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VYĀSA-PŪRNIMĀ NUMBER

व्यासपूर्णिमाङ्कः



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- डॉ. रामकरण शर्मा
भूतपूर्व कुलपति, सम्पूर्णानन्द संस्कृतविश्वविद्यालय, वाराणसी; नयी दिल्ली
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भण्डारकर प्राच्यशोधसंस्थान, पुणे
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पुराणम्—PURĀṆA

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[July 5, 2001

व्यासपूर्णमाङ्कः

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व्यासवन्दना

योऽयं पराशरऋषेस्समवाप्य जन्म
जन्मप्रभृत्यथ पवित्रतपःपरीतः ।
चक्रे पुराणमयवाङ्मयरत्नजातं
द्वैपायनं मुनिवरं तमिहानतोऽस्मि ॥ १

महाभारतविख्यातपञ्चमश्रुतिकृन्महान् ।
व्यासो ब्रह्मर्षिकोऽसौ वन्द्यो नित्यं सतां कृते ॥ २
यज्ञोचितश्रुतिसमस्तविभागकर्म
सम्पाद्य यः करुणयाऽखिललोकशर्म ।
चक्रेऽत्र देशिकचयादृतपादपद्मो
व्यासं प्रतीक्ष्य-चरणं सततं नतोऽस्मि ॥ ३

महाज्ञानाम्बुधिश्रेष्ठसेतुरेको विचक्षणः ।
वन्द्यो द्वैपायनो नाम भगवन्मूर्तिरूपकः ॥ ४

यो ब्रह्मसूत्रमणिमाल्यमहो विधाय
श्रीशङ्करार्यमुखधीरवरान् समस्तान् ।
सद्भाष्यरत्नरचनामिषतोऽत्र लोके
सिद्धानकारयदहो स हि कस्य नार्यः ॥ ५

यस्य पुत्रो महातेजाः शुको ज्ञाननिधिर्बभौ ।
वन्देऽहं तं मुनिश्रेष्ठं व्यासं वेदविदां वरम् ॥ ६

रत्नं चकास्ति भुवि संस्कृतवाङ्मयाख्यं
लोकेऽत्र तत्सकलमेव विदां शरण्यम् ।
श्रीव्यासदेवमतिरिच्य न तन्तु किञ्चित्
वन्दे पराशरसुतं तमहं मुनीन्द्रम् ॥ ७

प्रज्वाल्य विज्ञानमहःप्रदीपं
 येनान्धकारो विशदं व्यनाशी ।
 पाराशरं कृष्णकलेवरं तं
 व्यासं महर्षिं शिरसा नमामि ॥ ८

(सरस्वतीभवन पुस्तकालयः पा. लि. सं. १२२८१ लिपि बंग)

संग्राहकः - आचार्य रमापद चक्रवर्ती

SALIENT FEATURES OF NĪLAKAṆṬHA'S INTRODUCTION TO THE MAHĀBHĀRATA

By

RAM KARAN SHARMA

[महाभारतस्य नीलकण्ठविरचिता टीका भारतभावदीपनाम्ना प्रख्याता । टीकाकारेण टीकाप्रारम्भे एव सूचितं यत् यथा दीपोऽन्तर्गृहस्य प्रकाशने क्षमो भवति तथैवैषा टीकाऽपि महाभारतस्य भावप्रकाशने पूर्णरूपेण समर्था । टीकाकर्तुर्मतेन अद्वैततत्त्वमेव महाभारतस्य मुख्यं प्रतिपाद्यं वस्तु । टीकाकारेण टीकायां प्रारम्भे अनुबन्धचतुष्टयस्य निर्देशं कृत्वा भक्तिध्यानादिनानाविषयाणां विवेचनं विधाय विष्णु शिवयोरैक्यमपि प्रतिपादितम् । अत्र विदुषा लेखकेन एतेषां सर्वेषां विषयाणां प्रामाणिकं विवेचनं प्रस्तुतम् ।]

Indoor Lamp—Nīlakaṇṭha likens his commentary '*Bhāratabhāva-dīpa*' on the *Mahābhārata* (MB) to an indoor lamp that illuminates the inner apartment. Other commentaries thereon are like the moon and the sun that throw light on its exterior alone.

tīkāntarāṇī nduraviprabhāṇi
bāhyārtharatnāni cakāsayantu /
antarnigūdhārthacayaprakāśe
'dīpaḥ' kṣamo bhāratamandire'smin // 7 //

Advaita—The inner apartment of MB, according to Nīlakaṇṭha is entirely advaitic :

evam ca jīvāvidyākalpitatvāj jagato mithyātvaṁ, brahmaṇasca tatra
sattāsphūrtipradatvena satyatvaṁ, jīvasya tadabhinnatvaṁ ce'ti viśayo
darsītaḥ.

avidyānivṛttau tatkr̥tasya prapañcasya traikālikabādhād ātyantiky
anarthanivṛttiḥ prayojanam arthāt tatkāmo'dhikārī.

granthasyo 'ktaviśayasya ca jñāpyajñāpakabhāvaḥ sambandha iti ca
darsītam.

Viśaya—The subject matter of MB is threefold, viz.

- i) the illusory nature of the world reflected as it is on account of the 'avidyā' of the empirical self,
- ii) the absolute Reality of Absolute *Brahman* who is at the root of the very concept of existence.
- iii) the identity of the empirical self with the Absolute *Brahman*.

Prayojana—Similarly the absolute cessation of discord by virtue of the absolute (*traikālika*) disappearance of the illusory plurality (*prapañca*), effected by the cessation of avidyā, forms the objective of the text.

Adhikārin—The one aspiring for that advaitic position through pursuit of its injunctions is eligible to study MB.

Sambandha—The relationship between the text of MB and the aforesaid subjectmatter is that of the illuminator and illuminated respectively.

—Commentary on 1.1.1.

Devotion—Apart from the advaitic contents mentioned above, MB abounds in references to popular devotional traditions as well. The very term 'jaya', according to the *Bhaviṣyapurāṇa* stands for Viṣṇudharmas and Śivadharmas (the eternal ones), as he points out (*tathaiiva viṣṇudharmāś ca śivadharmāś ca śāśvatāḥ / jaye'ti nāma teṣāṃca pravādanti maṇiṣiṇaḥ //*).

Pauruṣeya—Why should we study MB ? Why should a commentary be written on MB ? The Vedas are impersonal (*apauruṣeya*) and so they are free from personal prejudices and are of eternal and universal value. A work like MB transmitted by a human being suffers from human deficiencies. Nīlakaṇṭha raises this question and also reconciles it. He cites several examples from the Smṛtis and concludes that barring a few exceptions where some greed-based prescriptions find a place, the statements of the omniscient sages well grounded in the Vedas occupy the same position as the Vedas themselves. Sages like Manu and Vyāsa come under this category (*manuvyāsādisarvajñapraṇītaṃ smṛtijātaṃ vedavad vedavidāṃ vacanam iti nyāyenā gamayitavyaṃ paṭhanīyaṃ vyākhyeyaṃ ca*). So he justifies his commentary on MB.

Five Īśvara-Puruṣas—Nīlakaṇṭha lived in an age (17th cen.) of various internal as well as external conflicts. So he tries to reconcile some of the philosophical/religious conflicts in his introductory remarks. It is perhaps with this end in view that he maintains five stages of Brahman (Īśvarapuruṣas) corresponding to five stages of the manifestation of a fully grown tree, as follow :

Stages of Brahman	Stages of a tree
1. Śuddha (nirupādhi) Absolute Brahman	1. Field (bhū)
2. Śābala (māyopādhi) Īśvara	2. Seed (bīja)
3. Sūtra (māyākāryāpañcī-	3. Sprout (aṅkura)

kṛtamahābhūtopādhi) enjoyer of oblations, bestower of boons.

- | | |
|---|----------------------|
| 4. Virāṭ (Pañcīkṛtamahābhūtopādhi)
the universe | 4. the tree (taru) |
| 5. Viṣṇu (Puruṣākāramūrtyupādhi)
Personified forms | 5. the fruit (phala) |

The relevant lines from his commentary on MB 1.1.22-23 are quoted below :

atra bhū-bijāñkura-taru-phalopamāḥ pañca īsvarapuruṣāḥ Śuddha-sabala-sūtra-virāḍ-viṣṇusaṃjñāḥ nirupādhi-māyopādhi-māyākāryāpañcīkṛtamahābhūtopādhi-pañcīkṛtamahābhūtopādhi-puruṣākāramūrtyupādhi-dhiviśiṣṭarūpāḥ ... yathā sphaṭike svataḥ śuddhe hingulāśrayatve rakta-tvam tatrai'va sphaṭikāṃśapramoṣe padmarāgatvaṃ tathai'va candrikā-yām indranīlatvaṃ cā 'dhyasyate tathā caitanye māyāyogād īsatvam īse'py avidyāyogāt sūtratvam sūtre'py avidyādārḍhyād virāṭtvaṃ cā'dhyasyate... viśvam virāḍrūpam ity arthaḥ ... phalopamaṃ pañca-maṃ Viṣṇum āha... pare sūtrātmānaḥ avare virāḍādighaṭāntāḥ teṣāṃ sraṣṭāram...

There are five *īśvara* *puruṣas* (as described above) corresponding to five stages of a fully grown tree..... As the spotless white crystal becomes red in conjunction with vermillion, becomes a ruby if a portion thereof is taken away (?), and becomes a sapphire in the moonlit night (Or we may better say that these qualities are superimposed on it). So the absolute Consciousness (Brahman) takes the form of *īśa* in conjunction with *māyā*, takes the form of *sūtra* through the conjunction of *īśa* with *avidyā*, takes the form of *virāṭ* with the strengthening of *avidyā* in *Sūtra*... *Virāṭ* stands for the Universe... *Viṣṇu* is like the fruit (with a matured seed within) and is the creator of *sūtrātmans* and of all, beginning with *Virāṭ* and ending with *pōts*.

Viṣṇu—He himself raises the question : Apart from the Ultimate, Absolute (*Nirupādhi*) Brahman, only three aspects of conditioned (*sopādhika*) Brahman, viz. *Vaiśvānara*, *Taijasa* and *Prājña* are mentioned in the *Māṇḍūkyaopaniṣad* and elsewhere. Why is the fourth one viz. *Viṣṇu* being added here ? He reconciles this by citing numerous quotations and tries to make it clear that there are not only personified conditioned forms (*sopādhika*) of Brahman mentioned in the scriptures but their respective abodes are also specified there. This forms part of Divine Grace (*parameśvarasyāpi'cchāvaśān māyāmayaṃ rūpaṃ sādhakānugrahārtham*) for spiritual aspirants.

Meditation—In this connection he mentions two types of meditation corresponding, perhaps, to Saṁprajñāta and Asaṁprajñāta samādhis respectively, viz. Bhāvanāmaya and Praṇidhāna. The first one is simpler to attain. One is required to proceed from the gross form of Brahman to the subtle nirupādhika form step by step. The second one is too difficult to attain. He justifies this point by quoting from the Gītā 'avyaktā hi gatir duḥkham dehavadbhir avāpyate XII.5. So quite in keeping with the devotional tradition of his age, he justifies the fourth sopādhika aspect of Brahman viz. Viṣṇu.

Infinite—But his Viṣṇu (apart from having a specific four-armed form and a specific abode (loka)) symbolises all the personified aspects of Brahman :

*durgā vināyako viṣṇur bhavo bhānur itiha hi /
nāmarūpāntarāṇy asya śṅnumaḥ pārthasāratheḥ //*

Durgā, Vināyaka (Gaṇeśa), Viṣṇu, Śiva, Sūrya, etc. are all names and forms of Kṛṣṇa Himself.—Commentary verse //

eternity of human forms Even the human forms of Brahman are ultimately eternal. Their apparent ephemeral nature is just symbolic or secondary :

*na kāryatvād anityo'yam nandanandanavigrahaḥ /
upacārād dhi kāryatvam atra paurāṇikā jaguḥ // id.9.*

Karmaja and akarmaja body—He maintains two types of human body, viz. Karmaja (born out of karman) and akarmaja (self born just out of Grace-non-karman). The former perishes after the exhaustion of karman. The latter does not perish at all; it just vanishes after the attainment of knowledge. So the body of Śrīkṛṣṇa arising out of non karman (Grace) does never perish.

*tatraivam sati karmottham karmanāsāt praṇaśyati /
akarmajam tu bodhena bādhyate na tu naśyati //
evam Śrīkṛṣṇadeho'yam akarmottho na naśyati //*

id. 6-7

essential unity—So this Fifth (Viṣṇu) aspect of Brahman, appears as Viṣṇu or Śiva with Ambikā with their respective abodes viz. Vaikuṅṭha and Kailāsa on account of differences in forms just as the same phoneme appears in different forms, depending on the differences in *lipis* (scripts).

"varṇa iva lipibhedād ākārabhedena viṣṇur iti sām̐ba iti ca Śāstrād gr̥hyate evam talloko'pi Vaikuṅṭha iti Kailāsa iti ca. id.

This point is corroborated by śruti's like *ekam santam bahudhā kalpayanti, yo devāvāṁ nāmadhā eka eva*, etc.

Śiva and Viṣṇu—Nīlakaṇṭha seems to have been specially upset by contemporaneous infights between Śaivas and Vaiṣṇavas. The former consider Śiva as the Supreme and Viṣṇu as an empirical self. The latter think just the other way. The former consider the Śrīmadbhāgavata as fallacious and the latter consider the Sūtasamhitā (Skandapurāṇa) the same way. Nīlakaṇṭha reconciles the conflict by saying that both the forms, viz. Śiva and Viṣṇu are equally adorable inasmuch as any personified divine form of Brahman can be helpful in bringing the mind to the stage of onepointedness (*aikātmye cittāvatārthaṁ yasya Kasyacid apy ākārasyā lambanīyatvāt*) leading to absolute liberation.

Inner conflicts—How to reconcile the conflicting statements of mutual condemnation (such as prośiva statements condemning Viṣṇu's divinity and vice versa) ? Can they be considered authoritative statements ? If so, do they actually mean what they say ?

Reconciliation—Nīlakaṇṭha reconciles this conflict, first by taking recourse to the Mīmāṃsā doctrine of 'Vikalpa'. Such statements of mutual condemnation, in fact, convey the sense of respectability to the personal obligation and not the sense of condemnation for the other side. For example, offerings of oblations to Sūrya can be done any time—before sunrise or after sunrise. But some statements condemn such offerings before sunrise. They go to the extent of conveying the idea that those who offer such oblations to Sūrya before sunrise, are in fact liars inasmuch as they offer oblations to Sūrya when he is not present. Similarly "a drinkoffering to the gods (ṣoḍaśin) must not be made in the atirātra type of jytoiṣṭoma sacrifice"—this is one of the śrauta prescriptions. Just the opposite of this statement prescribe such offerings in the atirātra. Nīlakaṇṭha finds a way to conflict resolution in such statements that just convey the sense of 'choose the one of the two options'. If the mutual condemnations are taken at their face value, both the Śaiva and Vaiṣṇava traditions will lose their grounds.

Śyālaśunakanyāya—Nīlakaṇṭha brings in a very interesting 'nyāya' to resolve this Śaiva-Vaiṣṇava conflict. He calls it śyālaśunakanyāya. Just as a loving husband, with a view to kidding his wife in a loving manner calls his dog by the name of his śyāla (wife's brother), (his intention being just to arouse love and not hatred in the beloved or her brother), so such statements of mutual condemnation of the one form of Brahman against the other are to arouse intense sense of devotion in the devotee devoted to a particular form of Brahman. Talking in terms of Vedānta, he clarifies this

point. A devotee of Śiva considers Śiva as Kāraṇa Brahman and Viṣṇu as Kārya Brahman so does a devotee of Viṣṇu distinguish between the two aspects of Brahman respectfully.

So he concludes that it is only the ill-informed Śaivas and Vaiṣṇavas who differentiate Śīva, Viṣṇu and Brahmā and they do not care to go through the relevant Śrauta and Smārta statements representing the essential unity of Śīva and Viṣṇu and condemn each other and unnecessarily indulge in quarrels and pave the way for their journey to hell.

"...anyatararūpaparigraheṇe 'taretaraṁ nindantaḥ parasparaṁ kalahāyamānāḥ svāmīdrohān narakāyai'va sajjante..."

So Nilakaṇṭha's Introduction to MB or its commentary raises several points of academic, philosophical and religious interest.

ICONOGRAPHIC DATA IN THE KŪRAMA PURĀṆA

By

N.P. JOSHI

[अस्मिन् निबन्धे विदुषा लेखकेन कूर्मपुराणे प्राप्तदेवादीनां वर्णनाधारेण तेषां मूर्तिकल्पनायाः संभावनं प्रदर्शितम् । अग्निमत्स्यादिपुराणेषु देवादीनां मूर्तिनिर्माणस्य विवरणं प्राप्यते । किन्तु कूर्मपुराणे तादृशं मूर्तिविवरणं न प्राप्यते । केवलं देवादीनां स्वरूपवर्णनाधारेण तेषां मूर्तीनां स्वरूपमनुमीयितुं शक्यते ।]

The **Kūrma Purāṇa** (KP) is one of the eighteen Mahāpurāṇas and stands at the serial number fifteen in the list according to the information in the KP itself (K P, pūr. 1.15,p.2). The Purāṇa, as its name implies, comes from Kūrma or Tortoise, the second incarnation of Viṣṇu and has subsequently been narrated by Sūta Lomahaṛṣaṇa, the disciple of Vyāsa to the great congregation of sages at Naimiṣāraṇya, that is Nimsar in U.P. This Purāṇa with seventeen thousand verses (*ślokas*) in the original was divided in four Saṁhitās(parts) namely Brāhmī, Bhāgavatī, Saurī and Vaiṣṇavī Saṁhitā. As per Nārada Purāṇa these four Saṁhitās had six, four, two and five thousand *ślokas* respectively, and the total number of verses in the KP was seventeen thousand. Full text of the KP is not available and what we have is only the first Saṁhitā, namely the Brāhmī Saṁhitā, the other three seem to have been lost. The Brāhmī Saṁhitā, as published by Mansukh Rai Mor from Calcutta 1962 is based on the Vaṅgavāsi Press Edition and the Asiatic Society Edition. The Saṁhitā, or Kūrma Purāṇa as it is now called, is divided in two parts namely Pūrvārdha (pūrvā) with 53 *adhyāyas* and Uttarārdha (uttarā) with 46 *adhyāyas*. The total number of *ślokas* comes to 6036 which is very much near to the number cited in the text. It is therefore clear that our present study regarding iconographic material remains confined only to Brāhmī Saṁhitā, which is numerically speaking, just little more than 1/3rd of the original Kūrma Purāṇa.

A large variety of topics have been touched either in brief or in details in both the parts like creation, dynastic tables, marriage episode of Śiva and allied events, description of a few sacred places (*tīrthas*), geographical

data (*bhuvana kośa*), the two Gītā texts, namely *Īsvara-gītā* and *Vyāsa-gītā* and several miscellaneous subjects. Some of the Purāṇas like *Matsya*, *Agni* etc. have special *adhyāyas* devoted for making of icons, their installation and specific features of various gods, goddesses, demi-gods, godlings etc. These chapters—*lakṣaṇādhyāyas*, as we call them—are directly related with iconography. Not a single *adhyāya* of this type exists in the available text of the *Kūrma Purāṇa*. As the direct evidence is absent for our study we have to fall back on the circumstantial evidence. This is to be collected from the following :

- (a) description of deities like *Śiva*, *Viṣṇu*, *Śakti*, etc. in different forms appearing before their devotees to impart desired boons;
- (b) detailed narration of events;
- (c) description of festivals and specific rituals wherein the images of clay or metals like copper, gold and silver are required to be made, worshipped and in the end to be given as gift (*dāna*) to a *brāhmaṇa* or immersed in water,
- (d) gift or *dāna* of images for warding off the evil effects of planets or even of diseases;
- (e) forms (*dhyāna*) of different deities for meditation;
- (f) short or long prayers sung by the devotees;
- (g) lists of synonyms of respective deities in various numbers, like eight, ten, twelve, hundred or even thousand. In the *Kūrma Purāṇa* we have a fine *Devīśahasranāma* (KP., *pūrvā.*, *adhyāya* 12, pp 44).

The scattered information thus collected and studied with help of other literary sources often throws welcome light for proper understanding and interpretation of a number of sculptural representations. Sometimes it renders useful help for fixing the date of the passage or passages under reference. Apart from this, we can collect some technical terms for correct description of a number of iconographical features.

In short the KP has no *lakṣaṇādhyāya* as such but some scattered informations of iconographic importance are there. This is also interesting to note that a good deal of information useful for our purpose comes from the earlier part, that is *pūrvārdha* of this Purāṇa. With this brief introduction we shall proceed with respective deities.

Śiva-**Mutual realtions of Śiva and Viṣṇu :**

Viṣṇu often appears as a female counterpart of Śiva. He is said to have assumed the form of a woman (*strī-veṣa*) and have followed Śiva, when the latter, entered Dāruvana (KP, *uttarā*, 38.9, p. 325). Śiva described Viṣṇu as or 'generating cause' or 'womb' of the universe (*jagatām yoniḥ*) present by his side (*pārśvastha*) (KP, *uttarā*, 38.27, p.32).

