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डॉ. रामकरण शर्मा

भूतपूर्व कुलपति, सम्पूर्णानन्द संस्कृतविश्वविद्यालय, वाराणसी; नयी दिल्ली

डॉ. रामचन्द्र नारायण दाण्डेकर

भण्डारकर प्राच्यशोधसंस्थान, पुणे

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Traditional Sanskrit scholars are requested to send us articles in
Sanskrit (i) dealing with the religious & philosophical matters in the
Purāṇas and (ii) explaining the obscure & difficult passages in the
Purāṇas.

पुराणम्—PURĀṆA

Vol. XLIII, No. 1]

[February 8, 2001

माघपूर्णिमाङ्कः

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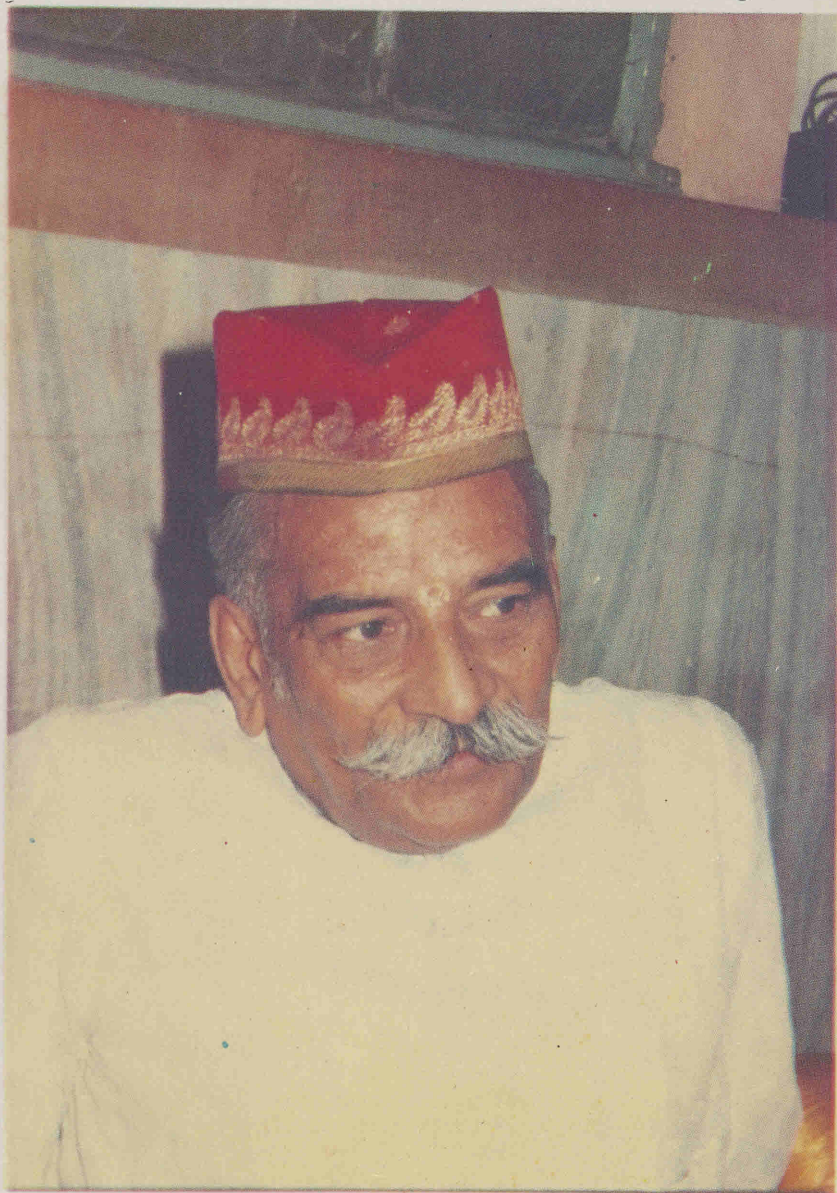
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His Highness Kashinaresh Maharaja Dr. Vibhuti Narain Singh Bahadur passed away on the 25th of December 2000 at Varanasi after protracted illness. He was cremated at the Manikarnika Ghat on the banks of the Ganga the next evening. The last rites were performed by his son, Maharaja Anant Narain Singh Bahadur.

His Highness Kashinaresh Maharaja Dr. Vibhuti Narain Singh



Birth 5 Nov. 1927]

[Death 25 Dec. 2000

देवैः कृतं महिषमर्दिनीस्तोत्रम्

(वराहपुराणम् ९४.५३-६०)

देवा ऊचुः ॥

नमो देवि महाभागे गम्भीरे भीमदर्शने ।
जयस्थे स्थितिसिद्धान्ते त्रिनेत्रे विश्वतोमुखि ॥ ५३ ॥
विद्याविद्ये जये याज्ये महिषासुरमर्दिनि ।
सर्वगे सर्वदेवेशि विश्वरूपिणि वैष्णवि ॥ ५४ ॥
वीतशोके ध्रुवे देवि पद्मपत्रशुभेक्षणे ।
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Translation

The gods said : Salutation (to thee) O goddess, the fortunate one, the serious and dreadful one, seated on victory, having faith in maintenance, three eyed one, possessed of a face (looking) on every side (53)

(O goddess) thou art learning as well as ignorance, victory, one fit to be sacrificed, killer of the demon Mahiṣa, the all pervading one, the lord of all the gods, having all forms, the power of lord Viṣṇu (54)

O goddess thou art free from grief, constant one, possessed of auspicious eyes like lotus leaves, observing pure and sātṭvika (pious) vow, O thou of fierce form, O thou Vibhāvārī (night) (55)

O goddess, thou art the giver of prosperity (Ṛddhi) and siddhi (accomplishment) thou art knowledge as well as ignorance, O thou immortal one, the auspicious one. Thou art Śānkari (consort of Saṅkara), Vaiṣṇavī (consort of Viṣṇu), and Brāhmī (consort or power of Brahman)

O thou, the wielder of the bell in thy hand, wielder of trident as thy weapon, killer of great Mahiṣa, fierce formed one, possessed of deformed (or odd number of) eyes, Mahāmāyā (possessed of great illusion or trickery), the dropper of nectar (57)

O goddess, thou art settled for the welfare of all the creatures, thou art composed of all the virtues, the constant one, the mother (origin) of all the learnings, Purāṇas and crafts, holder or sustainer of all beings (58)

O auspicious one, thou art the refuge of all the mysteries of the gods and also of all creatures, O thou learning and ignorance, O thou prosperity, O Ambikā, O thou having the odd number of eyes, O thou forbearance, O thou agitator of inner water, O thou stainless one (59).

Obeisance to thee O great goddess, obeisance to thee O supreme goddess, obeisance of all gods to thee, O composed of feelings, O unperishable one, O undecaying one (60).

A NOTE ON THE DEVĪCARITA OF THE VARĀHAPURĀṆA

In the Varāhapurāṇa the legend of goddess (Devīcarita) is described in about 300 verses in chapters 89 to 95. Here it is ascribed as legend of three Śāktis (*Triśakticarita*). Here in this description firstly the legend of Brāhmīśakti is narrated then of Vaiṣṇaviśakti and in the last of Raudrīśakti. The legend starts with the statement that the gods depressed by demon Andhaka went to Brahman for shelter

अस्त्यन्धको महादैत्यस्तेन सर्वे दिवौकसः ।

अर्दिता मत्समीपं तु बुद्ध्वा मां शरणैषिणः ॥ Varāhap. 89.14

Brahman along with gods went to Śaṅkara on the Kailāsa mountain for protection. When Śaṅkara asked the reason of their arrival Brahman gave the above cited answer. Then Lord Viṣṇu also came there and by the sight of these three lords goddess *Trikalā* or *Trivarnā* was produced. Then on the advice of these gods this goddess *Trivarnā* or *Trikalā* was transformed into three goddesses *Triśaktis*. These three śaktis were Brāhmī Śakti of white complexion, Vaiṣṇaviśakti of red complexion and Raudrīśakti of black colour. Of these three, Brāhmī with the permission of Brahman went to Śveta mountain, Vaiṣṇavi with permission of Viṣṇu to Mandara mountain and Raudrī with permission of Rudra to Nīla mountain for penance. Later on, when Brahman started to create he felt himself inactive. Then he went to Śveta mountain and eulogised the Brāhmīśakti and the Goddess entered into Brahman. Now with this power Brahman made his creation. In 91st chapter the legend of Vaiṣṇavi who was on Mandara mountain starts. There with the mental agony of the Goddess crores of goddesses were produced. Once sage Nārada went there and was very much amazed with the beauty of the Goddess. He came to demon Mahiṣa and informed him about the beauty of the Goddess. The city of Mahiṣa was under the ocean. He also informed that Devas and Gandharvas are worshipping the Goddess so without conquering them you cannot get the Goddess. In chapter 93 the demons attacked on gods on Meru mountain and conquered them. In ch. 94 the messenger of Mahiṣa went to the Goddess and asked her to marry demon Mahiṣa. The goddess attendant of Devī informed that the Goddess along with her attendant goddesses is observing *Kaumārī Vrata* and cannot marry. Meanwhile Nārada went to Devī and informed her that demons are

coming and be ready for fight. The Goddess changed herself into terrible form. In fight all the demons were killed except Mahiṣa. Mahiṣa fled away and Devī followed him. Devī fought with Mahiṣa for divine thousand years in whole universe and finally killed him on the *Śataśṛṅga* mountain. All the gods with Brahman eulogised the goddess which is given above. The merits of this stuti is also given here which says that the reciter gets all the desired things.

In ch.95 the legend of Raudrīśakti who was practising penance on the *Nilagiri* is described. A demon named Ruru became very powerful by the boons of Brahman. His city was within the sea. He conquered all the gods and the oppressed gods went to Devī on *Nilagiri* for rescue. At same time Ruru also following them went there and fierce fight started. Devī killed demon Ruru. Lord Rudra eulogised Devī. With the glorification of Devīcarita legend finishes.

Here in Devīcarita it is remarkable that Brahman and gods oppressed by Andhaka went to Rudra on the *Kailāsa*. But there is no other reference of demon Andhaka in this Devīcarita.

When we compare this Devīcarita to that of the *Mārkaṇḍeyapurāna* following points become apparent.

(1) Here in the *Varāhapurāna* all the three goddesses appear at one time by the sight of Brahman, Visnu and Rudra and go for penance at different mountains. But in the *Mārkaṇḍeyapurāna* no such description is available. All the three goddesses appear at different time and places. Only in *Madhyamacarita* the goddess is produced by *tejas* of these three gods and also with the *tejas* (lustre) of other gods. This *tejas* is produced by face and not by eye :

ततोऽतिकोपपूर्णस्य चक्रिणो वदनात्ततः ।

निश्चक्राम महत्तेजो ब्रह्मणः शंकरस्य च । etc

(2) In the episode of *Brāhmī* the *Varāhapurāna* says that the Goddess was on the *Śvetapārvata* and she helped Brahman in the creation. In the *Mārkaṇḍeyapurāna* the episode is connected with the ocean of milk and killing of *Madhu-Kaiṭabha* is described by Lord Viṣṇu. Creation is not directly mentioned there.

(2) In the episode of *Vaiṣṇavīśakti* in the *Varāhapurāna* the *Mandara* mountain is described as the abode of Devī. Here a messenger is also sent by Mahiṣa. The venue of combat is whole universe and finally Mahiṣa is killed on *Śataśṛṅga* mountain. *Nārada* also plays part in this episode. All these things are not available in the *Mārkaṇḍeyapurāna's* Devīcarita. The gift of ornaments and arms to Devī by gods as described in the

Mārkaṇḍeya purāṇa is absent in the Varāhapurāṇa. However the *stuti* and merits tally in essence. The mode of killing demon Mahisa tally with Devīcarita of the Mārkaṇḍeya Purāṇa in meaning and words :

ततः कालेन महता शतशृङ्गे महागिरौ ।
 पद्भ्यामाक्रम्य शूलेन निहतो दैत्यसत्तमः ॥
 शिरश्चिच्छेद खड्गेन तत्र चान्तःस्थितः पुमान् ।
 निर्गत्य विगतः स्वर्गं देव्याः शस्त्रनिपातनात् ॥

Varāhap. 94.50-51

(3) In third episode of the Varāhapurāṇa Devi resides on Nilagiri and kills demon Ruru and finally Lord Rudra eulogises the goddess. In the Mārkaṇḍeyapurāṇa-episode goddess was on the Himālaya. Here two stutis are also given. Here the leaders of the killed demons are Śumbha and Niśumbha.

(4) In the conclusion, the Varāhapurāṇa says that of all the forms of Mahāśskti Lord Rudra is husband and who worships the goddess Lord Rudra becomes pleased on him.

यावन्त्यस्या महाशक्त्यास्तावद्रूपाणि शंकरः ।
 कृतवांस्ताश्च भजते पतिरूपेण शंकरः ।
 यश्चाराधयते तास्तु रुद्रस्तुष्टो भविष्यति ।
 सिद्ध्यन्ते तास्तदा देव्यो मन्त्रिणो नात्र संशयः ॥
 एतासां सर्वभेदेषु पृथगेकैकशो घरे ।
 सर्वासां भगवान् रुद्रः सर्वगश्च पतिर्भवेत् ॥ Varāhap. 95.70-72

-Ganga Sagar Rai

RELEVANCE OF SANSKRIT IN 21st CENTURY
(WITH REFERENCE TO PURĀṆAS) : A BRIEF NOTE*

By

S. G. KANTAWALA

[पुराणेषु भारतीयधर्मस्य दर्शनस्य सामाजिकव्यवस्थायाः, तीर्थानां, व्रतानां, वनस्पतीनां जन्तूनां च वर्णनं प्रामुख्येन प्राप्यते । अन्ये लोकोपयोगिविषया अपि प्राप्यन्तेऽत्र । पुराणानां भाषाऽपि सरला वर्तते । अतो भारतीयज्ञानस्य प्राप्त्यै पुराणानामध्ययनमावश्यकम् । पुराणानामध्ययेन संस्कृतभाषाया अपि प्रचारो भविष्यति । अत्र विदुषा लेखकेन पौराणिकाध्ययनस्य महत्त्वं प्रतिपादितम् ।]

It is well-known that a language is a means of communication of thoughts, ideas *etc.* and it is a vehicle, a carrier of presentation and preservation of thoughts, literature in its oral as well in written form. In a sense it works as a link between the past, present and future.

It is well-known that our ancient Indian literature is mostly preserved in Sanskrit and Middle Indo-Aryan languages. Sanskrit is the oldest Indo-Aryan language and the literature there in has bestowed on the modern generation a rich cultural heritage.

Purāṇas trace their antiquity to the Vedas and are rooted in the Vedas. They form a substantial bulk of the religious and cultural-historical literature, next to the Vedas. They contain our ancestors' throbbing pulses, which are inherited and woven in the texture of our blood and life.

It is reported that interest and competence of younger generation to learn Sanskrit is falling gradually and, therefore, in a sense it brings out the importance, purpose and need of Sanskrit and therefore also the relevance and utility of the study of Purāṇas.

* The present paper is based on my observations at the one-day seminar on "Relevance of Sanskrit in 21st Century" at the Faculty of Arts, M.S. University of Baroda, held on 22 March, 2000.

The vocable "*relevant/relevance*" means "being concerned with the matter in hand, in point, pertinent to, applicable, bearing on the issue." (*Vide* The Pocket Oxford Dictionary, 1946, p. 683; Webster's Dictionary of the English Language, College Edition, Indian Edition, Delhi, 1979, p. 1266); thus the vocable "*relevance*" comes to imply "the purpose, the role, applicability and therefore utility" in this context. It is, therefore, proposed to discuss here the problem from these points of view.

It is well-known that religion and philosophy go hand in hand, obviously the Purāṇas are the major source and store-house of the philosophy, customs, practices *etc.* of this Purāṇic religion. It does not lose its mooving in the Vedas. With the passage of time the Purāṇic literature has grown on account of its dynamic character and catholic nature of this religion. In brief they are the records of religious practices (*e.g. vrata, dāna etc.*), customs and conventions (religious/social), means of worship, *i.e. e.g. icons, etc.*, places of worship, religious philosophy. In addition they take note of political history also.

In the Purāṇic religion there are a number of gods and goddesses that are worshipped in different ways by their followers, but it also speaks of monotheism in polytheism and monism and this aspect is traceable to the Vedas.

With the passage of time other trends or aspects or elements infiltrated and their impacts were amalgamated synthetically in their practices. In this connection the Sūrya-worship may be mentioned. The Ṛgveda and the later Vedic literature bear ample testimony to the practice of the Sun-worship. With the passage of time and the impact of Iranians the image of the Sun with its paraphernalia and Miora (*cf. Vedic Mitra*)-worship were amalgamated in the indigenous Sun-worship, showing change and continuity in Purāṇic religion.

In the *Vaiṣṇava-sampradāya* the festival of *anna-kūṭa* together with the *Govardhana-pūjā* is well-known. The Bhāgavata-Purāṇa (10.24 ff) describes the *Govardhana-dhāraṇa-līlā* graphically by Kṛṣṇa. It is interesting to note that the texts like the "Vratarāja" by Daivajña Viśvanātha, the "Dharmasindhu" by Kāśīnātha Upādhyāya come to our help to understand the continuity of the practice and the changes therein with the passage of time.

Purāṇas have contributed immensely to the socio-cultural history of India and in this context the purpose of the composition of Purāṇas may be referred to here. It is said that they were composed specially for the benefit of women, Śūdras and *brahma-bandhus*, as they were barred from hearing and learning the Vedas and consequently the Vedic rites and rituals which were the means to heaven and a happy yonder life. (*vide Devībhāgavata* 1.3.21). For their convenience and good Purāṇas prescribed alternatively the Purāṇic *mantras*, rites and rituals side by side the Vedic *mantras* *etc.* Thus they satisfied social need.

Distribution of food-packets to the hungry and needy, to the ailing and the disabled, to the victims of natural and other calamities is a well-

known social activity carried out in modern times in different parts of the world, whenever necessary. Here one is reminded of its Vedic counterpart *annadāna* referred to in the AV 10.117.6 and the Brahma purāṇa recommends its practice. In the practice of several Purāṇic *vratas*, *dānas* etc. gifts and feeding of the Brahmins are also recommended.

Tours and travels in modern times have tended to make the world smaller and this institution finds a prototype in the institution of *tīrthayātrā* in Purāṇas. It is highly spoken of and recommended in the Purāṇas, and other texts. Chapters dealing with *tīrthas* are sometimes rich in botanical and zoological descriptions. All this is useful towards comparative and socio-religious cultural study.

Caste-system is a distinguishing feature of the Indian society, but now-a-days its hold is getting loose. In the context of the castes the *jñāti-purāṇas* and *tīrtha-māhātmyas/sthala-purāṇas* may be mentioned here. To illustrate, the Dharmāraṇya-purāṇa is a *jñāti-purāṇa* dealing with, the origin and history of the Modha Brahmins and Banias. It speaks of the Sun-worship at Modhera in north Gujarat.

All this tends to suggest the significance and importance of the Purāṇas. They are in Sanskrit and hence the relevance of the study of Sanskrit. Passingly, it may be observed that the Purāṇic Sanskrit (Epic-Purāṇic Sanskrit) is simple and lucid, even though it may deviate from the Pāṇinian norms of grammar and language.

THE MAṆIVAI-EPIISODE IN PUṢPADANTA'S PAUMACARIYA

BY

MRS. SINDHU S. DANGE

[जैनसाहित्ये बहवो रामचरितवर्णनपरा ग्रन्था वर्तन्ते येषु रामचरिते अनेक-
नवीनाख्यानानि रचितानि । विमलसूरिविरचितं पउमचरिउ (पद्मचरितम्) एषु जैन ग्रन्थेषु
प्राचीनतमा कृतिः यस्य प्रभावो जैनरामचरितेषु जातः । अस्मिन् निबन्धे पुष्प-
दन्तविरचितमहापुराणुग्रन्थे प्राप्तस्य मणिवै (मणिवती) चरितस्य विवेचनं कृतं विदुष्या
लेखिकया । अयं ग्रन्थोऽपभ्रंशभाषायां वर्तते । अस्मिन् ग्रन्थे आदिपुराणम् उत्तरपुराणं
चेति भागद्वयं वर्तते । उत्तरपुराणभागस्य एकादश संधयः रामायणमिति कथ्यन्ते । अस्य
पुराणस्य विवरणानुसारतः अलकानरेशस्य कन्या मणिवै हिमालये तपसि मग्ना आसीत् ।
पुष्पकारुढो रावणस्तत्र परिभ्रमन् तां दृष्ट्वा कामातुरो जातः । एतद् दृष्ट्वा मणिवै कुब्जा
भूत्वा रावणं शशाप यद् अन्य जन्मनि सा रावणस्य कन्या भविष्यति तथा रावणस्य
विनाशस्य कारणं भविष्यति । जन्मान्तरे सा मन्दोदर्या रावणस्य कन्या जाता । कन्योत्पत्तौ
मारीचेन कथितं यत् एषा कन्या दशग्रीवस्य विपत्तेः कारणं भविष्यति । मारी-
चमतानुसारतः सा कन्या मञ्जूषायां निधाय मिथिलापरिसरे भूमौ पिहिता सा एव भूमिं
कर्षता जनकेनोपलब्धा सीता नाम्ना प्रथिता जाता । अनेन आख्यानेन वेदवत्या
आख्यानमपि साम्यं भजते यत् वाल्मीकीये रामायणे उत्तरकाण्डे ब्रह्मवैवर्तपुराणे
चोपलभ्यते यत्र वेदवती रावणं शशाप सा अन्यस्मिन् जन्मनि सीता भूत्वा रावणस्य
विनाशकारणं च बभूव । भावार्थरामायणे आनन्दरामायणे च पद्मा नाम्नी कन्या
एतादृशं शापं दत्त्वा रावणविनाशकारणं जाता । अस्मिन् निबन्धे एतेषां आख्यानानां
तुलनात्मकं रूपं प्रदर्श्य वेदेषु पुराणेषु लोककथासु च कन्यानिमित्तकं विरोधस्य भावनायाः
चित्रणं कृतम्।]

The story of Rāma has been a favourite one with the Jain writers. The Paūmacariya of Vimāla Sūri, dated 4th cent. A.D ¹, is the oldest version of the Rāmāyaṇa written in Jain Māhsārāṣṭrī and in the Āryāmetre, which is the real metre of the Prakrit poetry. Here we have the life of Padma ie. Rāma (Padma is the name for Rāma), narrated in 108 cantos and these cantos only partially agree with the Rāmāyaṇa of Vālmiki. Vimāla Sūri's work served as a model for several Jain versions of the Rāma-story in later times, some of which are — *Padmapurāṇa* of Raviṣeṇa (678 A.D.), *Paūmacariu* of Svayaṁbhū (middle of the 8th century A. D.), *Caūpanna-mahāpurisacariya* of Śīlācārya (868 A.D.), *Mahapurāṇu* also

1. However, on the authority of the poet himself, the *Paūmacariya* was composed by him, 530 years after the demise of Mahāvīra. vide *Paūmacariya* CXVIII. 103

Caūpanna-mahāpurisacariya of Śīlācārya (868 A.D.), *Mahapurāṇu* also called *Tisatthimahāpurisaguṇālaṅkāra* of Puṣpadanta (965 A.D.), *Kahāvalī* of Bhadreśvara (11th cent. A.D.), *Triṣaṣṭhisālākāpuruṣacaritra* of Hemacandra at the desire of his converted royal disciple Kumārapāla of Anilvad (composed between 1160 to 1172 A.D., the 7th *parvan* of this work is the Jain *Rāmāyaṇa*) and *Rāmācaritra* in prose by Devavijayaṅgaṇin (1596 A.D.), following the *Rāmāyaṇa* of Hemacandra.

The Maṇivai-episode to be discussed in this paper is from the work *Mahāpurāṇu* also known as *Tisatthimahāpurisaguṇālaṅkāra* of Puṣpadanta.² It is written in the Apabhraṁśa language. Apabhraṁśa represents the stage of the latest sort of Prakrits and reflects the ordinary colloquial speech of those times. The study of the Apabhraṁśa literature proves useful to trace the origin of the Indian vernaculars.³ This work *Mahāpurāṇu* is divided into two parts viz. *Ādipurāṇa* and *Uttarapurāṇa*. Eleven *saṁdhi*-s (69–79) in the *Uttarapurāṇa* are popularly known as the *Rāmāyaṇa*, *Paumacariya* or *Padmapurāṇa*. The Jain *Rāmāyaṇa*-s present several interesting features, which are taken note of by scholars.⁴ The Manivai-episode from Puṣpadanta's *Paumacariya* also presents an interesting feature and poses a problem worth consideration. The episode occurs in the 70th *saṁdhi* covering *kaḍavaka*-s (cf. *kaḍave*, meaning a stanza in a poem, in Marathi) no. 6 to 9. Prior to these, in *kaḍavaka*-s no. 2 to 4, there is narrated the lineage of Rāvaṇa, who is spoken of as of the Vidyādhara clan. King Sahasagīu (Sahasragrīva) of the city of Vidyādhara-s, being displeased with his relatives for some reason, and having quarrelled with them, shifted to Tikūḍagiri (Trikūṭagiri) and there built the city of Laṅkā. Thereafter came Sayagīu (Śatagrīva), and then Paṅṅāsagīu (Pañcāśadgrīva). His son was Pulatthi (Pulasti), who married Mehalacchi (Meghalakṣmī). Pulatthi's son from Mehalacchi was Dasagīu (Daśagrīva), who married Mandoyari (Mandodarī), the

2. J. C. Ghosh suggests that the Jain writer Puppahayanta (Puṣpadanta) and Puṣpadanta, who wrote the Śīva-mahimna-stotra were the same. The Jain writer was formerly a Śaiva brahmin in the 10th cent. vide Dasagupta, S.N., *A History of Sanskrit Literature*, Classical Period, Vol. I, Calcutta, 1947, p. 660, n. 1. Dasagupta here points out that nothing can be made out merely from the similarity of names.
3. See *Mahāpurāṇu* of Puṣpadanta (Paumacariya or Rāmāyaṇa section), some examples. 78.16.1/ दुवई-ना धगधगधगंतु खलजलणु etc. धगधग in Marathi meaning excessive burning and heat.
76.10.8-लगउ. Skt. लग्नः, Mar. लगला; Hindi-लगा
73.15.15-खपरु. Mar. खापर; ढंकणु-Mar- झाकण; Hindi-ढकन
4. Winterniz, M., *A History of Indian Literature*, Vol. II (Buddhist Literature and Jain Literature), New Delhi 2nd ed., 1972 (1933), pp. 490-495; also Kulkarni V.M., (ed.), *A Treasury of Jain Tales*, Ahmedabad, 1994, Intrn. pp. xxiv-xxv

daughter of Maya. It is very obvious that the names of Rāvaṇa's ancestors as Sahasagīu, Sayagīu and Paṇṇāsagīu are on the lines of the name Dasagīu (Daśagrīva ie. Rāvaṇa, who is known to have ten necks ie. ten faces) and speak of the ingenuity of the poet to coin interesting imaginary names. The similarity of the words *pañcavīsa* (*Ibid.* 70. 4.2), *pañṇāsa* and *Vīsa* (*Ibid.* 70. 4. 3) with such words in Marathi is too obvious to need any comment.

