुराणं नानाविद्यानां विश्वकोश एव । तत्र वर्णितेषु विषयेषु काव्यशास्त्रमध्यन्तमो विषयः । अग्निपुराणे षट्चत्वारिंशदधिकत्रिंशत्तमेऽध्याये पञ्चविंशतिभिश्शल्लौकैः काव्यगुणविवेकः कृतः । अस्मिन् शोधपत्रेऽस्माभिरग्निपुराणे निरूपितानां काव्यगुणानां पर्यालोचनमनुष्ठितम् ।

1. रस्यते इति रसः ।

अग्निपुराणकारो गुणं परिभाषते । स्वतन्त्रा खल्वस्य गुणधारणा ।¹ येन काव्यं महत्कान्तिमयं जायते स गुणः— 'यः काव्ये महती छायामनुगृह्णात्यसौ गुणः ।^{2B} सामान्यो वैशेषिकश्चेति गुणौ । सामान्योऽपि त्रिविधः कथितः — शब्दगतोऽर्थगतः शब्दार्थोभयगतउच्च ।² ये काव्यदोषाः स्थितिविशेषे शोभाधायका भवन्ति त एव वैशेषिकगुणाः । गुणानां स्वरूपविषये प्रायेण भोजराजाग्निपुराणकारयोर्मतसादृश्यं दृश्यते । अग्निपुराणे सप्तसङ्ख्याकाः शब्दगता गुणाः परिगणितास्सन्ति । तेषामत्र क्रमेण स्वरूपं विमृश्यते³ —

1. **श्लेषः** — श्लेषगुणस्तु शब्दानां सुरिलष्टं सन्निवेशत्वम् ।⁴
2. **लालित्यम्** — अग्निपुराणोक्तलालित्यगुणो व्याकरणेनापि सम्बद्धते । यत्र गुणादेशाभ्यां समे वर्णाः पदसम्बद्धा भवन्ति, यत्र च सन्धिः पदं न धत्ते तत्र लालित्यमिति—⁵ व्याकरणे अ-ए-ओ स्वरा गुण इति कीर्तिताः ।⁶ आदेशोऽप्येकस्य शब्दरूपस्यापरे शब्दरूपे घटनम् । एवं गुणादेशाभ्यां विसन्धित्वेन चाक्षराणां विस्पष्टत्वमेवात्र लालित्यम् । अग्निपुराणस्येदं लालित्यं स्फुटाक्षरत्वमिति वक्तुं शक्यते । भोजराजमतेन यः शब्दगुणः पृथक्पदत्वमाधुर्यं स एवात्र लालित्यमित्यवगम्यते । अग्निपुराणोक्तगुणेषु पदमाधुर्यं परिगणितं नास्ति न च भोजराजोक्तगुणेषु पदलालित्यम् । एकेन पदमाधुर्यस्यापरेण पदलालित्यस्येति द्वयोर्गुणयोः साम्यवशाद् द्वावप्याचार्यौ कस्यचिदेकस्यैव गुणस्य प्रतिपादनमीहेते स्म ।
3. **गाम्भीर्यम्**—यत्र विशिष्टलक्षणानुरूपस्य पदस्योल्लेखोऽपि चोत्तानपदता तत्र गाम्भीर्यगुणः । केचनाचार्यास्तदेव सुशब्दत्वमिति कथयन्ति ।⁷ अत्र लक्षणगतस्य 'विशिष्टलक्षणोल्लेख्य' शब्दस्यार्थः—'शब्दशास्त्रसम्मतपदप्रयोग' इति प्रतीयते । भोजराजमतानुसारमियमेव सुपृतिङ्व्युत्तिरूपा सुशब्दता । 'उत्तानशब्दकं' तूच्चभावव्यञ्जकं विशिष्टाडम्बरयुतञ्च पदम् । एवमग्निपुराणस्य यो गाम्भीर्यगुणः स एव भोजराजस्य सुशब्दतागुणः ।
4. **सौकुमार्यम्**—काव्ये यदनिष्टुराक्षरप्रायशब्दत्वं तदेव सौकुमार्यम् ।⁸ अग्निपुराणस्येदं सौकुमार्यगुणलक्षणं दण्डिनो भोजराजस्य च सुकुमारतागुणनिभमेव ।

1. अलङ्कृतमपि प्रीत्यै न काव्यं निर्गुणं भवेत् । वपुष्यलालिते स्त्रीणां हारो भारायते परम् ॥
न च वाच्यं गुणो दोषो भाव एव भविष्यति । गुणाः श्लेषादयो दोषा गूढार्थाद्याः पृथक्कृताः ॥
—अग्निपुराणम्, 346.1-2.

2B तत्रैव, 346.3

2. तत्रैव, 346.3-4.

3. श्लेषो लालित्यगाम्भीर्यसौकुमार्यमुदारता ॥ सत्येव यौगिकी चेति गुणाः शब्दस्य सप्तधा ॥ तत्रैव, 346.5-6.

4. 'सुरिलष्टसन्निवेशत्वं शब्दानां श्लेष उच्यते ।'—तत्रैव, 346.6.

5. गुणादेशादिना पूर्वं पदसम्बद्धमक्षरम् । यत्र सन्धीयते नैव तल्लालित्यमुदाहृतम् ॥—तत्रैव; 346.7.

6. 'अदेङ् गुणः—पा० 1.1.2.

7. विशिष्टलक्षणोल्लेखलेख्यमुत्तानशब्दकम् । गाम्भीर्यं कथयन्त्यार्यास्तदेवान्ये सुशब्दताम् ।—तत्रैव, 346.8.

8. अनिष्टुराक्षरप्रायशब्दता सुकुमारता । +अग्निपुराणम्, 346.9.

5. **औदार्यम्**—औदार्यं नामात्रोत्तानपदत्वं श्लाघ्यविशेषणयोगश्च ।¹ केचनाचार्याः श्लाघ्यविशेषणमौदार्यं मन्यन्ते इति दण्डिना सङ्केतितमनुसृत्य भोजराजेनोदात्तगुणः कल्पितः । अग्निपुराणकारस्तूत्तानपदत्वमप्यत्र विनियुज्य स्वीयमौदार्यगुणं प्रकल्पयामास ।

6-7. **सत्या यौगिकी च**—अग्निपुराणकारः स्वप्रतिपादितेषु सप्तसु शब्दगुणेषु सत्यां यौगिकीञ्चेति गुणौ गणयति गुणगणनाप्रसङ्गे किन्तु गुणलक्षणावसरे इमौ द्वावपि गुणौ विस्मरति । तत्र गणनाप्रसङ्गे ओजोगुणो नैव परिकीर्तितः किन्तु लक्षणप्रसङ्गेऽत्रौजस एव लक्षणं प्रकटितम् । एतन्महद्विस्मयकारि । सत्या यौगिकी चैत्येतौ द्वावपि गुणौ काव्यशास्त्रे न केनाप्याचार्येण परिगणितौ । अपूर्वेयतैते द्वे अपि गुणसङ्गे । अपि च, गुणानां तत्र सप्तानां गणनां विधाय (नामान्युल्लिख्य) स पुराणकारः षड्गुणानेव लक्षयति । सत्या यौगिकी चेत्यनयोर्गुणयोः स्थाने 'ओज' इत्येकस्य गुणस्य लक्षणं विदधताऽग्निपुराणकारेण शब्दगुणानामपि सङ्ख्या षण्मिमतैव कृता । भवतु नामोपलब्धेष्वग्निपुराणेष्वियमेव स्थितिः । स्थितस्य गतिश्चिन्तनीयेति न्यायेन वयमत्रौजोगुणमेव विमृशामः ।

