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VYĀSA-PŪRNIMĀ NUMBER

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भूतपूर्व कुलपति, सम्पूर्णानन्द संस्कृतविश्वविद्यालय, वाराणसी, नयी दिल्ली

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पुराणम्-PURĀNA

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By Dr. Ganga Sagar Rai

व्यासवर्णनम्

अनुशासतमित्यनाकुलं नयवर्त्माकुलमर्जुनाग्रजम् ।

स्वयमर्थं इवाभिवाञ्छितस्तमभीयाय पराशरात्मजः ॥

मधुरैरवशानि लम्भयन्नपि तिर्यञ्चि शमं निरीक्षितैः ।

परितः पटु बिभ्रदेनसां दहनं धाम विलोकनक्षममम् ॥

सहसोपगतः सविस्मयं तपसां सूतिरसूतिरापदाम् ।

ददृशे जगतीभुजा मुनिः स वपुष्मानिव पुण्यसञ्चयः ॥

+ + +

ततः शरच्चन्द्रकराभिरामैरुत्सर्पिभिः प्रांशुमिवांशुजालैः ।

बिभ्राणमानीलरुचं पिशङ्गीर्जटास्तडित्वन्तमिवाम्बुवाहम् ॥

प्रसादलक्ष्मीं दधतं समग्रां वपुःप्रकर्षेण जनातिगेन ।

प्रसह्य चेतस्सु समासजन्तमसंस्तुतानामपि भावमार्द्रम् ॥

अनुद्धताकारतया विविक्तां तन्वन्तमन्तःकरणस्य वृत्तिम् ।

माधुर्यविस्त्रम्भविशेषभाजा कृतोपसंभाषमिवेक्षितेन ॥

धर्मात्मजो धर्मनिबन्धिनीनां प्रसूतिमेनःप्रणुदां श्रुतीनाम् ।

हेतुं तदाभ्यागमने परीप्सुः सुखोपविष्टं मुनिमाबभासे ॥

— भारवेः किरातार्जुनीये २ ॥ ५४—५६; ३.१—४

Translation

As Yudhiṣṭhira was thus explaining in unmistakable terms the right path of policy to the elder brother of Arjuna (i.e. Bhīma) agitated at heart, there came to him on his own accord, the son of Parāśara (Vyāsa) like his desired object (incarnate). (54)

Making even the uncontrolled animals (beasts, birds & c.) get a peaceful disposition by his sweet looks having about him, a brilliant effulgence able to destroy all sins and capable of being looked at, the sage, who came unexpectedly, who was the source of asceticism and no source (i.e. remover) of calamities, was beheld by the king with wonder like a store of religious merit having a bodily form (55-56)

Then the son of Dharma (Yudhiṣṭhira), wishing to know the reason of his visit, thus addressed the sage when comfortably seated—the sage who looked as if raised high (magnified) by the up-shooting streams of rays of his body delightful like the autumnal moon-light, who having a dark complexion and having a matted lock of hairs of a bright yellow resembled a cloud accompanied by flashing lightning, who by the supreme excellence of the person surpassing that of all other men possessed all the grace of serenity of form (the charm that serenity lends), who gave rise to an overpowering feeling of affection in the hearts of even those who did not know him; who by his modest appearance, indicated the purity of his mind who appeared already to have conversed by his look sweet and confidence inspiring; and who (above all) was the origin (author of the compilation) of the Vedas that set forth religious law and dispel sin. (1-4)

RE-SITING SĪTĀ
GENDER AND NARRATIVE IN VĀLMĪKI'S
SUNDARAKĀṆḌA

By

SALLY J. SUTHERLAND GOLDMAN

[अस्मिन् निबन्धे वाल्मीकिरामायणस्य सुन्दरकाण्डस्येतिवृत्तस्य पात्राणां च विवेचनं प्रस्तुतम् । विदुष्या लेखिकया सप्रमाणं प्रदर्शितं यत् लङ्काकाण्डस्य संपूर्णमावरणं श्रृङ्गरेण कामभोगेन चापूर्णमासीत् । अस्या अधिपतिर्दुर्वृत्तो दुर्दम्यो बलसंपन्नश्च रावणो वर्तते । तद्विपरीतं रामः संयमी बलसंपन्नः सदाचारी च वर्तते । लङ्काया अशोकवनिकायां सीता श्रृङ्गारकामापूर्णपरिवेशे सती साध्वीरूपेण चिन्तिता वर्तते । हनूमतः समुद्रलङ्घनेऽपि नारीत्रयेण बाधा प्रस्तुता- सुरसया, सिंहिकया लङ्कानगर्या च । सर्वाः बाधा निराकृत्य हनूमान् लङ्कायां स्वकार्यसिद्धिमसाधयत् । सुन्दरकाण्डे महर्षिणा सर्वमित्तिवृत्तस्य वातावरणस्य मनोहारि चित्रं प्रस्तुतम् । अत्र लेखिका पुष्कलोद्धरणैः स्वविवेचनं प्रस्तुतवती ।]

The narrative structure of the fifth book of Vālmīki's epic, the *Sundarakāṇḍa*, is carefully crafted to enhance the precariousness of the abducted heroine's situation and to reflect dominant social constructions of Woman.¹ And, it is in this sense that the *kāṇḍa* can be understood as a gendered narrative. Vālmīki constructs the world of Woman through his elaborate and poetic inscription of the feminine onto the site of Sītā's confinement, the *aśokavana*. Vālmīki's description of this site as one of erotic pleasures contrasts vividly with his depiction of the heroine and her ascetic mien. Later in the *kāṇḍa*, the narrative once again sets in juxtaposition the erotic and the ascetic, as Rāvaṇa attempts to seduce Sītā. At this narrative juncture, the reintroduction of the contrast will function, in part, to further intensify the tension. But the confrontation between Sītā and Rāvaṇa only occurs after the world of Woman is thoroughly constructed.

1. Here I define "women" as organisms that biologically can be defined as possessing female sexual functions. "Woman," on the other hand, is a social construction. The "feminine voice" is defined as the construction of "Woman" which is the result of patriarchal domination over language, culture, texts, and the like. See de Lauretis 1988, pp. 5-6 and Gold 1993, pp. 82-83.

At the outset of the *kāṇḍa*, Hanumān leaps the ocean to Laṅkā in search of the abducted princess Sītā, the perfect Woman. As he crosses the ocean, among other obstacles, he encounters and defeats the two insatiable *rākṣasīs* Siṃhikā and Surasā. When he reaches the gates of the city, the female personification of the city, Laṅkā, manifests herself and forbids him entry. The introduction of these three demonic females into the epic marks a narrative movement that shifts the poet's focus from the masculine world of the *Kiṣkindhakāṇḍa* into the feminine world that is central to the *Sundarakāṇḍa*.

Hanumān's departure from the masculine world is clearly marked by the text through the monkey's jump and the figures with whom he comes into contact during that jump. Prior to his encounters with the *rākṣasīs*, he must first move beyond the masculine world. Thus the first obstacle that Hanumān faces during his jump is a large mountain brought up from the ocean by no less a figure than Sāgara, the god of the ocean who claims to have a special bond with Rāma. At 5.1.75, Sāgara, remembering his own debt to the Ikṣvāku dynast Sagara, decides that he must aid Hanumān, who is on a mission for Rāma, himself a member of the Ikṣvāku lineage. Sāgara calls upon the mountain Maināka, who lives beneath the ocean, to emerge from his watery abode and provide assistance to the monkey. Maināka, does so. Hanumān, however, thinks that Maināka has come up from the ocean's depths as an obstacle, rather than to assist him (94), and pushes him out of his way (*pāṭayāmāsa*) (95). Maināka, appreciating this great feat, offers the monkey temporary respite on his peaks, so that he might rest during his long journey. Hanumān politely refuses, as he is on Rāma's mission and time is of the essence (117), and continues on his way. The intrusion of Sāgara into the story, his claiming a distant familial relationship to Rāma through Sagara, and the subsequent rising up out of the ocean so high of the huge, masculine mountain Maināka mark Hanumān's exit from the masculine world of Āryavarta. The mountain is not only a physical marker of the boundary, but its patriarchal and phallic nature can be seen to symbolize the means through which one is protected from the demonic world of Laṅkā. Hanumān will not exit from this world until the end of the *kāṇḍa* when he makes his return jump.²

2. The male world is reestablished at the end of the *kāṇḍa*, when Hanumān finally defeats the city of Laṅkā, and Hanumān makes a return jump (5.54-55), rejoins the monkeys (5.55-56), and they return to Rāma and Sugrīva (5.61-65), stopping along the way at the Madhuvana, or "honey grove," where in their good spirits, they enjoy themselves in drunken debauchery (5.59-60).

Once beyond the mountain, Hanumān is no longer capable of being protected by it or the world that it represents. Yet the ease with which Hanumān moves the mountain aside marks him as uniquely qualified to cross that boundary and confront the sexualized and demonic realm of the *rākṣasas*. At the same time, his journey becomes susceptible to the significant dangers of that world. And it is no accident that it is at this juncture that Hanumān encounters the female demons. The encounters that Hanumān has with these *rākṣasīs* not only mark his entry into the demonic world, i.e., the world of the *rākṣasa*, but locates the demonic on the female bodies. Two of females are ocean-dwelling giantesses, who regard Hanumān as food.³

The first figure is Surasā, the mother of the *nāgas*.⁴ The gods, in order to test Hanumān's strength and valor, that is to say his maleness, request that she take on the form of a great *rākṣasī*.

At 5.1.136 she obstructs Hanumān's leap and says:

"The gods have ordained you as my food, bull among monkeys. I am going to eat you, so get into my mouth."⁵

Hanumān, explains the need for him to complete his jump to Surasā, and promises that he will return and enter her mouth, if he can first fulfill mission for Rāma.

"Or else once I have seen Maithilī and tireless Rāma, I shall return and enter your mouth, I promise you this faithfully." [5.1.141]⁶

But Surasā, responds that "No one can escape me, for such is my boon (*nātivarten māṃ kaścīd eṣa varo maṃa*)."⁷ [5.1.142] Hanumān then becomes angry and dares her: "Then make your mouth big enough to hold me (*me kuru vai vaktraṃ yena māṃ viṣahiṣyase*)."⁸ [143] Then Hanumān grows to a height of ten leagues. Surasā opens her mouth to a distance of twenty leagues; Hanumān grows to a height of thirty leagues, and Surasā stretches her jaws to forty leagues. The two continue the contest until finally Hanumān extends himself to ninety leagues and Surasā opens her mouth to a distance of one hundred leagues.

3. S. Goldman 1996. 200.

4. All citations unless marked are to the Critical Edition of the Vālmīki Rāmāyaṇa, vol. 5, and all translations are taken from Goldman and Goldman 1996. The full narrative is told at 5.1.130-155.

5. 5.1.136

mama bhakṣaḥ pradiṣṭas tvam īśvarair vānaratṣabha/
ahaṃ tvāṃ bhakṣayiṣyāmi praviśedam mamānanam//

6. 5.1.141

athavā maithilīṃ dṛṣtvā rāmaṃ cākliṣṭakāriṇam/
āgamiṣyāmi te vaktraṃ satyaṃ pratiṣṭomi te//

But when Māruti, the wise son of the wind god, who resembled a great cloud, saw the gaping mouth of Surasā with its long tongue, looking like hell itself, he contracted his body so that in an instant he was no bigger than a thumb. [5.1.150-51]⁷

Hanumān then enters Surasā's mouth and immediately flies out; and hovering in the sky, he says:

"Homage to you, Dākṣāyaṇī. I have entered your mouth. Now I shall go to where Vaidehī is. May your words ever prove true." [5.1.153]⁸ Then Surasā, satisfied, resumes her true form as the mother of the *nāgas*, and allows Hanumān to continue his journey.

Immediately following this passage is a shorter one, where Hanumān encounters a second female monster.⁹ This time however, it is the real thing, the shadow-catching *rākṣasī* *Siṃhikā*. Here too, both of them take on a gargantuan size, Hanumān enters the mouth of the creature, immediately contracts his size and enters into her body, but this time he slashes her vital organs before exiting from her mouth. Both of these passage focus of Hanumān's change of size. The phallic, devouring female, is met and defeated by the phallic male. Whereas, earlier in his encounter with *Maināka*, Hanumān merely overpowered the masculine world, here Hanumān in an act of violent sexual penetration of the female body is seen to penetrate and defeat the demonic world located on/in the female.

The third female, *Laṅkā*, is also a kind of demon. Although this passage is omitted from the Critical Edition,¹⁰ it is a popular one, known to all manuscripts of the southern recension. It continues the theme of the previous two episodes. Hanumān, on entering the city, is confronted by its guardian spirit, a female divinity, *Laṅkā*, in the form of a hideous woman. Emitting a deafening shout, *Laṅkā* interrogates Hanumān as to his identity and his mission, adjuring him to answer truthfully. She informs him that as the city is surrounded on all sides by *Rāvaṇa*'s forces,

7. 5.1.150-51

tad dṛṣṭvā vyāditam tv āsyaṃ vāyuputrāḥ sa buddhimān/
dīrghjihvaṃ surasayā sughoraṃ narakopamam//
sa saṃkṣipyātmanah kāyaṃ jīmūta iva māruṭiḥ/
tasmin muhūrte hanumān babhūvāṅguṣṭhamātrakaḥ//

8. 5.153

praviṣṭo 'smi hi te vaktraṃ dākṣāyaṇi namo ' stu te /
gamiṣye yatra vaidehī satyaṃ cāstu vacas tava //

9. The story is recounted at 5.1.166-179.

10. In the critical edition, the passage is relegated to the apparatus (5.143*). See Goldman and Goldman 1996, pp. 336-337.

it will be impossible for him to enter. Hanumān tells her that he will answer her questions truthfully but first asks her who she is, why she blocks the gateway, and why she speaks to him so menacingly. Laṅkā answers him angrily, saying that she acts under Rāvaṇa's orders. She tells him that he cannot bypass her and enter the city but that she shall instead kill him. She identifies herself as the city of Laṅkā herself, who guards the citadel on every side. Hearing her speech, Hanumān, preparing himself for battle, stands as firm as a mountain. He responds to her, telling her that he has come to the city of Laṅkā as a tourist to see its wonders, and its surroundings out of curiosity. Laṅkā replies harshly, reiterating that the monkey will not be able to enter the city without defeating her. Hanumān replies to the female night roamer (*niśācarī*), telling her that he will go away only after he has seen the city. Then emitting a great and terrifying roar, Laṅkā slaps Hanumān violently with the palm of her hand. Struck in this fashion, Hanumān himself bellows loudly. Then doubling his left hand into a fist, Hanumān, beside himself with anger, strikes her. But reflecting that she is after all a woman, Hanumān does not give full vent to his anger. Struck with the force of Hanumān's blow, the *niśācarī* falls to the ground. Then Hanumān, seeing her fall and remembering that she is a woman, has pity on her.¹¹

The passage, longer and more detailed than the others, is symbolic in a number of ways, as it foretells the defeat of Laṅkā at the hands first of Hanumān and then later, in the *Yuddhakāṇḍa*, of Rāma and his monkey troops. Most important, for our concerns here, is the introduction of yet

11. The story continues: The stricken Laṅkā addresses him in a trembling voice. She implores him to be gracious and to spare her, reminding him that the powerful should adhere to the norms of conventional behavior. She once more identifies herself as the city of Laṅkā incarnate and confesses herself defeated by his superior strength. She then instructs Hanumān to listen to the true story that she will tell him. She says that she had been given a boon by Brahmā to the effect that when a monkey should conquer her through strength, she will know that a great calamity is about to befall the *rākṣasas*. She goes on to tell him that she knows that that time has come since she has encountered him and remarks that there is no way to change that which has been ordained by self-existent Brahmā. She tells him that on account of Sītā, the destruction of the evil king Ravaṇa and all the *rākṣasas* is at hand. She urges Hanumān to enter the city and to do there whatever he wishes. She bids him to enter the lovely but accursed city, where he may search freely everywhere for virtuous Sītā. Having thus overpowered the guardian spirit of Laṅkā, who could take on any form at will, mighty Hanumān, avoiding the gateway, leaps over the city wall and finally enters Laṅkā by night. And in so doing, the mighty monkey, acting on behalf of the monkey king (Sugrīva), sets his left foot on the head of his enemies. Taken from Goldman and Goldman 1996, pp. 336-337.

another female demonic figure whose purpose is to block Hanumān's entrance into Rāvaṇa's realm. The passage parallels the encounters that Hanumān has already had with the two demonic women. The vulgate's insertion of this additional passage provides even stronger support to the hypothesis that the transition into island fortress of Laṅkā is symbolically marked as male penetration of the exotic, demonic, and feminine world of the other. Thus these opening passages of the *kāṇḍa* provide a narrative boundary, albeit somewhat over determined, that is itself powerfully gendered.

The male world, the idealized world of *brāhmaṇical* India, has been left behind, but not forgotten, Rāma, the upholder of *dharma* and male par excellence, is offstage, and remains so for virtually the entire *kāṇḍa*, although he is constantly in the thoughts of both Hanumān and Sītā. The two most prominent males in the *kāṇḍa* are the monkey Hanumān, Rāma's emissary, and the story's antagonist, the lecherous and hyper-masculine¹² demon king Rāvaṇa. The former is associated with celibacy, while the latter is notorious for his lasciviousness; the two extremes of masculine behavior in traditional South Asia society. Thus the feminine world described in the passage from the outset is not placed just within the context of the masculine world, but at its most extreme borders. Furthermore, that the locus of the action is the realm of the *rākṣasas* is clearly no coincidence, for like the world of the demonic, the feminine world can be marked as other, and within this world lurks the unknown, the demonic, as well. This alterity is again reflected in the figures of Hanumān and Rāvaṇa, both of whom belong outside of the human, that is, *āryan*, world.

At last Hanumān reaches the shore of Laṅkā and abandons his colossal form lest it attract the attention of the *rākṣasas* (5.1.186-187). Hanumān enters the citadel and through his eyes, we are provided with a richly textured description of Rāvaṇa's magnificent city with its parks, palaces, and riches as the locus of the monkey's nighttime search for Sītā. Here the extravagant depiction of the opulence, luxury, and sensual abandon of the demon-king's capital and especially the sensuous and finely wrought portrayal of the lovemaking of the *rākṣasa* and his harem of exquisite women—a passage that came to be a model for later

12. One can consider, after all, Rāvaṇa's most notable physical trait, his ten heads (lit. "necks." *daśagrīva*), as a kind of hyper-phallicism.

poets¹³—provides a striking contrast with the deepening despair of Hanumān as he scours the city in vain looking for Sītā (5.2-13). Finally having explored the inner apartments of the demon king and viewing the sybaritic abandon of Rāvaṇa and the women of his harem, Hanumān, despondent and fearing that his mission was doomed to failure, searches the *aśoka* grove, the pleasure grove attached to Rāvaṇa's harem. It is here that, shortly before dawn, he finds Sītā.

Hanumān's penetration into and exploration of the *aśokavana* is one of the most intricately crafted sections of the *Sundarakāṇḍa* in which the superimposition of Woman onto the narrative structure can be clearly seen. It is to this episode that I wish to turn to now, with an eye toward further expanding our understanding how Vālmiki uses gender and gendered space to frame the narrative of this *kāṇḍa*.

Hanumān, having thoroughly searched first the city, then the palace, and finally the inner apartments of Rāvaṇa's palace during the night, has come at last to the *aśokavana*.¹⁴ It is here in the lovely garden of the *rākṣasa* overlord that he finally sees the Princess Sītā [5.13.18]. Vālmiki introduces us to the *aśokavana* itself through a series of *alaṃkāras*, figures of speech, that call to mind the erotic scenes of Rāvaṇa's *antahpura* so recently observed by Hanumān [5.7,8]. These figures, such as that of young women in the throes of passion, lend erotic overtones to the description of the grove. The garments of the women in disarray from their amorous exertions with Rāvaṇa in *sarga* 7 are compared to the blossoms and creepers of the grove's trees crushed and thrown into disarray by Hanumān. Compare what Hanumān sees in the *aśokavana* at 5.12.13 :

Strewn with all the different kinds of blossoms that had fallen from the trees, the ground there was as lovely as a young woman all bejeweled.¹⁵ with the description of Rāvaṇa's women at 5.7.41-44: Those women lay there, their consciousness stolen by slumber, their heavy, thick garlands disordered, and their fine jewelry scattered about them from the time they had been engaged in drinking and physical exertions.

13. Cf. *Buddhacarita* 5.41-61; Keith 1928, p. 59; Johnston 1936, pt. 2, pp. xlvi-1; and Winternitz 1927-1963, vol. I. p. 417.

14. The voyeuristic adventures of Hanumān are themselves the subject of another paper and will be mentioned only in reference to the issues under consideration here (Sutherland Goldman 1997b).

15. 5.12.13

vṛkṣebhyaḥ patitaiḥ puṣpair avakīrṇā pṛthagvidhaiḥ/
rarāja vasudhā tatra pramadeva vibhūṣitā//

Some of them had their *tilakas* smudged, and some had their anklets all awry, and some of those beautiful women had their necklaces tossed to one side.

Some of them had their pearl necklaces broken, while others had their garments fallen away. Indeed with their girdle strings snapped they resembled young fillies relieved of their heavy loads.¹⁶

The mention of the bejeweled women, brings to mind the ornamented women of Rāvaṇa's harem, while the disarray of the fallen flowers is reminiscent of the dishevelled state of the women so recently described. From the outset of Hanumān's entry into the *aśokavana*, the audience is made aware that the space is envisaged by the poet as feminine and inherently, and seemingly, excessively sexual.¹⁷

The use of water, especially clouds and rains, rivers, and waterfalls, to evoke erotic imagery is well-established in the Sanskrit and South Asian literary tradition.¹⁸ The longevity and popularity of this imagery is attested to by Vālmīki's use of it in his descriptions of both the wives of Rāvaṇa as well as in Hanumān's penetration into the grove. The poet employs the imagery in part in order to define the gender of the grove. Previously in the *kāṇḍa*, In *sarga* 7 verses 47 and 48, Vālmīki has already associated the feminine body with a river. Describing Rāvaṇa's wives, he says:

Their buttocks resembling sandbanks, the women looked like rivers crowded with *haṃsas* and *kāraṇḍavas* and adorned by *cakravāka* birds.

With their masses of tiny bells for lotus buds and their large gold ornaments for full-blown lotuses; with their amorous gestures for crocodiles, and their radiant beauty for banks; the sleeping women resembled rivers.¹⁹

16. 5.7.41-44

vyāvṛttagurupīnasrakprakīrṇavarabhūṣaṇāḥ/
pānavyāyamakāleṣu nidrāpahṛtacetasaḥ//

vyāvṛttatīlakāḥ kāścīt kāścīd udbhrāntanūpurāḥ/
pārśve galitahārāś ca kāścīd paramayoṣitāḥ//

muktāhāravṛtās cānyāḥ kāścīt prastavāśasaḥ/
vyāvīddharaśanādāmāḥ kiśorya iva vāhitāḥ//

17. For a discussion of symbolism of ornaments in Vālmīki's Rāmāyaṇa, see S. Goldman 2000.

18. Ingalls 1965 pp. 126-127.

19. 5.7.47-48

While here, in *sarga* 12 verses 28-31, the metaphor is reversed, a stream in the aśoka grove being superimposed upon the erotized female body:

The monkey saw a stream descending from that mound like a beloved woman who, having arisen from her lover's lap, had thrown herself on the ground.

It was adorned with trees that trailed their branches in its water so that it resembled an angry young woman restrained by close friends.

And the great monkey watched that stream as its waters eddied back so that it now resembled a beloved woman who had returned to her lover, propitiated.²⁰

Amidst these idyllic and highly erotized scenes of the *antaḥpuram*, the image of destruction is subtly introduced into the narrative.

Some of them, wearing beautiful earrings, their garlands crushed and torn, resembled flowering creepers crushed by mighty elephants in the great forest. [5.7.44]²¹

The women of the *antaḥpura* are explicitly likened to flowering creepers, being crushed by a large masculine figure, i.e., the elephants or their lover Rāvaṇa. A tension, marked by erotic activities, is introduced into the narrative. A similar image is used again when Hanumān enters the *aśokavana*. As Hanumān violently enters the grove, he devastates it. The shattered grove is compared to a beautiful young woman disheveled through violent lovemaking.

haṃsakarāṇḍavākīrṇāś cakravākopaśobhitāḥ/

āpagā iva tā rejur jaghanaiḥ pulinair iva//

kiṅkiṇījālasamkāsās tā hemavipulāmbujāḥ/

bhāvagrāhā yaśastīrāḥ suptā nadya ivābabhuḥ//

Compare too Bhava's poem found in Vidyākara's *Subhāṣitaratnakoṣa* (vs. 363) which somewhat similarly compares a young woman to a river. For a translation, see Ingalls 1965 p. 159 and Bhārṭhari's *Śṛṅgāraśatakam*, vs. 49, which similarly superimposes the body of a young woman onto that of a river.

20. 5.12.29-31

dadarśa ca nagāt tasmān nadīṃ nipatitāṃ kaṇṇiḥ/
aṅkāḍ iva samutpatya priyasya patitāṃ priyām//

jale nipatitāgraiś ca pādapair upaśobhitām/

vāryamāṇām iva kruddhāṃ pramadām priyabandhubhiḥ//

punar āvṛttatoyāṃ ca dadarśa sa mahākapiḥ/

prasannām iva kāntasya kāntāṃ punar upasthitām//

21. 5.7.44

sukunḍaladharāś cānyā vicchinnaṃḍitasrajah/

gajendramḍitāḥ phullā latā iva mahāvane//

Crushed by the monkey's tail, forefeet, and hind feet, the *aśoka* grove, its splendid trees smashed, resembled a young woman, her hair disheveled, her makeup smeared, her lovely teeth and lips bruised with kisses, and her body wounded by nails and teeth. [5.12.18.19]²²

Hanumān's entry into the grove is thus likened to violent sexual encounter. And the erotic is intimately linked with destruction, a literal deflowering. Disheveled hair, smeared make-up, bruised lips and nail marks are all conventional signs of strenuous lovemaking.²³ Rāvaṇa's erotic adventures with his women leave their ornaments broken and their garments torn, while Hanumān's unauthorized penetration of the *aśokavana* leave its trees smashed and flowers fallen to the ground and crushed. The sexual activity explicitly associated with *antaḥpura* has been carried over into the narrative here, marking the *aśoka* grove as an extension of the *antaḥpura* and a site of sexual activity.

The elaborate description of the *aśokavana* beginning with *sarga* 11 culminates in four verses in *sarga* 13 (11-14). The detailed images of these four verses again link Rāvaṇa's *antaḥpura* and the *aśokavana*. They are the last, lingering impression of the grove that Hanumān and the audience will have before the epic heroine is introduced into the narrative. The verses, with their images of and comparisons to the heavenly worlds, serve, in part, to reestablish harmony in the passage, but more importantly prepare the audience for Hanumān's discovery of Sītā.

One of the verses, 5.13.13, shifts, in part, to an olfactory image that reinforces the erotic tone of the passage, and continues the association of the feminine gender with the narrative frame.

With its massed trees, honey scented, and bearing flowers all year round, and with its birds and flocks of animals with their various cries, the grove was ravishing. [5.13.13]²⁴

Bees are a conventional prop in Sanskrit poetry to evoke *śṛṅgārasa*, "the erotic sentiment."²⁵ Vālmīki uses them repeatedly in his description of the women of the *antaḥpuram* at *sarga* 7²⁶ to reinforce the garden-like

22. vidhūtakeśi yuvatir yathā mṛditavarṇakā/
niṣpītaśubhadantoṣṭhī nakhair dantaś ca vikṣatā//
tathā lāṅgulahastaiś ca caraṇābhyaṃ ca marditā/
babhūvāśokavanikā prabhagnavarapādapā//

23. Ingalls 1965, pp. 198-200; 211.

24. 5.13.13

sarvartuṣṭupair nicitam pādapair madhugandhibhiḥ/
nānānīnadair udyānam ramyaṃ mṛgagaṇair dvijaiḥ //

25. Ingalls 1965, p.14.

26. See for example :

and erotized nature of the *antaḥpura*. This association is so powerful that in anticipation of Sītā's appearance at 5.13.13 the poet seems hesitant to explicitly employ the word "bee." However, the reference to *madhu*, "honey," suggests the presence of bees, and the poet relies on the reference to honey and the description of the fragrant, lush surroundings of the *aśokavana* to bring them to the listener's mind. In this fashion he can implicitly mark the grove as a site of erotic interactions. In addition, the poet's decision not to mention bees explicitly may at least mark a temporary displacement of the erotic. Thus the verse at 5.13.13 would not only place in juxtaposition once again the erotic imagery of the *antaḥpura* and the pleasure garden, but it would also anticipate a juxtaposition of the erotic with the anerotic, through its marking of the absence of the former.

The flowers and garlands of the garden attract the honey bees with their fragrance, calling to mind the sweet aromas that Hanumān first encounters as he enters the *antaḥpura*²⁷. At 5.7.16-17, a dominant figure is one of overpowering olfactory stimuli. Outside of the Puṣpakavimāna,

Standing there, he [Hanumān] smelled the divine and pervasive aroma of food, drinks, and rice. It rose so powerfully that the air itself seemed to have substance.

That aroma seemed to say to that great being—as a friend might to a close friend—"Come over here where Rāvaṇa is."²⁸

Similarly one of the first senses that Vālmīki associates with the *antaḥpura* is that of smell as he describes the fragrance of its inhabitants.

The great and majestic monkey reflected that their faces had shared the same qualities as water-born lotuses, and he quite rightly thought, "Surely the intoxicated bees must repeatedly seek out these lotus-like-faces as if they were blooming lotuses sprung from water." (5.7.35-36)

That garland of women threaded, as it were, on the string of one another's arms was as lovely as a floral garland threaded on a string and swarming with intoxicated bees. (5.7.60)

27. 5.7.16-17; 5.7.26; 5.8.5-9; 5.9.11, etc.

28. 5.7.16-17

tatrasthaḥ sa tadā gandhaṃ pānabhakṣyānnasambhavam /
divyaṃ saṃmūrchitaṃ jighran rūpavantam ivānilam //
sa gandhas taṃ mahāsattvaṃ bandhur bandhum ivottamam /
ita eḥity uvāceva tatra yatra sa rāvaṇaḥ //

Māruti gazed upon the faces—fragrant as lotuses—of those beautiful women, their eyes closed and their teeth concealed. [5.7.33]²⁹

In *sarga* 13, then it is surely no accident that the final sense impression described before the discovery of Sītā is again that of smell.

With its many wafting fragrances, ravishing the heart with its sweet scents, it seemed to be a second Mount Gandhamādana, rich in fragrances. [5.13.14]³⁰

These final, powerful visual and olfactory images create once again an illusion of harmony and tranquillity, yet still suggest the erotic. Each time this harmony is established, it must be disrupted. It is at this juncture, that Hanumān first sets his eyes upon Sītā. :

Then he saw a woman clad in a soiled garment and surrounded by female *rākṣasas*. She was drawn with fasting. She was dejected and she sighed repeatedly. She looked like the shining sliver of the waxing moon. [5.13.18]³¹

The tone of this first verse Vālmiki uses to describe Sītā contrasts so powerfully with that of the preceding passages that little doubt is left in the audiences mind as to the woman's identity. The lush fragrances of the honey and flowers and ill-suited for a woman in soiled garment and drawn with fasting; and, even though as above, the image of a heavenly body is still employed; however, the representation is markedly different, no longer "a second sky with flowers for its host of stars" (5.13.12) but merely a "shining sliver of the waxing moon." Emaciation, so powerfully evoked here through the image, is, of course, a common marker of erotic denial and separation from the beloved.³²

29. 5.7.33

tāsāṃ saṃvṛtadantāni mīlitākṣāṇi mārutiḥ /
apaśyat padmagandhīni vadanāni suyoṣitām //

30. 5.13.14

anekagandhapravahaṃ puṇyagandhaṃ manoramam /
śailendram iva gandhāḍhyaṃ dvitīyaṃ gandhamādanam //

31. 5.13.18

tato malinasamvītāṃ rākṣasibhiḥ samāvṛtām /
upavāsakṛśāṃ dīnāṃ niḥśvasantiṃ punaḥ punaḥ /
dadarśa śuklapakṣādau candrarekhām ivāmālām //

32. Ingalls 1965, p. 230.

Sītā is now densely described through a series of carefully constructed similes and descriptive passages, which set the heroine in clear contrast to the powerfully erotic women the Hanumān has just viewed and the personified aśokavana (5.13.14) in which she is situated. Set against the exquisite grandeur of the garden, Vālmiki's portrait of the forlorn and wasted Sītā, reintroduces a tension into the passage and engages the audience's sympathy for the heroine, placing in juxtaposition the erotic and an erotic to powerful effect.

Her radiance was lovely; but with her beauty now but faintly discernible, she resembled a flame of fire occluded by thick smoke. [5.13.19]

She was clad in a single, fine yellow garment, now much worn. Covered with dirt and lacking any ornaments, she resembled a lotus pond without lotuses [5.13.20]

Ashamed, tormented by grief, disconsolate, and suffering she looked the constellation Rohiṇī occluded by the planet Mars. [5.13.21]

She was dejected, her face covered with tears. She was emaciated through fasting. She was depressed, given over to sorrow. Brooding constantly, she was consumed with her grief. [5.13.22]

No longer seeing the people dear to her but only the hosts of *rākṣasa* women, she was like a doe cut off from her herd, surrounded by a pack of hounds. [5.13.23]

She had a single braid—like a black serpent—falling down her back. Deserving only happiness and unaccustomed to calamity, she was consumed with sorrow. [5.13.24]

That lovely women—as cherished by all living things as the radiance of the full moon—was now seated on the ground like an ascetic woman practicing austerity. [5.13.29]

Sighing constantly that timorous women resembled a daughter-in-law of a serpent lord. By virtue of the vast net of sorrow spread over her, her radiance was dimmed like that of a flame of fire obscured by a shroud of

smoke. She resembled a memory that had been blurred or a fortune lost. [5.13.30-31]

She was like faith lost or hope dashed; like success undermined by catastrophe or intellect befuddled. [5.13.32]

She was like fame lost through false rumors. She was distraught at being prevented from rejoining Rāma and anguished by her abduction by the *rākṣasa*. [5.13.33]

That delicate fawn-eyed woman was looking about here and there. Her sorrowful face with its black tipped eyelashes was covered with a flood of tears. She sighed again and again. [5.13.34]

Dejected, covered with dirt and grime, devoid of ornaments—though she was worthy of them—she resembled the light of the moon, king of stars, obscured by a black storm cloud. [5.13.35]

It was only with great difficulty that Hanumān was able to recognize Sītā without her ornaments, just as one might make out the sense of a word whose meaning had been changed through want of proper usage. [5.13.36]³³

33. 5.13.19-37

mandaprakhyāyamānena rūpeṇa ruciraprabhām /
pinaddhām dhūmajālena śikhām iva vibhāvasoḥ // [19]

pītenaikena saṃvītām kliṣṭenottamavāsasā /
sapañkām analaṃkārām vipadmām iva padminīm // [20]

vṛḍitām duḥkhasaṃtaptām parimlānām tapasvinīm /
grahenāṅgārakeṇaiva piḍitām iva rohiṇīm // [21]

aśrupūrṇamukhīm dīnām kṛṣām anaśanena ca /
śokadhyānaparām dīnām nityam duḥkhaparāyaṇām // [22]

priyam janam apaśyantīm paśyantīm rākṣasigaṇam /
svagaṇena mṛgiṃ hīnām śvagaṇābhivṛtām iva // [23]

nilanāgābhayā veṇyā jaghanaṃ gatayaikayā /
sukhārhām duḥkhasaṃtaptām vyaśanānām akovidām // [24]

iṣṭām sarvasya jagataḥ pūrṇcandraprabhām iva /
bhūmau sutanumāsīnām niyatām iva tāpasīm // [29]

niḥśvāsabahulām bhīrum bhujageṇdravadhūm iva /
śokajālena mahatā vitatena na rājatīm // [30]

saṃsaktā dhūmajālena śikhām iva vibhāvasoḥ /

The elaborate and lengthy description of Sītā as delicate, beautiful, forlorn, alone, devoted to Rāma, pious, and ascetic stands in stark contrast to that of the enchanting, erotic beauty of the garden. The images³⁴ used to describe Sītā are of a different tone and temper than those seen earlier. Many of the similes focus on asceticism, fire and smoke,—perhaps, intended to be reminiscent of the ritual fire—memory, Śrī, faith, hope, intellect, and the like. These types of images are not typically associated with women or beauty. The description of Sītā as deprived of her husband, fasting and having an ascetic mien, contrasts vividly with the erotic description of the women of the *antaḥpura* and the anthropomorphised *aśokavana* itself. The shift of the tone in the passage can be seen in part as a device to reassure the audience of Sītā's chastity and her utter devotion to Rāma. Vālmikī has reintroduced disharmony into the passage, a disharmony once again focused on the erotic which is now contrasted with the ascetic.

