

Vol. XLVI, No, 1]

[January 2004

पुराणम्
PURĀṆĀ

(Half-yearly Bulletin of the Purāṇa-Department)

*Published with the financial assistance from the Rastriya Sanskrit Sansthan,
New Delhi and Indian Council of Historical Research, New Delhi*

MĀGHA-PURṆIMĀ NUMBER

माघपूर्णिमाङ्कः



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पुराणम्- PURĀNA

Vol. XLVI., No.1]

[February 6, 2004

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देवैः कृता महादेवीस्तुतिः

[श्रीमद्देवीभागवतम् ५.१९. १-३३]

[व्यास उवाच

अथ प्रमुदिताः सर्वे देवा इन्द्रपुरोगमाः ।
महिषं निहतं दृष्ट्वा तुष्टुवुर्जगदम्बिकाम् ॥ १]

देवा ऊचुः

ब्रह्मा सृजत्यवति विष्णुरिदं महेशः
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क्लिश्यन्ति तेऽपि मुनयस्तव दुर्विभाव्यं
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देवा मखेष्वपि हुतं मुनिभिः स्वभागं
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 प्यस्मांश्च पाहि जननि प्रथितप्रभावे ॥ ३३

[व्यास उवाच

एवं स्तुता सुरैर्देवी तानुवाच मृदुस्वरा ।
 अन्यत्कार्यं च दुःसाध्यं ब्रुवन्तु सुरसत्तमाः ॥ ३४
 यदा यदा हि देवानां कार्यं स्यादतिदुर्घटम् ।
 स्मर्तव्याऽहं तदा शीघ्रं नाशयिष्यामि चापदम् ॥ ३५]

TRANSLATION

[Vyāsa said : Now all the gods headed by Indra seeing demon Mahiṣa killed became very happy and they praised the mother of the world (as follows :)](1)

The Gods said : It is by the power of thine that Brahman creates this universe, Viṣṇu protects and the Maheśa (great god) destroys at the last time(dissolution-*Pralaya*). Bereft of that (Thy power) even they are not

capable (to do their duties). So, thou art only the doer of creation, preservation and dissolution. (2)

Thou art Kīrti (fame), Mati (wisdom), Smṛti (memory), Gati (movement-goal), Karuṇā (mercy), Dayā (Compassion), Śraddhā (faith), Dhṛti (firmness), Vasudhā (earth), Kāmalā (Lakṣmī-goddess of wealth) and Jayā (victory). Thou art Puṣṭi (nourishment). Kalā (part), Vijayā (supreme victory), Girijā (mountain born Pārvatī), victory, Tuṣṭi (satisfaction), Pramā (measure), Buddhi (intellect), Umā (Pārvatī) and Ramā (Lakṣmī-wealth). (3)

O Goddess, in this world thou art Vidyā (knowledge), Kṣamā (forgiveness), Kānti (loveliness), and Medhā (intelligence). All this is well known in the three worlds. Without all these powers of thine O resting place of all these lokas ! who is able to do (any action). (4)

If thou art not the upholding power how Kūrma (lord Viṣṇu in tortoise form) and Nāga (serpent king Ananta) can uphold this earth. O mother ! If thou wert not the earth how this world loaded with heavy weight have rested in the sky. (5)

Those human beings are deluded by the power of thy Māyā who praise gods-Brahman, Viṣṇu Rudra, Śubhrāṁśu (moon), Vahni (fire) Yama (god of death), Vāyu (wind), Gaṇeśa and others. O mother, without thee (thy power) are they able to do any work ? (6)

Those persons are foolish who offer in sacrifice huge quantity of oblation to gods. If thou art not there as *svāhā* can these gods get this rich oblation ? Then why not those foolish men directly offer those oblations to thee ? (7)

O Mother ! always thou art the giver of enjoyment to movables and immovables . Certainly thou givest the life by your parts. As thou nourishest thy (devotee) gods in the same way thou nourishest others also. (8)

O Mother ! as the wise men who for their own pleasure plant the trees in garden and find some of them fruitless and without leaves and some of the bitter taste do not cut them off from root so thou dost extremely protect and nourish the Daityas (because they are thine own creations). (9)

(O Mother)! Knowing that Daityas want to enjoy the wives of gods thou dost out of compassion kill them by thy arrows in the battle field so that they may enjoy the divine wives in their rebirth (as Devas), So thy this action is to fulfil their most dear desire (10)

This is extremely wonderful that these demons of great valour are not bereft of their life breath only by thy desire. That thou hast assumed this (divine) body to kill them is only thy act for sports (otherwise thou hast killed them by thy mere desire). There is no other reason for it .(11)

In this worst Kali age those persons who do not worship thee are really deceived by the cunning persons, adept in Purānic lores (or cunning authors of the Purāṇas) who have deluded them to worship Viṣṇu and Śiva who themselves are thy creations, (12)

(O Goddess !) Those men who know that gods tormented by the demons are thy devotees, and even then they worship with devotion those gods are such who keeping in hand lighted lamp fall in waterless dreadful well (13)

O Mother ! thou art the pleasure-giver Vidyā (knowledge or intelligence) and pain giver Avidyā (ignorance); thou art the remover of pain (of birth) and death of people. Thou art worshipped by desirous of liberation and foolish persons who are of low intelligence do not worship thee . (14)

Brahman, Viṣṇu and other gods constantly worship thy lotus feet, (the only) shelter (for all), But those men who are of dull intelligence and mistaken do not worship and fall into this ocean of the world (ocean of the birth and death).(15)

O Caṇḍi ! by the grace of the dust of thy lotus feet Brahman creates the whole universe in the beginning of the creation, Viṣṇu protects it and Hara (Lord Śiva) dissolves. That person is really unlucky who does not worship thee.(16)

O Goddess ! Thou art the goddess of speech (Vāgdevatā) of gods and demons. If thou dost not dwell in their mouths those excellent deathless gods are unable to speak. Then how men can speak if they are deprived of that (power). (17)

O Mother ! cursed by angry (sage) Bhṛgu, Hari (Viṣṇu) became (took several births) on the earth as Fish, Tortoise, Boar, Man-lion (Nṛsimha) and deceitful (dwarf). Then they who worship these incarnations how can be free from the fear of death (and birth) (18)

O Mother ! It is well known that the Linga (fallic) of Lord Śiva fell on the earth when he went in the forest (*DāruVana*) by the curse of Bhṛgu. How can those men who worship him, who has skull in his hand can get happiness in this world or other world. (19)

Those who worship Gajānana. Ganeśa, son of Maheśa are attached to false position. They do not know O Goddess ! to thee the mother of the universe, giver of the fruits of all wealth' and easy to propitiate. (20)

(O Goddess !) It is strange that out of kindness thou hast killed enimic people in the combat by sharp arrows and hast sent them to the lighted world (heaven); otherwise they would have gone to hell and most painful position and calamity due to their actions. (21)

(O Goddess !) Gods Brahman, Hari, Hara and others do not know thy greatness due to their arrogance, Then how men who are deluded by thy guṇas (Sattva, Rajas and Tamas) of immeasurable effect, are able to know, (22)

Those sages who do not worship thy lotus feet which is very difficult to be comprehended, and worship sun and fire are of perplexed mind; they have no knowledge of the essence of the Vedas propounded by hundreds of Vedic Mantras. (23)