अग्निपुराणकारानुसारमोजोगुणः समासभूयस्त्वमेव ।² इयमेव परिभाषा दण्डिनाऽपि प्रयुक्ता प्रसिद्धैव यां भोजराजोऽप्यक्षरशोऽङ्गीचकार । किन्त्वत्रास्त्येको भेदः । ओजो गुणो गद्यस्य जीवितमित्युद्घोषयति दण्डी ।³ अग्निपुराणकारस्तु, 'एतत्पद्यादिजीवितमि' त्युक्त्वा गुणमेवं पद्यकाव्यस्य प्राणान् मन्यते । एवं, दण्डिभोजराजयोरोजोगुणस्य परिभाषां समादायापि स पुराणकारस्तामन्यथाकरोति । दण्डिना प्रोक्त एष ओजोगुणस्तन्मतानुसारं गद्यस्यैव जीवितं केवलं गौडमार्गीयेष्वेव पद्येषु काम्यः किन्त्वग्निपुराणकारस्तं सर्वत्रैव पद्यानां जीवितत्वेनाभिलषति । यद्यपि 'पद्यादी' त्यनेनायमभिप्रायो यत् पद्यव्यतिरिक्तेषु गद्येष्वप्ययं सम्भाव्यते किन्तु प्राधान्यं तत्र पद्यविषयकमेव । कोऽयं मतिविभ्रमोऽग्निपुराणकारस्य ? यत्स गद्यस्थाने पद्यं निगदति । पद्यविषये नास्त्योजोगुणस्य तादृशी स्थितिः । सहृदया एवात्र प्रमाणम् । अस्मन्मतेऽत्र दण्डी एव श्रद्धेयः ।

अग्निपुराणकारः शब्दगतान् सामान्यगुणान्निरूप्यार्थगतान् सामान्यगुणान् प्रस्तौति । एतेषां गुणानां सङ्ख्या षण्मिता वर्तते ।⁴ क्रमेण तेषां विमर्शः क्रियते—

1. **माधुर्यम्**—क्रोधेष्यादिदशस्वप्याकृतेर्यद्दुर्धैर्यशालित्वं तदेवात्र माधुर्यगुण इति

1. उत्तानपदतौदार्यं युतं श्लाघ्यविशेषणैः । तत्रैव, 346.9.

2. ओजः समासभूयस्त्वमेतत्पद्यादिजीवितम् । आब्रह्मस्तम्बपर्यन्तमोजसैकेन पौरुषम् ॥ - तत्रैव, 346.10.

3. ओजःसमासभूयस्त्वमेतद्गद्यस्य जीवितम् । ... काव्यादर्शः, 1.80.

4. उच्यमानस्य शब्देन येन केनापि वस्तुनः । उल्कर्षमावहन्नर्थो गुणा इत्यभिधीयते ॥ माधुर्यं संविधानञ्च कोमलत्वमुदारता । प्रौढिः सामयिकत्वञ्च तद्भेदाः षट् चकाशति ॥

लक्षितः ।¹ क्रोधादिस्थितिषु व्यवहारस्यातीव्रत्वमर्थगतं माधुर्यमिति भोजराजः । अत्राग्निपुराणानुसारमपीदमर्थगतं माधुर्यं काव्याभियुक्तानां धैर्यगुण एव ।

2. **संविधानम्**—अपेक्षितार्थसिद्धौ यः सहकारी स संविधानगुणः ।² अग्निपुराणकारेण गुणोऽयं सर्वथा नूतनः परिकल्पितः । भोजराजस्तु प्रबन्धगतेषु गुणेषु 'संविधानसुसूत्रतेत्येकं' गुणं स्वीकरोति । यद्यपि भोजराजस्य संविधानसुसूत्रतेति प्रबन्धगतगुणेनाग्निपुराणस्यार्थगतस्य संविधानगुणस्य साम्यं गम्यते किन्तु द्वयोरपि गुणधारणयोर्विषयगतं स्वरूपगतञ्च पार्थक्यं विद्यते ।
3. **कोमलत्वम्**—यत्र सायासं शब्दसन्निवेशं विहाय कठिन्यादिनिर्मुक्ता मृदुता विलसति तत्र कोमलत्वं नामार्थगुणः ।³ अग्निपुराणस्येयं गुणधारणा भोजराजस्यार्थ-सौकुमार्यगुणधारणया सङ्गच्छते ।
4. **उदारत्वम्**—यत्र स्थूललक्ष्यप्रकटनप्रवृत्तिर्लक्ष्यते तत्रोदारत्वं नाम गुणो भवति ।⁴ अस्मिन्नर्थगुणे आशयस्यातिसौष्टवं सुस्फुटं विभाव्यते ।
5. **प्रौढिः**—अयं प्रौढिगुणः कवेरभीष्टार्थं पुष्पाति । यत्र काव्येऽभिप्रायनिर्वहणक्षमाः प्रौढाः हेतुगर्भिताश्च युक्तयः सन्निविष्टा भवन्ति तत्र प्रौढिगुणः ।⁵ इयं गुणधारणा भोजराजस्यापि दृश्यते । सोऽपि 'विवक्षितार्थनिर्वाहः प्रौढिगुण' इति । प्रतिपादयति ।
6. **सामायिकत्वम्**—यत्र स्वातन्त्र्येण पारतन्त्र्येण ता बाह्यन्तःसमयोगतोऽर्थो व्युत्पाद्यते तत्र सामायिकत्वं नाम गुणः ।⁶ अयमर्थगुणो न केनचिदप्याचार्येण कल्पितः । स्वोपज्ञोऽयं सर्वथा नूतनो गुणोऽग्निपुराणकारस्य । कविकृता शब्दव्युत्पत्ति-व्यञ्जनैव सामायिकत्वगुण इति मे प्रतिभाति ।

अतः परमग्निपुराणकारः शब्दार्थोभयगतान् गुणान् निरूपयति । एतेऽपि षट्संख्याकाः सन्ति ।⁷ तेषामपि विवेकोऽत्र क्रमेण विधीयते—

1. **प्रसादः**—प्रसिद्धार्थपदविन्यासः प्रसादो गुणो मतः ।⁸ गुणस्यास्य स्वरूपविषये सर्वेषामेवाचार्याणां मतैक्यं दृश्यते ।

1. क्रोधेर्ष्याकारगाम्भीर्यान्माधुर्यं धैर्यगाहिता ॥ - तत्रैव, 346.13.

2. संविधानं परिकरः स्यादपेक्षितसिद्धये ॥ - तत्रैव, 346.13

3. यत्काठिन्यादिनिर्मुक्तसन्निवेशविशिष्टता । तिरस्कृत्यैव मृदुता भाति कोमलतेति सा ॥ - अग्निपु. 346.14.

4. लक्ष्यते स्थूललक्ष्यत्वप्रवृत्तेरत्र लक्षणम् । गुणस्य तदुदारत्वमाशयस्याति सौष्टवम् ॥ तत्रैव, 346.15.

5. अभिप्रेतं प्रति यतो निर्वाहस्योपपादिकाः । युक्तयो हेतुगर्भिन्यः प्रौढा प्रौढिरूदाहता ॥ तत्रैव, 346.16.