Yet at the same time note the erotic undertones provided by the conventional descriptions of Sītā's beauty found in the passage :

Sītā's face was like the full moon, her eyebrows were beautiful, her breasts were lovely and full. With her radiance that lady banished the darkness from all directions. [5.13.27]

Her hair was jet black, her lips like *bimba* fruit. Her waist was lovely, and her posture was perfect. Her eyes were

tām smṛtīm iva saṃdigdhām ṛddhiṃ nipatitām iva // [31]

vihatām iva ca śraddhām āśāṃ pratihatām iva /
sopasargāṃ yathā siddhiṃ buddhiṃ sakaluṣāṃ iva // [32]

abhūtenāpavādena kīrtiṃ nipatitām iva /
rāmoparodhavyathitām rakṣoharaṇakarśitām // [33]

abalāṃ mṛgaśāvākṣīm vikṣamāṇām tatas tataḥ /
bāṣpāmbupratipūreṇa kṛṣṇavaktrākṣipakṣmaṇa /
vadanenāprasannena niḥśvasantīm punaḥ punaḥ // [34]

malapaṅkadharaṃ dīnāṃ maṇḍanārḥām amaṇḍitām /
prabhāṃ nakṣatrarājasya kālameghair ivāvṛtām // [35]

tasya saṃdidihe buddhir muhuḥ sītāṃ nirīkṣya tu /
āmnāyānām ayogena vidyāṃ praśīthilām iva // [36]

duḥkhena bududhe sītāṃ hanumān analaṃkṛtām /
saṃskāreṇa yathā hīnāṃ vācam arthāntaram gatām // [37]

At sarga 17 a similar series of images is provided, once again calling to mind the stark contrast between Sītā and her surroundings.

34. For an interesting analysis of the poetic figures found in the passage see Bh. Krishnamurthi (1994).

like lotus petals, and she resembled Rati, wife of Manmatha, god of love. [5.13.28]³⁵

Without ever questioning Sītā's virtue, Vālmīki fills the passage with images of deprivation and asceticism, but intermingled among them are ones that remind the audience that Sītā's beauty is unsurpassed and that she is potentially a sexual being. Her beauty—a reflection of her inner worth—is, after all, an essential component of the epic drama. As the heroine of the epic she must be attributed with extraordinary beauty,³⁶ a beauty that must be unrivalled, and yet, when she is separated from her husband, it must be diminished. Thus she is described as "a lotus pond without lotuses," "the constellation Rohiṇī occluded by the planet Mars," or a "doe cut off from her herd." Moreover, separated from her lover Rāma, she must suffer the afflictions of a heroine in separation, so she is "brooding constantly," and "sigh[s] again and again." Hanumān reflects :

If Rāma were to turn all the land stretching to the sea upside down for her sake, or even the universe itself, that would be, in my opinion, well-justified. [5.14.13]

If one had to decide the relative worth of the kingship over the three worlds on the one hand and Janaka's daughter on the other, the undivided kingship of the three worlds would not be worth one-sixteenth of Sītā [5.14.14]

Stripped of her beauty like a lotus pond smitten by frost, oppressed by one calamity after another, the daughter of Janaka has been reduced to pitiable state like a female *cakravāka* bird separated from her mate. [5.14.30]

These *aśoka* trees, their branches bent down under the weight of their blossoms, only intensify her sorrow, and so does thousand-rayed moon with its gentle beams now rising at the onset of spring. [5.14.31]³⁷

35. 5.134 27-29

pūrṇacandrānanām subhrūṃ cāruvṛttapayodharām /
kurvantīm prabhayā devīm sarvā vitimirā diśaḥ //

tām nīlakeśīm bimboṣṭhīm sumadhyām supratīṣṭhitām /
sītām padmapalāsākṣīm manmathasya ratīm yathā //

36. Keith 1924, pp. 308-309.

37. 5.14.13-14,30-31

The marked contrast between the exquisite and erotized surroundings and Sītā, who although worthy of such surroundings, is presented as their very antithesis, haunts the passage and forms a crucial component of the narrative frame. Here the ascetic is marked by an absence of the erotic; much as earlier the absence of the bees marked an absence of the erotic and the destruction of the *aśoka* grove marked its disruption. Sītā's presence in the *aśokavana* is one that resists the flow of the narrative.³⁸

But the juxtaposition of erotic excess with extreme self-denial does not serve as the exclusive contrast for the narrative frame. At *sarga* 15 Vālmīki introduces yet another one. Set against the beauty of the *aśokavana* and of the inhabitants of the inner apartments and the pallid loveliness of Sītā, are the horrific figures of the *rākṣasī* guards.

One had but a single ear, while another's ears covered her upper body, one had no ears. Another had pointed ears, while yet another had her nose of her forehead.

One had a huge head; another's neck was long and thin. One had hardly any hair, while another was completely bald. Yet another's hair covered her like a woolen blanket.

One had pendulous ears and a bulbous forehead; another's breasts and belly hung down . One's lips

yadi rāmaḥ samudrāntām medinīm parivartayet /
 asyāḥ kṛte jagac cāpi yuktam ity eva me matiḥ // 13
 rājyaṃ vā triṣu lokeṣu sītā vā janakātmajā /
 trailokyarājyaṃ sakalaṃ sītayā nāpnuyāt kalām // 14
 himahatanalinīva naṣṭaśobhā
 vyaśanaparamparayā nipīḍyamānā /
 sahaśararahiteva cakravāki
 janakasutā kṛpaṇām daśām prapannā //
 asyā hi puṣpāvanatāgraśākhāḥ
 śokaṃ dṛḍhaṃ vai janayanty aśokāḥ /
 himavyapāyena ca mandaraśmir
 abhyuthito naikasahasraśmiḥ //

38. Doane 1987, p. 6. Similar to the presence of a woman in cinema, here Sītā's presence can be "constituted as a resistance or impedance to narrativization." Thus the tension created by the presence of Sītā can be understood as narrative resistance. However this narrative resistance, is not a marker of the resistance through alterity, but rather as one in service of the patriarchy.

protruded, while another's were on her chin. Yet another's mouth hung open while one's knees stuck out.

One was very short; another very tall. One was hunchbacked, another was deformed, while still another was a dwarf. One was snaggletoothed; another had a sunken face. One had yellow eyes, while another's features were distorted. [5.15.5-8]³⁹

With the introduction of the hideous *rākṣasīs* the poetic frame is complete : the erotic and the ascetic; the desirable and the repulsive. For Vālmīki, the world of the *rākṣasas* is one of extremes. The juxtapositioning of these three dissonant images—inhabitants of the erotized *antaḥpura* and its garden, the pious wife, and the deformed women—serves to heighten the audience's emotional and aesthetic experience and serves a specific role in the production of the *kāvya*. On the one hand it serves to evoke *karuṇarasa* "the pathetic sentiment" for the

39. 5.15.5-8

ekākṣīm ekakarṇām ca karṇaprāvaraṇām tathā/
akarṇām śaṅkukarṇām ca mastakocchvāsanāsikām//

atikāyottamāṅgīm ca tanudīrghaśirodharām/
dhvastakeśīm tathākeśīm keśakambaladhāriṇīm//

lambakarṇalalāṭhām ca lambodarapayodharām/
lambōṣṭhīm cibukoṣṭhīm ca lambāsyām lambajānukām//

hrasvām dīrghām ca kubjām ca vikaṭhām vāmanām tathā/
karālām bhugnavakrām ca piṅgākṣīm vikṛtānanām//

The passage continues:

"And that best of monkeys stared at those *rākṣasa* women whose appearance caused his fur to bristle. They were deformed, yellowish, black, wrathful, fond of quarrels, and armed with spears, mallets, and war-hammers of black iron. Some had the faces of boars, deer, tigers, buffalo, goats, and jackals. Some had feet like those of elephants, camels, and horses, and others had their heads sunken into their bodies. Some had only one hand, others one foot. Some had the ears of donkeys, horses, cows, elephants, and monkeys. Some had no noses, others huge ones. Some had crooked noses or noses without nostrils. Some had noses like elephants' trunks, while others had nostrils in their foreheads. Some had the feet of elephants, some had enormous feet, some had feet like cows' hooves, and some had hairy feet. Some had enormous heads, necks, breasts, and bellies. Some had enormous mouths and eyes, and some had long tongues and nails. Some of those dreadful looking *rākṣasa* women had the faces of goats, elephants, cows, sows, horses, camels, and donkeys. They held spears and hammers; they were wrathful and fond of quarrels. Those *rākṣasa* women were snaggle toothed. Their hair was like smoke, and their faces were hideous. Addicted to meat and wine, they were constantly guzzling strong drink. Their bodies were smeared with flesh and blood for such was their food." (5.15.9-17)

hero and heroine of the epic whose fate has torn them apart,⁴⁰ while on the other it serves to provide an expression of the *bhayānakarasa*, or "horrific sentiment," as well as *śṛṅgārarasa*.

The carefully constructed narrative frame and the descriptions of the *antaḥpura* along with its inhabitants, the *aśokavana*, as well as Sītā and the *rākṣasīs* serve to enhance the epic audience's appreciation of Sītā's liminal and precarious situation. The description of Sītā serves to remind us of how powerful her devotion to Rāma is—as well as serving as a meditation on Rāma himself—while of the *rākṣasīs* works to remind us that she is under constant guard and protected at all times by the *rākṣasa* lord's horrific servants. Following upon the erotic description of Rāvaṇa's *antaḥpura* and that of the *aśokavana*, likewise filled with erotized images, the descriptions of the ascetic Sītā and the fearsome *rākṣasīs* provide a powerful contrast, dragging the audience, as it were, through a full range of emotional states, which are reflected in Hanumān's own bouts of frenzied excitement and utter despondency.⁴¹

The *rākṣasīs* complete a triad of feminine images with which Vālmīki has populated the Sundarakāṇḍa narrative: The erotic sexualized woman who is under the control of a male, who is deceptively beautiful but ultimately destructive; the pious, ascetic, wife; and the horrific, frightening, male-destroying, sexually uncontrolled, consuming, woman.⁴² In this way the narrative structure as constructed by Vālmīki inscribes upon the *aśokavana* the world of Woman and recreates, in the words of Janet Walker, the "pattern of how men view women complete with their fears and desires."⁴³

40. The heroine, herself, is more likely to be held responsible for her and her husband's predicament. The text itself hints at the notion that Sītā is somehow responsible for her condition. At 5.13.21, the text describes her as, *vṛīḍitām*, "ashamed." See Sutherland 1992 and Sutherland Goldman 1997a, 1997b.

41. See Goldman and Sutherland Goldman 1994 and 1996.

42. Kakar (1989, pp. 17-22) with justification, talks of the "mother-whore-partner-in-ritual trichotomy." Here the trichotomy has a configuration that is constructed differently with the sexualized woman being marked as "sexually controlled" the women of Rāvaṇa's harem, or "sexually uncontrolled," i.e., the lower class women who are not protected by a man. See too Sutherland 1991 and 1992.

43. Walker, 1990, p. 147.

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ACCULTURATION OF THE SKANDA CULT IN INDIA : SANSKRIT SOURCES

By

K.V. SARMA

[प्राचीनवैदिककालादारभ्याधुनिककालपर्यन्तं स्कन्दकार्तिकेयस्योपासना प्रचलिताऽ-
स्ति । यद्यपि वैदिककालादारभ्य स्कन्दस्योपासना संपूर्णे भारतवर्षे हिन्दुधर्मे चासीत्
प्रचलिता किन्तु कालक्रमेण अस्योपासना उत्तरभारते उच्छिन्नाऽल्पप्रचलिता वा जाता
किन्तु दक्षिणे भारते इयमुपासना व्यापकरूपेण प्रचलिता वर्तते । अत्र विदुषा लेखकेन
स्कन्दोपासनायाः स्कन्दवर्णनस्य च वैदिकसाहित्ये, गृह्यपूजायां, व्याकरणायुर्वेदार्थ-
शास्त्रादिग्रन्थेषु, इतिहासपुराणयोः, स्तोत्रसाहित्ये च यद् विवरणं प्राप्यते तस्य साङ्गोपाङ्गं
विवरणं प्रस्तुतम् । स्कन्दमन्दिराणामपि निर्देशो विहितः । एतावान् माहात्म्यसंपन्नोऽपि
कार्तिकेयः संप्रति दक्षिणभारत एव प्राधान्यं भजते ।]

Introductory

Acculturation is a universal phenomenon that takes place when two rich cultures come together and intermingle, one sumptuous enough to supply and the other capacious enough to absorb. The result would be novel and blended patterns ennobling the one and enriching the other. In its broad and extended sense culture encompasses a variety of matters including life style, dress, food-habits and foodstuff, language, speaking habits and appellations, customs and manners, doctrines and beliefs, myths and legends, deities and worship and the like. This phenomenon can take extensive strides and elaboration and also supplementation that, at times, the graft outgrows the trunk. A striking instance in point is the acculturation that has taken place in South India, especially Tamilnadu, in the cult of Skanda.

For an estimation of the prevalence of the Skanda cult through Sanskrit and, for that matter, in North India where it has ceased to prevail from about the 10th century A. D., the potential sources would be Vedic literature, the Sanskrit epics and purāṇas, prose poetic and drama literature, texts on Dharmasāstra and worship of deities, stotra literature, technical texts and inscriptions mentioning the construction of temples for

Skanda. Places of pilgrimage, rivers, groves and ponds sacred to Skanda would also be a pointer to the Skanda cult in North India. Sanskrit texts mentioning the emigration and spread of the Skanda cult from the North to the South could also be informative in the matter. The present paper endeavours to collect relevant information from all these sources and present them in order.

Kumāra-Skanda-Kārttikeya in Vedic literature

The evolution of Kumāra-Skanda-Kārttikeya, who, during later times developed into one of the popular and prominent members of the Hindu pantheon, takes its origin from Vedic times itself. The tradition commences from the *Ṛgveda* where Kumāra appears as related to god Agni as his father, a feature carried forward down the tradition. Thus *Ṛgveda* 5.2.1-3 mention Kumāra as endowed with golden teeth and golden complexion who had been secreted by his mother in a cave (*guhā*) – a feature current in later tradition also – out of sight of his father.¹ Again, Agni is said to have seven auspicious mothers (RV 1.141.2.2)² and also born of seven mothers,³ aspects which betray resemblances to the puranic Skanda. In the Kāthaka Saṁhitā of *Kṛṣṇa-Yajurveda* the birth of Kumāra in Agni is made mention of (36.5) and also his exploits (19.11). In the *Śatapatha Brāhmaṇa* (6.1.3.8-10) there occurs a symbolic account of the birth of Kumāra. It is said the six *bhūtas* are the six seasons, their lord is the year (*saṁvatsara*) and they drop their seed at dawn, which, after a year, give birth to Kumāra who is equated with Rudra, being another traditional name of Skanda.⁴ Elsewhere the same *Brāhmaṇa* states (6.1.3.18) that Agni born as Kumāra had nine names, of which the ninth is Skanda. This *Brāhmaṇa* equates the Kṛttikāś with Agni (2.1.2.5)⁵. Again, the same *Brāhmaṇa* states elsewhere

1. *Kumāram mātā yuvatiḥ samugdham guhā bibharti na dadāti pitre / anikam asya minajjanāsaḥ puraḥ paśyanti nihitam aratau // R V. 5.2.1 kam etam tvam yuvate kumāram peṣī bibharṣi mahiṣī jajāna / pūrvīrhi garbhāḥ śarado vavardhā 'paśyam jātam yad asūta mātā // 2 hiraṇyavarṇam śucivarṇam ārāt kṣetrād apaśyam āyudhā bhimānam // 3* Sāyaṇa comment : *sūktasya āgneyatvāt kumāra ityagnir ucyate.... atrāgner utpādyamānatvāt kumāraśabdena vyavahāraḥ*
2. *Saptasivāsu māṅṛsu.* (RV 1. 141.2)
3. *Sanā atra yuvatayaḥ sayonīr ekam garbham dadhire sapta vāṅīh* (RV 3.1.6)
4. Cf. *tānīmāni bhūtāni (ṣaḍ ṛtavaḥ) ca, bhūtānām ca patiḥ saṁvatsaraḥ, uṣasi reto asiñcant, su samvatsare kumāro 'jāyata, so' rodīt, yad arodīt tasmāt (sa kumāraḥ) rudraḥ* (*Śatapatha Br.* 6.1.3.8-10)
5. *etā vā agninaḥsatram yat kṛttikāḥ, pura etāḥ udyanti, agnir vā etānām mithunam* (*Satapatha Br.* 2.1.2.5)

(6.1.3.18) that Agni born as Kumāra is given nine names, of which the ninth is Skanda.

The *Maitrāyaṇī Saṁhitā* of the *Kṛṣṇa-Yajurveda* contains a *Skanda-gāyatrī* where three of his names occur. *Tat Kumārāya vidmahe Kārttikeyāya dhīmahi/tanno Skandaḥ pracodayāt //* The *Taittirīya Āraṇyaka*, in *Prapāṭhaka* 10, has a variant form of *Skanda-gāyatrī* which reads. *tat Puruṣāya vidmahe/Mahāsenāya dhimahi/tanno Saṅmukhaḥ pracodayāt.*

The *Siddhāntasīkhopaniṣad* portrays Skanda as *Bhagavān* and as a teacher.⁶ The *Śivopaniṣad* instructs the installation of the image of Skanda and the Mother Goddess near the Śivaliṅga.⁷ The *Atharvasira-Upaniṣad* also makes a mention of Skanda but identifies him with Rudra.⁸

Among the ancillary texts related to the *Atharvaveda*, the *Atharva-pariśiṣṭas*, one of the texts entitled *Dhūrtakalpa* or *ṣaṅmukhakaḥkalpa*⁹ is an elaborate ritual on the propitiation of Skanda through homa (offerings in the sacred fire) and worship of his image with flowers, incense, lamps and sandal and offerings of *naivedya* (eatables). His names are mentioned as Skanda, Ṣaḍānana, Kārttikeya, Brahmaṇya, Svāmī and Dhūrta, the last meaning 'Master thief'. He is described as riding a peacock (*yam vāhanti mayūrāḥ*), embellished with bells and banners (*ghaṅṭā-patākini*) and surrounded by the Mother Goddesses (*yaś ca Mātṛgaṇair nityam sadā parivṛto yuvā*). His image has six heads and lips (*Ṣaḍānanaṣṭha*). About his parentage it is noted:

*Āgneyam Kṛttikāputram Aindram kecid adhiyate/
ke ca Pāśupatam Raudraṁ yo 'si so 'si namo'stu te //*

Stating, 'Who-so-ever you are, born of the Fire, Kṛttikās, Indra, Paśupati or Rudra, reverence to Thee.

The Ṛgvedic deity Mūradeva (*RV* 7.104.24; 10.87.2 and 14) has been identified, at some quarters, as the proto-type of Muruka (Skanda-Kārttikeya) of Tamilnadu.

6. Cf. *Om. atha Bharadvājaḥ Kumāram papraccha, Ko 'yam bhavādṛśānām Paramaśivabhaktānām siddhāntaḥ / kutaḥ sarve na vidantīti / tad guhyam uvāca Skandaḥ Ityāha bhagavān Skandaḥ tam enam Siddhāntasikham prātaradhīyāno rātrikṛtam pāpam nāśyati. (Beginning. and End of the Upaniṣad).*

7. Cf. *adhobhāge sthitaḥ Skandaḥ sthitā Devī ca madhyataḥ.*

8. Cf. *yo vai Rudraḥ sa bhagavān yaś ca Skandaḥ tasmai vai namo namaḥ. (AV Upd. 20)*

9. *The Pariśiṣṭas of the Atharvaveda*, ed., Bolling and Negelein, 1909, XX, pp. 128-35.

Skanda in domestic ritual

An understanding of the place of Skanda in the domestic ritual and social life of the common man in North India could be had from the *Gṛhyasūtras* and *Dharmasūtras* which governed the life of the people of the times. According to the *Āgniveśya Gṛhyasūtra* ablutions were to be offered, among other deities, to Skanda, Viśākha and Śaṣṭhī, the consort of Skanda. The *Kāthaka Gṛhyasūtra* prescribes offerings in the sacred fire during the ritual of Haviṣyakalpa performed when a householder was offering his daughter in marriage. The deities to whom offerings were so offered include Skanda and Śaṣṭhī. According to the *Bhāradvāja Gṛhyasūtra*, (3.9.9) and *Hiraṇyakeśi Gṛhyasūtra* (2.19.6) a seat (*āsana*) was prescribed also to Skanda who too was invoked along with other deities. The *Mānava Gṛhyasūtra* (2.11/2) instructs the performance of a ceremony of Goddess Śaṣṭhī, consort of Skanda, on the sixth day of the bright fortnight.

Coming to *Dharmasūtras*, the *Baudhāyana Dharmasūtra* (2, 5, 7) speaks about *tarpaṇa* (religious offering of water) to Skanda in his different forms, Skanda, Śaṇmukha, Viśākha, Mahāsenā and Subrahmaṇya and also his *pārśadas* and *pārśadīs*.¹⁰ . The mention of the *pārśadas* and *pārśadīs* implies that by the time that this work was composed Skanda had been established as the war-god.

Skanda in Texts of Grammar, Medicine and Polity

The grammarian Patañjali of the 2nd cent. B.C. states in his *Mahābhāṣya*, commenting of Pāṇini's sūtra 5.3.99 of the *Aṣṭādhyāyī*, that the images of Śiva, Skanda and Viśākha were no longer being sold commercially, which was the case during the times of the Mauryas, and that during his time these images were used only for worship.¹¹ The medical work *Suśruta Saṁhitā* prescribes a spell for the exorcision, of evil spirits in which occurs the verse mentioning Skanda (and Guha) with some of his characteristics. Kauṭalya of the 4th cent. B. C. who speaks of temples and images in his *Ārthaśāstra* in a number of places, e.g., *devatāgṛha* (12.5.3), *devatācaitya* (5.2.39), *devatāpratimā* (4.8.4), *devatādhvaja* (12.5.5;13.3.45), in the context of the construction of a fort

10. See : *Om Śkaṇdam tarpayāmi. Om Śaṇmukham tarpayāmi. Om Jayatam tarpayāmi. Om Viśākham tarpayāmi. Om Mahāsenam tarpayāmi. Om Subrahmaṇyam tarpayāmi. Om Skandapārśadān tarpayāmi. Om Skanda-pārśadīm ca tarpayāmi.* (Baudh Dh. S. 2.5.7.)

11. See Pāṇini 5.3.99 : *jivikārthe cāpaṇye. Mahābhāṣya : apaṇye it. ucyaṭe. tatredam na siddhyati Śivaḥ Skandaḥ Viśākha it. Kim kāraṇam. Mauryair hiranyārthibhiḥ arcaḥ prakalpitaḥ bhavet, tāsu syāt. yas tv etāḥ samprati pujaṛthās tāsu bhaviṣyati.*

specifically prescribes the installation of Senāpati (*Mahāsenā, Skanda*) at one of the gates.¹² In his *Nāṭyaśāstra* (III. 24) Bharata assigns Skanda to the eastern side of the hall for dramatic performances.

Skanda embossed on coins

The prevalence of the Skanda cult and the popularity of the deity is evidenced from the discovery of a large number of coins of the Kushanas and Yaudheyas who ruled in the north-west of India during the beginning of the Christian era. These coins bear the figure of Skanda or legends or both. The reverse of a coin of King Devasena, king of Ayodhyā, bears the symbol of a cock on the top of a post. The same device is found also on the coins of Vijayamitra. The device was based on Skanda-Kārtikeya according to J. N. Banerjēa, as pointed out in his *History of Art and Culture in Ancient India*, (p. 141) Banerjēa describes coins of Huviska, the Kushana king, bearing figures and the inscriptional names in Greek *Skando, Komaro, Bizāgo* and *Mahāseno* being Greek counterparts of the names in Sanskrit (ibid. p. 146). Another Yaudheya coin described by Banerjēa (p. 141) has the figure of the six-headed Skanda, the heads being in two rows of three heads each, the right hand holding a long spear and left hand resting on his hip (p. 141). The Yaudheyas seem to have adopted Skanda as their patron deity, as would be apparent from the legend in their coins which reads: *Yaudheya Bhāgavata svāmino Brahmaṇyasya* and *Bhāgavata svāmino Brahmaṇyadevasya Kumārasya*. A large number of Yaudheya coins, from the Rohtak region of Haryana, over which the Yaudheya dynasty ruled, have been collected and preserved in the Gurukul Museum at Jhajjar in Haryana.

The earliest image of Skanda belonging to the Kushan period in red sandstone found in Rajasthan belonging to the 1st cent. B. C. has been

12. *Arthaśāstra* 2.4.9 : *Brāhma-Aindra-Yāmya-Senāpatyāni dvārāṇi.*

tapasām cetasām caiva yaśasām vapuṣāṃ tathā
nidhānam yo 'vyayo devaḥ sa te Skandaḥ prasīdatu /
grahasenāpatir devo Devasenāpatir vibhuḥ :
devasenāripuharaḥ pātu tvām bhagavāṅ Guhaḥi /
devadevasya mahataḥ pāvakasya ca yaḥ punaḥ //
gaṅgomākṛttikānām ca sa te Śarma prayacchatu
raktamālyāambaradharaḥ śrīmān raktacandanabhuṣitaḥ /
raktadivyavapur devaḥ pātu tvām Krauñcasūdanaḥ //
(*Suśruta, Uttara, 28.11-14*)

Cf. *Nārāyaṇo Mahendraś ca Skandārkaśvubay Saśi /*

Sarasvatī ca Lakṣmīś ca Sraddhā Medhā ca pūrvataḥ // (*Nāṭyaśāstra* III. 24)

preserved in the Museum at Bharatpur, as mentioned by V. P. Limaye in his *Critical Studies on the Mahābhāṣya* (VVRI, Hoshiarpur, 1974, p. 402)

Skanda in the Epics and the Purāṇas

It is in the Sanskrit epics and the Purāṇas that the Skanda cult develops fully from the phenomenal stage to the anthropomorphic stage. The birth, form, weapons, exploits, installation as the commander-in-chief of the army of the gods, subduing demons, marriage, worship in temples, festivals connected with him, places of worship and pilgrimage, fasts and feasts—all add up to the position Skanda as one of the important members of the Hindu pantheon, in due course, all over the country. Full-fledged accounts of some or all the above said aspects are found weaved into full texts or incorporated into longer texts like the epics and the purāṇas.

The Skanda story as depicted in the *Rāmāyaṇa* of Vālmīkī is rather short and takes up just three cantos of the *Bālakāṇḍa* of the epic, ch. 35 to 37 (Edition: M. L. J. Press, Madras). It occurs in the context of sage Viśvāmītra leading the princes Rāma and Lakṣmaṇa across the forest to the kingdom of Mithilā, when they reach the banks of the river Ganges. Out of curiosity Rāma enquires of the sage about the origin of the river and the sage's reply trickles on the story of the two daughters of Mount Himavān, Gaṅgā and Umā, the latter the consort of Śiva. Two versions of the birth of Skanda are indicated involving Śiva, Agni, Vāyu and the Gaṅges. In the first version the divine Kṛttikās find no mention but in the second they nurse the new-born Skanda. The story stops short here since the query of Rāma had been duly answered.

However, it is patent that Vālmīkī was aware of several other developments in the story as indicated by references elsewhere in the epic. Thus, queen Kausalyā refers to Skanda as a great god (*skandas ca bhagavān devaḥ*, 2.25.11), his being known as Kārttikeya (*Kārttikeyasya ca sthānam*, 3.12.21), *śaravaṇabhava ruroda śiśur atyantam śiśuṇ śaravan ayathā*, 7.35.22), Mahāsenā (*yatra jāto Mahāsenas tam deśam upacakrame*, 7.86.10). Guha and Śikhivāhana riding the peacock, (*śaktim ādāya tejasvī guhaḥ śikhigato yathā*, 6.69.31). Skanda's being installed as commander-in-chief and his piercing the Krauñca mountain have also been referred to (*abhiṣiktaḥ purā Skandaḥ sendrarir iva marudgaṇaih*, 7.63.15, and *guho 'calam krauñca agrasaktyā*, 6.6.7.19).

It is in the *Mahābhārata* that we get, for the first time, a full-fledged depiction of Skanda with his manifold accountments and followers, exploits, worship by the masses, specific spots of pilgrimage, names of clans adhering to him, and allied matters. The story occurs in three

contexts. In the Vanaparva (Araṇyaparva), chapters 223 to 232, in 403 verses, form an account of Skanda given by sage Mārkaṇḍeya in response to the queries of King Yudhiṣṭhira who had been exiled to the forest by his cousin - brother, Duryodhana. Accounts of Skanda's birth, nurturing and exploits featuring several figures including Indra, Śiva, Agni, Umā, Gaṅgā, Svāhā and the spouses of six ascetics are given. It is interesting that the last chapter, 232, forms an enumeration of the names of Skanda followed by a decade of verses in praise of Skanda.

In the Śalyaparva of the Mahābhārata, in chapters 34 to 55, Balarāma, elder brother of Lord Kṛṣṇa, arrives after a long pilgrimage, upon the scene where, in the battle-field of Kurukṣetra, the warring brothers and Kṛṣṇa were holding a belligerent conference. During the long narrations and discussions that followed, three chapters, 44 to 46, in 276 verses, occurring in the course Balarāma making a reference to the slaying of demon Tāraka, a brief statement on the biography of Skanda occurs. What is significant here is the coronation of Skanda with an account of the presents made to him by the gods (45.1-54) and the long list of the names of the warriors who accompanied Skanda to battle the demons (45.55-77) and their characteristics (45.78-112.)

The third account of Skanda in the Mahābhārata occurs in the Anuśāsanaparva chs. 84-86, in 225 verses. The context is the narrative of grandsire Bhīṣma from his bed of arrows to Yudhiṣṭhira on the origin of gold. It is stated here that Agni is turned into gold and, as a digression, the relationship between Agni and Skanda causing the birth of Skanda and the extermination of demon Tāraka and his forces under the leadership of Skanda.

Despite divergences, discrepancies, additions and omissions, and, at times, contradiction, the three accounts are similar in the portrayal of the personality of Skanda. Even so are his epithets, purpose of his advent, leading the army against Tāraka and other demons and the status which he has been accorded in the pantheon.¹³

In the Sanskrit Purāṇic literature three texts are directly related to Skanda. They are the well-known *Skanda-mahāpurāṇa* which is divided into seven khaṇḍas and contains 83,000 verses, the *Skaṇḍa-upapurāṇa* and the *Śaṅkara-saṁhitā* of the *Skandapurāṇa* in six khaṇḍas carrying 73,000 verses. All these extensive texts carry exhaustive accounts of the Skanda cult, though with considerable digressions and divergences, but the

13. For a full list of references to Skanda-Kārttikeya in the Mahābhārata see Sorensen, S., *An Index to the Names in the Mahābhārata*, (Delhi, rep. 1978) pp. 642-44.

keynote story is the same, viz., the extermination of demon Tāraka who was the scourge of the gods.

The other Purāṇas, being the seventeen mahāpurāṇas, the seventeen upapurāṇas and the purāṇic saṁhitās are very much in the know of Skanda and the Skanda cult on account of their popularity among the masses. Incidents from the Skanda story or his exploits are referred to at several contexts. The *Vāyupurāṇa* (72.42) gives the derivation of Skanda as:

skanditā dānavagaṇās tasmāt Skandaḥ pratāpavān

and the *Mahābhārata*, *Vanaparva*, (225.17) derives the name as:

*ṛṣibhiḥ pūjitam Skandam anayan skandatām tataḥ?
ṣaṭsīrā dviguṇasrotro dvādasākṣibhujakramaḥ ??*

The *Matsyapurāṇa* (157.41) derives Kumāra as:

*dipto mārayitum daityān kutsitān kanakacchaviḥ/
etasmāt kāraṇād devaḥ Kumāraś cāpi so 'bhavat/*

The *Viṣṇupurāṇa*, (1.15.115-116) speaks of his birth in the forest of reeds:

*Agniputraḥ Kumāras tu śarastambe vyajāyata/
apatyam Kṛttikānām tu Kārttikeya iti smṛtaḥ//*

The *Varāhapurāṇa*, (25.49), speaks about the sixth lunar day for his ablutionary rites:

*svayam Skando Mahādevaḥ sarvapāpaprāṇāśanaḥ
tasya ṣaṣṭhim tithim prādād abhiṣeke Pitāmahaḥ//*

The *Skanda-purāṇa* gives a sum-up in (1.1.31.6-7)

*mahimā hi Kumārasya sarvaśāstreṣu kathyate/
vedaś ca sāgamaiś cāpi purāṇeṣu tathaiva ca//
tathopaniṣadaś caiva mīmāṃsādvitayena tu//
evambhūtaḥ Kumāro 'yam aśakyo varṇitum dvijāḥ/*

The same Purāṇa, (1,2.36.61), vouches salvation for the devotee :

*idam tat paramam divyam sarvadā sarvakāmadam
tanukṣaye ca sāuijyam Ṣaṇmukhasya vrajen naraḥ/¹⁴*

The Belles Lettre in Sanskrit on Skanda

Poets and playwrights in Sanskrit are in no way behind in referring to Skanda when there is a context. It is well known that the great poet Kālidāsa had adopted the Skanda theme for a full-fledged long poem

14. For a detailed note on Subrahmaṇya (Skanda-Kārttikeya) in the purāṇas, see Vettam Mani, *Purāṇic Encyclopaedia* (Delhi, 1975), pp. 747-49, and for references to Skanda-Kārttikeya-Guha-Ṣaḍānana-Ṣaṇmukha in several purāṇas see Dikshitar, V.R.R., *Purāṇa Index* (3 vols., rep. Delhi, 1997), 1.356-57, 539; III. 498-500, 710-11.