The Maṇivai-episode is as follows--Maṇivai (Maṇivatī), the daughter of the king of Alakā, was engrossed in meditation on the mantra for a sacred *bijākṣara* (secret letter), in the vicinity of the Himalayas. Rāvaṇa, who with his wife, was sportively roaming there in the Puṣpaka air-car, happened to see Maṇivai and was overpowered by passion for her. Maṇivai, who had tormented her body due to penance and meditation for twelve years, got terribly angry as her meditation on the sacred *mantra* went in vain. She pronounced a curse of destiny (*nidāna*) for Rāvaṇa, according to which in her next birth, Rāvaṇa would be her father, would carry her off in the forest and would then die on her account (*Ibid.* 70.6). When Maṇivai, becoming the daughter of Rāvaṇa, entered the womb of Mandodarī, terrible results were seen in nature. In the day-time, fell a cluster of big boulders from the sky. The earth began to shake. All of a sudden, there was a tumultuous sound. These and several other happenings in nature were the evil portents. When the girl was born, Mārīca urged Mandodarī to abandon her, for the girl would bring calamity on Daśagrīva. If Daśagrīva was alive, Mandodarī could get another daughter. Ultimately on the words of Mārīca, the girl was kept in a box (*mañjūṣā*) and the same was left buried somewhere on the outskirts of Mithilā (*Ibid.* 70.7.& 8). The box was noticed by a farmer while ploughing the field and was carried to king Janaka, who later on adopted the girl and named her Sītā (*Ibid.* 70. 9).

That Rāvaṇa met his destruction due to the wrath of a maiden, can be traced to the episode of Vedavatī occurring in the Uttarakāṇḍa of the Vālmiki-Rāmāyaṇa. Kuśadhvajā wanted to give his daughter Vedavatī in marriage to Viṣṇu. Dambhu, the daitya-king on hearing this killed Kuśadhvajā, while the latter was in sleep. Kuśadhvajā's wife followed him in his death on the funeral pyre. Vedavatī in order to fulfil her father's wish, started practising severe penance and was noticed by Rāvaṇa, when he was roaming on the mountain Himalaya. Being full of passion for her, he insisted on her becoming his wife, which she refused. With his desire thwarted, becoming angry, Rāvaṇa caught hold of Vedavatī at her hair.

Being insulted, she said that she would immolate herself in fire and would be born ayonijā (self-born ie. without resorting to any womb) to kill him. She was then born in a field, which was ploughed. As she was born in a *sītā* (a line made by a furrow), she was called Śītā (*Ram. Uttara. chap. 17*).

This account, with several other accounts, is narrated to Rāma by the sage Agastya, when Rāma returns to Ayodhyā and is coronated on the throne. The note struck at the end of the Vedavatī-account is significant. Agastya says to Rāma that Rāma is the age-old Viṣṇu His enemy Rāvaṇa, was already killed by Śītā in her former birth (as Vedavatī) by her anger and now in this birth, he is killed by Rāma,⁵ meaning thereby that Rāma is only a *nimitta* (instrumental) cause for Rāvaṇa's death. The Vedavatī-episode is introduced in the *Rāmāyaṇa* to glorify Rāma as Viṣṇu. In spite of this, the note struck of Vedavatī's anger for Rāvaṇa's misdeed and his death due to her, has to be taken into consideration.

In one of the editions of the Vālmiki-*Rāmāyaṇa*, it is said that when Vedavatī was reborn in a *loṭas*, Rāvaṇa accidentally noticed her and carried her home. When he showed the girl to the minister, the latter told Rāvaṇa that the girl would be the cause of Rāvaṇa's death. Rāvaṇa then threw the girl in the sea. But the girl finding the land, again showed herself on the ground in the sacrificial surroundings, which was ploughed, only to be named Śītā afterwards.⁶

The episode also occurs in the *Brahmavaivarta Purāṇa*, which states that Vedavatī, the daughter of Kuśadhvaja and Mālāvatī performed severe penance on the mountain Gandhamādana. Rāvaṇa being enamoured of her, approached her and touched her. She instataneously left her body through control of breath and in the next birth was born as Śītā.

The *Ānanda Rāmāyaṇa* and the *Bhāvārtha Rāmāyaṇa*, which are of later times, relate a similar tale of a maiden named Padmā, who curses Rāvaṇa that she would come to Laṅkā to destroy him completely. Padmā is a daughter of king Padmākṣa, born from a particular fruit (*mahāluṅga*). At the time of her *svayamvara*, the demons kill her father Padmākṣa and devastate the pandal. Padmā immolates herself in fire.

5. *Ram. Uttara. 17.36-*

तव भार्या महाबाहो विष्णुस्त्वं हि सनातनः ।

पूर्वं क्रोधहतः शत्रुर्ययासौ निहतस्त्वया ॥

6. For this account in the Kumbhakoṇam ed. see *Śrīmadvālmikīrāmāyaṇam*, ed. by Pt. Chinnaswami Sastrigal and Pt. V.H. Subrahmany Sastri, 2nd ed., revised, 1958, p 957, n.1

Once, when she comes out from the altar, she is noticed by Rāvaṇa, who becomes full of passion for her. For the second time she immolates herself in fire. Rāvaṇa digs out the altar, only to find some jewels. He keeps these jewels in a box and hands over the box to Mandodarī. Mandodarī in her curiosity opens the box to find a beautiful girl in it. Rāvaṇa asks Mandodarī to abandon that girl, who has become a cause of her father's (Padmākṣa's) destruction. Hence Mandodarī keeps back that girl in the box. That box is carried by Rāvaṇa to Mithilā and buried there. The same box is found by Janaka later on and the girl is named by him Sītā.⁷

It is clearly seen that the Vedavatī-episode in Vālmiki's *Rāmāyaṇa* has been a basis for the accounts in which a young maiden becomes a cause of the death of Rāvaṇa. That she could do this due to the power of her penance, also can be understood as there are many such accounts occurring in the Hindu mythology, in which persons are seen engaged in severe penance, thereby accumulating immense power over the course of nature and also of destiny.⁸

However Puṣpadanta's *Paumacariya*—this Jain version of the Rāma-story—introduces one unique motif and that is of a daughter becoming a cause of father's death. The *Adbhuta Rāmāyaṇa* presents such a motif, while describing the birth of Sītā. It states that in Janasthāna (region near by Pañcavaṭī), Rāvaṇa used to trouble the sages by piercing his arrows in their body and used to collect their blood in a jar. In that very same area, the sage Gṛtsamada was practising penance to get a daughter like Lakṣmī. He used to dip the edge of a blade of grass in milk and used to collect the drops of milk in a jar. Rāvaṇa once noticed it and stole that milk-jar. He emptied that jar in the jar of blood, which he already had (as seen above). This jar, in which milk and blood were mixed together, was handed over by him to Mandodarī. Mandodarī disgusted with Rāvaṇa's misdeeds, wanted to commit suicide by drinking that mixture of blood and milk from the jar. But to her surprise, she did not die but became pregnant.⁹ As she did not want that foetus, she aborted it and buried that

7. *Ānanda Rāmāyaṇa* 7.3; *Bhāvārtha Rāmāyaṇa* 1.15

8. e.g. *Mbh.* Vana 110.8-10 the account of the mendicant Ṛṣabha, deeply engrossed in meditation, ordering the mountain to throw boulders at a person, who came and disturbed the silence there; asking even the wind not to make any noise, while passing from there; warding off with thunder any person who disturbed the silence there. Ṛṣabha here reminds us of the first Tirthaṅkara Ṛṣabhadeva, from the very name and the penance undertaken.

9. The symbolism related to milk and blood is of *sukra* (semen) and *śoṇita* (drop of menstruation blood). cf. Maṅgala *graha* born from the drop of Pārvatī's blood, when Śiva was in sexual union with her. see *Bhaviṣya Purāṇa*, Brahma. 31.17,18.

foetus in the land of Kurukṣetra. From that foetus came a girl, who was later on adopted by Janaka as his daughter.¹⁰

The *Devī-Bhāgavata* also states Sītā to be the daughter of Rāvaṇa. It is said that Maya, the demon, gave his daughter Mandodarī to Rāvaṇa in marriage. At that time, Maya advised Rāvaṇa to kill the first issue, which would be born to him from Mandodarī, for that issue would be disastrous to Rāvaṇa. Mandodarī delivered first a baby-girl, whom Rāvaṇa wanted to kill. But on the request of Mandodarī, Rāvaṇa placed that girl (ie. his own daughter) in a box and buried that box in the city of Janaka. Janaka later on adopted that daughter naming her Sītā.¹¹

It is interesting to note that in the story of Rāma, which has travelled to Thailand and is named *Ramakein*, Sītā is seen as a daughter of Rāvaṇa from Mandodarī. Mandodarī gets her desire fulfilled of eating rice-balls and thereafter conceives. On hearing from the fore-tellers future destruction of himself and devastation of Laṅkā at the cause of the girl born, Rāvaṇa abandons her immediately after her birth in a jar, through Bibhīṣaṇa. The jar is thrown into a river, but it reaches the bank, where Janaka is practising penance. Janaka places the jar underneath the earth at the roots of some tree. The Jar remains there for sixteen years as the king is engaged in penance. Thereafter the king, in order to find out the jar, taking a plough in his hands starts digging the earth, finds the jar and also the girl, who is named by him Sītā, as she springs from a furrow made by the plough.¹²

A folk-tale popular in the Uttar Pradesh in India also mentions Sītā as the daughter of Rāvaṇa, coming from a jar of blood, stored by Rāvaṇa after killing many sages. Being chided by Mandodarī and Śūrpaṅakhā, saying that Rāvaṇa never laughs, Rāvaṇa in order to outwit them, laughs so much that the jar full of blood breaks to give birth to Sītā.

From all the above accounts, which are related in one way or the other to the Manivai-episode under discussion, the following points could be deduced—

(1) The Vedavatī-episode in the *Vālmiki-Rāmāyaṇa* served as a basis for some of these accounts.

(2) That the maiden Manivai, insulted by Rāvaṇa, becoming his daughter in the next birth, could be a cause for his total destruction,

10. *Bhāratīya Samskr̥ti Kośa*, Vol. 10, Pune, 1979, p. 48b, where the account from the *Adbhuta Rāmāyaṇa* is stated.

11. *Ibid.* p. 48b, where the account occurs.

12. Satyavrata Shastri, *Śrīrāmākīrtimahākāvyaṃ*, based on the Thai *Rāmāyaṇa Ramakein*, New Delhi, 1990, IV. vv. 21-52 for the whole account.

occurs in the Rāmāyaṇa (Paumacariya) of Puṣpadanta. The date of this work is tenth cent. A.D.

(3) In the Thai version of the Rāma-story,¹³ as also in the later versions of the Vālmiki-Rāmāyaṇa, Sītā without referene to her former birth, is shown as a daughter of Rāvaṇa, becoming a cause of his death.¹⁴ These works are later than *Paumacariya*-the work of Puṣpadanta. This work (*Paumacariya* ie. Rāmāyaṇa of Puṣpadanta) being very popular, might have set a pattern for the later works, based on the Rāma-story.

(4) In some of the versions of the Rāma-story seen above, the girl to be abandoned is placed in a box and later on the box is found by Janaka.¹⁵ This motif of a box is clearly a loan from the folk-literature, which abounds in such stories.

It has to be noted that in Vimala Sūri's *Paumcariya*, which has served as a model for the Jain Rāmāyaṇa-s, Sītā is not mentioned as coming forth from the earth as in the Vālmiki-Rāmāyaṇa, but is born in a natural way from Videhā, the wife of Janaka.¹⁶ Videhā, here, is the anthropo-morphosed form of the very county Videha, of which Janaka is the king. So the detail reverts here to the original idea of Sītā born from or found on the earth. It is the tradition of the later Jain Rāmāyaṇa-s and more so of the *Paumacariya* or Rāmāyaṇa of *Puṣpadanta*, which state Sītā as adopted by Janaka, she being formerly the daughter of Rāvana, but abandoned by him due to anxiety for his own safety.

But a question suggested by the *Paumacariya* of Puṣpadanta through the Maṇivai-episode is—why should a daughter be regarded as a destroyer of her father? The form of the story where father being enamoured of the beauty of his daughter runs after her, goes back to the Vedic myth of Prajāpati running after his daughter and also the Puranic myth of Brahmā, following the same awkward behaviour.¹⁷ Apparently the

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13. *Ibid.*, Forward by Mahachakri Sirindhorn (Princess of Thailand), p. ix. She says that the Rāma-story must have become popular in Thailand about 700 years ago. From this, the date of the Thai Rāmāyaṇa comes to at about 12th or 13th cent. A.D. or somewhat earlier.
14. Winternitz, M., *op. cit.* p. 494, n. 4, where, for Sītā as the daughter of Rāvaṇa, a reference is made to the following work-W. Stutterrheim, *Rama-Legenden und Rama-Reliefs in Indonesien*, Munchen, 1925, p. 92f.
15. cf. *Karakaṇḍacariu*, ed. by Hiralal Jain, Calcutta, 1944, p.6. Karakaṇḍa's moher Padmāvati is said to be found by a gardener's wife in a box.
16. Winternitz, M., *op. cit.* p. 493.
17. This point is already discussed by the present author. see "Facets of Sītā-story", *Journal of the Asiatic Society of Bombay*, Vols. 64-66 for 1989-91 (combined) (New Series), pub. in 1993, Bombay, pp. 29-35

Maṇivai-episode is the same but the pattern here is different. Why should Maṇivai desire to be a daughter of Rāvaṇa and then be a cause of his destruction ? The motif of a maiden kidnapped by a demon, bringing about the destruction of that demon, owing to her being in league with the hero is common to many a folk-tale. At times the maiden is the demon's daughter or sister, who helps the hero. In Grimm's *Household Tales*, it is the grand-mother of the demon, who takes pity on the hero and helps him to get three golden hairs from the head of that demon, by herself plucking them when the demon falls asleep.¹⁸ In a tale from the *Mahābhārata*, it is Hiḍimbā the sister of the demon Hiḍimba, who helps Bhīma in killing Hiḍimba.¹⁹ The form of such folk-tales and that of the Maṇivai-episode can be said to be the same. However the pattern seems to be different. The Maṇivai-episode is spread out in the next birth of Maṇivai as Sītā. It is thus a story of two births.

Can we say then that the motif of 'daughter-cum-destroyer' is a loan from folk-literature ? But the query does not stop here. Taking into account the social conditions of those times (about 10th cent. A.D.), when the importance of having a son had reached its utmost brim and the daughter was regarded as a disaster to the family, the problem suggested in the Maṇivai-episode can expect some kind of solution. Yājñavalkya in his *smṛti* (400 A.D.), declared the right of inheritance, for the property of a sonless person, to his widow and in her absence to his daughters.²⁰ But even in the face of a clear dictum from Yājñavalkya, the commentators and the interpreters were reluctant to accept it, posing some problem or the other. It was Vijñāneśvara in the twelfth cent. A.D., who could establish the claim of the wife and the daughters on the property of the sonless person.²¹ The general trend, however, of that time was that in comparison with a son, the daughter was not much desired. In some cases, the possibility of a daughter (due to the pressure from her husband) or in yet other cases the son-in-law himself claiming a share in the property of the person prevailed. It is a well known fact that the Jains for all practical purposes followed the brahmanical-Hindu rules and regulations, so much so that the Jain *saṁskāra-s* except in some scanty details, have remained the same as those in the brahmanical-Hindu tradition. Even the customs

18. Grimm, *Household Tales*, (tr. by Hunt), London, 1884, Vol. I, tale no. 29, p. 119 ff.

19. *Mbh.* Ādi. chap. 151; also see Dange, Sadashiv A., *Legends in the Mahabharata (with a brief survey of folk-tales)*, Delhi, 1969, Intrn. p. xxxix, for the explanation of such tales, sought in the exogamous marriage-customs.

20. *Yāj. Sm.* II. 135,136

21. *Mitākṣarā* on *Yāj. Sm.* II. 135,136

and beliefs have not much differed. It is interesting to note a detail from an account "Dāmannagaditthanto" from a Jain work *Kumārapālapratibodha* by Somaprabhācārya written in 1195 A.D.²² Dāmannaga was an orphan : but later on he became the son-in-law of Sāgarapota. When Dāmannaga was a small boy, it was foretold by some mendicants that Dāmannaga would become the master of all the property of his father-in-law. When the father-in-law came to know of it, he repudiated it saying that he himself was hale and hearty to enjoy his wealth and moreover, he had a son. In such conditions, how could anybody (that too an outsider) aspire to become a master of that property ? This account ably reflects the thought of that time. The Maṇivai-episode can be studied from this point of view also.

In fine, we can say that the Maṇivai-episode has the form of the Vedic myth of Prajāpati and the Puranic myth of Brahmā running after the daughter being enamoured of her, and is a product of the folk-lore motif, presented along with the apprehension of the daughter being not only a participant of the family-property, but also a total enemy through her husband, thus bringing in the trend of the traditionally supposed quarrel between a father-in-law and a son-in-law.

* * *

22. "Dāmannagaditthanto", in *Kumārapālapratibodha*; Baroda, 1920, pp. 28-30

PURĀṆAS AND ENVIRONMENT

By

G.K. PAI

[प्राच्यते पुराणेषु वृक्षक्षलतावननिर्झरनदीतटाकपर्वतादीनां बाहुल्येन वर्णनम् । एतेषां संरक्षणं संस्थापनमारोपणं स्वच्छीकरणं च पुण्यकर्मरूपेण निदर्शितं तत्र । संरक्षणं, वर्धनं चैतेषां पर्यावरणस्य रक्षायै महदावश्यकम् । अस्मिन् निबन्धे विदुषा लेखकेन इतिहासपुराणेभ्यः एतादृशवर्णनान् संकलय्य प्रतिपादितं यत् प्राचीनकालादेव भारतवर्षे पर्यावरणस्य शुद्धरूपेण संरक्षणं पुण्यप्रदं कर्मासीत् ।]

Environment is the aggregate of surtrounding things, conditions, or influences especially as affecting the existence or development of someone or something.

"Human beings are constantly in quest of happiness, of economic development and improvement of the quality of life. As such it becomes necessary to come to terms with the reality of resource limitation and the carrying capacity of the ecosystem. In doing so it is also necessary to take into account the needs of the future generations. Till recently it was not recognised that conservation is basic to human welfare and definitely to human survival. Conservation can be more precisely defined as the management of the biosphere to yield the greatest sustainable benefit to present generation while maintaining its potential to meet the needs and aspirations of future generations.¹"

The western approach looks upon everything around as a means to be exploited by man for his happiness, which was conceived in terms of material and physical needs of achieving these comforts. As industrialisation meant maximum production there has been ruthless exploitation of vast materials and natural resources.

True, there has been tremendous advance in Science, Technology and Medicine. But it also resulted in serious environmental degradation. The western world woke up to this crisis of environment only in the fifties or sixties, which resulted in the Stockholm Conference of 1972. Still later, it was in 1987 that, we for the first time, started hearing about sustainable development.

1. Saranathan T.R. "Environment, Ecology and Hygiene: A Comparison and Assessment of Ancient Indian and Modern Concepts." - *Unpublished Ph. D thesis*, p 156 ff, University of Mumbai.

As distinguished from this, our (Bhāratīya) approach to Nature and resources is 'holistic' wherein Nature is considered to be a living organism of which man is also an integral part along with the flora and fauna. Man should have reverence for Nature and has no right to destroy it. Nature should be 'milked' and exploited just as per advice which Nītisāra renders to the King² ..

राजन् दुधुक्षसि यदि क्षितिधेनुमेनां
तेनाद्य वत्समिव लोकममुं पुषाण ।
तस्मिंश्च सम्यगनिशं परिपुष्यमाणे
नानाफलं फलति कल्पलतेव भूमिः ॥

One of the important concepts of our ancient seers is that of the Pañcamahābhūtas viz, Pṛthvī, Āpas, Tejas, Vāyu and Ākāśa, which form the external environment of man whereas the mind, intellect and egoism form the internal environment.

The biosphere is formed of the Jaḍaprakṛti (hydrosphere, lithosphere and atmosphere) and life element viz, Prāṇa³.. Accordingly, one of the earliest prayers of our seers is for peace in the entire environment:

ओं द्यौः शान्तिरन्तरिक्षं शान्तिः पृथिवी शान्तिरापः शान्तिरोषधयः शान्तिः वनस्पतयः
शान्तिर्विश्वेदेवाः शान्तिर्ब्रह्म शान्तिः सर्वं शान्तिः । शान्तिरेव शान्तिः ॥

The Vedic concept of Ṛta also meant a world order or Universal Law which man was subject to.

In the Vedic religion there is a prominent place for Nature. The Vedic seers sang in praise of forces of Nature; Mother Earth, Rivers and Mountains, Ādityas, Sūrya, Vāyu, Agni, Indra, Rudra, Aśvins, Varuṇa, Vasus, Viṣṇu, Soma, et al.

The connection between gods, water and plants is also brought out in the Vedic Saṁhitās.

Rivers

In the RV, waters, rivers in general, and certain named rivers are referred to with great reverence as holy and are deified. In RV VII, 49, the refrain of all verses is 'tā āpo devir – iha mānavantu' (= may the divine waters protect me). Some other hymns⁴ address waters as divinity.⁵ They are said to purify a man not only physically but are also invoked for long

2. Bhartṛhari Nītisātaaka 46

3. Bhagavadgītā 7.5:

4. RV VII 47, X 30

5. Ibid. X 9, VII 49.

life and to rid a man of all sins and lapses from the right path.⁶ The RV elsewhere speaks of rivers that are thrice seven⁷ and in the very next verse mentions Sarasvatī, Sarayu, and Sindhu as divine and as mothers.

The Land of the Aryans is called Saptasindhavaḥ (land of the seven rivers). Sarasvatī was a deity and commanded worship. Gaṅgā and Yamunā are also mentioned but are not included in the Saptasindhus.

Mountains

Mountains are one of the main components of Nature equally important as the rivers. Reference to the snowy mountain range of the Himalayas is found in the RV. The peak of *Muñjāvat* where Soma plant was grown was also familiar. RV VIII. 6.28 appears to hold that the valley of the mountains and the confluences of the rivers are sacred.

The early Dharmasūtras⁸ state that the deśas (localities) that are holy and hence destroyers of sin are all mountains, all rivers, holy lakes, places of pilgrimage, the dwellings of sages, cowpens and temples of gods. Cf.

सर्वे शिलोच्चयाः सर्वाः स्रवन्त्यः पुण्याः हृदास्तीर्थान्यृषिनिवासा गोष्ठपरिस्कन्दा इति देशाः ॥

The Vanaparva of Mahābhārata has a grand eulogy of Gaṅgā.⁹ The river Narmadā is also frequently mentioned in the Mahābhārata. Godāvārī (Gomatī) is praised in both the epics. The Vanaprava mentions it as a holy river of the south, abounding in gardens and full of water and resorted to by hermits performing austerities. Rāmāyaṇa speaks of Pañcavaṭī near Godāvārī¹⁰.

Earth

The Vedic seers considered Earth as the source of all wealth and happiness as indicated in the Bhūmisūkta of the AV¹¹. The Earth is addressed as the Mother and the poets style themselves as her sons¹². They speak of people as speaking different languages and following different forms of religion. They pray to the Earth to give them Plenty, Splendour, Fortune, Prosperity and Protection and to make them happy¹³.

6. Ibid.

7. Ibid. X 64.8

8. Baudhāyana Dharmasūtra III. 10.12, Gautama Dharmasūtra 19.14 Vasiṣṭha Dharmasūtra 22.12

9. Vanaparva 88.97

10. Rāmāyaṇa, Araṇyakāṇḍa 13.13,21

11. AV XII.1

12. Ibid. XII. 1.63

13. Ibid. XII. 1.45.63

Mountains and Rivers in Purāṇas

The Vā and K state that all parts of the Himalayas are holy, the Gaṅgā is holy every where, and all rivers falling into the sea and all seas are holy.¹⁴

सर्वत्र हिमवान् पुण्यो गङ्गा पुण्या समन्ततः ।
नद्यः समुद्रगाः पुण्याः समुद्राश्च विशेषतः ॥

The Bṛ and Vā¹⁵ hail the rivers falling into the sea as Viśvamātarah. They wash all the sins of the world. Cf.

विश्वस्य मातरः सर्वा जगत्पापहराः स्मृताः ॥

The M, Vi, K, G, Var, P, B and Bhaviṣya contain several verses in praise of Gaṅgā. The N describes the greatness of holy Gaṅgā and the holy confluence of Gaṅgā and Yamunā¹⁶. The greatness of Narmadā and the tīrthas thereon i.e. Narmadāmāhātmya has been lauded in Purāṇas¹⁷ such as M, K, P etc.,

Similarly the K, Var etc. praise Godāvarī or Gautamī¹⁸. But it is in the B¹⁹ that the river is lauded at great length. It also states that Gaṅgā is known as Gautamī to the south of Vindhya whereas it is called as Bhāgīrathī to the north of Vindhya²⁰. Cf.

विन्ध्यस्य दक्षिणे गङ्गा गौतमी सा निगद्यते ।
उत्तरे साऽपि विन्ध्यस्य भागीरथ्यभिधीयते ॥

The geographical portions of several Purāṇas name the seven *kulaparvatas* of Bhārata²¹. Cf.

महेन्द्रो मलयः सह्यः शुक्तिमानृक्षपर्वतः ।
विन्ध्यश्च पारियात्रश्च सप्तात्र कुलपर्वताः ॥

Many rivers take their origin from these mountains. All these rivers (about 70 are named) and their tributaries are holy and help their people wash their sins by their waters. By making gifts and bathing in their waters much merit is gained (for similar description of Bhārata Cf. Vā, M, Bhaviṣya, etc.).

14. K II 37.49-50

15. Br. II. 16.39V ā 45.108

16. N. I.6

17. M. 186-194; K II.40-44;p. Ādikhaṇḍa 13-23

18. K II. 20.29-35; Var 71.37-44

19. B chs 70-175

20. B 78.77

21. K I 47.23-24; Vām 13.14-15; Vā 1.85; M113.10-12; B. 18.16 etc,

RV gives adequate importance to flora, fauna and human beings.

Fauna

The Śatapatha Brāhmaṇa gives a twofold classification of the animals²² viz. Grāmya (domestic) and Āraṇya (wild) paśus and mentions seven domestic and seven wild animals. This two-fold classification is followed by a four-fold one, viz. Aṇḍaja, Svedaja, Udbhijja and Jarāyuja. Under Jarāyuja come the beings born from the uterus or rather placentalia (viviparous); beings born of the ovaries comprise the class Aṇḍaja, those born of moisture and heat or asexually generated comprise the class Svedaja; under the last class Udbhijja come the beings born of vegetable organisms. This is the classification followed by Caraka and Śūsruta²³.

Ṛgvedic people regarded life on the earth as beautiful and prayed to gods for many cattle and horses. They domesticated cows, bulls, horses, asses, dogs, buffaloes, sheep, goats, elephants and camels. The cow enjoyed maximum reverence and came to be regarded as the abode of numerous deities. The black buck and the antelope were held sacred and their skins were used at the time of holding sacrifices.