6. स्वतन्त्रस्यान्यतन्त्रस्य/बाह्यन्तः समयोगतः । तत्र व्युत्पत्तिरर्थस्य या सामयिकतेति सा । तत्रैव, 346.17.

7. शब्दार्थव्युपकुर्वाणो नाम्नोभयगुणः स्मृतः । तस्य प्रसादः सौभाग्यं यथासंख्यं प्रशस्तता ॥ पाको राग इति प्राज्ञैः षट्प्रपञ्चविपश्चिताः । - तत्रैव, 346.18-19.

8. सुप्रसिद्धार्थपदता प्रसाद इति गीयते ॥ - तत्रैव, 346.19.

2. **सौभाग्यम्**—आचार्यदण्डिना प्रोक्तमुदारत्वमे¹वाग्निपुराणकारस्य सौभाग्यं नाम गुणः । अग्नि पुराणकारस्तस्यैव लक्षणमनुहरति । अतो य उदारत्वगुणः स एव सौभाग्यगुणः । यस्मिन्नुक्ते यत्कश्चिदुत्कर्षवान् गुणः प्रतीयते तदेव सौभाग्यं तदेवोदारत्वञ्च ।² अग्निपुराणकारस्य कर्तृत्वश्रेयः केवलं नामान्तरकरणमेव ।
3. **यथासङ्ख्यम्** — अग्निपुराणकारात्प्राग्यथासङ्ख्यमलङ्कारेष्वेव परिगण्यते स्म । सर्वप्रथममग्निपुराणकारेणैवास्य ग्रहणं गुणमध्ये कृतम् । यथासङ्ख्यालङ्कारलक्षणे³ दण्डिना प्रयुक्तं तदनुद्देशपदमादायाग्निपुराणकारेण यथासंख्यगुणः परिभाषितः । तदनुसारं यत्रानुद्देशतः सामान्यस्यान्यत्रारोपणं तत्र यथासङ्ख्यगुणः ।⁴ अन्वितकथनमनुद्देश इत्याचार्याः । आचार्यदण्डिना प्रोक्तयाऽस्यालङ्कारस्य परिभाषया स्पष्टमेवेदं यद्यथासङ्ख्यस्यालङ्कारधारणैवाग्निपुराणकारेण तत्रामध्यगुण-धारणायां परिवर्तिता ।
4. **प्रशस्तता**—दारुणोऽप्यर्थो यत्रादारुणैश्शब्दैर्वर्ण्यते तत्र प्रशस्ततागुणः ।⁵ वामनस्य सौकुमार्यं नामार्थगुणो⁶ भोजराजस्य च सुशब्दतागुणोऽपि⁷स्वरूपतोऽग्नि-पुराणकारस्य प्रशस्तता गुण एव । एवमग्निपुराणकारेण प्राचीनोऽयं गुणो नवीनसंज्ञयाऽभिहित इत्येवात्र विशेषः ।
5. **पाकः**—कस्यापि वस्तुनः केनापि प्रकारेणोच्चैः परिणतिः पाकगुण इत्यग्नि-पुराणकारः ।⁸ तत्र चतुर्विधाः पाकगुणाः ।⁹ इयं पाकगुणसंज्ञाऽग्निपुराणकारस्य नवोद्भावना या भोजराजस्य प्रौढिगुणे बीजत्वेन परिलक्ष्यते ।¹⁰ तत्र वृत्तौ भोजराजो विशदयति यन्नारिकेलमृद्धीकापाकादिरूपो वाक्यपरिपाक एव प्रौढि-गुणः ।¹¹ अतोऽग्निपुराणकारस्यायं पाकगुणः स्वरूपतो भोजराजस्य प्रौढि-गुणाभिप्रायेण सङ्गच्छते ।
6. **रागः**—अग्निपुराणकारेण कल्पितः शब्दार्थोभयगत्त्रे रागगुणः सर्वथैवैको नवीनो गुणः । इमं लक्ष्यताऽग्निपुराणकारेण प्रतिपादितं यद्यो गुणः काव्यपरम्परायां

1. उत्कर्षवान् गुणः कश्चिद्यस्मिन्नुक्ते प्रतीयते । तदुदाराह्वयं तेन सनाथा काव्यपद्धतिः ॥ - काव्यादर्शः, 1.76.
2. उत्कर्षवान् गुणः कश्चिद्यस्मिन्नुक्ते प्रतीयते । तत्सौभाग्यमुदारत्वं प्रवदन्ति मनीषिणः ॥ - अग्निपुराणं, 346,20.
- 3.- उद्दिष्टानां पदार्थानामनुद्देशो यथाक्रमम् । यथासंख्यमिति प्रोक्तं संख्यानां क्रम इत्यपि ॥ काव्यादर्शः, 2.273.
4. यथासंख्यमनुद्देशः सामान्यमतिदिश्यते । - अग्निपुराणम्, 346.21.
5. समये वर्णनीयस्य दारुणस्यापि वस्तुनः ॥ अदारुणेन शब्देन प्राशस्त्यमुपवर्णनम् ॥ --तत्रैव, 346.21-22.
6. अपारुष्यं सौकुमार्यम् । -काव्यालङ्कारसूत्राणि, 3.2.11.
7. अदारुणार्थपर्यायो दारुणेषु सुशब्दता । - सरस्वतीकण्ठभिरणम्, 1.83.
8. उच्चैः परिणतिः कापि पाक इत्यभिधीयते । - अग्निपुराणम्, 346.22..
9. मृद्धीकानारिकेलाम्बुपाकभेदाच्चतुर्विधः । - अग्निपुराणम्, 346.23.
10. उक्तेः प्रौढः परीपाकः प्रोच्यते प्रौढिसंज्ञया । सरस्वतीकण्ठाभरणम्, 1.77.
11. '..... योऽयमाभ्यासिको नारिकेलपाको मृद्धीकापाक इत्यादिवाक्यपरिपाकः सा प्रौढिरित्युच्यते । तत्रैव, 1.77 वृत्तिभागे ।

विशेषत आयाति स रागगुण इति । अभ्यासवशाज्जातोऽयं काव्यगुणः सहजायां कान्तावपि भवति । अस्य त्रयो भेदाः—हरिद्रारागः, कौसुम्भरागो नीलीरागश्चेति ।¹ न केनाऽप्याचार्येण काव्ये एष रागगुणः परिकल्पितः ।

एतेषां गुणानामनुशीलनवशाद् वयमग्निपुराणकारस्य काव्यगुणधारणामवगन्तुं शक्नुमः । अनेनाचार्येण पूर्वपरम्परागतानां काव्यगुणानां स्वाभिमतं संस्करणं प्रस्तुतम् । केषाञ्चिद्गुणानामभिव्यामङ्गीकृत्यापि तत्स्वरूपं नवीनमुद्भावितम् । कश्चिदलङ्कारो गुण इति संज्ञितः । केचन गुणा अपि सर्वथा नवीना आविष्कृताः । एवमग्निपुराणकारो गुणनिरूपणविषये परम्परां मन्यमानोऽपि तां सर्वतोभावेन नानुसरति । तस्य कश्चिदन्य एव मार्गः । स गुणानां वर्गीकरणेऽपि किमपि वैशिष्ट्यं भजते । भावात्मकाः सामान्या गुणाः शब्दगता अर्थगताश्चेति पारम्परिका आचार्याः । अग्निपुराणकारस्तु निरपेक्षतया गुणानां वर्गीकरणं त्रिधा करोति । बाह्याः शब्दाश्रिता गुणाः शब्दगुणाः, आन्तरिका अर्थाश्रिता गुणा अर्थगुणाः ततश्च ये गुणाः शब्दार्थाश्रितास्ते शब्दार्थोभयगुणा इति । यद्यप्याचार्यभरतस्य दण्डिनश्च गुणधारणायामेतादृग्वर्गीकरणं स्पष्टं नोपलभ्यते किन्तु तयोर्गुणलक्षणप्रवृत्तीर्विचिन्वावगन्तुं शक्यते यत्त्रापि गुणधारणात्रिधात्वं बीजरूपेण वर्तते । अन्ये, इदमेव बीजमग्निपुराणेऽङ्कुरितम् ।