(*mahākāvya*), the *Kumārasaṃbhava*, which is one of the specimens of exquisite poetry in Sanskrit. While Kālidāsa has stopped short with its canto eight, with the love-sports of Śiva and his consort Pārvatī, another poet of a later date supplemented the work with nine more cantos, 9 to 17, completing the theme of the story with the extermination of the demon Tāraka. That Kālidāsa conceived Skanda as a powerful god installed at a temple in Devagiri hill (*modern Devagarh in M.P.*) is patent from the eloquent reference to Skanda in the *Meghadūta* (1.45-46). Kumāra (Skanda) is referred to by Kālidāsa also in his *Vikramorvaśīya*, wherein the celestial damsel Urvaśī was turned into a creeper as she inadvertently entered the Kumāravana (Act IV, Praveśaka). Another great poem on Skanda is the *Kārtikeyavijaya* by Gīrvāṇendra Yajvan *alias* Svāmi Dīkṣita, son of the renowned Nīlakaṇṭha Dikṣita (Ms. Mysore p. 243). *Kartīkeyakarnāmṛta*, in 51 verses, (ptd. in *Poona Orientalist*, 27. iii-iv. pp. 90-97) in 51, verses, is an exquisite work modelled on the *Śi Kṛṣṇakarṇāmṛta* of Līlāśuka. A *Kumaravijayakāvya* in eleven cantos with a commentary, *Kavikulojjivini* by Rāmasūri is also known.

Bhāsa, the dramatist, refers to Kharapaṭa (Skanda) in his drama *Cārudattam* (Act III, after verse 10), patron deity of thieves. The same idea is found also in the drama *Mṛcchakaṭika* of Sūdraka (Act III, after verse 14) when Śarvilaka prays to the patron deity of thieves before he bores into the wall of Cārudatta's house. He says: *namo varadāya Kumāra-Kārtikeyāya namaḥ, Kanakaśaktaye Devavratāya namo, Bhāskaranandine namo yogācāryāya yasyāham prathamam śiṣyaḥ.*

Poet Aśvaghōṣa states in his long poem *Buddhacarita* that at Buddha's birth his father felt as much joy as Śiva felt when his six-headed son was born:

bhavanam atha vigāhya śākyarājo Bhava iva Ṣaṇmukha-janmanā pratītaḥ (Buddhacaritam. 1.93).

Varāhamihira describing the form of Skanda in an icon specifies him as bearing the weapon *śakti* and donning the peacock feather:

Skandaḥ Kumārarūpaś śaktidharo barhiketus'ca' (57.41)

In a context of Skanda's forces fleeing the battlefield, he delivers an exhortation to stop them as stated in Bhāravi's *Kirātārjunīya*, (15.7-29), the commencing verse being:

*athāgre hasatā sācisthitena sthirakirtinā
senānyā te jagadvire kiñcid āyastacetasaḥ*

The exhortation ends with the verse—

*iti śāsati senānyā gacchatas tān anekadhā
niśidhya hasatā kiñcit tasthe tatrānyakariṇā*

Bāṇabhaṭṭa, the proseleur, has a number of references to Skanda in his two works, *Kādambari* and *Harṣacarita* of which one might be cited. The birth-chamber of prince Candrāpīḍa had a wall painting of Kārttikeya riding on the peacock, carrying a banner made of red cloth and flourishing a lustrous *śakti*.¹⁵ Bhavabhūti, the dramatist, too makes several references to Skanda in his works. To cite an instance. In the context of his verbal duel with Paraśurāma, Lord Rāma taunts his rival, pointing to the latter's battle-axe with scorn: *ayam sa kila yaḥ saparivāra Kārttikeyavijayāvajitena bhagavatā nīlatohitena sahasraparivatsarānt-evāsine tubhyam prasādīkṛtaḥ paraśuḥ* (*Mahāvīracarita*, Act II, after verse 33).

The *Kathāsaritsāgara* of the Kashmirian poet Somadeva has several references to Skanda,¹⁶ one of which might be cited here. The context is where the two, Vyāḍi and Indradatta, worshipping Kārttikeya for obtaining knowledge:

*tēnānāthau sati dhane 'py āvām vidyābhikaṅkaṅkāṅkṣiṇām
gatau prārthayitum Svāmi-Kumāram tapasā tataḥ Kathā. (1.2.44)*

In his *Naiṣadhīyacarita. (18,27)*, poet Sriharṣa proclaims that the feather tuft of Ṣaṅmukha's peacock bore no comparison to the exquisite locks of princess Damayanti : *bhajate khalu Ṣaṅmukham śikhī, cikurair nirmīta-barhigarhaṇaḥ*. Kṣemendra of Kashmir, in the *Bṛhatkathāmañjārī* (6.1.16), in the tale of Svayaṅprabha compares him to Skanda, son of Siva, and Jayanta, son of Indra :

*tasya Skanda iveśasya Jayanta iva Vajriṇaḥ
Sūryaprabho 'bhavat sūnuḥ pratāpākṛāntabhūdharaḥ.*

Two campū-kāvya and a drama on the Skanda theme are also known. The campūs are : *Kumāravijayacampū* in four ucchvāsas by Bhāskara Yajvan, son of Śivasūrya Yajvan of Puttūr of the Mulluṅḍram family, and other, also termed *Kumāravijaya-campū* by Subrahmaṇya, son of Rāmaliṅgasūri, pupil of Sadāśivendra. Manuscripts of both of these are recorded in the *New Catalogus Catalogorum of Sanskrit* (NCC Madras University, vol. IV, p. 210). The Skanda drama entitled *Kumāravijaya* is the work of Cauṅḍaji Pant Ghanaśyāma, son of

15. See : *vikaca-pakṣapuṭa-vikaṭa-śikhaṅḍipṛṣṭhamaṅḍalādhirūḍham alohitapaghāṭita-paṭapaṭita-patākamullasita-śaktidaṅḍa-pracaṅḍam Kārttikeyam saṅghaṭayitā...*

16. Kathā. 3.6.7.73-88; 3.6.93-94; 1.2.60-61; 1.4.92

Mahādeva, manuscripts of which are also recorded (NCC IV, p. 210). An anonymous prose work *Kumāracarita* redundant with alliteration has been recorded (NCC IV. 202).

Skanda in Stotra Literature

The combination of popularity, charisma and personal exploits coupled with the promise of bountry to devotees have caused a number of hymnal texts on Skanda, Hymns of different types like *mantra*, *stotra*, *pūjā-rama*, *vrata* and the like. Apart from individual texts a number of works of all these types occur also in the purāṇas and sthala-māhātmyas.

The *Skanda-gāyatrīs* occurring in the Vedic *Maitrāyaṇīya Samhitā* and *Aitareya Āraṇyaka* have already been referred to. Manuscripts of *Guhagāyatri* are recorded in NCC, V. 89. Those of a *Kārttikeyamantra* occur in NCC IV.6. Among texts of Skanda rituals might be mentioned *Guhakalpa*, *Guhaprasāmsā* and *Guhābhiṣeka* (NCC. 89), and *Kumāratantra*, two texts of the same title, one from *Kāraṇamahātantra* and the other from *Vādhūlatantra* (NCC IV. 203).

Among *vrata* texts dealing with vows intended to propitiate Skanda are *Kārttikeyavrata*, *Kārttikeyavratakalpa*, *Kārttikeyavratākathā* and *Kārttikeya-vratavidhi*, manuscripts of which are recorded in NCC IV. 7.

Of stotras a large number have gained popularity. To mention a few; *Kārttikeyastava*, *Kārttikeyastotra*, *Kārttikeyastotrakadamba* (NCC.IV.7), *Guhastotra* (NCC IV 89). *Kārttikeya prajñāvardhanastotra* (NCC V. 6), *Guhāṣṭaka* (NCC V. 90), *Subrahmaṇyastora*, *Sadānanastuti*, *Srī Kumāramaṅgala stotra*, *Subrahmaṇyāṣṭaka*, *Subrahmaṇyabhujāṅga-stotra* by Śaṅkara, *Subrahmaṇyāṣṭottaraśatanāmastotra*, *Subrahmaṇyā-ṣṭottara-sahasranāma-stotra* and so on.

Manuscripts of several texts bearing the name *Kumārasamhitā* are noticed in NCC IV. 211.

Names of Skanda

As the Skanda-Kumāra concept of the Vedic age developed, legends multiplied and exploits were added, his names and epithets also grew in number, alongside. The stotra literature in Sanskrit provide more than 1000 names of Skanda as recorded in the *Ṣaṅmukha Sahasranāma stotra of Subrahmaṇya* (*Skanda Purāna*, *Kāśī-khaṇḍa* ii. ch. 14), the *Subrahmaṇya Aṣṭottara-śatanāmastotra*, *Subrahmaṇyabhujāṅga of Saṅkarācārya* and allied works.

Skanda Temples and Pilgrim spots in North India

In current times few Skanda shrines survive in North India. However early literature in Sanskrit and inscriptions speak of several shrines and pilgrim spots sacred to Skanda. Obviously a list of these must be far from full since many temples have fallen into ruins and many inscriptions yet to

be unearthed.¹⁷ Still the existing ones and the sculptures preserved even now should serve as a pointer to those that existed.

Skanda comes down to the South

A matter of utmost importance in the history of Skanda cult in India is its transmission from the North to the South of India, a graphic account of which is available in the *Skanda Purāṇa : Saṅkara Saṃhitā, Sambhava-kāṇḍa*, chapters 48 to 50. It is stated that subsequent to the terrible fight between Skanda and demon Tāraka at Māyāpuri, the capital latter near the Krauñca hill in the Hemakūṭa region of the Himalayas, which resulted in the destruction of Tāraka and the shattering of Krauñca, the divine architect Viśvakarmā constructed a grand city named Devagiri for the victorious Skanda. Later a thought arose in the mind of Skanda to worship at the sacred shrines in India dedicated to God Śiva. In pursuance of this wish, he left Devagiri, with his troupe, by the aerial path, towards the South. First he worshipped Śiva in His sacred shrine at Kedārnāth. Then he came down to Kāśī (Varanasi). From there he sped to the South, first to Śrīparvata (present-day Śrīśaila), then Virūpākṣa (Hampi) and then to Dakṣiṇa Kailāsa (present-day Kālahasti) on the banks of river Suvarṇamukhī. He then visited Veṅkaṭācala (Tirumala) from where he came to Vaṭāṭavī (Tiru-ālaṅkāṭu) where is to be found God Śiva in the *ūrdhva-tāṇḍava* pose. From there he came to Kanchi and then to Kumāragoṣṭha (Kumarakkoṭṭam) where he established himself. He then worshipped at Aruṇācala (Tiruvṇṇāmalai), Peṇṇānallūr (Thiruveṇṇainallūr) on the banks of river Peṇṇār and then Vriddhāchalam and Chidambaram. From there he went to Māyūram and reached the banks of Maṇiyār. The divine architect Viśvakarmā constructed for him at this place a city by name Kumārapura. From Kumārapura Skanda passed on to a place called Sentipura where too a grand edifice was constructed for him and where he established himself. This place has, later, become renowned as Tiru-Chendūr being one of the most important centres of the Skanda cult in Tamilnadu.

17. For details of the known data on the subject see : Upendra Thakur, *On Karttikeya* (Varanasi, 1981), pp. 31-58; Chatterjee, A.K., *The Cult of Skanda-Karttikeya In Ancient India*, (Calcutta 1970); Ghurye G.S. *Indian Acculturation*, Bombay, 1977), pp. 113-51. See also the photographs of Skanda sculptures appended to the first two books as also those in Rane, S.S., *A Study of Skanda Cult*, Delhi, 1995.

YOGA IN KŪRMAPURĀṆA

By

G. K. PAI

[पुराणेषु भारतीयदर्शनसंप्रदायानां प्रायेण विवरणं प्राप्यते । एतद्विवरणं क्वचित् संक्षिप्तं क्वचिच्च विस्तृतरूपेणोपलभ्यते । इत्थं योगदर्शनस्यापि वर्णनं प्राप्यते पुराणेषु । अत्र योगदर्शनस्य कूर्मपुराणे प्रदत्तविवरणस्य सटिप्पणं विवेचनं प्रस्तुतं विदुषा लेखकेन ।]

All the systems of Indian Philosophy inclusive of Yoga presuppose a world full of suffering and discuss ways and means to mitigate this pain, misery or suffering. Yoga is the means of removal of this suffering propounded in a systematic form by Patañjali. But the system itself presupposes a long period of development and evolution based on scholastic discussions which must have been held among the intellectual circles from time to time throughout the country. Once the doctrines which have thus attained a definite form have been presented in a systematic manner by Patañjali and achieved public esteem, the Purāṇa texts borrowed the most popular doctrines as propounded by him. But the doctrines of Yoga discussed by the earliest Purāṇa texts point to a stage of development of this system and not to the final shape given to it by Patañjali.

The Purāṇa texts refer to Yoga as Brahmayoga, Māheśvarayoga or Pāśūpatayoga. The Kūrmapurāṇa(=K), Uttarārdha, ch. 11 gives an account of Pāśūpatayoga and the method of practising it.

Thus the K says: "The fire of Yoga burns the cage of sin that surrounds a man. Knowledge becomes purified and Nirvāṇa is directly obtained. From Yoga is knowledge obtained and through knowledge is Yoga practised. With a person endowed with Yoga and jñāna, Śiva is pleased. cf. K.II. 11. 2-3 :

योगाग्निर्दहति क्षिप्रमशेषं पापपञ्जरम् ।

प्रसन्नं जायते ज्ञानं साक्षान्निर्वाणसिद्धिदम् ॥

योगात्संजायते ज्ञानं ज्ञानाद्योगः प्रवर्तते ।

योगज्ञानाभियुक्तस्य प्रसीदति महेश्वरः ॥

Yoga is also classified into two viz., Abhāva yoga and Mahāyoga, the latter being the most eminent of all Yogas. Wherein the mind is concentrated upon God thought as void and formless, it is called abhāvayoga. When one sees everywhere one's own soul identified with Him, the everblissful and pure, that is called Mahāyoga which is the highest. cf.K.II.11.5-7:

योगस्तु द्विविधो ज्ञेयो ह्यभावः प्रथमो मतः ।
 अपरस्तु महायोगः सर्वयोगोत्तमोत्तमः ॥
 शून्यं सर्वनिराभासं स्वरूपं यत्र चिन्त्यते ।
 अभावयोगः स प्रोक्तो येनाऽऽत्मानं प्रपश्यति ॥
 यत्र पश्यति चाऽऽत्मानं नित्यानन्दं निरञ्जनम् ।
 मयैक्यं स महायोगो भाषितः परमेश्वरः ॥

The Yogasūtra of Patañjali (YS) names the eight aṅgas of Yoga as Yama, Niyama, Āsana, Prāṇāyāma, Pratyāhāra, Dhāraṇā, Dhyāna and Samādhi. Cf. Ys.II.29:

यमनियमासनप्राणायामप्रत्याहारधारणा-
 ध्यानसमाधयोऽष्टावङ्गानि ॥

The K names the same eight as aṅgas or steps in the practice of Yoga. It also defines Yoga as exclusive concentration on Him restraining all other fluctuations of mind. Cf. K II.11.11-12a:

प्राणायामस्तथा ध्यानं प्रत्याहारोऽथ धारणा ।
 समाधिश्च मुनिश्रेष्ठा यमो नियम आसनम् ॥
 मय्येकचित्तता योगो वृत्त्यन्तरनिरोधतः ।

The Viṣṇupurāṇa (Vi) also describes all the aṅgas of Yoga. But the Vāyu (Vā) and the Mārkaṇḍeya (Mār), two of the earliest Major purāṇas, strike a different note. The Vā states that the Yoga is constituted of five Dharmas (steps) declared by Maheśvara (Rudra); they are Prāṇāyāma, Dhyāna, Pratyāhāra, Dhāraṇā and Smaraṇa cf.Vā.I. 10.65; 10.70-71 :

पञ्चधर्माः पुराणे तु रुद्रेण समुदाहताः ।
 ... ॥ Vā. I. 10-65.

महेश्वरेण ये प्रोक्ताः पञ्चधर्माः सनातनाः ।

तान् सर्वान् क्रमयोगेन उच्यमानान्निबोधत ॥ I. 10-70

प्राणायामस्तथा ध्यानं प्रत्याहारोऽथ धारणा ।

स्मरणं चैव योगोऽस्मिन् पञ्चधर्माः प्रकीर्त्तिताः ॥ I. 10.71.

The Mār(ch. 36) also names Prāṇāyāma, Dhāraṇā, Pratyāhāra, Dhyāna and Yoga as the means to subdue the Ātman. It must be noted that both these texts, viz., Mār and Vā do not mention Yama and Niyama while enumerating the aṅgas of Yoga, though they are mentioned by Patañjali as the first two aṅgas of Yoga. The Mār and Vā include them among the principles of conduct that should guide a Yogī (Yogacaryā-Mār.ch-38 and Śaucācāralakṣaṇam-Vā.I.ch.16).

Yamas and Niyamas

According to Amarakośa (Kāṇḍa II-Brahmavarga) Yamas and Niyamas are the obligatory and non-obligatory actions respectively cf. :

शरीरसाधनापेक्षं नित्यं यत्कर्म तद्यमः ।

नियमस्तु स यत् कर्म नित्यमागन्तुसाधनम् ॥

i.e. Yamas are obligatory actions depending upon the body as the means for being carried out, whereas Niyamas are acts which are not obligatory and which do not depend upon external aids for their performance.

The Baudhāyana Dharmasūtra (II.10.41) uses the two terms 'Vrata' (greater vow) and 'Upavrata' (lesser vow) instead of the terms Yama and Niyama respectively and also mentions the five greater vows as :

अथेमानि व्रतानि भवन्ति ।

अहिंसा सत्यमस्तेन्यं मैथुनस्य च वर्जनं त्याग इति ॥

Patañjali defines the Yamas (YS.II.30) and the Niyamas (YS.II.32) as:

अहिंसासत्यास्तेयब्रह्मचर्यापरिग्रहा यमाः ।

शौचसन्तोषतपःस्वाध्यायेश्वरप्रणिधानानि नियमाः ॥

According to Patañjali (YS.II.31) the Yamas become Mahāvratas (absolute vows) only in the case of a Yogī cf.:

जातिदेशकालसमयानवच्छिन्नाः सार्वभौमा महाव्रतम् ॥

Among the Major Purāṇas, the Mār (38.16) Vā (I.16.17) use the term 'Vrata' [There is also one instance in Vā.I. 18.6 where both the terms

Mahāvratā and Upavratā are used in the sense of Yama and Niyama] instead of Yama nad enumerate the Vratas as follows:

अस्तेयं ब्रह्मचर्यं च त्यागोऽलोभस्तथैव च ।

व्रतानि पञ्च भिक्षूणामहिंसापरमाणि वै ॥ Mār.38.16.

अस्तेयं ब्रह्मचर्यं च अलोभस्त्याग एव च ।

व्रतानि चैव भिक्षूणामहिंसा परमार्थितः ॥ Vā. I. 16.17.

i.e. Asteya (non-stealing), brahmacarya (celibacy), tyāga (renunciation), alobha (absence of greed) and ahimsā (non-injury) are the five vows to be observed by the bhikṣus. Thus the Mār and Vā differ from Patañjali not only (i) in the use of the term 'vrata' instead of 'yama' used by Patañjali but also in (ii) dropping 'satya' from among the five vratas/yamas, (iii) introducing 'alobha' instead among the five and substituting the term 'aparigraha' (of the Yamas of Patañli) by the term 'tyāga'. Whereas Patañjali's aparigraha means only 'non-acceptance', 'tyāga' is abandonment of all possessions. Mār and Vā seem to have borrowed the terms 'vrata' and 'tyāga' from the BDS though they have dropped 'satya' which is included in the vratas of BDS (Cf. quoted above); similarly the term 'alobha' meaning 'noncovetousness' which is newly introduced by these two texts is mentioned neither by Baudhāyana nor by Patañjali. Yet Baudhāyana, Patañjali, Mār and Vā have a common factor in as much as the performance of these yamas/vratas is more mental than physical. The Vi (VI. 7.36) and K (II. 11.13-19) closely follow Patañjali with regard to yamas. K (II.11.13) defines the yamas as :

अहिंसा सत्यमस्तेयं ब्रह्मचर्यापरिग्रहौ ।

यमाः संक्षेपतः प्रोक्ताश्चित्तशुद्धिप्रदा नृणाम् ॥

i.e. Yamas, in brief, are Ahimsā (non-injury), Satya (truth), Asteya (non-stealing), Brahmacharya (celibacy) and Aparigraha (non-possession of wealth). They cleanse the mind.

Patañjali does not explain the five yamas. But the Purāṇas including the K explain them. The K (II.11.14-15) explain the yamas as follows:

कर्मणा मनसा वाचा सर्वभूतेषु सर्वदा ।

अक्लेशजननं प्रोक्तं त्वहिंसा परमर्षिभिः ॥

अहिंसायाः परो धर्मो नास्त्यहिंसापरं सुखम् ।

विधिना या भवेद्धिंसा त्वहिंसैव प्रकीर्तिता ॥

i.e. the eminent sages declare that ahimsā (non-injury) consists in causing no pain to any being at any time by thought, word and deed. There is no virtue superior to non-injury nor happiness higher to it. Injury (to life) caused according to 'vidhi' (Vedic injunction) is declared to be non-injury.

Satya (truthfulness) is the habit of telling facts as they are. By satya is everything attained. In satya is everything established. Cf.-K.II.11.16:

सत्येन सर्वमाप्नोति सत्ये सर्वं प्रतिष्ठितम् ।

यथार्थकथनाचारः सत्यं प्रोक्तं द्विजातिभिः ॥

Appropriation of property belonging to others by force or by stealth is steya (stealing). Non performance of it is asteya (non-stealing; non-covetousness) which is a virtue. Cf.K. II. 11.17:

परद्रव्यापहरणं चौर्याद् वाऽथ बलेन वा ।

स्तेयं तस्यानाचरणादस्तेयं धर्मसाधनम् ॥

Brahmacarya (celibacy) is abstinence from maithuna (coition) at all times and in all circumstances by thought, word and deed. Cf.K.II.11.18.

कर्मणा मनसा वाचा सर्वावस्थासु सर्वदा ।

सर्वत्र मैथुनत्यागं ब्रह्मचर्यं प्रचक्षते ॥

Aparigraha is non-acceptance of any gift from anybody due to desire or even in times of adversity, which must be adhered to with effort. Cf.K.II.11.19 :

द्रव्याणामप्यनादानमापद्यपि अथेच्छया ।

अपरिग्रह इत्याहुस्तं प्रयत्नेन पालयेत् ॥

Though K treats injury caused in pursuance of Vedic injunction to be non-injury, the Pātañjala Yogasūtra allows no such exception (at least in the case of a Yogi) Cf.Ys.II.31) quoted above.

Niyamas

The Amarakośa (Kāṇḍa II-Brahmavarga) defines Niyama as follows:

नियमस्तु स यत् कर्म नित्यमागन्तुसाधनम् ।

The Kṣīrasvāmīṭikā explains it as :

आगन्तु बाह्यं मृज्जलादिसाधनं यत्रेति ।

अत एव कृत्रिमं कर्म नियमः यदाह शौचसन्तोषनियमाः ॥

Thus Niyamas are those acts or deeds which are performed with some external aid like mud, water, etc. Patañjali (YS.II.32 quoted above) mentions the niyamas as śauca (cleanliness), santoṣa (contentment), tapas (austerities), svādhyāya (self-study) and īśvarapraṇidhāna (surrender to god).

The BDS (II.10.41) enumerates the two classes of vows to be followed by a Bhikṣu, viz., Vrata (see above) and Upavrata. The Upavratas enumerated by him are the following five. Cf.BDS.II.10.41 :

पञ्चैव उपव्रतानि भवन्ति ।

अक्रोधो गुरुशुश्रूषाऽप्रमादश्शौचमाहारशुद्धिश्चेति ॥

i.e. akrodha (non-anger), guruśuśrūṣā (service to teacher), apramāda (cautiousness), śauca (cleanliness) and āhāraśuddhi (purity of diet) are the lesser vows. The Mār (38.17) and Vā (I.16.18) name svādhyāya and āhāralāghava instead of apramāda and āhāraśuddhi as niyamas in place of upavrata of BDS. Among the early Major Purāṇas, Vi (VI. 7.37) and K more or less closely follow Patañjali in the enumeration of the niyamas. Cf.K.II.11.20:

तपः स्वाध्यायसन्तोषाः शौचमीश्वरपूजनम् ।

समासान्नियमाः प्रोक्ताः योगसिद्धिप्रदायिनः ॥

i.e. austerity, self-study, contentment, cleanliness and worship of God are the niyamas which are helps to success in Yoga. But whereas the YS mentions īśvarapraṇidhāna (meditation on God) as the last niyama, the K modifies it as īśvarapūjana i.e. worship of God.

Among the early Mahāpurāṇas, it is the K (II.11.21-29) alone which explains the Niyamas.

The emaciation of the body by undertaking upavāsa (fast), and vows such as parāka, kṛcchra, cāndrāyaṇa, etc, is known as tapas (austerities). Svādhyāya constitutes of Japa (chanting) of Vedānta, śatarudriya, Praṇava, etc. and helps in the purification of the sattva material in the body. Svādhyāya is of three kinds viz., vācika (verbal), upāṁśu (semi-verbal) and mānasa (mental), each succeeding one being superior to each preceding one. Reading clearly and audibly is known as vācika Svā dhyāya is known as upāṁśu where only the lips move, but no sound is heard. In the third type of svādhyāya the lips do not move and the words are only thought of (accompanied with the thinking of its meaning). This type of

japa is known asmānasa (mental repetition) and is the highest.
Cf.K.II.11.21-26 :

उपवासपराकादिकृच्छ्रचान्द्रायणादिभिः ।
शरीरशोषणं प्राहुस्तापसास्तप उत्तमम् ॥
वेदान्तशतरुद्रीयप्रणवादिजपं बुधाः ।
सत्त्वशुद्धिकरं पुंसां स्वाध्यायं परिचक्षते ॥
स्वाध्यायस्य त्रयो भेदाः वाचिकोपांशुमानसाः ।
उत्तरोत्तरवैशिष्ट्यं प्राहुर्वेदार्थवेदिनः ॥
यः शब्दबोधजननः परेषां शृण्वतां स्फुटम् ।
स्वाध्यायो वाचिकः प्रोक्त उपांशोरथ लक्षणम् ॥
ओष्ठयोः स्पन्दमात्रेण परस्याशब्दबोधकः ।
उपांशुरेष निर्दिष्टः साहस्रो वाचिकाज्जपः ॥
यत्पदाक्षरसंगत्या परिस्पन्दनवर्जितम् ।
चिन्तनं सर्वशब्दानां मानसं तं जपं विदुः ॥

Santoṣa (contentment) is a feeling of satisfaction over what (wealth) comes of its own accord. Śauca or cleansing is of two types viz., bāhya (external or physical) and ābhyantara (internal or mental). Purification of the body by means of clay, water, etc. is bāhya as bathing, etc. and the purification of the mind by all other virtues is known as 'antara'.
Cf.K.II.11.27.-28 :

यदृच्छालाभतो नित्यमलं पुंसो भवेदिति ।
या धीस्तामृषयः प्राहुः सन्तोषं सुखलक्षणम् ॥
बाह्यमाभ्यन्तरं शौचं द्विधा प्रोक्तं द्विजोत्तमाः ।
मृज्जलाभ्यां स्मृतं बाह्यं मनः शुद्धिरयान्तरम् ॥

Īśvarapūjana consists of praising, remembering and making offerings to Śiva through acts mental, verbal and physical with unflinching devotion towards Him. Cf.K.II.11.29 :

स्तुतिस्मरणपूजाभिर्वाङ्मनःकायकर्मभिः ।
सुनिश्चला शिवे भक्तिरेतदीश्वरपूजनम् ॥

The Vi (VI.7.37) and K. generally follow the Niyamas of Patañjali with a little difference in as much as they specify Paraṁ Brahman and

Maheśvara (Śiva) respectively as the God upon whom one must meditate; Patañjali concludes by giving only broad direction of Iśvarapraṇidhāna. i.e. concentration on God without specifying any particular deity. Further, whereas Patañjali means only concentration on God, the Iśvarapūjana prescribed by K is more encompassing. Similarly, whereas Patañjali's svādhyāya is restricted to the repetition of Praṇava (Cf. तस्य वाचकः प्रणवः ॥ — Y.S.I.27) the K prescribes Vedānta and Śātarudriya in addition (K.II.11.22).

Āhārālāghava is the Niyama mentioned by Mār (38.17) and Vā (I.16.18) in place of āhāraśuddhi of the BDS (Cf. above). Āhārālāghava seems to mean moderate diet, limited food or temperance in diet.

Whereas Patañjali's niyamas are based on self-effort, the idea of 'Guruśuśrūṣā' found in BDS and followed by Mār (38.17) and Vā (I.16.18) physically involves more than one person. Thus when compared to the yamas and niyamas of Patañjali, the data on the same available in Mār and Vā point to a period when the system formulated by Patañjali had not yet gained popular esteem.

Āsana.

Patañjali defines Āsana as a posture of the body which could be maintained with ease for a prolonged period Cf.

स्थिरसुखमासनम् ॥ Ys. II. 46.

But he does not name any āsanas. The Vi(VI.7.39) advises that one may adopt any one among the postures viz. Bhadrāsana, etc. Cf.

एकं भद्रासनादीनां समास्थाय गुणैर्युतः ॥

The Mār (36.28) and Vā (I.11.13) name three āsanas, Svastika, Padma and Arddha Cf. Mār. 36.28 and Vā.I.11.13 :

पद्ममर्धासनं चाऽपि तथा स्वस्तिकमासनम् ।

आस्थाय योगं युञ्जीत कृत्वा च प्रणवं हृदि ॥ Mār. 36.28.

आसनं स्वस्तिकं कृत्वा पद्ममर्धासनं तथा ॥ Vā. I.11.13

It is only the K which explains the mode of performance of these three āsanas. Cf.K.II. 11.43-46 :

आसनं स्वस्तिकं प्रोक्तं पद्ममर्धासनं तथा ।

साधनानां च सर्वेषामेतत् साधनमुत्तमम् ॥

ऊर्वोरुपरि विप्रेन्द्राः कृत्वा पादतले उभे ।

समासीतात्मनः पद्ममेतदासनमुत्तमम् ॥

एकं पादमथैकस्मिन् विन्यस्योरुणि सत्तमाः ।

आसीताद्धासनमिदं योगसाधमुत्तमम् ॥
 उभे कृत्वा पादतले जानूर्वोरन्तरेण हि ।
 समासीतात्मनः प्रोक्तमासनं स्वस्तिकं परम् ॥

i.e. Svastika, Padma and Arddha are the postures which are the best means of Yoga. One should sit by placing one's feet on the thighs. This is called Padmāsana, the best of all postures. One should sit by placing only one foot on the (alternative) thigh. This posture is called Arddhāsana. One should sit by placing the feet between the (alternative) knees and thighs. This is called svastika posture.

The later Yoga texts name several āsanas.

Prāṇāyāma.

Prāṇāyāma is so called because the Prāṇas (vital airs) are restrained. Cf. Mār. 36.40; Vā.I.10.74 :

प्राणानामुपसंरोधात्प्राणायाम इति स्मृतः ।
 प्राणानाञ्च निरोधस्तु स प्राणायाम संज्ञितः ॥

The Vi. defines Prāṇāyāma as bringing under control by practice, the airs known by the name of Prāṇa. It also divides Prāṇāyāma into two sabija and abija. Cf. Vi. VI.7.40 :

प्राणाख्यमनिलं वश्यमभ्यासात्कुरुते तु यत् ।
 प्राणायामस्स विज्ञेयः सवीजोऽबीज एव च ॥

The same text also mentions the three phases of Prāṇāyāma as the expiration and inspiration alternating with each other and the third affected by means of restraining the former two. Cf. Ibid. 7.41.

परस्परेणाभिभवं प्राणापानौ यथाऽनिलौ ।
 कुरुतस्सद्विधानेन तृतीयस्संयमात्तयोः ॥

Depending upon the time taken for its performance, Prāṇāyāma is divided by the Mār (36.13-16) and Vā(I.10.74-76) into three types, viz., laghu (mild or low), madhyama (medium or middling) and uttama (intense or the best). The Prāṇāyāma of twelve mātrās in duration is called mild or low, of twentyfour mātrās middling or medium and of thirty six the best or intense. These three categories of Prāṇāyāma cause control of sweating, agitation and lifting of the body respectively Cf. Mār. 36.13-16; Vā.I.10.74-76 :

लघुमध्योत्तरीयाख्यः प्राणायामस्त्रिधोदितः ।
 तस्य प्रमाणं वक्ष्यामि तदलर्कं शृणुष्व मे ॥
 लघुर्द्वादशमात्रस्तु द्विगुणः स तु मध्यमः ॥
 त्रिगुणाभिस्तु मात्राभिरुत्तमः परिकीर्तितः ।
 निमिषोन्मेषणे मात्रा कालो लघ्वक्षरस्तथा ॥
 प्रथमेन जयेत्स्वेदं मध्यमेन च वेपथुम् ।
 विषादं हि तृतीयेन जयेद्दोषाननुक्रमात् ॥ Mār. 36.13.-16.

प्राणायामप्रमाणं तु मात्रा वै द्वादश स्मृताः ॥
 मन्दो द्वादशमात्रस्तु उद्घाता द्वादश स्मृताः ।
 मध्यमश्च द्विरुद्घातश्चतुर्विंशतिमात्रिकः ।
 उत्तमस्तन् त्रिरुद्घातो मात्रा षट्त्रिंशदुच्यते ।
 स्वेदकम्पविषादानां जननो ह्युत्तमः स्मृतः ॥ Vā. I.10.74.-76.

The K. defines Prāṇāyāma as the āyāma (control) of Prāṇa (breath) in one's own body. It also defines these categories of Prāṇāyāma and adds that Prāṇāyāma is again twofold, viz., sagarbha and agarbha, sagarbha being that which is accompanied by japa and agarbha being without the accompaniment of japa. The superiority of the one to the other is ascertained by the joy felt in the three states. Cf.K.II.11.30 b-34 :

प्राणः स्वदेहजो वायुरायामस्तन्निरोधनम् ॥
 उत्तमाधममध्यत्वात् त्रिधायं प्रतिपादितः ॥
 स एव द्विविधः प्रोक्तः सगर्भोऽगर्भ एव च ॥
 मात्रा द्वादशको मन्दश्चतुर्विंशति मात्रिकः ।
 मध्यमः प्राणसंरोधः षट्त्रिंशन्मात्रिकोत्तमः ॥
 प्रस्वेदकम्पनोत्थानजनकत्वं यथाक्रमम् ।
 मन्दमध्यममुख्यानामानन्दाच्चोत्तमोत्तमः ॥
 सगर्भमाहुः सजपमगर्भं विजयं बुधाः ।

The K. also gives the three phases of Prāṇāyāma as recaka (exhaling), pūraka (inhaling) and kumbhaka (restraining). Cf.II.11.36-37:

रेचकः पूरकश्चैव प्राणायामोऽथ कुम्भकः ।

प्रोच्यते सर्वशास्त्रेषु योगिभिर्यतमानसैः ॥
 रेचको बाह्वनिश्वासात् पूरकस्तन्निरोधतः ।
 साम्येन संस्थितिर्या सा कुम्भकः परिगीयते ॥

Pratyāhāra.