The Purāṇas also abound in references to fauna and wild life. The B refers to the multi-headed nāgas under the control of Garuḍa and also mentions several animals²⁴. Ag gives the list of auspicious and inauspicious sounds of animals. It includes chapters on Aśvacikitsā and Gajacikitsā²⁵. It speaks of cow as the abode of gods and also of treatment of the diseases of cow²⁶. It gives characteristics of different kinds of serpents and also various antidotes to poison²⁷. A number of birds, animals and insects are described in B²⁸. The G, besides naming several birds, reptiles and animals describes medical treatment of horses and elephants²⁹. It also prescribes remedy for snakebites, dog bites and all other poisons³⁰. The N prohibits killing certain animals and birds, such as Maṇḍūka (frog), Nakula (mungoose), Kāka (crow) etc., and provides expiation therefor³¹. The K also forbids killing of some of the birds and

22. Śatapatha Brāhmaṇa 3.8.4.16

23. Śūs'ruta, Sūtrasthāna I 30

24. B.I 210-213

25. Ag chs 289, 287

26. Ibid ch 292

27. Ibid chs 294, 297, 298

28. B I 22-23, 24-31; II 58-60, 69-71, 72-74

29. G.I.115.21;430-34;657-58; I 101

30. Ibid Ch 191

31. N. I 30.74-80

animals named above and also includes under this category the groups of Anāsthna (invertebrates), Asthimat (vertebrates), Aṇḍaja (those born of ovaries), and Svedaja (those born of moisture and heat or asexually generated³²). This shows that birds and animals were looked upon with veneration in the Purāṇic age.

In Hindu Mythology gods and goddesses are associated with many articles of Nature. Thus the various Avatāras of Viṣṇu associated with animals are Matsya, Kūrma, Varāha, Narasimha, Rāhu, Ketu, and Hayagrīva. Similarly swan is the vehicle of Brahmā, bull that of Śiva, mouse of Gaṇeśa, lion of Pārvatī and peacock of Subrahmaṇya or Skanda etc. Perhaps this is one way of conserving Nature. The constant struggle for existence and the survival of the fittest which is said to be the nature of the world has been humorously brought out in the following verse of Pañcatantra³³,

अतुं वाञ्छति शांभवो गणपतेराखुं क्षुधार्तः फणी
तं च क्रौञ्चरिपोः शिखी गिरिसुतासिंहोऽपि नागाशनम् ।
इत्थं यत्र परिग्रहस्य घटना शंभोरपि स्याद् गृहे
तत्रान्यस्य कथं न भावि जगतो यस्मात् स्वरूपं हि तत् ॥

Āyurveda

Āyurveda expounds the use of the urine of sheep, goat, cow, buffalo, elephant, camel, horse and cat for medicinal purposes and so also the milk of sheep, goat, cow etc.

Caraka Saṁhitā enumerates eight categories of animals and birds whose meat is commonly used as food³⁴.

It is interesting to note that the evolution of Āyurveda indicates that even lower animals have contributed to its development. Many of the faunas recognised the medicinal properties of plants.

Extensive data on the tribal drugs derived from animals and birds indicate that there are 156 applications involving mammals, 136 involving birds, 30 involving reptiles, 10 involving fishes, 17 involving molluscs³⁵ etc.

Flora

The Oṣadhisūkta of RV describes in detail the variety of uses to which plants used to be put. Plants are praised as 'divine mother of mankind'

32. K II. 37.29-39

33. Pañcatantra I. 1`60

34. Caraka Saṁhitā I. 1.92-104

35. Saranathan T.R.p 461 ff

and Soma is said to be their king³⁶. Though 107 applications are mentioned, the main use of the plants was their application as medicines against diseases natural and super-natural and bodily infirmity as well.

Elements of classification of plants can be traced as early as RV and AV³⁷. Plants are broadly classified into four groups, viz. Trees, shrubs, herbs and creepers.

Manu classifies plants into 8 different groups: Oṣadhis, Vanaspatis, Vṛkṣas, Gulmas, Gucchas, Trees, Pratānas and Vallis. Caraka classifies plants into four groups viz. Vanaspatis, Vānaspatyas, Oṣadhīs and Virudh; Śuśruta substitutes Vānaspatyas by Vṛkṣas³⁸.

The Rāmāyaṇa abounds in many references to trees. The Sundarakāṇḍa names several flowering trees. Many forests are named such as Daṇḍakāraṇya, Tāṭakāvana, Citrakūṭavana, Aśokavana etc.

The Mahābhārata names many vanas or araṇyas e.g. Naimiṣa, Khāṇḍava, Gaṅgāraṇya, Kāmyaka, Dvaitavana, Dharmāraṇya³⁹ etc. Further it holds that trees should be protected like one's own sons. Planting a tree is considered to be equivalent to performing a sacrifice, the reward whereof was heaven⁴⁰.

Trees are not aesthetic objects. They are crucial to human and animal sustenance and have a major role in preserving purity of and the balance among soil, air, water etc. The tree or plant is a keystone in the balance of ecosystem which they maintain by the mechanism of Photosynthesis. They transform water obtained from the soil and carbon dioxide from the air into sugar and oxygen in the presence of solar energy (sugar, starch, wood, oils and fat). Man and animals take in oxygen from air and give out carbon dioxide for the plants to use.

Carbon dioxide is one of the main greenhouse gases. The greenhouse gases do not allow heat rays through, but trap them. Hence the planet having trapped heat gets warmer and warmer with the result that the icecaps in the Polar Regions of the earth melt. Sea levels increase which would result in loss of coastal lowland and affect the entire socio-economic system of the country. Hence plants play a crucial role in sustainable development.

Further, trees attract rain and prevent draught. They retain soil and prevent erosion of fertile topsoil. They support life forms and provide

36. RV X 97.418

37. Ibid X 97; AV VIII. 7.4

38. Manuśmṛti I 46.18; Caraka Saṁhitā, Sūtrasthāna I 71-72; Śuśruta Sūtrasthāna I. 29

39. Mahābhārata 87.2.12, 146.10-11; 162.12 Āraṇyakṛparva ,

40. Anuśāsanaparva 99.30-32

habitat from the lowest to the highest species of birds and animals. Cf. Pañcatantra⁴¹.

छायासुप्तमृगः शकुन्तनिवहैर्विष्वक्विलुप्तच्छदः
कीटैरावृतकोटरः कपिकुलैखन्दे कृतप्रश्रयः ।
विश्रब्धं मधुपैर्निपीतकुसुमः श्लाघ्यः स एव द्रुमः
सर्वाङ्गैर्बहुजीवसंघसुखदः भूभारभृद् अपरः ॥

Gardening, besides producing vegetables and flowers, is accepted as occupational therapy by hospitals and prisons. Various are the economic products and uses to which plants are put to, besides the curative aspects of the medicinal plants.

All the Major Purāṇas have enormous material on flora. Regarding the classification, we have the grāmya, aranya and yajñīya, latā, vallī and vīrudh (three daughters of Kaśyapa) or into vṛkṣas, gulmas, latās, vallīs and tṛṇas. The Vā calls Soma as the "consecrated Lord" of the vegetable kingdom.

Saptadvīpā Prthvi

The earth is conceived as one formed of seven dvīpas, seven concentric circles alternately surrounded by seven seas. The dvīpas are named after plants cf. Kuśadvīpa, Śākadvīpa, Śālmalidvīpa, Plakṣadvīpa, Jambūdvīpa and Puṣkaradvīpa. These names might be indicative of regions where the trees grow predominantly. The Purāṇas explicitly mention their derivation from a big tree of that name in that particular dvīpa. In the Jambūdvīpa, the juice that flows from the ripe Jambu fruits form a river (cf. Vā, Br, M, Mār, Vām and K).

Plants are named in connection with flowers fit or unfit for the worship of the deities (Sk, Ag, etc.) or as growing in the hermitages of the sages such as Vāmadeva, Bhṛgu, et al (Vā), or in the Himalayas, or as used in the rituals (N) etc.

The K⁴² prohibits cutting of tress and plants, creepers, twiners and herbs and also provides for expiation of the sins for cutting them. The Sk⁴³ also condemns wanton destruction of trees and parks and detests felling a tree with thick foliage and laden with excellent fruits.

Forests are considered to be the mothers of rivers. They stop erosion of topsoil and cause show percolation of water. The Purāṇas name many forests and groves such as Dāruvana and Naimiṣa (K), Candana, Drākṣā,

41. Pañcatantra

42. K II. 33. 36-37

43. Sk. I. 2. 39. 21; II. 1.26. 13; 1.26.32-35

Kharjūra, Dāḍima, Kadālī, Badarī, Bhadra forest, Bilva forest, Caitraratha, Campaka, Devadāru, Gandhamādana, Gautama, Gokarṇa (on Tāmraparṇī), Kimśuka, Lohita, Madhu, Māṭhara, Nāgavaṇa, Pañcavana, Sabala, Śri Umāvana, Supratika, Udumbara, Vaibhrāja etc. (Vā, Sk).

The Sk, by far the most voluminous among the major Purāṇas has introduced many devices in the text, which must have unfailingly arrested the wanton destruction of trees, ensured the preservation of the existing flora and nourished new and fresh growth of plants. It also commends development of parks and gardens, maintenance of lakes, digging of wells and construction of reservoirs.

The term "Iṣṭāpurta" is referred to from RV⁴⁴ downward to mean merit acquired by sacrifices and works of public utility. The Var and some of the Smṛtis went so far as to declare that a man secures only heaven by "Iṣṭa", but it is "Pūrta" which leads him to Mokṣa (final release from Saṁsāra⁴⁵) Cf.

इष्टेन लभते स्वर्गं पूर्ते मोक्षं च विन्दति ।

The Sk defines Pūrtadharmā as follows.⁴⁶

सुरालयसरोवापीकूपारामादिकल्पना ।
एतदर्थं हि पूर्तारख्या धर्मशास्त्रेषु निश्चिता ॥

i.e., the term "Pūrta" is applied in Dharmasāstra to the erection of temples, construction of tanks, digging of ponds and wells, laying out parks etc.,

In what high esteem the Sk holds the entire Pūrtadharmā is brought out by the concept of "taruputraka" (adopting a tree as son) as illustrated by Pārvatī and her declaration. Pārvatī is described as having nurtured a sapling of Aśoka from its sprout, adopting the sapling as her son and having got its saṁskāra performed by the seven sages⁴⁷ Cf.

पार्वती च पुनर्देवी पुत्रत्वे परिकल्प्य च ।
अशोकस्यांकुरं वार्ष्णिर्वर्धयत स्वाहृतैः ॥
सप्तर्षीन्थ चाहूय संस्कारमंगलं तरोः ।
कारयामास तन्वंगी ततस्तां मुनयोऽब्रुवन् ॥
तस्यैव दर्शिते मार्गे मर्यादां कर्तुमर्हसि ॥

44. RV. X. 11.2

45. Vār 172. 33; Yamasmṛti 68; Atrisamhitā 45.

46. Sk. I. 2.10.23

47. Ibid. I. 2.27. 17-19

Regarding the benefits in adopting trees as sons, Pārvatī declares⁴⁸:

यो वै निरुदके ग्रामे कूपं कारयते बुधः ।
यावत्तोयं भवेत् कूपे तावत् स्वर्गे स मोदते ॥
दशकूपसमा वापी दशवापीसमं सरः ।
दशसरःसमा कन्या दशकन्यासमः क्रतुः ॥
दशक्रतुसमः पुत्रो दशपुत्रसमो द्रुमः ।
एषैव भम मर्यादा नियता लोकभाविनी ।
जीर्णोद्दारे कृते वापी फलं तद्विगुणं मतम् ॥

i.e. if a learned man gets a well dug, in a village without water, he will rejoice in heaven so long as there is water in the well. A tank is at par with ten wells and a lake is at par with ten tanks. A daughter is on par with ten lakes and a sacrifice is on par with ten daughters. A son is on par with ten sacrifices and a tree is on par with ten sons. This is my invariable rule which is for the benefit of the worlds. In case of reconstruction (from ruins) the benefit is twofold.

Thus a tree is considered to be on par with ten sons or a hundred sacrifices on merit, although digging of wells, tanks and lakes and reconstruction of the same are also considered to be meritorious.

The reiteration of the Taruputraka concept (which occurs in Raghuvamśa II. 36) by Śk together with the above declaration of Pārvatī must have lured a number of believers to rear trees and to look after all its needs, to dig wells, tanks and lakes and also to their repair and construction.

Elsewhere, in the context of dāna, the dedication of wells, lakes, roads, resthouses, gardens and water-spouts for public use are held to be on par with a son⁴⁹. Cf.

मार्गोद्यानं तडागं वा कूपं मण्डपमेव च ।
यः करोति स धर्मात्मा तस्य पुत्रैस्तु किं फलम् ॥
कूपस्तडागमुद्यानं मण्डपं च प्रपा तथा ।
सद्धर्मकरणं पुत्रः सन्तानं सप्तधोच्यते ॥

सच्छास्त्रश्रवणं तीर्थयात्रा सज्जनसंगतिः ।
जलदानं चान्नदानमश्चत्थारोपणं तथा ।
पुत्रश्चेति च सन्तानं सप्तधेतिविदो विदुः ॥

48. Ibid, verses 20-23

49. Ibid. II. 7.3.33-36

Further, Sk also declares those as excellent Bhāgavatas, who are engaged in growing and developing parks and gardens, who maintain lakes, who dig wells and lakes, who make big reservoirs, and who build temples⁵⁰. Cf.

आरामारोपणरतास्तटाकपरिरक्षकाः ।
 कासारकूपकर्तारस्ते वै भागवतोत्तमाः ॥
 ये वै तटाककर्तारो देवसच्चानि कुर्वते ।
 गायन्ती निरता ये च ते वै भागवतोत्तमाः ॥

The Sk provides long lists of plants, the leaves and flowers of which please the gods⁵¹. It describes the divine origin of plants such as Tulasī, Bilva and Tāmbūla⁵² and also includes many chapters eulogising them⁵³.

It upholds the divinity of the plants viz. Aśvattha, Palāsa, Tulasī and Dhātṛī as abodes of divinity and receiving worship as such.⁵⁴ Planting and rearing these are commended⁵⁵.

Not content with merely eulogising the above five or six plants, the Sk declares a host of other plants to be abodes of the different deities, planets and other spirits⁵⁶. Thus, Vata is declared to be the abode of Brahmā, Tila of Sāvitrī, Yava of Mahendra, Cūta of Prajāpati, Malayavṛkṣa i.e. Caṇḍana of Gandharvas, Aguru of Gaṇeśa, Vetasa of Samudra, Punnāga of Yakṣas, Nāgavṛkṣa of Nāgas, Kaṅkolaka of Siddhas, Panasa of Guhyakas, Maṛica of Kinnaras, Yaṣṭimadhu of Kandarpa, Raktāñjana of Vahni, Vibhītaka of Yama, Bakula of Niṣṭi, Kharjūri of Varuṇa, Pūga of Maruts, Akṣotaka of Dhanada, Badarī of Rudras, Mahātāla of Saptarṣis, Bahula of gods, Jambū of Meghas, Aśoka of Vidyuts, Priyāla of Vasus, Japā of Ādityas, Madana of Aśvins, Madhūka of Viśvedevas, Guggula of Rākṣasas, Arka of Sūrya, Tripatraka of Soma (Moon), Khadira of Bhūmipūtra (Mars), Apāmārga of Budha (Mercury), Aśvattha of Guru, Udumbara of Śukra, Śamī of Śanaīscara (Saturn), Dūrvā of Rāhu, Darbha of Ketu and Mahādruma i.e. Pippala of the Trinity viz. Brahmā, Viṣṇu and Śiva, the goddesses or consorts of deities reside in the Vallīs.

50. Ibid. II. 1.21.51-52

51. Ibid. II. 5.7.3-10, 17-27; 4.8.37-38; I. 3.7.1-5, 30-31, 35-37; I. 2.8.26-29; 2.43.69

52. Ibid. II. 4.8.34; VI. 210. 48-54; VI. 250

53. Ibid. II. 5 ch 8, ch 48; VI chs 248,250; II. 4 ch 23; VI ch 210

54. Ibid. VI. 247. 37, 41; 248. 1; 249. 13; II. 4.12.20-23

55. Ibid. II. 4.12. 33; VI. 247. 38-39; 249. 1,15-16; 248.5

56. Ibid. VI. 252

The Sk prohibits one from cutting these trees except for Yajña and such other purposes⁵⁷ Cf.

एतेषां सर्ववृक्षाणां छेदनं नैव कारयेत् ।
चातुर्मास्ये विशेषेण विना यज्ञादिकारणात् ॥

This prohibition is further extended to cover all trees and divinity is conferred on all trees and plants⁵⁸. Cf.

वृक्षस्था पितरो देवाः प्राणिनां हितकाम्यया ।
वृक्षाणां सेवनं श्रेष्ठं सर्वमासेषु सर्वदा ॥

The P has several chapters in praise of installation of lakes and planting of trees⁵⁹.

The use of plants for curative purposes is well brought out in the Purāṇas. The Ag⁶⁰ names several cures for all diseases, kaṣāyas, lehyas, cūrṇas and tailas etc. are mentioned' e.g. Pañcamūlakvātha, Daśāmla-kaṣāya, Gaṇḍamālāritaila, Triphalādicūrṇa, Kuṣṭhanāśakakvātha, Mṛta-sañjīvini etc. The G also has one full chapter on different types of cures⁶¹. In another chapter, it gives the names of herbs as given by Dhanvantari to Śuśruta⁶².

The Ag being of encyclopedic nature has special chapters on Vṛkṣāyurveda (horticulture)⁶³, the mode of dedication of tanks, wells and lakes, conseration of trees, pleasure gardens and parks⁶⁴ etc.

The Ag⁶⁵ gives some tips on treatment of trees for profuse yield of flowers and fruits. The plants should be watered in the morning and evening in the summer, alternate days in winter, and each night in the rainy season, if the ground gets dried. They should be sprinkled with cold water mixed with the paste of viḍaṅga (a medicinal herb used as a vermifuge). If the fruits get destroyed, (the tress should be sprinkled with water) with (the paste of) horsebeans, black gram, sesamum and barley. Sprinkling of cold water together with ghee is always beneficial for the trees bearing fruits and flowers. Sprinkling water with fish, makes the trees grow faster. The powdered excrement of the sheep and goat (mixed with) powdered barley and sesamum, beef and water should be buried in the

57. Ibid. verses 46-47

58. Ibid. verse 7

59. P. Sṛṣṭikhaṇḍa chs 27, 28, 57 & 58; Uttara Ch 27

60. Ag chs 279-281,285

61. G 202. 1-28; Cf also 203. 1-8

62. Ibid. ch 204

63. Ag ch 282

64. Ibid. chs 64, 70

65. Ibid. 247. 25-31; also ch 282

ground for seven nights and then sprinkling that would make the trees bear fruits and flowers in abundance. Sprinkling mango trees with cold water mixed with fish is commended. The gentle kick of the Aśoka (tree) by women with their feet is also commended. Kharjūra (date palm), nārikela (coconut) and other trees grow well by (adding) salt. Sprinkling with water mixed with vidaṅga(herb) and fish would be beneficial for all trees.

The N conforms to the view that plants have life and that the Pañcabhūtas exist in the plant organism:

Plants are responsive to heat, wind and sound, by virtue of the five elements embodied in them. These five elements lend the plant the senses of touch, hearing, seeing, smelling and tasting. This, practically, raises the plant to a status equal to that of animal or human life. This is illustrated by the following words of Nārada: by wind, fire and the rumbling of thunder, the plants shed their fruits and flowers, because they hear by means of their ears. Similarly the sense of sight is evident from the phenomenon of the vallis clinging to the trees nearby. The sense of smell of the plants becomes clear from the fact that they are better nourished and flower well by perfume and incense, whereas the sense of taste of the plants is proved by the better output when grown in soil of manure⁶⁶.

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

In the Araṇyakāṇḍa of Rāmāyaṇa, Rāma tries to gather the whereabouts of his lost Sitā from the trees of the forest⁶⁷. In Abhijñāna Śākuntalam the heroine takes leave of the trees, creepers and plants of the hermitage as if from dear friends.

The Bhaviṣya⁶⁸ also has chapters on consecration and dedication of pleasure gardens, Aśvattha, lotus plants, lakes, different plants and trees such as Vaṭa, Bilva, Pūga, Tulasī, wells, mango-groves etc.

Town Planning and Role of Trees

The Āgama literature, which deals with temple-worship and ritual also provides for a garden and a tank (ritual tank for Avabhṛṭha) attached to a temple, while giving rules for town planning and construction of temples and houses. They also provide rules for selection of site, soil-test and a greenbelt at the construction site., All this material has been

66. N I. 42. 62-74

67. Rāmāyaṇa, Araṇyakaṇḍa. 58.12-19

68. Bhaviṣyapurāṇa Mādhyamaparva part III. ch 1,4,16,&5

borrowed by the Purāṇas from the Āgamas. Thus the Purāṇas advise us as to what type of timber is to be used in the construction of houses. The M holds sandal and Panasa to be very auspicious⁶⁹. Sacrifices and worship are to be offered to the trees proposed to be cut for building purposes⁷⁰. Cf. Vanayāga, infra. The M and Ag specify what trees should be planted on the cardinal directions with regard to a house⁷¹. Cf.

उत्तरेण शुभः फ्लक्षो वटः प्राग् स्याद् गृहादितः ।
 उदुम्बरश्च याम्येन पश्चिमेऽश्वत्थ उत्तमः ॥
 वामभागे तथोद्यानं कुर्याद्वासं गृहे शुभम् ।

There should be no thorny tree in the vicinity of the house. In case there is a thorny tree around the house, other auspicious trees must be planted to reduce the effect of the thorny tree. The auspicious trees named by M⁷² are Punnāga, Aśoka, Bakula, Śamī, Tilaka, Campaka, Dāḍima, Pippalī, Drākṣā, Pūga, Panasa Ketakī, Jātī, Saroja, Satapatrikā, Mallikā, Nārikela, Kadalī, Pāṭala etc.

It is noteworthy to mention that, no building plans are now-a-days approved without provision being made for planting a specific number of trees around. This is what is known as the "greenbelf" in environmental parlance.

The trees provide plenty of moisture and when the wind blows through the moist foliage, it provides pleasant breeze. The leaves reflect and absorb the radiation from the sun. Hence cool shade is provided. Thick foliage also arrests noise from outside. In addition, the foliage arrests high winds and dust. They are the only 'chemical plants' which do not pollute.

Vanayāga

Manu condemns felling of trees for purposes of fuel. But exception was made for yajña and allied purposes (Cf. Sk. supra) such as construction of temples, making image of deities, chariots for deities etc. Vanayāga is the ritual performed in the woods prior to the actual cutting of the trees for the last mentioned sacred purposes⁷³. The Āgamas describe in brief the rituals in which forgiveness of the tree is sought and due honour is paid to it⁷⁴.

69. M. 257.9

70. Ibid 257. 1-2; Sk II. 2.33.1-9

71. M. 225. 20-21 Ag 247, 24-25

72. M. 225. 22-24

73. Ibid. 257. 1-2; Bhaviṣyapurāṇa Brahmaparva 133.5-8

74. Pādmasaṁhitā Kriyāpāda 11.97-105

According to Sk⁷⁵, the patron after having chosen the ācārya, selects one or three experienced carpenters, honours them with garments etc. and leads them to woods full of esteemed trees. Therein, fire is tended and oblations of ghee are offered to the accompaniment of Mantrarāja. Ghee is also sprinkled at the root of the tree. Bali is offered to the Dikpālas, Kṣetrapālas and other divinities. Oblations of milk and rice are made to Vanaspati. The Ācārya, thereafter, meditates on Viṣṇu, repeats the Mantra and, to the accompaniment of auspicious music, makes symbolical cuts on the trees, at the region sanctified by the ghee. The carpenter is allowed to cut the tree only after this ritual.

Vanajāgaraṇa

The Sk⁷⁶ also recommends a week's stay in sylvan surroundings in connection with Vanajāgaraṇa Vrata. The vrata to be performed in the bright fortnight of Āṣāḍha involves the vow of observing silence during the day, jāgaraṇa (keeping awake) during seven consecutive nights, offering oblations of fuel, ghee and cooked rice in the fire, feeding the Brāhmaṇas and honouring them with gift of garment, gold and cattle.

Vanabhojana

Though feeding or taking food in woods and groves forms only part of Vanajāgaraṇa recommended by Sk, Vanabhojana, in itself, as a ritual has been highly recommended by the same text⁷⁷ Cf.

समाप्ते कार्तिकव्रते वनभोजनमाचरेत् ॥
दशम्यामथ द्वादश्यां पौर्णमास्यामथापि वा ।
पञ्चम्यां वा महाभाग वनभोजनमाचरेत् ॥
ग्रामस्थैश्च मिलित्वाऽथ स्वयं वा कारयेद् बुधः ।
सर्वपापविमुक्त्यर्थं वनभोजनमुत्तमम् ॥

While glorifying Dhātṛī (Āmardakī or Āmalakī), it is stated that, taking food at the foot of or in the shade of Dhātṛī, after feeding a couple in propitiation of Rādhā and Dāmodara and feeding others in the shade of Dhātṛī is highly meritorious⁷⁸ Cf.

कार्तिके तु विशेषेण धात्रीछायां समाश्रितः ।
भोजनं कुरुते यस्तु स वैकुण्ठमवाप्नुयात् ॥
धात्रीछायां समाश्रित्य शृणुयाच्च कथामिमाम् ।

75. Sk. II. 2.33.1-9

76. Ibid 34.28-48

77. Sk. II. 4.12.89-90, 115-116

78. Ibid. 11, 72-73; 12.7-8,58,70 Cf also 26,65 and 69

ब्राह्मणान् भोजयेत्पश्चाद्य यथा शक्त्या च दक्षिणाम् ॥

.....

धात्रीछायां समाश्रित्य वनभोजनमाचरेत् ।
 संपूर्णे कार्तिके यस्तु संपूज्यामलकीं शुभाम् ॥
 राधादामोदरप्रीत्यै भोजयित्वा च दंपती ।
 पश्चात्स्वयं च भुञ्जीत न श्रीस्तस्य क्षयं व्रजेत् ॥

Vanabhojana is to be performed on the 10th or 12th or Paurṇamāsī on the completion of the Kārtikavrata. One should, accompanied by the young and old and with all the articles required for the ritual, enter the forest covered by trees such as Dhātrī, Cūta, Baka, Aśvattha, Picumanda, Kadambaka, Nyagrodha and Tintiṇī. Therein Puṇyāha is to be performed and a Vāstupīṭha is prepared at the foot of Dhātrī. An altar one cubit square, is to be raised along with a sub-altar for the deity. Towards the West Side of the altar, the kuṇḍa of one square cubit is to be made. The aspirant having bathed in the waters of a pool in the forest (Cf. 'udake vanamsthite' Sk II.4.12.57) and with repetition of the Mantra should perform devapūjā and homa in the prescribed manner, with oblations of pāyasa, ājya, guḍa, sūpa, fuel of Pālāśa and cooked rice for the planets and Vāstu deities, Indra and Lokapālas. Bali of guḍa, mixed with sūpa is offered to Dhātrī. Homa is concluded with Pūrṇāhuti. Thereafter, the Viśvedevas and Sylvan deities are propitiated and Brāhmaṇas are fed, after which only should one take one's food in the company of one's ownrelatives.

Vanabhojana as a ritual and festival is performed to this date in some of the temples. In temples situated in the urban areas, the deity is temporarily installed at the foot of the Āmalakī in the precincts of the temple itself. Some other temples perform the ritual after taking the deity in procession to the woods or groves nearby, whereas temples constructed in sylvan surroundings do not feel the necessity of going out in search of groves of Āmalakī.

The present day garden parties and picnics seem to be relics of the ancient practice of Vanabhojana.