असंशयमग्निपुराणकारः— काव्यगुणस्वरूपविषये दण्डि-वामन-भोजराजप्रभृतीना-चार्यान्ननुसरति परन्त्वेतन्नास्त्यन्धानुसरणम् । गुणानां नामकरणे, स्वरूपनिर्धारणे वर्गीकरणे च स स्वविवेकं प्रदर्शयति । कान्चिद् गुणान् सर्वथा नवीनानेव परिकल्पयति । 'गुणाः शब्दस्य सप्तधे' ल्युक्त्रापि षडेव गुणान् लक्षयति । एवं त्रिधा विभक्तेषु गुणेषु प्रत्येकं वर्गं षट्संख्याकं कृत्वा स गुणसंख्यामष्टादशमितां करोति । इत्थं स गुणसंख्याविषये नातिविस्तृतिं नापि नातिन्यूनतामङ्गीकृत्य मध्यममार्गमनुसरति ।

केचन गुणा वैशेषिका इत्यग्निपुराणकारेणापि स्वीकृतम् ।² काव्ये तर्कस्यापेक्षया भावनायाः प्राधान्यं भवत्यतो ये दोषास्तर्कशास्त्रे ते न काव्ये इति पुराणकारेण परिगणितास्ते दोषास्सन्ति— असिद्धत्वं, विरुद्धत्वं, सत्प्रतिपक्षत्वमनेकान्तिकता, कालातीत-सङ्करत्वं, पक्षः, सपक्षो, नास्तीत्वं विपक्षास्तित्वञ्चेति । एतेषामदोषाणां वैशेषिकगुणानां मध्ये गणना नोचिता यतो ह्येते न सन्ति काव्यदोषा अतस्तेषां वैशेषिकगुणत्वं नोपपद्यते । तन्त्रान्तरेषु विषयाणां सङ्गतिः कथं स्यात् ? वैशेषिका गुणास्तु त एव ये वस्तुतः काव्यदोषास्सन्ति किन्तु स्थितिविशेषे काव्यशोभाधायकत्वेन गुणा इव प्रतिभासन्ते । वैशेषिकगुणानां गणनाक्रमेऽग्निपुराणकारो दोषानेतान् परिगणयति—निरर्थत्वं, गूढार्थत्वं, ग्राम्यत्वं, क्रियाहीनत्वं, भ्रष्टकारकत्वं, विसन्धित्वं, व्युत्क्रमत्वमुपमादोषः पुनरुक्तिश्चेति ।

1. काव्येच्छया विशेषो यः स राग इति गीयते ।

अभ्यासोपहितः कान्तिं सहजामपि वर्तते ॥

हारिद्रैश्चैव कौसुम्भो नीलीरागश्च स त्रिधा । - अग्निपुराणम्, 346.24-25

2. वैशेषिकः परिज्ञेयो यः स्वलक्षणगोचरः ॥ - तत्रैव, 346.25..

अपि चाग्निपुराणम्, 347 तमोऽध्यायः ।

स्थितिविशेषे एतेषां दोषाणामदोषत्वं तु मान्यं किन्तु गुणत्वं कथमुपपन्नमित्यद्यापि विचारसरणिमधिरोहति ।

अग्निपुराणं नास्ति काव्यशास्त्रम् । अत्रान्यैर्विविधैर्विषयैः सह काव्यशास्त्रीयो विषयोऽपि वर्णितः । किन्तु वर्णनपद्धतिः पौराणिकी एव । अतो विषयप्रतिपादनवैशद्यं नात्र परिलक्ष्यते । यथा काव्यशास्त्रीयादिग्रन्थेषु प्रतिपादितानां सिद्धान्तानामुपबृंहणं वृत्तिभिरुदाहरणादिभिः क्रियते तथा कर्तुं नास्त्यत्रावसरः । अग्निपुराणोक्तकाव्यगुण-विवेकेऽपि संक्षेपस्यैतदेव कारणमिति ॥



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A UNIQUE REPRESENTATION OF HARI-HARA

By

G.K. PAI

[पुराणे विभिन्नानां संयुक्तरूपेणार्धशिल्लष्टानां देवमूर्तीनां वर्णनं दृश्यते । तथैव विष्णुधर्मोत्तरपुराणे संयुक्तरूपेण हरिहरमूर्तेः उल्लेखः प्राप्यते । तत्र हरेः (विष्णोः) वाममर्धं हरस्य (शिवस्य) दक्षिणार्धं च संयुक्तरूपेण प्रदर्श्यते । अत्र लेखकेन स्कन्द-पुराणकौमारिकाखण्डवर्णितस्य षड्षष्टितमाध्यायस्यानुसारं हरिहरमूर्तेः हरेः पूर्णं दक्षिण-भागं हरस्य पूर्णं वामभागञ्च संयुक्तरूपेण प्रदर्श्य तस्याः मूर्तेरनुपमता प्रदर्शिता । अपि च अनुपमहरिहरमूर्तिविषये नैकविधमहत्वपूर्णतथ्यानि प्रस्तुतानि] ।

In ch. 66 of the Kaumārīkā Khaṇḍa (second part of Māheśvara-khaṇḍa) of Skanda Purāṇa we come across a description of the composite deity of Hari-Hara which is unique in several respects of its representation.

The context is the conclusion of the Mahābhārata war where in all the Kauravas and their generals were annihilated. Yudhiṣṭhira salutes Puruṣottama (Kṛṣṇa) because of whom the Pāṇḍavas came out victorious. Bhīma thereupon rebukes Yudhiṣṭhira for giving all credit to Kṛṣṇa ignoring at the same time the valour shown in the battlefield by Dṛṣṭadyumna, Phālguna, Sātyaki and Bhīma himself. Arjuna intrvenes and confirms that he himself had witnessed only one person who was engaged in the slaying of the foes and who was none other than Janārdana. Bhīma who could not be easily put off, called forth the testimony of his grandson Barbarīka who witnessed the entire war from the heights of the tallest peak. Barbarīka states that he witnessed a lone person fighting the foes and describes him as follows :

एको मया पुमान् दृष्टो युध्यमानः परैः सह ।

सव्यतः पञ्चवक्त्रः स दक्षिणे चैकवक्त्रतः ॥ ९० ॥

सव्यतो दशहस्तश्च धृतशूलाद्युदायुधः ।

दक्षिणे च चतुर्हस्तो धृतचक्राद्युदायुधः ॥ ९१ ॥

सव्यतश्च जटाधारी दक्षिणे मुकुटोच्चयः ।

सव्यतो भ्रमधारी च दक्षिणे धृतचन्दनः ॥ ९२ ॥

सव्यतश्चन्द्रधारी च दक्षिणे कौस्तुभद्युतिः ।
 ममापि तद्दर्शनतो महद्भयमजायत ॥ ९३ ॥
 (ईदृशो मे पुमान्दृष्टो न चान्यो यो जघान तान् ।)

S.K.I. 2. ch. 66. 90-93.