Subsequently, Brahmā too testifying this fact (*Ibid.* 38.71, p.328) made it clear to the sages, who had approached him, that the person who had been called as wife of Śiva standing by his side was actually none else but god Nārāyaṇa. This statement of the KP has been corroborated by other texts such as the Harivamśa (Hari., Viṣṇu., 125.20, p. 722), Liṅga Purāṇa (Liṅga., 19.2-3, p. 46), Vāyu Purāṇa (Vāyu., upodghāta., 24.67, p. 97) etc. This fact is well noticed in the Hari-Hara images right from the early centuries of Christian era, wherein the following features deserve mention :

(A) Viṣṇu has always been shown on the left of Śiva, a place usually allotted to the wife being *Vāmā* or *Vāmāṅginī*.

(B) Śiva being *bījī* that is carrier of the seed and also *Tatpuruṣa* appears with his male organ erect (*ūrdhva-liṅga*). In an image from Vidisha, which is now in the National Museum (Acc. No. 672), Śiva on the right half is *ūrdhva-liṅga* and has single testicle, just by its side the female organ (*yoni*) of Viṣṇu is also visible.

Śiva, Viṣṇu and Brahmā :

Śiva at one place (KP. *pūrvā*., 26.89, p. 124) remarks that on his right remains Brahmā and Viṣṇu on his left. At another place (KP., *pūrvā*., 10.77-80, p. 39) Śiva is said to have divided himself in three forms namely Brahmā, Viṣṇu and Śiva responsible for creation (*sarga*), protection (*rakṣā*) and destruction (*laya*) of the Universe. In sculptures we have a number of panels or even the door lintels showing the three deities standing in a line. In panels (e.g. SML. G. 57, RMJ. 380, 397, 410, etc.) Brahmā appears on the right of Śiva and Viṣṇu on his left, which agrees with the KP.; but in case of door lintels sometimes placing of the three undergoes a change. In some cases (e.g. RMJ. 367, 383) Viṣṇu occupies the central position, but for this the reason could be the main deity in the sanctum and whose effigy appears as central figure on the door lintel. In

south India of course, the three deities seem to interchange their position as per requirements.

Ardhanārīśvara-

According to the KP (KP. pūrvā, 11.71-77, p. 40) at the initial stage of creation from the very face of Brahmā came forth terrific Rudra in the combined form of male and female, that is *Ardhanārīśvara*.... Subsequently, as instructed by Brahmā Rudra got himself divided in two separate parts: the male and female, who carried on further the process of creation. In the field of sculptures too, strangely enough in early sculptures no other god is seen with his spouse except Śiva, who appears both in combined (*Ardhanārīśvara*) and separate forms, (Śiva and Pārvatī) standing side by side (*Ārdhanārīśvara*. GMM.; Śiva-Pārvatī. GMM. G.52).

Caturvyūha Śiva

In the *caturvyūha* Viṣṇu, the four figures represent Vāsudeva, Saṅkarṣaṇa, Pradyumna and Aniruddha. The KP makes a mention of *caturvyūha* Śiva (KP., Pūrvā., 12.12-13, p. 41) and refers to his four qualities namely *sānti*, *vidyā*, *pratiṣṭhā*, and *nivṛtti*, that is the quality of being peaceful and calm, possessing supreme knowledge, commanding all honour and respect and lastly the quality of being free from all bonds. These are all abstract things and could hardly be termed as *vyūhas*. The same Purāṇa at other place (KP., *uttarā.*, 38.67-68, p. 328) refers to forms of Śiva in the four respective *yugas* namely *yogī* in Kṛta yuga, *yajña* in Tretā, *kāla* in Dvāpara and *dharmaketu* in Kaliyuga, but refrains from calling them *vyūhas*.

The sculptural evidence goes to show that the *caturvyūha* concept of Śiva was not unknown even in the 1-2nd century A.D. A unique figure of *ūrdhva-liṅga* Śiva seated on high seat in *caturvyūha* form with a lion below has been reported from Musanagar in Kanpur district of Uttar Pradesh. This image can be well be compared with that of *caturvyūha* Viṣṇu from the same school and almost of the same period (GMM. 14.392-95).

Dancing Hari-Hara:

The KP describes Śiva's constant dance and observes that one who knows or realises this dance possesses real knowledge of *yoaga* (KP., *utta.*, 5/4.33, p. 274). In the following *adhyāya* we get some terms, which can

well be marked in some of the Naṭarāja images such as (*Candrārḍha-Kṛta-śekhara*), *bearing the crescent on head, wearing the tiger skin* (*vasānaṁ carma vaiyāghraṁ*), creating fire flames and burning the universe (*srjantam analajvālam, dahantam akhilam jagat*) (KP. utta., 5.9-11, p 205).

What is most interesting is that this dancing Śiva is said to have appeared in Hari-Hara form *दृष्ट्वाऽथ रुद्रं जगदीशितारं तं पद्मनाभाश्रित-वामभागम्-* KP. utta., 519. p.206). An image of dancing Hari-Hara datable to the 18th century from Madhya Pradesh, now housed in the National Museum (Acc No. NM 68.137) has been reported by late B.N. Sharma.

Eight Forms of Śiva (aṣṭamūrti):

Śiva's eight forms namely Bhava, Sarva, Isāna, Paśupati, Bhīma, Ugra, Mahādeva and Rudra along with their respective wives, sons and visible symbols (*mūrta-pratīka*) have been described in the KP (KP., *pūrvā.*, 10.26-30,p.36) and (corroborated by the Liṅga Purāṇa, *pūrvā.*, 41.29-34,pp.112) with some variations.

In sculptures the concept of *aṣṭamūrti* can easily be marked in some of the *liṅgas* such as:

(A) A plain *liṅga* (*niṣkala liṅga*) of Kuṣāṇa period from Mathura (GMM. 40.2885) bears an eight petalled lotus on it. This stands near to the term '*Kusumāṣṭadharāya*' for Śiva appearing in the Mahābhārata (MBH., Anuśāsana., 14.303., p 5499).

(B) The Paśupatiśvara *liṅga* from Māndasore in Madhya Pradesh, which is under worship is very interesting from this point of view. This liṅga assigned to the Gupta period is about 2 mtr in height and 3.5 mtr. in circumference. The middle part of this *liṅga* has four faces and just about half metre below them there are additional four faces (Purātana. VI. 1989, Bhopal, plate facing p. 148). (C) The Burdwan Museum in West Bengal (American Ins. Studies, Negative nos. 226.40-41) also houses an अष्टमुख *Liṅga*.

Śiva as Sūrya, and Brahmā

The KP (KP. *Pūrvā*, 42.26-27, p. 165) in course of describing Āditya vyūha calls Sūrya as Nīlagrīva-maheśvara that is Śiva and also as Parameṣṭhī Prajāpati that is Brahmā. According to this reference we know of images showing Śiva with Sūrya and Śiva with Brahmā in combined form.

The *Skanda Purāṇa* (Revā., 16.15,p.993) refers to an image of Śiva with Sūrya and calls it as Āditya-Śaṅkara. We have an image of this type in the Los Angeles country Museum (L. Davidson, 1961, *Art of Indian Subcontinent*, UCLA, Fig. 48) and some others in the Central Museum, Indore (M.P.).

The *Viśvakarmā-śāstra* refers to the combined form of Sūrya-Brahmā as Dhātṛ-Sūrya. Actual images of this type can be seen in the Citragupta Temple at Khajuraho (M.P.) (Devangana Desai, 1996, *Religious Imagery of Khajuraho*, p. 69).

Andhakāsura-Gajāsura episode

Subjugation of the demons Andhaka and Gaja has been described by the KP (Andhaka, KP., pūrvā, adhyāya 16.174-210, pp. 78; Gajāsura, KP., pūrvā., 32. 16-18, p. 140). The themes had been popular with the sculptors also both of North and South, the only difference being that in North India often the two events have been shown in one and the same image. Demon Andhaka in adoration (*namaskāra mudrā*) is shown tucked up on the tip of Śiva's trident (*śūlaprota or śūlāgrev inyasta*, as KP calls it (KP pūrvā. 16.190-191, p. 80) and the god himself dancing in ecstasy (*prananarta- Ibid*). At the same time in two of his upraised extra hands he carries huge elephant hide used by him as his garment hence the name *kṛttivāsa* (e.g. SML. H17). Independent images showing Śiva carrying the elephant hide are also known from North. For example the Gujari Mahal Museum, Gwalior Acc. no. 78- assignable to c. 7-8th cent A.D.- has sixteen handed dancing Śiva of this type. Below his left raised foot appears seated Pārvatī with Gaṇeśa and the bull Nandī.

Brahmā

Some of the iconographic features of Brahmā have been well mentioned at one place in KP (KP., uttarā. 38.45-48, p. 327). Four faced Brahmā and Sāvitrī have been described as seated with four Vedas in human form (*caturvedaiḥ mūrtimadbhiḥ*). We are in know of a number of medieval images of Brahmā and Sāvitrī in seated posture but what is rare in his appearance with four Vedas in human form. This we see in a 7th century bronze from Kashmir, which is now in the Berlin Museum (Acc.No. MiK. I. 25). In this case as subordinate figures of Brahmā appear the four Vedas, amongst whom the one bearing the head of a horse is Sāmaveda. The other three evince no specific iconographic features.

Viṣṇu-Caturvyūha:

The KP, though not specifically naming as *caturvyūha*, does refer to the four forms (KP., pūrvā., 51. 39-43, p. 189) of Viṣṇu namely *guṇātīta* Vāsudeva, *tāmasī kāla* (other sources name him as Saṅkraṣaṇa), *sattvodrikta* Pradyumna and *rājasa* Brahmā or Aniruddha. We know of a unique *caturvyūha* image of the Kuṣāṇa period from Mathura (GMM. 14.392-95). In the Gupta period the *caturvyūha* aspect has been represented by the Vaikuṅṭha form of Viṣṇu with human face in centre flanked by that of a lion and boar. In Kashmir art a demonic face, as the fourth one, appears on the back side.

Kṛṣṇa practising penance :

Kṛṣṇa, in his four armed form carrying *śaṅkha*, *cakra* and *gadā*, is said to have practised penance somewhere in the *āśrama* premises of sage Upamanyu with an intention to have a son (KP., pūrvā., 25.3, 14, p. 114). He intended to please Śiva and obtain the desired boon. From Mathura, the most important seat of Kṛṣṇa cult we have two beautiful images datable to c. 10th century A.D. which show the god seated cross-legged in meditation pose (GMM D. 37; 14.379). This form has been called as *Yoganārāyaṇa* and several other representations of this are known to us.

Vāmana and Trivikrama

The story of Vāmanāvatāra, that is the fifth incarnation of Viṣṇu appears in the KP (pūrvā., adhyāya 17, pp. 83), *Caturbhuja Vāmana* (KP., pūrvā. 17.42, p. 85). Describing Vāmana as *brahmacārī* or *baṭṭī* the Purāṇa makes a mention of the skin of black deer associated with sacred thread (*kṛṣṇājīnopavitāṅga*) and *āṣāḍha* that is the staff of *palāśa* wood used by an ascetic. Both these things can be noticed in a sculpture carved on one of the sides of a column base from Kutari, Allahabad district (U.P.) now in the Allahabad Museum (Acc. No. 942). The sculpture assigned to c 5th century A.D. shows short statured Vāmana of heavy body built carrying a rosary and water vase in right hand and a crooked staff in the left. A deer skin is draped over his left shoulder. The four armed form of Vāmana as Viṣṇu also finds mention in the KP (KP., pūrvā., 17.42, p. 80) and sculptures.

While talking about the three strides of Trivikrama, the Purāṇa observes that measuring the three worlds (*lokas*) Viṣṇu's left foot reached

the abode of Brahmā (*Brahmaloka*) and breaking the skull of the egg went further (भित्त्वा तदण्डस्य कपालमूर्द्धं (ध्वं) जगाम दिव्याभरणोऽथ भूयः— KP., pūrvā., 17.55, p. 86). This is what has been stated by the *Mahābhārata* also (MBH., South Indian version, Sabhā. 38, p. 790) but that text makes no mention of Brahmā. In the sculptural field Trivikrama's upraised foot colliding with *Kapāla* of the *aṇḍa*, represented as a huge demonic face in the upper left corner starts right from the Gupta period in Central India (e.g. GMM I. 19). In subsequent periods this demonic face sometimes comes down so much as to touch the ground level (e.g. Rani Mahal, Jhansi 128, Govt. Mu. Jhansi 81. 195).

Sūrya

Describing the Āditya vyūha, the KP gives details about the twelve Ādityas, their respective months and other associates including attendants, sages, demons, etc. (KP, Pūrvā., adhyāya 42, 43, pp. 164). Images of all the twelve ādityās in group have been reported from Hiṅgalājagaḍha, M.P. (Central Mu., Indore).

Lokapālas

In course of giving details about *Bhuvana vinyāsa*, the KP talks about the *Lokapālas* that is *Dikpālas*, their respective cities and people living therein (KP. Pūrvā. 46.10-27,p.173) but does not mention iconographic features of the *Lokapālas*. However, the sculptures in panels showing them all in group or even their independent depictions are well known.

Devī

The KP has a fine list of 1000 names of *Devī* called *devī-sahasranāma*, a prayer by Himavān sung in praise of the Supreme Female Energy pervading the entire universe (KP., pūrvā., 12.62-199, pp.44). The goddess had incarnated herself as the daughter of Menā and Himavān or Himālaya and came to be called Pārvatī, Gaurī, Girijā etc. Immediately after birth she appeared in her divine form. Giving her iconographic details the Purāṇa calls her (KP. Pūrvā., 12.43-44, p. 43) four faced and three eyed with knotted locks of hair over head (*kapardinī*). Effulgent like young Sun and bedecked with ornaments she had broad eyes (*viśālākṣī*) and eight hands. Her attributes have not been mentioned in continuation, but later on *gadā*, *śaṅkha*, *cakra*, *triśūla* have been referred to (KP. pūrvā., 12.54,p.44).

The **Sahasranāma Stotra**, which opens with the names Śivā and Umā, gives further a number of names, which are significant for study of Śakti iconography. We briefly discuss some of them.

Liṅgadhāriṇī (pūrvā., 12.169,p.50) -

One who carries Śiva-liṅga in hand or on head. This aspect is always present in case of the images of *tapasvinī* Pārvatī, that is Pārvatī practising penance. In many of the cases Pārvatī carries a *liṅga* and Gaṇapati in her upraised extra hands. In the Mahalakṣmī form the goddess bears a *liṅga* on her head.

Īsvarārdhāsanagatā (*Ibid.*, 12.90,p.45)

Occupying half of the seat of *Īsvara* that is Śiva. This feature is very evident in case of all the Umā-Maheśvara images, both in embracing attitude or sitting separately but on the same seat.

Śaṅkarārdhaśarīriṇī -

Occupying half of Śiva's body, in the figures of *ardhanārīśvara* left half of the image represents Pārvatī or Umā and the right half is Śiva.

Mahendropendrabhagini (KP., pūrvā., 12..10,p.47)

Sister of Mahendra that is Indra and Upendra that is Kṛṣṇa This is Ekānaṁsā, the daughter of Yaśodā, who was brought in exchange of newly born Kṛṣṇa by Vasudeva from Gokula, hence sister of Kṛṣṇa. According to the Bhāgavata after being escaped from the cruel hands of Kaṁsa, the ruler of Mathura, she assumed the form of Durgā and settled on the mount Vindhya. Kṛṣṇa had called himself as younger brother of Indra, and therefore the sister of Kṛṣṇa became his sister also. In sculptures both of her forms are seen. As Vindhyaśarīriṇī she is full-fledged Durgā, but as sister of Kṛṣṇa she is called Ekānaṁsā standing between Kṛṣṇa and Balarāma. In sculptures we have the images of Ekānaṁsā right from the Kuṣāṅga period. At Badami in South both the forms that is Ekānaṁsā and Durgā have been carved together (RD. Banerji, *Bas Reliefs of Badami* ASI, Memoirs No. 25, pl. xlb).

Śarvāṇī (*Ibid.*, 12.87. p.45)

Wife of Śarva that is Śiva. The Purāṇa mentions the name only but from Eastern Art we have images of Śarvaṇī. One in the Indian Museum, Calcutta (IMC A 25122) bearing the name inscribed on the pedestal is seen seated on lion carrying a drinking bowl, lotus bud, fish (?) and body

of a human being head-down held by his feet. *Khaṭvāṅga* is also there. Another image, again with name in the inscription has been reported from Deualbāḍi, district Komilla in Bangladesh (Gautam Sengupta, *Deulbadi Śarvāṇī*, Ratna Candrikā, 1989, pp. 269). In this case the eight handed goddess stands on the back of a couchant lion carrying discus, sword, arrow, conch, shield, bow, trident and bell.

Pārvatī and Mahālakṣmī

Amongst the names of Pārvatī cited in the *devī-sahasranāma*, Mahālakṣmī (KP., pūrvā., 12.88, 92, p.45) Lakṣmī, Kamalā, Śrī, Anantorasi sthitā and Sridharādhāsarīriṇī (*Ibid.*, 12.185, p. 50) directly equate her with Lakṣmī, the consort of Viṣṇu. This is supported partly by some other texts also. For example, the Padma Purāṇa (Padma., Pātāla.105.131-132, p. 471) refers to Lakṣmī as bearing a Śiva-*liṅga* on her head. The Viśvakarmā-śāstra in its Vratākhaṇḍa-vibhāga (Hemādri, Caturvarga Cintāmaṇi, cited by Sarojini Babar, Kuladaivata, p. 684) describing Mahālakṣmī observes that she should be four armed carrying a bowl, mace, shield, and coconut fruit (*śrīphala*) in her hands. Over her head she should have a Śiva-liṅga (बिभृती मस्तके लिंगं पूजनीया विभूतये). In sculptures too we do come across such images, specially from South (e.g. R. Sengupta, Sūrya, Viṣṇu and Mahālakṣmī from Haveri, *Journal of the Oriental Research*, Madras XXVIII 1958-59, p1. 3, p. 21-Haveri district Dharwad Karnataka). Metal figures of this type meant to be used for domestic worship are also known (e.g. SML. 54.7). It is also interesting to note that the presiding goddess of Kolhapur (Maharashtra) is known both as Mahālakṣmī and Ambā.

Śridharārdha-śarīriṇī is another interesting term used for Pārvatī. Modelled after Ardhanārīśvara images of Śiva, some of the Vaiṣṇava devotees thought of having Ardhanārī-Viṣṇu. For example the Gaya Śitalā Temple Inscription of Yakṣapāla (c. 1075-85 A.D.) from Bihar refers to a temple on the bank of the river Phalgu in which images of Sūrya, Śiva and Kamalārdhāṅgī Nārāyaṇa were enshrined. The form finds mention in the *Śāradātilaka*, *Tantrasāra*, *Śilparatna*, etc. under various names like Vaikuṅṭha-kamalajā, Lakṣmī-Keśava, Lakṣmī-Vāsudeva, Ārdhalakṣmī-Hari etc. Actual examples of this form in sculptures are also known though in a limited number from India and Nepal (e.g. P. Lal, 1963, "Composite Form of Vāsudeva and Lakṣmī,"

Journal of the Asiatic Society, V. 3-4, pp. 75; B.N. Sharma, *Iconographic Parallels.*, H.R. Sherwani Felicitation Volume, Hyderabad, pp. 555).

Caitra dhvajā

A very interesting name of the goddess Pārvatī appearing in the *devīśahasranāma* is *Caitra samvatsarārūḍhā dhvajā*, that is the standard raised on the first day of Caitra, the opening month of the year (चैत्रसंवत्सरारूढा जगत्संपूरणी ध्वजा— KP. pūrvā. 12.150., p. 49). The first *tithi*, that is *pratipadā* of *Caitra śukla pakṣa*, that is the New year's day of Indian calendar, is regarded as one of the three and half auspicious days of the year. On this day raising of a standard and its due worship has been prescribed as a ritual, the details of which can be seen in the story of Uparicara Vasu, of the ruler of Cedi in the *Mahābhārata* (MBH., Ādi., 63. 5-28, pp. 172). Accordingly, the standard under reference has been called a bamboo stick (*vaiṇavī yaṣṭi*) given by Indra to Vasu. King Vasu after one full year fixed it in the ground for worshipping Indra. 'The Practice', says the *Mahābhārata*, 'still continues. On the next day, that is the first day of the new year, people raise this stick high duly decorated with sandalwood paste, floral wreaths, caskets (*piṭaka*) etc. It is worshipped in honour of Indra and thus people get wealth, victory and every kind of prosperity in return'. The *Kūrma Purāṇa* makes no mention of Indra, but associates this with Pārvatī probably because from this very day starts the *Vāsantika navarātra* festival of Gaurī.

The Gṛha trees (KP, Pūrvā., 29.21-25, p.129)-

The KP mentions Gṛha trees producing garments, ornaments, honey etc. in *Tretā yuga*. A tree, well guarded by railing serving as a pillar capital, datable to c. 2nd century B.C, is known from the sculptural field. Even such creepers (*Kalpavallī*) have been carved in Bharhut art.