* * *

ABBREVIATIONS

Ag	Agnipurāṇa
AV	Atharvaveda
B	Brahmapurāṇa
Br	Brahmāṇḍapurāṇa
G	Garuḍapurāṇa
K	Kūrmapurāṇa
M	Matsyapurāṇa
Mār	Mārkaṇḍeyapurāṇa
N	Nāradiyapurāṇa
P	Padmapurāṇa
RV	Ṛgveda
Sk	Skandapurāṇa
Vā	Vāyupurāṇa
Vām	Vāmanapurāṇa
Vār.	Vārāhapurāṇa
Vi	Viṣṇupurāṇa

Glossary of plants referred to

1. Aguru Agarū, *Aquilaria agallocha* (IMM.p. 120)
 Dysoxylum malabaricum (IMM.p. 467)
2. Akṣoṭaka *Juglans regia* or Walnut (MM. p. 709)
3. Āmalakī Same as Dhātrī or Āmardakī. *Phyllanthus niruri*
 (IMM. p. 947.).
4. Āmardakī Same as Dhātrī *Phyllanthus Niruni* (IMM. p. 947);
5. Apāmārga *Achyranthes aspera* or Prickly chaff flower (IMM.
 p. 21)
6. Arka *Calotropis gigantea*.
7. Aśoka *Saraca indica* (IM).
8. Aśvattha *Ficus religiosa* - Pippala. The sacred fig or peepul
 tree
 (IMM. p. 552).

9. Badarī Zyzyphus jujuba or the jujube fruit (IMM. p. 1316).
10. Bahula Cardamom (MD), Elettaria cardamomum.
11. Baka Sesbana grandiflora (MD).
12. Bakula Mimosa elengi (IMM).
13. Bilva Aegle marmelos (IMM, MD).
14. Campaka Michelia champaka (IMM); Plumieria acuminata (IMM).
15. Candana Sirium Myrtifolium (MD).
16. Cūta Mangifera indica - Āmra or Mango (IMM.p. 764).
17. Dāḍima Feronia; Pomegranate
18. Darbha i) Kuśa grass;
ii) Name of a grass different from Kuśa and Kāsa Suśr. i. 38; Saccharum cylindricum (MD).
19. Dhātrī Phyllanthus niruri, Bhūmyāmalakī (IMM. p. 947); Emblica officinalis (MD).
20. Drākṣā Vitis vinifera (MD).
21. Dūrvā Panicum dactylon (MD).
22. Guggula Boswellia glabra or Frankincense (IMM. p. 211).
23. Jambū Eugenia jambolana or Black plum (IMM. p. 516).
24. Japā Hibiscus rosasinensis (IMM. p. 630).
25. Jātī Jasminum grandiflorum (IMM. p. 701).
26. Kadalī Musa sapientum (MD).
27. Kadambaka Nauclea cadamba.
28. Kañkolaka Cubeba officinalis (IMM. p. 400).
29. Ketakī Pandanus odoratissimus (MD).
30. Khādira Acacia catechu or Black catechu (IMM. p. 11).
31. Kharjūrī Phoenix sylvestris (IMM.p.946) - Date.
32. Madana Randia dumetorum or Emetic nut (IMM. p. 1047.).
33. Madhūka Bassia longifolia (IMM. p. 181).
34. Mahādruma i.e. Pippala; Ficus religiosa (MD).
35. Mahātāla ?
36. Malaya- Vṛkṣa Possibly same as Malayadruma, or Candana; Sandal tree.

37. Mallikā *Jasminum officinale* (IMM); *Jasminum zambac* (MD).
38. Marīca *Piper nigrum* (IMM. p. 969).
39. Nāgavṛkṣa Possibly same as Nāgadru identified by MD as a species of *Euphorbia* used in offerings to the snake goddess Manasā.
40. Nārikela *Cocoanut palm*.
41. Nyagrodha *Indian fig tree; Ficus indica* (MD).
42. Pālāśa *Butea frondosa* (IMM. p. 222).
43. Panasa *Artocarpus integrifolia*.
44. Pātāla *Bignonia suavealens* or the tree bearing the trumpet flower (MD); *Rottleria tinctoria* (MD).
45. Picumanda *Azadirachta indica* (MD).
46. Pippala *Aśvattha - Sacred Fig; peepul tree-Ficus religiosa* (IMM. p. 552).
47. Pippalī *Piper longum* (MD).
48. Plakṣa *Ficus infectoria* (MD).
49. Priyāla *Buchanania latifolia* commonly called Piyal (MD).
50. Pūga *Areca catechu* (IMM.p.130) or *Betel nut palm*.
51. Punnāga *Ochrocarpos longifolius* (IMM. 860).
52. Raktāñjana ?
53. Śamī i) *Prosopis spicigera*
ii) *Mimosa suma* (MD; IMM. pp. 800, 1011).
54. Saroja *A Lotus* (MD).
55. Śatapatra *A kind of rose* (MD) *A lotus that opens by day* (MD)
Śatapatri - Rosa centifolia or *Rosa damascena* (IMM. p.1071 - 1072).
56. Tāmbūla (Nāgavallī) *Piper Betle* or *Chavica betle* or *Betel leaf* (IMM.p. 960).
57. Tila *Sesamum indicum* (IMM. p.1126).
58. Tilaka *Clerodendrum phlomoides* (*Symplocos racemosa*) (MD).
59. Tintiṇī *Tamarind ?*

60. Tripatraka Three leafed or three-lobed leaf i.e. *Aegle marmelos*.
61. Tulasi *Ocimum sanctum* or Holy basil (IMM. p. 865).
62. Udumbara *Ficus glomerata* or Cluster-fig (IMM. p. 548)
63. Vaṭa *Ficus Bengalensis*, Banyan tree same as *Nyagrodha* (IMM.p.543).
64. Vetasa *Calamus extensus* & *Calamus rotang* (IMM.p. 233).
65. Vibhītaka *Terminalia belarica* (IMM.p. 1202) i.e. Belaric myrobalans
66. Yaṣṭimadhu *Glycyrrhiza glabra* (IMM. p. 582) or Liquorice or Sweetwood.
67. Yava *Hordeum vulgare* (IMM. p. 653).

Abbreviations;

- IMM Dr. K. M. Nadkarni's Indian Materia Medica.Rev. & Enlarged by A. K. Nadkarni. Vols. I & II Pub. Bombay Popular Prakashan. Reprinted 1993.
- MD A Sanskrit - English Dictionary by Sir Monier Monier-Williams Pub. Motilal Banarsidass Publishers Pvt. Ltd., Delhi. Reprinted 1993.
- Sk Skanda Mahāpurāṇa Pub. Nag Publishers, Delhi, 1986, Vols. I - VII.

FORMS OF ŚIVA DESCRIBED IN THE LIŅGAPURĀᅇA

By

N. GANGADHARAN

[अष्टादश पुराणेषु लिङ्गपुराणं शैवदर्शनस्य शैवधर्मस्य च प्रतिपादकमस्ति । अस्मिन् पुराणे भगवतः शिवस्य विविधस्वरूपाणां विवरणं प्राप्यते । अत्र शिवस्य अर्धनारीश्वर-मूर्ति-सोमास्कन्दमूर्ति-पञ्चब्रह्ममूर्ति-अष्टमूर्ति-एकादशरुद्रादिविविधमूर्तीनां स्वरूपाणां च दृश्यते वर्णनम् । अस्मिन् निबन्धे विदुषा लेखकेन एतेषां सर्वेषां विवरणानामाधारेण शिवस्य विविधस्वरूपाणां कृतं विवेचनम् ।]

Liᅅgaurāᅇa is one of the important Mahāurāᅇas containing much information about the different forms of Śiva. Besides the common forms like the Ardhanārīśvara, Umāmaheśvara, Somāskanda, Pañcabrahman, Aᅇᅇamūrti, Ekādaśa Rudras etc., we find the description of the other forms associated with one or other of well known anecdotes relating to Śiva. In this article it is proposed to describe these forms of Śiva.

Liᅅgodbhava :

The Liᅅgapurāᅇa describes¹ the manifestation of Śiva as the *Liᅅgodbhava*. The term *liᅅga* is applied to a form of Śiva, which is midway between the abstract and the concrete, a form, which consists of a column pervading the entire universe and devoid of any other anthropomorphic features. It may be mentioned that it is in this form that Śiva is worshipped in the *sanctum sanctorum* of all Śiva temples. The primary image in the *mūlasthāna* of a Śiva temple is of this form. The manifestation of Śiva as *Liᅅgodbhava* is set-forth in order to bring out the significance of this abstract all-pervasive form of Śiva. This is the form found on the outer *vimāna* behind the *sanctum sanctorum* of all Śiva temples. Thus it establishes a direct connection between the *liᅅga* in the *sanctum sanctorum* and the *Liᅅgodbhava* on the outside. The legend relating to the appearance of this form is described in detail in the *Liᅅgapurāᅇa*. The dispute between Brahmā and Viᅇᅇᅇu about their relative superiority, the rising of an effulgent and endless column of fire, the failure of Brahmā and Viᅇᅇᅇu to find the top and bottom of the column,

1. Chapters 17ff.

the sound of *OM* emanating from the column and the realization of Brahmā and Viṣṇu that the column of fire was a manifestation of Śiva are found described here. The reference to this *Liṅgodbhava* form is found in the Sanskrit hymns and the Tamil *Tevāram* hymns². We find a description of this form in the *Amśumat Kāśyapaśilpa*.³ The earliest sculptural representation of this form is found in the Kailāsanātha temple at Kāñcīpuram⁴.

Ardhanārīśvara :

We find an explanation⁵ of the Ardhanārīśvara form Śiva, one part Śiva Himself and the other part Śakti, a manifestation of Śiva and Śakti in the form of the male and female principles. Śiva Himself being the *liṅga* Śakti being the pedestal. In another context, this Purāṇa mentions⁶ this form had come from the forehead of Brahmā, by the will of Śiva Himself. In yet another context this Purāṇa mentions⁷ this form while dealing with the installation of the different images of Śiva. It must be noted that the Ardhanārīśvara form is described here not as the *liṅga* but as a figure of Śiva with the figure of Śiva and Pārvatī as man and woman with the divine attributes. This is the form that is found in temples and sculptures. We find this form described in the Sanskrit hymns and Tamil *Tevāram* hymns⁸. The *Amśumat Kāśyapiya*⁹ describes this form.

Umāmaheśvara :

The *Liṅgapurāṇa* refers¹⁰ to the use of a golden image of Umāmaheśvara while describing the mode of performing the austerity known as *Umāmaheśvaravrata*. This form is also mentioned¹¹ while describing the march of Śiva in order to destroy the three cities of the demons (Tripura). This is more or less like the Somāskanda form described below but without the image of Skanda. This form is referred to in the *Tevāram* hymns of Sambandar¹². We find the representation of

2. See *Liṅgapurāṇa A Study* pp. 56-57.

3. Chapter 78.

4. See Gopinath Rao, *Elements of Hindu Iconography (EHI)* II, p. 109.

5. *Liṅgapurāṇa* I. 99, 6-8.

6. I. 41, 8-12; 41, 42-44.

7. I. 76, 35.

8. See *Liṅgapurāṇa A Study* pp. 60-61.

9. Chapter 69.

10. I. 84, 3.

11. I. 72, 88-89.

12. See *Liṅgapurāṇa-A Study* p. 61.

this form in the sculpture also¹³.

Somāskanda :

The form of Somāskanda represents the form of Śiva with the consort (Pārvatī) and Skanda, the progeny of the two. We find this form referred¹⁴ to in the *Liṅgapurāṇa* for the purpose of worship. This is one among the earliest forms of Śiva found in sculptures beginning with the Pallava caves¹⁵. The *Aṁśumat Kāśyapiya* describes¹⁶ this form.

Śiva as a group of gods :

We have already noted the forms in which the dual figures and three figures are represented. We will now describe the forms in which Śiva is worshipped with the five faces, as of eight forms, as of eleven forms as the Eleven Rudras etc.

Pañcabrahman :

The *Liṅgapurāṇa* describes¹⁷ the Pañcabrahman forms of Śiva, namely, Īśāna, Tatpuruṣa, Aghora, Vāmadeva and Sadyojāta. We find these forms described in the *Śivapurāṇa (Rudrasaṁhitā)*, *Viṣṇudharmottarapurāṇa*, *Rūpamaṇḍana* and *Śivatattvanidhi*. But there are some differences relating to their colour and attributes in the description in these texts. According to the *Liṅgapurāṇa* these five forms Sadyojāta, Vāmadeva, Tatpuruṣa, Aghora and Īśāna had their origin in the Śvetalohita (29), Rakta (30), Pītavāsa (31), Asita (32) and Viśvarūpa (33) *kalpa*-s respectively¹⁸. The colours of these five forms were white, red, yellow, black and the colour of a crystal. These five forms are stated¹⁹ to be representing the soul, *prakṛti*, intellect, ego and mind. They pervade the whole as the different sense organs, subtle elements etc.²⁰. The *Liṅgapurāṇa*²¹ devotes special attention to the description of the form of Aghora and his worship. The worship of Śiva, considering Him as having five faces, ten arms and three eyes in each one of the five faces is

13. See *EHI*. II. i pp. 132-2.

14. I. 74, 27 and 76, 2-3.

15. See *EHI*. II. i. pp131-2.

16. Chapter 62.

17. I. 11-16 and II. 14, 2ff.

18. I. 11-14 and 16.

19. II. 14, 6-10.

20. II. 14, 11ff.

21. I. 14, 1-13; II. 26, 1-26; 49, 2-16; 50, 1-50.

advocated²².

Aᅇamūrti :

The Aᅇamūrti concept is well, known. The Aᅇamūrti or eight forms of Śiva represent²³ the five elements, the Sun, the Moon and the *yajamāna*. While describing these forms the *Liᅇgapurāᅇa* refers²⁴ to the *yajamāna* by the more general term, the individual self (*ātman*), who is the worshipper. These eight forms are related to the eight well-known names of Śiva – Śarva, Bhava, Paśupati, Iśāna, Bhīma, Rudra, Mahādeva and Ugra²⁵. We find a separate hymn addressed to these eight forms²⁶. It furnishes²⁷ the names of their consorts - Vikeśī, Umā, Śivā, Daśadiśaᅇ, Suvarcalā, Rohiᅇi and Dīkᅇā. The progeny of these eight forms are Aᅇgāraka, Śukra, ᅇaᅇmukha, Manojava, Sarga, Śanaīścara, Budha and Santāna (Kratu). The roles of these eight forms are also described²⁸. Śarva is the supporter of both inanimate and animate things. Bhava, an all-powerful god, resuscitates the worlds. Paśupati pervades all the worlds and protects. Iśāna, an all-pervasive god, is master of all the beings. Bhīma grants all the desires of the beings. Rudra, the source of all splendour, grants prosperity. Mahādeva is the nature of all beautiful things. Ugra also known as Iśāna partakes of the offerings made into fire. We find this concept alluded to briefly in another context²⁹. However the equation of the eight forms here with the Aᅇamūrti concept as explained by the commentator Gaᅇeᅇa Ballāla is not clear in the text. According to the commentator these are *sthūla* (earth), *sūkᅇma* (water), *susūkᅇma* (fire), *mūrtāmūrta* (*soma*), *mūrta* (*sūrya*), *amūrta* (wind), *vāᅇmaya* (sky) and *dhyeya* (Iśa). Puᅇpadanta and Kālidāsa have glorified³⁰ these forms. These forms have been mentioned³¹ in the Tamil *Tevāram* hymns. Yet another concept of Śiva is that of the Ekādaśa Rudras.

Ekādaśa Rudras :

In the list of the eleven names of Rudras furnished in the

22. I. 27, 3 and II. 23, 7

23. II. 12, 3; 12, 7-40 and 43-44; referred to also in I. 51, 51-53; 82, 38-39; 86, 129-30; 88, 79; 106 24.

24. II. 12, 4; 12, 43-44 and 13,29.

25. II. 13, 3-18; I.88, 79 and 86; 41, 29-32 and 129-31.

26. I. 41, 29-32.

27. II.13, 3-18,

28. II. 13, 3-18.

29. I. 72, 164.

30. See *Liᅇgapurāᅇa A Study* p. 64.

31. See *ibid.*

Liṅgapurāṇa,³² the text actually contains the twelve names Ajaikapāt, Ahirbudhnya, Virūpākṣa, Bhairava, Hara Bahurūpa, Tryambaka, Sureśvara, Sāvitra, Jayanta, Pinākin and Aparājita. In the above, the word Sureśvara is obviously not a name of anyone of the eleven forms of Rudra, but a general description of Śiva as a lord of the gods. This removes the discrepancy regarding the twelfth name.

In a different context the *Liṅgapurāṇa* gives³³ another set of eleven forms without reference to the concept of the eleven Rudras : Mahādeva, Śiva, Rudra, Śaṅkara, Nīlahohita, Isāna, Vijaya, Bhīma, Devadeva, Bhavodbhava and Kapālīśa. The *Liṅgapurāṇa* refers³⁴ to the origin of the eleven forms of Rudra from the body of Brahmā in a different context. In many other contexts we find references to the number of Rudras as eleven³⁵.

Numerous Rudras :

The concept of Śiva as numerous or innumerable is a very old one found in the *Yajurveda* (I.7). The *Liṅgapurāṇa* also refers to this concept³⁶.

The forms of Śiva as the destroyer of demons :

Gajāntaka is the form assumed by Śiva for killing a demon, who appeared as an elephant (I. 76, 29). Jālandharāntaka denotes the killing of the demon Jālandhara (I. 76, 46), which legend is described later (I. 97). Tripurāntaka refers to Śiva as the destroyer of the three demons reigning supreme in their three fortified cities (I. 76, 52) which legend has been described earlier in the text (I. 71-72). These forms have been referred to in the context of describing the installations of the images of the different forms of Śiva³⁷.

Other forms of Śiva :

Mṛtyuñjaya (the subduer of the lord of Death) :

While describing the legend of the sage Śveta, the *Liṅgapurāṇa* refers³⁸ to the form of Śiva as Mṛtyuñjaya. Śiva manifested in front of the sage and subdued the god of Death (Yama), who had come to claim the

32. I. 63, 20-21.

33. I.82, 40-41.

34. I. 22-23.

35. I. 5, 29; 41, 43 etc.

36. I.6, 11.

37. For a description in other texts see *Liṅgapurāṇa A Study* pp. 63-66.

38. I.30.

life of the sage according to his destiny. The story of Śveta here is a replica of the well-known story of Mārkaṇḍeya. The *Tīrthakalpataru* of Lakṣmīdhara, a voluminous comendium on *dharmasāstra*, draws profusely from the *Liṅgapurāṅa*. In the quotation³⁹ relating to the *Vārāṅasīmāhātmya* here we find descriptions of places called Śveteśvara and Kāleśvara at Varanasi. This narration contains the story of Śveta and the God of Death and the latter being reduced to ashes by Śiva emerging from the pitcher held by the sage.

Nilalohita :

The *Liṅgapurāṅa* describes⁴⁰ the manifestation of Śiva as Nilalohita from the forehead of Brahmā as the latter was contemplating Śiva in the heart-lotus. Though the form (Nilalohita) was dark in colour (*nila*), he became red (*lohita*) on account of his contact with fire.

Paśupati :

There are numerous references in the *Liṅgapurāṅa* to the concept of the entire beings in the universe as the flock (*paśu*) and Śiva as the lord of the flock (Paśupati) and as releasing those beings from bondage (*pāśa*), who practice the austerity known as the *Pāśupatavrata*⁴¹

Kāmadahana :

The *Liṅgapurāṅa* describes⁴² the well-known story of the God of love being reduced to ashes when he made an attempt to disturb the penance of Śiva at the instance of Indra. It is interesting to mention here that the *Liṅgapurāṅa* adds that Rati, wife of Kāma, was assured by Śiva that she would be united with Kāma again, in his birth as the son of Vāsudeva. This alludes to the birth of Kāma as Pradyumna.

Dakṣayajñavidhvamsaka :

The well-known legend of Śiva as the destroyer of the sacrifice of Dakṣa is described in the *Liṅgapurāṅa* (ch. 100).

Other forms of Śiva :

The *Liṅgapurāṅa* describes many other forms of Śiva while dealing with the installation of the images of Śiva. The **Eka pādāmūrti** (form with one leg) having four arms, three eyes and holding the trident, denotes the Ardhanārīśvara form of Śiva (I. 76, 8). The **Yajñeśa** (lord of the sacrifice) having three feet, seven arms, four horns and two heads stands

39. pp. 99-101.

40. I. 41, 25-27.

41. I. 77, 10-11; 80, 57; II.9, II-12. For a description of this austerity see *Liṅgapurāṅa A Study* pp. 65-66.

42. I. 101, 25-41.

for the form of Agni (I. 76, 15). Some other forms described are **Vṛṣārūḍha** (riding the bull (I. 76, 17), Śīva together with Nandin (I. 76, 19) and that of Śīva in his dancing pose (I. 76, 22). The image of Śīva in his nude form is described as white in colour, having three eyes, having the serpent as the girdle and having the skull in the hand, which denotes the **Bhikṣāṭanamūrti** (I. 76, 27-28). Another form of Śīva is as a dancing figure clad with the skin of different animals, bearing different objects, grey-coloured, red-eyed and three-eyed and bearing Gajāśura (I. 76, 29-33). Another form of Śīva is that of Nakulīśvara (or Lakulīśvara) described as a manifestation of Śīva in chapters 7 and 24 (I. 76, 28-29). Another form of Śīva is that besmeared with ashes and wearing a garland on the head (I. 76, 41-42). We have then his forms as bearing the river Gaṅgā on the head (**Gaṅgādhara**) and having the crescent on the head (**Candraśekhara**) and as comfortably seated (**Sukhāsanamūrti**) (I. 76, 55-58). The last one is that of the form of the *liṅga* with the figure of Candraśekhara at the centre (**Liṅgamūrti**) popularly known as Mukhaliṅga. (I. 76, 59). While describing the worship of Śīva, the *Liṅgapurāṇa* refers to some more forms like the Tryambaka (three-eyed one) having five faces, ten arms and of the colour of pure crystal and adorned with ornaments (I. 27, 2-3).

Manifestations of Śīva ;

Similar to the ten manifestations of Viṣṇu in the Vaiṣṇavite purāṇas we find the description of the twenty-eight manifestations of Śīva in the Śaivite Purāṇas *Vāyupurāṇa*,⁴³ *Kūrmapurāṇa*⁴⁴ and *Śīvapurāṇa*⁴⁵ The *Liṅgpurāṇa* describes these forms in two places. The first list gives⁴⁶ the names Śveta, Sutāra, Madana, Suhotra, Kaṅkaṇa, Logākṣi, Jaigīṣavya, Dadhivāhana, Rṣabha, Muni, Ugra, Atri, Subālaka, Gautama, Vedaśiras, Gokaṅka, Guhāvāsin, Śikhaṇḍabhṛt(dhṛk), Jaṭamālin, Aṭṭahāsa, Dārūka, Lāṅgalī, Mahākāyamuni, Śūlin, Daṇḍin (Muṇḍīśvara), Saḥiṣṇu, Somaśarman and Na(La)kuliśa. The second list reads⁴⁷ a few variant readings – Damana, Kaṅka, Vālin and Śveta in the place of Madana, Kaṅkaṇa, Subālaka and Mahākāyamuni in the first list. Among these names Guhāvāsin, the seventeenth and Nakulīśa, the twenty-eighth are identified with the heads of ascetic order, who were historical figures.

43. I. 23, 115-224.

44. I, 53.

45. III (Śatarudriya) 4, 6-48; 5, 1-5; VII (Vāyavīya) ii.9, 2ff.

46. I.7, 29-35.

47. I. 24, 13-133.

SOME INTROSPECTIONS FROM THE KŪRMA PURĀṆĀ

By

R.C. SHARMA

[अष्टादशपुराणेषु कूर्मपुराणं विषयविन्यासदृष्ट्या प्रामुख्यं भजते । अस्मिन् निबन्धे पुराणवाङ्मयस्य वैशिष्ट्यं महत्त्वं च विनिर्दिश्य कूर्मपुराणस्य रचनाकाल-तात्कालिकी सामाजिकस्थिति-धार्मिकविषय-सामाजिकमान्यता-शिवावातार-व्यासावतारादिविषयाणां विवेचनं प्रस्तुतमैतिह्यविदा कलाविदा च विदुषा लेखकेन ।]

The term Purāṇa stands for old narration or ancient lores and it is met with from the Vedic period. The Atharvaveda, Śatapatha Brāhmaṇa, Gopatha Brāhmaṇa, Bṛhadāraṇyaka Upaniṣad, etc. do mention it with Itihāsa. The Atharvaveda records (XI.7.24) that the *ṛcas* (verses), *sāman* (songs), *chandasa* (metres) sprang from residue (*ucchiṣṭa*) of *yajña*. The Bṛhadāraṇyaka (II.4.10) suggests the origin of Vedas, Itihāsa and Purāṇa from the breath of the *Mahābhūta* (Great Being). The Purāṇas, therefore have a high status comparable to the Vedas and often called as the Pañcama Veda.

Some topics like *aśvamedha*, *pāriplava ākhyāna*, *yajña* etc. are similar in the Vedic and Pauranic traditions. It is also said that the Purāṇa was remembered first by Brahman before all scriptures (probably including the Vedas).

पुराणं सर्वशास्त्राणां प्रथमं ब्रह्मणा स्मृतम् (Matsya Purāṇa III.3)

This should, however, be pointed out that the term *purāṇa* does not mean the purāṇic text, which were started in the Gupta period and continued till the late medieval period. Recently, a new Purāṇa named Śrī Viśvanātha Purāṇa is coming to light, and this idea has been opposed by the traditional scholars as they believed that Purāṇas were authored by Vedavyāsa only and after the 18 Mahā Purāṇas and 18 Upapurāṇas no other Purāṇas can be composed.

There is a group of scholars who believe that the Purāṇic lores were of Kṣatriya origin and not of brahmanic. Lomahaṛṣaṇa is a name associated with all the Purāṇas as narrator. But he was a *sūta* born of a Kṣatriya father and brahmin mother following the profession of bards. Vedavyāsa himself was sometimes called as compiler and not the author of Purāṇas.

The texts reveal that the stories of great heroes or kings were narrated at the time of a Vedic *yajña* in which genealogies of sages, priests were also highlighted. When the tradition of *pāriplava* rite of *aśvamedha* became extinct, the story-telling also lost its significance. This brief paper ventures to submit a few facts as introspection of the Kūrma Purāṇa.

Period and Chronology : It is not possible to assign a fixed period to the composition of the entire text of Kūrma Purāṇa which must have begun in the 5th cent. A.D. and took reasonably a good shape within 300 years. But some addition and alterations were made subsequently also. It appears that the *pūrvārdha* is earlier than the *uttarārdha*. Description of deities in the *pūrvārdha* suggests early and archaic traits, e.g. Viṣṇu holds a bow, disc and sword (KP I.6.14, 13-18) but in the second part i.e. *uttarārdha*, *śrīvatsa*, *śaṅkha* and *gadā* also appear. Of course, *gadā* is an early feature but *śaṅkha* is certainly late. Same is the case with the iconography of Śiva who has been described in the first part with matted hair, third eye, blue throat and bull; the second part on the other hand mentions the deity with moon, snake, Gaṅgā and the garland of thorn apple (*dhustūra*), *dhutturā* in Hindi (KP II. 31.33; 37.111-112;37.116). He is also represented in dancing pose called *divyanṛtya* (II.5.27). Although the *tāṇḍava* dance of Śiva is not explicitly mentioned yet one verse refers to *Śiva tāṇḍava rāsa* (II.44.13). The *mātṛkā* figures with Gaṇapati are in multiple form and this is also rather late feature (II.22.98).