I feel that thy guṇas (qualities-Sattva, Rajas and Tamas) which are famous for their effects, detract people from your devotion and engage them in worship of Viṣṇu, Śiva, Sun and Ganeśa according to their own created Āgama text, (24)

O Ambike ! thou dost not become angry on those who detract people from thy feet and engage people to worship with devotion to Hari and Hara through their own created Āgama texts and, thou dost show thy kindness and dust make those experts in deluding sāstras to become famous. (25)

In Turyayuga (Fourth yuga= Satyayuga ?) the effect of turya (fourth) guṇa (pure sattvaguṇa) was supreme, hence bad Āgamas were subdued; but in Kali age experts poets conceal thee and praise gods produced by thee. (26)

(O Mother!) Sages, who are utmost pure in Sattvaguṇa, contemplate on thee, who is giver of liberation, supreme knowledge and Yogasiddhā. Such sages do not get pain in womb of mother and merge in thee. (27)

(O Mother) Thou art *Cit Śakti* (consciousness) in supreme god (Paramātman) and due to it He is manifested in the (form of) world and is

known as the creator of the world. Who other without thee is able to create, enjoy and move in this world by his own power. (28)

O mother of the world ! are all the Tattvas (essences factors) which are *jaḍa* (unconscious) without consciousness able to create this world or all the sense organs without thee are able to be associated with their qualities and actions and also able to produce the results without thee ? (They cannot do) (29)

O mother ! are gods able to get their parts in sacrifices performed with due procedure if thou art not present there as Svāhā as medium. Hence only thee protects the world. (30)

(O mother !) All this creation is created by thee in the beginning of this world; thou protect all the lords of directions headed by Hari and Hara and thou devour this world in the time (of dissolution). Even the gods headed by Bhava (Śaṁkara) do not know thy actions then how the poor men can know it. (31)

O Mother ! Killing extremely terrible demon who had assumed the form of a buffalow this host of gods is protected by thee. O mother ! what eulogy of thee can know (we) of low intellect when even the Vedas did not know thy action correctly. (32)

O mother ! thine power is well known; by killing our evil-soul enemy on the earth who was thorn for the world and difficult to be assessed, our work has been done by thee; by this killing of demon fame has been extended by thee; please dost mercy on the worlds and also protect us. (33)

[Vyāsa said : thus praised by the gods goddess said to them in sweet words : tell O excellent gods ! what other work is to be done. (34)

Whenever an impossible work of gods comes then remember me I will quickly destroy the calamity. (35)]

Note on the stuti

In this stuti supremacy of the goddess over all the gods is **described**. In verse 2nd it is said that Brahman the creator, Viṣṇu, the **protector** and Maheśa the annihilator perform their assigned duties **only** because Goddess is present in them as Śakti or power. In verses 3-5 it is said that the Goddess is present in different forms of śakti all over the world and without these śaktis no one is capable to do any thing. Verse 6; People are deluded by the Māyic power of the Goddess and they praise different gods like Brahman etc but they do not realise that these gods do not act without

the śakti of the Goddess. Verse 7: People give oblations in the fire for different gods. But those oblations only goes to those gods because you are the carrier of those oblations in the form of svāhā. Then it is proper that those people should give oblations directly to you.

verses 8-9 : Goddess gives different kinds of enjoyments to gods and demons both because both are her own creations. Wise men donot cut trees which produce fruits of bitter taste because they have themselves planted these trees. Likewise, goddess do not kill the demons because they are her own creations. Verses 10-11: A new imagination is here : Goddess kills enemies because they are desirous of enjoying the divine Apsaras and they cannot fulfil their desire with present bodies. So in next birth as gods to fulfil their desire they are killed. Demons of great valours can be killed even by the desire of the goddess but goddess assumes forms to kill them for sportive purpose . Verses 12-13 : Here devotion to other gods is deprecated. In the all following verses the supremacy of the goddess over different gods in unequivocal termes; some ideas expressed in earlier verses are repeated again and again.

Verse 27: Those devotees and sages who contemplate continuously on goddess get freedom from the circle of death and birth Here a verse quoted by the commentator of this Purāṇa may be reproduced .

ते धन्याः कृतकृत्याः स्युर्धन्यास्तेषां प्रसूःकुलम् ।

येषां चित्तं भवेल्लीनं श्रीदेव्यां परसंविदि ॥ उमासंहिता

The last two verses (34-35) are in the clear imitation of Devīmāhātmya of the Mārkaṇḍeya Purāṇa :

Cf.

एवं स्तुता सुरैर्देवी कुसुमैर्नन्दनोद्भवैः ।

.....

त्रियतां त्रिदशाः सर्वे यदस्मत्तोऽभवाञ्छितम् ॥

Devīmāhātmy. 4. 29,32

and

इत्थं यदा यदा बाधा दानबोत्था भविष्यति ।

तदा तदाऽवतीर्याहं करिष्याम्यरिसंक्षयम् ॥

Devīmāhātmya, 11.54-55

- Ganga Sagar Rai

VĀMANA TRADITION AND OṆAM FESTIVAL IN SOUTH INDIA

By

K. V. SARMA

[पुराणेषु विष्णोरवतारस्य भगवतो वामनस्य कथा वर्तते विस्तरेण बाहुल्येन च । भगवता विष्णुना कश्यपादितिसकाशाद् वामनरूपेण जनर्लब्ध्वा बलेस्त्रैलोक्यराज्य-
माक्षिप्य प्रदत्तमिन्द्राय । वेदेष्वपि वर्तते अस्योदन्तकस्य सद्भावः । भगवता वामनेन
विराड् रूपमास्थाय लोकत्रयं क्रमितम् । वामनस्य जन्मतिथिर्भाद्रशुक्लद्वादश्यां श्रवणर्क्षे
वर्तते या श्रवणद्वादशीरूपेण प्रथिता । केरलप्रदेशे एषा तिथिः वोगम तिरु-ओणम् वा
नाम्ना प्रथितास्थि । तत्र अस्मिन् दिने बृहत्संभारेणोत्सवस्य भवत्यायोजनम् । अस्मिन्
निबन्धे वरिष्ठेन विदुषा लेखकेनास्योत्सवस्योद्भव-विकास-प्रचारादिविषये साङ्गोपाङ्गं
पुङ्खानुपुङ्खं विवेचनं विहितम् ।]

Oṇam or Tiruvōṇam

Oṇam is well known to the students of Indian cultural history as the most important national festival of Kerala, but what is not so well known outside that part of the country is the connection this festival has with the Bali-Vāmana legend of the Purāṇas and its prevalence in other parts of South India. The Oṇam festival falls in the month of Śrāvaṇa (Drav. *Āvani*, Mal. Simha, Eng. Aug-Sept.) under the asterism of Śroṇa, in the bright fortnight, which, according to the Purāṇas, is the day on which Lord Viṣṇu incarnated on the earth as Vāmana in order to subdue the demon-king Mahābali. Cf. the *Bhāgavata* passage :

śroṇāyām śrāvaṇa-dvādaśyām muhūrte 'bhijiti prabhuḥ/

sarvanakṣatratārādyāś cakrus tajjanma dakṣiṇam//

dvādaśyam savitā tiṣṭhan madhyandinagatē nṛpa/

vijayā nāma sā proktā yasyām janma vidur hareḥ// (8.18.5-6)

The word Oṇam is a Dravidian corruption for the Sanskrit Śroṇa (star) and is, in general parlance, used mostly with the auspicious affix *tiru* (Skt. *śrī.*), the festival and the asterism being commonly known as *Tiru - Oṇam*.