He was five-faced (Pañcavaktra) on the left and had only one face on the right. He had ten arms on the left holding śūla and other weapons aloft whereas he was four-armed on the right holding the discus (cakra) and other weapons aloft. On the left he had matted hair on top of the head whereas on the right there was the large mukuṭa (crown); on the left he had smeared the ashes but on the right he wore the sandal-paste. On the left he wore the moon whereas on the right he wore the bright Kaustubha jewel.

There is no doubt that the Five-faced one (Sadyojāta, Vāmadeva, Aghora, Tatpuruṣa and Īśāna), i. e. Lord Śiva, wearing matted hair and the (crescent) moon, bearing the śūla in the arms and besmeared with ashes which formed the left flank of the figure represents Hara and the right half with mukuṭa (crown) covering the head, cakra (disc) in arms, Kaustubha and candana (sandal-paste) represents Hari, the composite figure completing Hari-Hara (Viṣṇu and Śiva).

But in the Hari-Hara icons, normally, it is the left flank which is covered by Hari (Viṣṇu) and the right by Hara (Śiva).¹

देवं हरिहरं वक्ष्ये सर्वपातकनाशनम् ।
 दक्षिणे शङ्करस्यार्धमर्धं विष्णोश्च वामनः ॥
 बालेन्दुभूषितः कार्यो जटाभारस्तु दक्षिणे ।
 नानारत्नमयं द्रव्यं किरीटं वामभागतः ॥
 वरदो दक्षिणे हस्तो द्वितीयशूलभृत्तदा ।
 कर्तव्यो वामभागे तु शङ्खचक्रगदाधरौ ॥ शिल्परत्नम्
 कार्यं हरिहरस्यापि दक्षिणार्धं सदाशिवः ।
 वाममर्धं हृषीकेशश्वेतनीलाकृतिः क्रमात् ॥ विष्णुधर्मोत्तर

In this particular composite figure they have switched over their positions.

Whenever two halves of individual deities join, the composite icon takes only half the number of the limbs of the two individual deities

1. J.N. Banerjea, "DEVELOPMENT OF HINDU ICONOGRAPHY", P. 546.
 cf. Gopinath Rao, T.A., 'HINDU ICONOGRAPHY' Vol. I Part 1, p. 271., Vol. II
 Part 1, pp. 333-334.

represented, the arms on either side bearing the insignia of the particular deity.

But in this case the full complement of the arms (ten of Pañcavaktra Śiva representing Hara flank and four of Viṣṇu representing the Hari flank) is given expression to.

Thus there seems to be no real fusion of the two although a lone person is described as seemed fighting the entire battle . cf.

एको मया पुमान् दृष्टो ॥

and again ईदृशो मे पुमान् दृष्टो ॥

This perhaps may be attributed to the Author's confusion.

Finally, this composite figure is unique in another aspect i.e. its asymmetrical nature. Though all composite figures strive to maintain some sort of symmetry without compromising the physical features of the individual deities forming the composite whole (cf. Ardhanārīśvara), the composite figure described above with five faces and ten arms on the left and one face and four arms on the right cannot but be an asymmetrical figure.

Though the Hari-Hara composite deity marks the end of the sectarian wars and beginning of a rapprochement between the Vaiṣṇavites and Śaivites, this sort of complicated composite deity is a later development which we do not come across in the Mahābhārata and other Purānas² Nor did it attain any popularity thereafter which is proved by the fact that this complicated and asymmetrical figure did not find favour with the artists, painters or sculptors even in the Post-Skanda Purāṇa period.

* * *

2. The Barbarīka story itself is not found in the Mahābhārata or other early Purāṇas and occurs for the first time in the Skanda Purāṇa.

Note

RĀMA THRICE EQUALS ONE THOUSAND

राम रामेति रामेति रमे रामे मनोरमे ।
सहस्रनामं तत्तुल्यं रामनाम वरानने ॥

Padmapurāṇa VI. 71, 333

O Delightful one : Beautiful one : Captivating the mind : One having beautiful face : The repetition of the name Rāma thrice is equal to the repetition of one thousand names.

Notes : A modified form of the verse is recited at the end of the *Viṣṇusahasranāmastotra* (Beg. विश्वं विष्णुर्वषट्कारो) found in the *Mahābhārata* (*Anuśāsanaparvan* 149,1-120). It reads :

श्रीराम् राम रामेति रमे रामे मनोरमे ।
सहस्रनामं तत्तुल्यं रामनाम वरानने ॥

In the above two verses the word Rama occurs thrice. It is stated that the repetition thrice equals one thousand. This needs explanation. There is a system in Sanskrit known as 'kaṭapayādi' notation according to which the consonants get the numbers such as क्रादिनव, टादिनव, पादिपञ्च, याद्यष्ट and नकारशून्य. Accordingly the letters 'ra' and 'ma' denote respectively 2 and 5. Hence the word Rāma denotes $2 \times 5 = 10$. Hence 'Rāma' written thrice equals $10 \times 10 \times 10 = 1000$.

Prof.N. Gangadharan

BOOK-REVIEW

Epic and Purāṇic Bibliography (up to 1985) in two parts (A-R, S-Z) (annotated and with indexes). Compiled under the chairmanship of Heinrich von Stietencron. Pub. Otto Harrsowitz, Wiesbaden, 1992 (Pages I-LX, 1-1052; 1055-2116).

We welcome this important Publication providing a reliable date on Epic and Purāṇic studies. As rightly pointed out by the editors in the introduction to this publication it fills a long gap of information on bibliographical work for Purāṇic studies. While such studies are available for the Vedic studies and for philosophy, no such comprehensive bibliography has so far been Attempted for the Purāṇic studies.

The Purāṇavimarśasūcikā of P.G.Lalye and Index of articles published in the Purāṇa Bulletin of the All India Kashiraj Trust, Varanasi serve only a limited purpose since both are confined to articles alone. Moreover the former does not cover the entire field of Purāṇas. The new facility of the computer has enabled the compilers to include the Epics also. Even if the planned Bibliography relating to the Epics proposed by Dr. Daniel Smith of the United States had been completed, the present publication has the additional factor that includes the Purāṇas.

This Bibliography begins with an introduction, list of journals used in the Bibliography and then gives the Bibliography in two parts A-R and S-Z and then index of names, contents, quoted passages and of the sources. Each entry has been separately numbered.

This Bibliography is one of the three tasks undertaken by the Tubingen based Purāṇa project for aiding future needs. This will be supplemented by the other two tasks intended in the Purāṇa project. They are - 1) complete word indexes to the sanskrit texts of the Purāṇa beginning with the Brahma Purāṇa and 2) extensive English summaries of the contents together with indexes of names, subjects, motifs, literary genre for ease of access.

The introduction in this book explains how this Bibliography forming part of the Tubingen Purāṇa project was funded by the German Research Association from 1982-87 and was executed within a time schedule. The Bibliography has included editions and translations of the Purāṇas, the studies on the Purāṇas, and secondary sources confining mainly to those in the Western languages such as English, French etc. The secondary literature in modern Indian languages was not collected.