The introspection of the text indicates that it must have been compiled by different persons and in different regions. In the second part Vārāṇasī and Prayāga have been described prominently; and at one place Narmadā has been held in the highest esteem than the Gaṅgā. The verse says that the water of Sarasvatī purifies a person in three days, that of Yamunā in a week, that of Gaṅgā immediately but the water of Narmadā has its purifying effect even by casting a glance (II.38.8) Then follows a detailed account of Narmadā and its importance in two chapter (II.39-40). This indirectly suggests that some part of the text was written by a person who was resident of the Narmadā region.

Yugadevatā-s : The Kūrma Purāṇa informs about *yugadevatā-s* i.e. deities worshipped in different ages. Accordingly Brahmā is the god of Satyayuga, Sūrya that of Tretā, Viṣṇu of Dvāpara and Rudra or Maheśvara of Kali (I.27.17). The book also believes in the wish-fulfilling trees (*kalpavṛkṣa*) giving clothes, ornaments and fruits in the Tretāyuga (I.27.32,36,38).

Tradition of Vyāsa-s : The Kūrma Purāṇa describes 24 Vyāsa-s, the first being Manu and last Kṛṣṇa Dvaipāyana (I.50.1-9). Other names are as under: Prajāpati, Śukrācārya, Bṛhaspati, Savitā, Mṛtyu, Indra, Vasiṣṭha, Sārasvata, Tridhāmā, Trivṛṣa, Śatatejā, Dharma, Tarakṣu, Tryāruṇi, Dhanañjaya, Kṛtañjaya, Rtañjaya, Bharadvāja, Gautama, Śakti, Parāśara, and Jātūkarna.

Incarnation of Śiva in Kali : This work furnishes a list of 28 incarnations of Śiva as under: Śveta, Subhānu, Damana, Suhotra, Kaṅkaṇa, Yogīndra, Lokākṣi, Gokaṇa, Jaigīsavya, Dadhivāha, Prabhuvṛṣabha Bhṛgu, Ugra, Atri, Bali, Gautama, Vedaśīrṣa, Guhāvāsa, Śikhaṇḍi, Jaṭāmālī, Aṭṭahāsa, Dāruka, Lāṅgalī, Śveta, Śūlī, Diṇḍī, Muṇḍī, Sahiṣṇu, Somaśarmā and Nakulīśvara (I.51.2-10).

Some Deities : Beside the main four deities of different ages as described above mention has been made of other gods and goddesses also in the Kūrma Purāṇa. Kārttikeya is described as *Senāpati* and son of god Fire '*anala*'. This is the early tradition and can be compared with sculptural representation as in the Allahabad Museum, which belonged to late Gupta or post-Gupta period. Subsequently, he was known as son of Śiva and this is to be seen in the second half of the text, where he is called as *bhavātmaja* (II.39.39). One can therefore conclude that the Uttarārdha is a later composition.

We also come across the worship of Brahmā, Śaṅkara, Sūrya, Madhusūdana and other *iṣṭadevatā*-s, whose names have not been mentioned (II.18.90). In one of the verses worship of Viṣṇu has been held in higher esteem than the vedic rites (II.18.93).

Food and Drink : There are some strange references with regard to food and drinks in the Kūrma Purāṇa particularly in the second half. Beside other eatables, meat has been considered as an essential item in the ancestral rites (*śrāddha karma*--II.20.40-45). It has further been corroborated by a reference where meat-eating has been conceived as an essential item and the brahmin, who refuses that dish of meat in the *śrāddha karma* is likely to suffer from sins:

यो नाश्नति द्विजो मांसं नियुक्तः पितृकर्मणि ।

स प्रेत्य पशुतां याति संभवानेकविंशतिम् ॥ (II. 22.68)

These statements can be considered as reflection of prescribed *yugadharmā*-s which were continuing from the time of Manu and need not be accepted as the general assessment of society.

Scholars like Prof. R.C. Hazra have rendered wonderful services in analysing the contents of Purāṇas including the Kūrma Puruṣa and we find in agreement with him when he observes that this Purāṇa was written between 500 A.D. and 650 A.D. This was further recast as Pāśupata text in the early 8th cent. A.D. (R.C. Hazra, "The Purāṇas", *The Cultural Heritage of India*, Vol. II, p. 260). While doing so, Hazra has probably not taken into account the sculptural and iconographic development as the perusal of the text and such references lead us to conclude that the alteration, addition and recasting continued upto about 1200 A.D. While transforming the work from Pāñcarātra or Vaiṣṇava into Śaiva or Raudra treatise, the compilers have suddenly added the śaivite elements, although the textual narration and situation does not justify this stand (I.9.50; I.9.68). Even Śukadeva, the son of Kṛṣṇa Dvaipāyana Vyāsa has been described as an incarnation of Śiva (I.18.25) although his name has not been given in the list of 28 incarnations as referred to above.

I conclude with some of the beautiful verses of the Kūrma Purāṇa praising Vārāṇasī and Gaṅgā :

परं गुह्यतमं क्षेत्रं मम वाराणसी पुरी ।
सर्वेषामेव भूतानां संसारार्णवतारणे ॥ (I. 29.22)

.....
वाराणस्याः परं स्थानं न भूतं न भविष्यति । (I. 29.63)

This city of Vārāṇasī is the most sacred place and it helps all beings to cross this worldly-ocean....The place like Vārāṇasī is not seen in the past nor it will be seen in future.

क्षितौ तारयते मर्त्यान् नागांस्तारयतेऽप्यधः ।
दिवि तारयते देवांस्तेन त्रिपथगा स्मृता ॥ (I. 35.30)

यत्र गङ्गा महाभाग स देशस्तत्तपोवनम् ।
सिद्धिक्षेत्रं तु तज्ज्ञेयं गङ्गातीरसमाश्रितम् ॥ (I. 37.8)

The Gaṅgā known as *tripathagā* (stream flowing in the three worlds) helps people in obtaining salvation on this earth, in the nether region (*adhah*) it helps the *nāgas* (serpents) and in heaven the gods.

Where the illustrious Gaṅgā flows, that part of earth becomes a sacred spot (like hermitage). The place which is situated on the bank of this holy river is to be considered as *siddhikṣetra* (a place, bestowing all success).

Thus several forces operating at the same time contributed to produce this summit of attainment.

This artistic upsurge of the period is synchronous with the literary upsurge of the early medieval period in which poets like Bāṇa and Bhavabhūti were creating the masterpieces.

PROBLEMS OF IDENTIFICATION IN CLASSICAL ACCOUNTS

By

UPENDRA NATH ROY

[प्राचीनभारतीयेतिहासस्य शासकानां काल-नाम-वंशादिविषये नैकमत्यं वर्तते । पुराणेषु प्राचीनशासकानां नामोल्लेखो वर्तते । ग्रीकलेखकैरपि एतद्विषये विवरणं दत्तम् । विद्वद्भिर्भारतीयसाहित्ये प्राप्तस्योल्लेखस्य ग्रीकलेखकानां विवरणेन सह सामंजस्यस्थापनस्य प्रयासो विहितः । अत्रास्मिन् निबन्धे विदुषा लेखकेन पालिबोथ्रा नगरस्य पाटलिपुत्रेण सह ऐक्यस्थापनविषये पाश्चात्यमतस्य साङ्गोपाङ्गं समीक्षणं कृतम् ।]

Both history and chronology are seriously affected when misidentifications take place due to lethargy, blind adherence, inadvertence or sheer prejudices of the persons capable of directing or misdirecting the intellectuals. This is what has happened in the case of the Western Classical accounts. Attempt to remove confusions in that respect has been made by the present author in some of his articles.¹

It is relevant now to ask what leads to misidentifications and how to avoid it. The answer is simple. We have to consider all the facts we find in our sources instead of picking up a few at random. It is dangerous to discard the data that does not agree with our preconceived notions and stands in the way of the conclusions we are tempted to draw. Conclusions should proceed automatically from the data and must not demand suppression, overlooking, distortion or belittling of the data. The data must not be manipulated to suit the conclusion drawn in advance. The present article seeks to illustrate this with reference to certain omissions and commissions of the scholars who wrote about the classical accounts earlier.

PALIBOTHRA :—Scholars who identified PALIBOTHRA of the classical accounts with PĀṬALIPUTRA ignored a number of data as pointed out elsewhere.² When we are going to identify a place, we have to pay special attention to the details which can be verified even after

1. UPENDRA NATH ROY, THE LOCATION OF PALIBOTHRA, V.I.J., VOL. XXVII, Parts I-II, PP. 210-220; KING XANDRAMES : A RULER OF PALIBOTHRA, V.I.J., VOL. XXXI-XXXII, Pts I-IV, PP. 291-304; SANDROCOTTUS A FORGOTTEN KING, JOURNAL OF GANGA NATH JHA KENDRIYA SANSKRIT VIDYAPEETHA, VOL. XLVII JAN-DEC., JUNE 1991.
2. U. ROY, THE LOCATION OF PALIBOTHRA

centuries while we need not stress those referring to perishable objects. Unfortunately that is what our scholars generally do.

Strabo described PALIBOTHRA as follows : "It is said that Palibothra lies at the confluence of the Ganges and the other river, a city eighty stadia in length and fifteen in breadth in the shape of a parallelogram, and surrounded by a wooden wall that is perforated so that arrows can be shot through the holes; and that in front of the wall lies a trench used both for defence and as a receptacle of the sewage that flows from the city".³

Arrian wrote the following in this connection: "Megasthenes says further of this city that the inhabited part of it stretched on either side to an extreme length of of eighty stadia, and that its breadth was fifteen stadia, and that a ditch encompassed it all round, which was six plethra in breadth and thirty cubits in depth, and that the wall was crowned with five hundred and seventy towers and had four-and-sixty gates"⁴.

Our scholars have paid much attention to the wooden wall which is perishable. Some of them contend that archaeology corroborates the statement of Megasthenes, others realise the weakness of the argument.⁵ What they fail to realise is that the details about the shape and size of the city as well as those about the ditch around it are more relevant. Even though Pāṭaliputra fell in ruin long ago, it is possible to measure its length and its relics can even today testify if a ditch encompassed the city in fact. Obviously, the shape and size of the the relics of PĀṬALIPUTRA do not correspond to those of PALIBOTHRA. As for the ditch, it has been pointed out it is identical with the river Son ! But did the Son surround the city in fact? Neither literature nor archaeology dares say that. I wonder how a river can ever encompass a city shaped like a parallelogram. So the "trench" or "ditch" that surrounded the city cannot be equated with the Son and Palibothra remains a different city.

The questions of antiquity is no less relevant to identification. There is a limit to confusions and errors. A period of a hundred yeas or so can never assume the proportion of several thousand years even in the worst possible cases. Now the city of Palibothra had a history of not less than 6042 years (the figure given by Arrian). Is it possible to identify such an old city with PĀṬALIPUTRA ? According to the Purāṇas, PĀṬALIPUTRA was founded by the grandson of AJĀTAŚATRU, UDAYI in the

3. R.C. MAJUMDAR, (Editor) / CLASSICAL ACCOUNTS OF INDIA, CALCUTTA, 1981, P.262

4. Do, P. 224

5. R.P. KANGLE, THE KAUṬALYA ARTHASASTRA, Part III, DELHI, 1986, PP. 69-70

fourth year of his reign. ⁶ It was not surrounded by the son, but situated at the south bank of the Gangā. The period that passed from the foundation to the coronation of CHANDRAGUPTA MAURYA is as follows:-

1. UDAYĪ -- 30 years out of the total 33
2. Nandivardhana -- 40 years
3. Mahānandi -- 43 years

That yields a total of 113 years. But as I have shown elsewhere, there was a period of twelve year long anarchy after Udayī. Adding that to above, we get 125 years. Then came the rule of the Nandas who reigned for 100, 108 or 136 years according to different scholars. Thus, the city was not more than $(125 + 136) = 261$ years old when Chandragupta Maurya (who is generally identified with Sandrocottus) came to power. The Ceylon and Tibetan sources are not specific about the date of the founding of PĀṬALIPUTRA. But they do not make it any older than that.

The Ceylonese tradition holds that only 218 years passed from the death of Buddha to the coronation of AŚOKA. ⁷ Now we have to consider the fact that even the Ceylonese do not deny that Chandragupta reigned for 24 years and his son for 25 years. They are specific about the fact that there was a delay of four years in the coronation of AŚOKA. So we have to subtract these 53 years from 218 years to find out the period that passed from Buddha's death to Chandragupta's coronation. That gives us the figure 165 years. But PĀṬALIPUTRA was founded sometime after Buddha's death. It was merely a small village in his days. So it was less than 165 years old in the days of Chandragupta Maurya. The Tibetan tradition will not give a greater figure either. The authors of the classical accounts, or better still their Indian informants might have been mistaken but is it credible that they could mistake a period of less than 261 or 165 years or 6042 years?

We must beware of wild linguistic speculations in identifications. That is highly desirable when the proposed identification involves several stages of phonetic change. Thus in order to identify Pālibothra we have to assume that PĀṬALIPUTRA had become known as PĀLIBUTRA in those days. And how could that occur? Well, PĀṬALIPUTRA became PĀDALIVUTRA at first. Then the sound "ḍ" was dropped. Then at the

6. Pargiter, *The Purāṇa Text of the Dynasties of the Kali Age*, Oxford, 1913, P. 22.

7. Romila Thapar, *Asoka and the Decline of the Mauryas*, Oxford University Press, 1961, PP. 15 and 41.

third stage the vowel sounds "ā" and "a" merged into one to form "ā" Finally, at the fourth stage, the sound "v" was replaced with "b"⁸

Such arguments sound excellent but cannot be accepted in haste. There are two reasons that demand caution. First, the laws of linguistics are frequently confronted with exceptions. Thus, the vowel sound "ऋ" (ऋ) is pronounced like "ri" (रि) in the north and "ru" in the south of the Vindhyas. Still, quite unexpectedly we find the word "rūkha" derived from "VRKṢA" spoken in the Hindi region. People in Bengal pronounce "kṣa" as "kkha" while it is pronounced as "kchha" in the Hindi region. So we expect "makkhī" from "makṣikā" in Bengali and "māchhī" in Hindi. Actually, we find the reverse of it. Secondly, we have to note that phonetic changes are seldom such fast and multiple as some of our scholars would like to have them. It is necessary, therefore to check against literature and epigraphs. And if we do that, hypothetical form "PĀLIBUTRA" or even "PĀLIVUTRA" is found nowhere. We find PĀṬALIPUTTA in Pali texts and PĀḌALIVUTTA in the Prakrit portion of the drama "MUDRĀRĀ-KṢASaMS which is a much later work. As for epigraphs. AŚOKA is supposed to be later than SANDROCOTTUS and MEGASTHENES. His minor pillar Inscription of Sarnath contains the form "PĀṬALIPUTE".⁹

SANDROCOTTUS :—Strabo provided an important clue for the identification of Sandrocottus when he wrote the following about the rulers of PALIBOTHTRA : "the reigning king must be surnamed after the city, being called Palibothrus in addition to his own family name, as, for example, king Sandrocottus to whom Megasthenes was sent on an embassy. Such is also the custom among the Parthians; for all are called Arsaces, although personally one king is called Orodes, another Phraotes, and another something else".¹⁰

Anybody who reads these lines with open mind will conclude that (a) Sandrocottus was the personal name of the King, (b) his surname was Palibothrus, (c) the surname was derived from the name of the city Palibothra and it was applied invariably to all the rulers of Palibothra. The biased, however, ignore the statement or resort to turning and twisting it to get the result intended.

K.D. Sethna who identifies Sandrocottus with Chandragupta I begins with the following observation: "Here two kinds of designations are

8. JARL CHARPENTIER, ZDMG, PP. 216-250; S.K. CHATTERJEE, ORIGIN AND DEVELOPMENT OF BENGALI LANGUAGE, VOL. I, CALCUTTA, 1985, P.48

9. R.G. Basak, ASOKAN INSCRIPTIONS, CALCUTTA, 1959, PP. 146-149.

10. R.C.MAJUMDAR, Classical Accounts of India, P. 262

involved : (1) the name of the city goes with that of the king and (2) the king's family name goes with his personal one." Then he stresses the importance of both designations with the remark : "Arsaces" is not the name of a city : it serves as the family name". Then he proceeds to seek the family name of Sandrocottus and finds it incorporated in his name. "The family name "gupta" is part and parcel of the appellation by which every ruling member of the line is known in their inscriptions.....Thus in his case Strabo's statement about Sandrocottus should be regarded as borne out."¹¹

A little patience would have saved the situation for the learned author who remembered details about the Gupta rulers but forgot the fact that Sandrocottus was succeeded by his son Amitrochades whose name does not incorporate anything corresponding to "Gupta". Strabo gives only the surname, namely, "Arsaces", and the personal names (Orodes, Phraotes etc.) in the case of the Parthian kings. How can we demand more than two things in case of Sandrocottus then ? If Strabo implies anything, it is simply that Palibothrus was the surname as well as the family name of Sandrocottus just as Arsaces was both the family name and surname of the Parthian kings.

Is that quite improbable ? Let us listen to Pliny then : "the Prasii surpass in power and glory every other people, not only in this quarter, but one may say in all India, their capital being Palibothra, a very large and wealthy city, after which some call the people itself the Palibothri - nay, even the whole tract along the Ganges"¹². Solinus agrees with him : "The Prasian nation, which is extremely powerful, inhabits a city called Palibotra, whence some call the nation itself the Palibotri".¹³ If the people were named after the city, is it quite unexpected that the ruling families were also named after the city ?

An important point to be borne in mind while identifying Sandrocottus is the question of writing. Fleet, an expert in this respect opined that the Meherauli Iron Pillar Inscription of Chandra is epigraphically anterior to Samudragupta's Allahabad Inscription. Scholars who identify Chandra with Chandragupta II ignore the view of Fleet. K.D. Sethna is no better in this respect in identifying Chandra with Chandragupta I, though he is not far from truth in equating Chandra with Sandrocottus of the classical accounts. Writing cannot and does not change substantially in one

11. K.D. SETHNA, ANCIENT INDIA IN A NEW LIGHT, NEW DELHI, 1989, P. 203

12. Classical Accounts of India, P. 342

13. Do, P. 458

generation. So associating the Meherauli Pillar Inscription with either the immediate predecessor or immediate successor of Samudragupta does not satisfy the demand of reason. Chandra, Therefore, must belong to a period centuries before Samudragupta. Only CHANDRAGUPTA PĀLI-BHADRA satisfies the condition.¹⁴

XANDRAMES :—It is well known to all that whenever a visitor writes about a foreign country, his account mentions persons, places and things that impressed him. Not all of them need be remembered or known to the posterity. Even the most significant pass into oblivion after a lapse of centuries due to some reason or other. But our intellectuals tend to leave no room for less known, unknown or forgotten persons, places and things. That has led to misidentifications in case of classical accounts and may have led to similar confusions in case of other foreign accounts.

It is obsession with the well-known PĀṬALIPUTRA and its ruler CHANDRAGUPTA MAURYA or CHANDRAGUPTA I that stands in the way of identifying PALIBOTHTHA and SANDROCOTTUS correctly. It is no less true about XANDRAMES. As he must be identified with some ruler known to our text books on history and/or Purāṇa texts, as it seems blasphemous to admit that there may be facts unknown to these texts, all the attempts at identification prove futile.

As Palibothra is generally identified with PĀṬALIPUTRA, there are only two alternatives before our scholars proceeding to identify Sandrocottus. Those who identify him with Chandragupta Maurya cannot but equate Xandrames with the last king of the Nanda dynasty. But the name Xandrames = Chandramas and there is nothing in the tradition to show that the last king of the Nanda dynasty had a name like that. Points of difference between the last king of the dynasty and Xandrames discussed elsewhere establish the futility of the partisans of Chandragupta Maurya.¹⁵

The second alternative identifies Sandrocottus with Chandragupta I. The advocates of this identification have discovered Xandrames in the Nāga king Chandrāṃśa of VIDISĀ. With his seat of power at VIDISĀ, he is supposed to have become a king of Gangaridae and an overlord of several kings who opposed the invader in the north. This hypothesis hinges on the word "Nakhavān" or its variant "Nakhpanajaḥ" which occurs in the Purāṇa text and which is believed to be qualifying Chandrāṃśa. The word, it is alleged, refers to the barber and his son in the classical accounts

14. U. ROY, THE LOCATION OF PALIBOTHTHA

15. U. ROY, KING XANDRAMES : A Ruler of Palibothra, V.I.J. VOL. XXXI-XII, Pt. I-IV, PP. 291-304

as one of the functions of the barber is to cut nails. Moreover it is argued : "Both Xandrames and Chandrāṃśa, unlike Dhana-Nanda of our historians, come immediately after their fathers : they are "second" in the family and not ninth. The rank common to them drives their equation home with particular accuracy."¹⁶

That sounds reasonable enough. But phonetically Chandrāṃśa is still far from Chandramas, the equivalent of Xandrames. Moreover, it is difficult to hold that Chandrāṃśa is really a name and "second" in the family as contended. Let us examine the text and its translation to bring home the point. This is what we find in the Purāṇa text edited by Pargiter :¹⁷

नृपान् वैदेशिकांश्चापि भविष्यांस्तु निबोधत
शेषस्य नागराजस्य पुत्रः पर-पुरञ्जयः
भोगी भविष्यते राजा नृपो नागकुलोद्भवः
सदाचन्द्रस्तु चन्द्रांशो द्वितीयो नखवान्तथा
धनधर्मा ततश्चापि चतुर्थो वङ्गरः स्मृतः
भूतिनन्दस्ततश्चापि वैदिशे तु भविष्यति

Pargiter translates the passage as follows : "Hear also the future kings of Vidiśā. Bhogin, son of the Nāga king Seṣa, will be king, conqueror of his enemies" cities, a king who will exalt the Nāga family. Sadāchandra, and Chandrāṃśa who will be a second Nakhavat, then Dhanadharman, and Vangara is remembered as the fourth. Then Bhutinanda will reign in the Vidiśā kingdom."¹⁸

Modern scholars have noticed a defect in this translation. They find a sign of identity in "tu" and refuse to admit Sadāchandra and Chandrāṃśa as two different persons. So they speak of "Sadāchandra Surnamed Chandrāṃśa, who is described as a second Nakhavat."¹⁹ K.D. Sethna agrees with them and goes on to argue as follows : "Sadāchandra being the same as Chandrāṃśa, we have three kings following Bhogin's name. But since here Chandrāṃśa is called the second barber, a first one has to be put before him on a level with Bhogin in time. Evidently this barber did not sit on the throne and thus remains excluded from the list of kings. The kings after Bhogin are only three. And yet there is the curious fact that Vangara, mentioned next to Dhanadharman who is placed after

16. K.D..SETHNA, ANCIENT INDIA IN A NEW LIGHT, P. 183

17. Pargiter, The Purāṇa Text of the Dynasties of the Kali Age, P. 49

18. Do; PP. 72-73

19. The Age of Imperial Unity quoted by K.D. Sethna, P. 182

Chandrāmśa" is remembered as the fourth." However, the puzzle remains as long as we think of "the fourth" in terms of kingship. Taking our clue from the word "second" in connection with Chandramsa, we can clear up the mystery by regarding Vangara as the fourth "Nakhavan". Then with Dhanadharman as the understood third, we have a quartet of "barbers", the last three of whom we may count either as successive or as contemporaneous, either as a continuing three-generationed family of "barbers" after the first or as three sons following a father."²⁰

This idea of a quartet of barbers is an outcome of the influence of the writings of Diodorus, Curtius and Plutarch. The quartet is, however, missing there. They talk about a barber and his illegitimate son only. Thus Diodorus says : "...the king of the Çangaridal was a man of quite worthless character, and held in no respect, as he was thought to be the son of a barber. This man—the king's father—was of a comely person, and of him the queen had become deeply enamoured. The old king having been treacherously murdered by his wife, the succession had developed on him who now reigned."²¹ Curtius informs : "His father was indeed a barber, scarcely starving off hunger by his daily earnings, but who from being not uncomely in person; had gained the affections of the queen, and was by her influence advanced to too near a place in the confidence of the reigning monarch. Afterwards, however, he treacherously murdered his sovereign; and having put the young princess to death begot the present king, who was detested and held cheap by his subjects, as he rather took after his father than conducted as the occupant of a throne."²² And Plutarch asserts : "... the king was hated and despised by his subjects for the wickedness of his disposition and the meanness of his origin."²³

Now let us turn back to the passage quoted above. Our scholars try to rectify the errors of Pargiter but fail as they are too much influenced by him. The use of "tu" according to AmaraSiṃha is similar to that of "atha". Both words are used to dissociate the following from the preceding—त्वन्ताथादि न पूर्व भाक्²⁴ So the use of "tu" here shows that Sadāchandra and others who followed were not the members of the Nāga dynasty. The Nāga rule in Vidiśā ended with Bhogin. Our passage does not specify the family of Bhūtinanda, but the four kings who preceded him belonged to the Lunar line (literally, Sadāchandra was "a part of

20. K.D. SETHNA, Do, P. 191

21. The Classical Accounts Of India, P.172

22. Do, PP. 128-129

23. Do, P. 198

24. Amara Siṃha, Amarakosa, Chowkhamba, Varanasi, 1963, P. 3

moon"). So Chandrāmaśa is not a name but a word used to denote his descent. Dhanadharman and Vangara are admittedly names of kings. "Nakhavān" is not an adjective qualifying "Chandrāmaśa"—itself an adjective. In fact, the son of Sadāchandra was known as Nakhavān for his long and pretty fingernails. Names referring to the beauty of face, hair, eyes, skin, etc. are not unknown to us. So why should it be deemed unusual in case of nails ? Why should "Nakhavān" mean nothing but "barber" ? In the Vāyu, द्वितीयो नखवांस्तथा is replaced with the reading द्वितीयो नखपानजः which fascinates Pargiter as "Nakhapāna" resembles Nahapāna and so he goes on declare that it "may be the true reading"²⁵ It is, however, quite possible that the true reading was नखपानजः which means the son of Sadāchandra was called "nakhavān" for his pretty nails but his real name was AJA. Thus the lines 4-5 can be translated as follows : "Sadāchandra will belong to the Lunar line, Nakhavān (AJA) will be the second, Dhanadharman will follow him and the fourth will be Vangara".

Thus Chandrāmaśa is not the name of a king nor does he belong to the Nāga family. So his identification with Xandrames hangs in thin air. K.D.Sethna argues a lot to dissociate Xandrames with Palibothra which is Pāṭaliputra according to him. Magadha according to him was controlled by the Lichchhavis at the time of Alexander's invasion. It remained so until 315 B.C. when Chandragupta I become the master of Magadha by marrying Kumaradevi. Were that so, how could Diodorus and Curtius imply that Alexander could have won the whole of India by defeating Xandrames ? Plutarch is quite explicit in this respect : "Androcottus himself, who was then but a youth, saw Alexander himself and afterwards used to declare that Alexander could easily have taken possession of the whole country since the king was hated and despised by his subjects for the wickedness of his disposition and the meanness of his origin".²⁶ The conclusion is inevitable, therefore, that Xandrames was not a pretty chief of VIDISĀ but held a strategically important position in the country in the east of Punjab.

Pargiter and his followers seek an opportunity in the reading "नखपानजः" to connect the four rulers of Vidiśā with Nahapāna. If we admit that, all the kings of Vidiśā from Sadāchandra to Vangara will become descendants of Nahapāna. That is not possible if the immediate descent is implied because Nahapāna and his son-in-law were the contemporaries of Gautamiputra Śātakarṇi and belong to a much earlier

25. Pargiter, The Purāṇa Texts, P. 49

26. Classical Accounts of India, P. 198

period. That leaves the possibility of remote descent only. That too is ruled out by the adjective 'Chandrāmaśa' applied to Sadāchandra. He and his progeny cannot be called descendants of Nahapāna and descendants of Lunar line at the same time and unless Nahapāna, a foreigner, is also admitted to the Lunar line.