Antiquity of the festival

The celebration of Oṇam in South India seems to be an old practice dating back to more than fifteen hundred years, from when on we have literary and epigraphic evidence about its conduct. Both the ancient

Saṅgam classics of Tamil literature, (before A. D. 500) and the devotional effusions of the Ālvārs, the Vaiṣṇavite saints of South India, (up to c. A. D. 900), refer to Oṅam. The earliest epigraphical reference to Oṅam occurs in a record in Malayalam, dated in Kollam era 36 (A. D. 861), belonging to the temple of Tiru-Āttuvāy in Tiruvalla in Central Kerala, where the donor, Centan Caṅkaran (Skt., Jayantan Śaṅkaran) sets apart certain pieces of land for expenses towards the celebration of Oṅam in the said temple: "Centan Caṅkaran āvaṇi-y-oṅam ātuvān koṭutta pūmi. Centan cennanārkari patinkalamum kāṭeru ainnūttu nāḷiyam. ivai koṅṭu ūrmaraiyāl oṅam aṭakkakaṭavar." Another inscription belonging to the Tiruvalla temple, dated in the 11th century, refers to extensive properties being transferred to the temple 'for expenses in connection with the Oṅam celebrations in the month of Āvaṇi (Āvaṇi-y-oṅattinnāl cellum celavinu). A donative grant, dated in the 11th century, in the Tṛkkākkara temple, near Ernakulam, gives details about the offerings to be made to the deity during the three days culminating in Oṅam, and their distribution, after worship, to the devotees: Pūrāṭam tiṭaṅki Oṅattaḷavum munnāḷināḷiyal nūttunāḷi ceytariyum, munnāḷiyāl irunāḷiceytu neyytum koṅṭu akattu pantīraṭiyiṅ munvantu tiruvamirtu ceyviccū pāṭiyum koṅṭu pirāmaṅaru cirivaiṅṅavaraiyum amirtu ceyviccū mattu arim munnāḷiyāl emperumakkaḷkku nāḷiyum etc.¹

Oṅam in Tamilnadu

Oṅam which commemorates the descent of Trivikrama-Vāmana on the earth is particularly sacred to the Vaiṣṇavas who celebrate it with special worship and offerings, though without connecting it specifically with the Bali-Vāmana episode. A few references from the Tamil psalms of Periya-Ālvār (early 9th cent. A. D.), which refer to Oṅam might be extracted here. All the pieces are addressed direct to the Lord. In the first piece, the saint expresses his intention to celebrate the festival :

cennellarici ciruparuppuceytavakkāram naruneypālāl/
panniraṅṭu Tiruvonam ātten //

"I intend to celebrate (in your worship) twelve Tiruvoṅams, with offerings prepared with reddish rice, gram, fresh ghee and milk".

The saint, now, desires the Lord to stay at home, gloriously decked and dressed, in order to receive the worship :

tiṅṅārvencaṅkuṭaiyāy, tirunāl Tiruvoṅam intēḷunāl, mun

1. For these references, as also some of the others that follow, I am indebted to Ilankulam Kunjan Pillai, *Cila Keralacaritrapraṇāṇal*, (Kottayam, 2nd eds., 1963), pp. 27 ff.

paṇnermoliyāraikkuvi mulayaṭṭippallāṇṭu kuruvitten/
kaṇṇalam ceyyakkariyum kalattatariciyum ākki vaitten
kaṇṇā ni nālaittoṭṭu kanrin pin pokel, kolam ceytiṅkey iru//

"There are but seven days more for your birthday, Tiruvoṇam. I have inaugurated the festival by calling upon sweet-voiced ladies to sing your praise. I have procured vegetables and rice for the feast. O ! Lord Kaṇṇa ! (Kṛṣṇa), from tomorrow onwards do not take the cattle out to graze. Stay at home, well adorned and dressed."

On the birthday of the Lord, the saint conveys to him his respectful greetings:

uṭuttukkaḷainta nin pītakavāṭaiyuṭuttu-k-kalattatuṇṭu
toṭutta tuḷāymalar cūṭi-k-kaḷaintana cūṭum ittoṇṭarkalom/
viṭutta ticai-k-karumam tirutti-t-Tiruvoṇa-t-tiruviḷāvil
paṭutta painnākaṇai-p-paḷlikoṇṭānukku-p-pallaṇṭu kūrutume//

"We, your devotees, dressed in Your cast-away yellow garments, satisfied with your leftovers and decked with your used *tulasī* garlands, convey to you, as you recline on the serpent couch, our greetings on this festive occasion of Tiruvoṇam."

The Oṇam festival is celebrated with special worship and offerings in all Viṣṇu temples in South India but the celebrations at Tirupati, in Andhra Pradesh² are more elaborate and significant, for, the deity worshipped in that temple is Viṣṇu in the form of Trivikrama-Vāmana.³ The celebration of Oṇam at Madurai, the ancient capital of the Pāṇḍya kings is to be met with the Tamil Saṅgam work entitled *Maturai-k-kāñci*, where its author, Māṅkuṭi-k-kiḷār gives a detailed treatment of the 'auspicious Oṇam day of Viṣṇu' (māyon meyav-Oṇannāḷ).⁴

2. Tirupati is mentioned in ancient texts as the northern extremity of the Tamil speaking region, Cf., the *Cirappuppāyiram* ('laudatory introduction'), of Panampanār to *Tolkāppiyam*, the ancient Tamil grammar: vaṭa-Veṅkaṭam ten-Kumari ayitai-t-tamil kuru nallulakattu, 'O the noble land from Veṅkaṭam (Tirupati) in the north and Kumari (Cape Comorin) in the South, where Tamil is spoken.

3. Cf., anru nālam aḷanta pirān paran/
cenruceTiru-Veṅkaṭa-māmalai//

(*Tiruvāymoḷi* of Periyālvār)

4. For an account of the description in *Maturai-k-kāñci*, see N. V. Krishna Variyar, 'Oṇam Dravidanāṭtil, Matrubhumi Weekly, (Kozhikode, Kerala), Oṇam Spl. No., 1953.

Oṇam in Kerala

During the Saṅgam age, which lasted till about A. D. 500, and the 'dark period' that followed, Malaināḍ (Kerala) in South India, was one with Tamiḷakam (Tamil country) socially and culturally, and what applied to Tamiḷnad applied also to Kerala, in the matter of social customs, rituals etc. However, from about A. D. 800, when there was a revival of the Cera power under the Kulaśekhara Perumāls who consolidated the west coast and ruled from Mahodayapuram (Tiruvancikkulam), things began to take a definite change. The two centuries of Kulaśekhara rule (c. A.D. 800-1000), which is considered to be the Golden age of Kerala, saw an all-round development in the linguistic, social religious and political conditions in the land.⁵ On the religious and political spheres, new institutions were ushered in; also, the existing orders, generally, underwent a change. To the latter category belongs the Oṇam festival, which, now, gained high national importance and, also, some political significance. Among the Vaiṣṇava shrines that grew up in importance during this was the Vāmana temple at Tṛkkakkara,⁶ which became the centre for the imperial celebration of the Oṇam festival. Several inscriptions of this period, pertaining to this temple, throw light on the subject.⁷ The festival, which included worship, feasts, fairs and friendly feats of arms, lasted for twenty-eight days, culminating on the Oṇam day. The Kulaśekhara emperor played host to his vassals who were required to assemble at the function, with all their paraphernalia. This enabled the emperor to maintain annual contacts with the chieftains and ensure their loyalty and allegiance to him. Each vassal had his own special place of camping at Tṛkkākkara, some of which are remembered locally even today. A remnant of this assemblage of chieftains is still to be witnessed in the royal procession and attendant ceremonies called *Atta-c-camayam*, performed by the Maharaja of Cochin and the Eamorin of Calicut on the day of *Attam* (the asterism *Hasta*), ten days before Tiruvoṇam.