The annotations for each entry clearly is distinguished from the main entry serving the objectives of:

- 1) to indicate the contents of the publication
- 2) to indicate the approach or method of the author

3) to summarize the results

4) to summarily point out textual parallels, relationship to other texts.

The utility of the work is enhanced since the edition has provided the key words from the annotation in the index of contents.

Thus this publication will be welcomed by one and all and will be of great help to the researchers in the Purāṇs. I hope that the supplementary volume covering the years after 1986 will also be made available soon.

-N. Gangadharan

* * *

BOOK - REVIEW

Textual correlation of Narasimhapurāṇa with other Purāṇas and Sanskrit texts : by Dr. Siddheswar Jena. Pub. Nag Publishers, 11/U.A. Jawaharnagar, Delhi 110 007, 1997. pp. 1-118. Price : Rs. 72/=

The *Narasimhapurāṇa*, one of the important Upapurāṇas mentioned in many Purāṇas, contains 68 chapters dealing with divers topics such as legends from the Vedic and Purāṇic sources, the ten manifestations of Viṣṇu, material on dharma and yoga, besides the topics coming under the *pañcalakṣaṇa* characteristics. It devotes more attention to the description of the manifestations of Viṣṇu as the Man-lion and as Rāma. It is to be noted that the Man-lion myth in this Purāṇa has some new features not found in the myth described in the other Purāṇas. Dr. Jena in his earlier research publication '*The Narasimhapurāṇa* (study, text with English translation) has studied all problems relating to the text and has discussed the date of composition of the present text of the *Narasimhapurāṇas* around the middle of the 13th century. There are good reasons to believe that the original text was bigger than the present text. In the course of his study Dr. Jena noticed that the *Narasimhapurāṇa* has borrowed many verses from different sources. Since the critical edition of the text has not been so far made, he felt that textual correlation of the text with other Purāṇas etc., will serve as a Testimonia for making a critical edition. The present text is the fruit of his sincere labour. He has made use of the '*Das Purāṇapaācalakṣaṇa*' of W. Kirfel and other texts for preparing his material. He has rejected the contention of Dr. Hazra that the *Hārīta-saṁhitā* or *Laghuhārītasṁṛti* is not an independent text and is made of passages culled from the *Narasimhapurāṇa*. In this work he has presented the different sources on the left and giving the *Narasimhapurāṇa* text on the right side. Since he has given the entire passage, it will be easy to comprehend the meaning of the entire passage. There is no doubt that this publication will be a reliable tool along with his critical study of the Purāṇa. It is earnestly felt that it will serve the purpose for which it is intended and will be wellreceived.

-N.Gangadharan

Obituary

PANDIT GIRDHARI LAL MEHTA

Pt. Girdhari Lal Mehta, a senior trustee of the All-India Kashiraj Trust, breathed his last on July 4, 1998 at Calcutta. With his death our country lost a philanthropist industrialist, a patron and benefactor of Indian culture and śāstras specially and of education in general.

Sri Mehtaji was born on 13 January 1907 at Varanasi in a well known family of industrialists. He had his education at Calcutta. He studied Sanskrit texts at the feet of eminent Sanskrit scholars such as Mahamahopadhyaya Anantakrishna Shastri and Mahamahopadhyaya Lakshman Shastri Dravid. His teacher in mathematics was the legendary Dr. Ganesh Prasad.

Pt. Girdharilal Ji joined the All-India Kashiraj Trust as a Trustee in place of his elder brother, Pt. Murarilal Ji Mehta and had always actively participated in all meetings and other activities of the Trust since then. Shri Mehta was present when the just published Vāmana Purāṇa was released by Dr. Dandekar in Shivala Fort on the occasion of the All-India Oriental Conference held in Varanasi in 1968. On the occasion of the Silver Jubilee of the Trust, when the then Prime Minister Shrimati Indira Gandhi released the Varāha Purāṇa, Pt. Girdharilal Ji had presented an introduction to it. At the meetings of the Trust, Shri Mehta's experience and talents were found very valuable and he was very liberal with his time and advice.

The family of Pt. Girdhari Lal Ji had been in contact with the Kashiraj right from the time of Shri Mehta's father who founded the Vallabhram Saligram Sangved Vidyalaya in Varanasi. Kashi Naresh is the permanent president of this Vidyalaya.

Pt. Girdharilal Ji was a deeply religious person and liberally supported all efforts to propagate and promote culture and education. He had generously assisted in the development of the Bharatiya Vidya Bhawan, and many of its centres and colleges could become possible only due to the large financial assistance provided by Shri Girdharilal Ji. He was president of the Bhartiya Vidya Bhawan for several years. The Mehta College (now Mehta Instriute) at Bharwari near Allahabad was also founded by Sri Mehta. The Sangved Vidyalaya in Varanasi is being

managed for the last seventyfive years by the family of Shri Mehta and he himself ws responsible for its maintenance for a long time. The Nagri Natak Mandali Auditorium in Varanasi was also constructed through the munificence of Shri Girdharilal Mehta, testifying to his wide interests in all aspects of culture.

Shri Mehta also helped lavishly in religious activities. He was instrumental in the construction and restoration of several temples and Dharmsalas. Many releigious and educational institutions drew their sustenance through his generosity. The void created by the death of such an illustrious, generous and ardent supporter of religion, culture, education and ancient Indian studies, would be very hard to fill. It is hoped that his family will continue to maintain and nurture the high traditic.n set by Shri Girdhari Lal Ji Mehta.

May God grant his soul eternal peace.

— Ganga SagarRai

ACTIVITIES OF THE ALL-INDIA KASHIRAJ TRUST

(July 1998-December 1998)

Garuḍa Purāṇa Work

The printing of the Garuḍa purāṇa Acārakaṇḍa continued. The preparation of Appendices is also in progress.

Work on Vāsiṣṭha Linga Purāṇa.

Introduction of the Vasiṣṭha Linga purāṇa is being prepared.

Visitors to the purāṇa Department

During the period many scholars and visitors visited the Purāṇa Department for their Research work and puranic informations. Some of the visitors are as follows.

1. Sri Ram Kumar Saxena-Judge, Varanasi 10.8.98
2. Dr. Hari Singh Shastri, Yamunanagar, Hariyana 14.11.98
3. Dr. Virendra Kumar Alanyar.
Deptt. of Sanskrit, Punjab University, Chandigarh 14.11.98.
4. Dr. Prafulla Kumar Misra, Sanskrit Deptt. Utkal University,
Bhuvaneshwar, 14.11.98.

Vyāsa Pūrṇimā: Purāṇa Goṣṭhī

Under the auspices of the All-India Kashiraj Trust Purāṇa Goṣṭhī (Seminar on Purāṇas) was celebrated at Shivala palace of the All-India Kashiraj Trust on 8th July 1998 at 9 A.M. The Function was presided by His Highness Maharaja Dr. Vibhuti Narain Singh of Benares. Dr. Mandan Misra, V.C. of Sampurṇanand Sanskrit Univeisity was the chief guest. First a condolence was passed and two minutes silence was kept in memory of the late Pt. Girdhari Lal Mehta who passed away in Calcutta on 4th July 1998. Dr. Ganga Sagar Rai made the reference of high achievements of Late Sri Mehta. Sri Mehta was one of the Trustees of the All-India Kashiraj Trust.