The Mār (36.32-33=Vā.I.11.18) directs that Pratyāhāra must be performed as follows:

इन्द्रियाणीन्द्रियार्थेभ्यः प्राणादीन्मन एव च ।
 निगृह्य समवायेन प्रत्याहारमुपक्रमेत् ॥

i.e. Pratyāhāra must be performed by restraining Prāṇa etc., the manas and the five senses from their objects. The Vā. slightly differs from Mār. and states that it is performed by restraining Prāṇa, the five maruts, the manas and the senses and their objects.

Pratyāhāra has been defined by Patañjali (YS.II.54) as follows:

स्वविषयासम्प्रयोगेचित्तस्य स्वरूपानुकार इवेन्द्रियाणां प्रत्याहारः ॥ ह्य

i.e. the withdrawal of senses from their respective objects whereby they assume the original nature of citta is Pratyāhāra.

The K (II.11.38) defines Pratyāhāra as follows:

इन्द्रियाणां विचरतां विषयेषु स्वभावतः ।
 निग्रहः प्रोच्यते सद्भिः प्रत्याहारस्तु सत्तमाः ॥

i.e. Pratyāhāra is the restraint of the senses from their nature of contacting their objects. This according to Patañjali results in the greatest mastery over the senses. Cf. YS.II.55 :

ततः परमा वश्यतेन्द्रियाणाम् ॥

The Mār (36.33-34) and Vā (I.11.19) aver that one who withdraws all the desires (of the senses) like the tortoise withdraws its limbs, and remains aloof enjoying the bliss of one's soul, surely perceives the self within one's own self. Cf.

यस्तु प्रत्याहरेत्कामान्सर्वाङ्गानीव कच्छपः ।

सदात्मरतिरेकस्थः पश्यत्यात्मानमात्मनि ॥ Mār. 36.33-34

All these aṅgas of Yoga beginning from Yamas and ending with Pratyāhāra are aimed at controlling the body, prāṇa and senses. The last

three aṅgas of Yoga, viz., Dhāraṇā., Dhyāna and Samādhi are aimed at controlling the mind.

Dharaṇā, Dhyāna and Samādhi.

After having controlled the breath by means of Prāṇāyāma and the senses by means of Pratyāhāra, one must then fix the mind on an auspicious object. Cf. Vi. VI. 7.45:

प्राणायामेन पवनैः प्रत्याहारेण चेन्द्रियैः ।
वशीकृतैस्ततः कुर्यात्स्थितं चेतः शुभाश्रये ॥

It is this fixation of mind which is called Dhāraṇā. Dhāraṇā is defined by Vā(I.11.29) as fixation of mind. Cf.:

मनसो धारणा चैव धारणेति प्रकीर्त्तिता ।

That (activity) by which the mind is held (arrested or restrained) is called Dhāraṇā Cf. Mār. 36.41 :

धारणेत्युच्यते चेऽयं धार्यते यन्मनो यया ।

Cf. also Vi. VI 7-78: एषा वै धारणा प्रोक्ता यच्चित्तं तत्र धार्यते ॥

Thus steadiness of mind seems to be the main performance meant by the term 'Dhāraṇā'. According to Patañjali, Dhāraṇā is fixation or steadiness of mind in some place or object and Dhyāna is contemplation on the same object to the exclusion of others (or without interruption). Samādhi is the same contemplation when there is consciousness only of the object of meditation and not of the mind. Cf. YS.III. 1-3:

देशबन्धश्चित्तस्य धारणा ।

तत्र प्रत्ययैकतानता ध्यानम् ।

तदेवार्थमात्रनिर्भासं स्वरूपशून्यमिव समाधिः ॥

Thus the same object served for Dhāraṇā Dhyāna and Samādhi, the intensity alone increasing, i.e. the progress from Dhāraṇā to Dhyāna and Samādhi is qualitative. But the Mār. and Vā. followed by K. and Yoga Upaniṣads give a peculiar definition of Dhāraṇā based on the duration of its performance.

Cf. Mār.36.35-36 :

प्राणायामा दश द्वौ च धारणा साऽभिधीयते ।

द्वे धारणे स्मृते योगे योगिभिस्तत्त्वदृष्टिभिः ॥

i.e. Ten Prāṇāyāmas make a Dhāraṇā. Yoga is the duration of two Dhāraṇās. Cf. K. II. 11-42

तथा द्वादशमात्रस्तु प्राणायामो विधीयते ॥

धारणा द्वादशायामो योगो वै धारणाद्वयम् । Vā. I. II. 21-22

i.e. Prāṇāyāma is the duration of twelve mātrās; Dhāraṇā is of the duration of twelve Prāṇāyāmas and Yoga (i.e. Dhyāna and Samādhi) is of the duration of two Dhāraṇās.

धारणा द्वादशायामा ध्यानं द्वादशधारणाः ।

ध्यानं द्वादसकं यावत् समाधिरभिधीयते ॥ । K.II.11.42.

These definitions are based on the time factor alone and not on the intensity of contemplation. Thus whereas in Mār (followed by other Purāṇas and Yoga Upaniṣads) the difference is quantitative, in the YS the difference between Dhāraṇā and Dhyāna is qualitative.

Patañjali does not specify the objects (or regions) on which the mind is to be fixed. Thus the object could as well be external to the body. But the Mār. and other Purāṇas speak of Dhāraṇā in places like the navel, heart, throat, chest, face, tip of the nose, eye, the space in between the eye-brows, centre of the head and a little above that, the last being the highest type. Cf. Mār. 36. 44-45; Vā. I.11.27-28:

प्राङ्नाभ्यां हृदये चाऽथ तृतीये च तथोरसि ।

कण्ठे मुखे नासिकाग्रे नेत्रभ्रूमध्यमूर्धसु ।

किञ्च तस्मात् परस्मिंश्च धारणा परमा स्मृता ॥ Mār. 36.44-45

नाभ्यां च हृदये चैव कण्ठे उरसि चाऽऽनने ॥

नासाग्रे तु तथा नेत्रे भ्रुवोर्मध्येऽथ मूर्धनि ।

किञ्चिदूर्ध्वं परस्मिंश्च धारणा परमा स्मृता ॥ Vā. I. 11. 27-28

All these ten spots on which the Yogī is directed to fix his mind seem to be regions of the body. But the Vyāsabhāṣya on Ys (III.1) states that the object (region) for Dhāraṇā could be one external to the body as well. Cf.

नाभिक्रे हृदयपुण्डरीके मूर्ध्नि ज्योतिषि नासिकाग्रे

जिह्वाग्र इत्येवमादिषु देशेषु बाह्ये वा विषये चित्तस्य

वृत्तिमात्रेण बन्ध इति धारणा ॥

According to K. fixation of mind on particular places such as the heart, navel, the head or even the peak of a mountain is called Dhāraṇā. Cf.K.II.11.39:

हृत्पुण्डरीके नाभ्यां वा मूर्ध्नि पर्वतमस्तके ।
एवमादिषु देशेषु धारणा चित्तबन्धनम् ॥

The Vi. (VI.7.74-75) recommends Dhāraṇā on the form of Viṣṇu which is the substratum of all powers (śaktis). It names this Dhāraṇā as śuddhadhāraṇā, all others being aśuddha (VI.7.77). It also describes (VI.7.80-90) the stages through which Dhāraṇā passes into Dhyāna.

The K defines Dhyāna as the continuous functioning of the intellect on a particular object to the exclusion of others. Cf.K.II.11.40:

देशावस्थितिमालम्ब्य बुद्धेर्या वृत्तिसंततिः ।
वृत्त्यन्तरैरसंसृष्टा तद्भयानं सूरयो विदुः ॥

The K also gives descriptions of the progressive stages of Dhyāna (K.II.11.54-67). This process of forming a lively image in the mind, exclusive of all other objects, constitutes Dhyāna or contemplation. When through this contemplation there remains the consciousness of the object of contemplation alone without any distinction, that is known as Samādhi Cf. Vi.VI.7.90-91:

तद्रूपप्रत्यया चैका सन्ततिश्चान्यनिःस्पृहा ।
तद्भयानं प्रथमैरङ्गैः षड्भिर्निष्पाद्यते नृप ॥
तस्यैव कल्पनाहीनं स्वरूपग्रहणं हि यत् ।
मनसा ध्याननिष्पाद्यं समाधिः सोऽभिधीयते ॥

According to K, Samādhi is uniform consciousness without the aid of any particular object. Cf. K.II.11.41 :

एकाकारः समाधिः स्याद् देशालम्बनवर्जितः ॥

The Mār. and Vā do not mention Samādhi among the five Dharaṇas (steps). The Mār (ch.36) mentions 'Yoga' among the means (the other four being Prāṇāyāma, Dhāraṇā, Pratyāhāra and Dhyāna) of subduing Ātman. The Vā. (I.10.76 quoted above) names 'smaraṇa' as the fifth Dharma proclaimed by Maheśvara. Thus according to Vā. Dhyāna is to be followed by smaraṇa (remembrance of God). The idea of 'smaraṇa' seems to have developed into 'Íśvarapraṇidhāna' referred to by YS which in turn led to 'Íśvarapūjana' of K.

The ultimate object of Yoga realization according to the Mār. (37.40-42) and Vā. (I.12.30) is union with Brahman. Thus the Mār. states that the Yogī, by means of the fire of Yoga, attains union with Brahman never to be distinguished from Brahman, like fire thrown into fire or water added to water. Cf. Mār. 37.40-42:

यथाऽग्निरग्नौ संक्षिप्तः समानत्वमनुब्रजेत् ।
 तदाख्यस्तन्मयो भूतो न गृह्येत विशेषतः ॥
 परेण ब्रह्मणा तद्वत्प्राप्यैक्यं दग्धकिल्बिषः ।
 योगी याति पृथग्भावं न कदाचिन्महीपते ॥
 यथा जलं जलेनैक्यं निक्षिप्तमुपगच्छति ।
 तथात्मा साम्यमभ्येति योगिनः परमात्मनि ॥

Cf.-Vā I.12 .30 :

विदित्वा सप्तसूक्ष्माणि षडङ्गञ्च महेश्वरम् ।
 प्रधानं विनियोगज्ञः परंब्रह्माऽधिगच्छति ॥

The K states that by constant meditation one comes to realize that principle in which everything else merges. This union of the self with Maheśvara is called sāyujya, nirvāṇa, kaivalya or vimukti (emancipation) Cf.K.II.10.9-11:

साक्षादेव प्रपश्यन्ति स्वात्मानं परमेश्वरम् ।
 नित्यानन्दं निर्विकल्पं सत्यरूपमिति स्थितिः ॥
 भजन्तं परमानन्दं सर्वगं यत्तदात्मकम् ।
 स्वात्मन्यवस्थिताः शान्ताः परेऽव्यक्ते परस्य तु ॥
 एषा विमुक्तिः परमा मम सायुज्यमुत्तमम् ।
 निर्वाणं ब्रह्मणा चैक्यं कैवल्यं कैवल्यं कवयो विदुः ॥

According to YS, the goal is kaivalya. It is not union with Brahman as is stated by the Mār and Vā nor the realization of the non-difference between the individual and Brahman as put by Vi. (VI. 7.94-95) but it is the establishment of the seer in his own essential and fundamental nature. Cf.

तद्रा द्रष्टुः स्वरूपेऽवस्थानम् ॥ ys. i. 3.

Time and place for Practice of Yoga.

The Mār (36.46-51) and Vā (I.11.31-34) give clear instructions as to the time and place unfit for the practice of Yoga. The K also gives similar account. Cf.K.II.11.47-49:

अदेशकाले योगस्य दर्शनं हि न विद्यते ।
 अग्न्यभ्यासे जले वाऽपि शुष्कपर्णचये तथा ॥
 जन्तुव्याप्ते श्मशाने च जीर्णगोष्ठे चतुष्पथे ।
 सशब्दे सभये वाऽपि चैत्यवल्मीकसञ्चये ॥
 अशुभे दुर्जनाक्रान्ते मशकादिसमन्विते ।
 नाचरेद्देहबाधे वा दौर्मनस्यादिसंभवे ॥

i.e. Yoga is not to be practised at a place adjacent to fire or water, on dry leaves, infested by wild beasts, in a crematorium, dilapidated cow-pen, at cross-roads, noisy or fearful place, an anthill, inauspicious spots, haunted by wicked persons and where mosquitoes are found in plenty. It is also not to be practised when one is physically unfit or mentally worried; for, Yoga does not become possible at an improper time and place.

The K in addition recommends the time and place fit for the performance of Yoga Cf.K.II.11.50-51:

सुगुप्ते सुशुभे देशे गुहायां पर्वतस्य च ।
 नद्यास्तीरे पुण्यदेशे देवतायतने तथा ॥
 गुहे वा सुशुभदेशे निर्जने जन्तुवर्जिते ।
 युञ्जीत योगं सततमात्मानं तत्परायणः ॥

i.e. Yoga is to be practised in well-sequestered places and clean spots like mountain caves, river banks and holy spots like temples or in a solitary and pleasing room at home and not haunted by any beast.

Abbreviations:

BDS - Bodhāyana Dharmasūtra.

K -The Kūrma Purāṇa (with English Tr).

Ed. Sri Anand Swarup Gupta.

Pub. All India Kashi Raj Trust,

Fort Ramnagar, Varanasi (India). 1972.

Mār -Mārkaṇḍeya Mahāpurāṇam

Pub. Nag Publishers. Delhi.

Second edition. 1989.

- Vā -Vāyu Mahāpurāṇam
Pub. Nag Publishers. Delhi. 1983.
- Vi. Viṣṇupurāṇam.
-cr. ed. M.M. Pathak.
Oriental Institute (MS. University of Baroda)
Vadodara. Vol I.1997; Vol II.1999.
- Ys -Yogasūtra of Patañjali

SOME DISPUTED TEXTS OF THE YUGAPURĀṆA

By

UPENDRA NATH ROY

[युगपुराणनामके लघुग्रन्थे ऐतिह्यसंवन्धिनो निर्देशाः प्राप्यन्ते । किन्तु वर्तते अस्य ग्रन्थस्याद्यावधि प्रामाणिकः पाठोऽनिर्धारितः । अस्मिन् निबन्धे विदुषा ऐतिह्यविदा लेखकेन कासांचित्पङ्क्तीनां शुद्धपाठनिर्धारणस्य प्रयासो विहितः । अस्मिन् प्रसंगे लेखकेन प्राचीनविदुषां मतानामपि कृतं समीक्षणम् ।]

'It seems rather strange to say that there are works which are often referred to but seldom read. But the statement is quite true and the Yugapurāṇa is an instance to the point. Attention to this work was drawn for the first time by N. Kern in the 'Introduction' to 'the Bṛhatsamhitā of Varāmiḥira published in 'Bibliotheca Indica' (1864-65). He was followed by K.P. Jayaswal,¹ K. H. Dhruva,² D. R. Mankad³ and D.C. Sircar.⁴ Some other scholars have also dealt with certain verses of the Yugapurāṇa, but a lot remains to be done about it.

Most of the scholars have been interested in the work simply because they believe that the work describes the invasions or inroads of the Bactrian Greeks and the Śakas and supports their biases. Though it contains 234 lines in all and at least four manuscripts of the work are known to the academic world, no attempt has been so far made to collate and edit more than half of the work, namely, the historical section of it. They have ignored the other section which contains some remarkable geographical data.

It requires a person with better abilities and resources to undertake and complete such a task. So the following lines are not meant to pave the way

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1. K.P. Jayaswal, Historical data in the Yugapurāṇa, JBORS, Vol. XII, Part 11, pp. 400-408.
 2. K.H. DHRUVA, Historical Contents of the Yugapurāṇa, JBORS, Vol. XVI, Part I, pp. 66.
 3. D.R.Mankad, JUPNS, Vol. XX, pp.42 - 48; also the Yugapurāṇa, Vallabhavidyanagar, 1951.
 4. D.C Sircar, Studies in the Yugapurāṇa and Other Texts, Delhi, 1974, pp. 1-16.

in this respect, but simply to submit some suggestions to remove a few obstacles in the way of editing the text.

1. Line 17 in the text edited and published by Jayaswal reads as follows:

ऋभुक्षा कर्मसुतो शालिशूको भविष्यति⁵

K. H. Dhruva discards the reading "because it conveys no meaning and at the same time makes the line metrically faulty".⁶ Mankad and Smith read ऋतुक्षा in stead of ऋभुक्षा but they fail to explain the word and the latter replaces कर्मसुतः with कुणालसुतः which leaves the impression that the situation is quite hopeless.

The root of the hopelessness lies in an ill-founded assumption of Jayaswal who in his article headed 'Historical data in the Yugapurāṇa' states that one of the copies of the Bhāgavatapurāṇa speaks of Śāliśūka as the son of Kunāl, that is to say, the brother of Daśaratha and Samprati".⁷ The evidence of the Purāṇas, however, shows that Samprati (aka Indrapālita) was the son of Daśarath (aka Bandhupālita) and Śāli-śūka who deposed his father to usurp the throne, was the son of Samprati.⁸

So, the Yugapurāṇa intends to point out that Śāliśūka was the son of Indrapālita. Now according to Sanskrit dictionaries Indra is called ऋभुक्षिन्. Therefore, we cannot discard Jayaswal's reading entirely. The probable reading was it seems to me ऋभुक्षिपालितसुतः which has got distorted with the passage of time.

2. Line 18 in the same version reads as follows:

स च राजा कर्मसुतो दुष्टात्मा प्रियविग्रहः

That is metrically faulty and Dhruva emends to स राजा कर्म निरतो etc.⁹ which removes 'Su' from the text and inserts 'ni' in it. But it is possible to emend it without removing 'Su'. The suggested reading is स राजाकर्मसु रतः etc. which involves an insertion of 'ra' only.

3. Line 22 has got the following:

5. K.P. Jayaswal, JBORS / Vol. XIV, part III.

6. K.H. Dhruva, JBORS, Vol. XVI, Part I, page 53.

7. K.H. Dhruva, op. cit., page 30.

8. Upendranath Roy, Magadha Kā Maurya Śāsaka Śāliśūka, Tulsi - Prajnā, Vol. XIX, No. 2, pp. 136 - 139; Some Obscure Purāṇa Texts, Purāṇa, Vol. XI, No. 1, pp. 65-69.

9. K. H. Dhruva, op. cit., page 20.

ततः साकेतमाक्रम्य पञ्चाला मथुरा तथा

K. N. Dhruva replaces साकेतम् with शाकलम् as he finds it "unlikely that an invader from the west should first subjugate Ayodhyā and then turn westward to conquer the Pañcāla and Śūrasena countries."¹⁰ The argument is based on his bias that the Yavanas mentioned in the following line (23) were none but the Bactrian Greeks. But if, they were not the argument falls flat. The first case-ending in पञ्चाला as well as in मथुरा suggests that these words were intended to be the adjectives of the Yavanas. So we can conclude that the Yavanas mentioned were not foreigners but degraded Kṣatriyas mentioned in Sanskrit literature who were the residents of Mathurā and pañchāla regions.

D.C. Sircar does not change साकेतम् to शाकलम् but he follows Dhruva in altering the case-endings of 'Pañchāla' and 'Mathurā'.¹¹ That too amounts to no less tampering with the text. I believe a slight emendation like मथुरास्तथा suffices here. I have discussed it at length elsewhere.¹²

4. Line 26 reads:

श-द्रुम महायुद्धं तद्भविष्यति दारुणम्

Dhruva finds it faulty and changes it to तत्रोद्दामम् महायुद्धम् उद्भविष्यति पश्चिमम् which is not supported by manuscripts.¹³ D.C. Sircar replaces 'श - द्रुम' with शस्त्रभूम but according to his own information, the second part of the word is 'druma' in all the four available manuscripts of the Yugapurāṇa.¹⁴ We cannot, therefore, alter it for the sake of our convenience. As for the first part of the word, 'श - द्रुम' occurs in two manuscripts and शस्त्रद्रुम in the other two. So, we have some ground to suppose that the original copy was illegible with the result that some daring copyists took it for शस्त्रद्रुम while others preferred to leave a blank. So the reading शतद्रुम is not unlikely. Dr. R.M. Smith adopts the reading शतद्रुम to justify a long jump from Pāṭaliputra to the river Sutlej in

10. Ibid, p. 53.

11. D. C. Sircar, op. cit., p. 9.

12. Upendranath Roy, The Yavanas in the Yugapurāṇa, unpublished.

13. K. H. Dhruva, op. cit., p. 20.

14. D. C. Sircar, op. cit., p. 5.

Panjab.¹⁵ That is quite unnecessary. As the context shows, the great battle took place somewhere near Pāṭaliputra. Villages, gardens and fields in Bengal and Bihar are named frequently after the number and kind of trees.

5. Line 40 proceeds as follows :

धर्ममीततमा वृद्धा जनं मोक्षयन्ति निर्भयाः which is turned into धर्ममीततमा बौद्धाः मोक्षयन्ते निर्भया जनान् by Dhruva.¹⁶ He translates it as follows :

"Venerable persons that will have strayed very far from dharma, will fearlessly eat up (the earnings) of the laity".¹⁷ D.C. Sircar discovers a reference to Demetrius in it and prefers the reading धर्ममिततमा and interprets it as meaning that the Greeks had prospered under the leadership of Demetrius and they were oppressing the people of pāṭaliputra and adjoining areas. 18

I have shown elsewhere that neither Demetrius nor Menender ever reached Pāṭaliputra, that it would be anachronistic to link Demetrius with the second invasion, that the line in question has nothing at all to do with the Yavanas and constitutes a Part of the passage describing the evils of the Kaliage. The reading preferable, therefore, is

धर्मवीततमा वृद्धाः जनम् भोक्षयन्ति निर्भयाः

which means "old people, clad utmost in religious garb will eat common people without fear".¹⁸

As for Dhruva's attempt to correct the text grammatically, we have to note that the reading available in one of the manuscripts is मोक्षयन्ति while the other three read भोक्षयन्ति according to Sircar.¹⁹ We can emend it to मोक्षयन्ति or भोक्षयन्ति at best, but surely we have no right to change them to Ātmanepada forms as the Purāṇas need not conform to Pāṇini.

6. Line 46 reads : साकेते सप्त राजानो भविष्यन्ति महाबलाः

which is promptly altered by Dhruva, who decalres : "The seven chiefs referred to in line 46 are said to have been slain by a Śuṅga king in lines 51-52. I take them to be Menander and his comrades that are said to have

15. R. M. Smith, Dates and Dynasties in Earliest India, Delhi, 1973, p. 371.

16. K. H. Dhruva, op. cit., p. 23.

17. Ibid, p. 27.

18. Upendranath Roy, The Yavanas in the Yuga-purana.

19. K. H. Dhruva, op. cit., p. 55.

led the second invasion. I have accordingly substituted शाकले for साकेते."²⁰

As a matter of fact, the seven rulers of SĀKETA were not the Yavanas and they were not slain by a Śuṅga king according to the Yugapurāṇa as we will presently see. It is simply the altered reading of Dhruva which makes them slain by a Śuṅg king. Neither Indian nor foreign sources contain anything to indicate that Menander and his companions were slain by a Śuṅga king and that is quite natural because they were not contemporaries. The Purāṇa chronology places the Śuṅgas more than a millenium before Menander.

A similar confusion prevails when the seven rulers are said to be simultaneous or co-rulers. The obvious meaning of the line is that the seven rulers formed a dynasty, one succeeding the other.

7. Lines 51-52 reads :

आग्निवेश्यास्तु ते सर्वे राजानो कृतविग्रहाः ।

क्षयं यास्यन्ति युद्धेन यथैषामाश्रिताः प्रजाः ॥

Now Dhruva remarks : "Line 51 begins with the word आग्निवेश्याः which actually points to Śuṅgas. Now we learn from history that of the Śuṅgas it was पुष्यमित्र that waged war with the Yavanas. I have, therefore, propose to read पुष्यमित्रेण in place of अग्निवेश्यास्तु which is neither correct nor fitting."²¹

However, a careful reader will not fail to note that the Āgniveśyas mentioned here in line 51 are the same as the rulers of SĀKETA mentioned in line 46. They wasted their energy in waging wars and perished consequently along with their dependents. So we have to conclude that the seven kings of SĀKETA mentioned earlier were not the Yavanas, they belonged to the Agniveśa gotra and they perished out of their own fault.

Prof. Dhruva is not the only scholar to identity the Āgniveśyas with the Śuṅgas, several others have done the same but without sufficient ground to bear it out. The Śuṅgas belong to Bhāradvāja gotra according to Pāṇini (4.1.117), to Kāśyapa gotra according to Harivamśa Purāṇa (11.40) and to vaiṣṭha gotra according to pravaradarpaṇa. But none of

20. Ibid, p. 55.

21. Prabhudayāla Agnihotri, Patañjalikāina Bhārata, Patna, 1963, p. 59.

the authorities associates them with the gotra of Agniveśa. So the word 'Āgniveśya' cannot possibly refer to the Śuṅgas.

It is relevant to remind our readers in this context that a part of Awadh is even nowadays called Baisawada after the Baisa Kṣatriyas. obviously, the Baisa Kṣatriyas of our times belong to the Agniveśa gotra and they are descendants of the Āgniveśyas of the Yugapurāṇa.

8. Lines 83 to 89 refer to the birth of a beautiful girl in a country ruled by a king Agnimitra. As the king attempted to marry her much against the wishes of her guardians, he had to face the resistance of the Brāhmaṇas which resulted in the death of Agnimitra. Then, someone belonging to the gotra of Agniveśa became the sovereign.

Dhruva has altered the text replacing Agnimitra with Puṣyamitra and introduced other changes to create a myth that Puṣyamitra demanded a Greek princess and died fighting with the Greeks to press the demand. The myth has gained wide currency in academic circles as lethargy forbids people to check the myth against the source.

The main plea of Prof. Dhruva is that "the reading भद्रपाके in line 83 is metrically faulty. Then again, there is no country called भद्रपाक . So I have proposed भद्राख्यके as its substitute.²² Though there is no country known as भद्रपाक, we come across names like भद्रक and भद्राख्य in Sanskrit literature. Thus, we find a country called Bhadraka listed with the countries of north in the fortyfifth chapter of the Vāyupurāṇa. Moreover, a region in the west of Allahabad is known as Bhadāvara to this day and the Kṣatriyas of that region are called bhadauriyas. Is it not reasonable to hold that Bhadāvara represents the Bhadra country of Yugapurāṇa ? This Bhadra country was subject to Agnimitra (अग्निमित्रस्य कीलितः) and when he tried to take away by force a Brāhmaṇa girl the Āgniveśya Kṣatriyas came to her rescue. So the line 51 should read तदा भद्राख्यको देशो अग्निमित्रस्य कीलितः and the following lines should not be disturbed. 'Kilita' means 'bound to' or 'subject to' according to Amarkośa-(111.1.42): बद्धे कीलितसंयतौ,

The ignored, unedited section of the Yugapurāṇa describes twelve regions (maṇḍalas) where starved and thirsty people will take shelter at the end of the Kali age. The last of these twelve regions is called the

22. K. H. Dhruva, op. cit., p. 57.

Bhadra country where the river Aśokavī flows and five forests capable of providing shelter exist. There, people will subsist on green vegetables, foodgrains, fruits and roots at the end of the Kali age. Hope that does prove that there was a country known as Bhadra to the Purāṇas though there may be some disagreements about its identity.

9. Lines 91 to 93 refer to the circumstances that hastened the death of the king belonging to the Agniveśa gotra who had come to the power after the violent death of Agnimitra. The king had to confront the hoard of the Śabaras and died in combat. K. P. Jaiyaswal did not object to the reading भीमैः शबरसंघातैः विग्रहं समुपैष्यति but Dhruva deems it incredible that "-- the Sabaras, armed simply with the bow and arrow, could have captured a strong fortified place like Pāṭaliputra which even Demetrius and Menander with their superior equipment could not capture".²³

Leaving aside the myth about the Bactrian Greeks, there are two major fallacies in the above argument. First, it is held that the possession of superior technology makes people invulnerable to the attack of the persons who are less advanced. As a matter of fact, human body remains as vulnerable to the primitive weapons as ever. So, even a savage can kill the masters of nuclear weapons if he finds an access to them. Not to speak of bows and arrows, even a stone can kill a person if it hits the target accurately. Second, to kill a king does not require the defeat and destruction of all his forces and the capture of his capital as a precondition. Several heads of states have been killed in our own times and the assassins did not need to do that. So we need not replace the Śabaras with the Śakas as demanded by Dhruva.

23. Ibid, p. 58.

RĀMĀYAṆA'S LANKĀ IN ANTARCTICA ?

A Text Critical Analysis

BY

CHANDRADHAR PRASAD NARAIN SINGH

[अस्मिन् निबन्धे विदुषा लेखकेन वाल्मीकिरामायणस्य हस्तलेखानां साक्ष्येण प्रतिपादितं यद् रामायणकाले भारतस्य सीमा विन्ध्यपर्वतपर्यन्तमेवासीत् । विन्ध्यपर्वताद् दक्षिणभागे समुद्र आसीत् । विन्ध्यपर्वताद् दक्षिणभूभागः समुद्रस्यापरचारे आसीत् लङ्कानगरी च तत्रैव अण्टार्क्टिकप्रदेशे आसीत् । विन्धयाद् दक्षिणभूप्रदेशोऽपि अण्टार्क्टिकप्रदेशे लङ्कानगर्या एव संबद्ध आसीत् ।]

Introduction

Attempts to study the Valmikian geography dates back to ancient times. But any such effort ignoring the complicated textual problems haunting at every step is of not much avail. The first land mark breakthrough in modern times has been the acceptance of the 'Vindhya' text in place of vulgate 'Sahya' (from where Hanumat leaped) by the editors of the Critical Edition, though hesitatingly and belatedly. Persuing this opening the editors have made valuable contributions to the discussion. But there still remain hundreds of such waiting to be redeemed as follow a followup. One can have no idea of the original Vālmikian picture unless one wades through labyrinth of variants. The problem is essentially a text-critical one, the geographical results are only by-products, so to say.

The greatest dangers on this path are tendency, even unconsciously, to force one's own pre-conceived idea on the old texts; secondly, attempts of 'rationalization'. The vulgate text has systematically tried to superimpose the modern Tirtha-geography of Nasik to Dhanuskoti on some different Vālmikian format; while the modern 'rationalization', groping into some illusory lake in Central India in search for a 'suitable' sea, has been bogged down in its marshes ignoring together, or twisting, scores of 'ocean texts', unimpeachable and unequivocal. Our duty should only be to

bring out and appreciate the textual possibilities. We have not to discover, much-less force a meaning. It is for the Text to discover itself as has been well said by Bhagavān Mahabhaṣyakāra commenting on-

उतो त्वस्मै तन्वं विसस्रसे
जायेव पत्या उशती सुवासाः
“सुवासाः स्वात्मानं विवृणुते”,

otherwise,

उतत्त्वः पश्यन्न न ददर्श वाच-
मुतत्त्वः शृण्वन्न न शृणोत्येताम्

which seems to happen very often.

With this promise of passive objectivity we undertake this humble geo-text-critical exercise and let the text do the talking.

VII-1 Conclusion : A brief summary

Following is a brief summary of our findings so far :-

1. Hanumat had not to cross any ocean to fetch the herbs for reviving the monkey army. So, Lankā and the herbal mountain both had to be on the same continent.
2. Hanumat had to go near the Nabhi of the globe, which could mean only the 'axis' or the 'pole'; and south pole in particular, in view of the above.
3. Geography given in this episode wonderfully tallies with Sugrīva's description of extreme south in Kiṣkindhā kāṇḍa. We have been able even to locate the herbal mountain in that description. Also, there is nothing contrary to this in the first episode when bringing of herbs was being planned (sarga VI. 40)
4. The mountain brought by Hanumat was not sent by to its original place. Herbs were taken from this mountain in the third episode without having to bring it again from the original place.
5. The geology and geography of Vālmiki can be possible only in a pre-continental drift era, pushing the time of millions of years back.
6. Present South India with Sri Lanka formed the original Lanka opposite to India but beyond the South Sea

7. Hanuman took off from Mahendra on the Orisa coast and landed back on it again, leaping from on the Sahya mountain, which was then on that side of the sea
8. The above implies that while drifting to north the Peninsular block underwent an anti-clockwise rotation; a fact surprisingly corroborated by Geophysical Plate Tectonics.
9. Vindhya formed the southern coastline of India and the Vālmikian geography, climateology and ecology of India at that are harmonious with this picture. Vālmiki does not mention any country South of Vindhya on this side of the ocean.
10. Geology, climateology and minerology of the Lankan Gondwana continent described by Vālmiki are quite probable and realistic description according to these sciences .
11. Lanka at (near) South pole is corroborated by Indian Jyotis Tradition which has kept the memory of that geological era intact
12. The Tradition of Akāla-bodhana of Goddess by Rāma proves Lanka to be in South Hemisphere at that time.
13. The Amānta months of Indian Calender are reminiscent of the now lost Ancient Indian Synchrosid world calender which could be used in the two Hemispheres to give the same seasons in the same Lunar months in both the Hemisphere
14. The words Meru, Himavat and Kailāsa have been misunderstood in the sarga 6.61. They do not denote Himalayan ecology.
15. There is no hurdle in the Vālmikian text and no other ground for any objection against the proposed model.

These diverse independent evidences converge to put the location of Lanka in Gondwana Land beyond doubt.

VII. 2. Scientific Viability

Geophysics

Now, the above position reached by us on the basis of literary evidence raises several questions. First and foremost is that of plausibility of the above topography. Surprisingly, modern geophysics, broadly speaking brings the above picture within the realm of reality. No doubt, it does not tally with the Vālmikian scenario in toto. Infact what Rāmāyaṇa presents is a modified plate-tectonic model. The main difference is that the current model presumes the unity of Indian sub-continent through the

geological epochs. The Vālmikian requires that the Peninsular part of India joined the northern block later on. A search for traces of evidence in purāṇaitihāsa for some rivers of ancient India flowing transversely, instead of longitudinally toward east or west would be interesting. Geophysicist have some evidence to this effect now, using the satellite survey techniques. Quite likely they flowed down to the south sea originally before their path was obstructed by rise of Vindhya and later on blocked completely by peninsular block joining the main land.

More than one geophysical models can be suggested to give the Vālmikian picture. It also confronts the current plate-tectonic model with some new questions, hereto never raised—much less answered. We will not go into them here. Scanning up of Peninsular part with the northern one may throw altogether new light on tectonic activity in peninsular, brought to focus the recent earth quakes giving a new relevance suffice be it here to say that geophysicists will do well to address themselves to the questions raised by Valmikian palaeo-geological reconstruction. The data so far collected by the geo-scientists need a fresh assessment and reevaluation. One point at least is beyond doubt : ocean water at Vindhya testified to by the Bagh and Umerio beds and also probably by some work done by the scientist at M. S. university Baroda (going by the news paper reportis)

So, the Vālmikian model opens new avenues of study in geo-physics.

2) Palaeo-Biology : The next question is the possibility of human life, in so distant as past. We may only note that all these 'scientific' reconstructions of past history are mostly 'conjecture' based on scientific methods, but nevertheless not science strictly speaking. The latter term is reserved for only those facts and observations which can be subject of observation under laboratory conditions, or under conditions simulated in laboratory and can replicable. Any 'one time event' can be only a matter of scientific speculations and can never be part of established scientific theory. None of the quasi-scientific reconstruction - including Darwin-pass the above test and are open to question and further conjectures. More over, nothing is a 'sacred cow' in science. Scientific dogmation is worse than religious dogmation. Let our horizon be not bounded by any prejudices.