To conclude, the students of history have to thank even the erring ones as they draw our attention to several obscure and neglected texts. If we are not lazy and blind, their mistakes are expected to provoke serious discussions which enable truth to emerge. If we care not or dare not challenge the mistakes, the fault is surely ours.

THE ART OF PAINTING GOING THROUGH SKANDA PURĀṆA

By

VAIJAYANTI SHETE

[विविधपुराणेषु अन्येषु च प्राचीनग्रन्थेषु चित्रकलाया विवरणं प्राच्यते । अस्मिन् निबन्धे विदुष्या लेखिकया स्कन्दपुरणीयचित्रकलोल्लेखस्य विवेचनं प्रस्तुतम्]

Purāṇic era, heralded the dawn of an epoch which eventually developed into what has generally been accepted as time of India's greatest intellectual awakening in science, technology religion, sociology etc. Purāṇas corroborated by their greatest fullness in which there is a marked freedom and fluency *towards the expression of* aesthetic aspirations. In this context Matsya, Vāyu, Garuḍa, Agni, project remarkable contribution so far as temple architecture, planing of the houses iconometry and iconography is concerned. In course of decades the construction of a building no more remains a mechanical art rather it becomes as fine as sculpture and painting. One of the brilliant phase of an Indian Art is painting. Arts in different forms-literature, beliefs, copperplates, coins, beads, contribute to the Oriental study. All that vast body of puranic literature seems compendiums to Silpa Śāstra, though not the śilptexts. Together with the formative stages furnishing Indian culture, Skandapurāṇa, and Bhaviṣya purāṇa, may not be excluded. The contemporary scholars have not given a serious thought to one of the important technique hidden in the Skanda purāṇa (secterian purāṇa).

Now coming to Skandapurāṇa which exhibits distinguished scroll painting, focuses on Kāśīnagarī. This "is rather first and foremost textual evidence in the puranic realm apart from Bhāsa's *Dūtavākya* or Bhavabhūti's *Uttararāmacaritam*. Both the dramatists have cleverly made use of a scroll painting as a dramatic device. Later on Dhanapāla describes scroll painting in *Tilakamañjarī*.

Skanda refers to the *citrapaṭa*, on which the entire Kāśīnagarī was depicted. Once a Brahmin came to the court of the king Malayaketu along with a *citrapaṭṭikā*. He showed it to him afterwards the king asked the Brahmin to show that scroll to Kalavati, the queen. The Brahmin came over to Kalāvati's place and unfolded the painting. The fellow started to describe the Kāśīnagarī. There was a vāpi known as Jñānavāpi,

Maṅikarṇikā, Gandharvas, Siddhas, Yogins, Munis, Brahma etc. desired to have sight of such pious well and auspicious place. All those ones wishes to die at it's bank. The painting also represents the holy places (Tirtha). The Lingas are placed in diffenent parts of Varanasi. Five Lingas of five elements, ten lingas for ten directions, eight lingas for eight mountains, For nine grahas nine lingas, Thirteen lingas meant for Kashyapa's wives, seven reserved for seven rishis and so on.

So also it inculcates jñānavāpi a pious place created for benefits of the people by Iśānarudra. When the queen visualised Jñānavāpi she recollected to her past birth and became unconscious. That was her birth place. She used to worship the Jñānavāpi regularly, her parents were Harisvāmin and Jayantī.

In the previous birth she was known by the name Suhilā, she was beautiful and she used to play along with her friends nearby Rudravāpi, she also asserted that the king abducted her in the past birth. He was a Gandharva by name Mangalaketu. When she was sleeping outside the house, the Gāndhrava uplifted her bed. Kāśīkhaṇḍa 4.1.33- refers to this event with the words-

- 96 एकदा कश्चिद् औदीच्यो माल्यकेतुं नरेश्वरम् ।
चित्रकृच्चित्रपटिकां चित्रान् दर्शितवानथ"।
- 97 तां तु चित्रपटीं राजा कलावलयै समर्पयत् ।
- 98 साथ चित्रपटीरम्यां संप्रहृष्टतनू सहा ।

The art of painting was considered an important media, which followed the canons of citra-śāstra. It was regarded as vidyā विद्या चित्रकलाश्रिता Gods, princess and nāgas were the objects of portrayal in the age of the Skandapurāṇa. As it comprises the stories again in Kāśīkhaṇḍa iv. ii-67 89-90. There is a narrative which reveals that the kings used to appoint expert painters. Once king Ānarta was looking for a suitable match for his daughter. Hence he deputed famous painters and commanded them to go out in the country and bring portraits of all the kings and show them to his daughter.

- चित्रगे चित्रलेखे त्वं पातालतलशायिनः ।
किं चादाविर्भवच्चारु तारुण्यालंकृतोल्लेख ॥
- 4.2.67 अथ चित्रपटीं चित्रलेखा चित्रपटांचलम् ।

Similarly Ratnāvalī had asked her mates Śaśilekhā and Anaṅgalekhā, to portray the gods, nāgas and youths of the country.

Thus the references point out the popularity of human portraiture. No doubt painters were proficient in the citrakarma based on the canons of citraśāstra. They worked on paṭṭa or paṭṭikā. The images of gods and goddesses (प्रतिमाकरणे) like Gauri and Mahālakṣmī were also painted. Wooden image of Viṣṇu was painted by an expert artist who applied a particular type of lepa-plaster, so that the image became charming.

Sk. II ii. 19.20.27

Śābaras are stated to be proficient in lepa Śāṁskārakārya. The walls were decorated with pictures 4.2.82.24.

सौधभित्तिषु दृश्यन्ते चित्रकृन्निर्मितानि तु ।
ऋते हरिकथायास्तु नान्यवार्ता निशम्यते ॥

Images were made in conformity with iconometry. (sk. II. v. 12.42-43) (vi.57.30)

Different types of images classified on the basis of material used in their manufacture were known at the time of Skandapurāṇa. Skp. however does not deal with the demarcation of images, but it mentions images of stone (carved on rocks), metal, wood, or painted (drawn) figures

शैली, धातुमयी, दार्वी, लेख्या, मणिमयो वा प्रतिमा स्यात् ।

— skandapurāṇ II. ix.26.23

Images are roughly divided in two classes-immovable and the movable (चल-अचल). Types of images, are distinguished on the basis of material. Bhāgavata purāṇa is noticeable in this point. BHP refers to eight classes.

प्रतिमाष्टविधास्मृता - शैली, दारुमयी, लौही, लेप्या, लेख्या, सैकती, मनोमयी, मृण्मयी, मणिमयी.

On the contrary Nārada in Bhaviṣya purāṇa groups images into seven classes. Images made of gold, silver, copper, earth, stone, wood, painted on canvas or other objects. (I. 131.2.3)

अर्चा सप्तविधा प्रोक्ता भक्तानां शुद्धवृद्धये ।
कांचनी राजती ताम्री पार्थिवी शैलजा स्मृता ।
वाक्षी चालेख्यका चेति मूर्तिस्थानानि सप्त वै ॥

Another noteworthy feature of the art of painting is observable in the temples, palaces and the homes. Skanda purāṇa refers to सहस्रस्तंभमंडप in the माहेश्वरखण्ड which was constructed for the wedding ceremony of Siva-Pārvatī to illustrate-At the gates were wonderful figures of dvārapālas,

archers with their drawn bows, chariots, horses and elephants with their riders attended by chowrie bearers, human figures holding sprouts of flowers, garlands and patākās. It's gate was embellished with the image of Mahalaxk.mi द्वारि स्थिता महालक्ष्मी while the main gate was graced by the figure of Nandi (महाद्वारि स्थितो नन्दी) with divine puṣpaka. Over and above decorated with jewels, pallavas, chatras and camaras. On the left side stood two white elephants with four tusks and on the right were placed figures of two decorated horses. Lokapalas decked with jewels sixteen, prakritis, all the gods ṛṣis and ascetics like Bhṛḡus, Indra along with his attendants and other exalted personalities were represented in that celebrated maṇḍapa by Viśvakarma (Ch-Sk. I. i. 24. 8-20). These motifs and mouldings, forms and figures characterised by portryal of nature, vegetation, flowers, animals and birds of different species along with human figures and images of gods, goddesses and ṛṣis represent the classic traits of Gupta art which persisted and permeated sancturies of the early medieval India represented by the sculptures at Ellora and Elephanta, The representation of the sages like Bhṛḡu etc. 5-Sk. I. i. 24.) reflects the representation of the Vāstuśāstroadeśakas (MP. CCLI. 2-4) तथैव ऋषयः सर्वे मृगवाघाश्च सपोधना ।

16-SK. III. II. 7.47, i. 26.23 गीतैः सुगीतज्ञविशारदाश्च तथैव चान्ये स्तुतिभिर्भर्षयः Woollen cloth particularly fine and painted blankets (chitra rallaka) is mentioned in Sk. iv. i. 3.13-

चित्रध्वजपताकाभिरुल्लेखैश्चन्द्रचारुभिः ।
उपानत्पादुकाभिश्च यतिनश्च तपस्विनः ।
योग्यैः पद्मदुकूलैश्च विविधैश्चित्ररत्नैः ॥

सूतसंहितायां मुक्ति-विमर्शः

रमाकान्त झा

[There are two types of divisions of the Skandapurāṇa. One is Khaṇḍa division and other is Saṁhitā division. In Saṁhitā division there is an important Saṁhitā named as Sūtasāṁhitā. This Sūtasāṁhitā is very important as it deals mainly with philosophical topics. The learned author of this paper has made a thorough and deep study of this text. Here in this article the author has described the nature and different forms of Mukti or salvation on the basis of the Sūtasāṁhitā. He has also compared the descriptions of the Sūtasāṁhitā with other puranic and philosophical texts.]

अस्ति मानवजीवने पुरुषार्थचतुष्टयस्य विशिष्टं महत्त्वम् । परमे पुरुषार्थे मोक्षे एव जीवनस्य प्रमुखं स्वीक्रियते तत्त्वविद्भिर्दर्शनिकैः । जीवः कथं मुक्तो भवेदिदमेव विद्यते भारतीयदर्शनस्य परमं प्रयोजनम् । सूतसंहितायामपि मुक्तितत्त्वस्य सम्यग् विवेचनं वर्तते । मुक्तेर्विश्लेषणं नैकेषु दर्शनेषु नानाप्रकारेण कृतमस्ति । मुक्तेः मुक्तिप्राप्तिसाधनस्य च वर्णनं भारतीयदर्शनस्य वरीवर्ति मुख्यः प्रतिपाद्यो विषयः । सूतसंहितानुसारेण निर्विकल्पे निरस्तसमस्तोपाधिके सत्यज्ञानानन्दैकरसे विकारजातेभ्यः परे ब्रह्मणि श्रवणादिसाधन-जनितया तद्गोचरया विद्यया तदावरणाविद्यानिवृत्तौ सत्यां विषयान्तराभावेन विक्षेप-वासनारहितायाश्चित्तवृत्तेस्तत्र प्रत्यग्रूपे ब्रह्मणि यो विश्रमः उपरमः स ह्युदीरतलक्षणो मोक्षोऽभिधीयते ।

तथा हि—

"निर्विकल्पे परे तत्त्वे विद्यया बुद्धिविश्रमः ।

सा हि संसारविच्छित्तिर्नापरा पुरुषाधिका" ॥ सूतसंहिता, ४.१.८.२३

परमे तत्त्वे चित्तवृत्तेः परमा विश्रान्तिर्मुक्तिः, तस्याञ्च विश्रान्तिरूपायां मुक्तौ ज्ञानं हेतुः, तदेव हि ज्ञानमज्ञाननिवृत्तेः कारणमिति सूतसंहिताया राब्धान्तः ।

तन्त्रागमकाव्यशास्त्रविशेषज्ञोऽभिनवगुप्तः स्वस्वरूपप्रथनमेव मोक्षमुरीकरोति¹ । स हि स्वस्वरूपप्रथनमेवं वर्णयति—शिवस्य यथार्थरूपम्, स्वातन्त्र्यशक्तिसम्पन्नस्य रूपस्य प्रतीतिः ।

1. मोक्षो हि नाम नैवान्यः स्वस्वरूपप्रथनं हि सः । —तन्त्रालोकः, १, पृ. १९,२ ।

भवबन्धनापहारिणी विद्यैव मुक्तिर्निगद्यते, यस्याः स्वभावः सम्यग् ज्ञानम्, शिवत्वस्य पूर्णज्ञानमथवा शिवस्य स्वातन्त्र्यशक्तेः परिज्ञानम् । इदमेव तथ्यं स्वरूपरूपप्रथनम् । तदेव मुक्तेः स्वरूपम् ।

अद्वैतमतप्रवर्तकस्य श्रीशङ्कराचार्यस्य मतेऽस्ति मुक्तिः स्वतः सिद्धा । न खलु मुक्तिः कायेतादृशी अवस्था याऽस्ति प्राप्तव्या, सा तु परमात्मस्वरूपैव । परमार्थसारोऽपि पूर्वोक्तमतमेव समर्थयति । तथा हि—

"मोक्षस्य नैव किञ्चिद् धामास्ति न चापि गमनमन्यत्र ।

अज्ञानग्रन्थिभिदा स्वशक्त्यभिव्यक्तता मोक्षः" ॥

— परमार्थसारः, कारिका ६०

अत्र मुक्तिप्राप्तेरभिप्रायो जीवस्य स्वस्वरूपाभिज्ञानम्, यद्धि तेन कियत्कालं यावद् विस्मृतम् । विषयेऽस्मिन् अस्ति 'तत्त्वमसि' इत्युपनिषन्महावाक्यं प्रमाणम् । प्रसङ्गेऽस्मिन् विस्मृतस्वरूपस्यैकस्य राजपुत्रस्योदाहरणं दीयते । तथा हि—कश्चित्किल राजपुत्रो जातमात्र एव मातृपितृभ्यामपविद्धो व्याधगृहे संवर्धितः, सोऽमुष्य वंश्यतामजान्याधजातिप्रत्ययो व्याधजातिकर्माण्येवानुवर्तते; न राजास्मीति राजजातिकर्माण्यनुवर्तते । यदा पुनः कश्चित्परमकारुणिको राजपुत्रस्य राजश्रीप्राप्तियोग्यतां जानन्नमुष्य पुत्रतां बोधयति- 'न त्वं व्याधोऽमुष्य राज्ञः पुत्रः कथञ्चिद्व्याधगृहमनुप्रविष्टः इति—स एवं बोधितस्त्यक्त्वा व्याधजातिप्रत्ययकर्माणि पितृपैतामहीमात्मनः पदवीमनुवर्तते राजा ह्यस्मीति' ।

यथा स्वस्वरूपं विस्मृतो राजपुत्रः कस्यापि प्रबोधनवाक्येन स्वभृगयुजात्यज्ञाननिवृत्तो राजाहमिति बोधमवाप्नोति तथैवाद्वैतमतस्य मुक्तावपि वर्तते आवश्यकता तां बाधां दूरीकर्तुं या जीवेभ्यः सत्यं वारयति । प्राणिमात्रस्य व्यावहारिकं वर्तते पूर्णतयाऽध्यासफलम् । अतोऽध्यासनिरास एवास्ति परमावश्यकः । अज्ञानमपाकरणाय अपरोक्षज्ञानमेव सामर्थ्यं भजति । तस्य च ज्ञानस्य विषयोऽस्ति जीवपरमात्मनोरैक्यबोधः । जीवब्रह्मणोरभेद-प्रतीतिरेव मुक्तिः, तयोरभेदविस्मृतिरेव संसृतिभावः । मुक्तेरेकोपायः केवलं विशुद्धज्ञानम्- "ऋते ज्ञानात्र मुक्तिः" । धार्मिकं कृत्यं तु ज्ञानस्य साधनं न मुक्तेः । मुक्तेः साक्षात्साधनन्तु ज्ञानमेव । जाते हि सम्यगात्मज्ञानेऽज्ञानं स्वत एव निवर्तते । तदा आत्मनः स्वीयया सहजया दीप्त्या सह प्राकट्यमेव मुक्तिरुच्यते । जीवब्रह्मणोर्मिथ्याभेदनिवृत्त्या जीवो मुक्त एव विद्यते । मुक्तो जीवः स्वैक्यं सच्चिदानन्दस्वरूपेण ब्रह्मणा स्थापयति । परिणामतो वेदान्तदर्शने मुक्तेर्विद्यते आनन्दमयी अवस्था । तस्यामानन्दमय्यामवस्थायां जीवब्रह्मणोर्भेद-बुद्धिजन्यदुःखनिवृत्त्या साधकोऽमन्दानन्दमनुभवति 2।

1. बृहदारण्यकोपनिषद्, २.१.२०, शङ्करभाष्यम् ।

2. आचार्य बलदेवोपाध्यायः, भारतीयदर्शनम्, पृ. ३७९

मुक्तजीवस्य स्तोऽवस्थे द्वे- (१) जीवन्मुक्तिः, (२) विदेहमुक्तिः । जीवन्मुक्तस्यापि पुरुषस्यास्ति अवस्थाद्वयम् - एका समाध्यवस्था यस्यामन्ततर्मुखो भूत्वा जीवो स्वं ब्रह्मलीनं विदधाति । द्वितीयावस्थाऽस्ति व्युत्थानस्य, यस्यां स दृश्यं जगत् पश्यन्नपि न भ्रान्तो भवति, यतो हि तस्य जगन्मिथ्यात्वस्य बोधो स्थायित्वमापद्यते । स ह्यसंगः सन् प्रारब्ध-कर्मवशाच्छरीरधर्मं निर्वहति । जीवन्मुक्तः पुरुषः 'अहम्' इति मूढानुरक्तेर्धार्मिककृत्यस्य च सीमानमुल्लंघ्य सर्वज्ञगदात्मवत् पश्यति¹ ।

अस्ति सूतसंहिताया अपि जीवन्मुक्तिविषये इयमेव दृष्टिः । संहिता आत्मतत्त्वे सर्वार्थतत्त्वस्य भावनां जीवन्मुक्तिमङ्गीकरोति । तथा हि-

यस्य मुक्तिरभिव्यक्ता स्वात्मसर्वार्थवेदिनी ।
तस्य प्रारब्धकर्मान्तं जीवन्मुक्तिः प्रकीर्तिता² ॥

जीवन्मुक्तिदशायां प्रारब्धकर्मशक्तिनाशानन्तरं कर्मफलमपि विनश्यति । यदा हि मुक्तपुरुषो भौतिकोपाधिभ्यः पृथग् भवति अर्थात् यदा तस्य स्थूलसूक्ष्मोभयविधं शरीरं नश्यति तदा स जगति पुनर्न जायते । स तु तदा ब्रह्मणि प्रतिष्ठितो भवति । इयमेव विदेह-मुक्तेरवस्थोच्यते³ ।

न्यायदर्शने दुःखस्यात्यन्तविमोक्ष एव अपवर्गाख्यो मोक्ष उच्यते । तथा हि-
"तदत्यन्तविमोक्षोऽपवर्गः" । -न्यायसूत्रम्, १.१.२२
अत्र 'अत्यन्त' शब्दस्य अभिप्रायः सर्वथा दुःखनाशो वर्तते । वर्तमानजीवने दुःखनाशेन सहैव पुनर्जन्माभाव एवाऽत्यन्तदुःखनाशो निगद्यते । न्यायमते मुक्तात्मनि सुखस्याप्यभावो भवति अतो मुक्तावस्थायां न भवति आनन्दस्थितिः । परन्तु वेदान्तमते दुःखनिवृत्त्या सहैव मुक्तावानन्दानुभूतिरपि भवत्येव । अत एव न्यायदर्शनमुक्त्यपेक्षया दुःखनिवृत्तिपूर्विका आनन्दानुभूतिर्वेदान्तमुक्तेरस्ति वैशिष्ट्यम् ।

मुक्तिभेदः -

सूतसंहिताया मुक्तिखण्डस्य द्वितीयेऽध्याये चतुर्विधा मुक्तिर्वर्णिता- (१) सालोक्य-मुक्तिः, (२) सामीप्यमुक्तिः, (३) सारूप्यमुक्तिः, (४) सायुज्यमुक्तिः । चतुर्विधासु मुक्तिषु कर्मफलभूताः सालोक्यादयः तिस्रो मुक्तयः 'अपरा', चरमा सायुज्यमुक्तिः 'परा' इत्युच्यते । तथा हि-

"बहुधा श्रूयते मुक्तिर्वेदान्तेषु विचक्षण ।
एका सालोक्यरूपोक्ता द्वितीया कमलेक्षण ॥
सामीप्यरूपा सारूप्या तृतीया पुरुषोत्तम ।
अन्या सायुज्यरूपोक्ता सुखदुःखविवर्जिता ॥
एषैव परमा मुक्तिः प्रोक्ता वेदार्थवेदिभिः ।

1. एम. हिरियन्ना, भारतीयदर्शनस्य रूपरेखा, पृ. ३७९
2. सूतसंहिता, ३.२.५४
3. दत्त एण्ड चटर्जी, भारतीयदर्शन, पृ. ४२३

अन्याश्च मुक्तयः सर्वा अवराः परिकीर्तिताः" ।

— सूतसंहिता ३.२.२९, ३५

सूतसंहिताया मतेऽशुद्धचेतसां पुरुषाणां प्रवृत्तिरपरामुक्तौ शुद्धचेतसाञ्च च परामुक्तौ भवति । उक्तञ्च—

"अतीव शुद्धचित्तानां प्रसादादेव मे हरे ।

इच्छा सायुज्यरूपायां मुक्तौ सम्यग् विजायते" ॥

— सूतसंहिता, ३.२.४९

परा सायुज्यरूपा मुक्तिर्ब्रह्मजीवयोरेकत्वबुद्धावेव भवति¹ । मुक्तिस्वभावस्यानिर्वचनीयत्वं प्रतिपाद्य संहिता मुक्तौ स्वानुभूतेरेव प्रामुख्यमङ्गीकरोति । तथा हि—

"मुक्तिस्वभावो वेदान्तैर्मया च परिभाषितम् ।

अशक्यः स्वानुभूत्या च मौनमेवात्र युज्यते" ॥

— सूतसंहिता, ३.२.६१-६२

सूतसंहितानुसारेण परायाः सायुज्यरूपाया मुक्तेः साक्षात् साधनं वर्तते सम्यग् ज्ञानम् । कर्म तु अपरायाः सालोक्यादित्रिविधाया मुक्तेः साधनं विद्यते । वेदान्तदर्शनवत् संहितापि मुक्तेर्नित्यसिद्धतां स्वीकरोति । अस्त्यात्मा नित्यः सर्वसिद्धः पदार्थः । सर्वसिद्धस्यात्म-स्वरूपस्य ज्ञप्तिरेव सायुज्यमुक्तिरत एवेयं सायुज्यमुक्तिर्नित्यसिद्धा । यद् वस्तु नित्यसिद्धं तस्य प्राप्तिकथनं भ्रममात्रम् । मुक्तिरप्राप्ता सा च प्रापणीयेति व्यवहारो भ्रमवशादेव भवति लोके । भ्रमनिवृत्तौ सत्यां प्राप्ता मुक्तिरिति व्यवहरति जनः ।

तथा हि—

आत्मरूपैव चेन्मुक्तिर्नित्यप्राप्ता हि साऽऽत्मनः ।

नित्यप्राप्तस्य चाप्राप्तिर्विभ्रमः खलु देहिनाम् ॥

— सूतसंहिता ४.३८.७७

भवति ज्ञानेनाज्ञाननाशः, अज्ञाननाशेन भ्रमनिरासोऽतः सायुज्यरूपाया मुक्तेः प्राप्तिर-ज्ञाननाशमपेक्षते । संहितामते परापररूपाया उभयविधाया मुक्तेरपरोक्षसाधनं विद्यते ज्ञानमेव ।

'न मुक्तिः आत्मरूपा' इति मतं पूर्वपक्षीकृत्य सप्रमाणं परापररूपामुभयविधां मुक्तिमात्मस्वरूपां नित्यसिद्धां च प्रतिपादयति सूतसंहिता । मुक्तिविषये संहिता औपनिषदं विचारमनुसरतीति परिलक्ष्यते । पारमार्थिक्यास्तादात्म्यरूपायाः परामुक्तेरनुभवो मुमुक्षोर-ज्ञाननाशाद् भवतीति वेदान्तस्य सिद्धान्तः । तथा हि—

"पारमार्थिकतादात्म्यरूपायज्ञाननाशतः ।

मुमुक्षोर्व्यज्यते सम्यगिति वेदान्तनिर्णयः" ॥

— सूतसंहिता, ३.२.५२

1. सायुज्यरूपा परमा मुक्तिर्जीवपरामनोः । सूतसंहिता ३.२.५१

वेदान्तमतं निर्दिशन्ती संहिता "ब्रह्मविदानोति परम्", "ब्रह्मविद् ब्रह्मैव भवति", "अहं ब्रह्मास्मि", "अयमात्मा ब्रह्म" इत्यादीनि उपनिषद्वाक्यानि प्रति स्वीयां महतीमास्थां व्यनक्ति । एभिर्वेदान्तवाक्यैरिदं समर्थ्यते यद् ब्रह्मात्मनोर्नास्ति कश्चिद् भेदः । समाप्ते प्रारब्धकर्मणि साधकः पाञ्चभौतिकं देहं परित्यज्य परात्मनि ब्रह्मणि विलीनो भूत्वा ब्रह्मत्वमेति । इयमेव परामुक्तेरवस्थाऽभिधीयते ।

द्वैताद्वैतवादिनोरुभयोरपि शैवदर्शनयोः सिद्धान्तेऽपि परापरभेदेन मुक्तेः प्रकार-द्वयमुक्तम् । द्वैतवादिनि शैवदर्शने शिवपदप्राप्तिरेव परा मुक्तिः, विद्येश्वरत्वादिपदप्राप्तिश्च अपरामुक्तिरुच्येते । तथाहि— "मोक्षस्तु द्विविधः, परोऽपरश्च । शिवपदप्राप्तिरूपो मुख्यः परो मोक्षः । विद्येश्वरादिपदप्राप्तिरेव चापरो मोक्षोऽयमेव गौण उच्यते" ।

— सर्वदर्शनसंग्रहे शैवदर्शनम् ।

अद्वैतवादिनि शैवमते परा सिद्धिर्मोक्षः, अपरा सिद्धिश्च अभ्युदयः—उच्चपदप्राप्तिः । उक्तञ्च— "परसिद्धिर्मोक्षः, अपरसिद्धिरभ्युदयः" । — सर्वदर्शनसंग्रहे प्रत्यभिज्ञादर्शनम् । अत्रापि स्वस्वरूपस्याभिज्ञानमेव मोक्ष उच्यते । वस्तुतः स्वरूपाभिज्ञानं हि वर्तते आत्मशक्तेर्विकासः । अस्यामवस्थायामात्मा परात्मरूपः शिव एव भवति । तथाहि — "स्वशक्तिविकासे तु शिव एव" ।

— प्रत्यभिज्ञादर्शनम्, 90

शिवपुराणेऽस्ति मुक्तेरेकमन्यं वर्गीकरणम् । तत्र मुक्तेः पञ्च प्रकारा निर्दिष्टाः सन्ति— (१) सारूपा, (२) सालोक्या, (३) सान्निध्या (४) सायुज्या, (५) कैवल्या । तथाहि — "सारूपा चैव सालोक्या सान्निध्या च तथा परा ।

सायुज्यरूपा च चतुर्थी

कैवल्याख्या च पञ्चमी सर्वथा दुर्लभा नृणाम्" ॥

— शिवपुराण, ४.४१.७

अत्र शिवपुराणे उक्तायाः पञ्चम्याः कैवल्यमुक्तेरन्तर्भावः सूतसंहितायाश्चतुर्थ्यां सायुज्यमुक्तावेव भवितुमर्हत्यत उभयत्र मुक्तिविषयके वर्गीकरणे नास्ति कश्चन् मौलिको भेदः । शिवपुराणोक्ताऽपि पञ्चविधा मुक्तिः परापरभेदेन द्विधा वक्तुं शक्यते । तत्र सारूपादयः चतस्रो मुक्तयः अपरेति निगद्यते । पञ्चमी कैवल्यमुक्तिः परेति चोच्यते । इत्थं हि सूतसंहितायां मुक्तेर्मुक्तिभेदस्य च धारणा उपनिषच्छैवदर्शनसम्भतेति वक्तुं पार्यते ।

उपर्युक्तं मुक्तिविषयं विवरणमाकलय्य निष्कर्षत एवं वक्तुं शक्यते यन्मुक्तिरीदृश्याः सत्तायाः साक्षात्कारस्यास्ति विषयो याऽनन्तकालतो विराजते । इयं हि सा शान्तिर्या संसारभावे कथमपि न संभवति । इदं हि श्रेष्ठं लोकोत्तरं सुखमुच्यते । उक्तञ्च मुक्ति-विषये शंकराचार्येण—

"इदन्तु पारमार्थिकम्, कूटस्थम्, नित्यम्, व्योमवत् सर्वव्यापि, सर्वविक्रियारहितम्, नित्यतृप्तम्, निरवयवम्, स्वयंज्योतिः, स्वभावम्, यत्र धर्माधर्मौ सह कार्येण कालत्रयं च

नोपावर्तन्ते तदशरीरं मोक्षाख्यम्" 1 । अर्थात् यद्धि परमार्थं यथार्थम्, निर्विकारम्, शाश्वतम्, आकाशमिव सर्वव्यापकम्, सर्वविधपरिवर्तनरहितम्, सर्वसंतोषप्रदम्, अविभक्तम्, स्वप्रकाशम्, गुणदोषवर्जितम्, समयातीतमलौकिकं तत्त्वं तदेव मोक्षपदवाच्यमिति ।

मुक्तपुरुषो यथार्थस्वरूपं धारयति । न ह्यात्मविलोपो मोक्षः । चैतन्यस्य विस्तार-प्रकाशाभ्यां निरपेक्षस्वान्तस्य साक्षात्कार एव मोक्ष उच्यते 2 ।

वेदान्तमतानुयायी चित्सुखाचार्यः आनन्दमयस्यात्मनः साक्षात्कारमेव मोक्षं निगदति—

"अनवच्छिन्नानन्दप्राप्तिः" । — सिद्धान्तलेशसंग्रहः

अस्मिन्नेव शरीरेऽविद्यया विस्मृतस्यानन्दस्वरूपस्य साक्षात्काराय साधकैः सततं प्रयत्नो विधेय इति ।



1. ब्रह्मसूत्रम्, १.१.४, शाङ्करभाष्यम् ।

2. डॉ. राधाकृष्णन्, भारतीयदर्शनम्, (द्वितीयो भागः) पृ. ६३७

BOOK REVIEW

A BIRD'S EYE-VIEW OF ANCIENT INDIAN THOUGHT [Review of Rishi Kumar Misra's book—**Before the Beginning** **and After the End,**

Rupa and Co., New Delhi, 2000, pp. 568.]