Thus, the KP though not directly speaking about 'Iconography' as such, throws welcome light on some of the allied features. *

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SKANDA LEGENDS IN THE PURĀṆAS

By

N. GANGADHARAN

[विविधपुराणेषु प्राप्यते स्कन्दचरितस्य विवरणम् । एषु विवरणेषु स्कन्दस्योत्पत्तिः तस्य उत्पत्तिसंबन्धे मातृणां च वर्णनं तस्योत्पत्तिस्थानं, तेन देवानां सेनापतिर्भूत्वा तारकासुरवधः, तेन क्रौञ्चभेदनं, तस्मै देवैः नानाविधोपहारप्रदानं च प्राप्यते । अस्मिन् निबन्धे एतेषां समेषामाख्यानानां साङ्गोपाङ्गं विवेचनं कृतम् विदुषा लेखकेन]

Introduction :

The Purāṇas in Sanskrit are important source books for understanding the Hindu culture, since the Purāṇas have assimilated lot of material on diverse topics from the different branches of learning in the course of the past several centuries. There are several legends relating to the three gods - Brahmā, Viṣṇu and Śiva and others associated with them. There is a general statement that the Vedas have to be amplified with the help of the Itihāsas and Purāṇas. Though we can find the roots of some Purāṇic legends in the Vedas, such as the Trivikrama form assumed by lord Viṣṇu, there are some other legends in the Purāṇas which had an independent origin. Though legends relating to Skanda in the Purāṇas appear to have developed independently, there are Vedic basis for these legends. It is proposed to examine the legends relating to Skanda in the Purāṇas in their historical development.

Birth of Skanda – General Account :

In general the Purāṇas describe Skanda as the son of lord Śiva and the legend is almost the same in all the Purāṇas. When lord Śiva and Pārvatī were having coitus, the celestials were annoyed by the might of the demon Tāraka and sent the Fire-god to lord Śiva seeking him for protection. When lord Śiva was disturbed in his privacy, his semen fell on the ground. Lord Śiva directed the Fire-god to swallow it. The Fire-god did as directed and he could not retain it and released it into the river Gaṅgā. She got impregnated and later cast the child on the bank. Then the group of asterisms known as Kṛttikā assumed human forms and nourished the child. Hence the child got the name Kārttikeya. There are certain minor variations in the above legend in the different Purāṇas. The

Mārkaṇḍeyapurāṇa, *Nārada-purāṇa* and *Kūrmapurāṇa* do not have any reference to the origin of Skanda.

Various legends about the origin :

There is a brief reference to the origin of Kumāra as the son of Fire-god on the clump of reeds in the *Viṣṇupurāṇa*¹ and *Vāyupurāṇa*.² The *Matsyapurāṇa* describes elaborately the oppression of the celestials by the demon Tāraka³, the marriage of Śiva and Pārvatī⁴ and briefly the birth of Kumāra⁵. The *Matsyapurāṇa* gives a fanciful account of the origin. According to the *Matsyapurāṇa* the seed of Śiva was first taken by Pārvatī. After being ejected by her it was received by the Fire-god, through whom it entered the belly of all the gods. But since they could not digest the seed it burst out to become a pool of fresh water. Then the six Kṛttikā mothers drank it and offered it to Pārvatī who conceived. But the babe came out of her right side⁶. He was born as a wonderful boy, illuminating all the worlds, having six heads and wielding the weapon *śakti*. The significance of the name Kumāra is explained. Since he was destined to kill (*māra*), the evil demons (*ku*), he came to be known as Kumāra⁷. The six Kṛttikās had united into a single *sākhā* and hence Kumāra as their son was known as Kārttikeya and Viśākha⁸. Viśākha and Kārttikeya were joined together by Indra and he was anointed as lord Guha by all the celestials headed by Brahmā, Indra and Viṣṇu on the sixth day⁹. Indra offered him his daughter Indrasenā¹⁰. Tvaṣṭā gave him a toy *kukkuta* (cock), capable of assuming any form¹¹. Viṣṇu endowed him with different weapons. Fire-god blessed him with splendour. Wind-god gave him a vehicle. He is extolled by all the gods. Skanda killed Tāraka. Elsewhere in the *Matsyapurāṇa*,¹² the popular version is described. The Fire-god dropped the semen in the river Gaṅgā, who cast it off in the reeds. The child Guha was born from it and he killed the demon Tāraka.

1. I. 15, 115.

2. 66, 24.

3. ch. 145ff.

4. ch. 153.

5. ch. 158.

6. 157, 40.

7. 157, 41.

8. 158, 3.

9. 158, 6.

10. 158, 8.

11. 158, 10.

12. 145, 8-11. See S.A. Dange, *Encyclopedia of purāṇic Beliefs and Practices* V. p. 1367.

Describing the creation of Dakṣa and the creation made by him, the *Garuḍapurāṇa*¹³ makes a brief reference to the birth of Kumāra as son of the Fire-god born among the reeds. Śākha, Viśākha and Naigameya were also born to the Fire-god. Since Kumāra was the child of Kṛttikā, he was known as Kārttikeya. The *Bhāgavataurāṇa*¹⁴ mentions Skanda as a son of the Fire-god and Kṛttikās and as the father of Viśākha and others.

We know from the *Skandapurāṇa*¹⁵ details about the formation of different parts of the body of Skanda on different lunar days as he was born from the reeds. He was cast on the reeds on the third day of the waxing moon in the month of Caitra. On the second day his body was collected together in order. It attained a definite shape on the third day. All the limbs including his six faces and twelve eyes became prominent on the fourth day. The gods adorned him on the fifth day. He rose upon the sixth day. All the sacraments (*saṁskāra*-s) were performed for him by Brahmā. But according to the *Śivapurāṇa* they were performed by the sage Viśvāmitra¹⁶. Śiva conferred on him the weapon śakti, Gaurī presented him the peacock as the vehicle, the Fire-god, the goat. Differing from the *Matsyapurāṇa* it is stated that the ocean gave him the cock¹⁷. According to the *Brahmaṇḍapurāṇa*¹⁸ others gave him other gifts. Viṣṇu gave him the peacock and the cock. Wind-god presented him with a banner. Goddess Sarasvatī blessed him with a lute. Brahmā gifted him with a goat and Śiva the ram. We find the same details in the *Vāyupurāṇa*¹⁹ also. The *Śivapurāṇa*²⁰ states that the semen of Śiva that fell on the reeds developed into a child on the sixth day of the waxing moon in the month of Mārgaśīrṣa. It describes in detail the marriage of Śiva and Pārvatī, the birth of Kumāra and the killing of Tāraka²¹.

The *Padmapurāṇa*²² gives a little different version of the origin. When Śiva and Pārvatī were in sexual union, the Fire-god came there as a parrot. The disturbed Śiva released the semen outside and made the Fire-god to drink it. But a lake was created out of a portion of the semen that fell on the ground. Pārvatī bathed in this lake. Then she met there the six

13. I.6, 33.

14. VI.6, 14.

15. V. I.4, 67-68; 12.29.109 ff. See Dange *ibid* V.p. 1368.

16. II.3, 14. See Dange, *ibid*. p 1368.

17. V.1.34, 7-75. See Dange *ibid*.

18. III. 3.10, 43.

19. 72,45-46.

20. II.2.67, 6.

21. II.4, 1ff; especially ch. 10.

22. I.41, 118-51. See S.A. Dange, II..p 673.

Kṛttikās. They offered her water to sip from a lotus leaf. Soon after drinking the semen-mixed water she became pregnant and gave birth to a male child. The child came out tearing her right side and was known as Kumāra. Similarly another one burst out from her right side and was known as Skanda. This deviation from the traditional account holding the two as identical should be noted. Skanda was nourished by the six Kṛttikās and hence was called as Kārttikeya, having six faces. These two were born on the fifteenth day of the waning moon in the month of Caitra. They were united into one on the fifth day of the waxing moon of that month. On the sixth day he was anointed as the chief of the army of the celestials, and was called as Guha. Tvaṣṭā presented him a cock as a toy.

The *Brahmapurāṇa*²³ begins the description as in the *Padmapurāṇa* as above and makes a digression in order to explain the greatness of the sacred spots in the region around the river Gautamī. The description is the same as in the *Padmapurāṇa* upto the birth of Kārttikeya. The *Vāyupurāṇa*²⁴ refers to the despatch of the Fire-god by Indra to obstruct the union of Śiva and Pārvatī and the Fire-god cursed by the enraged Pārvatī that he would bear the foetus for having caused the obstruction. The foetus was later transferred by the Fire-god to the river Gaṅgā. The further details are the same as in the general version. The narration explains the reason for the name as Skanda as causing the destruction of the demon. The *Vāmanapurāṇa*²⁵ gives a different account about the birth of Skanda answering a query relating to the destruction of Krauñca. The Fire-god is said to have dropped the semen of Śiva in the river Kuṭilā. The river proceeded to the mountain Udayagiri and dropped the foetus on the reeds. The child born from that was known as Ṣaṅmukha since he was nourished by the six Kṛttikā asterisms.

According to the *Brahmavaivartapurāṇa*²⁶ Kārttikeya was born from the semen of Śiva that fell on the reed on the banks of the river Ṣaṅmukhā. He had the peacock as the vehicle. The *Bhaviṣyapurāṇa*²⁷ dealing manily with various austerities states that the sixth day in the month of Mārgaśīrṣa is the day on which Skanda killed the demon Tāraka. The *Liṅgapurāṇa*²⁸ describes the destruction of the god of love. It mentions that Kumāra born of the wedlock of Śiva and Pārvatī would

23. 124, 1-23.

24. 72, 21ff. See 72, 42.

25. 31, 3ff.

26. III. 14, 28ff. See dDange II. p. 674.

27. Uttaraarvan 42, 1.

28. I. 101, 35-41.

kill the demon Tāraka²⁹. The *Līṅgapurāṇa* further describes the penance of Śiva and Pārvatī and their marriage³⁰. But the actual birth of Kumāra is not mentioned. We have a reference to the destruction of Tāraka by Kumāra in the chapter describing the destruction of Tripura³¹. In the same chapter Kumāra, referred to as Ṣaṅmukha, is described in his beautiful form as a sportive child wearing all ornaments³². He is described in the next chapter³³ as accompanying Śiva setting out for the destruction of Tripura.

It is well known that Skanda killed the demon Tāraka with the weapon *śakti*. The *Skandapurāṇa*³⁴ gives some details relating to this legend. The *śakti* had fallen at the Camatkārapura in the Hāṭaka region and extended support to the mountain Raktaśṛṅga (Red summit). The city was hence known as Skandapura. The greatness of the *śakti* is that if one rubs his back against it, he does not contract any disease for a year.

Marriage of Skanda :

The *Brahmāṇḍapurāṇa*³⁵ states that Skanda married Devasenā, the daughter of Indra. But the *Skandapurāṇa*³⁶ states that he married Senā, the daughter of Yama, the god of Death. But according to the *Varāhapurāṇa*³⁷ Śiva blessed him with all playthings and asked him to be the husband of Senā³⁸. Since the meaning of the words Devasenā and Senā denote the army of celestials, it is considered that they are symbolic representation of Kumāra made as the chief or leader of the celestial army. According to another version found in the *Brahmapurāṇa*³⁹ describing the Kumāratīrtha, he never married. This Purāṇa adduces the reason for the same. After killing the demon Tāraka, Skanda was permitted by Pārvatī to enjoy all pleasures. He became licentious and enjoyed pleasures with the wives of gods. Since the advice made by Pārvatī was of no avail, Pārvatī devised a plan and made every woman to appear to him as his mother. This had the desired effect. Skanda beheld his mother in every woman and hence got detached from life and declared

29. I. 101, 27 and 30. See *Līṅgurāṇa A Study* .p 76.

30. I. 102 and 103.

31. I. 71,8.

32. I.71, 121-132.

33. I.72, 64.

34. VI. 71, 21-43.

35. II.4.30,103-104.

36. I.1.28,11-14.

37. 25, 31ff.

38. 25, 38.

39. 81,3ff.

that all women were mothers for him and resolved to be a bachelor.

The *Śivapurāṇa*⁴⁰ contains a different version furnishing the reason for Skanda remaining unmarried. According to this version when Skanda was going round the earth, he was informed by Nārada that the marriage of Gaṇeśa, his brother, was performed by his parents in order to get rid of him. On hearing this Skanda was angry in spite of the entreaties made by his parents and proceeded to the mountain Krauñca with the resolve not marry any time. Hence Skanda was known to be Kumāra indicating that he was not married. It is to be noted that the traditional account holds that he set out to the Palani hills protesting the favour extended by his parents in offering the fruit to his elder brother for having won the competition of going round the world first by circumambulating his parents while Skanda actually went round the world. Similarly the legend of Skanda marrying Vallī seems to be not known to the Sanskrit Purāṇic tradition.

The significance of the Skanda legend in the Purāṇas :

On this legend in the *Matsyapurāṇa* V.S. Agrawala has stated⁴¹ that it is purposive in order to explain the ancient Kumāravidyā or the metaphysical doctrine of Agni as the miraculous babe⁴². This babe is same as Kumāra Agni which is another name of Rudra, as often identified in the Brāhmaṇas⁴³. Moreover the Brāhmaṇa text propounds the theory of eight names of Śiva as Rudra, Śiva, Paśupati, Ugra, Aśani, Bhava, Mahādeva and Iśāna⁴⁴, corresponding to the Aṣṭamūrtis of Śiva. These eight cannot simply create life and when they unite they incarnate as Kumāra, which is stated here as the ninth creation. Thus Kumāra is the principle of life⁴⁵.

Skanda represents the integral power of all the six *cakra-s* or six Kṛttikās and therefore called Kārttikeya, each *cakra* representing a Kṛttikā mother. In the legend in the *Matsyapurāṇa*, Vīraka (foremost attendant of Śiva), Skanda and Gaṇeśa are all identified. It is stated that Pārvatī was attracted by the elephant-headed attendant of Śiva among the group of attendants frolicking on the mountains. She agreed with Śiva's suggestion that she may take him to be her son. Vināyaka was then addressed by Pārvatī as Vīraka. Though in later mythologies they are conceived as

40. II. 20, 10ff. See Dange V.p.1369.

41. *Matsyapurāṇa A Study* p.248.

42. *Citraśiṣu* RV. X. 1,2.

43. *SB.* 5.2.4.13; *TB.* 1.1.5.8.8.

44. *SB.* 6.1.3.18.

45. See also *Viṣṇupurāṇa* 1.8, 6-12.

quite distinct, here they are stated to be created from the ablution of the body of Pārvatī. Hence Gaṇapati is Vīraka and Vīraka is Skanda⁴⁶.

The gift of a cock made by Tvaṣṭā to Skanda, is the symbol of differentiated vowel sounds in their short, long and prolated sounds. Since Skanda is the son of Agni, his bird is the cock⁴⁷.

The destruction of Krauñca :

The legend associated with Skanda as piercing the Krauñca mountain is described in the *Vāmanapurāṇa*⁴⁸. After Skanda killed the demon Tāraka, the demon Mahiṣa entered the Krauñca mountain. Skanda was requested by Indra to kill him and also break the mountain. Skanda had his own reservation about Krauñca, since Krauñca was the grandson of Himālaya, the grandfather of Skanda. Indra was angry and there was an argument. It was hence agreed upon that whoever goes round the Krauñca mountain earlier than the other would be declared stronger. The mountain was requested to be the judge. After they completed their round, the mountain falsely declared Indra to be the winner. The infuriated Skanda smote the mountain along with the demon Mahiṣa. But according to the *Śivapurāṇa*⁴⁹ Skanda saved the Krauñca mountain from being afflicted by the demon Bāṇa on another occasion.

Other minor legends relating to Skanda :

Skanda is stated to have been blessed to become a Brahmaṛṣi by Viśvāmitra according to the *Skandapurāṇa*.⁵⁰

When Indra hurled his thunderbolt at Skanda certain maidens known as 'the mothers of the children' were born, and had gained the practice of carrying away the newborn babies. Their names are Kākī, Hilimā, Rudrā, Vṛṣabhā, Āyā, Palālā and Mitrā⁵¹.

The *Śivapurāṇa*⁵² has a rather unique and interesting account about an exploit of Skanda. Nārada, a brāhmaṇa, once approached Skanda and requested him to find his sacrificial goat that had run away. Skanda entrusted the task to his attendants. They ultimately found the goat in the abode of lord Viṣṇu and brought it to Skanda. Skanda rode on the beast

46. V.S. Agrawals, *Matsypurāṇa A Study* pp.256-7.

47. *ibid.* 258.

48. 32, 33-110.

49. II.11, 8-10. See Dange V. . 1370.

50. II.229, 147ff. See Dange V.p. 1370.

51. I.2.29, 174-75.

52. II.5, 1-32.

and went around the whole universe. When Skanda returned, the brāhmaṇa noticed him without the goat, and asked him to produce it. But Skanda advised him against the use of goat as a sacrificial item and added that he should feel satisfied since the sacrifice was completed already by his favour.

From the above description we understand the different stages of the development of the Skanda legends in the Purāṇas. We notice that the references to Vallī and the legend of the killing of Śūra, popular in the South Indian tradition, seem to be absent in the Purāṇic tradition.

JNĀNA YOGA (PATH OF KNOWLEDGE) : IN THE PHILOSOPHY OF THE PURĀṆAS

By

RAGHUNATH GIRI

[भारतीयदर्शनेषु ज्ञानस्य प्राधान्यं वर्तते । तदेव मोक्षस्य साधनभूतं ब्रह्मस्वरूपम् । पुराणेष्वपि दर्शनप्रसङ्गे अन्यत्र चापि ज्ञानस्य प्रतिपादितमस्ति प्राधान्यम् । अस्मिन् निबन्धे विदुषा लेखकेन शिवपुराणाधारेणान्यप्रमाणाधारेण च ज्ञानस्य योगस्य च स्वरूपं प्रदर्शितमस्ति ।]

The Nature and Relation of Jñāna and Yoga :

Almost all the schools of Indian philosophy accept the importance of Jñāna for achieving the final goal of human life. Though there is no controversy about the importance of knowledge yet there are different views about the nature of knowledge. The Upaniṣads have identified knowledge with supreme Reality. Aitareya Upaniṣad¹ states that Prajñānam (wisdom) is Brahman (Reality); it is called by different names such as hṛdaya (intellect), manas (mind), Sanjñānam (modification of mind), Vijñāna, Ājñāna, medhā, dṛṣṭi, dhṛṭi, mati, manīṣā, Saṅkalpa, jūti, smṛti, kratu, asu, kāma, vasa etc.² Bṛhadāraṇyaka Upaniṣad³ describes knowledge as self-light (svayaṁ jyotiḥ) and self-illuminated (svaprakāśa). In this Upaniṣadic tradition, knowledge is not regarded as a means to something but it is regarded as the supreme end. All the spiritual means are recommended to lead one to this end. It is self proved and does not depend upon the effort of the knower or object of the knowledge. According to the Āgamas and the Sāṅkhya, knowledge itself is not supreme Reality. It depends upon the relation of subject and object. It is the means to manifest the reality. According to them, knowledge means the awareness of certain objects. The Sāṅkhya accepts Prakṛti and Puruṣa as the objects of knowledge, and Śaiva Āgamas accept Paśu. Pāśa and Pati as the objects of knowledge. In this synthetic system of the Śiva purāṇa both these views are mentioned and an attempt is made to

1. Ai U, 3.3 – प्रज्ञानं ब्रह्म

2. Ai U, 3.2 – संज्ञानमाज्ञानं विज्ञानं विज्ञानप्रज्ञानं.....प्रज्ञानस्य नामधेयानि.....

3. BU, 4.3.9 –पुरुषः स्वयं ज्योतिर्भवति

harmonize them. The Koṭi Rudra Saṁhitā⁴ follows the Upaniṣadic tradition and states that there are different views regarding the nature of Reality but all of them are not true because they are based on false notions. The Vedānta has the true approach regarding the nature of reality. The Umā Saṁhita⁵ also supports the same view that Reality is nondual and identical with knowledge. All the diversities depend upon ignorance, hence ignorance is many but there is no plurality and diversity in the presence of real knowledge, hence knowledge would not be many.⁶ The Vāyaviya Saṁhitā takes the Āgamic view regarding the nature of knowledge. It defines knowledge as accurate determination and discrimination of the object (Vastu Paricheda) and enumerates ajaḍa (conscious), jaḍa (unconscious) and Niyantṛ (controller) as the objects of the knowledge. These three are also called respectively Paśu, Pāśa and Pati or akṣara, kṣara and para⁷. This discriminative knowledge is the means to obtain the final goal or equality of Śiva⁸. The Koṭirudra Saṁhitā states that real knowledge means to perceive identity in differences and unity in pluralities. On this stage of knowledge the knower perceives Śiva everywhere and everything in Śiva.⁹ And Vidyeśvara Saṁhitā defines knowledge as the removal of the veil of ignorance.¹⁰ But these different views regarding the nature of knowledge do not create contradiction in this system of philosophy. These are reconciled by regarding two kinds or stages of knowledge viz. upper (para) and lower (Apara).¹¹ The Vāyaviya Saṁhitā states these two grades of knowledge as aparokṣa (direct and immediate) and parokṣa (indirect and mediate). The former is static eternal unchanging and without any grade and degree. It is not an objective end. It reveals itself when the heart is purified by the higher spiritual practices (Śreṣṭhānuṣṭhāna). But the latter is

4. KRS, 43.8.9 –परवेदान्तिनो नित्यमद्वैतं परिचक्षते ।

5. US, 16.38b. 39 – ज्ञानमेव परं ब्रह्म ज्ञानं तत्वाय कल्पते ।
ज्ञानात्मकमिदं विश्वं सकलं सचराचरम् ।
पर विज्ञानतः किञ्चिद् विद्यते न परं मुने ।