VIII - 3: The crucial question

Even if we so concede that the Vālmikian model is just impossible and not scientifically viable, the question of all questions remains: Why did Vālmiki not describe the geography of his time but that of some

imaginary past. The only answer can be that in that case he must have been a poet with unimaginable imagination and acquainted with principle of different palaeo-sciences. So equipped, he created Rāmāyaṇa, a novel, and for some reason or other projected the whole story back into a palaeo-world millions of years back trying successfully, or not so successfully, to reconstruct that long lost world and adding to it human habitation. Thus, Rāmāyaṇa must stand out as the first and the greatest super-Science-fiction.

So, we are faced with two options: Either we may take that 'Vālmiki has described what he saw, heard or got from tradition, or, created a science-fiction of an appalling dimension, which beats all imagination. Decades back Prof. Hardy was also faced with some such similar dilemma on receiving the famous Ramanujan papers (or rather Scraps). Either the author of these papers was a mathematical genius; or the greatest hoax of mathematical history (who could confuse a mathematician like himself). Being put to above hard options, he opted for the first as being less improbable. So do we.

Before parting we may recall that about half a century back a book was published in the Baroda Oriental Series, 'Fight of Hanuman', where the author had argued for Lanka being in Australia. Without going into merits of his arguments, the author might not have been very much off the mark, Australia itself being a part of Gondwana Land which included Lanka as well.

In the end, we may take the reader into confidence. We had started this study under the title "Lanka in Antarctica ?" By the time we came to end it was thought better to remove the question mark.

I

It has been shown in the Introductory note to the article "Kāṇḍa-structure of the Vālmiki Rāmāyaṇa¹" that:

- (i) What Hanumat crossed on the way to Lanka was a real ocean and not some lake or semi-marshy vast expanse.
- (ii) He started his journey acrossed the *Mahodadhi* from the *Mahendra* mountain in the *Vindhya* range on the eastern (Orissa) coast.
- (iii) On the other side of the ocean was the *Sahya* mountain of the peninsular India.

Ganga sagar Rai. Kāṇḍa structure of Rāmāyaṇa and authenticity of Uttarakāṇḍa, *purāṇa*, July, 1991.

(iv) Thus *Mahendra* on this side of the ocean and *Sahya* on the other side must have been in north-south linear alignment indicating thereby a clock-wise orientation of the southern part of the peninsula vis-a-vis the northern continental mass bordered by *Vindhya* on the South; the two blocks being separated by the ocean lying in between.

The above position definitely shows a geophysical involvement and also suggests a modified plate tectonic model for the geophysical history of the Indian sub-continent. Here we intend to present an altogether independent evidence to show that Lankā was a part of the Antarctica, confirming the above conclusions.

HANUMAT'S BRINGING OF MEDICINAL MOUNTAIN (AUSADHI-PARVATA)

The question of bringing the medicine arose three times in the Ramyana:

(1) In the Sarga: 40; but ultimately there was no need to bring it as Rāma-Lakṣmaṇa were revived by Garuda.

(2) The second occasion we find in Sarga: 61, when it was actually brought.

(3) The need for the medicine arose for the third time when Lakṣmaṇa was mortally hit by Rāvaṇa (sarga: 89).

According to the older text Hanumat did not bring the mountain as the mountain already brought previously, must have been lying somewhere nearby. The vulgate text, of course, describes Hanumat's bringing the mountain itself, which seems to be later innovation. We will examine these episodes to discuss the two most relevant points:—

(a) Did Hanumat cross the ocean while bringing the *Auṣadhi* mountain?

(b) What was the location of the *Auṣadhi* mountain?

II .1

HAUMAT'S CROSSING OF OCEAN

1. **First episode:** In the first episode no body actually goes to the mountain, nevertheless Suṣeṇa does tell the location of the same. 6.40.29ab says:—

तान्यौषधान्यानयितुं क्षीरोदं यान्तु सागरम् । (B4 read readingं तत्रौषधीरानयितुं for frst half). Another indication of the location is :—

चन्द्रश्च नाम द्रोणश्च पर्वतौ सागरोत्तमे ।

अमृतं यत्र मथितं तत्र ते परमौषधी ॥
 ते तत्र निहिते देवैः पर्वते परमौषधी ।
 अयं वायुसुतो राजन् हनुमांस्तत्र गच्छतु ॥

VI. 40 31-32

Thus, firstly, there is no controversy about the necessity for going to the Kṣīroda sea. But this does not necessarily imply crossing the sea or even a part of it. The medicine might have grown on some mountain on the Kṣīroda coast of the Laṅkā continent. [We call it continent and not island as Kṣīroda must have been a different sea than the one on which the city of Lanka was situated and must have been at a sufficiently long distance from the city proper. Calling Lanka a continent is also independently justified by the line :-

द्वीपस्तस्यापरे पारे शतयोजनमायतः । 4.40.24ab

which is traditionally taken to describe Laṅkā and also :-

‘त्रिंशद्योजनविस्तीर्णा शतयोजनमायता ।’

as read by N₂ V B D_{5-7.10.11} T₁ M_{1-3.9.10} in the Uttarakanda Sarga: 5.22ab.

As regards *sagargottame* the variants for *parvatau* in 31b are *Kṣī-
 rode* and *Lavaṅāmbhasī*, *Kṣīratoyadhau*, *Kṣīrasāgare* and *Sāgarottare*. Here also by the same argument as in śloka : 29 of sarga 40 we need not assume any crossing of ocean as '*Gangāyām ghoṣah*' is a standard Sanskrit usage and the two mountains might be on coast or even a little away from it. Secondly, the western recension gives a different text of these two Ślokas. 31b is absent in Ś D₈ and this is not accidental as 32ab as well is absent in S D₈. With the substitution 820* for 31cd the resultant text for the two Ślokas is a single śloka :-

“एता हि निर्मिता देवैरोषधीरमृतोद्भवाः । 820*

अयं वायुसुतो राजन् (v. 1. चापि) हनुमांस्तत्र गच्छतु ॥ 32 cd

So, there is neither any sea, nor any location at all given here. The importance of the Western recension in this episode we shall realise further on.

II. 2

2. Second episode : Here Jambavat guides Hanumat :-

“गत्वा परममध्वानमुपर्युपरि सागरम् ।

हिमवन्तं नगश्रेष्ठं हनूमन् गन्तुमर्हसि ॥ . 29

We will engage ourselves here with the reading *Sāgaram* and let *Himavantam* lie wherever it might be for the present. The all important variant for *Sāgaram* is *Parvatān* (Śāradā reading) and partly supported by *Sāgarān* D₁₂. The change from the original *Parvatān* to *Sāgaram* is proved by following considerations :-

(i) For hundred of years traditionally it has been taken for granted in various *Rāmakathās* that these medicines were in *Gandhamādana* or somewhere else in the *Himālayas*. Going to *Himālayas* from Lankā inevitably involved crossing the ocean. So, had the arche-type text been *sāgaram* no body would have dared, or even thought of, changing it to *Parvatān*. On the other hand, the original text being *Parvatān* had all the reasons to be changed into *sāgarān* or *sāgaram*. The tendency to introduce *sāgara*, mistaking the Southern journey for a northern one, is clearly exhibited in 1374* (D₆ T_{2.3})

हेमकूटं नगश्रेष्ठं नानासृङ्गशतैर्युतम् ।

परतस्तस्य शैलस्य वृषभो नाम पर्वतः ।

तमतिक्रम्य शीघ्रं त्वं मेरुं द्रक्ष्यसि पर्वतम् ॥

and 1376 * (D₆ T_{2.3})

शृङ्गवन्तं गिरिष्ठं च नाम्ना च कनकाङ्गदम् ।

ततः परं शीघ्रवेगो गत्वा लवणसागरम् ।

शाकद्वीपमतिक्रम्य क्षीरोदो नाम सागरः ॥

etc. and finally 1387* (D₆ T_{2.3})

जम्बुद्वीपं पर्वतांशचादिगम्य तत्रोत्तरं वैलवणोदधिं च ।

अतीत्य शाकाह्वयमुत्तमं चक्षीरोदधिं शीघ्रमगमत्कपीन्द्रः ॥

(ii) Speaking purely text critically, the text devolution *Parvatān* → *Sāgarān* → *Sāgaram* is not only very much likely but is definitely confirmed by the middle term *Sāgarān*. It states the intermediate stage of text evolution. On the other hand, the devolution *Sāgaram* → *Sāgarān* → *Parvatān* is simply impossible as the middle term remains unexplained, there being no point in changing *Sāgaram* to *Sāgarān*. Further, even if the corruption *Sāgarān* be granted, it would have soon corrected back to *Sāgaram*, changing it to *Parvatān* a fantastic and too farfetched.

II-3

The above discussion raises the question if there is any evidence elsewhere in this episode indicating crossing of the ocean. To our knowledge only reference is in 48ab :-

“स सागरं घूर्णितवीचिमालं

तदा भृशं भ्रामितसर्वसत्त्वम् ।

समीक्षमाणः सहसा जगाम

चक्रं यथा विष्णुकराग्रमुक्तम् ॥ " 61.48

But surprisingly, exactly the first two *padas* describing the ocean are absent in more than one recensions; viz. S V B₁ D₁-4.8.12. Can it be a mere coincidence? In view of the very strong manuscriptal evidence for the omission of these two *padas*, there can be no doubt about the spuriousness of them. In fact we think that not only these two *padas* but whole of the Slokas : 48 and 49 are interpolations. The reasons are as follows:-

(1) The Mss N₂ B₂₋₄ read Śloka : 47 after Śloka: 49. Thus the Śloka: 47 can be taken as a 'transposed text' and the Ślokas : 48 and 49 as 'displacement' text. Now by the transposition theorem, either the transposed text (Śl. 47) or the displacement text (Śls. 48-49) should be interpolation, provided, there be no special reason for any one to intentionally change the Śloka order and the impugned portion can be shown to be 'separable' (In such cases even the transposed and displacement text both being interpolation cannot be ruled out).

In the present context the Slokas: 48 and 49 are separable (without disturbing the context). There is also no special reason here for intentionally changing the Śloka order. In fact by deleting the Ślokas : 48 and 49 'जगाम मेरुं नगराजमग्र्यं' of 47c gives a better context either to the Śloka: 50 or Śloka: 52 'स तं समासाद्य महानगेन्द्रम्' We think context-wise the best reading would be to read Śloka: 52 onwards just after Śloka: 47.

(2) Apart from the above transposition, slokas: 48, 49 are actually omitted in the main body of the text of Ms B₃. They have been added in the margin. This is a direct verification of the result got by applying transposition theorem (supra).

(3) The palpable spurious nature of 48ab we have already noted above.

In the present context the Ślokas: 48 and 49 are separable (without di
(4) The motive behind the interpolation of 48 and 49 is also pretty evident, that is, again, mistaking Hanumat's journey to *Oṣadhi* mountain to be directed towards north (supra). For a northward journey crossing of the ocean was essential (48ab). The lakes, rivers, cities and happy *Janapadas* referred to in Śloka: 49 apparently belong to India. This northward journey toward *Gandhamādana* over the ocean and the Indian sub-continent has ever been so popular in the *Ramakathā* tradition. It has given rise to various interpolation in the *Rāmāyaṇa* itself, some of which even conceive of Hamumat flying over Ayodhyā and being hurt by Bharata's arrow in the return journey. The same motive behind evolution of such version we find working here also and interpolating Ślokas: 48 and 49.

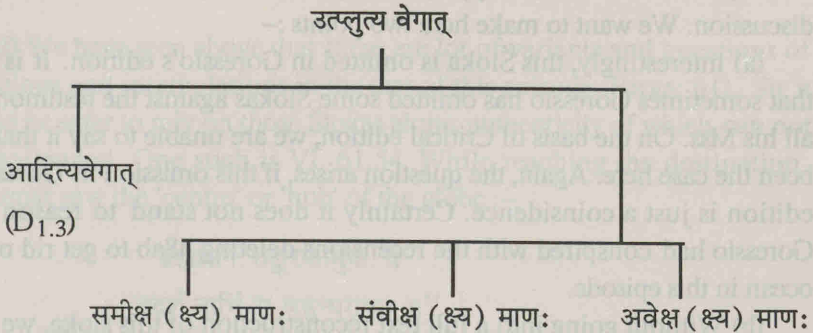
(5) Presence of Śls. 48 and 49 is a misfit in the sequence of the description of Hanumat's flight for the following reasons :

(a) Hanumat reaches Meru (extreme north or south) in Śl. 47c. To describe subsequently the rivers and cities situated on the plains (of India) seems to be incongruent.

(b) The Mss SVB 1 D2.4.8.12 read the pada 48c as 'आप्तुत्य वेगात् सहसा जगाम' in place of 'समीक्षमाणः सहसा जगाम' The jumping of Hanumat has been described in Śl. 45 (and 46). In the Śloka: 47, we find the description of flying Hanumat :-

“स तौ प्रसार्योरगभोगकल्पौ
भुजौ भुजङ्गारिनिकाशवीर्यः ।
जगाम मेरुं नगराजमग्र्यं
दिशः प्रकर्षन्निव वायुसूनुः ॥”

So in describing the jumping of Hanumat in 48c is anachronous. The readings 'समीक्षमाणः' etc., accepted in the Cr. edn. is an apparent attempt to remove this anomaly and hence a secondary text. This inference is fortified by N₂ B_{2.4} text 'आदित्यमार्गं सहसा जगाम' which again, another attempt to remove the above anomaly. This text devolution is finally proved by Mss D_{1.3} 'आदित्यवेगात्सहसा जगाम'. . So the resultant text devolution here is :-



All these independent improvements go to show the genuineness of the उत्प्लुत्य वेगात् text, which in turn goes to show the spuriousness of the Śl. 49 making it anachronous.

(6) Moreover, when it is already said in 47c that Hanumat reached the mount Meru, whatever the name may be, there is no point in describing next the ocean, the cities and rivers which he had flown over already.

II-4

There is yet another reference which too must be noticed here :-

“स वृक्षषण्डांस्तरसा जहार

शैलान् शिलाः प्राकृतवानरांश्च ।

बाहूरुवेगोद्धतसंप्रणुन्नास्

ते क्षीणवेगाः सलिते निपेतुः ॥”

(The variants of the last pada are: N̄ क्षीणप्रवेगाः, D₁₃ ते छिन्नवेगाः, T₃ ते तीक्ष्णवेगाः (for ते क्षीण), D₁ न्यपातयत्सागरतोयमध्ये, D₄ ते तीक्ष्णवेगाज्जलिधिं प्रपेतुः D₂ प्रतेतुः,)

Firstly, it is not clear if the *salila* refers to sea. Even so, the Śloka in itself does not directly tells of crossing of ocean. Yet, with the reading *Kṣīṇavegāḥ* in the last *pāda*, it may imply so. The meaning will be that as he jumped due to the air suction the trees, rocks, the wild monkeys were all drawn towards him as he sailed in the sky, but due to the loss of velocity they fell back into the waters (of the sea). This falling of trees and rocks into the sea behind a flying Hanumat due to the suction effect can be possible only if Hanumat were taking off to fly out towards the sea and over it, as in the Sundarakāṇḍa (1.41-51). Hence the Śloka calls for some discussion. We want to make here two points :-

(a) Interestingly, this Śloka is omitted in Goressio's edition. It is said that sometimes Goressio has omitted some Ślokas against the testimony of all his Mss. On the basis of Critical edition, we are unable to say it that has been the case here. Again, the question arises, if this omission in Goressio's edition is just a coincidence. Certainly it does not stand to reason that Goressio had conspired with the recensens deleting 48ab to get rid of the ocean in this episode.

(b) Without going into a full text reconstruction of this sloka, we may note that the variants of the last *pāda* indicate another, or earlier, level of text which gives a picture just opposite to that of the present text. The text *tīkṣṇavegāḥ* for *kṣīṇavegāḥ* reverses the whole idea of trees being drawn by air suction. It would mean, now, that the trees at all fell back into the sea being uprooted by the back-kick generated by the hand and feet of a leaping Hanumat. The D₁ text (not necessarily superior to T₃, D₄)

explains the whole situation in more straight and simple way. This falling back of trees etc. into sea due to the repulsion of the forward jump will be possible only if he were leaping away from the ocean and not towards and over it. This opposite idea might have been the lower level text. The reason for the change can also be adduced. The situation is apparently, but mistakenly, similar to that of Hanumat leaping to cross the ocean in Sundarakanda. We find that there are no variants in the Slokas: V. 1.41-49 to give an opposite picture. So, this opposite picture is a uniqueness of this Śloka (VI. 61.46) only. It is possible that due to false similarity in the two situations the later redactors 'corrected' the Sloka: 46 to make it confirm with more famous Ślokas: V1.41-51 of Sundarakāṇḍa. The other way argument that misunderstanding of original suction-effect induce some recensions to change it into a 'repulsion' effect, is also not feasible, as no manuscript seems to have any difficulty in the earlier episode (V. 1.41-51) and all of them keep intact the original text as it was. Thus the vulgate text accepted in the Critical edition is a 'coloured' text and a latter development.

There is no other reference of crossing of the ocean in this episode. So our hypothesis, produced on the basis of the Kasmirian text of 29d, that Hanumat had flown over the mountains, and not the ocean, for bringing the medicine, stands vindicated.

III-I

THE LOCATION OF OṢADHI-PARVATA NEAR SOUTH POLE

(i) We have seen above that there are lot of variants and questions of omissions and interpolations in the text of this episode (Sarga: 61). So it would be safer to rely on those Ślokas alone, authenticity of which can not be challenged. One such is VI. 61.54, While reaching the destination. Hanumat saw the 'centre' or 'hub' of the globe :-

“ब्रह्मासनं शङ्करकार्मुकं च

ददर्श नाभिं स वसुन्धरायाः ॥”

The variants for नाभिं are Ś₁ सारं, S₂ D₁-3.8.12 नासां, N₁ V₁. 2 B₁.2.4 देशांस्, N₂ D₄ देवांश्, D₁₃ हारांश् . Obviously, of all these नाभिं is comparatively difficult reading. Normally pools, tanks, wells or some such depressions can be denoted better by the word नाभिं than any mountain or some other elevation for construction or land mark. The

context of the mountaneous terrain caused the word to be misunderstood and changed in the later period. It is clear by the context that Hanumat is flying towards the extreme 'end' of the Earth. So the only sensible meaning here can be the 'axis' or hub of the earth, which is the normal meaning of the word in case of a *Cakra* or a rotational movement. There is every reason to believe that the ancient Indian astronomical system was well acquainted with the earth's motion round its axis. The only inference can be that the poet is describing the pole, north or south, of the earth and the *Oṣadhi* mountain was in its vicinity. We have seen above that for going there Hanumat had not to cross the ocean and he had flown over the mountains. Also the directions of the journey of Hanumat has nowhere been mentioned in the whole episode and we must not presuppose it to be towards north. Lankā being situated on southern bank of the ocean separating it with India, it can only be the south (and not north) pole, near or beyond which Hanumat flew.

III-2

Thus, we see here that Hanumat went over the mountaneous terrain and not ocean, to the *Oṣadhi-parvata* near south pole on the basis of the evidence presented purely by sarga: VI. 61. That there were no expanse of sea to the south of Lanka separating it from the Antarctica is proved beyond doubt by another altogether independent direct evidence, surprisingly ignored. In the Sugriva's description of the geography of the south, Lanka is accepted to be referred to in 24th Sloka of Sarga: IV. 40. It is followed by Sl. 26 :-

“दक्षिणस्य समुद्रस्य मध्ये तस्य तु राक्षसी ।

अङ्गारकेति विख्याता छायामाक्षिप्य भोजनी ॥”

It is accepted on all hands that here the south 'sea' refers to sea south of India, not to the north of Lankā, the *aṅgārikā* being *simhikā* of 1st Sarga of Sundarakāṇḍa. To make the matters still easier, this Śloka itself is a palpable interpolation being completely absent in western and central recension (Ś₁ N₁ D₁-4.12.13). The first stop on the southward journey, after Lanka is the 'golden' (*Kāñcana*) mountain, called *puṣpitaka* by southern recensions :-

तमतिक्रम्य लक्ष्मीवान् समुद्रे शतयोजने ।

गिरिः पुष्पितको नाम सिद्धचारणसेवितः ॥ 27

चन्द्रसूर्याशुसंकासः सागराम्बुसमावृतः ॥ 28ab.

The non-southern manuscripts substitute Śl: 28 with 817* . –

तमतिक्रम्य द्वीपं तु गिरिं द्रक्ष्यथ काञ्चनम् ।

उत्थितं सागरं भित्वा वयस्यं चन्द्रसूर्ययोः ॥

For 27b, we find D₁₁ reading'

ruling out any cronsey of sea after Lankā.

Actually there is no contradiction between this and the accepted text.

The prose-order of 27ab is

शतयोजने समुद्रे (स्थितं) तं (देशं or रावणनिलयं) अतिक्रम्य पुष्पितको नाम गिरिः.

Had the meaning been otherwise, poet would have said

ततोऽतिक्रम्य लक्ष्मीवान् समुद्रं शतयोजनम् ।

We agree that in a poetical narrative, the true construction was liable to be misconstrued, and as *kāncana* was only a mountain and not a *Deśa*. we find in non-southern manuscripts an archipelago abutting of out of ocean in 817 C, as a result of the above misconception. That it indeed was a later misunderstanding is vouchsafed by the variants of 28b exhibiting the same.

It has the variants परिप्लुतः (N₂ V_{1.2} B₂₋₄) and निषेवितः (S₁ D_{1.4.7.12.13}). The same idea of *kāñcana* being in the sea has manifested itself more than one ways and the original reading निषेवित (situated at, or, washed by the waters of the sea) has given way to the two readings परिप्लुतः and समावृतः. This case of poly-variants is a characteristic of secondary nature of these texts.

The second stop after Lañkā is the mountain *Sūryavat* :-

“तमतिक्रम्य दुर्धर्षाः सूर्यवान्नाम पर्वतः ।

अध्वना दुर्विगाहेन योजनानि चतुर्दश ॥” (IV.40.31)

The monkeys were to reach this without crossing any sea. But having acquired a particular mindset, most (though not all) the non-southern manuscripts, it seems had decided to introduce a sea at every '*atikramya*', and hence 821 :-

तं तु शीघ्रमतिक्रम्य गिरिमादित्यवर्चसम् ।

परे पारे समुद्रस्य योजनानि चतुर्दश ॥

To go to the next stop also monkeys need not to cross any sea :-

“ततस्तमप्यतिक्रम्य वैद्युतो नाम पर्वतः ।

सर्वकामफलैर्वृक्षैः सर्वकालमनोहरैः ॥” IV.40.32

Here again the non-southern Mss are not going to spare us, reading:—
S₁ N₁ V_{1.2} B_{2.3} D_{1-4.7.11-13} ततः सागरमुत्तीर्य विद्युद्वा (S₁ N₁ D_{1-4.7.10.13}
°त्वा, V₁ °मा, D₁₁ °त्मा) नाम पर्वतः for 32ab.

It is clear that in the original text there was not crossing of sea onwards from Lankā and these 'insertions' of sea are the result of misunderstanding, of the original continental Lankā, justifying *Sahasraśatayojanam*' of 27b as a small island (the present Srilanka). The systematic change of text may well be an exercise in geological up-to-dating discussed in the Annexure: I.

After the third stop Vaidyuta we do not find either in the accepted text, or any of its variants, any occasion for crossing the sea upto the city of Yama (IV.40.) the extreme limit of the capacity of mokeys to go.

So, without any fear of contradiction, it can be said on the basis of the concordance of topography described in VI. 61 with IV. 40, that Lanka was a part of the then continent of Antarctica.

The fact that the direction of Hanumat's was towards south, and not north, was not altogether forgotten even in later text tradition, is proved by 822* (read in D₄), where Hanumat is diverted to go to south :—

“तस्य पर्वतशृङ्गेषु पुष्पितेषु वनेषु च ।

रावणः सह वैदेह्या मार्गितव्यस्ततस्ततः ॥” L. 1-2

It is supported further by the same manuscript by reading 'Meru' for 'Himavat' in the Śloka: VI. 61.68c (infra, discussion on Meru:).

III-3

CONCORDANCE OF POLAR GEOGRAPHY OF SARGAS: IV.40 WITH VI. 61

The above deduction is re-enforced by a comparative study of the toponyms described in VI. 61 by that in IV. 40. Some salient points are :—

i) **The south pole** : Sugriva describing the extreme south, speaks of Yama's abode :—

अन्ते पृथिव्याः दुर्धर्षास्तत्र स्वर्गजितः स्थिताः ।

ततः परं न वः सेव्यः पितृलोकः सुदारुणः ॥

राजधानी यमस्यैषा कष्टेन तमसावृता ॥ IV. 40.42

It is clear that अन्ते पृथिव्या can be nothing but the extreme end of the southern globe, i.e. the pole or the *Nabhi* of VI. 61 (supra).

ii) **The city of Yama** In the episode under consideration, just before the Śloka describing the axis of the earth, we read :-

“हयाननं ब्रह्मशिरश्च दीप्तं
ददर्श वैवस्वतकिंकरांश्च ।” (VI. 61.53 cd)

It indicates the presence of *Rājadhānī* of Yama referred to above. It may also be noted that to see the servants of Yama, Hanumat could have done it even without going actually to the Yama's city. There was a northern outpost of Yama near the city of *Bhogavatī* of snakes as indicated in 824* read by N₂ V_{1.3} B₂₋₄ D_{3.7.11} :-

“तमतिक्रम्य शैलेन्द्रं नानारत्नविभूषितम् ।
उशीरबीजदिव्यं तु पर्वतं द्रष्टुमर्हथ ॥ L1-2

This passage may be taken just as an elaboration of the Yama-city noted above.

iii) **Rṣabha mountain:-** We find this to be mentioned in Sugrīva's description :-

तं च देशमतिक्रम्य महानृषभसंस्थितः ।
सर्वरत्नमयः श्रीमानृषभो नाम पर्वतः ॥ (IV. 40.38)

In the *pāda* b B_{1.3} D_{3.7} T₃ G₁ read *Vṛṣabha* for *Rṣabha* and similarly in the fourth *pada* also we find *Vṛṣabha* in B_{1.3} D_{2.7.13} T₂ G₂ (detailed variants ignored).

In VI. 61.55 also, we find the *Rṣabha* or *Vṛṣabha* mountain standing by the *Oṣadhi* mountain :-

“तथर्षभं काञ्चनशैलमयं
सदीप्त सर्वोषधिपर्वतेन्द्रम् ।”

Here also we find the variant *Vṛṣtabha* for the mountain *Rṣabha* in a large number of southern Mss.

iv) **Kubera's seat:-** Above correspondences between the Sarga VI. 61 and IV. 40 encourages to try to solve the riddle of वैश्रवणालयम् (VI. 61.54ab). There is no variant for वैश्रवणालयम् and normally the above Kubera's abode should be near *Kailāsa* in the Himalayas and not south pole. Fortunately, here again Sugrīva comes to our rescue, while the

Ṛṣabha parvata is talked of in Śloka : 38 of IV. 40, the Slokas : 40-41 inform us of the presence of *Gandharva's* near south pole :—

“न तु चन्दनं दृष्ट्वा तं स्पष्टव्यं कदाचन ।
रोहिता नाम गन्धर्वा घोरा रक्षन्ति तद्वनम् ।
तत्र गन्धर्वपतयः पञ्चसूर्यसमप्रभाः ॥”

And Kubera or *Vaiśravaṇa* is the king of *Yakṣas* and *Gandharvas* both. Vālmiki calls Rāma '*Gandharvarājapratimam*' and commentators rightly explain *Gandharvarāja* as Kubera. Lankā was under the rule of Kubera, when Rāvaṇa drove him away to *Kailāsa* in north. Thus presence of a temple or seat of Kubera (वैश्रवणालयं) near south pole fits in earth Lanka being a part of the Antarctica continent.

v) **Oṣadhi-parvata in Sarga: 40 of Kiṣkindhākāṇḍa** :— We have located above the place of Yama, Vaiṣṇavālaya and *Ṛṣabha parvata* of VI. 60 in IV. 40. A natural question arises that if the concordance between VI. 61 and IV. 40 is so very perfect, is it not possible to identify, or at least try, to locate the *Oṣadhi parvata* of *Sarga*: VI. 61 in *Sarga*: IV. 40 also. An attempt will be worth the effort. The Śloka: VI. 61. 50 clearly indicates that the *Oṣadhi parvata* must be in the vicinity of *Ṛṣabha parvata* :—

“आदित्यपथमाश्रित्य जगाम स गतश्रमः ।
स ददर्श हरिक्षेष्टो हिमवन्तं नगोत्तमम् ॥”

So, must look for its location in *Sarga*: IV. 40 also somewhere near the *Ṛṣabha parvata*. We read in *Sarga*: IV. 40 that in between the *Kunjara* mountain (Śls. 34-35) and *Ṛṣabha* mountain (Śl. 38) lies the city of snakes :—

“तं च देशमतिक्रम्य महानृषभसंस्थितः ।
सर्वरत्नमयः श्रीमानृषभो नाम पर्वतः ॥

Now, we know that it is widely believed that snakes are fond of fragrance of flowers and herbs. The strongly scented plants are thought to be their habitates and people in India are even a bit apprehensive of planting such plants very close to their residential apartments. The herbs used for reviving Lakṣmana are famous for their strong aromatic effect. It is well confirmed by Vālmiki himself in this very *Sarga*: 61. In the present episode, the whole army of monkeys and not only the Rāma and Lakṣmaṇa, was made unconscious by Indrajita. As soon as Hanumat lands amidst the monkey army, all were revived just by inhaling the

revitalizing aeroma of the herbs. Individual administration of it was not required (VI. 61.7). It seems that this very aromatic quality had prompted the snakes to establish their colony near the R̥ṣabha parvata. This conjecture is buttressed by the fact that the original name, or alternate name, of *Bhogavatī* was *Gandhavatī*. (vide, G₁ M₂ READING, IV. 40.36a, supra). If even this be not consider a clinching evidence, we have a direct evidence in the Rāmāyaṇa tradition. Eastern recension reads in the context of *Bhogavati*:-

“तस्य चित्रेषु पार्श्वेषु वनेषु च सुगन्धिषु (829*, L.1). The same recension seems to name the *Oṣadhi parvata* itself:-

अगस्त्यभिषेकार्थं कुञ्जरे पर्वतोत्तमे ।

यत्र मूलौषधिर्नाम सहेमरजताकरः ॥ (830*, Ls. 2-3)

The same is supported by western and central recensions as well :-

“सा समूलौषधिवना सपर्वतवनाकरा ।

कुञ्जरं पर्वतं गत्वा महर्षिं समुपस्थिता ॥” (826*, Ls. 3-4)

Thus, according to the tradition, *Oṣadhi parvata* was near the *Gandhavati* between *Kuñjara* and *R̥ṣabha* mountains according to sarga : IV. 40 as well.

The text of the fourth pāda of Śloka: 36 (supra) in the non-south Mss give another significant information about *Gandhavatī*. Just the before pādas *cd* of this Sloka, S₁ N₁ D₂-4.11-13 insert another line :-

“तच्छोभयति निर्माणं तोरणं दक्षिणां दिशाम् ।” 828*

Thus the city *Gandhavati* was a gate way to the south (or it has huge *torāṇa* which was the gate way to the south). Keeping the fact in mind that *Gandhavatī* itself was in deep south a clearer picture emerges out. The original Gondwana continent of Rāmāyaṇa could be divided in three parts :-

a) **The outer Gondwana:** Rāvaṇa's Lankā, comprising of the present peninsular part of India along with Srilanka, was situated in this region facing the Vindhya of India on the northern side of south sea.

b) **The Middle Gondwana:** It included the land between *puṣpitaka* (or *Kāñcana*) mountain to the north of Lanka and the *kunjara* mountain. The mountain *sūryavat* and *Vaidyuta* lay in this region.

c) **The inner Gondawana:** It consisted of the polar region proper and included Yama's capital, R̥ṣabha parvata, Vaisnavans's seat and the Nabhi or pole of the globe (not necessarily in the same order).

Gandhavati: It formed the border between the middle and inner Gondwanas. The snakes had established their colonies there attracted by the aromatic herbal forests finding the luxuriant valley, between R̥ṣabha and Kuñjara mountains, a benign resort. They could not establish their city on the R̥ṣabha mountain itself as it must have been too cold for them, being snow capped (VI. 61.55).

Thus there is a regular and systematic concordance between the description of VI. 61 and IV. 40, putting the location of Lanka and Oṣadhi parvata in Antarctica beyond doubt.

III-4 : HARMONIZING SARGA: VI. 40

Having seen the concordance between VI. 61 and IV. 40 only thing that remains now is to examine its consistency with Sarga: IV. 40.

The relevant ślokas are :-

“तान्यौषधान्यानयितुं क्षीरोदं यान्तु सागरम् । VI. 40.29ab

चन्द्रश्च नाम द्रोणश्च पर्वतौ सागरोत्तमे ।

अमृतं यत्र मधितं तत्र ते परमौषधी ॥

ते तत्र निहिते देवैः पर्वते परमौषधी ।

अयं वायुसुतो राजन् हनुमांस्तत्र गच्छतु ॥ VI. 40.31-32

We may note here the following points :-

i. The only uncontroversial evidence we get here is that one was to go to *Kṣīrodasāgara* (Śl. 29) to fetch the herb. It could even have been a big lake instead of sea.

ii. The text after Śloka 30 is most shorter in the two Śārada Mss supported by Dg. In place, of Ślokas: 31-32, we have only :-
820 * and 32 cd.

एता हि निर्मिता देवैरौषधीरमृतोद्भवाः । 820 *

अयं वायुसुतो राजन् (V.L. चापि) हनुमांस्तत्र गच्छतु (132c)

In a way it was justified. Suṣeṇs had presumed that monkeys knew the location. More over, Hanumat, or no one, was being directed here to go there. Only a suggestion was being made to Sugrīva to send some body and so a detailed direction was not called for at this stage. In contrast in the Sarga 61, Sugriva is giving a precise direction while commissioning Hanumat for the purpose.

iii. Even so, we may note some points:—

a) The text of 31b is rather fluid. The variants are :—

An attempt to introduce a sea is very obvious. The text could well might have been '*Kṣīroda (de)-sāgarottame*' meaning a vast lake named '*Kṣīrodasāgara*'. Variants could do to misunderstanding it to be a sea.

b) The variants of 31a are as follows:—

Candra was probably the name of Droṇa (the masculine form of *Droṇi* and not a proper name of any mountain). So, probably it was a mountain pass of a rift gorges or some such geological formation in the mountaneous terrain. In the description of south continent by Sugrīva, we get a mountain peak associated with moon. The name of the mountain itself was *puṣpitaka* or *Kāñcana* (supra). The two most prominent peaks are described :—

“तस्यैकं काञ्चनं शृङ्गं सेवते यं दिवाकरः ।

श्वेतं राजतमेकं च सेवते यं निशाकरः ॥” (IV. 40.29)

The mountain itself was '*Candra-sūryasaṅkāsam*'. Quite likely the two peaks formed, between them a gorge calld Candra - Droṇa (i). It was situated on a sea coast (supra), a possible site for the *Amṛta-manthana* as required by VI. 40.31. Sugrīva asks monkeys to pay homage to it, as it seems to have great sanctity and sinful persons do not see it (IV. 40.30). It was on the way to *Rṣabha* mountain, where the herbs actually were. The word '*Tatra*' IV. 40.32a can be construed is a wider sense and the location of herbs in VI. 40 can be harmonized with IV. 40.

iv. The evidence of D₄ locating the herbs in some southern mountain has already been noted (supra).

v. The D₄ reading of 31c is '*Amṛtam yatra pītam tam*', which opens another possibility. Nector might must have been churned in some sea but it was drunk by the gods on Candra parvata at Kṣīroda-Lake (not sea). D₄ some times preserves old traditions. Unfortunately, its text for 31a describing Candradroṇa is not clear '*Yatra pranacandraśca*.'