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5. On this period of the history of Kerala, see A. Sreedhara Menon, *A survey of Kerala History*, (Kottayam, 1967), pp. 123-58.
 6. Tṛkkākkara was the capital of the province of Kalkarai-nāṭu, which comprised of parts of the modern Kottayam, Ernakulam and Trichur districts and was not very far away from the Kulaśekhara capital, Mahodayapuram.
 7. Cf., Kunjan Pillai, *ibid.* pp. 25-26.

Vāmana, Mahābali and Tṛkkākkara

The Vāmana image worshipped at Tṛkkākkara temple is unique in that it represents the deity as placing its raised foot on the head of Mahābali, in the act of pushing the latter down to the netherworld. Adjacent to the temple, there is a tank called Dānodaka, reminding one of the water poured out by Bali while gifting to Vāmana the 'three feet of land.'

There are several local legends which tend to connect Mahābali with Kerala. It is stated that the Asura King Mahābali ruled over Kerala, which prospered under his benign rule. When Vāmana sent him down to the netherworld, Mahābali expressed the desire to be permitted to return to the earth once a year and see his beloved subjects. The request was granted, the day of the yearly visit being Tiruvoṇam. It is also explained that the celebrations, accompanied by gaiety and songs which speak of the past affluent days, form the welcome that was being accorded by the people to their old monarch.⁸ Elsewhere it is stated that Mahābali was the name of one of the Kulaśekhara Perumāls who ruled from Tṛkkākkara and that his vassal kings used to come and pay their respects to him there on the Oṇam day, which custom gave rise to the Oṇam festival.⁹ Still another view held is that Māveli (Skt. Mahābali) was a king who ruled from Kanjirappalli in Central Kerala as a vassal of the Pāṇḍyan kings of Tamilnadu and that the folksongs sung during the Oṇam festival refer to him.¹⁰ None of these legends, however, have any Purāṇic or epigraphic corroboration. On the other hand, the unique image of Vāmana at Tṛkkākkara and the tradition of worship observed there during Oṇam, which latter is imitated throughout the land, do not leave room for any doubt that it is the Purāṇic Mahābali who is connected with the evolution of Oṇam in Kerala and not any hypothetical local king named Mahābali (Māveli).

Works on Oṇam Bali and Vāmana

Whatever be the actual relationship between the Oṇam festival and the Bali-Vāmana story, the fact remains that it had the greatest impact, from early times to the present day, on the imagination of the common

8. There is no corroboration to this turn in the Bali-Vāmana story in the Purāṇas, which describe Bali, the grandson of Prahlāda, as performing a horse-sacrifice at Bhṛgukaccha on the northern bank of river Narmada, whither Vāmana went to ask for the gift of land (*Bhāgavata*, 8. 18. 20ff.). According to the Purāṇa, while accepting his discomfiture, (*ibid.* 8. 23. 1-3), Bali does not make any request to visit the earth again.
9. Vatakkumkur Rajaraja Varma, *History of Sanskrit literature in Kerala*, Vol. II, (Trichur, M. E. 1122), pp. 372-73.
10. See S. Sanku Aiyar, *Keralacaritratilē cila ajñātabhagāññal*, Kottayam.

man in Kerala. It has been one of the most popular legends in the land and is equalled in popularity, perhaps, only by the legend of Paraśurāma reclaiming Kerala from the sea. Several works have come to be written in Malayalam on the Bali-Vāmana story, the most popular amongst them being *Mahābalicaritam*, commonly referred to as *Oṇa-p-pāṭṭu* ('Oṇam song'). This work recounts, in about 200 couplets, the strict and just rule of the country by Mahābali, his demotion to the netherworlds by Vāmana, the permission accorded to him to visit the earth on the Oṇam day, a description of the Oṇam celebrations and Mahābali's departure, at the end of the day, which pains both him and the people, equally. (Mss. Kerala Univ. Or. Res. Inst., Trivandrum Mss. Nos. 8344-E, 12380-c).¹¹

Among other early works on the Bali-Vāmana theme might be mentioned *Vāmanāvatāram Tiruvātirppāṭṭu*, a short group-song for ladies (Ms. Kerala Univ., No. 5607-Q), *Vāmanacaritam* Pāṭṭu, a poem in about fifty couplets (Ms. Kerala Univ No., 10752-0) and *Ṭṛkkākkaradevastuti-Oṇappāṭṭu*, a panegyric on Vāmana, the tutelary deity of Ṭṛkkākkara, in about a hundred verses¹² (Ms. Kerala Univ., No. 6909-B), all anonymous. Some of the modern works on the subject are *Vāmanāvatāram Āṭṭakkatha* by Virakerala Varma Maharaja of Cochin¹³, and *Vāmanāvatāram Āṭṭakkatha* by Ampalapuzha Ramakrishna Sastri,¹⁴ both composed in the form of the dance-drama known as Kathakaḷi. A Sanskrit work on the subject by a Kerala poet is the *Vāmanāvatāram Prabandha*, a Campūkāvya attributed to the renowned poet and grammarian, Melputtūr aryāyaṇa Bhaṭṭatiri.¹⁵

Oṇam celebration in Kerala

The social festivities observed universally in Kerala in connection with Oṇam fall into three categories, viz., flower arrangement, feasts and sports. The centre of the front courtyard of houses are cleaned and a clay image, often a ball of clay, is installed at the central spot to represent Vāmana, the deity of the Ṭṛkkākkara temple. Different kinds of flowers are gathered in substantial quantities and arranged on the ground, in concentric circles round the image. This flower arrangement is done daily for ten days from the day of the asterism *Hasta* (Mal. *Attam*) to the day

11. For an account of this work, see Ulloor S. Parameswara Aiyar, *History of Kerala literature*, Vol. III, (Trivandrum 1955) pp. 206-18.