6. KRS, 42.18a – अज्ञानं विविधं ह्येतद्विज्ञानं विविधं न हि ।

7. VSPK, 5.11.14 – ज्ञानं वस्तुपरिच्छेदो वस्तु च द्विविधं स्मृतम् ।
अजडे च जडे चैव नियन्ता च तयोरपि ।

8. VSPK, 5, 28b. – क्षीणं चात्ममले तस्मिन् पुमान् शिवसमो भवेत्

9. KRS, 43.3.4; Gita 18.20; 6,30-31

10. VS, 17.81a – ज्ञानशब्दार्थ एवं हि तिरोधाननिवारणात्

11. VP, 6.5.65; AP, 1.5 – द्वे विधे वेदितव्यं इति चाथर्वणी श्रुतिः ।

obtained by reasoning (Tarka) and Verbal testimony (Upadeśa). There are grades and degrees in it. Hence it is unstatic and changing.¹²

The view of two divisions of knowledge is not a new or original insight of the purāṇic thinkers. This is handed down from the Upaniṣadic tradition to the purāṇas. We find that at the time of the Upaniṣads a tradition was well established to divide all the Śāstras into two groups. The means of Spiritual knowledge were treated as higher and the rest as lower. In support of this we refer to the dialogue of Nārada and Sanata-kumāra in Chāndogya Upaniṣad. In this dialogue Nārada admits his wide study of different branches of learning, and at last confesses regretfully that he is merely, a knower of mantras (maṅtravit) and not a knower of soul (Ātmavid). He expresses his desire also to know Ātman as he had heard that the knower of Ātman rises above all the misery and afflictions of the world.¹³ The Kaṭhopeniṣad also admits the inability of Śāstras, intellect and speech to reveal Ātman.¹⁴ The Muṅḍaka Upaniṣad too clarifies the same fact that all the four Vedas, with their suplimentary parts are अपरा Vidyā (lower knowledge) as they are not able to reveal the supreme Reality.¹⁵

With the tradition of this distinction of the knowledge, an attempt, to identify the supreme Reality with those scriptures which explain the reality is also made in the time of the Upaniṣads. The Bṛhadāraṇyaka identifies the enquiry into the nature of supreme Reality with that of the Upaniṣadic puruṣa.¹⁶ And the Chāndogya regards the Upaniṣads as the essence of nectar.¹⁷ The same tradition of identifying the means of supreme knowledge with supreme knowledge is brought down to the purāṇas as Viṣṇu or Brahman or Śiva is identified with Vidyā or Om.¹⁸ The tradition to call both, the means and the end by the same name, is clearly seen in the Gītā, where all those virtues, which are essential for knowledge are denoted by the word jñāna, and in contrary denoted by the word a jñāna.¹⁹

12. VSPK, 31.98,99 – परोक्षमपरोक्षं च द्विविधं ज्ञानमिष्यते ।
परोक्षमस्थिरं प्राहुरपरोक्षं तु सुस्थिरम् ।

13. Ch U, 7.1.1-3

14. KU, 1.2.22 -

15. MU, 1.5 – तत्रापरा ऋग्वेदो यजुर्वेदः सामवेदोऽथर्ववेदः ज्योतिषमि
अथ परा यया तदक्षरमधिगम्यते ।

16. BU, 3.9.26 – त्वोपनिषदं पुरुषं पृच्छामि

17. Ch U, 3.5.4 – एतान्यमृतानाममृतानि

18. VP, 6.5.64; AP, 1.15 – द्वे ब्रह्मणी वेदितव्ये शब्दब्रह्म परं च यत् ।
KS, 13.6a

19. Gita 13.7-11 – अमानित्वमदम्भित्वमहिंसा क्षान्तिरार्जवम् ।
एतज्ज्ञानमिति प्रोक्तमज्ञानं यदतोऽन्यथा ।

This synthetical system of philosophy takes the different views regarding the nature of knowledge and tries to harmonize them. According to this system the supreme Reality is supreme Śīva who is identical with the supreme knowledge. And in this sense knowledge is the first principle and absolute. But the mental modes which help one to realize the nature of the supreme knowledge or to proceed towards that realization, are also denoted by the word knowledge. In this sense knowledge depends upon object and subject and their relation. By this discriminative faculty of mind one can be able to remove the veil of ignorance to perceive identity in differences, reality in appearances and Unity in diversity. Thus the different definitions of knowledge in different Saṁhitās merely show the different stages of the knowledge by which one proceeds towards the identification of the self with Śīva or realizes the real nature of the knowledge which is identical with Śīva.

Just like the word Jñāna the word yoga also is used in different senses in the religious and philosophical literature of India. The Saṁskṛita Dictionary of Amarsingh named Amarkośa gives the following meanings of the word yoga : (1) Saṁhanana (compactness or fitness), Upāya (means), dhyāna (meditation), Saṅgati (unity or coherence) Yukti (scheme or plan).²⁰ In its common use the word Yoga denotes a school of Indian philosophy, expounded by Patañjali. Patañjali in his sūtra defines the term yoga as the cessation of all the modifications of mind.²¹ The Liṅga purāṇa gives two explanations of the word yoga. One of them hints the negative nature of yoga, as it is defined in Patañjala Sūtra, and the other shows its positive nature. In its positive form yoga is attainment of supreme Reality or supreme abode.²² The definition of Yoga in the Bhāgavatapurāṇa seems to be more comprehensive, as it mentions both positive and negative aspects of yoga. According to the Bhāgavatapurāṇa Yoga means the knowledge of self (adhyātmika jñāna). It is the means of supreme goal, namely liberation, and it is that supreme state of mind where there is complete and final cessation of pleasure and pain.²³ We see all these different aspects of yoga in the synthetical system of the Śīva purāṇa. According to the Umā Saṁhitā yoga and Jñānayoga are synonyms. It defines the term yoga as the unity of mind (citta) with the

20. योगः संहननोपायध्यानसंगतियुक्तिषु Amarkośa, 3.5.22

21. PYS, 1.2 – योगः चित्तवृत्तिनिरोधः

22. L.P, 1.8 7.5 – योगो निरोधो वृत्तिषु चित्तस्य मुनिसत्तमाः ।
योगशब्देन निर्वाणं माहेशं पदमुच्यते ।

23. SBP, 3.25.13 – योग आध्यात्मिकः पुंसां मतो निश्चयेसायने ।
अत्यन्तोपरतिर्यत्र दुःखस्य सुखस्य च ।

soul (Ātman).²⁴ In this definition of yoga its positive aspect is only shown. But the Vāyaviya Saṁhitā mentions both its aspects clearly. According to it yoga means the constant, firm and fixed state of mind towards Śiva (supreme reality) and the cessation of all the other modification of mind.²⁵

The above description is enough to show that the purāṇic philosophy does not mean by the terms yoga what is meant by Patañjali. For him it is only a negative state of mind where all the modifications and states of mind cease to be end forever, and nothing remains there in the mind. But for the purāṇas it is not only absence of all the modes of mind but it is some thing more than that. In this system of philosophy yoga, in its positive aspect, is knowledge and complete awareness of the supreme Reality, and in its negative aspect it is the cessation of all the other mental modes. Here the term yoga, like the term jñāna, is used in both the senses namely as the means and as the end. That's why sometimes yoga is regarded as prerequisite of jñāna and sometimes jñāna is regarded as a pre-requisite of yoga.²⁶ Hence there is no inconsistency and contradiction in this synthetic approach of the Śivapurāṇa regarding the different nature of yoga.

In this systemetical system the following five successive stages of yoga are described in which almost all the views regarding the nature of yoga are harmonised. These five successive stages are named as *mantra yoga*, *sparsā yoga*, *bhāva yoga*, *abhāva yoga* and *Mahāyoga*²⁷ and explained as follows :-

Mantra yoga means to achieve concentration of mind upon the meaning of mantra, with the practice of mantra.²⁸ Here the practice of mantra stands as the means and the meaning of the mantra stands as the object of concentration of mind. This is the first stage of concentration which is obtained with the help of Verbal practice of mantra.

Sparsā yoga : The second stage is called *sparsā yoga*. On this stage the same concentration or fixation of mind is obtained with the help of

24. US, 51.8a – ज्ञानयोगस्तु संयोगश्चित्तस्येवात्मना तु यः ।

25. VSUK, 37.6; 10.33; AP, 371.2

निरुद्धवृत्त्यन्तरस्य शिवे चित्तस्य निश्चला या वृत्तिः सा समासेन योगः.....

26. VSUK, 39.22.23; 10.36 – नास्ति ध्यानं बिना ज्ञानं नास्ति ध्यानमयोगिनः ।

ध्यानं ज्ञानं च यस्यास्ति तीर्णस्तेन भवार्णवः ।

ज्ञानं प्रसन्नमेकाग्रमशेषोपाधिवर्जितम् ।

योगाभ्यासेन युक्तस्य योगिनस्त्वेव सिद्धवति । ...

27. VSUK, 37.7 –

28. VSUK, 37.8 – मन्त्राभ्यासवशेनेव मन्त्रवाच्यर्थगोचरः

अव्याक्षेपा मनोवृत्तिर्मन्त्रयोग उदाहृतः ।

prāṇāyāma. On this stage the control of speech is assisted with the control of vital breath.²⁹ Thus the control of vital breath and practice of mantra stand as the means and the fixation of mind on the denotation of mantra stands as the end on this stage of yoga.

Bhāva yoga : The third stage of yoga is called *bhāva yoga*. On this stage the same fixity of mind remains constant without any disturbance even in the absence of the procedural practices like muttering of mantra and control of breath.³⁰ We find that in these three stages there is some positive concept as the object of concentration. But after this is mind jumps higher than them, and gives up all the positive concepts as the objects of concentration and remains firm without any object. This is an objectless concentration. It means that mind fixes itself without any concept to conceive. This is the fourth stage of yoga and is called *abhāva yoga*.³¹ But this is not the last and final stage of yoga, the last is yet to be attained, that is the fifth stage namely *mahāyoga*. On this stage, the mind concentrates upon the indeterminate form of Śiva.³² This is the last and final stage of yoga. On this stage the aspirant rises above the diversities and differences, and his consciousness merges in the supreme consciousness and he attains to complete identity with supreme Śiva.

Nature of citta

We have mentioned different views regarding the nature of yoga, and have also seen that all these views have accepted the importance of citta for yoga because all of them have included the word citta in their definitions. Thus the question arises here : What do they mean by citta ? Vācaśpati identifies citta with buddhi but he uses this term in a wider sense than the Sāṅkhya system.³³ Vijñāna Bhikṣu understands by citta the inner mechanism (Antaḥkaraṇa) which consists of four aspects, including buddhi also in them.³⁴ The Bhāgavata purāṇa states these four aspects of inner mechanism namely *manaḥ*, *buddhi*, *ahaṅkāra* and *citta*.³⁵ The

29. VSUK, 37.9a – प्राणायाममुखा सैव स्पर्शयोगाभिधीयते ।

30. VSUK, 37.9 b. – स मन्त्रस्पर्शनिर्मुक्तो भावयोगः प्रकीर्तितः

31. VSUK, 37.10 – अभावयोगः सम्प्रोक्तोऽनाभासाद्बुद्धिस्तुतः सतः ।

32. VSUK, 37.11 – शिवस्वभाव एवैकश्चिन्त्यते निरुपाधिकः ।
यथा शैवमनोवृत्तिमहायोग इहोच्यते ।

33. PYS, 1.1 (Vacaspati's commentary)

चित्तस्तद्वेदान्तःकरणबुद्धिमुपलक्षयति ।

34. PYS, 1.2 (Vijñāna Bhikṣu's commentary) –चित्तमन्तःकरणसामान्यम्.....

वृत्तिभेदमात्रेण चतुर्धा

35. SBP, 3.26.4 – मनोबुद्धिरहंकारश्चित्तमित्यन्तरात्मकम् ।
चतुर्धा लक्ष्यते भेदो वृत्त्या लक्षणरूपया ।

Kailāsa Samhitā explains citta as the origin of inner mechanism, which consists of three aspects manas, buddhi and ahaṅkāra.³⁶ The Vāyaviya Samhitā accepts the above mentioned four aspects of citta, in which buddhi is the power of determination, ahaṅkāra is the principle of individuation, citta is the power of awareness and manas is the power of volition (Saṅkalpa).³⁷ The above description of citta shows that citta, in the yoga or purāṇic philosophy, is a unity or organized whole of the Sāṅkhya categories of buddhi, ahaṅkāra and manas. The respective functions of these three categories are also assigned to it. The Śiva purāna agrees with Patañjali to make the mind free from all its modification for attainment of the supreme state of yoga. Patañjali mentions and explains the five modification (Vṛtti) of mind namely Pramāṇam, viparyaya vikalpa, Nidrā and Smṛti.³⁸

Yoga Sādhana (The Practice of Yoga)

The supreme stage of yoga is obtained by a regular and continuous practice of certain exercises for physical, vital and mental regulation and control. These practices are called the means or accessories of Yoga. Patañjali and Purāṇas mention the eight fold means or accessories of yoga, namely yama (restraint), niyama (observance), āsana (posture), prāṇāyāma (regulation of breath), pratyāhāra (abstraction) dhāraṇā (concentration), dhyāna (meditation) and Samādhi (trance).³⁹ But the Vyavīya Samhitā mentions two views regarding the number of accessories, the first view admits the eight fold means, but the second regards only six fold means of yoga. The second view does not admit the first two, viz. yama and Niyama, as the necessary part of Yoga.⁴⁰ All these means are defined, explained and discussed in the Āgamas, the yogasastras and the Purāṇas, in detail. We shall give a brief comparative account of these means according to some of the Purāṇas and the the Yoga Śāstra.

Yamas : It means to refrain from certain activities. There are five items in yama. viz. ahimsā (abstinence from injury), Satya (refraining

36. KS, 17.8 – सत्त्वादिगुणसाध्यं च बुध्यादित्रितयात्मकम् ।
चित्तम्प्रकृतितत्त्वं च तदासीत्सत्त्वकारणात् ।

37. VSUK, 2.19b-20a – अध्यवस्यति वै बुद्धिरहंकारोऽभिमन्यते ।
चित्तं चेतयते चापि मनः संकल्पयत्यपि ।

38. PYS, 1.6-11

39. PYS, 2.29 : AP, 161.19-25; LP, I.8.7

40. VSUK, 37.14-16 - अष्टांगो वा षडंगो वा सर्वयोगः समासतः ।

from falsehood), asteya (abstinence from stealing), brahmacharya (continenence), and aparigraha (abstinence from avarice)^{41 42}

Ahimsā : According to Vyāsa it means not to give pain or any kind to any living being in any way at any time.⁴³ The Agnipurāṇa classifies himsā in ten groups and defines ahimsā as restraining from these ten kinds of himsā. The ten kinds of himsās are as follows : (1) to agitate or excite any living being, (2) to torture any living being, (3) to afflict him with disease, (4) to their heart, (5) back biting, (6) to restrict him from his welfare, (7) to disclose his secrets, (8) to hold back news (9) to bring obstacle in his proper path and (10) to kill any living creature.⁴⁴

Satya : as Vyāsa defines it, consists in word and thought being in accord with facts. It means that the speech and mind should correspond to what has been heard and inferred as such.⁴⁵ But a minute observation shows that a more correspondence of speech and fact is not the real criterions of satya but it is the benefit of all living being, which stands as the real criterion of satya. Vyāsa also intends the same when he explains that the purpose of speech is to convey one's feeling and knowledge to others. This purpose of speech is obtained in its real sense only when the speech is employed for the good of others and for their injuriyes. It may fall to achieve its aim, if it is deceptive, confused and barrens in knowledge. Thus truth, in the sense of correspondance of speech and fact, does not serve the real porpose if it is injurious to living beings, and such a speech is sin instead of being truth.⁴⁶ The Agni purāṇa also supports the same view that the essential characteristic of Satya is the good and benefit of all beings.⁴⁷

Asteya :— Vyāsa defines it as obstinence from theft. Theft is not only the unlawfully acquiring of the properties belongin to others, but also the intension to do so.⁴⁸

41. VSUK, 37.18; PYS, 2.30 - अहिंसा सत्यमस्तेयं ब्रह्मचर्यापरिग्रहः । यमा इत्युच्यते

42. We see an elaboration of the number of Yama in Bhāgavata Purāṇa, where the twelve members of yamas are described. Among these twelve asanga, hri, astikya, mauna, sthairya, kṣamā and abhaya are described with the five items mentioned above. SBP, 11.19.33

43. VBPYS, 2.30 -

44. AP, 371.5-7 - उद्वेगजननं हिंसा सन्तापकरणं तथा । दशविधाच सा ।

45. VB,PYS.2.30: LP 18.13 - दृष्टं श्रुतं चानुमितं स्वानुभूतं यथार्थतः ।
कथनं सत्यमित्युक्तं परपीडाविवर्जितम् ।

46. VBPYS 2.30

47. AP 371. 7 b - यद्मूतहितमत्यन्तं वचः सत्यस्य लक्षणम् ।

48. VBPYS 30: LP, I.8.15 - अनादानं परस्वानामापद्यपि विचारतः ।

मनसा कर्मणा वाचा तदस्तेयं समासतः ।

Brahmacarya :- According to Vyāsa, it means control over the organ of sex enjoyments (Upastha).⁴⁹ But according to the Liṅga Purāṇa, it is complete abstinence from sex enjoyment either physically, verbally or mentally.⁵⁰ The Agni Purāṇa enumerates the eight kinds of sex enjoyment⁵¹ and states that complete abstinence from them is brahmacarya.⁵²

Aparigraha:- means to refrain from accumulating unnecessary materials. It is possible only when one begins to perceive defects such as attachment and violence in the collection, preservation and destruction of these unnecessary materials. It does not mean the physical renunciation of the objects, but the renunciation of desire to collect and to store.⁵³

Niyama:-⁵⁴ Both the Agni Purāṇa and Patañjali describe the following five members of niyama, namely śauca (Purity), Santoṣa (satisfaction), tapas (austerity), svādhyāya (study) and Ívara Praṇidhāna (devotion to God).⁵⁵ The. Linga Purāṇa increases the number of niyamas from five to ten but in its list these fourteen virtues are given namely, śauca (purity), iijā (sacrifices), tapas (austerity), dāna (donation), Svādhyāya (study), Upasthanigraha (control of sex organ) Vratas (vows), Upavāsa (fast), mauna (silence) Snāna (bathing) anihā (desirelessness), tuṣṭi (contentment), Japa (muttering of Mantras) and Śiva Praṇidhāna (devotion to Śiva).⁵⁶

Śauca (purity):- means internal and external purification. The external purification can be obtained by washing the body with water etc.

49. VBPYS. 2.30 –

50. LP 1.8.16– मैथुनस्याप्रवृत्तिर्हि मनोवाक्कायकर्मणा ।

51. The eight kinds of sex enjoyment are as follows :-

1. The remembrance of sex (Smarāṇa)
2. The description of sex (Kirtana)
3. Amorous sport (Keli)
4. Perceiving the sex stealthly (Prekṣaṇam)
5. Talking with stealthly (guhyabhāsaṇa)
6. Willing to get sex enjoyment (Saṁkalpa)
7. Determination and attempt to get that (Adhyavasāya)
8. The actual sex enjoyments (Kṛyānirvṛttiḥ)

52. AP 371.9,10

53. VBPYS 2.30 : LP 1.8.24

54. PYS 2.32: AP 371.3

55. LP 1.8.29-30

56. Vāyaviya Saṁhitā mentions the same but japa at the place of svadhyaya, But Bhāgavata mentions the twelve members of niyama and includes following virtues also in the list : Viz. Japa, Homa, śrāddha, ātithya arcana, tirthaṭṇāparārthena and ācāryasevā. (SBP II, 19.34)

and by taking proper and pure food. But internal purification means to clean the mind by good thoughts and by removing bad thoughts.⁵⁷

Santoṣa (contentment):— is satisfaction only until those things which one possesses and the absence of desire to have more than what one possesses.⁵⁸

Tapas (austerity) :— means to tolerate the disturbances which are created by hunger, thirst, heat and cold. It is a peculiar type of exercise to control mind, and to keep its balance even in the condition of disturbance and agitation.⁵⁹ The Agni Purāṇa and the Gītā divide tapas into three kinds, vācika (oral) mānasika (mental) and Śārīrika (physical). The control of speech and practice of mantra are regarded as the oral austerity.⁶⁰ The Gītā explains this as unoffensive, truthful, agreeable and wholesome speech, practice of the study of sacred books and muttering of the mantras.⁶¹ The Agni Purāṇa defines mental austerity as the renunciation of attachment (rāga varjanam),⁶² but according to the Gītā cheerfulness, serenity, habit of meditation, self control and purity of mind, are included in mental austerity⁶³. Physical austerity means the worship of God, Brāhmaṇas, Guru and wise persons, purity of body, straightness, continence and non-violence.⁶⁴

Svādhyāva (Study) means the reading of texts on spiritual subjects and the muttering of the sacred syllable Om or other mantras.⁶⁵

Īśvarapranidhāna : means the mental surrendership of one's ownself to God and the offering of all the actions to God.⁶⁶

Āsana : means the steady and comfortable posture. Yoga śāstra prescribes certain postures for yogic practices, which are called āsanas. Vyāsa describes some of these postures, such as kamalāsana, Virāsana, Bhadrāsana, svastikāsana, daṇḍāsana etc.⁶⁷ but the Vayaviya Samhitā

57. VBPYS 2.32 : AP, 371. 17b, 18 - शौचं तु द्विविधं प्रौक्तम्.

58. Ibid 2.32 AP, 371. 19a -संतोषस्तुष्टिरुच्यते ।

59. Ibid 2.32 Ap, 371.19b

60. AP 371. 20b - वाचिकं मन्त्रजप्यादि

61. Gita 17. 15 - अनुद्वेगकरं वाक्यं सत्यं प्रियंहितं च यत् ।

स्वाध्यायाभ्यसनं चैव वाङ्मयं तप उच्यते ।

62. AP 371. 20b - मानसं रागवर्जनम्

63. Gita. 17.16 - मनःप्रसादः सौम्यत्वं मौनमात्मविनिग्रहः । भावसंशुद्धिः.....

64. Gita. 17.14: AP 371. 21a - देवद्विजगुरुप्राज्ञपूजनं शौचमार्जवम् ।

ब्रह्मचर्यमहिंसा च शारीरं तप उच्यते ।

65. VBPYS 2.32: LP I.8.39.40: AP. 371. 21b, 22a, 39b.

66. VBPYS, 2.32

67. PYS, 2. 46 (Vyāsas commentary)

mentions only eight āsanas viz. svastika, padma, madhendu, vīra, yoga, prasādhita, paryanka and yatheṣṭa.⁶⁸

Prāṇāyāma : It is the control of inspiratory and expiratory of breath.⁶⁹ There are there stages in it, recaka, pūraka and kumbhaka. In the first stage the breath is exhaled by one nostril, and in the second the breath is inhaled by the other, and in third aspect the breath is suspended without inhaling and exhaling.⁷⁰ It has four successive steps⁷¹ in hierarchical order. The first is called kanīyaka, it consists of one udghāta and twelve mātrās.⁷² The second step is madhyama. It is double the first in its quantity of udghāta and mātrā. The third step is Uttama, which is three times the first, and the fourth step is Uttamottama.⁷³ Prāṇāyāma is divided into two classes, namely agarbha and sagarbha. The former is not accompanied with japa, while the latter is always accompanied with Japa.⁷⁴ When a person gets control over the vital breath in the above mentioned way, he becomes able to control the ten internal winds⁷⁵ of the body, which perform different functions for proper and balanced progress and movement of the body.⁷⁶

Pratyāhāra : is the control over the senses which are naturally attached to their respective objects.⁷⁷ When they are controlled from their natural tendencies they begin to follow the nature of citta. So long as these senses remain attached to their objects they force the mind to move from one object to another. Hence their control is essential for the concentration of mind.