In conclusion, we may say that quite likely there was no location of Oṣadhi parvata in the original text of the first episode and even otherwise its evidence can be reconciled with that of IV. 4o and VI. 61.

III-5: Consistency in the Indian Geography

The picture of the Antarcatican geography propounded here to be true, it must be consistent with the Rāmāyaṇa geography of India, i.e. of the land on the north side of south sea. For this synchronization the

emerging geographical picture must fulfil certain condition and if possible, some additional corroborations. As according to us contries to the south of Vindhya and Mahendra (lying between Vindhya and Orissa coast) was a part of the original Gondwana land to beyond the south sea:

i. *Sahya* : The famous Sahya range must not be to the north of the ocean. Its presence to the south of it will be an additional corroboration.

ii. *Malaya* : Rāma's army had to cross Malaya mountain on the way to sea coast. All recensions are unanimous on this point in VI. 4.55-56,65. So, there must be a Malaya on the north side of the sea, different from the Malaya near the Kerala coast. Presence of this Malaya on the south side of ocean also will be an additional corroboration.

iii. There must be Mahendra parvata to the north of the ocean, as certainly Hanumat had started his journey from there (IV. 66.32,34,37) and Rāma had a view of the south sea from a top of the Mahendra (VI. 4.63-64). But this Mahendra must be different from the Mahendra near the south-west coast of present India. So, presence of this Mahendra to the south of south sea will be an additional corroboration.

iv. The lands, rivers and cities of deep south of the present India should not be on the north side of the south sea. Their presence on the south side will provide an additional corroboration.

We now take up these points one by one:-

i. SAHYA : Non-existence of the present famous Sahya range on the north side of the ocean is corroborated by the non-south text.

As to the existence of Sahya in Lanka the mountain from which Hanumat left back from Laṅkā is referred to in V. 54. 9cd :- आरुरोह गिरिश्रेष्ठमरिष्टमरिष्टमरिर्मदनः

S₁ N V₁ B_{1,2,4} D_{2,10,11} read '*Giriṃ mukhyam*' and B₃ '*Giriṃ Sahyam*' for '*Girisreṣṭham*'. ('*Aristam*' might be a name or an adjective of *giri*, but it is better taken as an adverb). Apparently, '*Sahyam*' seems to be the weaker reading of the three but a little textual consideration will show it to be otherwise. It is clear that there was some two letter word presenting some difficulty and, consequently the easier text '*mukhyam*' and '*Śreṣṭham*' were adopted by the two large group of Mss. B₃ seems to have retained the original text '*Sahyam*' which had become archaic and misfit in view of the Geophysical change of the topography. Thus, Sahya has the best claim to be the original text.

A very interesting and independent corroboration of Sahya being in Laṅkā according to the Rāmāyaṇa tradition is provided the variants noted for VII. 5. 2. It gives the location of Laṅkā as :-

“दक्षिणस्योदधेस्तीरे त्रिकूटो नाम पर्वतः ।

शिखरे तस्य शैलस्य मध्यमेऽम्बुदसन्निभे । (VII. 5.2a-d)

After ab S₁ N₁ D_{1-5.8.9.12} T_{1.3} M_{3.6} insert 81 * :-

“त्रिकूट इव सह्योऽन्यो द्वितीयो बुद्धिसत्तम ।”

relevant variants being S₁ N₁ V₃ D_{1.3.4} ‘*Sa hyanto*’. S_{2.3} D_{8.12} ‘*Sahyebhyaḥ*’; T₁ M_{3.6} ‘*Sampanne*’ while N₂ V_{1.2} BD_{6.7.10.11} insert 82* :-

“सुवेत इव चाप्यन्यो द्वितीयो राक्षसेश्वरः ।”

Even though Sahya is directly supported by D_{2.5.9} only. Yet, it is the correct reading. Firstly, because, it is clear by the context, and by 82* also, that some name for a second mountain, other than ‘*Trikūṭa*’, is intended here. Dropping of Sahya is an example of updating the palaeotext (see Annexure : II).

(In fact, some believe that Suvēla was not a separate mountain, but the extreme peak of the three peaked *Trikūṭa*, the third being *Nīla* - vide Paricaryā commentary on Tulasidasa's Rāmāyaṇa of Kāṣṭhajihva Svāmī, reputed saint scholar of Varanasi in the first half of 19th century, relying on Meru - Upameru- Tantra.).

Thus, the above two references of Sundara and Uttara Kāṇḍas corroborate each other put the matter beyond doubt. So, in case of Sahya we have both, negative and positive, corroboration of its non-presence in the then India and its presence in the then Gondwana land.

ii. MALAYA : Its presence in Lanka is noted by Rāmāyaṇa commentators also. Govindarāja commenting on

“मलय..इत्यत्र लङ्कामलय उच्यते ।” VI. 13.82 * L.1

(Apart of Ramayana tradition), notes that Lankā-Malaya is meant by the word Malaya. The tradition of a Malaya mountain in Lanka seems so deep rooted that even in present Srilanka Buddhist texts envisage a Malaya mountain. Thus presence of both Sahya and Malaya in Lankā confirm the possibility of the present south India being the original Lankā in Gondwana land.

It remains still for us to show another Malaya on the north side of the ocean, different from the Malaya of the present south-west coast, as Rāma had to cross a Malaya mountain on the way to Mahendra. Our only chance to trace it can be through non-south Mss, which alone retain the

palaeo-texts. And they donot fail us. According to the vulgate text Rāma went towards west affter meeting Kabandha, but according to non-south Mss he terned to just the opposite direction, east (changing it to the west is another example of updating - Annexure:II). So, looking for Mahendra on the eastern coast Sarga : IV. 40. places it between Vindhya and Mahendra on the eastern coast. This reference actually locates Mahendra near the Mahanadi Delta (infra) - vide, IV. 40.16. This corroborates our position to the dot.

So, in case of Malaya also, like Sahya we get a double corroboration - a Malaya mountain on each side of the ocean, Lankā and India.

iii. MAHENDRA : The Ślokas : IV. 40.20-21 are :-

“ततः समुद्रमासाद्य संप्रधार्यार्थानिश्चयम् ।
अगस्त्येनान्तरे तत्र सागरे विनिवेशितः ॥
चित्रसानुनगः श्रीमान् महेन्द्र पर्वतोत्तमः ।
जातरूपमयः श्रीमान् वगाढो महार्णवम् ॥”

Śloka:21 is read by all the Mss, while the 20th is omitted in western and central recensions. Non-the-less, it can be used to explain the geographical features of Mahendra. 'Avagādhō mahārṇavam' makes it abut into the sea providing Hanumat a very fit spring board. The above two śloka description tallies very much with the description of Mahendra, at the time of Hanumat's jump (VI. 66.34-35, 40) taken along with the star passages in the two episodes. Many verbal and conceptual similarities also can be seen which are followed by the Sundarakāṇḍa as well.

This Mahendra was near *Mahanadi Delta* is proved by IV. 40.17 cd .

The vulgate southern text '*Tamraparnī*' can be safely put aside as an exercise in up-to-dating according to the modern geography. Of the different variants of the non-south texts we think '*Taṃ mahāgrahadustodam*' to be a good text. whatever might be the final reconstruction, it is clear that in the older text Mahānadi was a substantive and not an adjective as in the present uptodated text. Geographically this can be nothing but the famous *Mahānadi* flowing near Cuttack. The next Śloka (18) describes its delta and there we find the Mahendra mountain abutting into the sea.

So, in case of Mahendra we get the necessary corroboration. Additional corroboration—of Mahendra on the other side of the sea also - can be postponed for the present.

iv. NARMADĀ : Its presence on the north side of the ocean, is no incongruity, as it does not belong to the south. Some part of its long course might have been extant even then, flowing through the Vindhya and falling into, probably, the south sea.

V.GODĀVARI : It is referred to in IV.40.9. Following points are relevant :—

- a) The Śloka is omitted in S₁D₁₂ G₁ making its suspect, inspite of the possibility being a case of haplography. There is a reason to believe that Indian text Critics and scribes were fully aware of this phenomenon, and clever interpolators did exploit it to their purpose.
- b) We agree with the view that the text *Mandākinī* for *Godāvārī* at various places in the epic is the older text (vide :—).

Even so, some *Godāvārī* texts do remain to be explained if we follow the manuscriptal evidence. This might be one of them.

- c) There are lot of variants for the *ab* pādas, especially in the non-south Mss, which do not name *Godavari*. So, without trying to fix the exact text we may say free a *Godavari* to be another attempt in uptodating.

VI. OTHER TOPONYMS : The Ślokas : IV. 40.11-14 *ab* are transposed after Śloka : 18 in Ms B₃ (the sole Ms preserving sahya text in Sundarakāṇḍa (supra). Thus. the transposition theorem makes them suspect. D₁₁ actually omits ślokas : 12-14. More over, there is confusing plethora of variants making the text fluid. An alround attempt to purposefully introduce the names belonging to present geography in various ways is so obvious. We will pass over these slokas as spurious.

vii. KĀVERI :

It ccurs in IV. 40.15cd. 15ab is omitted in D₃, while 15cd is read at two places in the Mss S₁ D₄. 12, after śloka : 12 and 15 *ab*. Unlike

viii. SPURIOUS ŚLOKAS : The Śokas : 1-8 and the Śokas :16 onwards seem to be textually more stable and free from omissions and transpositions, as against the fluid 9-15 group of Ślokas. Of the 16th, there can be no doubt about its authenticity. Its *ab* pādas read :—

“तस्यासीनं नगस्याग्रे मलयस्य महौजसम् । "VI. 40.16ab.

The problem here is how to construe '*Tasya*'. *Kataka* and *Tilaka* refer it to '*Adhomukha*' or '*Ayomukha*' of 13c. But the Ślokas : 11-14 being spurious (supra), its syntax remains a problem. The Śloka :9 does not

mention any mountain nordo the following Śloka. So, the 'Tasya' of 16a must be related to 'Sahasrasirasam vindhyam'. Thus Śloka : 16 has to be read after Śloka :8, proving the intervening ones to be spurious.

Thus the journey from Kiṣkindhā to the ocean was much shorter in the older text. The whole of it was confined to the Vindhya range, which culminated near the Orissa coast. Malaya seems to be the eastern part of this range, Mahendra being the eastern most terminal.

ix. PĀṆDYAS : an interesting case : At the Mahanādī Delta we find 'Pāṇdyas' :-

“ततो हिममयं दिव्यं मुक्तामणिविभूषितम् ।

मुक्तकवाटं पाण्ड्यानां गता द्रक्ष्यथ वानराः ॥ "IV. 40.19)

The sloka, supported by all the Mss. is certainly a genuine one and going against our thesis. But a text reconstruction leads to very interesting results.

The eastern texts for the pāda *b* is apparently inspired by the word 'Kavāṭa' in *c*. The eastern text has taken it in the literal sense. That it was not so is suggested by the absence of 'torāṇa' in other texts. The 'Kavāṭa' seems here to be used only in a metaphorical way. 'Pāṇdyas' here don't harmonize with our reading of Śloka: 17 (supra) showing Mahānādī to be the river and not an adjective. Apart from our palaeo-geographical model it is inconsistent even with the modern geography. To remove the inconsistency 'Tāmraparṇī' was introduced in the Śloka : 17 as a part of 'uptodating' and super imposing the present Geography on palaeotext and the special effort of south Indian commentators in this direction is just too obvious, as for example commenting on 'Ayo(dho) mukha' Govindarāja comments 'Ayomukhaḥ' 'Sahyah' while Tilaka and Kataka are forced to take it as alternate name for Malaya, contradicting each other. In this background, let us take up a reconstruction of the text of 19 *c*. The eastern text alongwith that of D₄ suggest an obvious emendation-'Kavaṭam muktapaṇyam' 'Pa' instead of 'Pā' in B₃ and D₂.13 also support the 'Paṇya'text. The variant 'padmānām' testifies to the difficulty of the scribes and thereby confusing the original word, The meaning of the proposed text is not only elegant but beautiful - 'gate way for free trade'. The description is apparently of some port at the confluence of the Mahanādī and the sea. May be, the concept of free port was known even then Like Diamond harbour of Calcutta, it linked the inland and international mercantile navigation. Quite likely, there is a subtle, pun here, and Vālmīki was a lover of pun. 'Kavaṭa' meaning gate can be split

into 'Ka' (water) + 'vāṭa' (way) giving a very apt description of a port. The rich nature of the merchandise is described poetically in first two pādas.

Thus, not only the hurdle of Pāṇḍyas at *Mahānadī* is got over, but also a grand picture of a navigational people making them familiar with the both hemisphere is presented here. Another proof of it will be given in the 'Indian synchronized world calender' (Annexure):.

Thus, we find that the palaeo reconstruction of northern Indian block and the southern Gondwana block (including Lankā) harmonize completely corroborating each other.

V-1 : Corroborations : Geological & Geographical

i)V- Minerology : It is generally considered that the Itihāsa - Purānic descriptions of geography describing mountains of gold and silver etc. are near mythology. No doubt that there has been a definite tendency on the part of later redactors to miss the original realistic descriptions and substitute them with fanciful narratives. It is the duty of the scholars and text critics to investigate and restore the reality contained in the original texts. One interesting example is in Sugriva's geography. The vulgate text, adopted also by the critical edition, for the Śloka : IV. 42.16 reads :-

“तमतिक्रम्य शैलेन्द्रं हिमगर्भं महागिरिम् ।” (ab).

The substitute text for this line in S₁ N₁ B_{1.2} D₁₂ is given by 916* :-

“आप्रातकमतिक्रम्य हेमगर्भं महागिरिम् ।” .

N₂ V_{1.2} B₃ D_{1-4.7.11} keep intact 916 * and 16 ab both. The variants of the first pāda of 916 * are S₁ N₁ D_{11.12} *Tamrāgā* (D₁₁ Kā) ram, D_{1.2.4} *Tāmṛākaram*'. This last reading of the central recension, giving specific minerological information is clearly the correct text. Along with it '*hemagarbham*' also acquires a realistic ring asking for a scientific exploration.

In the present episode also we find something akin to the above. The variant '*Vajrākaram*' (S V B D_{3.8.12.1} 13) for '*vajrālayam*' in :-

‘वज्रालयं वैश्रवणालयं च । (VI. 61.54_a)

seems to be a correct factual description. The other variants : '*Himakaram*', *Vajrālayam*, *Vahnyālayam*, *Vajrāyudham*'. are mere corruptions. The text refers to the diamond mines. Detailed geological survey of the snow-laden Antarctica is probably yet to be done but we are certain that South African continent, which too was a part of Antarctica

before the continental drift, accounts for the bulk of the diamond production of the whole world.

The above is not alone case. We find '*Rajatālayam*' in :-

‘स ब्रह्मकोषं रजतालयं च ।

शक्रालयं रुद्रशरप्रमोक्षम् ॥ "(VI. 61.53.ab)

There are some unimportant variants of '*Rajata*' along with '*Rajatācalm*' in S V3 B1 D2.3.8.12 T2 and '*Rajatam girim*' in N2 V1.2 B2.4. Quite likely, the correct reading should be '*Rajatākaram*'. '*Ākara*' (mine) mistranslated as '*Rasi*' might have inspired the poly-variants '*Acala*' and '*giri*'. Even otherwise, '*Rajatālayam*' too must mean silver mines in this context. Here again, it may be noted that South Africa had silver mines, as also South America, (specially Chile and Peru). which too was a part of Gondwana land.

There are lots of proper names in this episode with full of textual variants. We invite Itihāsā-Purāṇa scholars to identify these land marks, keeping in view the palaeo - geographical aspect involving Africa, South America, Medagaskar, Australia along with the Southern Indian peninsula itself. Apart from the Puranic geography, the unpublished ancient geographical text like Bhugola-Purāṇa, Bhuvanagar etc. may be indispensable in this project. The names like '*Brahmasanam*', '*Sankarakārmukam*', Hayānamam and Rudrasarapramokṣa (or any of their variants) may indicate Purāṇic Tīrthas, stories or events, and even geological formations.

ii) Ecology : According to the Valmikian description, the Lankā in Antarctica had a rich visitation with benign climate. Palaeo-climatology corroborates and confirms it. In distant past, Antarctica had much warmer and quite habitable climate. Gradually it started turning cold and became deserted. In the time of Valmiki it seems it was quite warm, but had a small polar ice-cap (infra; discussion on Himavat and Kailāsa). So, the cooling might have started by then. A scientific dating in geological calendar is called for remembering that Lankā was far from south pole. In the model envisaged herein Vindhya formed the southern coast line of India. Therefore, an ecological study of the then India is essential. We have noted some of its features in our Introductory note to the *Kaṇḍa-division of Ramayana and authenticity of Uttarakanda*. 7 It shows consistency with the picture developed here.

iii) Climatology : There is another climatological point which supports the theory that *Nabbi* of *Vasundharā* (VI. 61, 54, supra) meant pole of

earth. The second pāda of the same 'Sloka is : *Sūryaprabhaṁ Sūryanibandhanam ca*'. May be long polar night and days, 'dazzling with Sun' and 'devoid of Sun', respectively are implied here. Govindaraja gives a mythological explanation of '*Suryanibandhanam*'. Nevertheless, he seems to take 'Nibandhanam' meaning 'curtailing' or 'restricting' :—

“छायादेवीप्रीतये विश्वकर्मणा शाणारोपणाय सूर्यनिबन्धनस्थानम् ।

In the description of Yama's city quoted above also, we find the line :—

“राजधानी यमस्यैषा तामतिक्रम्य तमो महत् (IV.40. 42 ef)

The eastern recension changes the whole line as :—

“विपुलां राजधानीं तामतिक्रम्य तमो महत्”,

while B₄ reads : “राजधानी च दुर्धर्षा धर्मराजमहात्मनः”

The western and central recensions give 3 variants for 'Kaṣṭhena' (S₁ N₁ D₄.12). Krameṇa ' (D₂.3.13) Ghanena and D₁₁ Raudreṇa. The last variant is interesting. *Raudra* in the eastern dialects and Bengali means strong Sun. So, this might well mean that the land was alternatingly embarrassed by darkness and strong Sun for long periods. The two wives of Sun *Prabhā* and *Chāyā* might be a symbolism for this geographical reading and Yama being Sun's son, his abode near the pole is quite in place (IV.40.31, supra). We must not confuse though that the nights and days of Lankā proper are described here. Lankā was the northern most coastal extreme of Gondwana land at very much lower latitude.

iv) **distances and Dimensions** : A distance of hundred yojanas for the south sea is quite in place. The Sloka: 57 of VI. 61 giving the dimension of the Antarctica continent needs some consideration :

स योजनसहस्राणि समतीत्य महाकपिः ।

दिव्यौषधिधरं शैलं व्यचरन्मारुतात्मजः ॥” (VI.61.57)

A distance of hundred yojanas between Lankā and south pole may be too great. As usual the non-south Mss here also give probably, a more meaningful variation '*samākramya*' (SVB₁ D₂-4.8.12) in place of '*samatītya*'. There is a subtle difference between the two readings, if we read it in the context of Śloka : 56 *cd* and the non-south text of 57 *cd*. 56 *cd* is as follows (ignoring the variants)

“आप्तुत्य तं चौषधिपर्वतेन्द्रं ।

तत्रौषधीनां विचयं चचार ॥'

SN₁ V₃ D_{2.3.8.12} text for 57 cd is ignoring the subvariants: Instead of substituting 1391* for 57 cd N₁ V_{1.2} B₂₋₄ D_{4.13} read it after it. Thus the poet is describing here how Hanumat was searching here and there all over the mountain as he combed the whole area. Thus, thousand yojanas (i.e. 4,000 miles, taking 1 yojana 7 Kms or 4 miles, used successfully by Dr. Bakkar in interpreting the text of 'Ayodhyāmahātmya) may be the area and not the distance. The reading '*samatitya*' in 57b can only be a distance while '*samākramya*' may refer to area as well. The mountain having curved contour the actual surface area of thousand square miles will be given by a base area less than even 65×65 miles. So, even without giving margin for the poetic licence the figure is not incomprehensible. Another meaning is also possible. While running here and there the actual distance covered by Hanumat and not the distance of the land.

VI : Plate tectonic corroboration

Now we come to a very important scientific corroboration of the Valmikian model. We have seen that Hanumat took off from the extreme east end of the Vindhyan, the Mahendra Parvata :-

“आरुरोह नगश्रेष्ठमरिष्टमरिर्मर्दनः ।” (IV.66.34 cd)

On the return journey he leaps from Sahya mountain .

“आरुरोह गिरिं सह्यमरिष्टमरिर्मर्दनः । ” (supra)

to land back on the same Mahendra :-

“निपपात महेन्द्रस्य शिखरे पादपाकुले ।” (V.55.18 cd)

This requires the following situations—

- The Vindhyan block was on the north side of the ocean, and Sahya (of present south India) was on the south side of the ocean.
- The above picture is not complete. The Mahendra and Sahya must have to be in a straight line with north side orientation each facing directly the other.
- The above can be possible only, if peninsular block is put on the south side of the ocean and twisted (60°-90°) clock wise.
- The above usual position entails while drifting to the north the peninsular block underwent a definite ante-clockwise rotation.

From a commonsense point of view, fulfilment of the above conditions seems to be incredible. But surprisingly, that is what has happened according to the geo-physicists. This strange but unexpected

corroboration by the plate tectonics is breath-taking. It will be a real credulous man indeed who can brush this aside as an 'accident' or just a 'coincidence'.

The only difference between the Vālmikian model and the present plate tectonic model is that while the former puts only the peninsular part of India on the south of the ocean, the later whole on the Indian sub-continent. The comparative geo-physical aspects of the two models we will not here go into.

The modern geologists call the land on the south side of the waters Gondwana land. So does Vālmiki. The geologists name it by the name of an area so called in the central south India said to be inhabited by the Gonds and the rocks found in the Gondwana and or also so called Gondwana rocks. Vālmiki seems to do it in the opposite way. Particular types of rocks are called Ganda, Mountains formed by it are Gandwan and so are called forests endowed with them. We have the beautiful Śloka :-

“शाद्वलानि च नीलानि गन्धवन्ति वनानि च ।

गण्डवन्ति च मध्येन जगाम नगवन्ति च ॥ (V.2.6)

If 'Gaṇḍavat' be the adjective of the land the phrase will be Gandavan land. The Vālmikian derivation of Gaṇḍavan is much more scientific than the present derivation. Pāṇini would have much admired it in view of his strong protest against naming the places by its inhabitants and impermanent geographical features, in his famous '*Asiddha-Sūtras*' (I.2.53-55).

V - 3 Lankā in Jyotiṣa Texts

Dr. Jyotirmaya Bhattacharya, M.A., a Ṣanskrit scholar and a practising astrologer, suggested to us that in Jyotiṣa-texts is taken to be the south pole. We checked up. It seems to be true. (To appreciate the relevant Śloka, it is essential to keep in mind the difference between the longitude (Lines Joining the two poles) and latitudes (Lines parallel to the equator) and that in a atlas or a globe north is always kept up.) The Śloka is :-

“यल्लङ्कोज्यिनी पुरोपरि कुरुक्षेत्रादिदेशान् स्पृशन्

सूत्रं मेरुगतं बुधैर्निगदिता सा मध्यरेखा भुवः ।

आदौ प्रागुदयोऽपरत्र विधये पञ्चा हि रेखोदयात्

स्यात्तस्मात्क्रियते तदन्तरभुवं खेटेष्वलं खं फलम् ॥”

It is clear that line joining Ujjayinī with Kurukṣetra can only be a longitude and not latitude. By the very definition of the longitude, Meru and Lankā must be the two poles. the line arising from Lankā and culminating at Meru, passing first through Ujjayinī and then through Kurukṣetra must be 0°-longitude dividing the globe into eastern and western halves and that the south pole is Lankā and north pole Meru. The matter needs to be explored better by the scholars of jyotiṣa which is not our field.

now, there is no explanation as to why south pole be called Lankā. Present Srilankā could not have meant in this Śloka that neither it lied on the Ujjayini longitude nor on equator (which some times is used for Bhumadhyarekhā This mystery of Lankā is completely unravelled by the Vālmikian geography. Lanka was a part of Antarctica, exactly facing India. Naturally, all the context of India with Antarctica must have been through it. So, the Indian could in a loose sense, but very justifiedly called the whole of Antarctica as Lanka. when a point Lanka is mentioned that can mean only south pole as it was the central point of the Antarctica.

So probably the palaeo-geography of Rāmāyaṇa is still remembered in the Jyotiṣa-system corroborating our reconstruction independently.

V-4 : Akālabodhana-tradition

It is held by the tradition that Rāma's invoking the Goddess in Āśvina for killing Rāvaṇa was 'Akālabodhana' (untimely invocation). But question remains that any other time than the bright Caitra would have been untimely. How is it that akālabodhana by Rāma, cherished by the tradition, took place only in Āśvina and not in any other month ? Is it again a pure accident that the time difference between the normal invocation in March and Rāma's Akālabodhana in Āśvina is just six months, which exactly is the time difference between the corresponding seasons of the two hemispheres ? It seems that Lanka in-Antarctica solves, rather dissolves the whole problem. Rāma was a northerner. Had he invoked the Goddess in the month of Caitra by the northern calender, it would have been considered 'Akālabodhana' by Lankans, as it would have been autumn (*Sarad*) there then. Conversely, if he would have invoked in the spring by the Lankan calender, it would have been 'untimely' by the Indian Calender. Thus, the gap of six months shows the hemispherical time lag between the seasons of the two parts of the world. As the victory over Rāvaṇa was a memorable event the Indians continued to cherish the memory of that historical invocation by Rama.

In the 'The Ancient Indian Synchronized world calender' we have shown that to account for the above six months time

difference two types of months were evolved, 'Pūrṇimānta' and 'Amānta'. Pūrṇimānta was to be used for the northern part, naming the months by the Pāṇinian rule 'Sasya paurṇamasiti'. There must have been analogous rule for naming the Amānta months

'Sā' sya-amāvāsyet which got lost due to the continental drift which brought the southern India also in the north hemisphere, and also by the loss of contact of Indians with the countries in south hemisphere. and so Pāṇini had no use for it.

The tradition 'South' of Vindhya : In Indian calendar certain Amānta months are prescribed for the south of Vindhya. According to us it ought to be applicable for south hemisphere. The anomaly is removed by the Vālmīkian geology. There being no land mass south of Vindhya in the north hemisphere. south of Vindhya must have meant the south hemisphere. The old rule, now an anachronism (in absence of updating) has given rise to the present day hybrid amānta months, due to misunderstanding of the old rule.

Thus we see that the Valmīkian geology explains both the Akalabodhana and the anomaly of Amānta months.

VI - 1 : Hurdles and Objections : Meru

Up till now we noted the arguments for the theory of Antarctic Lankā. But before we can accept it. some apparent hurdles must be removed and objections answered.

MERU : The Śloka : VI. 61.47 (supra) shows that the destination of Hanumat was Meru or somewhere near about. The presence of Meru in the Antarctica looks incongruous at the face of it, as it is generally associated with extreme north. Few obvious comments can be made about it :—

- i) As seen above the Ślokas : 47 or 48 and 49, or even all the three, might be interpolations. We need not decide it finally.
- ii) Even if the sloka : 47 be a part of the authentic text as we have accepted tentatively there can be some doubts about the word 'Meru'. The Mss D4 G3 read 'Vegāt' and D9-11 'Śailam' for Meru. The phrase 'Nagarājamagryām' also shows a number of variants, viz.. 'Surarājakalpo' (tulyo) *Sahasādrirājam, Nagarājamadrim (Kalpam, mugram)*. The following alternatives are possible :—

(a) Meru was not the original reading. and *śailam* or *Nagarājamagryam* meant Ośadhi parvata itself. It was due to misconception. arising later of Hanumat going to north.

(b) Meru was the original text. In this connection it may be noted that the position of Meru in Vālmīkian geography is rather confused. Following are some conjectures :-

i) We have discussed the Vālmīkian position regarding Meru (especially the western and eastern Meru in Sugrīva's geography) in a separate paper. It is quite possible that Merus were just fix points on the globe being its four ends. Each direction has a Meru with a presiding deity for each.

ii) It was the south pole and not the north pole that was called Meru. Rāmāyaṇa needs to be looked into more closely to see if Vālmiki ever places it in the east. May be later on north pole was taken to be a Meru and to differentiate it with the original one in the south a prefix was added making it Sumeru.

iii) Some times kumeru or Upameru was used probably for south pole. 'Ku' means earth and it is not worthy that there is a land mass on the south pole and not on the north.

Most importantly even if we accept the modern geography instead of the palaeo-geography, the problem of Meru remains as it is. Commentators have strained to explain it, but with doubtful success. Govindaraja notes :-

“मेरुं-कैलासपार्श्ववर्तिनम्, अस्ति ह्यन्यो हिमवत्पार्श्ववर्ती मेरुः, यद्वा मेरुं मेरूपलक्षितं देशं स्थितं नगराजं हिमवन्नाम, यद्वा मेरुं मेरुसदृशं ।”

Therefore the identification of Meru can not be an argument against the palaeo model presented here as is the rule :-

“समानदोषो न दोषाय कल्पते ।”

VI - 2 : Himavat

The word 'Himavat' is interesting. Valmiki hardly if ever uses 'Himālaya or Himādri'. So, there is always a question if the word means a substantive or an adjective in a particular context. Our experience is that this has caused textual distortions with far reaching consequences without going into a complicated example, we will point out one in *Hemantavarṇana* :-

“प्रकृत्या हिमकोशाद्यो दूरसूर्यश्च सांप्रतम् ।

यथार्थनामा सुव्यक्तः हिमवान् हिमवान्तुः ॥”

An obvious emendation is :-

“यथार्थनामा सुव्यक्तः हिमवान् हिमवान्तुः ।

(Or हिमवद्धिमवद्वतुः)

From the above point of view, we can not say decisively if Himavat has not been used as an adjective but as a proper noun. In the last Śloka of Sarga : VI. 61 :-

“ततो हरिर्गन्धवहात्मजस्तु तमौषधीशैलमुदग्रवीर्यः ।

निनाय वेगाद्धिमवन्तमेव पुनश्च रामेण समाजगाम ॥” (VI.61.68)

D4 reads '*Tadā gṛhītā punareva Merum*'. Further, this Śloka has been omitted in Goressio Edition and it can not be thought of that he did so to expunge Himavat from this episode.

Lastly and most importantly, Hanumat going to the Oṣadhi parvata again in the Sarga : VI.89 has been narrated. Mss D9 T2.3 omit the crucial Ślokas: 7-21. It seems that Hanumat had not to go to fetch it as the previously brought mountain must have been lying somewhere near. It is strongly supported by the reading of S N2 V2 B2-4 D8.12 '*Sailametam* (S D8.12⁰ va) *Mahodayam*' for the pāda : b. The Śloka : VI. 61.68 describing putting back of the mountain on its original place by Hanumat is ruled out, therefore, and it is certainly spurious.

So, Himavat is not a problem for the palaeo reconstruction suggested here.

VI - 3 : Kailāsa

In the light of the above, it is imperative that we should approach 'Kailāsa' without any prejudice caused by Himavat. It occurs at two places :-

“ततः काञ्चनमत्युग्रमृषभं पर्वतोत्तमम् ।

कैलासशिखरं चापि द्रक्ष्यस्यरिनिषूदन ॥” (VI.61.30)

(variants for *capi* are *caiva* in non-south and some southern Mss and *cātra* in D9-11 GM5). And again in :-

“कैलाशमग्र्यं हिमवच्छिलां च

तथर्षभं काञ्चनशैलमग्र्यम् । ” (VI.61.55 ab)

(varians in pāda: a are S N V B 1.2.4 D1-4.7-12 G1.2 'Ugram', M5 'Adrim' (for 'agryam). (V3 damaged), S D2.4.8.9 T3 śilāśca, N V1.2 B4 T1 śilābham, B2 śikhābham for 'śilām ca').

It seems that 'Kailasa' in this episode is a jioxed word. Whatever it appears it is followed by saffix-like two letter phrase, which has put all the redactors running for some suitable conjectures. Is it all just coincidence ? We must try to go behind the variants for this two letter mystry. A text critic of any worth will unhesitatingly say that non of the extant readings

propose 'Anyam' with hiatus in 30 c :- 'Kailāśasikharam-anyam' and hiatus compound in 55 a 'Kailāśa-anyam' in the latter 'Kailāśa-Ugram' is also possible (awful like Kailāśa) and might be a reference to the Kuñjata mountain in IV. 40.34 where according to the non-south text it is said to be 'Sakradhvajakarah' and Himavacchila of VI. 61.55 might be the back (plateau) of the elephant - shaped mountain with a Indradhvaja like peak rising steeply over it presenting a awesome sight.

All the above is the same confusion arising out of reading the northern geography in this episode. It is not surprising that Kumbhakonan edition along with Ms D7 has dared to develop the whole scenario of Kailasa here :-

" (VI. 1386)*

Least one may think that the Mss-evidence is too weak for this, we may like to remind that Abhinanda has taken it quite seriously and Hanumat is instructed to not to climb the mountain without bowing to this Śiva family*

So, finally, we see that no hurdles and objections on the textual ground to the palaeo-geological Vālmikian model preserved in the older non-southern palaeo-texts.