The Seminar started with Mangalacaraṇa by Pt. Ganpati Shukla. Dr. Ganga Sagar Rai presented the copy of the Purāṇa Bulletin published on this occasion to His Highness Maharaj Dr. Vibhuti Narain Singh. Dr. Rai briefly described the contents of the articles published in this issue. Then Dr. Ganga Sagar Rai presented the work report of the Purāṇa Department of the All-India Kashiraj Trust. On this occasion Professor

Vishwanath Shastri Datar, Prof. Rewa prasad Dwivedi, Prof. Gangadhar Panda, Prof. Raghunath Giri and Dr. Mandan Mishra spoke about the utility of extensive study of the puranic literature . At the last His Highness Maharaja Dr. Vibhuti Narain Singh thanked the scholars for co-operation and guidance. He expressed his desire to establish the Vyāsa Institute for more extensive study of the Purāṇas and allied topics. With votes of thank the Seminar was dissolved.

At the end tea was served and prasad was distributed.

Among the other scholars present were Dr. Ramji pandey, Dr. M.C. Joshi, Dr. J.S. Roy, and Pt. Vaikuntha Nath Upadhyaya

Rāmaliā

This year the world famous Ramlila of Ramnagar was performed from Bhādra-śukla Caturdaśī (5th september 1998) to Āśvina Pūrṇimā (5th October 1998). As usual thousands of Nemis (Regular visitors) Sadhus (Saints), and general public daily visited the the Rāmaliā. On special days number of visitors was more than a lac.

A good number of scholars Indian and foreigners both daily saw the Rāmaliā. Free provision was supplied to saints during the whole Rāmaliā period, His Highness Maharaja Dr. Vibhuti Narain Singh and Yuvaraja Shri Anant Narain Singh were present daily in the Rāmaliā.

Rāsalilā

This year Rāsalilā was performed in Prasiddha Garden from 25th July 1998 to 7th August 1998 (Śrāvaṇa śukla Dvitiyā to pūrṇimā). During the whole Rāsalila period the Rādhāsahasra nāma and Tenth Skandha of the Bhāgavatapurāṇa were daily recited in the Rāsalilā ground by Pt. Ganapati Shastri Sukla and Dr. Raja Ram Shastri Shukla. His Highness Maharaja Dr. Vibhuti Narain Singh and Yuvaraja Sri Anant Narain Singh were daily present in the Rāsalilā. On conclusion Dakṣiṇā was given to actors.

Activities of the Sisters Trusts

(1) Maharaja Benares Vidyamandir Trust.

Museum

The Museum run by the Maharaj Benares Mandir Trust is increasingly attracting the visitors from all parts of the world.

Wall painting competition

This Trust organised the wall painting competition for local potters on 4.12.98. The local potters made pictures on outer walls of the Maharaja Benares Vidyamandir Museum. The pictures were examined by Professors of Fine Arts of the Banares Hindu University. Special prizes were given to winning candidates and consolation prizes were given to all other participants.

Painting Competition.

On 4.12.98 a painting competition was held for local children in Diwankhana. Papers and colours were supplied to all the participants. Paintings were judged by the Professors of Paintings of the Banaras Hindu University. Prizes were given to winning participants. All the participants children got the sweets.

(2) Maharani Kashinaresh Dharma Karya Nidhi.

Distribution of Sweets.

On 4.12.98 sweets were distributed to boys and girls of all the Primary and Junior High Schools of Ramnagar. Students in their school uniforms were assembled in inner courtyard of the Ramnagar Fort. Sweets were also given to teachers and servants of the schools.

Harikirtan.

On the night of 4.12.98 saints of Ramkrishna Mission Varanasi recited the Holy names of the lord Viṣṇu. Saints were fed after the Harikirtan.

(3) Maharaja Kashinaresh Dharma Karya Nidhi.

Rituals and religious functions during the whole year are conducted by this Trust. The Trust also runs many educational institutions which are making progress.

सर्वभारतीय काशिराजन्यासस्य कार्यविवरणम्

(जुलाई-दिसम्बर १९९८)

पुराणसंबन्धिकार्याणि

गरुडपुराणकार्यम्

गरुडपुराणस्याचारकाण्डस्य मुद्रणकार्यं प्रचरति । परिशिष्टनिर्माणकार्यमपि क्रियमाणं वर्तते ।

वासिष्ठलिङ्गपुराणस्य कार्यम्

मूलपुराणस्य पाठान्तरसहितं मुद्रणं पूर्णम् । संप्रति पुराणस्य प्रस्तावनालेखनकार्यं प्रचलति ।

पुराणविभागे समागता विद्वांसः

अस्मिन् अवधौ वहवो विद्वांसः स्वशोधकार्यनिमित्तं पौराणिकसूचनार्थं च पुराणविभागे समागताः । केचन विद्वांसः अधोनिर्दिष्टाः सन्ति -

१. श्रीरामकुमारसक्सेना, न्यायाधीशः वाराणसी-१०८.९८ दिनांके
२. डा. हरिसिंहशास्त्री-यमुनानगर हरियाणा १४.११.९८ दिनांके
३. डा. वीरेन्द्रकुमार अलन्यारः पञ्जाब विश्वविद्यालयस्य १४.११.९८ दिनांके
४. प्रो. प्रफुल्लकुमार मिश्रः प्राध्यापकः संस्कृतविभागे, उत्कलविश्वविद्यालय, भुवनेश्वर १४.११.९८

पुराणगोष्ठी

अस्मिन् वर्षे ८ जुलाई १९९८ दिनाङ्के सर्वभारतीयकाशिराजन्यासस्य शिवालाप्रासादे तत्रभवतां काशिनरेशाणां डॉ. विभूतिनारायणसिंहशर्मदेवानामाध्यक्ष्ये आयोजितासीदियं पुराणगोष्ठी । तत्र सम्पूर्णानन्दसंस्कृतविश्वविद्यालयस्य कुलपतयः डॉ. मण्डनमिश्र-महोदयाः मुख्यातिथयः आसन् । प्रथमं तत्र शोकः पारितः यत्र दिवङ्गतपण्डित-गिरिधारिलालमेहतामहोदयस्य स्मृतौ सदस्यैः मुहूर्तद्वयं मौनमवलम्बितम् । निधनं कलकत्तानगरेऽभवत् । डॉ. गङ्गासागररायः दिवङ्गतपण्डितगिरिधारिलालस्य विशिष्ट-गुणानां विषये चर्चा विहितवान् । दिवङ्गतमेहतामहोदयः सर्वभारतीय काशिराजन्यासस्यैकः न्यासधारिसदस्य आसीत् । पं. गणपतिशुक्लस्य मङ्गलाचरणेन पुराणगोष्ठी समारब्धा । अनन्तरं डॉ. गङ्गासागररायमहोदयेन पुराणपत्रिकायाः व्यासपूर्णमाङ्कः न्यासाध्यक्षेभ्यः डॉ. विभूतिनारायणसिंहशर्मदेवेभ्यः समर्पितः । डॉ. गङ्गासागर रायमहोदयेन अस्य वर्षस्य उभयोरङ्कयोः निबन्धानां संक्षिप्तपरिचयोऽपि प्रदत्तः । पुराणविभागाध्यक्षः डॉ. गङ्गासागररायः वर्षपर्यन्तकृतस्य पुराणविभागीयकार्यस्य विवरणं प्रस्तुतवान् ।