12. Ref., Ulloor, *ibid.* p. 238.

13. Ref., Ulloor, *ibid.*, p. 446.

14. Printed, K. V. Press, Tiruvalla.

15. Ref., Ulloor, *ibid.*, Vol. II, p. 358.

of Oṇam. Sometimes the celebrations are restricted to four days from Utrāṭa (*Uttarāsāḍha*). On the Oṇam day, the eldest member of the family presents clothes to all the younger members. Tenents bring to their landlords plantains and other vegetables and receive in return new clothes. Among the sports indulged now-a-days, on the occasion, are the boat race in the rivers, lakes and backwaters which abound in Kerala, a kind of indigenous football, the swing and mimicry. In olden days, when the celebrations were arranged on a grand scale by the kings, local chieftains and village assemblies, sports of a more serious nature, like mock battles, archery contests and wrestling were arranged for. The detailed accounts left by European travellers and administrators who visited or stayed in Kerala are very informative in this respect.¹⁶ It should also be noted that local kings and chieftains maintained what was called 'Oṇam troops' (Oṇa-p-paṭa), which used to stage mock battles during the Oṇam festival and, also, served as a standby for regular battles. A very interesting record on this subject is a work entitled *Haryarkṣasamarotsavam* by Nilakaṇṭha of Cempukāṭa family (C. 1700 A. D.). This work, in four cantos, gives a very vivid description of two fullfledged mock battles between the Oṇam troops belonging to two villages, Kaṇṭiyūr and Mattam, near Mavelikkara (Dt. Quilon), in the presence of the chiefs of four principalities, viz., Veṇāḍ, Kollam, Maṭattinkīl and Kāyamkuḷam. A good deal of information is available in this work on the preparations, participants and practices relating to this type of mock battles enacted during the Oṇam festival in Kerala.¹⁷

Oṇam in the Tuḷu country

The Tuḷu speaking region, lying towards the north of Kerala, had, from the early historical times, close social and cultural ties with Kerala.¹⁸ One has to look to this abiding contact for an answer for the celebration of Oṇam in these areas, much in the same way as it is celebrated in Kerala. The country right up to Gokarṇam celebrates Oṇam. Special worship and festivities marked the Oṇam day at temple towns like Uḍuppi, Mūkāmbi, Gokarṇam, Honnaveram, Baidūr and Kuntapuram. A

16. See, e.g., *Letters from Visscher (A.D. 1720)* and the notes thereon by K. P. Padmanabha Menon, *History of Kerala*, Vol. I, (Ernakulam, 1924) **Letters Sn.**, p.38, Notes Sn., pp. 470-71; James Forbes, *Oriental Memoirs*, (White Cochran, 1913); Fr. Paulino Bartholomeo, *A voyage to the East Indies*, (London) Ulloor, *History of Kerala literature*, Vol. III, pp. 161-62.

17. For an account of the work, see Ulloor, *ibid.*, pp. 161-67.

18. On Tulu-Kerala cultural contacts, see Kunjan Pillai, *op. cit.*, 251 ff. esp. pp. 284 ff.

noteworthy features of Oṇam in the Tuḷu region is that it is not restricted to the Hindus; the Jains in the area also celebrate the festival.¹⁹

Oṇam in the Nilgiris and Coorg

The cultural affinity between the Nilgiris and Coorg, on the one hand, and Kerala, on the other, rests as much on the ethnical affinity as on the political history of the inhabitants of the two regions, down the centuries. Two of the three taluks of the Nilgiri district, viz., Gudalur and Ooty, were once parts of the erstwhile district of Malabar. With regard to Coorg, it has been recorded that a substantial part of the population there is related to the Nayars of Kerala. It is natural, therefore, that the Oṇam festival is celebrated in these parts as it is being done in Kerala.²⁰

Oṇam in perspective

It could be seen from the above study that Oṇam, the national festival of Kerala, had first developed, in South India during the epoch of the Tamil Saṅgam period, in the early centuries of the Christian era, as the special worship and prayers offered by the Vaiṣṇavas to Viṣṇu on the day of His incarnation on the earth as Vāmana. In this form, it was prevalent over the whole of South India, including the Cera, Cola and Pāṇḍya kingdoms. Later on, towards A. D. 800, when the Cera revival took place under the Kulaśekhara of Mahodayapuram, special importance came to be attached to Oṇam, it being raised to the level of an imperial festival. It also served as the base for a political and military get-together for the Kulaśekhara emperor and his vassals, who gathered at the Vāmana Temple of Tṛkkākkara. When the Kulaśekhara empire disintegrated into a number of smaller states, the festival got more widespread, each state taking the lead in organising the festival in its own territory. The military aspect of the festival developed into warlike sports and physical feats and the rearing of Oṇam troops at different levels. This fitted well into the feudal set up of the land and stood the kings in good stead when trouble arose with neighbouring states. The social side of the festivities also expanded considerably; this growth was greatly facilitated by the (accidental) occurrence of Oṇam just after the harvesting season, thus providing the common folk with a welcome diversion and occasion for gaiety after a period of toil. But, through all this expansion, the original religious thread was sustained intact, the connection of the festival to Bali and Vāmana being always kept in the forefront .

19. For details see Kunjan Pillai, *op. cit.*, pp. 23-34.

20. For details, see Kunjan Pillai, *op. cit.*, p. 34.

THE CONCEPT OF ŚIVALINGA

By

GANGADHAR PANDA

[पुराणेषु शिवार्चनस्य शिवलिङ्गस्य च विवेचनं बहुशो दृश्यते । अस्मिन् निबन्धे लेखकेन शिवलिङ्गस्य विवेचनं प्रस्तुतम् ।]

Śivaliṅga is the combination of two words Śiva and liṅga. The word Śiva is derived from (So+van) and Liṅga in from (Lig-ac). Śiva means a name of deity or auspicious and liṅga means mark, symbol or gender and phallus.

In the Vedas we come across the work of RUDRA who is depicted as the destroyer, but in post vedic period Śiva is worshipped as a deity. In Hinduism we have the concept of trinity-Brahmā, Viṣṇu and Śiva who are considered as creator, preserver and destroyer respectively.

The derivation of liṅga as described in Amaraśaśītra is as-

येन लिङ्गेन यो देशो युक्तः समुपलक्षते ।
तेनैव नाम्ना तं देशं वाच्यमाहुर्मनीषिणः ॥

According to Siddhāntaśikhāmaṇi-

लयं गच्छति यत्रैव जगदेतच्चराचरम् ।
पुनः पुनः समुत्पत्तिं तल्लिङ्गं ब्रह्म शाश्वतम् ॥ 1

As per this verse, the liṅga is the main cause of the Universe. It is adorned with five faces. The eastern face is called Viṣṇu, western is Brahmā, southern is Rudra and northern face is Śiva and fifth face is in the upward direction which expresses spiritual development.

Śiva-liṅga is always shown with Śakti (female organ). This is a symbolic representation of creation.

VARIETIES OF LINṄGAS

Different kinds of lingas have come across to us.

i-Svayambhū (स्वयंभू)

The Liṅga below the ground level is called Svayambhu. The general belief is that the common man cannot tolerate the whole energy of the

1. Siddhāntaśikhāmaṇi 6/16.

lord. Therefore, half of the liṅga is in the ground and half is shown to the devotees.

ii-Bhūmi-liṅgas (भूमिलिङ्ग)

(Liṅga on the ground level) These liṅgas are installed by the sages, seer and monarchs. Thus, the power of such liṅgas are lesser than svayambhū. These liṅgas are more popular because human-being can tolerate this much energy and valour of Lord Śiva.

iii-Ūrdhva-liṅga (ऊर्ध्वलिङ्ग)

These liṅgas are installed by the devotees only. The energy is lowest in these liṅgas and the worshippers are supposed to sit on a raised platform adjacent to the liṅga for pūjā.

All lingas have three parts-portion of Brahmā, Viṣṇu and Śiva, The lower portion is known as Brahma liṅga, central portion is Viṣṇubhāga and top portion is called Rudrabhāga. All the oblations and offerings are given on the topmost portion and hence the prominence of Śiva is clear.