Notc- In the beginning of the last decade of the twentieth century a Workshop was organised by the All India Kashraj Trust under the directorship of Sri Chandradhar Prasad Narain Singh. Some results of this workshop were published in the Purāṇa Bulletin and in the journal of the oriental Instituté Baroda. Some additional results from this workshop were presented at the International seminar organised by the Oriental Institute Baroda in 1993. The present paper also had its origin in the same work shop. The author had intended to revise this paper before publication and I was to assist in this revision. Regrettably I could not muster the required time and energy to assist the author in this serious work. Hence, the paper could not be thoroughly revised. Now we are publishing it in its original form because of the fear that with further lapse of time the labour and original idea of the author may loose its utility. I crave the indulgence of the author and the readers for this lapse on my part. But I do hope that some serious researchers would work on these lines in future because कालो

ह्ययं निरवधिर्विपुला च पृथ्वी. The conclusions presented in this paper are based on manuscriptal evidence of the Vālmiki Rāmāyaṇa. Some appendixes were also planned to corroborate the facts. - G. S. Rai

* विश्वेश्वरं तत्र सनन्दिकेश्वरं

स्कन्दं वृत्तं देवगणैर्ददर्श ।

उमां सकन्या यथ कन्याकाभि-

र्विलासयन्तीं ददुशेऽग्र्यवीर्यः ॥

* मानसे सरसि स्नात्वा नत्वा विध्विनायकम् ।

शिवापितमनाः पुण्यं समारोहं महीधरम् ॥

वेदपुराणसम्बन्धविमर्शः

मिताली देव

[The Vedas and Purāṇas are important groups of Indian literature and they are inter-related. The Vedas are the supreme authority in Hindu religion and other sources of Dharma are only accepted when they are not against the opinions of the Vedas. Thus the Purāṇas are also authority when they support or explain the basic ideas of the Veda. Here the learned authoress has discussed this problem on the authority of different schools and acāryas and said that the Purāṇas are also accepted as authority on Dharma like the Smṛti texts]

तत्र हि वेद-पुराणयोः पारस्परिकः सम्बन्धः, तथा च तयोः प्रामाण्यसम्बन्धविचारः पुराणग्रन्थेषु दृश्यते । पुराणेषु वेदार्थानामुपबृंहणमनेकशः प्रतिपादितमस्ति । उपर्युक्त-कथनस्य परिपुष्टौ 'पुराण' इति शब्दस्य व्युत्पत्तिः कर्तव्या—पूरणात् पुराणम् । यद्धि वेदार्थस्य परिपूरणं विधत्ते, तद्धि पुराणमवगन्तव्यम् । अस्या व्युत्पत्तेर्व्यङ्ग्यार्थोऽति-शयगम्भीरो वर्तते । अस्त्येतल्लोके प्रायोऽनुभूतविषयो यद् येन यस्य वस्तुनः पूरणं क्रियते, तयोर्द्वयोर्मध्य एकरसताया अनन्यतायाः सद्भावो भवतीति, लौकिकोदाहरणेन विषयोऽयं स्पष्टयितुं शक्यते । सत्यायां संभावनायां—यदि अपूर्णस्य कनकवलयस्य (कंगन इत्यस्य) पूर्तिरपेक्ष्यते, तदा तत्पूरणाय स्वर्णस्यैव ग्रहणं करोति स्वर्णकारः, न तु लौहग्रहणम्, उभयोः स्वर्णलौहयोर्भिन्नजातीयत्वात् । वेदपुराणयोरपि सम्बन्धस्तथैवास्ति । वेदार्थस्योपबृंहणमर्थात् पूरणं वेदभिन्नवस्तुना कदापि कथमपि कर्तुं न पार्यते । अनया व्युत्पत्तिलब्धयुक्त्या पुराणस्य वेदत्वं सिद्धयति । अस्मिन् विषये भागवतपुराणस्य सन्दर्भे उक्तमप्यस्ति—

“इतिहासपुराणाभ्यां वेदं समुपबृंहयेत्” इति, 'पूरणात् पुराणम्' इति व्युत्पत्तिः, प्रसङ्गेऽस्मिन् साधीयसी वर्तते । पुराणन्तु स्वयं स्वात्मानं वेदसमकक्षमवजानाति । स्कन्दपुराणस्य प्रभासखण्डस्य यत्— “सृष्ट्यादौ देवानां पितामहो ब्रह्मा तपश्चचार, यस्य फलस्वरूपं षडङ्ग-पद-क्रमादिसम्पन्नो वेदानामाविर्भावो बभूव । तदनन्तरं सर्वशास्त्रमयस्य पुराणस्यापि आविर्भावो बभूव, यच्च पुराणं शब्दमयं, पुण्यप्रदायकन्तथा

विस्तारे एकशतकोटिश्लोकयुतमासीत् । एतत् पुराणमपि वेदतुल्यमिव ब्रह्मणो मुखादेवाविर्भूतम् । एतदेवाख्यानं भागवतपुराणस्य तृतीये स्कन्धे प्रकारान्तरेण पल्लवितमस्ति । उक्तं हि तत्र —

“इतिहासपुराणानि पञ्चमं वेदमीश्वरः ।

सर्वेभ्य एवं वक्त्रेभ्यः ससृजे सर्वदर्शनः” ॥ भा.पु. ३/१२/३६

अर्थात्— ऋक्, यजुः, साम तथा अथर्व इति चत्वारो वेदा ब्रह्मणः पूर्वादिमुखेभ्यः क्रमश आविर्भूताः । ब्रह्मा पञ्चमवेदरूपाणि इतिहासपुराणानि स्वचतुर्मुखेभ्यः ससर्ज अत्रेतिहासपुराणार्थे सुस्पष्टतया वेदशब्दस्य प्रयोगो विहितः । इदं तथ्यं (पुराणस्य वेदरूपता) न केवलं पुराणान्येव प्रकटयन्ति, अपि तु बृहदारण्यक—उपनिषदपि (२/४/१०) अतिपूर्वमेव वेदानामिव इतिहास-पुराणानि ब्रह्मणो निःश्वासा इति प्रतिपादितवान् । परिणामतः पुराणानि वेदा इव स्वतः प्रमाणानि सन्ति ।

पुराणानां वेदेन तन्त्रेण च सह कीदृशः सम्बन्धोऽस्ति ? प्रश्नेऽस्मिन् सरस्वतीपुत्राणां (विदुषां) परस्परं नैकमत्यं वरीवर्ति भिन्नरुचित्वात् । सनातनधर्मानुरागिणां विदुषां सम्मतौ पुराणानि वेदा इव मान्यानि तथा अपौरुषेयाणि सन्ति तथा तन्त्राणामिव प्रामाणिकानि वर्तन्ते । अस्य मतस्य परिपुष्टये तत्र साक्षात्सरस्वत्यवताराणां साक्षाद्धर्मावताराणां परमपूज्यानां च श्रीकरपात्रस्वामिमहानुभावानां विवेचनस्यैकोऽशोऽत्र उपस्थाप्यते ।

पुराणानां वेदत्वम्

“बृहन्नारदीय—पुराणम्” इत्यत्रोक्तमस्ति यत् श्रीरघुनाथचरित—रामायणमिव सर्वाणि पुराणानि शतकोटिप्रविस्तराणि सन्ति । तत्रोक्तं वचनं यथा—

“हरिव्यासस्वरूपेण जायते च युगे युगे ।

चतुर्लक्षप्रमाणेन द्वापरे द्वापरे सदा ॥

तदाष्टादशधा कृत्वा भूर्लोकं निर्दशत्यपि ।

अद्यापि देवलोके तु शतकोटिप्रविस्तरम् ॥”

अनेन भूर्लोकं चतुर्लक्षस्य देवलोके च शतकोटिर्विस्तारः पुराणानामवगन्तव्यम् । वेद इव पुराणान्यपि अनादीनि सन्ति, यतो हि वेदानामिव व्यासरूपधारिणा भगवता एव एतेषामपि (पुराणानाम्) आविर्भावः श्रूयते । वस्तुतोऽस्यां दशायामेव इतिहास—पुराणयोः वेदोपबृंहकत्वम् उपपन्नतामेति । अत्रापि प्रसङ्गतः पूर्वोक्तमुदाहरणं प्रदीयते—

सुवर्णस्य वलये यदि काऽपि न्यूनता स्यात्, तदा किं सा त्रपुद्गारा पूरयितुं शक्यते ? पूरणत्वादेव तन्नामानि पुराणानि वर्तन्ते— “पूरणाच्च पुराणम्” । यथा असुवर्णेन सुवर्णस्य पूर्णता सर्वथा असम्भवास्ति, तथैव अवेदेन वेदस्य पूरणमथवा उपबृंहणं नास्ति सम्भवम् । अत एव अधोनिर्दिष्टा उक्तिरियं संगताऽस्ति— “पुराणं वेदसम्मिताम्” इति । एवं पुराणानां वेदत्वं सुस्पष्टमेव । पुनः पुनर्निर्देशोऽप्यत्र मिलति यत्— “इतिहासपुराणाभ्यां वेदं समुपबृंहयेत्” । अत एव एतद्द्वयं पञ्चमो वेद इत्युच्यते, एवमेव बृहदारण्यकेऽपि— “अस्य महतो भूतस्य निःश्वसितमेतद्दृग्वेदः” इत्यादिश्रुतावपि ‘इतिहासः पुराणम्’ एवमपि पाठ आयातोऽस्ति । अत्र प्रसिद्धमितिहासपुराणं विहाय नान्योऽर्थः कर्तुं शक्येत, यतो हि तथा करणेन प्रसिद्धिविरोधात् । एतेन सहैव नित्ये ब्रह्मयज्ञे इतिहासपुराणयोः पाठोऽपि वेद इव पुराणानां प्रामाण्यं विनिवेदयति ।

अत्रैकः प्रश्नोऽपि समुदेति, तदैवमस्ति यदि पुराण—वेदयोरेकत्वमेवास्ति तदा वेदात्तस्य (पुराणस्य) निम्नत्वेन निर्देशः कथं जातः ? विषयस्यास्य केवलम् इदमेवास्ति समाधानं यद् भिन्ननिर्देशे स्वरक्रमयोर्वैलक्षण्यमेवास्य मूलं वर्तते । वेदपुराणेति द्वयमेवास्ति अनादिः, एतद्द्वयमेव प्रतिकल्पमाविर्भवतः— अंशोऽस्मिन् साम्ये सत्यपि स्वर— क्रम— वैलक्षण्यमेव परस्परं भेदकतत्त्वं परिलक्ष्यते । तत्रैव पुराणे एकादशी-व्रतस्य प्रसङ्गे प्रतिपादितमस्ति यदेकादशीव्रतं वेदे नास्ति वर्णितम्, अतो वै दिनैककर्तव्यमेतद् अस्ति । वेदेषु यन्नोपलभ्यते सुस्पष्टतया तदपि पुराणोक्तत्वाद् ग्राह्यमेव वर्तते यतो हि वेदे ग्रहसञ्चारस्य, कालशुद्धेः, पर्वणः, तिथिनां क्षयवृद्धयोस्तथा ग्रहादेर्निर्णयो न कृतोऽस्ति । परन्तु इतिहासपुराणाभ्यां निर्णयोऽयं पूर्वमेव विहितः । यद् विषयो वेदेषु न मिलति, तत्तु स्मृतिषु लभ्यते, यदुभयत्र न दृश्यते, तद्वर्णनं पुराणेषु भवत्येव । पुराणानां प्रसङ्गे पार्वतीं प्रति शिवोक्तिरपि ध्यातव्या । तच्चैवम्—शिवेनोक्तं यदहन्तु वेदार्थापेक्षया पुराणार्थमेव समधिकविशदं स्वीकरोमि । नात्र कोऽपि सन्देहावसरो यत् पुराणे वेदः सुप्रतिष्ठितोऽस्ति । उक्तं चात्रोत्तरार्द्धे (अध्यायः— २४)—

“न वेदे ग्रहसञ्चारो न शुद्धिः कालबोधिनी ।
तिथिवृद्धिक्षयौ वापि न पर्वग्रहनिर्णयः ॥
इतिहासपुराणैस्तु कृतोऽयं निर्णयः पुरा ।
यन्न दृष्टं हि वेदेषु तत्सर्वं लक्ष्यते स्मृतौ ॥
उभयोर्यन्न दृष्टं हि तत्पुराणैः प्रगीयते ।
वेदार्थादधिकं मन्ये पुराणार्थं वरानने ॥
वेदाः प्रतिष्ठिताः सम्यक् पुराणे नाऽत्र संशयः ।”

कुत्रापि श्रुति—स्मृतिरिति द्वयं नेत्रं परिकीर्तितन्तथा पुराणं हृदयं प्रोक्तम् । एकेन नेत्रेण हीनो मनुष्यः काणस्तथा द्वाभ्यां हीनोऽन्ध इति निगद्यते; परन्तु पुराणेन हीनस्तु हृच्छून्य इति कथितोऽस्ति, काणस्तथा अन्धस्तु तदपेक्षया सुष्ठुतर एवास्ति—

“श्रुतिस्मृती उभे नेत्रे पुराणं हृदयं स्मृतम् ।

एकेन हीनः काणः स्यात् द्वाभ्यामन्धः प्रकीर्तितः ।

पुराणहीनाद् हृच्छून्यात्काणान्धावपि तौ वरौ”

एवं हि इतिहास-पुराणहीनाय जनाय हृदयहीनता निगदिता यद्धि काणत्वादन्धत्वाच्च पापमयी भवति ।

अस्माकं पुराणानि तन्त्रमूलकान्यपि सन्ति । तत्र हि देवीभागवते, एका-दशस्कन्धस्यारम्भे, श्रुतिस्मृत्योर्विरोधे श्रुतेः प्राबल्यं तथा स्मृतिपुराणयोर्विरोधे स्मृतेः प्राबल्यं निगदितमस्ति—“श्रुतिस्मृतिविरोधे तु श्रुतिरेव गरीयसी । ... तयोर्द्वैधे स्मृतिर्वरा ।” तत्र पुराणानां तन्त्रमूलकत्वे सत्यपि तेषां प्राबल्यं कथं न स्यात्, यतो हि तन्त्रमपि लीलाविग्रहधारिणो भगवतो विष्णोरेव मुखात् प्रोक्तमस्ति । अपि वेदास्तु घुणाक्षरन्यायेन श्वास इव अबुद्धिपूर्वकं समुत्पन्नाः, अत एव तेषामपेक्षया सर्वज्ञबुद्धिपूर्वकं निर्मितानां तन्त्राणामेव प्राबल्यं युक्तियुक्तं प्रतीयते । परन्तु नैतद्वरमस्ति, यतो हि वेदाविरोधिनां तन्त्राणां प्रामाणिकत्वे सत्यपि वेदविरुद्धानाम् अप्रामाण्येन तन्मूलकानां पुराणानां श्रुतिमूलकत्वं स्मृतेरपेक्षया दौर्बल्यमेवाधिगच्छति । निःश्वास इव अबुद्धिप्रकटितानां वेदानां समक्षं बुद्धिपूर्वकं विरचितानां तन्त्राणां प्रबलता नैव स्वीकर्तुं शक्यते, यतो हि वेदानामबुद्धिपूर्वकत्वादेव तेषाम् अपौरुषेयता वर्तते अस्मादेव कारणात् पुंदोषशङ्काकलङ्कपङ्केन वेदा विरहिताः सन्ति । नास्ति तन्त्रेषु विषयोऽयम्, तानि तु बुद्धिपूर्वकं भूतत्वात् सम्भावित-भ्रम-प्रमाद-विप्रलिप्साकारणापाटवादिभिः पुरुषश्रितै-र्दोषैर्दूषितानि सन्ति । एतदपि वक्तुं शक्यते यद् जीवानां रचनासु भ्रमादयो दोषाः सम्भाव्यन्ते, तन्त्रन्तु सर्वज्ञेन ईश्वरेण विरचितमस्ति, तत्र तु उक्तदोषाणां सम्भावनैव न भवितुमर्हति । अतस्तन्त्राणां स्वतः प्रामाण्यं सुस्पष्टमेव । प्रसङ्गेऽस्मिन् एतदपि न वाच्यम्, यतो हि यया युक्त्या तन्त्रकाराणां सर्वज्ञता, परमेश्वरता साधयितुम् इच्छेत्, तथैव युक्त्या ब्रह्मवादिनोऽपि स्व-आगमकारान् सर्वज्ञतादिसाधनसम्पन्नान् तथा तेषाम् आगमानामपि प्रामाणिकत्वं वदिष्यन्ति । न तत्र कोऽपि विशेषहेतुर्भवितुमर्हति, येन तन्त्रकाराणामेव सर्वज्ञता सिद्ध्येत् तेषामेव रचनानां प्रामाण्यं स्यात्—न हि इतरेषाम् । विना विशेषहेतुम् अयं सर्वज्ञोऽयमल्पज्ञ इति निर्णयो न भवितुम् अर्हति । कथञ्चित् सर्वेषां सर्वज्ञता

स्वीकृतापि स्यात्, तदा पुनः सर्वज्ञानामुक्तिषु परस्परं विरोधेन न भाव्यम् । यतो हि अभ्रान्तानां एकविधरज्जौ सर्प-धारा-मालादिविशेषितं विविधं ज्ञानं न सम्भाव्यते । न चैवम्, आत्मादिपदार्थानां निरूपणप्रसंगे परस्परम् उक्तिषु विरोधः समुपलभ्यते । एवंभूतायां परिस्थितौ कथं न सुन्दोपसुन्दरन्यायेन एतद्धि सर्वज्ञताया व्यापादकः स्यात् ? इतश्च अपौरुषेयवेदस्य प्रामाण्येन पशुपतीत्यादीनां तन्त्रकाराणां सर्वज्ञता सिद्धिं यास्यति, तदनन्तरं तन्त्राणां प्रामाण्यमपि । एवम् उपजीव्यत्वाद् वेदानामेव मुख्यं प्रामाण्यं सिद्ध्यति ।

एवंभूतपरिस्थितौ येषां तन्त्राणां वेदानुकूलत्वं भविष्यति, तेषां प्रामाण्ये सत्यपि स्पष्टवेदवाक्यविरुद्धत्वात् तेषामप्रामाण्यमेव वरीवर्ति ।

इदानीं निष्कर्षसिद्धयेऽधः कथनं क्रियते-एवं हि तन्त्रमूलकपुराणानां श्रुतिमूलकस्मृत्यपेक्षया दौर्बल्यं तथा श्रुतिमूलकतन्त्रोपजीविनामपि साक्षात् श्रुतिमूलक-स्मृत्यपेक्षया दौर्बल्यमेव तिष्ठति । धर्मस्तु चोदनैकवेद्यो विद्यते, पौरुषेयवाक्यस्य तत्र प्रामाण्यं नास्ति, योगिनाम् ईश्वरस्य च प्रत्यक्षस्य तत्तु अविषयो वर्तते, यतो हि तत् “चोदनालक्षणोऽर्थो धर्मः” “शब्दात्” इत्यादि-अपौरुषेयशब्दमात्रेणैव गम्योऽस्ति । योग्येनैव सर्वस्य दर्शनेन “सर्वदर्शिता” अस्ति-अयोग्येन नहि । अदाह्यस्य अदहनेनाग्नौ सर्वदाहकत्वमनुपपन्नं नावगम्यते । अत्र भगवन्नामकौमुदीकार इत्यादयस्तु- “पञ्चमो वेद उच्यते” एवमभिधाय पुराणानां साक्षाद् वेदत्वश्रवणेन तन्मूलकत्वानुपपत्त्या स्मृत्यपेक्षया पुराणानां प्राबल्यं समधिकं स्वीकुर्वन्ति । ‘शारीरकमीमांसा’ तथा तद्भाष्यकारादयः पुरुषसम्बन्धेन पौरुषेयत्वात् पुराणानां स्मृतित्वमेव स्वीकुर्वन्ति ।

अतोऽत्र एवं वक्तुं न शक्यते यत् “तस्माद्यज्ञात्सर्वहुत ऋचः सामानि जज्ञिरे” “ऋग्वेदोऽग्नेरजायत” एवं रूपेण वेदानामपि पुरुषसम्बन्धः श्रूयते, एतावता एषामपौरुषेयत्वं कथं स्वीकुर्यात् ? यतो हि— “वाचा विरूपनित्यया” तथा “अनादिनिधना नित्या वागुत्सृष्टा स्वयंभुवा” इत्यादिवचनानामनुरोधात् सम्प्रदायप्रवर्तितक्षणाविर्भाव एव उपर्युक्तः ‘जनिः’ श्रुत्यर्थोऽस्ति । प्रमाणान्तरेणार्थ-मनुप्रसुप्तप्रतिबुद्धन्यायेन परमेश्वरस्य ज्ञानेन, कर्मणा संस्कारातिशयेन च अथवा पुरुषान्तरस्य पूर्वकल्पीयेन वेदस्मरणेन सम्प्रदायस्य प्रवर्तनं सम्भाव्यते । गुरुणा पठितानां तथा प्रमाणान्तरेणार्थोपलब्धिद्वारा विरचितानां मन्त्राणां पुरुषसम्बन्धो नास्ति । तावता पुरुषसम्बन्धेन न वक्तुं शक्यते तेषां पौरुषेयत्वम् । साक्षात् स्वयम्भूर्नारायणोऽस्ति, एवं चिरात् शुश्रुम् । वेदा ईश्वरात्मनः सन्ति, तत्र तु महान्तोऽपि विद्वांसो मोहं व्रजन्ति । उक्तं चात्र—

“वेदप्रणिहितो धर्मः ह्यधर्मस्तद्विपर्ययः ।

वेदो नारायणः साक्षात् स्वयंभूरिति शुश्रुम ।
वेदस्य चेश्वरात्मत्वात्तत्र मुह्यन्ति सूरयः ॥”

इत्यादिभिर्वचनैः पुराणेष्वेव वेदानाम् अपौरुषेयत्वं, नित्यत्वं तथा स्वतःप्रामाण्यं निगदितमस्ति । किञ्च येन योगजप्रभावेण पुराणार्थं साक्षात्कृत्य पुराणानि निर्मितानि सन्ति, तदपि वेदैकसमधिगम्यमस्ति । अनेनापि वेदानां पुराणोपजीव्यत्वमेवास्ति ।

पुराणैर्वेदानां विलक्षणता

इदानीमुभयोः परस्परं सम्बन्धस्तु घनिष्ठ एव परन्तु वेदानां तदपेक्षया कयाचिद् दृष्ट्या वैलक्षण्यं त्वस्त्येव । अत्रैका शंका समुद्भवति-अत्रैवमपि पुराणेषु श्रूयते, अतः पुराणानामपि अपौरुषेयत्वं कथं न स्वीकुर्यात् ? परन्तु नैव वक्तुं शक्यते, यतो श्रीमद्भागवते समाधिना अर्थं (वस्तु) समनुप्राप्य विरचित्वं प्रतिपादितमस्ति, अतोऽत्र दृढकर्तव्यस्मरणसंभवोऽस्ति । सम्प्रदायस्य अविच्छिन्नतया सह अस्मर्यमाणकतत्त्वाभावात् पुराणेषु अपौरुषेयत्वं नावतिष्ठति । वेदोपबृंहकपुरुषार्थस्य, यद्धि अनादिपरम्परातः प्राप्तमस्ति, अनादित्वे सत्यपि समाध्यादिभिः तेषामभिव्यञ्जकस्य वर्णपदवाक्यानुपूर्विणः अर्थोपलब्धिपूर्वकं विरचित्वेन भेदोऽपि सम्भाव्यते । परन्तु वेदे नास्त्ययं विषयः, तत्र तु पुरुषबुद्धिपूर्वकं विरचितत्वस्याभावाद् आनुपूर्वीकत्वमपि प्रतिकालमेकरसतां भजते । एवमपि पुराणात्तमपेक्षया वेदानां वैलक्षण्यं सिद्धयति । अत एव पुराणानि स्मृतिकौटो परिगणितानि सन्ति ।

उपर्युक्त विषये अधोलिखितमपि ध्यातव्यम्—“समान्ति च” (३-१-३), “स्मर्यतेऽपि च लोके” (३-१-१९), अस्मिन् व्याकरणसूत्रोपरि “अपि च स्मर्यते लोके द्रोणधृष्टद्युम्नप्रभृतीनामयोनिजत्वम्” एतद्भाष्यमस्ति । शाङ्करभाष्येऽपि उक्तमस्ति यत् “सप्त नरका रौरवप्रमुखा दुष्कृतफलोपभोगभूमित्वे स्मर्यन्ते पौराणिकैः । एवं पुराणानां स्मृतित्वे व्यवस्थिते सति स्मृत्यपेक्षया तेषां (पुराणानां) दौर्बल्यं न प्रतिपादयितुं शक्यते । विरोधे जाते प्रत्यक्षवेदवाक्यस्य सहकारयोरालोचनां विधाय बलाबलं निर्धारयेत् । अथवा—

“यद्वै किञ्च मनुरवदत्तद्भेषजम्” एवं श्रुतिप्रशस्तस्य मनोर्वचनस्यानुरोधेन स्मृतेस्तथा पुराणानां विरोधस्य परिग्रहः करणीयः ।

इदानीं पुराणानां प्रामाण्यविषये विमर्शो द्रष्टव्यः । तत्र हि पुराणानां प्रामाण्यस्य विषये तार्किकाणां मतमस्ति भिन्नं पूर्वप्रतिपादितोर्ध्वविषयेभ्यः । वस्तुतो दर्शनकारैः पुराणप्रामाण्यं विशेषरूपेण विवेचितमस्ति । वेदस्य प्रामाण्यन्तु स्वतः सिद्धं मनुते । वेदस्य यत् किञ्चित् कथनमस्ति तच्च प्रामाण्यसम्पन्नमस्ति नास्त्यत्र सन्देहः । परन्तु

मीमांसकैर्वेदकथनं भागद्वये विभक्तमस्ति-तच्च विधिस्तथा अर्थवादरूपोऽस्ति । अर्थवादेनात्र सम्बन्धः—तैः प्रशंसात्मकै-वाक्यैरस्ति, येषु कस्यापि अनुष्ठानविशेषस्य स्तुतिः कृतास्ति । मीमांसानुसारं विधिरेव वेदवाक्यानां परिनिष्ठिततात्पर्यावसानं भवति, अर्थवादस्तु विधिवाक्यानामङ्गीभूय स्वप्रामाण्यं दधाति । एवं वेदस्य स्वतः प्रामाण्यमस्ति-अर्थात् तद्द्वारा प्रतिपादितस्य वस्तुनो नास्ति अन्यत्रापेक्षेति । स्मृतेः प्रामाण्यं वेदमूलकं विद्यते ।

पुराणप्रामाण्यस्य विवेचनावसरे वात्स्यायनविरचितस्य न्यायभाष्यस्यापि कथनमिदं ध्येयमस्ति । वात्स्यायनस्य कथनमस्ति—

“य एव मन्त्रब्राह्मणस्य द्रष्टारः प्रवक्तारश्च ते खल्वितिहासपुराणस्य धर्मशास्त्रस्य चेति विषयव्यवस्थापनाच्च यथाविषयं प्रामाण्यम् । यज्ञो मन्त्रब्राह्मणस्य लोकवृत्तमितिहासपुराणस्य लोकव्यवहारव्यवस्थापनं धर्मशास्त्रस्य विषयः ।” अस्यायमभिप्रायोऽस्ति—मन्त्रब्राह्मणस्य ये द्रष्टारः प्रवक्तारः ऋषयो मुनयश्च वर्तन्ते त एव इतिहास-पुराण-धर्मशास्त्राणां चापि वर्तन्ते । एवं द्रष्टुर्ध्यातुश्च दृष्ट्या साहित्यस्य एषु अङ्गत्रयेषु समानताया एव भावो विद्यते । तदा एतेषां प्रामाण्यमपि किमैकविधमेवास्ति? अत्र वात्स्यायनकथनमस्ति—नहि, एषां विषयाः पृथक्तया व्यवस्थिताः सन्ति तथा तेषामेव प्रतिपादने एतेषां विषयानुसारं प्रामाण्यमस्ति । मन्त्रब्राह्मणविषयोऽस्ति यज्ञम् । इतिहासपुराणयोरस्ति लोकवृत्तम् । एवमेव धर्मशास्त्रस्य विषयोऽस्ति लोकव्यवहारस्य व्यवस्थापनम् । अर्थात् लोकव्यवहारः कथं सुव्यवस्थितं प्रचलिष्यति—तेषां नियमानां तथा सिद्धान्तानां प्रतिपादनमिति । परिणामतो वात्स्यायनदृष्टौ एषु विशिष्टविषयेष्वेव एषां ग्रन्थानां प्रामाण्यं वर्तते । एवं इतिहास-पुराणादौ वेदस्य तथा वैदिकस्वरूपस्य बोधाय वेदस्यापेक्षा तथा धर्मशास्त्रस्यावश्यकता वर्तते, तथैव इतिहास-पुराणयोरपि । अतएव वात्स्यायन इतिहासं, पुराणं च प्रमाणं स्वीकरोति । लोकवृत्तज्ञानाय एव परन्तु स्वीकरोत्येव ।

प्रसङ्गेऽस्मिन् कुमारिलस्य विचारा विमर्शनीयाः प्रकृते उपयोगित्वाद् प्रसङ्गे तेषामपि विचारा अप्रासंगिका न वर्तन्ते । तस्य मीमांसकस्य काऽस्ति विचारधारा एतद्विषयिणीति जिज्ञासाशान्तयेऽधस्ताद्विचाराः प्रदीयन्ते ।

कुमारिलविचाराः

सर्वासां स्मृतीनां प्रामाण्यं तत्प्रयोजनस्य कारणमस्ति स्मृतयो यस्य प्रयोजनस्य कारणमस्ति स्मृतयो यस्य प्रयोजनस्य सिद्धिं कुर्वन्ति । तत्र च स्मृतीनां प्रयोजनं द्विविधं परिलक्ष्ये । स्मृतयो धर्मेण मोक्षेण च सम्बद्धविषयस्य कृते प्रमाणभूता वर्तन्ते, यतो हि स

वेदोपरि आश्रितो भवति । स्मृतिषु अर्थ (धन) विषयकं सुखविषयकं यदस्ति तात्पर्यं तदपि प्रमाणभूतमस्ति ? यतो हि तच्च लोकव्यवहारमाश्रयते । अतो द्वयोरेकप्रकारकं पार्थक्यमवश्यं स्वीकर्तव्यम् । पुराणस्येतिहासस्य च उपदेशवाक्यानामपि एषैव गतिरस्ति—अनया शैल्या तेषां वाक्यानां प्रामाण्यस्य निर्णयः कर्तव्यः । उपाख्यानानां व्याख्या अर्थवाद इव कर्तव्या अर्थाद् यथा वैदिकार्थवादस्य प्रामाण्यं मीमांसाग्रन्थेषु निर्णीतमस्ति सैवं शैली उपाख्यानानां व्याख्याया विषये अङ्गीकार्या । पुराणेषु पृथिव्या विभागानां यद् वर्णनमस्ति तदुद्देश्यं धर्माधर्मयोः साधनभूतानि फलानि उपभोक्तुं उपयुक्तानां स्थितीनां निर्देशरूपमस्ति अत्रायमाशयोऽस्ति यत् तीर्थस्थलेषु क्रियमाणं कार्यं धर्मस्य सम्पादनं विधत्ते तथा दृष्टस्थानानां कर्म अधर्ममभिधत्ते—एतेषां विषयाणां ज्ञानाय भुवनकोषस्य वर्णनं पुराणेषु विधीयते । एतेषु वर्णनेषु किञ्चित्तु अनुभवोपरि आश्रितो भवति तथा शेषो वेदोपरि । पुराणानां वंशानुक्रमणं क्षत्रियजात्योः गोत्राणां वर्तते, तथा भागोऽयं दर्शनवेदयोस्तथा लोकानुभवस्तथा श्रुतिः, उभयोराश्रितत्वेन प्राणाण्यमस्ति । पुराणेषु देशकालयोः परिगणनं भवति, यदुद्देश्यं लोकस्य एवं ज्योतिषशास्त्रस्य व्यवहारसिद्धमस्ति । एवञ्च पुराणानामयं यथार्थानुभवः गणिताद्यनुमानानां चोपरि आश्रितत्वात् प्रमाणं स्वीकृतमस्ति । भविष्ये कानि कानि वस्तूनि जायमानानि सन्ति इति भावि-कथनं वेदोपरि आश्रितमस्ति । एतदस्य कथनमिदमस्ति यद् युगानां स्वभावोऽनादिकालतः प्रवृत्तो भवति । एतदनुसारं प्राणी धर्माधर्मयोरनुष्ठानं विधीयते । एवञ्च अनेन फलविकारस्य वैचित्र्यं ज्ञायते । कुमारिलमहोदयस्य सारगर्भितस्यास्य वाक्यस्यायं भावोऽस्ति यत् पूर्वकालाद् युगधर्मस्य स्वभावाद्धेतोर्मानवस्य कार्याणां विचित्रं फलं द्रष्टुं पार्यते । एतस्यैव ज्ञानस्याधारे पुराणानां भाविककथनरूपोऽंशश्चरितार्थो भवति । अत्र तन्त्रवार्तिकानुसारमेव उपर्युक्तं व्याख्यानमवगन्तव्यम् (तं. वार्तिक—१/३/३ सूत्रे) ।

उपर्युक्तानुशीलनेन पुराणानां वर्ण्यविषयस्य तथा प्रामाण्यस्य विवेचनं सुव्यवस्थितं भवति—

- (१) वर्ण्यविषयदृष्ट्या कुमारिलस्य मान्यतानुरूपम् इतिहासपुराणेषु कथानकस्य, पृथिव्या भूगोलस्य, वंशनामावल्याः, तथा तच्चरितस्य, कालगणनायाः, भाविघटनायाश्चैतेषां सर्वेषां वर्णनं नियमितरूपेण वर्तमानं भवति ।
- (२) प्रामाण्यविषये कुमारिलस्य मतमस्ति यद् वेदानुसारित्वात् पुराणानां प्रामाण्यमस्ति, अर्थात् पुराणं स्वतः प्रामाण्यमभूत्वा वेदमूलकत्वात् प्रमाणं मनुते, अर्थात् पुराणस्य प्रामाण्यं परतः प्रमाणमस्ति । एतावतैव पुराणस्य वेदविरुद्धांशो निर्मूलकत्वात्कथमपि प्रामाण्यं न स्थापयति । कुमारिलस्य मतस्यास्य परिपुष्टिः आचार्यशङ्करेणापि कृताऽस्ति । अतस्तत्रापि किञ्चिद् वक्तव्यमत्र द्रष्टव्यमस्ति—

अत्र आद्य-शङ्कराचार्यस्य पुराणविषयकमतावबोधाय शारीरकभाष्यानुशीलनं कर्तव्यमस्ति । अत्र हि आचार्येण पुराणानां वर्ण्यविषयस्य तथा वैशिष्ट्यस्य वर्णनं सुष्ठु कृतमस्ति, यद्यपि तेन कस्यापि विशिष्टपुराणस्य नाम एव भाष्ये न निर्दिष्टमस्ति । अत्र केवलं पुराणप्रामाण्यविषयकं मतं संक्षिप्ततयाऽवलोकनीयं वर्तते ।

शङ्कराचार्यमतानुसारं समूलमितिहासपुराणम् अर्थाद् इतिहास-पुराणं समूलं वर्तते, न हि निर्मूलम् । एवं चास्य तथ्यस्य संसिद्धये तेन अनेकयुक्तीनां तर्काणां च प्रदर्शनं कृतम् । देवानां विग्रहविषये सामर्थ्यविषये च आचार्येणोक्तं यद् इतिहास-पुराणकथनं मन्त्रमूलकम् अर्थवादमूलकं च सम्भावितं स्यात् तदा तदपि देवानां विग्रहं (शरीरधारणं) संसाधयितुं पर्याप्तं स्वीकर्तुं शक्यते । पुराणस्य कथनं प्रत्यक्षादिमूलकमप्यस्ति । यद् वस्तु इदानीन्तनानां मानवानां कृते अप्रत्यक्षं विद्यते, तत् प्राचीनानां प्रत्यक्षमासीत् । एतस्माद्धेतोः पुराणेषु व्यासादीनाम् ऋषीणां देवादिभिः सह प्रत्यक्षं व्यवहारस्य घटनाया अनेकत्र वर्णनं प्राप्यते ।

अत्रैका शङ्का समुद्भवति—आधुनिकजनानामिव प्राचीनानामपि देवादिभिः सह व्यवहर्तुं सामर्थ्यं नासीत् । अत्रोत्तरयति— एवन्तु भवता जगद्वैचित्र्यमेव निषिध्यते । यतो वैचित्र्यमेव जगतः स्वरूपमस्ति । उक्तं हि वैचित्र्यं जगति । अत एव एवं शङ्कायाः स्थापनन्तु जगतोऽस्य महनीयं रूपं प्रति अनास्थाऽऽविष्करणमस्ति । अत्र एको दृष्टान्तोऽवगन्तव्यः— अद्यत्वं सार्वभौमनृपाणामभावोऽस्ति, एतावता प्राचीनकाले सार्वभौमनृपाणामभाव आसीत् ? एवं तु राजसूयविधिः (यच्च वेदप्रतिपादिताऽस्ति) एव व्यर्थतां यास्यति । अद्यत्वे या अव्यवस्था वर्णाश्रमधर्मस्यास्ति, तथैव प्राचीनकालेऽपि आसीत् । (सप्तमशती—उत्तरार्धे—श्रीशङ्कराचार्यः—द्वितीयसंस्करणम्, प्रयागः, १९६३, पृ. ३५—४९ द्रष्टव्यम्) । इत्थं तु व्यवस्थाविधायकं शास्त्रमपि निष्फलतां यास्यति ।

निष्कर्षस्तु एवं यद् धर्मोत्कर्षेण तदा प्राचीना देवैः सह प्रत्यक्षं व्यवहरन्ति स्म ।

इत्थं वेदपुराणयोः सम्बन्धविषये तथा अस्माकं सूक्ष्मनिरीक्षणं वर्तते, तदनुसारन्तु द्वयोर्मध्ये अतीवघनिष्ठः सम्बन्धो दृश्यते । वस्तुतः पुराणेषु वेदविहितप्रतीकानां समाधिकगम्भीररूपेण विचारं कृत्वा सारतया व्याख्यानं कृतमस्ति येन सर्वे विषयाः सामान्यजनबुद्धिविषयतां समधिगच्छन्ति । तत्त्वतस्तु पुराणानि वेदोपजीव्यतामादाय एव विरचितानि सन्ति । अध्ययने मया यथा दृष्टमनुभूतं च तथा तु वेदेष्वपि पुराणांशाः पूर्वं गृहीताः सन्ति । परन्तु पुराणचर्चा वेदगतां विलोक्य नैवं वक्तुं शक्यते यत् पुराणानामेवोपजीव्यतेति । वस्तुतस्तु अन्ते अयमेव निष्कर्षः समायाति यद् वेदानां छाया

एव पुराणानि वर्तन्ते । वेदपुराणयोर्मध्ये नामतो भिन्नतायां सत्यायामपि विषयदृष्ट्या अभिन्नतैवास्ति । अनयोर्मध्ये सम्बन्धदृष्ट्या सहोदरभ्रातृत्वमेव विराजते । यदि पुराणानि न भवेयुस्तदा वेदोक्तानां प्रतीकानां यथार्थतया ज्ञानाभावाद् बहूनां अनर्थानां समुदयो भवेत् । अतोऽनयोर्मध्ये पितृपुत्रभाव—सम्बन्धोऽपि वक्तुं शक्यते । यत् किञ्चित्स्यात् परन्तु सम्बन्धस्तु घनिष्ठो निर्विवाद इति । पूर्वांगतेषु व्याख्यानेषु अनेकानेकदृष्ट्या मया कृतो विचारस्तु मम कथनमेवानुसरति । एवं च भिन्नरुचिर्हि लोक इति दृष्ट्या सर्वेषां चिन्तनं स्व-स्व-प्रकृत्यनुरूपतामेव व्रजति । अत्र प्रकटिता मम सर्वे विचारा उचिता एव सन्तीति कथनं तु प्रौढोक्तिमात्रं भविष्यतीति, तथापि उक्तविषये सम्बन्धविषयकमौचित्यं तथा तद्विषयगृहीताः सन्दर्भा मौलिका निर्दुष्टाश्च सन्तीति विश्वसिमि । तथापि—

“आपरितोषाद् विदुषां न साधु मन्ये प्रयोगविज्ञानम् ।
बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः” ॥

इति अभिज्ञानशाकुन्तले कालिदासोक्तिं स्मारं स्मारं तावत् सन्तोषसुखं नावहामि यावत् सहृदयैरयं न स्वीक्रियत इति सहृदया एव प्रमाणम् ॥ इति ।

पुराणेषु वर्णिताः कतिपयसंस्काराः

गौरी माहुलीकर

[Besides the popular five characteristics of Sarga, Pratisarga, Varṇśa, Manvantara and Vanisānucarita the Purāṇas contain various matters such as geography, Tirtha, art, literature, grammar, Dharma etc. Here the authoress has discussed some saṁskaras or sacraments described in Purāṇas. On the number of saṁskāras and their procedure also brief note is given.]