68. VSUK. 37.20: AP. 372. 6b.

69. Patañjali gives only different names of these four stages such as mṛdu, madhya, tībra and turīya. (VBPYS 2.50.51)

70. Mātrā is that span of time, which is spent in the movement of the hand round the knees snapping the fingers VSUK 37.31

Vācaspati regards that time as one mātrā in which three times the hand is moved round the knees, snapping the fingers.

71. The ten internal winds are named with their functions.

72. PYS 2.49.

73. VSUK. 37.21.24; AP 372.7.9

74. VSUK. 37.27-29; AP 372.10.11

75. VSUK. 37.33.34a.

76. VSUK. 37. 35a. – प्राणस्य विजयादेव जीयते देहवायवः ।

77. VSUK. 37.45b-46a. – इन्द्रियाणि प्रसक्तानि यथा स्वविषयेस्थिह ।
आहत्य यन्निगृह्णाति स प्रत्याहार उच्यते ।

it is as follows: Prāṇa goes from down to up and apāna goes from up to down. Vyāna helps in the growth of the body, udāna stimulates the weak and vulnerable parts of the body. Samāna brings balance in the body. Nāga helps in spitting and vomiting, kūrma moves the eyelids, kṛkara helps to cough, devadatta in yawning and dhanañjaya pervades the body and always remains with it. VSUK. 37.35-40

Dhāraṇā : It means the fixation of mind upon certain objects.⁷⁸ Vyāsa divides the objects into two groups, namely internal and external and gives a few examples of internal objects such as naval, heart, forehead, tip of the nose etc.⁷⁹

Dhyāna : Etymologically it means thinking over the object of meditation. Generally in the purāṇas Śiva or Viṣṇu is regarded as the object of meditation.⁸⁰ As a process of yoga, it means the continuous unchanging flow of mind upon the object of meditation.⁸¹

Samādhi : It is the final stage of yogic practices. It is the complete merger of mind into the object of meditation. At this stage the difference of mind (as meditator), object of meditation and the function, finishes. The mind becomes one with the object and the meditation becomes bereft of the effort of the meditation.⁸² These last three stages dhāraṇa, dhyāna and samādhi, differ only in degree and not in their nature.⁸³ At the stage of Samādhi, the yogī is completely absorbed in a static and undisturbed state of mind. He neither hears, nor speaks, nor perceives, nor touches, nor wills nor thinks. He is compared with extinguished fire or the flame of a lamp in a windless place or wooden plank.⁸⁴

Āntarāya (obstacles) of yoga

There are certain disorders of body and mind, which stand as obstacles of yogic practices. The following ten disorders are mentioned in the list of obstacles⁸⁵ of yoga :

Ālasya (sloth), **Vyādhayaḥ** (diseases), **Pramāda** (carelessness), **sthāna saṅśaya** (indecision regarding the nature of place or object), **anavasthita cittatā** (instability of mind), **āsraddhā** (faithlessness), **bhṛāntidarśana** (illusory concepts), **duḥkhāni** (sufferings), **daurmanasya** (frustration), and **viṣayeṣulolatā** (eagerness in the sense objects).⁸⁶

(1) **Ālasya** is the inertia of the mind and the body.⁸⁷

78. Ibid 37.48b – धारणा नाम चित्तस्य स्थानबन्धस्सामसतः ।

79. VBPYS. 3.1

80. VSUK. 37.51b, 52a; AP. 373.1

81. VSUK. 37.52b, 53a; AP. 373.3 : VBPYS. 3.2

ध्येयावस्थितचित्तस्य सदृशः प्रत्ययश्च यः ।

प्रत्ययान्तरनिर्मुक्तः प्रवाहो ध्यानमुच्यते ।

82. VSUK.37.62; VBPYS.3.3 : AP.375.1

यदर्थमात्रं निर्भासं स्तिमितोदधिवत्स्थितम् ।

स्वरूपशून्यं वद्मानं समाधिरभिधीयते ।

83. VSUK. 37.60,61.

84. VSUK. 37.63.67; AP.375.2-5

85. See page 18, foot-note (No. 97)

86. VSUK. 38.1.2

87. Ibid. 38.3a; VBPYS. 1.30 – आलस्यमलसत्वं हि योगिनां देहचेतसोः ।

(2) **Vyādhayah** (diseases) are the disorder of the body and mind due to disturbances of dhātus and defects of Karmas.⁸⁸

(3) **Pramāda** means the absence of right discernment of the means of yoga or Samādhi.⁸⁹

(4) **Sañ śaya** (Indecision) is the awareness of two contradictory alternatives at the same time about the same issue, may be this and it may be that.⁹⁰

(5) **Anavasthiti** (instability) is the inability of mind to preserve the stage of samādhi which has been attained.⁹¹

(6) **Aśradhāḥ**: means having disrespectful attitude towards the path of yoga.⁹²

(7) **Bhrānti** : It means wrong and false knowledge about the means and ends of yoga.⁹³

(8) **Duḥkha** : means the unbalanced state of mind. It is classified under three head, ādhibhautika, ādhidaivika and ādhyātmika. The root of all these duḥkhas is ignorance, but the above classification is based on their instrumental causes.⁹⁴

(9) **Daurmanasya** is a kind of disturbance of mind, and is caused when the desires are hindered from the attainment their respective objects.⁹⁵

(10) **Lolatā** : is that unsteady state of mind which is attracted by the different sense⁹⁶ objects.⁹⁷

Accomplishments (yogasiddhis)

We have mentioned above the obstacles of the yaugic practices. When the yogi is able to overcome the above mentioned obstacles by proper attention and usual practices, some other obstacles in the form of extraordinary accomplishments come in his path. These are accomplishments in the *awaking* state but in the real sense these are also obstacles (Upasarga) in the path of the supreme goal of yaugic practices because

88. Ibid. 38.3b; Ibid. 1.30 – धातुवैषम्यजा दोषा व्याधयः कर्मदोषजाः ।

89. VSUK. 38.4a; VBPYS.1.30 – प्रमादो नाम योगस्य साधनानामभावना ।

90. Ibid. 38.4b; Ibid. 1.30 – इदं वेत्युभयायाक्रान्तं विज्ञानं स्थानसंशयः ।

91. Ibid. 38.5a; Ibid. 1.30 – अप्रतिष्ठा हि मनसोऽनवस्थितिरुच्यते ।

92. Ibid. 38.5b. – अश्रद्धा भावरहिता वृत्तिर्वै योगवर्त्मनि ।

93. Ibid. 38.6a; Ibid. 1.30 – विपर्यस्ता मतिर्या सा भ्रान्तिरित्यभिधीयते

94. Ibid. 38.sb.7; Sk. 1 (commentary). दुःखमज्ञानम्

95. VSUK. 38.8a. – इच्छाविधातजं क्षोभं दौर्मनस्यं प्रचक्षते ।

96. Ibid. 38.8b – विषयेषु विचित्रेषु विभ्रमस्तत्र लालसा

97. Patañjali mentions nine obstacles. Out of these the following six (Vyādhī, Saṁśaya, Pramāda, Ālasya, Bhrānti darśana, Anavasthiti) are common to both the Śiva Purāṇa and Patañjali. Patañjali adds styāna, avirati and alabdha bhūmikātva and omits the last three and aśrahā from the above list of obstacles (PYS.1.30) Styāna is the indisposition of mind to proceed towards the work, Avirati is the hankering of mind after the sense objects. Alabdhabhūmikātva is the non-attainment of the proper stage of samādhi. (VBPYS. 1.30)

they disturb the tranquility of mind, which has achieved the state of samādhi.⁹⁸

These following six are described as the Upasarga of yoga :

(1) **Pratibhā** : It makes the Yogī able to know the things which are subtle, hidden and far from the senses in time and space.⁹⁹

(2) **Śravaṇa** means to hear all the sounds or divine sounds without any effort to hear them.¹⁰⁰

(3) **Vārtā** means awareness of all the news of all beings.¹⁰¹ But Vyāsa says that it is the cognition of divine smell.¹⁰²

(4) **Darśana** or Ādarśa means to perceive divine forms and colours.¹⁰³

(5) **Āsvāda** is the enjoyment of divine taste.¹⁰⁴

(6) **Vedanā** : It means to perceive divine touch and divine smell.¹⁰⁵

Abbreviations

AIU	–	ऐतरेय उपनिषद्
AP	–	अग्निपुराण
BU	–	बृहदारण्यक उपनिषद्
BDP	–	ब्रह्माण्डपुराण
Ch U	–	छान्दोग्य उपनिषद्
GĪTĀ	–	श्रीमद्भगवद् गीता
KS	–	कैलाससंहिता (शिवपुराण)
KU	–	कठोपनिषद्
KRS	–	कोटिरुद्रसंहिता (शिवपुराण)
LP	–	लिंगपुराण
MU	–	मुण्डक-उपनिषद्
PYS	–	पातञ्जलयोगसूत्र
SBP	–	श्रीमद्भागवतपुराण
US	–	उमासंहिता शिवपुराण
VP	–	विष्णुपुराण

98. VSUK. 38.9-10; PYS.3.36

99. Ibid. 38.11; VBPYS 3.35 – सूक्ष्मे व्यवहितेऽतीते विप्रकृष्टे त्वनागते ।
प्रतिभा कथ्यते याऽथ प्रतिभासो यथातथम् ।

100. Ibid. 38.12a; Ibid. 3.35 – श्रवणं सर्वशद्धानां श्रवणं चाप्रयत्नतः ।

101. Ibid. 38.12b. – वार्ता वार्तासु विज्ञानं सर्वेषामेव देहिनाम्

102. VBPYS. 3.35

103. VSUK. 38.13a – दर्शनं नाम दिव्यानां दर्शनं चाप्रयत्नतः ।

104. Ibid. 38.13b; VBPYS. 3.35 – तथा स्वादश्च दिव्येषु रसेष्वास्वाद उच्यते ।

105. Ibid. 38.14 – स्पर्शानाधिगमस्तद्वद्वेदना गन्धादीनां च दिव्यानाम्

VS PK	-	वायवीय संहिता पूर्व खण्ड (शिवपुराण)
VSUK	-	वायवीयसंहिता उत्तर खण्ड (शिवपुराण)
VBPYS	-	व्यासभाष्य पातञ्जल योग सूत्र
VS	-	विद्येश्वरसंहिता (शिवपुराण)

के नराः स्वर्गगामिनः ?

प्रभुनाथ द्विवेदी

[In Sadācāra (good conduct) portions of the Purāṇas those actions which lead to heaven are elaborately described. In the same way sinful actions are also narrated which lead to hell. In this article the author has discussed the good actions which are beneficial in this world and finally lead to the heaven. The article is based on the Brahmapurāṇa.]

यो ब्रह्मसूत्राणि जयं च काव्यं
चक्रे पुराणानि जगद्धिताय ।
विव्यास वेदान् करुणाकरस्तं
व्यासं कवीशं शिरसा नमामि ॥

पुरा नवमिति पुराणं नामापूर्वं वाङ्मयं वेदार्थोपबृंहणाय भगवता व्यासेन निर्मितम् ।
तत्राद्यं ब्रह्मपुराणमिति विष्णुपुराणे निगदितमेव—

चतुष्टयेनाथेतेन संहितानामिदं मुने ।
आद्यं सर्वपुराणानां पुराणं ब्राह्ममुच्यते ॥

परम्परायामथेवमनुश्रूयते—

आद्यं सर्वपुराणानां पुराणं ब्राह्ममुच्यते ।
अष्टादशपुराणानि पुराणज्ञाः प्रचक्षते ॥

एतद्ब्रह्मपुराणं यदिदानीमुपलभ्यते तस्य मुद्रितेषु संस्करणेषु महदन्तरं दृश्यते ।
मयाऽत्र यत्संस्करणमधिकृतं तदस्ति देहलीस्थस्य नागप्रकाशनस्य ।

साधु कथितं पुराणपुरुषेण भगवता व्यासेन—"आचारप्रभवो धर्म" इति । इत्थं सदाचार
एव धर्मरूपेण प्रतिफलति । सदाचाररूप एष धर्मो ब्रह्मपुराणे उमामहेश्वरसंवादे¹ सुष्ठु
निरूपितः । भगवती उमा तत्र नृणां धर्माधर्मे संशयमुत्पाद्य तस्य समाधानं महेश्वरं
पृच्छति । किं कृत्वा नराः स्वर्गं प्रयान्ति किं च कृत्वा नरकं गच्छन्तीति सन्देहप्रश्न
आसीदुमायाः । चेन्नराः धर्मं कुर्वन्त्यधर्मं वा, तत्तु त्रिधा भवति—कर्मणा, वाचा, मनसा
चेति ।² भगवान् महेश्वरो देवीमुमां सम्यक् प्रबोधितवान् । अस्मिन् प्रबोधनपर उपदेशे

1. ब्रह्मपुराणम्, 116 तमोऽध्याय । नागप्रकाशनम्, देहली, 1985 ख्रि. ।

2. कर्मणा मनसा वाचा त्रिविधैर्देहिनः सदा ।

बन्धन्ते बन्धनैः यैर्वा मुच्यन्ते च यथा पुनः ॥—ब्रह्मपुराणम्, 116.2.

मानवमात्रस्य ये हितसाधका उपायाः परत्रेह च शर्मणे सन्ति ते सर्व एवातिसरलया भाषयाऽत्र ब्रह्मपुराणे निर्दिष्टाः । 'स्वर्गकामो यजेदि' ति स्वर्गः सर्वेषां काम्यः । स्वर्गस्य यत्स्वरूपमाख्यातं पुराणप्रभृतिषु ग्रन्थेषु तत्तु महन्मनोहारि । तत्र कस्यचिदपि दुःखस्य लेशमात्रं नास्ति—'यत्र दुःखेन सम्भिन्नं न च ग्रस्तमनन्तरम् । अभिलाषोपनीतं च तत्सुखं स्वःपदास्पदम् ॥' अतः सर्वात्मना सुखकरः स्वर्गः । स्वर्गस्य विरुद्धो नरकः । पुण्यैः स्वर्गे पापैश्च नरके वासो भवति नराणाम् । यावत्पुण्यं तावदेव स्वर्गभोगः । एवमेव यावत्पापं तावन्नरकभोगः । अधिकस्याधिकं फलमिति न्यायात् । भोगवशाद्यदा पुण्यं क्षीणं भवति तदैव स्वर्गात्पतनम्—'क्षीणे पुण्ये मर्त्यलोकं विशन्ती'ति गीतायां भगवान् कृष्णः ।¹ एवमेव क्षीणे सति पापे नरकादपि निष्क्रमणं भवति । पुनरपि जीवो मर्त्यलोकं प्रविशति । ततश्च कर्म कृत्वा तद्फलं भुङ्क्ते । शब्दप्रमाणेनैव स्वर्गस्य नरकस्य वा सिद्धिः । न केनापि जीवितेन मानवेन प्रायः प्रत्यक्षं स्वर्गो नरको वा दृश्यते । केचन कथयन्ति यदत्र भूलोक एव स्वर्गनरकावस्थितौ । इह यो यः शोभनः सुखकरः स स स्वर्गः । यो घोरक्लेशकरः पीडाकरः स यातनापरो नरकः । स्वर्गं प्रति समेषां प्रीतिरुपजायते, नरकात्सर्व एव विभेति । भवतु नाम स्वर्गो नरकश्चापि काल्पनिकः किन्तु स्वर्गलिप्सया नरकभयेन च मनुष्येषु सद्वृत्तिप्रवृत्तिरुद्भाव्यते । यथा कोऽपि बालकः कस्यचिदप्यभीष्टस्य शोभनवस्तुनः प्रलोभेन सत्कार्यं कार्यते—'वत्स ! गीतायाः श्लोकं कण्ठस्थं कुरु मोदकं रूप्यकं वा दास्यामी'ति । एवमेव, "एष राक्षस आगत्य त्वां नेष्यती"ति भयं प्रदर्श्य कस्मादपि दुष्कार्यान्निवार्यते । इत्थं यथा प्रलोभनाद् भयाद् वा कोऽपि बालः सत्पक्षे नीयते तथैव मनुष्योऽपि स्वर्गलोभान्नरकभयाद् वा सदाचारं प्रति नीयते । धर्मं विधातुमधर्मं च विहातुं सज्जीक्रियते । अनेन जीवलोको नियम्यते, व्यक्तौ समाजे च सदाचारस्य प्रवृत्तिरुदेति, धर्मभावनायाः प्रतिष्ठा भवति । ब्रह्मपुराणस्यायं प्रसङ्गो लोकोपकाराय प्राणिनां च हिताय महानुपयोगी वर्तते । अतस्तस्यानुशीलितं तत्त्वमत्र प्रस्तूयते ।

धर्माचरणमधर्माचरणं वा कर्मणा मनसा वाचेति त्रिविधं भवतीति पूर्वमेवोक्तम् । यद्यपि मनसो योगस्तु सर्वत्रैव । मनोयोगं विना न किञ्चिच्चकार्यं क्रियते नापि किञ्चिदुच्यते । चेत् क्रियते उच्यते वा न तत्सम्यग्भवितुमर्हति । अतोऽत्र यन्मनसेति कथितं तत्तु मनसः केवल-भावादेव । यत्कर्म वचो वा केवलं मनसि जातं मनस्येव प्रलीनं तदेवात्र मनसेति पदेन सङ्केतितम् । न तयोर्बाह्याभिव्यक्तिः । यदि बाह्याभिव्यक्तिस्स्यात्तदा तु कर्मणा वाचा वेति भवेत् ।

ब्रह्मपुराणस्याधिकृतेऽस्मिन् प्रसङ्गे प्रथमं तानि कर्माणि निर्दिष्टानि यैः कोऽपि नरः कर्मबन्धनैर्मुच्यते—

'सत्यधर्मरताः शान्ताः सर्वलिङ्गविवर्जिताः ।

नाधर्मेण न धर्मेण बध्यन्ते छिन्नसंशयाः ॥

प्रलयोत्पत्तितत्त्वज्ञाः सर्वज्ञाः सर्वदर्शिनः ।

1. श्रीमद्भगवद्गीता, 9.21.