JYOTIRLIṅGAS

As per tradition, there are twelve Jyotirliṅgas which are self emanated in effulgent forms. Regarding the places of jyotirliṅgas there is a popular version

सौराष्ट्रे सोमनाथं च श्रीशैले मल्लिकार्जुनम् ।
उज्जयिन्यां महाकालमोङ्कारममलेश्वरम् ॥ १ ॥
परल्यां वैद्यनाथं च डाकिन्यां भीमशङ्करम् ।
सेतुबन्धे तु रामेशं नागेशं दारुकावने ॥ २ ॥
वाराणस्यां तु विश्वेशं त्र्यम्बकं गौतमीतटे ।
हिमालये तु केदारं घुश्मेशं च शिवालये ॥ ३ ॥

The places of Jyotirliṅgas are identified as under:

1. Somanātha-Near Veraval, Gujrat
2. Mallikārijuna-Śrisailam, Andhra Pradesh
3. Mahākāla-Ujjain, M.P.
4. Omkāreśvara-Amaleśvara, near Sanawat on Indore Khandwa Road, M.P.
5. Vaidyanātha- i) Parli, Bhind, Mahārāstra
ii) Vaidyanathadham, Bihar.
6. Bhimaśankara-Khed Taluk, Dt. Pune, Mahārāstra
7. Rameśvara-Setubandha, Ramanath Puram Tamil Nadu.
8. Nāgeśa-Darukavana, Aundha. Dt. Parbhani, Mahārāstra
9. Viśvanātha-Varanasi, U.P.

10. Tryambakeśvara-Nasik, Mahāraṣṭra
11. Kedāranātha-Himālaya
12. Ghuśmeśa-Verul. Aurangavad, Mahārāstra

It is believed that all jyotirliṅgas form one body and have been installed in Kathamāṇḍu, Nepal. As per Taittiriyaopaniṣad, Jyotirliṅga is the symbolic representation of Brahman, māyā, Jīva, Manaḥ, Buddhi, Citta, Ahaṁkāra and five gross elements (Earth, Water, Fire, Wind and Sky).

According to South Indian tradition there are five Mahābhūtaṅgas. These are:

Representing		Places in South India
Mahābhūtas		
i) Earth	-	Śivakāñchi
ii) Water	-	Jambunatha
iii) Fire	-	Arunachal
iv) Air	-	Kālahasti
v) Sky	-	Chidambaram

Kālidāsa, in his Abhijñānaśākuntalam, has described eight forms of Śiva. Besides five gross elements he has conceived other three forms of Śiva, which are responsible for the creation of the Universe viz the sun, the moon and the sacrificer (Yajamāna). Somanātha temple of Kāṭhiyāvād in Gujrat is famous for Sun, Candranatha temple of Catgam (चटगाव) in West Bengal is famous for Moon God and Paśupatiṅga temple of Kathamāṇḍu in Nepal represents the yajamāna form in human figure (facial appearance). These eight places show the visible form of Lord Śiva and indicate the unity of India.

To show the supremacy of Jyotirliṅgas, there are famous stories. The Jyotir linga of Viśvanatha in Kāshi was thrown in a well (Jñanavāpi) by Muslim ruler, Āurangazeb. Maharani Ahalyabai installed linga according to Hindu tradition in the middle of the newly constructed temple. But the priests had doubt regarding its holiness. They prayed the god show some miracle to restore their faith. The next day when the priest came, he found the jyotirliṅga in Eśāna (ईशान) corner i.e. north-east corner of the temple. It shows the power or supremacy of the Jyotirliṅga. There are many stories which show the supremacy of the twelve Jyotirliṅgas.

According to Padma-Purāna, once there was a discussion among the seers about the supremacy of trinity. For this purpose, seer Bhṛgu went to Kailāsa to test Lord śiva, At that time, God was with Goddess Pārvatī. The seer with his followers waited at the door for many months. But at last he

became restless and cursed the Lord that as he ignored him due to sexual enjoyment, so he should reduce to the form of phallus and loss his supremacy.²

According to Vāyu Purāṇa³ and Liṅga Purāṇa,⁴ at the beginning of the creation, there was a quarrel between Brahmā and Viṣṇu on greatness and supremacy. At that time, a bright Liṅga appeared before them. They tried to know about that. Brahmā in the form of a Swan flew above to find its end and Viṣṇu dug the earth in the form of a white bore for the same. But they failed to find the end. At last they surrendered and asked the identity, Lord Śiva uttered 'Om'. They realised the supremacy of Lord Śiva and worshipped him in that form.

Though at first the worship of Liṅga was not considered with respect, yet later on it became popular. Once it was worshipped not only in India, but in many other places of central Asia in different forms and names.

In Ṛgveda also there is description of Śiśnadeva (शिशुदेव), which reveals the worship of Liṅga in that period.⁵

The Liṅga has two forms as mortal and immortal. The Universe is its mortal form which is visible. Praṇava or Omkāra is its immortal form. In Omkāra, there are three letters. A U and M, A stands for Brahmā, U for Viṣṇu and M for Mahādeva, Maheśvara or Śiva. At the bottom of the Liṅga there is Vishṇu, Brahmā in the middle and Śiva at the top. All the sacrifices are given at the top. It shows the supremacy of Lord Siva. In Vāyaviya Samhitā⁶ of Śiva-purāṇa Lord Vāsudeva has told that Śiva is above the three qualities- Sattva, (सत्त्व) Rajas (रजस्) and Tamas (तमस्). Brahmā came out of Raja Guṇa, Viṣṇu of Sattva Guṇa and Rudra of Tamas Guṇa. But who sees any difference among these three gods, is deprived

There is another story in Vidyeśvara Samhitā.⁷ Once naked (Digamvara) Śiva was roaming in a hermitage before the ladies. The seers cursed that his penis should be cut off. It was cut off immediately and started to burn. Its heat became danger to the universe. Goddess Śivā put it in her female organ. Thus we worship the phallus of Śiva surrounded by female organ (योनि).

2. Padmapurāṇa 78th chapter.

3. Vāyupurāṇa 35th chapter.

4. Liṅga Purāṇa- 17th chapter.

5. Ṛgveda- 7/21/25, 10/99/3.

6. Vāyaviya Samhitā- 24/2.

7. Vidyeśvara-Samhitā- 21/39-40.

But the devotees do not consider it only the mere form of phallus. They feel it above all imaginations. Our Purāṇas also support it as the source of creation.⁸

Liṅga has two divisions as movable (चर) and immovable (अचर) or constant (स्थिर). Constant form is installed in the temples with ceremonial rites. The devotees of Lord Śiva bear the movable Liṅga in their bodies. In this case their bodies are considered sacred all the times (सिद्धान्त शेखर).⁹

There are three states of our mind—awakening state (जाग्रत) Dream (स्वप्न) and sound sleep (सुप्त). During the alertness the mind is able to know all abstract things. During the dreaming condition, it sees only the things which cannot be felt. But in the third stage, it feels different type of happiness which is above all worldly pleasure. It is the Liṅga form of Lord Śiva (i.e. Pure consciousness).