संस्कारो नाम मनुष्यस्य पावकः धर्मः । स द्विविधं कार्यं करोति । दोषापनयनेन, गुणाधानेन च । स न केवलं शारीरः विधिः, अपि तु मानसिकः, आत्मिकः, बौद्धिकश्च । संस्काराणां संख्या प्रतिग्रन्थं भिद्यते । गौतमधर्मसूत्रे अष्टचत्वारिंशत् संस्काराः वर्णिताः सन्ति, किन्तु जनसामान्येभ्यः षोडश संस्काराः एव विदिताः । तेषु जातकर्म-उपनयन-विवाहाः अतीव महत्त्वपूर्णाः । अत्र केषाञ्चित्संस्काराणां विवरणं प्रस्तूयते ।

(१) जातकर्मसंस्कारः

आसंहिताकालात् जातकर्मावसरे अग्रावाहुतिः देया इति निर्धारितमस्ति । पुत्रे जाते वैश्वानरं द्वादशकपालं निर्वपेदिति तैत्तिरीयसंहिता ।¹ सूत्रकाले अयमग्निरपि जातकाग्निरिति विश्रुतः । अवसरेऽस्मिन् मेधाजननः मन्त्रः नवजातपुत्रस्य दक्षिणकर्णे पित्रा पठितव्यः इत्यपि आदेशः गृह्यसूत्रेषु । तदनन्तरं स बालः दधिमधुघृतमिश्रणं पित्रैव प्राशितः । अधुना मन्त्रपठनं नास्ति, केवलं मधुलेहनं वर्तते एव । अनन्तरं पिता तं बालकं 'अश्मा भव' इत्यादि मन्त्रेण आशिषं ददाति ।² इयमेवाशीः परिवर्तितरूपेण दृश्यतेऽधुना, गुण्डप्पा, कल्लणा, दगडू, धोंडू इत्यादि नामसु श्रूयमाणेषु; विशेषतः कर्णाटकमहाराष्ट्रराज्येषु ।

1. तैत्तिरीयसंहिता - २-२.५,३,४

वैश्वानरं द्वादशकपालं निर्वपेत्पुत्रे जाते ।

2. पारस्करगृह्यसूत्रम् - २.३.३.

अश्मा भव, परशुर्भव हिरण्यमस्त्रुतं भव ।

पुराणेषु जातकर्मविषयकः वृत्तान्तः न भवति, किन्तु नामकरणसंस्कारः विद्यते । दशमे दिवसे पुत्रस्य नामकरणं स्यादिति पुराणानि । ब्राह्मणपुत्रस्य नाम शर्मान्तं स्यात्, क्षत्रियस्य वर्मान्तं, वैश्यस्य गुप्तान्तं, तथैव शूद्रस्य दासान्तमिति अग्निपुराणम् ।³ मनुरपि, दशम्यां द्वादश्यां वा नामधेयं कारयेदिति । तस्य मते ब्राह्मणस्य नाम मङ्गलकारकं, क्षत्रियस्य रक्षासमन्वितं बलान्वितं च, वैश्यस्य धनयुक्तं तथा शूद्रस्य प्रेष्यसंयुतं जुगुप्सितं च ।⁴ स्त्रीणां नाम मनोहरं, सुखकारकं, दीर्घवर्णान्तं च भवेदिति निर्बन्धः ।⁵

वस्तुतः नामकरणसंस्कारे नामद्वयं वर्णितम् । आद्यं नक्षत्रात् सम्भूतं गुप्तं नाम, अपरं तु व्यावहारिकम् ।⁶ इदानीमपि जन्माक्षरसंयुतं नाम देवपितृकार्यादिषूपभुज्यमानमपरं च लोकधर्मानुसारं इति नामद्वयं बहुषु कुटुम्बेषु वर्तते ।

जातकर्मसंस्कारस्यायं विशेषः यत्, प्रसूतिकाले ये दुःखक्लेशकारकाः उपप्लावकाः दुष्टाः ग्रहाः भवेयुर्ते बलिकर्मणा पलायेयुः । षष्ठीदेवतापूजनमेतदर्थमेव भवति । गणेशस्यावाहनं कृत्वा अन्यासां क्षुद्रदेवतानां निवारणार्थं पूजा कर्तव्या । विघ्नान्दूरीकृत्य तत्पश्चात् बहुविधानि दानानि प्रदेयानि श्रोत्रियेभ्यो ब्राह्मणेभ्यः । गणेशस्य जन्मानन्तरं जगतः पितृभ्याम् शिवपार्वतीभ्याम् नैकानि दानानि दत्तानीति ब्रह्मवैवर्ते ।⁷ दानभारनताः ब्राह्मणाः पथि विश्रम्य विश्रम्य विलम्बेन स्वगृहाणि प्राप्त इत्यतिशयोक्तिरपि दृश्यते । जातकर्मसंस्कारः नामकरणं वा अद्यावधि महोत्साहेन संपद्यते । स्वसत्तायाः, आत्माभिमानस्य प्रथमं लिङ्गं खलु मनुष्यस्य नाम ।

(२) दीक्षोपनयनसंस्कारः

उपनयनस्य महत्त्वमसाधारणम् । बालकस्य बौद्धिकविकासः, आध्यात्मिकं चाध्ययनमतः आरभ्यते । ख्रिस्तधर्मे यन्महत्त्वं 'बाप्तिस्मा' विधेः तदेवोपनयनस्य हिन्दु-धर्मे । दीक्षा त्रिविधा, त्रिविधं जन्म मनुष्यस्येति मनुः । प्रथमं तावज्जन्म मातुः शरीरात्, द्वितीयं मौञ्जीबन्धनजं, तृतीयं च यज्ञदीक्षितस्येति ।⁸ कालान्तरेण तृतीयं जन्म विस्मृतं

3. अग्निपुराणम् - १५३.४

4. मनुस्मृतिः २.३१.३२.

5. तत्रैव ३३.

6. आपस्तम्बगृह्यसूत्रम् - १५.२.३८

7. ब्रह्मवैवर्तपुराणम् - गणपतिखण्डः, दशमोऽध्यायः ।

8. मनुस्मृतिः २.९.६९

मातुरग्रेऽधिजननं द्वितीयं मौञ्जबन्धने ।

तृतीयं यज्ञदीक्षायां द्विजस्य श्रुतिचोदनात् ॥

यतः वैदिकाः यागाः कालातिक्रान्ताः अभवन् । अवशिष्टे जन्मद्वये, द्वितीयं आचार्यात्प्राप्तं उपनयनजं जन्म पितृप्राप्ताज्जन्मादधिकमिति मन्यते । उपनयने कीदृशं सूत्रं (यज्ञोपवीतं) परिधेयं, कीदृशः दण्डः धार्यः इत्यादिकं सर्वं पुराणेषु सविस्तरं कथितम् ।⁹

वर्णः	आयुः	सूत्रम्	मेखला	चर्म	दण्डः	दण्डदैर्घ्यम्
ब्राह्मणः	८	कार्पासम्	मौञ्जी	कृष्णमृगचर्य	पर्णजः	केशावधि
क्षत्रियः	११	कौशेयम्	ज्यामयी	व्याघ्रचर्म	पिप्पलजः	ललाटावधि
वैश्यः	१२	और्णम्	शाणी	अजचर्म	बिल्वजः	मुखावधि

दण्डः सत्वचः अवक्रश्च स्यात् । ब्राह्मणबटौ कृष्णमृगाभावे गावयं रौरवं (मृगविशेषः) वा चर्म भवेत् । अष्टमे वर्षे यदि ब्राह्मणबालकः नोपनीतः तर्हि षोडशवर्षपर्यन्तमुपनयनं भवितुमर्हति । क्षत्रियशिशौ द्वाविंशतिः, वैश्यबालके च चतुर्विंशतिः वर्षावधिः मनुना स्वीकृतः ।¹⁰ कारणवशाद्यदि संस्कारः विलम्बेन भवति तर्हि भवतु नाम । किन्तु उपनयनमेव न कार्यमिति न । अन्यथा बालकः ब्रात्यः सावित्रीपतितो वेति ज्ञायते । अद्यतने यान्त्रिके युगे विवाहस्य पूर्वदिवसेऽपि उपनयनविधिः कृतः दृश्यते ।

संस्कारेऽस्मिन् शिरोमुण्डनमवश्यं कार्यम् । मुण्डनं, केशकर्तनं नाम सांकेतिकमरणम् । बालकः अस्मिन् संस्कारे पितृदत्तं भौतिकं शरीरं परित्यज्य आचार्यप्रदत्तां नूतनामिव तनुमङ्गीकरोतीत्यस्यार्थः । बटोर्कर्णसम्पुटे आचार्यकृतं गायत्रीछन्दोबद्धं सवितृमन्त्राधारणं तस्य सञ्जीवकमेव । एतस्मादेव संस्कारात् त्रैवर्णिकाः द्विजा इति ख्याताः ।

उपनयनं नाम न केवलः बाह्यसंस्कारः, यः बटुं दण्डिनं मेखलिनं वा कुर्यात् । आन्तरिकोऽयमाध्यात्मिकः संस्कारः । 'तत्सवितुर्वरेण्य'मिति मन्त्रद्वारेण वेदवाङ्मस्य द्वाराणीवोद्घाटितानि आचार्येण । स्थूलात्सूक्ष्मं, मूर्तादमूर्तं ज्ञातादज्ञातं ज्ञातुं, अपारे

9. पद्मपुराणम् - २.१०. ८., अग्निपुराणम् - १५३,६-१६

10. मनुस्मृतिः - २.३ ८

आषोडशाद्ब्राह्मणस्य सावित्री नातिवर्तते ।

आद्वाविंशात्क्षत्रबन्धोराचतुर्विंशतेर्विंशः ॥

वेदराशौ अवगाहितुं, कायवाङ्मनसाऽऽत्मानं पवित्रीकर्तुमेष यत्नः । ब्रह्म चरतीति ब्रह्मचारी । बटुरनेन संस्कारेण ब्रह्मचारी भवति । समाजव्यवस्थायां स्थिते प्रथमाश्रमे प्रविशति सः । आत्मानमधिकाधिकं योग्यं प्रमाणीकर्तुं च प्रयतते । अग्रिकार्ये, सन्ध्यो-पासनायां चाधिकारमाप्नोति । दीक्षोपरान्तं बटुः स्वमातरं प्रथमां भिक्षां याचते । समाहतां भिक्षां स आचार्याय ददाति । आचार्यदत्तां भिक्षां प्राङ्मुखः सन् भुञ्जते ।¹¹ सारल्येन, अपरिग्रहभावनया च कथं जीविकां कुर्यादित्यस्यायं आदर्शः पाठः नवदीक्षितस्य कुमारस्य ।

संस्कारोऽयम् न केवलं बालकानां कृते, अपि तु बालिकानामपि कृते भवतीति गोभिलसूत्रम् । बालिकाभिर्न केवलं संस्कारोऽङ्गीकर्तव्यः, किन्तु दीक्षासूत्रमपि परिधेयमिति निर्दिष्टं गृह्यसूत्रे ।¹² हारीतस्य मतं तु भिन्नम् । तन्मतानुसारेण ब्रह्मवादिन्यः उपनयनमनुभवन्ति वेदाध्ययनमपि कुर्वन्ति; किन्तु सद्योवध्वः संस्कारमात्रं स्वीकुर्वन्ति, न वेदाध्ययनम् ।¹³ मनुना तु समन्वयः साधितः, “अमन्त्रिका तु कार्येयं स्त्रीणामावृदशेषतः । संस्कारार्थं शरीरस्य यथाकालं यथाक्रमम्” इति ।¹⁴ स्त्रीणां पातिव्रत्यं गुरुकुलवाससमं, तस्याश्च विविधानि गृहकार्याणि अग्रिपरक्रियातुल्यानीति मनुः । स्त्रीणां उपनयनोल्लेखाः संस्कृतसाहित्ये दृश्यन्ते । श्रीबाणभट्टस्य कादम्बर्या महाश्वेता ब्राह्मसूत्रेण पवित्रीकृतकाया लक्ष्यते । ब्रह्मसूत्रे अलौकिकं दिव्यं सामर्थ्यं वर्तते, येन सूत्रधारकः दुष्टग्रहानपोह्य निर्भयः भवति । यज्ञोपवीतं स्पृष्ट्वा भीरुरपि शूर इव अनिष्टमरिष्टं दूरीकर्तुं समर्थः । इदं मूढविश्वासमूलकमवभासेत (superstition), तथापि सूत्रग्रन्थस्पर्शेण, मन्त्रोच्चारणेन यन्नैतिकं सामर्थ्यं प्राप्यते, आत्मविश्वासः जन्यते, स तु निरुपम एव ।

(३) विवाहसंस्कारः

उपनयनसंस्कारेण मनुष्यः ब्रह्मचारी भवति, उपयमनसंस्कारेण तु गृहस्थः । प्रजासंपत्तिः, धर्मसंपत्तिश्चेति द्विविधमुद्देश्यं विवाहस्येति मिताक्षरा ।¹⁵ रतिसुखं, वैषयिकः ऐन्द्रियः आनन्दो वा तस्यौपचारिकमङ्गमिति प्राचीनाः । अधुना त्वस्य मुख्यांशयस्य व्यतिक्रमः दृष्टः । स्त्रीणां कृते विवाहः अपरिहार्य एवेति सूत्रकाराः । मनुस्मृतौ तूदारः

11. कूर्मपुराणम् - २.१२.५०, ५१

12. गोभिलगृह्यसूत्रम् - २.१.१९

13. धर्मशास्त्रस्येतिहास, पा. वा. काणे, खण्डः २, भागः १, पुणे, १९४१, पृ. १९१.

14. मनुस्मृतिः २.६६.६७.

15. याज्ञवल्क्यस्मृतिः - १.६ /

दृष्टिकोणः प्राप्यते । अनुरूपवराभावे कन्या पितृगृहे यावज्जीवं वासं कर्तुमर्हतीति मनुः । ऋतुमती कन्या काममामरणं गृहे तिष्ठेद्, किन्तु गुणहीनायैनां न प्रयच्छेत् ।¹⁶

वैवाहिकविधीननुसृत्य पुराणेषु विवाह-प्रकाराः निर्दिष्टाः । उद्वाहो विवाहो वा पितृगृहात् कन्यायाः वहनं सूचयति । उपयम इत्यनेन शब्देन वधूवरौ अन्तिकमागताविति ध्वनितम् । परिणय शब्दः अग्निपरिक्रमां सूचयति । पाणिग्रहणे वधूवरहस्तमेलनं भवति । ब्राह्मणवर्णे कन्या वरस्य पाणौ आत्मनः हस्तमर्पयति । क्षत्रियकन्या पाणिस्थाने शरग्रहणं करोति । वैश्यकन्या प्रतोदं धारयति, शूद्रकन्या तु वरस्योत्तरीयप्रान्तं गृह्णातीति आग्नेये ।¹⁷ कासुचिल्लोककथासु इदं वर्णयते यत् वराभावे कन्या वरस्य खड्गेन सह परिणीतेति । लोकाचारो लोकवाङ्मयमपि शास्त्रस्य दर्पणः खलु ।

यो वा को वा पतिर्भवेत्, विश्वासपूर्वकः, निष्ठया च गार्हस्थ्यधर्मः परिपालयितव्य इति सर्वसाधारणं मतं भवेन्नाम, तथापि, यदि पतिः मृतः, पब्रजितः, दुष्टः, व्याधितः, असाधुवृत्तः, तदा कन्यायै पतिरन्यो विधीयते । यद्यपि पुनर्विवाह इति शब्दः मनुना न प्रयुक्तः, तथापि स्त्रीणां संरक्षणं करणीयमिति भावनया, तेन समाजहितं सुरक्षितमित्यत्र न कोऽपि संशयलेशः । पत्युरभावे देवरः वरीयान्मतः ।¹⁸ मनुरपि, वदति, 'देवराय प्रदातव्या यदि कन्याऽनुमन्यत' इति । इयं रूढिः अधुनापि उत्तरभारते, विशेषतः पंजाबप्रान्ते प्रचलितास्ति । वर्णसंकरो मा भूदित्याशया, स्त्रीधनमपि गृहे एवावतिष्ठत्विति हेतुना च प्रवृत्तः अयमाचारः गच्छता कालेन कुलाचारोऽभवत् ।

पुराणेषु विवाहस्याष्टप्रकाराः वर्णिताः । सर्वेषु प्रकारेषु सचीपूजनं, चतुर्थीकर्म, अग्निप्रतिभ्रमणं त्वावश्यकम् । कुलालगृहात्मृत्तिकां गृहीत्वा, तथा शच्याः मृष्मयीं प्रतिमां निर्माय तां जलसन्निधौ पूजयेदिति शचीपूजनस्य विधिः । चतुर्थीकर्मणि वधूवरयोः प्रथमः विस्रब्धः परिचयः जायते । पुराणेषु शिवपार्वत्योः विवाहप्रसङ्गः सविस्तरं व्याख्यातः । वामनपुराणे वर्णितः जगत्पित्रोः विवाहः वैशद्येन परिस्फुटः भवति ।

शिवः आदिगुरुः, महान्योगी च । तस्य प्रसाधनं कर्तुं अदितिः सुरभिरादयः देवमातरः स्वयमागताः । इन्द्रेण स्वयं शिवस्योपरि श्वेतमातपत्रं धृतम् । यमुनासरस्वत्यौ शिवं तालवृन्तेन वीजितवत्यौ । ऋतवः श्रेष्ठं सुगन्धिद्रव्यमानीतवन्तः । गन्धर्वैः संगीतं, अप्सरोभिश्च नृत्यमारब्धम् । श्वेतवृषमारूढः भवः यदा हिमवतो नगरं प्राप्तवांस्तदा तं द्रष्टुं

16. मनुस्मृतिः १.८९

17. अग्निपुराणम् - १५४.२,३.

18. तत्रैव - ५.६

नगरजनानां, विशेषतः स्त्रीणां यः महान्संमर्दो जातः, तद्वर्णनं केवलमतुलनीयम् ।¹⁹ श्रीमद्भागवते रासपञ्चाध्याय्यां प्राप्तं, कृष्णेन सह रन्तुमागतस्य गोपीवृन्दस्य वर्णनं, रघुवंशे लिखितं इन्दुमतीस्वयंवरे समागतमजं द्रष्टुं त्वरमाणानां नगरवधूनां वर्णनं, कुमारसम्भवे विवाहोत्सुकं चन्द्रचूडं प्रेक्षितुं समागतस्य कामपीडितस्य स्त्रीजनस्य चित्रणमिदं च पुराणे प्राप्तं वर्णनं, सर्वाण्यपीमानि वर्णनानि आस्वादनीयानि ।

यदा शंकरः हिमालयं प्राप्तः तदा नगाधिराजः तस्मै मधुपर्कं समर्पितवान्, स्वदुहितुरुमायाः हस्तं भवस्य हस्ते संस्थाप्योक्तवांश्च, तनुजामिमां दीयमानां स्वीकरोत्विति ।²⁰ शिवोऽपि सहासमुच्चैरवदत्-‘मातृपितृविहीनोऽहं, बन्धुजनविरहितः, अनिकेतोऽहं पर्वताग्रे वसामि, सोऽहं स्वीकरोमीमां युष्मदीयां कन्याम् ।’ यदा लाजाहोमस्य विधिः संप्राप्तः, तदा हिमवान् चिन्ताव्याकुलोऽजायत्, यतः, तदात्मजः मैनाकः समुद्रं प्रविष्टः आसीत् । सहोदरं विना को वाऽन्यो लाजाहोमं कारयितुं शक्यात् । तदा चक्रपाणिर्भगवान्निष्पुः स्वयमेव जगन्मातुः भ्रातृरूपेणोपस्थितः ।²¹ लाजाहोमः संपन्नः । तदनन्तरं त्रिवारमग्निप्रदक्षिणां कारयित्वा चतुर्मुखः शिवपार्वत्यौ ध्रुवदर्शनमकारयत् । अनन्तरं जगतः पितरौ संस्रवमपिबताम् । संस्रवो नाम स्रुवा दत्ता-हुतिशेषः । अद्यतनेषु विवाहप्रसंगेषु एतानि विध्याङ्गानि सन्त्येव, कानिचिदपराण्यपि । यथा यथा अन्यजनपदैस्माकं संपर्कः जायते, अन्यैरेक्यं वा साम्यं, सात्म्यं वा भवति, तथा तथाऽन्येषामपि संस्काराः विधिनियमाश्चास्मदीयेषु संस्कारेषु लीयमाना दृश्यन्ते । गच्छत्सु वर्षेषु नवीनाः अङ्गीकृताः नियमा एवमभिन्नभावा भवन्ति, यत्ते स्वकीया एवेति मन्येरन् जनाः । अयमेवाखण्डभावः भारतवर्षस्य संस्कृतेः महान्विशेषः ।

एतेषु संस्कारेषु त्रीणि वस्तूनि अनिवार्याण्येव । प्रथमं तावदग्रौ दत्ताहुतिः । द्वितीयमङ्गं नाम धार्मिकः मङ्गलस्नानविधिः । तृतीयं वस्तु - किञ्चित् बाह्यं चिह्नम् । जातकर्मणि अभिधानं नूतनं लभ्यते । उपनयने दीक्षासूत्रं, परमपवित्रं यज्ञोपवीतं धार्यते । विवाहे च कङ्कणं, माङ्गल्यसूचकं सूत्रं परिधीयते । अस्मिन् जगति नैकेषु धर्मनियमेषु, संस्कारेषु चैतानि त्रीणि वस्तून्ववश्यं द्रष्टव्यानि । धर्माः भिद्येरन्, किन्तु पृथिवीतले यत्र कुत्रापि वसन् मनुष्यस्तु समानधर्मा एव यः संस्कारमाद्रियते इति सूर्यप्रकाशमिव सत्यम् ।

19. वामनपुराणम् अध्यायः ५३, श्लोक ५ तः-

20. हस्तस्पर्शेण पुलकिता गौरी कथं स्वसाध्वसगोपनाय प्रयतते, इति अस्मिन् सुभाषिते सम्यक् प्रकटीकृतम्—स्वेदस्ते कथमीदृशः प्रियतमे, त्वन्नेत्रवह्नेर्विभो; कस्माद्वेपित्तमेतदिन्दुवदने, भोगीन्द्रभीतेस्तव । रोमाञ्चः कथमेष देवि, भगवन् गङ्गाम्भसः सीत्करैरित्थं भर्तारि भावगोपनपरा गौरी चिरं पातु वः ॥

21. स्कन्दपुराणम् - १.२.६२-६४.

ACTIVITIES OF THE ALL INDIA KASHIRAJ TRUST

(January-June 2003)

Garuḍa Purāṇa work

During the period printing of the critical edition was in progress.

Work on unpublished Purāṇa Text

The Text of the Śivadharmā is being prepared on the basis of the manuscripts.

Visitors to the Purāṇa Department

Many scholars came in the Purāṇa Department to collect the Purāṇic material for their research work. Necessary informations were given to them.

Purāṇa Bulletin

Two issues of Purāṇa Bulletin (Vol. XLV. Nos. 1,2 January and July) were published during the year. Both the issues contain articles authored by Indian as well as foreign scholars.

Vol. XLIV. Nos. 1 and 2 were published in combined form as H.H. Kashinaresh Maharaja Dr. Vibhuti Narain Singh commemoration volume. Many eminent scholars congratulated the Editor for the rich material in the volume. Some opinions are as follows :

Prof. K. V. Sarma

Director,
SSES Research Centre
Chennai-600 020

I write to acknowledge receipt of the sumptuous volume XLIV of the Purāṇa brought out as H.H. Kashinaresh Maharaja Dr. Vibhuti Narain Singh Commemoration volume. Some of the best articles which had earlier appeared in the earlier issues of the Purāṇa are brought together in the present volume. You deserve all credit for bringing out this excellent volume.

Prof. S.G. Kantawala, Vadodara

It is nicely and neatly printed and beautifully edited.

Prof. Smt. Sindhu S. Dange, Mumbai,

You did the most commendable thing in having the old articles of the stalwarts in our Sanskrit field. The volume has come out very well suiting to the status and dignity of the of Great Maharaja. Congratulations.

ACTIVITIES OF THE SISTER TRUSTS

1. MAHARAJA BENARES VIDYAMANDIR TRUST

Dhrupad Mela

Dhrupad Mela was organised by this trust on three consecutive nights on 11-13 of March 2003 at Tulasighat in Varanasi. His Highness Kashinaresh Maharaja Sri Anant Narain Singh inaugurated the Mela on the evening of March 11, 2003. Almost all the famous artists of Dhrupad participated in the Mela and performed their arts. As usual Prof. Veerbhadra Mishra, the Mahant of Akhara Goswami Tulasidasa was the convener of the Mela.

2. Maharaja Udit Narain Singh Mānas Pracāranidhi

Navāhna Pārāyaṇa and Pravacana (Nine days' recitation and discourses) of Rāmacaritamānasa of Goswāmī Tulasīdāsa is organised by this Trust every year in Kali Temple of Chakiya in Vaiśākha Sukla Pakṣa Eminent Vyāsas (experts in discourses) of the Rāmacaritamānasa give discourses. This year it was organised from Vaiśākha Śukla Dvitiyā to Daśami Tithis. His Highness Kashinaresh Maharaja Sri Anant Narain Singh was daily present during the discourses.

3. Maharaja Kashinaresh Dharma Kāryanidhi

Besides conducting all the religious activities through all the year this Trust runs various educational institution up to Post graduate level. All the Colleges are maintaining the good standard of education and discipline. During the period annual convocation of the Maharaja Bālwanṭ Singh Degree College Gangapur was held in which His Excellency Prof. Vishnukant Sastri, Governor of U.P. delivered the convocation address.

सर्वभारतीय काशिराज न्यायस्य कार्यविवरणम्

(जनवरी-जून २००३)

पुराणकार्यम्

गरुडपुराणकार्यम्

अस्मिन् समये गरुडपुराणस्याचारकाण्डस्य मुद्रणकार्यं प्रचलितम् ।

अप्रकाशितपुराणकार्यम्

शिवधर्मपुराणस्य पाठनिर्धारणकार्यं हस्तलेखानां साहाय्येन क्रियमाणं वर्तते ।

पुराणविभागे आगता विद्वांसः

बहवः शोधच्छात्रा विद्वांसश्च पुराणसम्बद्धसूचनासंकलनार्थं पुराणविभागम् आगच्छन्ति । अस्यामवधावपि बहवो विद्वांसः समागतास्तेभ्योऽपेक्षिकी सहायता प्रदत्ता ।

पुराणम् पत्रिका

पुराणम् पत्रिकायाः पञ्चचत्वारिंशद्वर्षस्य द्वौ अङ्कौ (जनवरी-जुलाई) अनेन अङ्केन पूर्णतां गतौ ।

चतुश्चत्वारिंशद्वर्षस्य द्वावपि अङ्कौ सम्मिलितरूपेण तत्रभवतः कीर्तिशेषस्य काशिनरेशस्य डा. विभूतिनारायणसिंहशर्मदेवस्य स्मृतौ प्रकाशितौ । बहवो विश्रुता विद्वांसः अस्मिन् अङ्के वैदुष्यपूर्णलेखप्रकाशनार्थं सम्पादकान् प्रति धन्यवादान् प्रेषितवन्तः । काश्च सम्मतयः अधोनिर्दिष्टाः सन्ति—

प्रो. के. वी. शर्मा, चेन्नई

तत्र भवतः काशिनरेशस्य डा. विभूतिनारायणसिंहस्य स्मृतौ प्रकाशितस्य पुष्कल-सामग्रीयुतस्य चतुश्चत्वारिंशद्वर्षीयाङ्कस्य प्राप्तिं सूचयामि । अस्मिन् अङ्के पुराणम् पत्रिकायाः प्रकाशितानां निबन्धानां केचन सर्वोत्तमा निबन्धा अत्र प्रकाशिताः सन्ति । अस्य उत्तमाङ्कस्य प्रकाशनार्थं भवान् धन्यवादाहं ।

प्रो. एस. जी. काण्टावाला, वडोदरा

अयम् अङ्कः वैदुष्येण संपादितः सुन्दररूपेण च प्रकाशितः

प्रो. श्रीमती सिन्धु एस. डांगे, मुम्बई

संस्कृतभाषायाः क्षेत्रे विश्रुतविदुषां निबन्धसंकलनेन भवता प्रशस्तं कार्यं कृतम् । अयं अङ्कः महतो महाराजस्य मर्यादाया महत्त्वस्य चानुरूपो वर्तते । अभिनन्दनानि ।

सहयोगिन्यासानां कार्यविवरणम्

१. महाराज बनारस विद्यामन्दिर न्यासः

धूपदमेलापकः

अनेन न्यासेनास्मिन् वर्षे वाराणस्याः तुलसीघट्टे सततं रात्रित्रयपर्यन्तं ११-१३ मार्च २००३ दिनाङ्केषु धूपदमेलापकस्य आयोजनं कृतम् । तत्र भवन्तः काशिनरेशा महाराजा श्री अनन्त नारायणसिंहशर्मदेवा ११ मार्च २००३ दिनाङ्के सायं समये मेलापकस्योद्घाटनं कृतवन्तः । प्रायः समस्ता विशिष्टा धूपदकलाकारा मेलापके उपस्थिता आसन् तथा स्वकलायाः प्रदर्शनं कृतवन्तः । अखाड़ा गोस्वामी तुलसीदासस्य महान्तः प्रो. वीरभद्रमिश्रः पूर्ववत् मेलापकस्य संयोजकः आसीत् ।

२. महाराज उदितनारायण सिंह मानस प्रचार निधिः

रामचरित मानसस्य नवाह पाठः

अनेन न्यासेन प्रतिवर्षं चकियानगरस्थिते काली मन्दिरप्राङ्गणे वैशाखमासस्य शुक्ले पक्षे द्वितीयातिथिमारम्य दशमीतिथिपर्यन्तं गोस्वामितुलसीदासस्य रामचरितमानसस्य नवाहपाठस्य प्रवचनस्य चायोजनं क्रियते । अस्मिन् प्रवचने रामचरितमानस्य विश्रुताः व्यासाः प्रवचनं कुर्वन्ति । अस्मिन् वर्षे पूर्वोक्ततिथिषु एतदायोजनं संपन्नम् । महाराजाः काशिनरेशाः श्री अनन्तनारायणसिंहशर्मदेवाः प्रतिदिनं सायं समये प्रवचने उपस्थिता आसन् ।

३. महाराज काशिनरेश धर्मकार्यनिधि न्यासः

वर्षं यावद् धार्मिककृत्यानां संपादनातिरिक्तं अनेन न्यासेन स्नातकोत्तरकक्ष्यपर्यन्तम् अनेकविद्यालयानां संचालनम् क्रियते । सर्वेषु विद्यालयेषु शिक्षाया अनुशासनस्य च उत्तमा मर्यादा सुरक्षिताऽस्ति । अस्मिन् वर्षे महाराज बलवन्त सिंह स्नातकोत्तरमहाविद्यालयस्य दीक्षान्तसमारोहे उत्तरप्रदेशस्य राज्यपालाः प्रो. विष्णुकान्तशास्त्रिमहाभागाः दीक्षान्तभाषणं कृतवन्तः ।

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