Questions such as who are we? From where this variegated and changing world emerged? Is there any purpose to life? If yes, what is it? And myriad others of the same nature have exercised the minds of men from the earliest times. Every civilization - whatever might have been its stage of development has sought answers to these questions which form the very basis of that civilization myths, belief and tradition. The Indian mind has specially wrestled with these question and the early Sanskrit literature right from the earliest Ṛgveda to the mideaval times is replete with intense and extensive discussions on these matters. The methods used have involved deep introspection, self analysis and the unique methods of meditation and '*samādhi*' - in short mostly based on intuition and logical analysis. During the past few hundred years, the method of science - based on the Cartesian separation of mind and matter and the experimental methods introduced by Galileo - has also looked at similar questions and has come up with many intriguing and revealing answers. It is only recently that the study of mind, consciousness and their role in the observable universe have come to be examined by the scientific method. The developments in the theory of quantum phenomena (including molecular biology, cosmology) have refocussed attention on the earlier intuitive methods and their results. In the light of these developments an understanding of these questions and their answers obtained by the Vedic ṛṣis thousands of years ago have acquired a new significance.

The deep philosophical studies incorporated in the Vedic literature had already achieved world wide recognition through the pioneering activities of Western Indologists like Monier-Williams, Wilson, Max Muller etc. However, the difficulties associated with the language and more importantly the vastness of this literature has virtually excluded the common English speaking person from this knowledge. Even the shorter versions made available through the works of Swami Vivekanand and Aurobindo are too vast for any one except a convinced devotee. The book

by Shri Rishi Kumar Mishra entitled - Before the Beginning and after the End, is of special significance as it summarizes in about 600 pages a great amount of the relevant material.

In Addition to a somewhat detailed introduction and a concluding section, the book contains 20 chapters. There are 2 appendices also. The subject matter has been divided into 9 sections. The limitation of modern science in conserving the basic questions mentioned earlier are pointed out in the Introduction, His views can be summarized in his own words:

"Moreover pure science.....Intelligent life forms (Introduction p. VII)."

One must remember however, that modern science is not static and its views on the creation of the universe, the origin of life and the growth of consciousness are in the process of evolution and it is neither surprising nor in any way a weakness that at any instant of time, a large number of questions remain unanswered.

The origin of the Vedic civilization and its development is also described (more about it is given in one of the Appendices) along with a brief explanation of the topics to be considered in the book is also given in this introductory section. It is emphasized that Vedas do not deal only with topics of spiritual concern but many utilitarian subjects including medicine, civics and aesthetics are also described and discussed. The author clearly distances himself from the enthusiasts who believe that all that can be known is already described in the Vedas. His words are well worth repeating..

"Some well meaning..... This is not our assertion". (Introduction p. XVII))

Section II contains only one chapter in which the author has endeavoured to acquaint a novice in this area of study with Vedic literature, its various contents, its importance and about the essence of the Veda. The importance given to Veda as the final authority in matters of dispute is clearly stated as

"All ofthe Vedas" (P. 5)

Secondly the subtle difference between the two words *Jñāna* and *Vijñāna* is clearly and succinctly stated as

'To recap very briefly.....Located in unity' (p.8)

Finally in discussing the essence of Veda, the author states that the book containing the printed or written word is not Veda but Veda is the fundamental (truth) element '*Tattva*'. He states,

"In this sense..... The entire universe is made from these four '*tattvas*'" (p.9)

This statement of the author ought to have been supported by some references especially since according to the Vedantic literature, this universe is just a manifestation of the Brahman. One may recall in this context the following statements from *Taittirīya Upaniṣad* :

"यतो वा इमानि भूतानि जायन्ते येन जातानि जीवन्ति
यत्प्रयन्त्यभिसंविशन्ति तद्विजिज्ञासस्व । तद् ब्रह्मेति ॥"

(3/1)

And from *Muṇḍakopaniṣad* : "दिव्यो ह्यमूर्तः पुरुषः सबाह्याभ्यन्तरो ह्यजः ।
अप्राणो ह्यमनाः शुभ्रो ह्यक्षरात्परतः परः ॥
एतस्माज्जायते प्राणो मनः सर्वेन्द्रियाणि च ।
खं वायुर्ज्योतिरापः पृथिवी विश्वस्य धारिणी ॥"

(2/1/2-3)

In this connection one may also recall that it is stated in the *Taittirīya Upaniṣad* that—

"तस्य यजुरेव शिरः । ऋग्दक्षिणः पक्षः । सामोत्तरः पक्षः ।"

(2/3)

which has been interpreted by Ācārya Śaṅkara as— "तस्मान्मनोवृत्त्युपाधिपरि-
च्छिन्नं मनोवृत्तिनिष्ठमात्मचैतन्यमनादिनिधनं यजुःशब्दवाच्यमात्मविज्ञानं मन्त्रा इति । एवं
च नित्यत्वोपपत्तिर्वेदानाम् । अन्यथा विषयत्वे रूपादिवदनित्यत्वं च स्यान्नैतद्युक्तम् । "सर्वे
वेदा यत्रैकं भवन्ति स मानसीन आत्मा" इति च श्रुतिर्नित्यात्मनैकत्वं ब्रुवति ऋगादीनां
नित्यत्वे समञ्जसा स्यात् ॥" (शां. भा. तै. उ. 2/3)

This essentially means that the collection of words is just the external form of the Veda, whose internal form is the Cosmic Consciousness. It is only in the form of this Supreme Consciousness that the Veda is immutable, changeless and without beginning and without end not as words. Even when Bhartṛhari expounds the unchangeability (continuity) of Veda in the word form (as sound), this sound is not the ordinary sound of every day use but instead it is 'Parā Vāk' and 'Parā Vāk' is in fact a form of Brahman.

"अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम् ।

विवर्ततेऽर्थभावेन प्रक्रिया जगती यतः ॥" (वाक्यपदीय-1)

Moreover the origin of the Vedas in the mind of the Ṛṣis, purified by meditation and blessed by the Lord Himself is described in the *Śvetāśvatara Upaniṣad* in the following words

"ते ध्यानयोगानुगता अपश्यन् देवात्मशक्तिं स्वगुणैर्निगूढाम् ।

यः कारणानि निखिलानि तानि कालात्मयुक्तान्यधितिष्ठत्येकः ॥"

(1/3)

It is for this reason that Vedas are not ascribed to a human author "अपौरुषेय". In the opinion of the reviewer the discussion about the nature of Vedas needed a little more discussion with examples than given in the present text.

Section III which is the major part of the book is given the high sounding title "Beyond the Universe of Physics". In the first chapter of this section (Chapter 2 of the book), the author states that physics has so far not been able to explain (describe) the real cause and origin of the cosmos,

"But what.....this universe came into being...? (p.28-29).

While it is true that due to the lack of a quantum theory of gravity i.e. a satisfactory synthesis of quantum ideas with the general theory of relativity – a complete and satisfactory explanation of the birth and evolution of the cosmos is not yet available, the concepts developed so far do provide a reasonably satisfactory explanation of the Universe's evolution except for a brief interval near the origin. However, the ideas of quantum field theory as applied to the universe as a whole do show that it might have emerged as a fluctuation in the quantum vacuum and all the massive objects seen today might have originated from a state of zero energy, the positive mass energy being compensated by the negative gravitational potential energy. It is intriguing to speculate over this similarity of description with the description in some Vedic texts. For example according to Māṇḍūkyaopaniṣad:

"प्रपञ्चोपशमं शान्तं शिवमद्वैतं चतुर्थं मन्यन्ते ।" (1/7)

The second chapter is devoted to an extended discussion of three important entities *Prāṇa*, *Manas* and *Vāk*. The author has termed *Prāṇa* as Supraphysical Energy and *Manas* and *Vāk* as Supraphysical Forces. Furthermore *Prāṇa* has been identified as the root of matter, energy and the whole of the physical universe. This is somewhat surprising and even misleading. The author himself defines *Prāṇa* in the following manner :

Prāṇa means the breath of life.....as a person's last breath. (P.30)

This means that *Prāṇa* is to be taken as the energy active in a living body. According to the Vedic lore *Prāṇa* arises from the 'Rajas' fraction of the five '*Tanmātrās*', while the '*Sāttvika*' fractions of the same *Tan-mātrās* create the *Manas* or '*Antaḥkaraṇa*'. *Vāk* on the other hand arises from the '*Śabda Tanmātrā*'. The *Tanmātrās* are themselves referred to as 'microscopic *Bhūta*' (सूक्ष्म-भूत) and are in that sense physical (भौतिक). Therefore, it is not quite proper to treat *Prāṇa*, *Manas* and *Vāk* as supra-physical.

In fact in Vedic thoughts a prominent aspect is the virtual identity (in nature) between cause and its effect; it is believed that the cause itself manifests (after suitable transformations) as the resulting effect. In view of this except for the *Brahman Atman* everything else, Mahattattva, *Aham-kār*, Five *Tanmātrās*, Manas, *Prāṇa*, and the whole universe is to be regarded as Physical. The use of the word Supraphysical needs explanation. The Vedas proclaim the all pervasiveness of the Supreme Consciousness not only in living systems but also in the non-living. Living and nonliving differ only in the way this Consciousness is explicitly expressed in them. Something is nonliving if there is no active expression of this Supreme Consciousness in it, despite its presence; somewhat similar to the condition of deep slumber.

The implicit identification of *Prāṇa* as the cause of all energy, matter and the physical universe as expressed by the author can also create confusion. For if *Prāṇa* is to be equated to 'vital airs' then this assumption is against the Vedic tenets. The statement of Chāndogyoपनिषद् that – "सर्वाणि ह वा इमानि भूतानि प्राणमेवाभिसंविशन्ति प्राणमभ्युज्जिहते....!"

(1/11/5)

does indicate that *Prāṇa* is the cause of the origin, sustenance and destruction of this universe, but the context makes it quite clear that here *Prāṇa* is actually only another word for *Brahman*. The author himself asserts a few pages ahead that

"This universe of ours....dissolves in it" (P.34)

signifying *Ātman* as the cause and source of this observable universe. This *Ātman* is identical with *Brahman* and is in fact indistinguishable from Him. This identity has been variously stated, for example :-

(i) "ऐतदात्म्यमिदं सर्वं तत् सत्यं स आत्मा तत्त्वमसि श्वेतकेतो...!"

(छान्दोग्योपनिषत् 6/11/3)

(ii) अयमात्मा ब्रह्म (अथर्ववेद)

etc. The author on the other hand has found out a new way to differentiate between *Brahman* and *Atman* as follows :

"This is the beginning..... The former is described as *Brahman*, when divisions arise in it becomes known as *Atma*", etc. (p.36).

It would have been proper for the author to quote some supportive statements from the Vedic literature especially since not only *Brahman* and *Atman* are to be regarded as one and the same, it is the purpose of the Vedas to convince people of this indistinguishability. There does not seem to be any place where this fractional emergence of the *Ātman* from the *Brahman* is described.

Certain other discrepancies and contradictions have also been noted from this chapter—which is obviously very important for the whole text. For example, at one stage the author writes : "Prāṇa rests, to its directions" while describing one characteristics of *Prāṇa*, he has written "... It never sleeps, unlike Mana.... asleep". Another instance of a loose statement occurs when the author asserts "All Matter is created from Vāk", Here also supportive evidence/explanatory notes are needed to clarify/distinguish this Vāk from its ordinary meaning. The author declares that the world of the *devatās* "is beyond the physical universe" and is "a world of supraphysical energies". Here again one must remember that *Ādhidaiva* world (सूक्ष्मजगत्), *Ādhyātmika* world and *Brahman* are to be regarded in the same manner as the so called सूक्ष्मशरीर, कारणशरीर एवं आत्मा exist in the interior of the visible body स्थूल शरीर. The abode of the gods i.e. *Svarga* is as much a part of the physical universe as our own world, except that entities living in *Svarga* have more avenues of pleasure and enjoyment with little or no pain/discomfort as compared to the *Martyaloka*.

The third chapter describes the creation of the first living person '*Prajāpati*' as simply an incarnation of the *Brahman* Himself. He is termed '*Prajāpati*' since all living species are created by him. The fourth chapter analyses the character and interrelations between *Ātman*, *Jīva*, *Īśvara* and *Parameśvara*. The exposition is lucid so that it is comprehensible to the lay public. There are however, some points which in the opinion of this reviewer ought to have been treated more cautiously. Thus out of the eight characteristics of *Ātman* enumerated by the author on p.70, only the first six are to be attributed to pure (*Nirupādhika*) '*Ātman*' while the other two (author's no.7 and 8) are associated when the pure *Ātman* is associated with *māyā* and when it is more properly termed as '*Parameśvara*'

The statement of *Bṛhadāraṇyakopaniṣad* for *Nirupādhika Ātman* is – "स होवाचैतद्वै तदक्षरं गार्गी ब्राह्मणा अभिवदन्ति - अस्थूलमनण्वहस्वमदीर्घमलोहितमस्नेहमच्छायमतमोऽवाय्वनाकाशमसङ्गमरसमगन्धमचक्षुष्कमश्रोत्रमवाङ्मनोऽतेजस्कमप्राणममुखममात्रमनन्तरमवाह्यं न तदश्नाति किञ्चन न तदश्नाति कश्चन ॥" (3/8/8)

while the statement of *Chāndogyopaniṣad* for *Parameśvara* is "सत्यकामः सत्यसंकल्पो " (8/1/5)

Similarly, the author talks of six types of relationships between the *Ātman* and the universe. While there is no confusion/ambiguity regarding the first two, the others need to be stated in a more circumspect manner. For example. when one states *Ātman* is the universe. the reader

gets an impression of identity between the two entities, while the real significance of this statement according to the Vedic seers is that *Ātman*, itself because of our ignorance, is seen by us in the form of the universe. There is no existence of this universe separate/independent from *Ātman*. This needs to be emphasized. The contradictory statement (at least superficially) that '*Atman* and the universe are different also needs to be explained. The difference in this statement connotes that while the universe is visible, has an origin and an end, is continuously changing, is not real and has similar other characteristics the *Ātman* is true, changeless, imperishable, has no origin and no end. Similar observations can be made about the distinctions made by the author between the terms *Īśvara* and *Parameśvara*. One has to illustrate the similarities and differences with suitable quotation from the relevant literature.

The fifth chapter deals with *Yajña*. The various forms of this remarkable and efficacious invention of the Vedic seers have been described very well. A few minor points need to be brought out. Matter is defined to have seven states (levels) including *Prāna* and *Manas*. These two entities are not regarded as state of matter (though still physical). Also the identification of Sun as a state/level of matter and equating it with *Tejaj* is not proper as Sun has different connotation in the minds of men.

Chapter six with the provocative heading 'Who is the I?' is in my opinion the best in the book. Making extensive use of the examples discussed in Vedic literature the form and character of '*Jīvātman*', has been very lucidly brought out. The dichotomous existence of a conscious observer (*draṣṭā*) and the observable universe (*dṛśya*) is an acutely felt perception. The classical Western science had for almost all of its existence, hardly paid any attention to the nature and the characteristics of the '*draṣṭā*', concentrating instead in understanding the functioning of the observable universe at various levels. The 'seer scientists' of ancient India realized intuitively that unless one understands the nature and reality of the observer, it would be impossible to fully comprehend the purpose and function of the universe. The veil of secrecy enveloping the universe can not be lifted up and the reality bared unless the real meaning and nature of the observer is realized. *Yājñavalkya* had declared :- " आत्मा वा अरे द्रष्टव्यः श्रोतव्यो मन्तव्यो निदिध्यासितव्यो मैत्रेयि आत्मनो वा अरे दर्शनेन श्रवणेन मत्या विज्ञानेनेदं सर्वं विदितम् (भवति)" (बृहदारण्यकोपनिषत् 2/4/5)

The author has used a very imaginative example to illustrate the difference between the body and the real self. It may be illustrative to reproduce the authors own words :

"As someone comes to....., than my body, with which she identified me in the first instance (pp. 119)" Again

"while sleeping, I am unaware.....back I wake up. Who was this I who was conversing, journeying and quarrelling while I was asleep? Is the dreamer different....?" (p. 121). These explanatory examples clearly demonstrate, even to a lay person, that this real I or *Ātman*, is different from this body, even different from mind (*Manas*), even different from the intellect (*Buddhi*), in fact it transcends them all. However, the words consciousness, awareness etc. used often by the author still do not convey the (*Ātman*). It is pertinent here to mention in brief the main characteristics of *Atman* or at least what is not *Atman*, as per the Upaniṣads.

(1) Every thing from this corporeal body to the intellect is not *Ātman*. All these are illuminated or known through knowledge (*jñāna*) while *Ātman* is selfluminous and knows itself without use of any supportive means e.g. senses, mind, intellect etc. *Ātman* is of the nature of experience.

(ii) *Ātman* is the witness illuminator, consciousness incarnate. By its mere presence, internal e.g. intellect, mind etc. and exterior e.g. the whole observable universe, are illuminated and become capable of being seen. As stated in the *Kāthopaniṣad*

"तमेव भान्तमनुभाति सर्वं तस्य भासा सर्वमिदं विभाति ॥" (2.2.115)

Ātman is ever existant, unchangeable (invariant) and experiences all changes taking place in body, mind, intellect as well as all the different states e.g. waking, dreaming and deep slumber of a living entity. *Ātman* also experiences the lack of any of the above that is the reason for terming *Ātman* as "अवस्थात्रयभावाभावसाक्षी" ।

(iii) When a Yogin acquires the knowledge of his self by practising the required procedures, he experiences the all pervasiveness of his *Ātman*. In fact, he also experiences his own *Atman* as the *Ātman* of all living bodies and realises that the whole universe is situated inside his *Ātman*. This exquisite and exhiirating presence of his own *Ātman* in all particles of this universe has been stated in the *Gītā* as :-

सर्वभूतस्थमात्मानं सर्वभूतानि चात्मनि ।

ईक्षते योगयुक्तात्मा सर्वत्र समदर्शनः ॥ (6.129)

At last the *devotee* (Yogin) experiences the identity of his *Ātman* with the *Brahman* from whom this whole universe has emerged. In fact he recognises that his 'I' is the *Brahman*— there is no universe, no other. Thus the Upaniṣads declare that *Ātman* is none other than *Brahman*.

Seventh chapter deals with differences between the inner universe (small universe लघु ब्रह्माण्ड) and the outer universe (बाह्य-जगत्), the four veils of the *Jīva*, difference between *Īśvara* and *Jīva*, as well as the various forms of worship. There is one point which needs consideration in this connection. According to the Vedic seers there are five sheaths or veils which are referred to as shells (कोश). These are (i) अन्नमयकोश (स्थूलशरीर) (ii) प्राणमयकोश (*Prāṇa* plus the five senses of action) (iii) मनोमयकोश (*Manas* plus the five senses of perception) (iv) विज्ञानमय कोश (intellet plus five senses of perception and (v) आनन्दमय कोश The author refers to sense organs, substance, mind and intellect as four shells of *Jīvatman*. It seems that the author has inadvertently identified the fifth shell (आनन्दमय कोश) with the *Ātma* itself. *Taittiriyaopaniṣad* states

"तस्माद्वा एतस्माद्विज्ञानमयात् । अन्योऽन्तर आत्मानन्दमयः । तेनैष पूर्णः । स वा एष पुरुषविध एव । तस्य पुरुषविधताम् । अन्वयं पुरुषविधः । तस्य प्रियमेव शिरः मोदो दक्षिणः पक्षः । प्रमोद उत्तरः पक्षः । आनन्द आत्मा ॥" (2/5)

Ācārya Śaṅkara has interpreted this statement in the following manner, emphasizing that this fifth shell i.e. आनन्दमय कोश is actually a covering of the *Ātman* and not the *Ātman* itself.

"न ह्यात्मनैवाऽऽत्मन उपसंक्रमणं संभवति । स्वात्मनि भेदाभावात् आत्मभूतं च ब्रह्म संक्रमितुः, शिरआदिकल्पनानुपपत्तेश्च ॥" (शांकरभाष्य, तैत्तिरीय उपनिषत् 2/5)

Another statement made by the author in this chapter namely 'Everyone's *Ātma* consumes some food from the body in order to sustain itself, and this is *Ashiti*' (page 139). Now this is in stark contrast to the statement in *Bṛhadāraṇyaka Upāniṣad* which states "..... अनन्तरमबाह्यं न तदश्नाति किञ्चन न तदश्नाति कश्चन ॥"

(3/8/8)

i.e. pure (*Nirupādhika*) *Ātman* has no necessity for food etc. In this context one can recall the statement made by Ācārya Śaṅkara in his *Adhyāsa Bhāṣya*:- "न वेदान्तवेद्यम् अशनायाद्यतीतम् अपेतब्रह्मक्षत्रादिभेदम् असंसारि आत्मतत्त्वम् अधिकारे अपेक्ष्यते, अनुपयोगात् अधिकारविरोधाच्च"

The author's statement must be modified to indicate that the *Ātman* needs food for the preservation and growth of its associated properties e.g. mind, intellect etc.

Eighth chapter deals with the internal world often referred to as micro-cosm (लघु-ब्रह्माण्ड). The real sense of illusion and death are clearly brought out. The consciousness or awareness of the *Jīva* forms the substratum for the existence of the cosmos. The authors own words are worth quoting here.

"The universe is floating in my awareness. This experience or awareness is the substructure of the universe, in that the universe rests in that

awareness. If that awareness did not exist, the universe would also not exist" (p.174).

It might be pertinent here to note that the famous physicist E. Schrodinger states: "The show that is going on obviously acquires a meaning only with regard to the mind that contemplates it".

The ninth chapter deals with time and its measurement according to the Indian tradition, the important difference between the linear evolution of time—uniform progression from past to the future through the instantaneous present—of the western science and philosophy, and the Indian view is clearly brought out. The Indian concept, time starts with linear states but moves onto acquire a character as a "vertical spiral of circles". (p.189).

The fourth section of the text comprises four chapters dealing mainly with the nature and the characteristics of the gods (*devas* of Indian texts). Chapter X sets out to outline the basic difference between the nature and character of the God Head in Vedic texts as compared to those in the other major religions e.g. Christianity and Islam. Some of his basic observations are (p.210-221)

- (i) Trinitarianism—the Christian belief that God is three persons in one substance" is not agreed to
- (ii) Islam is the only religion in which the God head is referred by one word Allah which has neither a plural nor a gender and in fact Islam forcefully forbids any association of a human likeness with the God head.
- (iii) Both Christianity and Islam not only condone but even sanction proselyting—conversion of followers of other faiths into their own, even at the point of the sword.
- (iv) The God of Christianity and Islam is, according to the author, a jealous God.

It is not clear to us what was the necessity of making these observations and that too before discussing any features characterizing gods and goddesses in Vedas. Is it that he was just following the traditional path of Indian philosophers who first summarise the weaknesses of the other systems before expounding their own ?

The reasons for the existence of a large number of deities of both sexes with complementary rather than contradictory characters and the spirit of tolerance in the Vedic culture are not difficult to seek. The Indian seers had realised that this universe—including all living and non living entities—originates, stays and finally annihilates in the Cosmic Consciousness referred to as *Brahman*. Everything and everyone is permeated and hence is a part of Him.

"ममैवांशो जीवलोके जीवभूतः सनातनः" (गीता 15/7)

Further, the ancient seers also realised that human beings can escape this cycle of life and death and acquire bliss only through the realization of this Cosmic Consciousness, so they proclaimed and created a God Head representing this entity:

"साधकानां हितार्थाय ब्रह्मणो रूपकल्पना ।"

Finally since this universe contains three types of essential qualities and different beings contain these in different proportions their nature and hence likes and dislikes would vary over a great range. It is therefore, evident that only one form of the God Head would not meet the aspirations of the whole humanity. So various forms, not only in physiognomy (physical form) but also in qualities were conceived and idolised. One is however cautioned to note that these are not really different.