अस्मिन्नवसरे प्रमुखाः वक्तारः आसन् - प्रो. विश्वनाथशास्त्रिदातारः, प्रो. रेवाप्रसाद द्विवेदी, प्रो. गङ्गाधरपण्डा, प्रो. रघुनाथगिरिः, प्रो. मण्डनमिश्रश्च । एते पुराणाध्ययन-स्यावश्यकताविषये प्रतिपादितवन्तः । अन्योपस्थितविद्वत्सु 'डॉ. रामजी पाण्डेय, डॉ. महेशचन्द्र जोशी, पं. वैकुण्ठनाथ उपाध्यायश्च प्रमुखा आसन् ।

तत्रभवन्तः काशिनरेशः डॉ. विभूतिनारायणसिंहशर्मदेवा अभ्यागतविद्वद्भ्यः पुराणसम्बन्धिकार्येषु सहयोगार्थं साधुवादान् वितरितवन्तः ।

विद्वद्भ्यो स्वल्पाहारः चाय-पानञ्च समर्पिते ।

रामलीला

अस्मिन् वर्षे रामनगरस्य विश्वविश्रुता रामलीला भाद्रपदशुक्लचतुर्दशीतिथि-मारभ्याश्विनपूर्णिमापर्यन्तं (५ सितम्बर १९९८ तः ५ अक्टूबर १९९८ दिनांकं यावत्) समायोजिता आसीत् । पूर्ववत् सहस्रशः साधवः, 'नेमी' इति विश्रुताः प्रत्यहं द्रष्टारः, सामान्या जनाश्च प्रत्यहं रामलीलां दृष्टवन्तः । विशिष्टलीलादिनेषु दर्शकानां संख्या लक्षाधिका आसीत् । प्रतिदिनं बहुसंख्यकाः एतद्देशीया वैदेशिकाश्च शोधार्थिनोऽपि रामलीलां दृष्टवन्तः । साधुभ्यः मासपर्यन्तं निःशुल्का भोजनसामग्री वितरिता । तत्र भवन्तः काशिनरेशः महाराजा डॉ. विभूतिनारायणसिंहशर्मदेवाः, युवराजा श्री अनन्तनारायणसिंहमहोदयाश्च प्रतिदिनं रामलीलायामुपस्थिता आसन् ।

रासलीला

अस्मिन् वर्षे रामनगरस्थिते प्रसिद्धोद्याने २५ जुलाई १९९८ दिनाङ्कमारभ्य ७ अगस्त १९९८ दिनाङ्कं यावत् (श्रावणशुक्लद्वितीयामारभ्य पूर्णिमापर्यन्तं) रासलीला संपन्ना । प्रत्यहं रासलीलाभूमौ राधानामसहस्रस्य श्रीमद्भागवतस्य दशमस्कन्धस्य च पाठः पण्डितगणपतिशास्त्रिशुक्लमहोदयेन पण्डितराजारामशुक्लमहोदयेन च कृतः । तत्र भवन्तः काशिनरेशः डा. विभूतिनारायणसिंहशर्मदेवाः युवराजा श्री अनन्तनारायणसिंह महोदयाश्च रासलीलाप्रदर्शनावसरे प्रतिदिनं उपस्थिता आसन् । रासलीला समाप्तौ रासलीलापात्रेभ्यो दक्षिणाः प्रदत्ताः ।

सहयोगिन्यासानां कार्यविवरणम्

(१) महाराज बनारस विद्यामन्दिरन्यास

संग्रहालयः

महाराजबनारसविद्यामन्दिरन्यासेन संचालितः संग्रहालयः प्रतिवर्षं जगतः समग्रभागेभ्य आगतानां दर्शकाणाम् वर्धमानक्रमेण आकर्षणकेन्द्ररूपेण वर्तते । अस्मिन् वर्षे अस्मिन् संग्रहालये चित्रवीथिकायाः उद्घटनावसरे विशिष्टाः कलाविशेषज्ञा विशिष्ट जनाश्च उपस्थिता आसन् ।

भित्तिचित्रकलाप्रतियोगिता

अनेन न्यासेन ४.१२.९८ दिनाङ्के स्थानीयकुम्भकाराणां कृते भित्तिचित्रप्रतियोगिता आयोजिता आसीत् । स्थानीयकुम्भकाराः महाराज बनारसविद्यामन्दिर संग्रहालयस्य बाह्य-भित्तिषु चित्राणि निर्मित वन्तः । इमानि चित्राणि धार्मिकाणि, ऐतिहासिकानि, सामाजिकानि चासन् । चित्राणां परीक्षणं हिन्दूविश्वविद्यालयस्य कलाप्राध्यापकैः कृतम् । विजेतृकुम्भकारेभ्यो विशिष्टपुरस्काराः अन्येभ्यः सर्वेभ्यश्च सान्त्वनापुरस्काराः प्रदत्ताः ।

चित्रकलाप्रतियोगिता

४.१२.९८ दिनाङ्के स्थानीयवालानां कृते चित्रकला प्रतियोगिता संपन्ना । सर्वेभ्यः चित्रकारेभ्यः पत्राणि वर्णानि च प्रदत्तानि । चित्राणां परीक्षणं हिन्दूविश्वविद्यालयीय-प्राध्यापकैः कृतम् । विजेतृभ्यः पुरस्काराः प्रदत्ताः । सर्वेभ्यः मिष्टान्नानि प्रदत्तानि ।

(२) महारानी काशिनरेश धर्मकार्यनिधिः

मिष्टान्नवितरणम्

४.१२.९८ दिनाङ्के रामनगरस्य सर्वेषां प्राथमिक-लघुमाध्यमिक विद्यालयानां छात्रेभ्यो मिष्टान्नानि प्रदत्तानि । छात्राः रामनगर दुर्गस्य प्राङ्गणे स्वविद्यालयानां परिधानानि परिधाय समागताः । विद्यालयानां अध्यापकेभ्यः परिचारकेभ्यश्च मिष्टान्नवितरणं जातम् ।

हरिकीर्तनम्

४.१२.९८ दिनाङ्कस्य रात्रौ रामकृष्णमिशनसंस्थायाः साधु भिः रामनगरदुर्गे भगवन्नामकीर्तनं कृतम् । सर्वेभ्यः साधुभ्यो भोजनानि प्रदत्तानि ।

३. महाराज काशीनरेश धर्मकार्यनिधिः

अनेन न्यासेन वर्षं यावत् धार्मिककृत्यानां संपादनं क्रियते । अनेन न्यासेन बहूनि शिक्षासंस्थानानि अपि संचाल्यन्ते यानि संततं वर्धमानानि सन्ति ।

THE BOARD OF TRUSTEES
OF
THE ALL-INDIA- KASHIRAJ TRUST

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ANNOUNCEMENT OF FOUR NEW PROJECTS

The All-India Kashiraj Trust has resolved to introduce four new Projects for the advancement of Puranic learning. The Trust heartily requests all interested in Puranic study for cooperation.

(1) Publication of monographs dealing with Puranic literature (i.e. works bearing the name of Purāṇa or Upapurāṇa) in all the regional languages of India. Each monograph should contain a detailed account of published works, of MSS. preserved in the libraries and the Private Collections and of works known through quotations.

(2) Publication of unpublished theses on important Puranic subjects.

(3) Publication of a series of monographs (not less than 100 pages) on the lives of the great sages as described in Puranic literature.

(4) Publication of Sanskrit Digests by traditional scholars on Puranic subjects. These digests may be published in the Bulletin also.