वीतरागा विमुच्यन्ते पुरुषाः कर्मबन्धनैः ॥
 कर्मणा मनसा वाचा ये न हिंसन्ति किञ्चन ।
 ये न मज्जन्ति कस्मिंश्चित्ते न बध्नन्ति कर्मभिः ॥
 प्राणातिपाताद्विरताः शीलवन्तो दयान्विताः ।
 तुल्यद्वेष्यप्रिया दान्ता मुच्यन्ते कर्मबन्धनैः ॥¹

अत्र सत्यमेव धर्मः—'नास्ति सत्यसमो धर्म'—इति वचनात् । ये नराः सत्यासत्य-
 विवेकपूर्वकं सत्यस्य स्वरूपं विज्ञाय नित्यं सत्याश्रया भवन्ति त एवात्र सत्यधर्मरताः ।
 'शान्ताः' इति पदेन तादृशानां नराणामत्र सङ्ग्रहो य इन्द्रियनिग्रहवशाच्चित्त-
 शान्तिमधिगतवन्तोऽपि च येषां नास्ति काचिदेषणा । यथा गीतायामुक्तम्—

"विहाय कामान् यः सर्वान् पुमांश्चरति निस्पृहः ।
 निर्ममो निरहङ्कारः स शान्तिमधिगच्छति ॥"²

अपि च, "...संयतेन्द्रियः । ज्ञानं लब्ध्वा परां शान्तिमचिरेणाधिगच्छति"³ ॥

'सर्वलिङ्गविवर्जिताः'—इत्यस्मिन्, यथाऽहं मन्ये, नात्र लिङ्गेन मनुष्यजातेस्त्रिलिङ्गत्वम-
 भीषितम् । तत्र प्रयुक्तं 'सर्व' इति विशेषणपदमेवेममर्थं निवारयति । लिङ्गस्य चिह्नमप्यर्थो
 नास्त्यत्र समीहितः । लिङ्गेनात्र मिथ्याचारो वञ्चनसाधनं वेत्यर्थोऽभिप्रेतः । अतः
 'सर्वलिङ्गविवर्जिताः' इत्यस्यार्थोऽस्ति यानि सर्वविधवञ्चनसाधनानि मिथ्याचिह्नानि वा
 सन्ति तेभ्यः सर्वेभ्यो रहितास्तादृशाः । एवमेव छिन्नसंशयाः ये (गीतोक्तदिशा⁴) ज्ञानासिना
 संशयं छिन्नं कृतवन्तः ते सर्वे धर्मेणाधर्मेण वा नैव बध्यन्ते । ये प्रलयस्योत्पत्तेश्च तत्त्वं
 रहस्यं जानन्ति, ये सर्वज्ञाः सर्वदर्शिनः सन्ति, ये वीतरागाः सन्ति तेऽपि
 कर्मबन्धनैर्विमुच्यन्ते । अत्र सर्वज्ञ इति सर्वदर्शी चेति प्रयोगश्चिन्त्यः । एषाऽऽदर्शीस्थितिः ।
 न कोऽपि पुरुषः सर्वज्ञः सर्व दर्शी वा भवितुमर्हति । केवलमीश्वर एव सर्वज्ञः सर्वदर्शी
 च । तत्कथं मुनिनैवं प्रयुक्तम् ? अत्राऽयमभिप्रायः—यः प्रलयोत्पत्तितत्त्वज्ञः स सर्वज्ञः
 सर्वदर्शी च । अथवा, य आत्मनः स्वरूपं विजानाति स सर्वज्ञो य आत्मानं पश्यति स
 सर्वदर्शी । यथोक्तमीशोपनिषदि—

'यस्तु सर्वाणि भूतान्यात्मन्येवानुपश्यति ।
 सर्वभूतेषु चात्मानं ततो न विजुगुप्सते ॥
 यस्मिन् सर्वाणि भूतान्यात्मैवाभूद्विजानतः ।
 तत्र को मोहः कः शोक एकत्वमनुपश्यतः ॥"⁵

1. ब्रह्मपुराणम्, 116.5-8.
2. श्रीमद्भगवद्गीता, 2.71.
3. तत्रैव, 4.39.
4. श्रीमद्भगवद्गीता, 4.40-42.
5. ईशोपनिषद्, 6-7.

अयमेवार्थः श्रीमद्भगवद्गीतायामप्यनूदितः—

'समं सर्वेषु भूतेषु तिष्ठन्तं परमेश्वरम् ।

विनश्यत्स्वविनश्यन्तं यः पश्यति स पश्यति ॥

समं पश्यन् हि सर्वत्र समवस्थितमीश्वरम् ।

न हिनस्त्यात्मनात्मानं ततो याति परां गतिम् ॥¹

अहिंसा परमो धर्मः । प्राणिनः स्वभावो हिंसापरः । अतएव हिंसाया अभावः परमो धर्मो मतः । ये कर्मणा, मनसा वाचा वा किञ्चन न हिंसन्ति ते कर्मभिर्न बध्यन्ते । अत्रेदं तथ्यमुद्भावितं यत्केवलं कर्मणैव हिंसा न भवति । यदि मनसि हिंसनं चिन्तितं (कुत्सितं चिन्तनमात्रमेव) साऽपि हिंसा । यदि कस्यचिद् वाग्व्यवहारैः कोऽपि लाञ्छितो दूषितोऽथवा, कस्यचिन्मनोव्यथा जाता, साऽपि हिंसा । अतः प्रत्यक्षमप्रत्यक्षं वा कृतं तादृग्गर्हितं कर्म, दुष्टो मनोभावः, परुषा पीडाकरा वाणी—सर्वमेतद् हिंसनमेव । ये नात्राभियुक्ताः, ये कस्मिंश्चिदपि पापचित्ते न मज्जन्ति ते कर्मभिर्न बध्यन्ते । ये प्राणानामतिपातेन विरोधेन दुर्व्यवहारेण वा विरता असम्पृक्ताः सन्ति, ये सच्चरित्राः सन्ति, कृपालवः सर्वभूतहिते रताः सन्ति, ये शत्रुभिः मित्रैश्च समं व्यवहरन्ति², ये संयमिनः सन्ति, तेऽपि कर्मबन्धनैर्मुच्यन्ते ।

एवं कर्मबन्धनाद् विमुक्तेरर्हतां निरूप्याग्रे स्वर्गगमनार्हता निरूप्यते । तत्र प्रथमं तानि कर्माणि यैः कोऽपि नरः स्वर्गं गन्तुमर्हति—

सर्वभूतदयावन्तो विश्वास्याः सर्वजन्तुषु ।

त्यक्तहिंस्रसमाचारास्ते नराः स्वर्गगामिनः ॥

परस्वनिर्ममा नित्यं परदारविवर्जिताः ।

धर्मलब्धार्थभोक्तारस्ते नराः स्वर्गगामिनः ॥

मातृवत्स्वसृवच्चैव नित्यं दुहितृवच्च ये ।

परदारेषु वर्तन्ते ते नराः स्वर्गगामिनः ॥

स्वदारनिरता ये च ऋतुकालाभिगामिनः ।

अग्राम्यसुखभोगाश्च ते नराः स्वर्गगामिनः ॥

स्तैन्यान्निवृत्ताः सततं सन्तुष्टाः स्वधनेन च ।

स्वभाग्यान्पुपजीवन्ति ते नराः स्वर्गगामिनः ॥

परदारेषु ये नित्यं चारित्र्यावृतलोचनाः ।

जितेन्द्रियाः शीलपरास्ते नराः स्वर्गगामिनः ॥

एष दैवकृतो मार्गः सेवितव्यः सदा नरैः ।

अकषायकृतश्चैव मार्गः सेव्यः सदा बुधैः ॥

1. श्रीमद्भगवद्गीता, 13.27-28.

2. 'समः शत्रौ च मित्रे च', 'तुल्यप्रियाप्रियो धीरः ।'

—श्रीमद्भगवद्गीता, 12, 18 तथा 14, 24.

अवृथापकृतश्चैव मार्गः सेव्यः सदा बुधैः ।

दानकर्मतपोयुक्तः शीलशौचदयात्मकः ॥

स्वर्गमार्गमभीप्सद्भिर्न सेव्यस्त्वत उत्तरः ॥¹

कर्मणा यद्धर्माचरणं भवति तत्सर्वमत्र संक्षेपेणैवोल्लिखितं विभाति । अत्रापि हिंस्रकर्मत्यागस्य प्राधान्यं निरूपितम् । अहिंसा स्वर्गगमने प्रथमो हेतुः । परेषां स्वल्पेषु निर्ममाः निर्लोभाः धर्मलब्धार्थभोक्तारः स्वर्गं गच्छन्तीत्यत्र धनविषयक आचार उक्तः । धनाद् धर्मो भवति । किन्तु धनं कीदृशं स्यात्कथं वोपार्जितं स्यादिति विवेकोऽवश्यमेव कार्यः । इदानीं धनलोलुपाः जनाः येन केन प्रकारेण धनमर्जितुं प्रयतन्ते जानन्तोऽपि यद्धनं यथाऽऽयाति तथैव प्रयात्यपि । तथार्जितेन धनेन कथं नाम धर्मसम्पादनं स्यात् ? अपुण्यकरमेव तद्धनमपि च तेन धनेन कृताः धर्मक्रिया अपि सिद्धिरहिताः निष्फलाश्च भवन्ति । धर्मेण धर्ममार्गेण लब्धः समुपार्जितोऽर्थः धनमेव श्रेयसे प्रभवति नाधर्ममार्गेण । अत्र पुराणकारेणार्थशुचिता समुपदिष्टा । अत्रेदं रहस्यमपि निगूढं वर्तते यद्धर्ममार्गेणोपार्जितस्य धनस्य भोगोऽपि धर्मसम्मत एव स्यात् । स्वस्य स्वकुटुम्बस्य च समृद्धिवृद्धये, लोककल्याणाय, धर्मसञ्चयाय दानादिकर्मणे च तादृशस्य धर्मोपार्जितस्य धनस्य विनियोगो भवेन्न तु परपीडनाय दुर्व्यसनाय वा । एवमेव स्वोपार्जितेन धनेन सन्तुष्टा अतः परधनहरणविमुखा ये नराः स्वभाग्यमुपजीवन्ति ते स्वर्गगामिनो भवन्ति । अत्र सन्तोषः परमं सुखमिति न्यायेनापि च, 'सन्तुष्टः सततम्', 'सन्तुष्टो येन केनचित्', 'यदृच्छालाभसन्तुष्टः' इति गीतोक्तदिशा मानवजीवने सन्तोषस्य महत्त्वमुत्पाद्य, धनमपि भाग्यायत्तमिति प्रतिपादयति महर्षिव्यासः । अत्र भाग्यमाश्रित्य धनोपार्जने निष्क्रियत्वं नाभिमतमपितु धनाश्रिता याऽसूया सा निराकृता । अतः परं चारित्र्यशुचिता निरूपिता । परदारेषु मातृवत्त्वसृवदिति सद्भावेन जितेन्द्रियाः नराः स्वीयं शीलं रक्षन्ति, स्वदारेष्वपि ये ऋतुकाल एवाभिगामिनः सन्ति ते पुण्याः नराः स्वर्गं प्रयान्ति । धर्माविरुद्धो मर्यादितः काम एव श्रेयस्करः । यद्यपि मैथुनं प्राणिमात्रस्य स्वभावः किन्तु तत्रापि काचिन्मर्यादा नियमाचारो वा विद्यते । पुराणकारेण यदत्र 'अग्राम्यसुखभोग' उल्लिखितस्तत्रायमेव भावः । यथेच्छं निर्मर्यादितः स्वैरः स्त्रीसम्भोगस्तु ग्राम्यसुखभोगः । अनेन न केवलमपुण्यमपितु समाजे व्यभिचारो जायतेऽकाल एव जीवनहानिरपि । अतोऽग्राम्यसुखभोगस्य प्राशस्त्यम् ।

इत्थं यो मार्गः प्रोक्तः स तु दैवकृतः । अतोऽकषायकृतो निर्मलोऽवृथापकृतो दानकर्मतपोयुक्तः शीलशौचदयात्मकश्चैष मार्गोऽस्ति । अनेनैव मार्गेण पुण्यकृतो नराः स्वर्गं प्रतिशन्ति ।

अथ कीदृशीं वाचं प्रयुज्य नराः स्वर्गगामिनो भवन्तीत्याकाङ्क्षायां पुण्या धर्मपरा वाग् निरूप्यतेऽत्र पुराणकारेण महर्षिणा—

आत्महेतोः परार्थे वा अधर्माश्रितमेव च ।
 ये मृषा न वदन्तीह ते नराः स्वर्गगामिनः ॥
 वृत्त्यर्थं धर्महेतोर्वा कामकारात्तथैव च ।
 अनृतं ये न भाषन्ते ते नराः स्वर्गगामिनः ॥
 श्लक्ष्णां वाणीं स्वच्छवर्णां मधुरां पापवर्जिताम् ।
 स्वागतेनाभिभाषन्ते ते नराः स्वर्गगामिनः ॥
 परुषं य न भाषन्ते कटुकं निष्ठुरं तथा ।
 अपैशुन्यरताः सन्तस्ते नराः स्वर्गगामिनः ॥
 पिशुनं न प्रभाषन्ते मित्रभेदकरीर्गिरः ।
 परपीडाकराश्चैव ते नराः स्वर्गगामिनः ॥
 ये वर्जयन्ति परुषं परद्रोहं च मानवाः ।
 सर्वभूतसमाः शान्तास्ते नराः स्वर्गगामिनः ॥
 शठप्रलापाद्विरता विरुद्धपरिवर्जकाः ।
 सौम्यप्रलापिनो नित्यं ते नराः स्वर्गगामिनः ॥
 न कोपाद् व्याहरन्ते ये वाचं हृदयदारिणीम् ।
 शान्तिं विन्दन्ति येऽक्रुद्धास्ते नराः स्वर्गगामिनः ॥
 एष वाणीकृतो देवि धर्मः सेव्यः सदा नरैः ।
 शुभसत्यगुणैर्नित्यं वर्जनीया सदा बुधैः ॥¹

अत्र लोके जनानां वाग्व्यवहारः कीदृशो भवेदिति साधूपदिष्टम् । 'सत्यं ब्रूयात्प्रियं
 ब्रूयादित्यादिदिशाऽकस्मादपि कस्मादपि कारणादसत्यं न ब्रूयादिति स्पष्टमुपदिष्टम् । इदं
 ध्यातव्यं मुनेर्वचो यदात्मकल्याणार्थं परोपकारार्थमथवा धर्मार्थमपि नासत्यं वक्तव्यम् ।
 स्वच्छवर्णा, स्पष्टोच्चारणयुता कोमला मधुरा मनोहरा पापवर्जिताऽकलुषिता वाणी
 स्वागतेनाभिभाषणीया ।² अहङ्कारं परित्यज्यैव स्वागतं कर्तुं शक्यते । अयमेव भावो
 भाषायामपि प्रोक्तः -

"ऐसी वानी बोलिए, मन का आपा खोय ।
 औरन को सीतल करे, आपुहि सीतल होय ॥"

ये पिशुन, परुषं, कटुकं, निष्ठुरं, मित्रभेदकरं, परपीडाकरं वचनं वर्जयन्ति त एव
 पुण्यमासाद्य स्वर्गं गच्छन्ति । क्रोधादपि हृदयदारिणी वाणी न प्रयोक्तव्या, शठप्रलापो न
 कर्तव्योऽतो वचनं सौम्यमेव स्यात् । शुभसत्यगुणयुतवाणीकृतो (शुभसत्यगुणयुता वाणी-
 यथा, शवः = मृत्तिका, सर्पः रज्जुः, एवमादयोऽर्थाः लोके प्रयुज्यन्ते) धर्मः सदा नरैः
 सेव्यः । एतादृशो वाग्व्यवहारोऽपि स्वर्गगमनमार्गः प्रकीर्तितः ।

1. ब्रह्मपुराणम्, 116.18-26.

2. 'अनुद्वेगकरं वाक्यं सत्यं प्रियहितं च यत्' - श्रीमद्भगवद्गीता, 17.15,

चञ्चलं हि मनो दुर्निग्रहं स्मृतम् । किन्तु यदि स्ववशीकृतं मनः शिवसङ्कल्पमस्तु तदा निष्पापेन मनसा नरः स्वर्गमभिगन्तुमर्हति । अत्रास्मिन् पुराणे तादृशीमेव मनःस्थितिं स्वर्गगमनापेक्षिणीं वर्णयति भगवान् महेश्वरः—

मानसेनेह धर्मेण संयुक्ताः पुरुषा सदा ।
 स्वर्गं गच्छन्ति कल्याणि तन्मे कीर्तयतः शृणु ॥
 अरण्ये विजने न्यस्तं परस्वं दृश्यते यदा ।
 मनसाऽपि न गृह्णन्ति ते नराः स्वर्गगामिनः ॥
 ग्रामे गृहे वा यद्द्रव्यं पारक्यं विजने स्थितम् ।
 नाभिनन्दन्ति वै नित्यं ते नराः स्वर्गगामिनः ॥
 तथैव परदारान्ये कामवृत्ता रहोगताः ।
 मनसाऽपि न गृह्णन्ति ते नराः स्वर्गगामिनः ॥
 शत्रुं मित्रं च ये नित्यं तुल्येन मनसा नराः ।
 भजन्ति मैत्र्यं संगम्य ते नराः स्वर्गगामिनः ॥
 श्रुतवन्तो दयावन्त शुचयः सत्यसङ्गराः ।
 स्वधनैः परिसन्तुष्टास्ते नराः स्वर्गगामिनः ॥
 अवैरा ये त्वनायासा मैत्रचित्तरताः सदा ।
 सर्वभूतदयावन्तस्ते नराः स्वर्गगामिनः ॥
 ज्ञानवन्तः क्रियावन्तः क्षमावन्तः सुहृत्प्रियाः ।
 धर्माधर्मविदो नित्यं ते नराः स्वर्गगामिनः ॥
 शुभानामशुभानाञ्च कर्मणां फलसञ्चये ।
 निराकाङ्क्षाश्च ये देवि ते नराः स्वर्गगामिनः ॥
 पापोपेतान् वर्जयन्ति देवद्विजपराः सदा ।
 समुत्थानमनुप्राप्तास्ते नराः स्वर्गगामिनः ॥

यानि कर्माणि पूर्वमेवात्र निषिद्धानि तानि मनसाऽपि न स्मरणीयानीति पूर्वकथित एवार्थः पुनरप्यनूदितः । यदि धर्मे, शुभकर्मणि, सत्यवचसि मनोऽनुरक्तं भवेदपि चाधर्मादिशुभकर्मणोऽसत्यवचसश्च मनो विरक्तं स्यात्तदा तादृशस्य मनसः स्वामी स्वर्गमवाप्नोतीति ह्यत्र ब्रह्मपुराणस्योपदेशसारः । यदि मनुष्यस्य कर्म, मनो वाक्च यथोपदिष्टं शुभं भवेत्तर्हि संसारोऽयं स्वर्ग एव भवेदिति शम् ॥

उमामहेशसंवादमिमं यः शृणुयादपि ।
 नूनं स पुण्यभाग्भूत्वा स्वर्गं गच्छति मानवः ॥



कूर्मपुराणे वर्णिताया वाराणस्याः सांस्कृतिकं स्वरूपम्

गङ्गाधर पण्डा

[Vārāṇasi or Kāśī is amply glorified in the Purāṇas and depicted as most sacred place for pilgrimage. In this article the author has tried to show the cultural importance of the city mainly on the basis of the Kūrmapurāṇa. Material from other relevant Purāṇas has also been collected and explained by the author.]