"एकं सद् विप्रा बहुधा वदन्ति ।"

Prahlāda's declaration makes this aspect more explicit,

नैवात्मनः प्रभुरयं निजलाभपूर्णो, मानं जनादविदुषः करुणो वृणीते ।
यद्वज्जनो भगवते विदधीत मानं, तच्चात्मने प्रतिमुखस्य यथा मुखश्रीः ॥"
(श्रीमद्भागवत)

In chapter XI the author has relied upon several well known texts. e.g. *Tripurā Rahasya* to elucidate the nature of dieties and also the self. Several observations of the author are however susceptible to misunderstanding specially by a non discerning reader. The author's identification of the wakeful, dreaming and deep slumbering states of the body as the three Cities is not consistent with the usual version according to which the macroscopic visible body is regarded as a city.

"नवद्वारे पुरे देही नैव कुर्वन्न कारयन् ॥" (गीता 5/13)

The three cities are to be identified with the स्थूलशरीर, सूक्ष्मशरीर and कारणशरीर rather than the three states of wakefulness, dream and deep slumber. Again the author makes certain statements denying the possibility of self realization and the gain of the self which need to be explained. The author states:

"However, it does not produce self realization, for the self is always realized and so self can never be gained. We can only gain something which we do not already possess..... cannot realize the self because it is not realizable. It is already realized." (p. 250).

These statements, without further explanations, seem contradictory to that of the Vedic seers who have stated

"मनसैवानुद्रष्टव्यं नेह नानास्ति किञ्चन ।" (बृहदारण्यकोपनिषत् 4/4/19)

For though *Ātman* can not be known in the sense we know about the external objects e.g. earthen pot etc., as *Ātman* is self luminous and is also the knower, but *Ātman* is covered in the veil of ignorance (अज्ञान) and hence despite its self luminosity we are unaware of it. When constant deliberation on the self aided by the enlightened teaching of a Guru and constant practice enable the devotee to destroy this veil of ignorance, the self luminous *Ātman* becomes known. Of course, in this process the devotee himself has become the Cosmic Consciousness or *Brahman* and hence knows the *Ātman* as *Brahman* Himself. For this reason again the seers of ancient India state:

"न तस्य प्राणा उक्तामन्ति ब्रह्मैव सन् ब्रह्माप्येति ॥"

(बृहदारण्यकोपनिषत् 4/4/6)

Therefore to say that knowledge of *Ātman* is impossible is not quite correct. Similarly to state that *Ātman* cannot be gained is also not true in the real sense. As the veil of ignorance is removed one gets *Ātman* in its *Saccidānanda* form. This gain is not a gain in the sense of getting something from outside (which was not available prior to this event of gain) but is the real gain, since all other gains are unreal and illusory. The choice of the phrase abstract intelligence for the natural meaning of *Devatā* also may properly be replaced by "abstract power of perception", since 'intelligence' in common parlance is synonym with intellect. The discussion in this chapter relying heavily on Dattātreyā-Paraśurāma and Hemacūḍa-Hemlekhā dialogues is quite enlightening, despite the observation made above. In fact the latter dialogue illustrates the exalted position to which scholarly ladies were entitled in the Vedic period.

Chapter XII discusses the characteristics and importance of Viṣṇu. It is emphasized that the 1000 names of this deity-which form an important part of the daily worship by millions, illustrate the various functions and characters associated. Thus the word *Viṣṇu* itself means which pervades everything while *Viśvayoniḥ* means one from which the whole *Viśva* emerges.

Chapter XIII discusses the place and importance attached to the Purāṇas in the Vedic literature. The relative importance and seeming contradictions between the roles and characters of Viṣṇu and Indra are carefully explained.

Section 5 of the book deals with a very important aspect of Vedic Śāstras. It is often said that the ancient Indian culture was heavily oriented towards philosophical and spiritual pursuits to the detriment of matters of concern for the material and emotional well being of humanity. In fact, the Vedas are often identified as dealing exclusively with other-worldly matters. The author challenges this misconception with great authority and aplomb. Of the two chapters in this section, chapter XIV deals with *Yoga* and chapter XV with *Āyurveda*. The two different schools of *Yoga*—one dealing with the control of the mind and termed as *Rājayoga* and the other dealing with the discipline of the body called *Hathayoga*—are both explained. Drawing on the celebrated text Patañjali's *Yoga Sūtra*—the author has presented a simple and lucid description of the eight components of *Yoga*. The various natures and mode of action differ from man to man. The Yogic exercises bring the mind to a state of serenity and the body to a state of radiness for the beginning of the search for Self-realisation. While the discussion in this chapter is generally clear a few points need to be clarified.

(i) The author states : Patañjali describes *Yoga* as "the restraint of the processes of *Chitta*" (*Chitta Vritti Nirodha*) "योगश्चित्तवृत्तिनिरोधः ।" (1/2). This sūtra of Patañjali has been explained by Vyāsadeva in the following words

"तदवस्थं संस्कारोपगं भवति । स निर्बीजः समाधिः ।" (योगसूत्रभाष्य 1/2)

Vācaspati Miśra has explained "निरोधस्य स्वरूपमाह—स निर्बीज इति" (तत्त्ववैशारदी 1/2) Thus the use of the word *निरोध* by Patañjali is to refer to a special state of mind (मनः) in which truth can be experienced. Mind or *Chitta* normally has certain qualities e.g. desires, thoughts etc. which in the presence of objects of desire before the senses or even otherwise keep the mind in a state of restlessness i.e. far from equilibrium. The Yogic processes change the mind in such a manner that it loses these qualities so that even if one is faced with objects of desire, his mind would remain calm, quiet and in equilibrium. This state of mind is what is referred to by *Chitta-Vṛtti-Nirodha*^o and not the forced desistence from thinking (about objects of desire) that is conveyed by the word "restraint". There is no external restraining impulse, the inner state of the mind itself is changed.

(2) The author states : The human mind has five characteristics: (i) it fantasizes, (ii) it forgets (iii) it vacillates and by practising *Yoga* it can be (iv) restrained and (v) made one pointed. Śrī Vyāsadeva has written "क्षिप्तं मूढं विक्षिप्तमेकाग्रं निरुद्धमिति चित्तस्य भूमयः ।" (यो.भा. 1/1) implying that these are five states of mind rather than five qualities or characteristics. The mind usually is in one of these states and works accordingly. The use

of the words fantasizes for the inconstancy (of the mind), restrained (निरुद्ध) for seedless (निर्बीज) forgets for (मूढ) sloth do not seem appropriate.

(3) The use of the word 'illumination' for *Sattva* is not appropriate as 'illumination' is a consequence of '*Sattvaguna*'. The word 'equilibrium' as used by Aurobindo (Essays on the *Gītā*) would have been more appropriate.

Chapter XV describes the traditional Indian system of medicine *Āyurveda* and its underpinnings in the Vedic literature. The holistic view about human health and happiness embodied in this system and its relationships with all living and non-living entities of this universe are clearly brought out. This is bound to put to rest all notions about the mostly unwordly character of the Vedic literature propagated falsely in some sectors.

Section 6 of the book encompassing 4 chapters deals with the methods of acquiring knowledge according to the Vedic tradition. The first chapter of this section i.e. Chapter XVI brings out in a clear and lucid manner the real connotations of the technical (and not so technical) words utilized by the Vedic seers (Ṛṣis) and their commentators to describe their transcendental experiences. This is a very important and difficult task since the experiences described in the Vedas, are the realizations of the seers in a state of mind beyond the normal and hence are in a sense undescrivable through words. For example, the terms '*Guru*' and '*Ācārya*' are not synonymous with the English words teacher or preceptor. In fact the word *Guru* as stated clearly by the author – means 'one who banishes darkness' and propels the student a 'seeker of truth' towards truth. Further the two terms, though often used interchangeably also differ in content. The word *Ācārya* is explained in the following words by the author. "An Acharya instructs by precept and practice. He is one who lives a disciplined life according to the customs and practices governed by the Shastras (p.358). Similarly other commonly used terms e.g. Ṛṣi, Mantra, Om, Consciousness, Wakefulness etc. are explained clearly and through examples. The Chemistry underlying the creation of the five *Mahābhūtas* from the five *Tanmātrās* is also explained.

Chapter XVII the second of this section emphasizes the importance of Grammar in the study of Vedas. The process of formation of words from a specific root with a proper meaning, by addition of prefix and suffix is illustrated with examples. Since our tradition has been mainly an oral tradition so the communication of the appropriate meaning and concepts through not only the choice of words but also their pronunciation and their conjunction or disjunction with other words has been very important. This

importance is not only for the one listening the words from the mouth of a *Guru* (or *Ācārya*) but also for the preservation of the correct text through generations of scholars. This aspect has been exquisitely brought to light by the author in his words,

"In speech communication is always through complete utterances. The speaker thinks and the listener understands the utterance as a single unit also gains an understanding of the meaning as an instantaneous flash of insight" (pp.396-397). Similarly the relationship between a word and its meaning is also of great significance. This has also been clearly brought out by the author.

"The significative power of words (*Śakti*) is based on the relationship which exists between a word and its meaning" (p.398) and also "several sophisticated concepts.... *Abhidhā, Lakṣanā, Gauṇī, Tātparya, Vyañjanā, Bhāvakatva and Bhojakatva* etc. to explain the various types of meaning conveyed by speech" (p.400).

The chapter ends with a brief introduction to the concept of 'sphoṭa' (स्फोट) and a comparison between indian and Western approaches to the understanding of the meaning of a spoken word.

Chapter XVIII again concentrates on the special meanings, ascribed in the Vedas to common words. As an example the author explains the word 'Bindu-as apparently neither a time unit like *Kṣaṇa*-a moment, nor a space unit like the atom or *aṇu*, rather, it is a unit of consciousness.... a synthesis of matter, space and time, shining as the very life of these elements, but transcending them as the spirit" (p.412). The necessity of a knowledge of Grammar, Nirukta, Chandas, Jyotiṣa, Kalpa, etc. i.e. components of Veda (वेदांग) must also be understood before one can comprehend the Veda. The vowels for example can be pronounced with three different 'svaras' (tonal variations) namely raised (उदात्तः) lowered (अनुदात्तः) and falling (according to the author, but better labelled as middle) (समाहार-स्वरित). This information is not easily conveyed through the printed text despite 'dicritical and other marks'. The oral communication circumvents some of these problems, which communicate ideas not words alone.

Chapter XIX compares the methods of acquiring knowledge in modern science and in ancient India and ends with a description of the old Indian method.

Section 7 consists of only one chapter namely Chapter XX. This chapter is somewhat polemical in nature wherein the author has charged many European scholars of neglecting and deemphasizing certain parts of the Vedic literature because of their ignorance of the real meaning of these

parts, while there might be some truth (as infact mentioned by some European and Indian authors) in these charges, in our opinion this is clearly unwarranted.

Section 8 of the book containing one chapter (chapter XXI) is in essence the sum and substance of the author's views. Probaly for this reason its title is the same as that of the book. In this summary the views expressed reflect a close analogy with the views expressed in the *Nāsadiyasūkta*. The infinite Consciousness (*Brahman*) is the cause and the substratum in which this universe arises, develops and finally submerges. As the ripples on the surface of the sea contain the same sea water, they arise in the sea and after sometime subside in the sea, while other ripples arise to take their place, similar is the situation with regard to the universe (cosmos). The universe is in the Consciousness, Consciousness is in the universe. Further the author repeats the Vedic saying that the infinite is undescrivable. Words fail us in this context. This infinite is therefore termed as "Nothing" but this Nothingness" is the essential principle which becomes a name, attains a form and gains various functions.... From nothing emerges something, all things" (p.471).

This universe is like a bubble in the Infinite Cosmic Consciousness. In authors words.

"A bubble arises in the ocean. It marks the beginning. Bubbles are subsumed in the ocean. It marks the End. The ocean remains as it was, infinite and still, before the beginning and after the end."

The book contains two appendices. The relevance of these appendices is not very clear at least to us. A glossary of a number of technical terms is given which will be quite useful to the reader and it inhances the merit of the book.

The comments and observations given above pertaining to certain aspects of the presentation do not in any way detract from the usefulness of the book. This is a very good introduction for anyone interested in obtaining more than a passing acquaintance with the ancient thought of Indian seers on the cosmos, reality, consciousness etc. The book ought to be in the library of any good college and even personal acquisition can not be considered an extravagance.

– Br. Karunananda
(English version Prof. D.K. Rai)

ACTIVITIES OF THE ALL INDIA KASHIRAJ TRUST

(July 2000-December 2000)

Purāṇa-work

Garuḍa Purāṇa work

Printing of the critical edition of the Ācārakāṇḍa is in progress. Second proof of the first 50 chapters was corrected. Further composing is continued.

Vāsisṭha Linga Purāṇa

Śloka index of the text is in press for print.

Purāṇa Goṣṭhi

This year Purāṇa Goṣṭhi was organised in Ramnagar Fort on 15th July 2000. His Highness the late Kashinaresh Maharaja Dr. Vibhuti Narain Singh presided. Since His Highness the late Maharaja was not keeping well so the Goṣṭhi was held in the fort. Yuvaraja (now Maharaja) Shri Anant Narain Singh was also present in the Goṣṭhi. Pt. Ganpati Śukla recited the verses of *Mañgalācaraṇa* and Vyāsastuti. Dr. Ganga Sagar Rai, Associate editor of the Purāṇa Bulletin presented the Vyāsa Pūrṇimā issue of Purāṇa to His Highness Maharaja Dr. Vibhuti Narain Singh. Dr. Rai also informed the scholars about the contents of the articles published in this issue. Then Dr. Ganga Sagar Rai presented in brief the annual work report of the Purāṇa Department. Then His Highness Kashinaresh Maharaja Dr. Vibhuti Narain Singh invited the scholars to express their opinions on the Purāṇic studies. Professor Gangadhar Panda, Prof. Shivaji Upadhyaya, Dr. Shyam Bapat, Prof. Vishwanath Shastri Datar and Pt Ganeshwar Shastri Dravid spoke about the importance of Puranic studies. Among the other scholars present Pt. Ramapad Chakravarti, Dr. Jahnavi Shekhar Roy and Dr. Ramji Pandeya were important. At the end His Highness Maharaja Dr. Vibhuti Narain Singh thanked the scholars for their cooperation. Refreshment was served to scholars and Prasad was distributed.

Visitors to the Purāṇa Department

1. Prof. Shivaji Upadhyaya—Head of Sāhitya Department, Sampurnanand Sanskrit University, Varanasi-15.7.2000

2. Prof. Gangadhar Paṇḍā—Head of Purāṇa Department, Sampurnanand Sanskrit University, Varanasi-15.7.2000
3. Dr. Shyam Bapat—Reader in Purāṇa Deptt. Sanskrit Univ. Varanasi-15.7.2000
4. Pr . Ramapad Chakravarti, Sanskrit University, Varanasi-15.7.2000
5. Dr. Ramji Pandey—Deptt. of Ancient Indian History and Culture, B.H.U.-15.7.2000
6. Dr. Jahnvi Shekhar Roy, B.H.U. 15.7.2000
7. Dr. Gyanendra Kumar Mishra, Deptt. of Ancient Indian History Jawaharlal Nehru P.G. College Maharajganj 22.7.2000
8. Dr. Jon Skarpeid—Medre Mollenberggt 60, 7014 Trondhiem, Norway-dated 29.9.2000
9. Dr. Gorakh Nath Tiwari, Deputy Registrar, B.H.U., Varanasi.

Veda Parāyaṇa

In the month of Āṣāḍha (July 2000) Taittirīya Śākhā of the Kṛṣṇa Yajurveda was recited in the temple of Shivala palace by Pt. Ganpati Chitragimath, Pt. Vireshwara Shastri Dravid was Śrotā, Dakṣiṇā was given on the conclusion.

Rāmalilā

The world renowned Rāmalilā of Ramnagar organised by the All India Kashiraj Trust was performed this year from September 24 (Bhādra Śukla 14 - Ananta Caturdaśī day) to October 24 (Āśvina Pūrṇimā) 2000. The number of visitors daily was in thousands and on special lilā days it crossed the lac. Free provisions were supplied to saints for whole of the month.

In spite of his failing health, His Highness Kashinaresh Maharaja Dr. Vibhuti Narain Singh daily attended the Rāmalilā. The visitors of the Rāmalilā were very much impressed by the faith and devotion of the Maharaja in Rāmalilā. Yuvaraj Sri Anant Narain Singh was all through present in the Rāmalilā.

Rāsalilā

The Rāsalilā this year was performed in the Prasiddha garden of Ramnagar from 1st August to 15th August 2000 (from Śrāvaṇa Śukla Dvītiya to Śrāvaṇa Pūrṇimā). The Rāsalilā was performed by the Rāsamaṇḍalī (party of the performers of Rāsalilā) of Vṛndāvana. On all Rāsalilā days Rādhāsahasranāma, and Bhāgavata, tenth Skandha was recited by Pt. Ganpati Shukla and Pt. Arun Kumar Jha. A huge number of local people daily observed the Rāsalilā. His Highness Kashinaresh

Maharaja Dr. Vibhuti Narain Singh and Yuvaraj Sri Anant Narain Singh were daily present in the Rāsalilā.

Activities of the sister Trusts

(1) Maharaja Benares Vidyamandir Trust

Museum

The museum run by the Maharaja Benares Vidya Mandir Trust is daily visited by a good number of visitors from different parts of India as well as from foreign countries. The new gallery of Art has enhanced the attraction of visitors.

(2) Maharani Kashinaresh Dharmakāryānidhī

(i) Distribution of sweets

On 13th November 2000 sweets were given to all the girls and boys of local primary and Junior High Schools in the courtyard of the fort. All the boys were in the uniform of their schools. More than six thousand boys and their teachers got the sweets.

(ii) Harikirtan

The sacred names of the lord were recited by the saints in the evening of 13th November 2000.

सर्वभारतीय काशिराजन्यासस्य कार्यविवरणम्

(जुलाई २००० तः दिसम्बर २००० पर्यन्तम्)

पुराणकार्यम्

गरुडपुराणकार्यम्

गरुडपुराणस्याचारकाण्डस्य मुद्रणं प्रचलति । अस्मिन्कार्यावधौ प्रारम्भतः पञ्चाशदध्यायानां द्वितीयप्रूफसंशोधनं जातम् । अग्रिमाध्यायानां कम्प्यूटरयन्त्रेणाक्षरसंयोजनं क्रियमाणं वर्तते ।

वसिष्ठलिङ्गपुराणम्

अस्य पुराणस्य श्लोकसूची मुद्रणाधीनं वर्तते ।

पुराणगोष्ठी

अस्मिन् वर्षे व्यासपूर्णमावसरे १५ जुलाई २००० दिनाङ्के रामनगरदुर्गे व्यासगोष्ठी समायोजिताऽऽसीत् । कीर्तिशेषाः काशिनरेशाः महाराजा डाक्टरविभूतिनारायणसिंहशर्म-देवाः पुराणगोष्ठ्याः अध्यक्षतां चक्रुः । यतः स्वर्गीयमहाराजविभूतिनारायणसिंहशर्मदेवानां स्वास्थ्यं समीचीनं नासीदतो पुराणगोष्ठी रामनगरदुर्गे आयोजित जाता । युवराजाः (संप्रति महाराजाः) श्री अनन्तनारायणसिंहशर्मदेवा अपि उपस्थिता आसन् । प्रथमं पण्डितगणपतिशुक्लशास्त्रिणा मङ्गलाचरणं व्यासवन्दना च पठिता । तदनन्तरं 'पुराणम्' पत्रिकायाः सहसंपादकेनः डाक्टरगङ्गासागरराय महोदयेन पुराणपत्रिकाया व्यासपूर्णमाङ्कः न्यासाध्यक्षेभ्यः काशिनरेभ्यः समर्पितः । डाक्टररायमहोदयः पत्रिकायां प्रकाशितनिबन्धानां विषयस्य सारसंक्षेपं प्रदत्तवान् तथा पुराणविभागस्य कार्यजातस्य वार्षिकं विवरणं प्रदत्तवान् । तदनन्तरं काशिनरैशैः विद्वांसः पौराणिकाध्ययनविषये स्वविचारान् प्रकटयितुमाहूताः । प्रो. शिवजी उपाध्याय-प्रो. गङ्गाधरपण्डा-डॉ. श्यामजी बापट-प्रो. विश्वनाथशास्त्रिदातार-पण्डितगणेश्वरशास्त्रि द्रविड-महोदयैः पौराणिकाध्ययनस्य महत्त्वप्रा-माण्यविषये स्वविचाराः कथिताः । महाराजैः समागतविद्वद्भ्यो धन्यवादा वितरिताः । अल्पाहारानन्तरं गोष्ठीः विसर्जिता ।

पुराणविभागे समागता विद्वांसः

१. प्रो. शिवजी उपाध्यायः संपूर्णानन्द संस्कृत विश्वविद्यालयस्य साहित्यविभागाध्यक्षः
१५.७.२०००
२. प्रो. गङ्गाधर पण्डा-संपूर्णानन्द संस्कृत विश्वविद्यालयस्य पुराणविभागाध्यक्षः
१५.७.२०००

३. डा. श्याम बापटः—संपूर्णानन्दसंस्कृतविश्वविद्यालयस्य पुराणविभागे प्रवाचकः
१५.७.२०००
४. आचार्य रमापद चक्रवर्तीः—संपूर्णानन्द संस्कृत विश्वविद्यालये सहायकग्रन्थपालः
१५.७.२०००
५. डा. रामजी पाण्डेयः—हिन्दू विश्वविद्यालये प्राचीन भारतीयेतिहासाध्यापकः
१५.७.२०००
६. डा. जाह्नवी शेखर रायः—हिन्दू विश्वविद्यालये मुद्रासोसाइटीस्थः १५.७.२०००
७. डा. ज्ञानेन्द्र कुमार मिश्रः—जवाहरलाल नेहरू स्नातकोत्तर महाविद्यालय
महाराजगंज—प्राध्यापक २२.७.२०००
८. डा. जान स्कारपीड नार्वेदेशीयः २९.९.२०००
९. डा. गोरखनाथ तिवारी—काशीहिन्दूविश्वविद्यालये उपकुलसचिवः

वेदपारायणम्

आषाढमासे शुक्लपक्षे (जुलाई २०००) शिवालाभवनस्थिते मन्दिरे कृष्णयजुर्वेदस्य संपूर्णायास्तैत्तिरीयशाखायाः स्मृत्याधारेण पारायणं पण्डित गणपतिचित्रगीमठमहोदयेन कृतम् । पण्डितवीरेश्वरशास्त्रिद्रविडमहोदयः श्रोता आसीत् । परायणसमाप्तौ दक्षिणा प्रदत्ता ।

रामलीला

सर्वभारतीयकाशिराजन्यासेन संचालिता रामनगरस्य विश्वविश्रुता रामलीला अस्मिन् वर्षे २४ सितम्बर २००० (भाद्रशुक्लचतुर्दशी—अनन्तचतुर्दशी) दिनाङ्कमारभ्य २४ अक्टूबर २००० दिनाङ्कं (आश्विनपूर्णिमा) यावत् संपन्ना । दर्शकाणां संख्या प्रतिदिनं बहुसाहस्रिका आसीत् । विशिष्टलीलादिनेषु दर्शकाणां संख्या लक्षाधिका आसीत् । साधुभ्यः लीलादिनेषु निःशुल्कं भोजनसामग्री प्रदत्ता ।

तत्र भवन्तः काशिनरेशा महाराजा डाक्टरविभूतिनारायणसिंहशर्मदेवा अस्वस्था-वस्थायामपि प्रतिदिनं लीलायाम् उपस्थिता आसन् । महाराजानां रामलीलां प्रति श्रद्धयाऽ-नुरागेण च सर्वे रामलीलादर्शका भावपूरिता आसन् । युवराजा (संप्रति महाराजाः) श्री अनन्तनारायणसिंहशर्मदेवा अपि प्रतिदिनं रामलीलायामुपस्थिता आसन् ।

रासलीला

अस्मिन् वर्षे रामनगरस्थिते 'प्रसिद्ध' नामके उद्याने रासलीला १ अगस्त २००० दिनाङ्कमारभ्य १५ अगस्त २००० दिनाङ्कं यावत् (श्रावणशुक्लद्वितीयामारभ्य पूर्णिमा-पर्यन्तं) संपन्ना । रासलीलायाः प्रदर्शनं वृन्दावनस्थया रासमण्डल्या कृतम् । रासलीलादि-नेषु तस्मिन्नेव स्थाने राधासहस्रनाम्नां श्रीमद्भागवतमहापुराणस्य दशमस्कन्धस्य च पाठः पण्डितगणपतिशुक्लशास्त्रिणा पण्डितअरुणकुमारझामहोदयेन कृतः । तत्रभवन्तः काशि-

नरेशा महाराजा डा. विभूतिनारायणसिंहशर्मदेवाः युवराजाः श्री अनन्तनारायणसिंहशर्म-
देवाश्च प्रतिदिनं रासलीलायामुपस्थिता आसन् ।

सहयोगिन्यासानां कार्यविवरणम्

(१) महाराज बनारसविद्यामन्दिरन्यासः

संग्रहालयः

महाराज बनारसविद्यामन्दिरन्यासेन संचालितं संग्रहालयं द्रष्टुं प्रतिदिनं बहवो दर्शका
देशस्य विभिन्नप्रान्तेभ्यः विदेशेभ्यश्च आगच्छन्ति । नवनिर्मिता कलादीर्घिका दर्शकाणां कृते
विशेषाकर्षिकाऽस्ति ।

(२) महारानी काशिनरेशधर्मकार्यनिधिः

(i) मिष्टान्नवितरणम्

अनेन न्यासेन १३ नवम्बर २००० दिनाङ्के स्थानीयप्राथमिक-लघुमाध्यमिक विद्याल-
यानां सर्वेभ्यः बालिकाबालकेभ्यः रामनगरदुर्गस्य प्राङ्गणे मिष्टान्नवितरणं जातम् । छात्राः
स्वविद्यालयानां परिधानेषु आगताः । छात्राणां संख्या षट्सहस्राधिकाऽऽसीत् । विद्यालया-
नामध्यापकेभ्यः परिचारकेभ्यश्चात्र मिष्टान्नं प्रदत्तम् ।

(ii) हरिकीर्तनम्

१३ नवम्बर २००० दिनाङ्के सायंकाले अनेन न्यासेनायोजितं साधुभिः भक्तैश्च
भगवन्नामसंकीर्तनं संपन्नम् ।

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THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

PROBLEM SET 1

Due: Monday, September 10, 2012

1. A particle of mass m moves in a circular path of radius r with constant speed v . Calculate the magnitude of the centripetal acceleration.

2. Newton's Law of Gravitation

(a) Derive the expression for the gravitational force between two masses M and m separated by a distance r .

(b) Calculate the gravitational force between the Earth and the Moon. The mass of the Earth is 5.97×10^{24} kg, the mass of the Moon is 7.35×10^{22} kg, and the average distance between them is 3.84×10^8 m.

(c) Gravitational Potential

Derive the expression for the gravitational potential energy U of a mass m at a distance r from a mass M . Assume that the potential energy is zero at an infinite distance.

Use the expression for potential energy to calculate the work done by gravity in moving a mass m from a distance r_1 to a distance r_2 from a mass M .

(d) Orbital Motion

Derive the expression for the orbital speed v of a satellite in a circular orbit of radius r around a planet of mass M . Show that the orbital period T is given by $T = 2\pi r / v$.

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The 'Purāṇa', Bulletin has been started by the Purāṇa Department of the All-India Kashiraj Trust with the aim of organizing the manifold studies relating to the Purāṇas. It specially discusses the several aspects of text-reconstruction, of the interpretation of the vast cultural and historical material, and of the obscure esoteric symbolism of legends and myths in the Purāṇas.

The editors invite contributions from all those scholars who are interested in the culture of Purāṇa literature in which the religion and philosophy of the Vedas have found the fullest expression.

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.