Liṅga has different names according to its form, colour and touch. Just like Bāṇaliṅga (बाणलिङ्ग) Āgneya Liṅga (आग्नेय लिङ्ग) Yāmya Liṅga (याम्य लिङ्ग) Naiṛṛta Liṅga (नैऋत लिङ्ग) Vāruṇa Liṅga (वारुण लिङ्ग) Vāyu Liṅga (वायुलिङ्ग) Kubera Liṅga (कुबेर लिङ्ग) Raudra Liṅga (रौद्रलिङ्ग) Vaiṣṇava Liṅga (वैष्णव लिङ्ग) Gola Liṅga (गोल लिङ्ग) Ārṣva Liṅga (आर्ष्वलिङ्ग) Svayambhū Liṅga (स्वयम्भू लिङ्ग) Gandha Liṅga (गन्ध लिङ्ग) Puṣpamaya Liṅga (पुष्पमय लिङ्ग) Rajomaya Liṅga (रजोमय लिङ्ग) Gośakṛ Liṅga (गोशकृ लिङ्ग) Sitā khaṇḍamaya Liṅga (सिताखण्डमय लिङ्ग) etc.¹⁰

In spite of caste, sex or class every body has right to worship the Liṅga.¹¹

Considering the supremacy of the Liṅga, its worship has become popular. What to tel more, there are four things valuable in this mundane world viz dwelling in Kāśī, association with saints, the water of Gangā and worship of Liṅga (शम्भू)

असारे खलु संसारे सारमेतच्चतुष्टयम् ।
काश्यां वासः सतां सङ्गो गङ्गाम्भः शम्भुपूजनम् ॥

8. आकाशं लिङ्गमित्याहुः पृथिवीं तस्य पीठिका ।
आलयः सर्वदेवानां लयनाल्लिङ्गमुच्यते (स्कन्दपुराण)
9. Siddhāntaśekhara
10. Garuḍa Purāṇa.
11. Utpatti Tantra, Paṭala 64.

"THE PURĀNIC MYTHS ON COSMOGONY"

By

P.K. AGRAWALA

[पुराणपञ्चलक्षणेषु प्रथितं सर्गप्रतिसर्गविवरणम् । पुराणेषु अस्य विषयस्य समाहरणं वेदतः प्राचीनपरम्परातः दर्शनसम्प्रदायतो विशेषतः सांख्यसिद्धान्तस्य सृष्टिवर्णनतो विहितमित्यनुमीयते । सृष्टेरुत्पत्तिर्ब्रह्मणो लयोऽपि तत्रैवेति पुराणेषु परिगीयते । सृष्टेर्विधाः प्रकाराश्च दृश्यन्ते पुराणेषु । अत्र विदुषा लेखकेन एतद्विषये सविस्तरं विचारितम् ।]

According to the age-old topical definition of the Purāṇa as *pañchalakṣhaṇa*,¹ a narration of the myths and doctrines on Sarga (Cosmogony) and Pratisarga (Dissolution and Renovation of the universe) forms the first two basic subjects, which are found treated in most of the major Purāṇas in considerable detail. The main cosmogonical material, which is treated in more or less similar accounts in almost all of them, appears to represent an original Purāṇa text on the subject. The main expressions of that primary Purāṇa-source are even partially retrievable from a careful and comparative analysis of the various versions preserved in the several Purāṇas. The particular deviations from the first Purāṇa Saṁhitā-source and the differences among the available several Purāṇa versions are largely with respect to the sectarian mould and the evolved phraseology that suited the particular Purāṇa redactors and their religious viewpoints. There are elaborate prefaces added to the particular accounts according to the theistic affiliation and thus appear on comparison to show great variety in their contents. But apart from variant prefaces or introductory statements, the actual cosmogonic material is more or less similar. The possibility can hardly be ruled out, as in many other cases of the textual redactions in the Purāṇas, that all of them were borrowed from a common source of the original Purāṇa Saṁhitā, and the different texts as available at present are in fact shown to afford only two

1. Purāṇaṁ pañchalakṣhaṇam, Amara. 1.5.5.; see the earlier source:

सर्गश्च प्रतिसर्गश्च वंशं मन्वन्तराणि च ।

वंशानुचरितं चैव ॥ विष्णु पु. VI. 8.2.

main versions², but at the same time both referring to one single cosmogonical doctrine.

Thus the primary role of cosmogony is attributed to the self-existent, Supreme Self, called Brahman, who is described under many other epithets. Most of the accounts indulge in the notion of a single personality or deity at the back of the origin of the entire world. That deity-concept who is the ultimate cause of the creation is generally mentioned to be identical with Brahmā, Viṣṇu, Śiva or Devī. On the cardinal theme of cosmogenesis those older theories and speculative doctrines which are inculcated in the Vedic, Upanishadic and also other orthodox schools of thought, are often echoed in the Purāṇas. Some of the texts met with in the Pre-Purāṇic literary tradition are even repeated verbatim though with fresh comments and slight elaborations, particularly from the *Mahābhārata* and the *Manusmṛiti* which works are in fact allied to the Purāṇas both in literary style and scope.

The narration of cosmogony as found in the Purāṇas is in no way an isolated or independent one. As was proper to the Purāṇic writers, they attempted to compile diverse theories of cosmogony and present them in a well-knit comprehensive account of simplified nature. There are many an earlier doctrine juxtaposed and combined together in the Purāṇic version and are likely to present considerable amount of difficulty to any scholar or commentator who tries to analyse them in the light of any orthodox pattern of one single philosophical school, or according to strict definitions and phrases of the various systems of thought. Whether it were Sāṅkhya, Yoga and Vedānta philosophies, Vedic and Upanishadic myths and metaphysical doctrines, combined with ideas of either pantheism or theistic monism, mythical accounts in the epics, *Manusmṛiti* and elsewhere, all was to get focussed together in the cosmological material of the Purāṇic character. And this in fact is the comprehensive Purāṇa approach and here is the problem of religious thinking justified in its own accord to represent diverse materials at one single point of treatment. It must therefore be remarked that though the Purāṇic accounts which may be found largely indebted to the Sāṅkhya thought and to the *Manābhārata* and the *Manusmṛiti*—which texts also are in spirit of a synthesising nature,—are not following strictly any orthodox philosophy but have their own Purāṇa viewpoint of mythic philosophy and are to be studied as independent treatises as far as possible. A great help is certainly afforded

2. P. Hacker, "The Sankhyization of the Emanation Doctrine shown in a Critical Analysis of Texts," *Purāṇa*, IV, No. 2, July 1962, pp. 298 ff.

by the Purāṇas themselves which have left hardly anything unexplained or undefined in their treatment of the theme.

The following cardinal queries are posed in a simple manner to initiate the cosmological account in the Purāṇas—

How this world was, and how in future it will be ?

What is its substance and whence proceeded animate and inanimate things ?

Into what has it been resolved, and into what will its dissolution again occur ?

How were the elements manifested ? Whence proceeded the gods and other beings ?" etc. (Vishṇu Purāṇa I. 1. 4-6, Wilson's *Translation*, p. 3.)

"How did this universe, both moveable and immoveable, come into existence ?

And how will it fall into dissolution at the proper time ?" etc. (Mārkaṇḍeya Purāṇa, 45.9, Pargiter's *Translation*, p. 218.)

"What is its form ? What is its substratum ?

Whence it is created ? What is its stay ?

To whom it belongs ? And what is its substance ?" (Bhāgavata, II. 5.2)

"Now we wish to listen in which manner the world comes into being.

Whence this all is produced ? And into what will it merge ?