अङ्गानि वेदाश्चत्वारो मीमांसा न्यायविस्तरः ।

धर्मशास्त्रं पुराणं च विद्या ह्येताश्चतुर्दश ॥

परम्पराप्रसिद्धोऽयं श्लोकः पुराणस्य विद्यात्त्वं शास्त्रत्त्वं च साधयति । शास्त्रं यदि वेदमूलकं न भवति तर्हि तदपि विदुषा न ग्राह्यम् । उक्तं च मनुना—

वेदाभ्यासविहीनस्य शास्त्राभ्यासरतस्य च ।

न तस्य वचनं ग्राह्यमश्रद्धेयः स उच्यते ॥ मनु. 9/57

पुराणानि वेदमूलकानीति निश्चप्रचं वक्तुं शक्यते । दिङ्मात्रेणोदाहरणमेकं प्रस्तूयते—

ऋचः सामानि छन्दांसि पुराणं यजुषा सह ।

उच्छिष्टाज्जज्ञिरे सर्वे दिवि देवा दिविश्रिताः ॥ अथर्व. 11/1/4

पुराणानां नैकेषूद्देश्येषु प्रमुखमस्ति वेदार्थस्योपबृंहणम् । वेदेषु ये विषयाः सूक्ष्मरूपेण प्रतिपादिताः सन्ति त एव पुराणेषु पल्लविता वर्तन्ते । उक्तं च सत्यमादिपर्वणि महाभारते—

इतिहासपुराणाभ्यां वेदं समुपबृंहयेत् ।

बिभेत्यल्पश्रुताद् वेदो मामयं प्रहरिष्यति ॥ म.भा. 1/268

कदाचित्पुराणानामर्थवादरूपा स्तुतिर्वेदार्थात्पुराणार्थं बहुमनुते । मात्स्ये सम्यक् प्रतिपादितमस्ति यत् -

पुराणं सर्वशास्त्राणां प्रथमं ब्रह्मणा स्मृतम् ।

अनन्तरञ्च वक्त्रेभ्यो वेदास्तस्य विनिर्गताः ॥ 53/3

अस्तु, बृहदल्पमहत्तया लक्षणभेदेन च पुराणवाङ्मयं त्रितयमुपन्यस्तम् । तानि महापुराण-उपपुराण-औपपुराणानि च । एतत्त्रत्यैकमष्टादशसंख्यकम् । महापुराणानामपि विभाजनक्रमः समालोचकैरनेकधा क्रियते । देवताप्राधान्येन वैष्णवपुराणं सात्त्विकं, ब्रह्मसम्मतं पुराणं राजसिकं, शिवतत्त्वसंपोषकपुराणं तामसिकमिति काचिद् विभाजनसरणी ।

कूर्मपुराणम् :

वेदार्थोपबृंहणेन सह चात्र धर्मशास्त्रकर्मकाण्डसिद्धान्तानां सरलया तरलया च भाषया निबन्धनमस्ति । पुराणानां गणनाक्रमे स्थानमस्य पञ्चदश । परन्तु देवीभागवते पुराणमिदं सप्तदशस्थानं विभर्ति । एतत्पुराणं चतसृषु संहितासु विभक्तमस्ति— i) ब्राह्मी, ii) भागवती, iii) सौरी, iv) वैष्णवी च ।

भगवता विष्णुना समुद्रमन्थनसमये कूर्मरूपं धृत्वा मुनिजनेभ्य उपदेशः प्रत्यपादि । अस्मात्पुराणस्य नामकरणं कूर्मपुराणमिति सर्वजनसंवादि । स्वयं पुराणमिदमेतत्समर्थयति—

इदं पुराणं परमं कौर्म कूर्मस्वरूपिणा ।

उक्तं वै देवदेवेन श्रद्धातव्यं द्विजातिभिः ॥ कू. पु. पू. 1/131

एतत् पुराणं सकलं भाषितं कूर्मरूपिणा ।

साक्षाद् देवाधिदेवेन विष्णुना विश्वयोनिना ॥ कू. पु. उत्तर 16/122

पुराणेऽस्मिन् शिव एव प्रमुखदेवत्वेन प्रतिपादितः । स एव सर्गप्रतिसर्गयोः हेतुरस्ति । अद्वैतमतमवलम्ब्य ब्रह्मविष्णुशिवेषु तत्त्वमेकं साधितमस्ति । भगवान् विष्णुः शिवरूपेण लक्ष्मीश्च गौर्याः प्रकृतिरूपेण चित्रिता । अत्र शक्तिपूजनस्यापि महत्त्वं वरीवर्ति ।

पुण्यक्षेत्रेषु काश्या अभूतपूर्वस्थानमस्ति । अत्र स्थित्वा यः कश्चन धर्ममाचरति स अपूर्वं किमपि वस्तु आप्नोति । तद् यथा—

पुण्यक्षेत्राभिगमनं सर्वपापविशोधनम् ।

सर्वेषामपि चैतेषां तीर्थानां परमा पुरी ॥

नाम्ना वाराणसी दिव्या कोटिकोट्ययुताधिका ।

यः स्वधर्मान् परित्यज्य तीर्थसेवां करोति हि

न तस्य फलते तीर्थमिह लोके परत्र च ॥

कूर्म. पु. उत्तर. 44/17-20

वाराणस्याः सांस्कृतिकस्वरूपम्

काशी भारतस्य सांस्कृतिकी राजधानी । काश्मीरतः आरभ्य कन्याकुमारीं यावद् देशस्य यत्सांस्कृतिकस्वरूपं तत्सर्वं काशीमधिवसति । भारतस्य प्रतिनिधिभूतो जनसमुदायः

स्वसंस्कृतिमभिव्यञ्जयन् निजपरम्परां स्थापयन् काश्यां विभिन्नस्थानेषु निवसति । यथा तामिलसंस्कृतिः हनुमद्घट्टे, बङ्गसंस्कृतिः सोनारपुरावीथ्यामनुभूयते । एवं प्रकारेण महाराष्ट्र-राजस्थानान्ध्रपरम्परा काश्यां प्रभूतं प्रकृष्टं च दृश्यते । न केवलं परम्परा परन्तु तत्संपोषका मठा देवायतनानि काश्यां विभिन्नस्थानानां महत्त्वं विवर्धयन्तस्तिष्ठन्ति । काश्या महत्त्वं सांस्कृतिक चित्रं चित्रयन्ति पुराणान्यनेकानि सन्ति । तेषु स्कान्दे काशीखण्डः, पाप्ते काशीमाहात्म्यं, ब्रह्मवैवर्ते काशीरहस्यं कूर्मस्य च तीर्थवर्णनप्रसङ्गः पुराणशेमुषीरसिकानां चेतो हरन्ति । शङ्कराचार्यप्रमुखा ये भुवि धर्मगुरवोऽभवन् ते सर्वेऽपि काशीमागत्य स्वशास्त्रगतपरम्परां स्थापितवन्तः । स्वपरम्परानुसारं शास्त्राणां रक्षार्थं मठाः मन्दिराण्यपि तत्तन्मतसमुपासकैराचार्यैरपि निर्मितानि । बहुकालेभ्यः स्वस्वोद्देश्यं सफलीकुर्वन्त एते मठाः सांप्रदायिकस्थानानि राजन्तेऽत्र सर्वत्र । काशिकेयेषु दक्षिणभारतस्यापि जनाः प्राचुर्येण निवसन्ति । अत्र 'पञ्चद्विड' शब्दो महत्वपूर्णः । उक्तं च स्कान्दे—

कर्णाटकाश्चैव तैलङ्गा गुर्जरा राष्ट्रवासिनः ।

आन्ध्राश्च द्रविडाः पञ्च विन्ध्यदक्षिणवासिनः ॥

भारतस्याखण्डता काश्यामेवानुभूयते । भारतीयसंस्कृतेः निरवच्छिन्नप्रचारप्रसारपूर्वकं संरक्षणमत्रैव दरीदृश्यते । परम्परानुसारं काश्चन विवरण्योऽत्र दिङ्मात्रमुदाह्रियन्ते ।

शिवायतनानि

काश्याः पञ्चशताधिकं शिवमन्दिराणि सन्ति । उक्तं च लिङ्गे

अन्यानि सन्ति लिङ्गानि शतशोऽथ सहस्रशः ।

न मया तानि चोक्तानि बहुत्वान्नामधेयतः ॥¹

एतेषु शिवायतनेषु श्रीविश्वनाथस्य प्रामुख्यं वरीवर्ति । यः कश्चन बहिस्तः समायाति स प्रथमतया विश्वेश्वरं सेवते । उक्तं च कौर्मे—

प्राथं वाराणसीं दिव्यामुपस्पृश्य महामुनिः ।

पूजयामास जाह्नव्यां देवं विश्वेश्वरं शिवम् ॥

कूर्मपुराणस्य मान्यतानुसारं पञ्च गुह्यलिङ्गानि राजन्तेऽत्र । तानि यथा—

कृत्तिवासेश्वरं लिङ्गं मध्यमेश्वरमुत्तमम् ।

विश्वेश्वरं तथोकारं कपर्दीश्वरमुत्तमम् ।

एतानि गुह्यलिङ्गानि वाराणस्यां द्विजोत्तमाः ।

न कश्चिदिह जानाति विना शम्भोरनुग्रहात् ॥²

1. लिङ्गपुराणम्. कृ. ज. पृ. 120

2. कूर्मपुराणम्, पूर्वार्धम्, 32/12-13

चतुर्वर्गेषु मोक्ष एव सर्वैः काम्यते । कर्मबन्धानुसारं प्राणिनां जन्मान्तरं भवति । जन्मान्तरसहस्रेष्वपि कदाचिन् मोक्षो न लभ्यते । परन्तु काश्यां कृत्तिवाससः अनुग्रहेण एकस्मिन्नेव जन्मनि मोक्ष आसाद्यते ।

जन्मान्तरसहस्रेण मोक्षोऽन्यत्राप्यते न वा ।

एकेन जन्मना मोक्षः कृत्तिवासे तु लभ्यते ॥¹

अत्र प्रसङ्गक्रमेण केषांचन प्रमुख-शिवायतनानां देवानां च परिचयः स्तोत्रं दीयते

विश्वेश्वरः

आदौ वाराणसीक्षेत्रस्य स्वामी अविमुक्तेश्वर आसीत् । परवर्तिकाले विश्वेश्वरस्य प्राधान्यादिदं मन्दिरं विश्वनाथमन्दिरायतने एकस्मिन् कोणे वर्तते । असौ विश्वेश्वरस्य गुरुरूपेण संपूजितः । परन्तु केचन 'आविमुक्तो विश्वेश्वरः' इति प्रतिपाद्य उभयोरेकत्वं साधयन्ति ।

अविमुक्ते महाक्षेत्रे विश्वेशसमधिष्ठते ।

यैर्न दृष्टं विमूढास्तेऽविमुक्तलिङ्गमुत्तमम् ।²

कूर्मपुराणेऽपि पञ्चदेवायतनस्य साङ्गोपाङ्गं वर्णनमुपलभ्यते ।

यत्तत्पाशुपतं ज्ञानं पञ्चार्थमिति कथ्यते ।

तदेव विमलं लिङ्गमोङ्कारं समवस्थितम् ।

शान्त्यतीता परा शान्तिर्विद्या चैव यथाक्रमम् ।

प्रतिष्ठा च निवृत्तिश्च पञ्चार्थं लिङ्गमैश्वरम् ॥

पञ्चानामपि देवानां ब्रह्मादीनां यदाश्रयम् ।

ओङ्कारबोधितं लिङ्गं पञ्चायतनमुच्यते ॥³

एवं प्रकारेण ओंकारेश्वर-कृत्तिवासेश्वर-मध्यमेश्वर-कपर्दीश्वर-वीरेश्वर-ज्येष्ठेश्वर-जैषीषव्येश्वर-कामेश्वर-धर्मेश्वर-त्रिलोचन-केदारेश्वर-वृषभध्वजानां पूजनक्रमो विभिन्नशैव-परम्परानुसारं नैकेषु पुराणेषु विस्तृतरूपेण वर्णितोऽस्ति । वाराणसीसमीपवर्तिशिवायतनानामपि तादृशं महत्त्वं वर्तते यथा काशीस्थस्य ।

सीमाबहिर्गतमपि ज्ञेयं तीर्थमिदं शुभम् ।

मध्ये वाराणसिश्रेष्ठं मम सान्निध्यतो नरैः ॥⁴

1. कूर्मपुराणम्, पूर्वार्धम्. 32/22

2. स्कन्दपुराणम्, काशीखण्डः. 39/ 93

3. स्कन्दपुराणम्. 32/6-8

4. स्कन्दपुराणम्, काशीखण्डः, 62/84

वाराणसीस्थज्योतिर्लिङ्गानि

द्वादशज्योतिर्लिङ्गानि प्रख्यातानि । वाराणस्यां तु विश्वेशनामकं ज्योतिर्लिङ्गं प्रसिद्धम् । काशी भारतस्य प्रतीकभूतां संस्कृतिं व्यनक्ति । अत्रापि द्वादशज्योतिर्लिङ्गानां स्थानानि निरूपितानि सन्ति ।

1. सोमेश्वरः - मानसमन्दिरवीथ्याम् ।
2. मल्लिकार्जुनः - त्रिपुरान्तकेश्वरः, सिगरा ।
3. महाकालेश्वरः - वृद्धकालस्य मन्दिरे ।
4. ओङ्कारेश्वरः - ओङ्कारेश्वरवीथ्याम् ।
5. वैद्यनाथः - कमच्छायां बैजनस्थानाम्ना प्रसिद्धः ।
6. भीमशङ्करः - भीमेश्वरः काशीकरवटस्थाने ।
7. रामेश्वरः - रामकुण्डम् ।
8. नागेश्वरः - भोंसलाघट्टे ।
9. विश्वेश्वरः - विश्वनाथमन्दिरं सुप्रसिद्धम् ।
10. त्र्यम्बकेश्वरः - बड़ादेववीथ्यां भगवतः पुरुषोत्तमस्य मन्दिरे ।
11. केदारेश्वरः - एतन्मन्दिरं प्रसिद्धम् ।
12. घुश्मेश्वरः - बटुकभैरवमन्दिरस्य समीपे ।

गाणपत्यसंप्रदायः

कृत्यकल्पतरौ निगदितमस्ति यद् 'विनायकान् प्रवक्ष्यामि अस्य क्षेत्रस्य विघ्नदान्' । काशीक्षेत्रे विनायकस्य सन्ति नैकानि मन्दिराणि । तेषु दुण्डिराजोऽन्यतमः । एतन्मन्दिरं विहायानेकानि देवायतनानि गणपतिमुद्दिश्य वर्तन्ते । तानि यथा—

1. हरिश्चन्द्रविनायकः - संकठाघट्टे ।
2. कपर्दिविनायकः - पिशाचमोचने ।
3. बिन्दुविनायकः - मणिकर्णिकायां करुणेश्वर बिन्दुमाधव मन्दिरे ।
4. भगीरथविनायकः - मणिकर्णिकायां करुणेश्वरमन्दिरस्य समीपे ।
5. सेनाविनायकः - हरिश्चन्द्रमन्दिरस्य सम्मुखे ।
6. चिन्तामणिविनायकः - वशिष्ठवामदेव मन्दिरस्य द्वारे ।
7. महाराजविनायकः - प्रसिद्धो वृहद्गणेशः ।
8. मित्रविनायकः - आत्मवीरेश्वरे ।
9. मण्डविनायकः - महालक्ष्मीकुण्डे ।

वैष्णवसम्प्रदायः

पूर्वमुक्तमस्ति यत् कूर्मपुराणानुसारं शिव एव विष्णुः, विष्णुरेव शिवः । अस्य समर्थनं नारदीये वर्तते ।

यथा—

आद्यं च वैष्णवं स्थानं पुराणे परिचक्षते ।
पुरीषु संस्थितो विष्णुरंशैः काश्यां स्वरूपतः ।
काशीस्वरूपं विष्णोस्तु यत्र साक्षात्काशते ॥¹

विष्णुमन्दिरेषु प्रमुखेषु पञ्चचत्वारिंशन् मन्दिराणि विलोक्यते । तेषु कानिचन भवन्ति—

1. आदिकेशवः वरणासंगमे ।
2. वामनकेशवः वामनतीर्थे ।
3. नरनारायणः महथाघट्टे ।
4. यज्ञवराहः मीरघट्टे ।
5. कालमाधवः कालभैरवे ।
6. विटंकनरसिंहः नीलकण्ठेश्वरस्य समीपे ।
7. अनन्तवामनः अनन्तेश्वरस्य समीपे ।
8. खर्वनृसिंहः दुर्गाघट्टे ।

शक्तिपीठानि

काशीखण्डे 68 शक्तिपीठानुल्लेखो वर्तते । लिङ्गपुराणे, कूर्मपुराणे, कृत्यकल्पतरौ चैतेषु कतिपयानां निर्देशो दृश्यते । विश्वेश्वरदेवायतने मातुरन्नपूर्णाया मन्दिरादतिरिच्य कानिचनान्यान्यपि सन्ति प्रसिद्धानि ।

नव चण्डी

एता नवचण्ड्यः अधिकाशि इतस्ततो विभिन्नेषु मन्दिरेषु पूज्यन्ते । यथा—

1. दुर्गा दुर्गाकुण्डे । एतत्स्थानमतीव प्रसिद्धम् ।
2. उत्तरेश्वरी एतन्मदिरमिदानीं यावन्न निश्चितम् ।
3. अङ्गारेशी नवाबगंजे पँचकौड़ी नाम्ना प्रसिद्धा ।
4. भद्रकाली मध्यमेश्वरवीथ्यां वर्तते ।
5. भीष्मचण्डी शैलेश्वरस्य दक्षिणे कोटीतीर्थस्य समीपे सदरबाजारे चण्डीदेवीनाम्ना स्थापिता ।
6. महामुण्डा ऋणमोचनस्य दक्षिणभागे विश्वकर्माेश्वरमन्दिरस्य समीपे । 'धूपचण्डी' इति नाम्नापि प्रसिद्धम् ।
7. शाङ्करी वरणासंगमे । काशीखण्डे अस्या नाम "शान्तिकरी गौरी" वर्तते ।

8. अधःकेशी इदानीं यावन्न निश्चितम् ।
 9. चित्रघण्टा 'रानी कुंआ' इत्यस्य समीपे चन्दूनाऊ-वीथ्यां वर्तते ।

एवं प्रकारेण नवगौरीपीठान्यपि सन्ति । निबन्धगौरवभिया नामोद्धार एतेषां न क्रियते । काशीखण्डे अष्टमातृकापीठानि पृथग्रूपेण वर्णितानि सन्ति । शैवगणपतिवैष्णवशक्तिस्थलान्यतिरिच्य सन्ति प्रभूतानि तीर्थानि काश्याम् । बहुलानि सन्ति पापहारीणि कुण्डानि ।

एवं प्रकारेण यदि निखिलस्य पुराणवाङ्मयस्यालोचनं क्रियते तर्हि ज्ञायते यद् भारतस्य सांस्कृतिकमाध्यात्मिकं च स्थानं वर्तत इयं काशी । यदि कश्चन भारतभ्रमण-विनिमयेन काशीमायाति तर्हि सम्पूर्णराष्ट्रमत्रैवावलोकयितुं शक्नोति । काश्यां निवसन् यदि सामान्योऽपि कालो याप्यते तर्हि फलं तस्य सुमहद् वर्तते । अस्माद् उक्तं च कौर्मै-

दत्तं जप्तं हुतं चेष्टं तपस्तप्तं कृतं च यत् ।

ध्यानमध्ययनं ज्ञानं सर्वं तत्राक्षयं भवेत् ॥¹

His Highness Kashinaresh Maharaja Dr. Vibhuti Narain Singh



[Birth 5 Nov. 1927]

[Death 25 Dec.

In Memoriam

HIS HIGHNESS KASHI NARESH MAHARAJA

DR. VIBHUTI NARAIN SINGH

His Highness Kashi Naresh Maharaja Dr. Vibhuti Narain Singh ji breathed his last on 25.12.2000 at 9.45 P.M. He was a personification of the good aspects of India's eternal *dharma*, culture and knowledge. He was an embodiment of unparalleled faith, good fortune, high noble character, erudition, exemplary personality, humility, courage, self-discipline and good behaviour. His whole life was devoted to the preservation, promotion and distribution of knowledge, religion and good behaviour. He was not touched by even a trace of evil or ill will. His body retained its radiance even in death and one was reminded of न चास्य महतीं रुक्ष्मीं प्राणनाशोऽपकर्षति "He was not devoid of grace even in death"

Maharaja Dr. Vibhuti Narain Singh was born on November 5, 1927 the auspicious eleventh day of the bright half of the month of Kārtika, celebrated as the day Lord Viṣṇu awakes after his sleep. He ascended the throne in 1939 after the death of his father Maharaja Aditya Narain Singh ji and ruled for more than 60 years. In this regard he was the seniormost amongst the rulers of the Indian princely states. Even after the integration of the Kashi Raj in the Indian Union after independence, he continued to follow and maintain the duties, traditions and activities of the old Kashi Raj. The common public of the State also offered him their unbounded love, affection and respect, so much so that whenever and wherever he was seen in public, he was greeted with the shouts of "*Har Har Mahādev*". Not only the public of his state but even pilgrims from allover India regarded him as a living incarnation of Lord Vishvanath and the pilgrims would not treat their pilgrimage as complete unless they have had a *darshan* of the Maharaja. Everyday thousands of pilgrims would assemble in the courtyard of the Ramanagar fort for the *darshan*. Such faith and love towards an individual is rare. The deep love and tremendous respect that the Late Maharaja enjoyed amongst people of all faiths, ages, castes and the whole of political spectrum was illustrated by the long queues and vast multitude that assembled for his last *darshan* and his funeral and which did not budge from their vantage point for almost full 30 hours. He was of the people and people were his own. By

all accounts such spontaneous grief had not been seen in the old city of Varanasi in living memory.

The late Kashi Naresh had the good fortune to host mighty kings and government leaders from far and wide, reputed educationists and scholars, erudite saints and holypersons of all faiths and creeds but did not aspire for nor accepted even the smallest personal favour or gift. This detachment from acquisitiveness was exemplary and unparalleled. In his treatment of guests he was a true follower of the Vedic injunction-Give with faith, never without faith. — श्रद्धया देयमश्रद्धयाऽदेयम् ।

The late Maharaja was a devoted follower of the Sanatan Hindu Dharma. Everyday he would perform the three Saṁdhyās, bathe in the Ganges, recite the Gāyatrī and read from the Vedas, Vālmiki's Rāmāyaṇa, Bhāgavata and Rāmacaritamānasa. His recitations would always be in the presence of a witness, who was an expert in the recitation of the Vedic literature so as to ensure correctness of pronounciation, punctuation and tone. He daily worshiped *Pārthiva liṅga* of Lord Śiva On special occasions such as Rāmanavamī etc. special recitation of the relevant texts would be undertaken. Of these the recitation of Durgā Saptāśatī in the two Navarātras and the complete text of the Sundara Kāṇḍa of Vālmiki's Rāmāyaṇa on the birth anniversary of Lord Hanumān (*Hanumanjayantī*) are specially worth mentioning. In addition to his daily ablutions in the Gangā, on special occasions he would go to particular geographic locations. For example, on the Amāvāṣyāday in the month of Māgha, he would take bathe at Prayāga, on the Prabhodhinī Ekādaśī he would take bath at the Pañcagangā ghat in Varanasi. This routine was maintained for more than 65 years. Till his death he maintained his discipline of not taking any food, even water, before he completed his morning saṁdhyā, and daily pooja. In case, circumstances either secular or divine created any delay, his breakfast would also get delayed because the daily pooja would now be performed after due rituals for divine condonation of the delay. He always drank Gangā water brought from Haradwar and no other water all through his life. Every year he would feed almost ten thousand Brāhmaṇas and about thirty thousand saints during the Rāmālīla period. In addition to the poojas and recitations performed personally he would arrange for at least one recitation of one complete Śākhā of the Veda every year. During these recitations there would always be a witness (Śākṣī) to listen to the recitations. There would be recitation of Śrīmad Bhāgavata, Durgā-saptāśatī, Vālmiki Rāmāyaṇa, Ramacaritamanas, thousand names of Lord Ganesh and ritual Pooja ("*Rudrābhiṣeka*") of Lord Rudra, every

day inside the Fort. He made pilgrimages of the four *dhāmas* (Sacred teerthas of Hindus) i.e. Badarī-Kedāra, Rāmeśvara, Dwārka & Purī as well as the seven holy cities (Ayodhyā, Mathurā, Mayā, Kāñci, Avantikā, Dvāravatī) in the traditional and ritualistic manner. He also made pilgrimages to other holy places at appropriate times. He performed the Śrādha ceremony at Gayā in addition to on days of festivals, eclipses, Saṁkrāntis and Mahālaya. He used to perform the sacrifices ordained by the Dharma Śāstras for the householders, performed the Bhīṣmapañcaka Vrata and walked the *pañcakrośī* yātrā around Kashi. He spent 6 to 8 hrs. in his daily pūjā and strictly followed the maxim धर्मार्थकामाः सममेव सेव्या यो ह्येकसक्तः स जनो जघन्यः

He organised the Bhāgavata recitation weeks on three different occasions and was personally the listener (*yajamāna* or *śrotā*). The persons who recited and expounded on the Bhāgavata included Pt. Devnayakacharyas, Pt. Raj Rajeshwar Shastri Dravid and Pt. Vishvnath Shastri Datar. Recitations of and lectures on Rāmacaritmānasa were used to be organised in the bright half of the month of Vaishakh at Chakia and the Maharaja himself would be in the audience. The expounders included well known authorities e.g. Bachchu Sur, Lakshman Kiladish, Pt. Ramkinkar, Shrinathji etc. He also attended the lectures by Goswamiji of Mathura and Dongreji Maharaja on Bhāgavata and by Morari Babu on Ramacaritamānasa. In all these performances and rituals he participated with due care following the instructions of the Śāstras, He was a perfect example of the Shastric dictat' देवो भूत्वा देवं यजेत् 'worship gods after transforming yourself as gods'. In brief Maharaja Dr. Vibhuti Narain Singh followed all the precepts and commandments of the Śāstras as applied to a follower of the Sanātana Dharma. He had special devotion and dedication to the Rāmānanda of Rāmnagar and was never absent in the Ramalila during his whole life.

Though the late Maharaja was an orthodox Hindu following all the constraints imposed on himself by his *Dharma*, in social life he was a liberal humanist. Not only he advocated and maintained, close and intimate relations with all sects, castes and creeds of Hindu society but he had the same cordial relations with followers of the other religions. This was also reciprocated by the lay public as well as the elite of the other religious communities e.g. Sikhs, Muslims & Christians as evidenced by the outpouring of grief seen at the time of his death. The emotional bonds between the late Maharaja and the local inhabitants transcended all barriers of creed, religion even language. In his endeavour to bring together the Hindus following different sects and even Buddhists and Jains,

he established Vishwa Hindu Dharma Sammelan of which he was the founder president, It was a tribute to the personality of the Maharaja Saheb and the esteem in which he was held that at meeting of this body orthodox Sanatan Dharmis e.g. Shankaracharya of Puri Niranjana Dev Tirth, Pt. Raj Rajeshwar Shastri Dravid; Buddhists, Jains, as well as Vedantis like Maharaja Karan Singh, could sit and deliberate together.

The late Maharaja endeavored all his life for the growth and propagation of Vedas, Sanskrit language and ancient Indian knowledge. He not only personally saw to it that study and teaching of Veda should continue unabated, he also encouraged others to do the same. As the president for life of the Sangaved Vidyalaya he encouraged Pandits throughout the country to be active in this area. Not only he himself recited the Vedas daily, he also insisted that his son Maharaja Kumar (Now Maharaja) Anant Narain Singh commit to memory the whole Samhitā of Sāmaveda. Such was his devotion to the Vedic studies and he was a source of great encouragement to other vedic scholars. He wished that all states of the Indian Union should have a Sanskrit University and continued to press the Governor and Chief Minister of each state in this regard. He even contacted Shri Jyoti Basu on a personal basis for the creation of such a university in Bengal. The late Maharaja's wish and initial prodding was the seed for the establishment of the first Sanskrit Vishwavidyalaya in U.P. by Late Dr. Sampurnanand. The latter himself was a scholar and lover of Sanskrit and his emotional attachment to the ruling house of Kashi was so deep that Maharaja Saheb's wish had to be fulfilled. Whenever a Sanskrit University was established, Maharaja Saheb did not fail to send his thanks. He was founder president of the Vishwa Sanskrit Pratisthan and constantly worked for the propagation of this language in the wide world.

The late Kashi Naresh was very concerned about the continuance and growth of the ancient Indian heritage *in* civilization, culture, religion and other knowledge and of the Sanskrit language, which was the repository of this valuable treasure. Therefore, he took great pains to establish various trusts for this purpose at the time of integration of the Kashi Raj into the Indian Union. He was greatly assisted in his endeavours in this regard by the then Dy. Prime Minister of the Indian Union Sardar Vallabh Bhai Patel and the Law Minister Shri K.M. Munshi. Infact the All India Kashi Raj Trust was established jointly by the President of the Indian Union and the Kashi Naresh. The Indian Government therefore specifically included the objectives of its sustenance and growth in the document prepared

regarding the Integration of the state into the union. The rules and regulations of the various trusts were formulated under the close supervision and guidance of Shri K.M. Munshi.

The President Dr. Rajendra Prasad, the Prime Minister Pt. Jawahar Lal Nehru and the Dy. P.M. Sardar Patel and the Chief Minister of U.P. Pt. Govind Ballabh Pant all actively cooperated with and blessed these endeavours of the late Maharaja.

The Kashi Naresh had his elementary education in the Benares State English school at Ramanagar and was then admitted to the prestigious Mayo College in Ajmer. He acquired his B.A and M.A. (Sanskrit) from the Banaras Hindu University. The Academic Council of the University passed a special resolution declaring the Fort Ramnagar as a part of the University so that he could be taught there itself (without being required to come to the Campus to attend classes). The teachers used to go to the Fort everyday to impart instructions to the Maharaja, His teachers included the most eminent scholars of the University e.g. Dr. Altekar, Dr. Rajbali Pandey, Professor U.C. Nag. Professor R.C. Majumdar, Dr. Baldeo Upadhyaya, Professor P.L. Vaidya and Professor Keshav Prasad Mishra etc. Later on the University honoured him with a D.Litt. (Hons. Causa). He maintained a deep emotional tie with the University which was established on land donated by his forebears.

In 1949 at the time of integration of the Benares State with the Indian Union he himself donated Rs. 10 lakh to the University for the establishment of a College of Indology and continued to contribute from time to time. Because of his emotional tie he insisted that his son (the present Maharaja) also study in this University as a regular student for B. Com (Hons.) degree. The University community also reciprocated this affectionate relationship to the fullest measure. He had the unique distinction of being the elected Chancellor of the University for almost 35 years continuously from 1966 till his death. Prior to this he was also the Prochancellor for 3 years (1963-66). As per the regulations the Chancellor is to be elected every three years by the Court of the University but the members of the Court would unanimously elect him time and again. He was not a titular Chancellor but discharged his duties effectively and without fear or favour. As the presiding Officer at the University convocations he used to deliver the exhortation in Sanskrit to the new graduates in the same language (Sanskrit) and with the same authority as the Kulpati's of ancient India. His booming voice, careful cadence and correct pronunciation added greatly to the mystic significance of the

words from the *Taittirīya Saṁhitā*. On other occasions his candid comments and sagacious words of wisdom even when somewhat harsh were always received with great respect and reverence.

He was also the permanent Pro-chancellor of the Sampooranand Sanskrit Vishavidyalaya and in this capacity guided actively the academic activities of that institution. When the government of Uttar Pradesh took over the management of the world famous Kashi Vishwanath Temple and constituted a trust for this purpose Maharaja Dr. Vibhuti Narain Singh ji was the automatic choice for its chairmanship. He not only endeavoured himself to maintain the purity and improve the management of the temple, but also got the well reputed Shankaracharyas of Kanchi and Shringeri to be associated with the working of the trust. He hosted the meetings of the trust either at Nandesar Palace or in the Ramnagar Fort but always arranged the meeting in the traditional manner with carpets on the ground even though senior bureaucrats of the Government also were in attendance. This was an example of his commitment to tradition and dignified conduct as sanctioned by the Dharma Śāstras.

He was a knowledgeable votary of the Bhakti literature in Hindi, Rāmacaritmānasa and Viṇay Patrikā of Tulsidas were his special favourites. He read them almost every day and in fact could recall extensive passages from these texts at will. Towards the end of his life he took special interest in the Bhakti literature due to Kāshthjihwa Swāmī and took steps to get several of his books e.g. Jānakīmangala, Pañca Kosh Sudhā & Ram Sudha, published. He was a patron of the Nagari Pracharini Sabhā and always kept in touch with its secretary Pt. Sudhakar Pandey and enquired about its proper functioning.

His commitment to the cause of education was very strong. He in fact established a chain of degree colleges within the boundaries of the erstwhile Kashiraj. He established a post graduate college at Gangapur, a law college at Raja Talab and degree colleges for girls at Pindra and Ram Nagar. He had also planned a degree college for girls at Gyanpur but destiny snatched him away before this could fructify. Three Goyt. Intermediate colleges at Ramnagar, Chakia and Gyanpur named as Prabhu Narain Inter College, Adityanarain Inter College and Vibhuti Narain Inter College are running from the state period.

After the establishment of the All India Kashiraj Trust for the propagation of Indian Dharma, Culture and Sanskrit language, its first task was identified as the translation and editing of Purāṇas. He convened the first meeting of the Purāṇa project in the jungles of Chakia just to

emphasize the fact that the original Purāṇas were written in the sylvan jungles and even the first recitations were held in the Naimiṣāraṇya. The most renowned experts of the country had assembled there to begin their work. In the preparation of the critical edition he himself played an important role as he used to read all the versions available in the various manuscripts and take active part in the decision of the version to be identified as the authentic one.

He placed great emphasis on the completeness and correctness of the text and in fact was the *yajamāna* and *hotā* rolled into one in this *Purāṇa yajña*. He made sure that each text must meet satisfactorily all the relevant criteria imposed by eastern and western traditions of scholarship. The publications were therefore, first brought to light in the presence of scholars from the whole world. Thus Vāmana, Kūrma and Varāha the three Purāṇas whose critical edition have been published, were released on the occasion of the World Sanskrit Conference and All India Oriental Conference respectively. Most of the magazines and Journals dealing with oriental studies published laudatory reviews on these publications.

The late Maharaja was gifted with an excellent memory and great comprehension. During his long life and in his position he had occasions to meet a very wide spectrum of persons ranging from national leaders, crowned heads, government officials, erudite scholars, musicians, religious leaders, even scientist and spiritualists and he was able to converse with them on topics of mutual interest for long. Visitors were always surprised at the range and depth of his knowledge and concern. He could recall with total clarity even the smallest details of a meeting he had fifty years ago. According to Hindu Shastras the king is said to be endowed with the merits of Lord Viṣṇu and the tejas of the "*Lokpāla*". This seemed to be literally true in the person of the late Maharaja. A few days before his death while a huge crowd was chanting '*Har Har Mahādev*' he told me as I stood by his side that I (Maharaja Saheb) am behaving like Agnivarṇa and showing my thumb to the public and then asked me to look up the relevant Śloka from Raguvarṇa of Kālidāsa. I was amazed and realised that not only the scriptural literature in Sanskrit but even the secular literature was within the reach of his keen intellect. He never prided himself on his vast knowledge and achievements, always attributing them to God's grace. He would never comment on any book, saying that only scholar should give comments. He never blessed any person as to bless is the right of Sādhus and Saints. He would never allow

anyone to touch his feet, if some one insisted he would say it is forbidden to touch a king.

In addition to his erudition, devotion, commitment to the life style of a devout Hindu and good behaviour, the personal characteristic of the late Maharaja was good and fellow feeling towards everyone. He followed in letter and spirit the injunction. "मैत्रेणेक्षस्व चक्षुषा" see with friendly eye, not only in words but also in action. He believed that all are his and he himself belongs to everyone. He used to say that the fact that the whole public of Kāśī gives him affection and respect is not because of self-interest but it is an emotional relation. "I consider them my own and they in turn regard me as their own. This relationship is traditional from the time of my forefathers". This had saved the town and public of Kāśī from any major upheaval during the past two hundred years. This feeling of oneness with all creatures was always apparent in his life, he would forgive any wrong done to him with natural grace and continue to foster a feeling of friendship even for the offender.

He never expressed outwardly his pain or suffering. He would continue to talk normally when strangers were present even when in pain. He would say why cause pain to others by letting them know about my pain or suffering. It is rare to find such a tolerant self disciplined person who would do anything to avoid pain or sorrow to others.

In summary one can use the words used by Sant Tulsidas for Daśaratha, the king of Ayodhya, almost word for word to characterize the late Maharaja of Kāśī.

भयउ न अहइ न अब होनिहारा ।

There was no such person in the past, there is no such person in present and there will not be such person in the future.

For him the following words of Kālidāsa are apt

उदन्चदाकाशमहीतलेषु विकासमाप्नोति यशस्तदीयम्

His glory extends over the oceans, on the earth and in the sky.

It is for persons like the late Maharaja that the poets have stated

जयन्ति ते सुकृत्तिनोः धर्मप्राणा नरेश्वराः ।

नास्ति येषां यशःकाये जरामरणजं भयम् ॥

Victory be to those kings, the upholders of *dharma*, whose body of fame is free from the fear of old age or death.

—Ganga Sagar Rai

ACTIVITIES OF THE ALL INDIA KASHIRAJ TRUST

(January 2001-June 2001)

Purāṇa-work

Garuḍa Purāṇa work

During this period chapters 101 to 150 of the Ācārakāṇḍa were composed and their proofs were corrected. Further chapters are being composed.

Works on the unpublished texts of the Purāṇas

As reported earlier the introduction and Śloka-index of the Vāśiṣṭha Liṅga Purāṇa is ready for publication.

Visitors to the Purāṇa Department

During the period many scholars and research students visited the Purāṇa Department for their research work and consultation. Necessary informations were supplied to them. Some important persons are as follows :

(1) Enrico Fasana—Professor Ordinario, Universita Degli Studi Di Trieste, Via Zanella, 4417-20133 Milano (Italy)

(2) Khripa Fasana—V Mose, Bianchi-91 Milano, Italy

(3) Professor Vāchaspati Upadhyaya-Vice Chancellor of the Lal Bahadur Shastri Central Sanskrit University New Delhi visited the Purāṇa Department of the All India Kashiraj Trust on Feb. 23, 2001. He appreciated the work of the Department.

(4) Dr. Ashvini Agrawala—Department of History Punjab University, Chandigarh-23.4.2001

Veda-Pārāyana

Complete Taittirīya Śākhā of the Kṛṣṇa Yajurveda was recited by Pt. Vireshwar Shastri Dravida in white half of the month Māgha (25 January 2001 to 8 February 2001) in Vyāseśvara temple of Ramnagar Fort. On the conclusion, Dakṣiṇā was given to the reciter.

ACTIVITIES OF THE SISTER TRUST

MAHARAJA BENARES VIDYAMANDIR TRUST

(A) Dhrupad Melā

Due to sad demise of His Highness Kashinaresh Maharaja Dr. Vibhuti Narain Singh Dhrupad Mela annually organised by this Trust at

Tulasighat was not held this year. Only one day symbolic Mela on 21st February (Śivarātri night) 2001 was organised in the memory of the late Maharaja. Eminent artists of Dhrupad and citizens paid their tributes to the memory of the late Maharaja. Besides the high qualities of head and heart of the late Maharaja they emphasised the keen interest of the Maharaja for preserving and popularising the Sangita Vidyā.

(B) Mangalotsava

The Mangalotsava, organised every year on the occasion of Holi was postponed this year due to sad demise of His Highness Kashinaresh.

(2) Maharaja Udit Narain Singh Mānasa Prachār Nidhi

Navahnapārayaṇa and Pravacana of the Rāmacaritamānasa of Tulasīdāsa is organised in Kālī's temple of Chakiya every year in the white half of the Vaiśākha month. Eminent Vyāsas of Rāmacaritamānasa give discourses at evening for nine days. This year Pārayaṇa and Pravacana was organised from 24th April 2001 to 2nd May 2001 (Vaiśākha Śukla Dvitiyā to Daśamī). His Highness Kashinaresh Maharaja Sri Anant Narain Singh daily attended the Pravacaṇas.

सर्वभारतीय काशिराजन्यासस्य कार्यविवरणम्

(जनवरी-जून २००९)

पुराणकार्यम्

गरुडपुराणकार्यम्

अस्मिन् कार्यावधौ गरुडपुराणस्याचारकाण्डस्य १०१-१५० अध्यायानां कम्प्यूटर-यन्त्रेणाक्षरसंयोजनं जातम् । एषामध्यायानां प्रथम'पूफ' संशोधनमपि संपन्नम् । अग्रिमाध्यायानां पाठसंयोजनं प्रचलति ।

अप्रकाशितपुराणानां प्रकाशनम्

वासिष्ठलिङ्गपुराणस्य भूमिका-श्लोकसूची मुद्रणार्थं प्रस्तुता वर्तते ।

पुराणविभागे समागता विद्वांसः

अस्मिन् समये बहवो विद्वांसोऽनुसंधित्सवश्च पुराणविभागे स्वानुसंधानार्थं विचार-विमर्शार्थं चागताः । तेभ्यः आपेक्षिकी सहायता प्रदत्ता । समागतविद्वत्सु अधोनिर्दिष्टाः प्रमुखाः—

(१) प्रो. इनरिको फसाना महोदयः—इटली देशस्थमिलान नगरस्य ट्रिस्टे विश्वविद्यालयस्य प्राध्यापकः

(२) खिपा फसाना महोदया—तत्रस्थैव

(३) प्रो. वाचस्पति उपाध्यायः—दिल्ली नगरस्थलालबहादुरशास्त्री संस्कृत-विश्वविद्यालयस्य कुलपतिः—२३.२.२००९ दिनाङ्के । अनेन पुराणविभागस्य कार्यजातस्य प्रशंसनं कृतम् ।

(४) डॉ. अश्विनी अग्रवालमहोदयः—पञ्जाब विश्वविद्यालय चण्डीगढः इत्यस्य प्राध्यापक २३.४.२००९ दिनाङ्के

वेदपारायणम्

माघमासस्य शुक्ले पक्षे (२५ जनवरी २००९ तः ८ फरवरी २००९ दिनाङ्केषु) स्मृत्याधारेण कृष्णयजुर्वेदस्य संपूर्णायाः तैत्तिरीयशाखायाः पारायणं रामनगरदुर्गस्थिते व्यासेश्वरमन्दिरे पण्डितवीरेश्वरशास्त्रिद्राविडमहोदयेन कृतम् । पारायणसमाप्तौ पारायण-कर्त्तृ दक्षिणा प्रदत्ता ।

सहयोगिन्यासानां कार्यविवरणम्

(१) महाराज बनारस विद्यामन्दिर न्यासः

(क) ध्रुपदमेला

तत्र भवतां काशिमहाराजानां डॉ. विभूतिनारायणसिंहशर्मदेवानां देहावसानेन अनेन न्यासेनायोजितः त्रिदिवसात्मकः ध्रुपदमेलापकः अस्मिन् वर्षे न समायोजितः । प्रतीकरूपेण

केवलं कीर्तिशेषाणां महाराजानां स्मृतौ एकस्मिन् एव दिने २९ फरवरी २००९ दिनाङ्के (शिवरात्रौ) मेलापकस्यायोजनं जातम् । अस्मिन्नवसरे विश्रुतध्रुपदकलाकाराः विशिष्टा नागरिकाश्च दिवंगतमहाराजानां सद्गुणगणानां प्रशंसनमकुर्वन् । ते विशेषरूपेण संगीत-विद्यायाः संरक्षणस्य प्रसारस्य च महाराजकृतानां कर्मणां प्रशंसनं चक्रुः ।

(ख) मङ्गलोत्सवः

होलीपर्वावसरे प्रतिवत्सरं संपाद्यमानस्य मङ्गलोत्सवस्यायोजनमस्मिन् वर्षे महाराजानां देहावसानकारणान् न जातम् ।

(२) महाराज उदित नारायण सिंह मानसप्रचारनिधिः

रामचरितमानसस्य नवाह्नपरायणम् प्रवचनं च अनेन न्यासेन प्रतिवर्षं चकियानगरस्थिते कालीमन्दिरप्राङ्गणे वैशाखशुक्लपक्षे तुलसीदासकृतस्य रामचरितमानसस्य नवाह्नपारायण-स्य प्रवचनस्यायोजनं भवति । अस्मिन्नवसरे रामचरितमानसस्य विशिष्टव्यासानां सायंकाले प्रवचनं भवति । अस्मिन् वर्षे २४ अप्रैल २००९ दिनाङ्कतः २ मई २००९ दिनाङ्कं यावत् (वैशाखशुक्लद्वितीयातिथिमारभ्य दशमीतिथिपर्यन्तं) पारायणं प्रवचनं च संपन्नम् । तत्र भवन्तः काशिनरेशाः महाराजा अनन्तनारायणसिंहशर्मदेवाः प्रतिदिनं प्रवचनेषु उपस्थिता आसन् ।

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