And who is He who governs the all ?

(Kūrma Purāṇa, I. 4. 2-3)

Prākṛita Sarga

The main cosmogonic account, which is called the "Prakṛita Creation" (*prākṛitasarga-*) in the Kūrma Purāṇa (I. 4.65), Liṅga (I. 3.39) Vāyu (4.90, 95), Mārkaṇḍeya (95.73), is to be found as enumerated with more or less similar definitions in the Kūrma (I. 4. 6-66), Vishṇu (I. 2. 19-70), Vāyu (4.17-91) and Markaṇḍeya (45.32-64),

The Brahma (I. 33-35), Garuḍa (4.4-7) and Agni (17.2-7) have preserved only a brief statement referring to the main concepts of the above doctrine.

The Padma Purāṇa (Śṛiṣṭi. V. 2. 83-117) gives slightly variant and compact account.

The version in the Vishṇu Purāṇa is an elaborate one while those preserved in the Vāyu and Kūrma may be taken to be the earliest ones.

The Bhāgavata has further elaborated the account adding many other ideas of traditional myths and thought (II. 5.21-33; III. 5.23-36) .

The Matsya Purāṇa (3. 14-29) also alludes to this doctrine rather briefly and in a setting of myths different from the above versions and appears to be a revised and modified account on the original one.

The Liṅga Purāṇa (I. 3.11-39) gives a Śaivite version of the doctrine.

The main burden of Prākṛita Sarga account as given in its variant versions appears to enumerate the primary evolution of creation from the activating Prakṛiti or Nature of the Supreme and absolute Self up to the appearance of a cosmic Egg (Aṇḍa, or *Brahmāṇḍa*, *Vairāja Aṇḍa*, *Prākṛita-aṇḍa*), which serves as the birth-place of the creator Brahmā.

In some accounts, particularly that in the Bhāgavata, the role of Brahmā is allotted to the Virāṭ Puruṣa or Cosmic Being emerging from the Egg. In some passages the Prākṛita Sarga is styled as Bhūta Sarga (Mārkaṇḍeya Purāṇa, the present reading as भूतवर्ग should apparently be amended to भूतसर्ग). The Mārkaṇḍya P. described it as unexcelled, beginning with *Mahat* and ending with Viśeṣa, along with the various forms and the characteristics governed by the Puruṣa and existent as if for the perpetual and the temporary (45.29-31).

In the beginning of the accounts, as found in the Viṣṇu P. adoration is paid to the self-existent Supreme Self who is Puruṣottama (Excellent Person), Vāsudeva, Viṣṇu, Brahman, in whom all things exist in essence, who is eternal and alone, is imperishable and imperceptible, but is also the cause with the three *guṇas* of creation, preservation and destruction, is unmanifest and manifest; etc.

Similar introductory statement about the One impartite yet transcendental Reality is given in the various Purāṇas, identifying Him as Brahman, Śiva, Viṣṇu, or Brahmā, the *absolute* aspect or by many other epithets which refer to His nature beyond comprehension, and names that Ultimate Reality remains above and altogether indifferent of the creative process. The Liṅga Purāṇa calls it Aliṅga and Śiva, who is the root-cause of Liṅga. But the active agent of that Ultimate Reality is described as Avyakta, Liṅga, and identified as Pradhāna, Prakṛiti (I. 3. 1-2).

The Aliṅga, indicating Śiva, is attributeless, eternal, imperishable. The Liṅga is the womb of creation (*jagad-yoni*, "source of creation"), great substance (*mahābhūta*), gross and subtle, the form of creation and it emanates on its own accord from the Aliṅga (I. 3. 3-4).

From a Vaiṣṇava point of view, Puruṣottama or Supreme Self exists for creative activity in three successively proceeding forms of

Purusha (Person), *Pradhāna* (Primary Matter, also known as *Prakṛiti*, Nature) and *Kāla* (Time). It is clearly stated that the two forms which are other than the pure essence of unmodified Lord are *Pradhāna* and *Puruṣa*, and his one form by which these two are connected or separated, i.e. which exists eternally as the substratum of them both is called *Kāla* (Time) (*Vishṇu* P. I. 2. 24, 26, 27).³ Of the supreme Brahman, the first aspect (*rūpa*) is *Purusha*, two other aspects are *Avyakta* (*Prakṛiti*) and *Vyakta* (Manifestations of *Prakṛiti*) and the highest aspect is *Kāla* (Time, *Vishṇu* I. 2. 15). *Kāla* is the out standing form of the Lord.⁴

In the *Matsya Purāṇa* (3.14), *Prakṛiti* is defined as the equilibrated state of the three *guṇas*.⁵

When again the *Guṇas* have entered the condition of equilibrium it is the state of dissolution (*Vāyu*.5.7-9). By contrast, the creation takes place due to the tension amongst the three *Guṇas* after their primordial equilibrium is disturbed. As it is explained in the *Vāyu Purāṇa*, "In the uncreated state *Rajas* remains inactive permeating both *Sattva* and *Tamas* like butter in milk in a latent form, but just as moisture quickens the seed in the womb of the earth similarly *Rajas* agitates both *Sattva* and *Tamas*.⁶ When *Sattva* remains in its true state as merely *sattā* or substratum, all modifications remain withdrawn in their source and the relationship between *Pradhāna* and *Purusha* is one of *sādharanya*, i.e. their nature is similar or homogenous, neither of them entering into act of creation (*Vāyu*. 5.7). It is by the intrinsic influence of *Purusha* that the creative process starts within *Prakṛiti* having *Rajas* now stimulated – क्षोभयामास योगेन परेण परमेश्वरः— वायु. 5.11.

Purusha has *Prakṛiti* with Yogic Power to agitate her, and this takes place in spontaneity as is there ardent passion in men and women or as is the spring season in the breeze (*Kūma* 4.14). The *Vishṇu Purāṇa* views it as the principle of Time that enters and agitates *Purusha* and *Pradhāna*. All are in fact said to be the aspects of the ultimate lord who is both the agitator and the agitated. (I. 2. 29-32).⁷

3. विष्णोः स्वरूपात्परतो हि ते द्वे रूपे प्रधानं पुरुषश्च विप्र ।
तस्यैव तेऽन्येन धृते वियुक्ते रूपान्तरं तद्विज कालसंज्ञम् ॥ 24 ॥
अनादिर्भगवान्कालो नान्तोऽस्य द्विज विद्यते ।
अव्यच्छिन्नास्ततस्त्वेते सर्गस्थित्यन्तसंयमाः ॥ 26 ॥
Also see *Bhāgavata*. III. 26.17-18:

4. *Kāla* as the outer form of the Lord (अंतःपुरुषरूपेण कालरूपेण यो बहिः) ॥
5. सत्त्वं रजस्तमश्चैव गुणत्रयमुदाहृतम् ।
साम्यावस्थितिरिदेषां प्रकृतिः परिकीर्तिता ॥ ३.१४
6. रजःप्रवर्तकं तत्र बीजे वापि यथा जलम्, वायु. ५.१३
7. Futher see *kūrma Purāṇa*: प्रकृति पुरुषं चैव प्रविश्याशु महेश्वरः ।

The Purāṇic account of the Prākṛita Sarga may be summarised as follows:— When the Supreme Deity enters, of his own will, Purusha and Pradhāna, the element of Mahat (Universal principle) or Buddhi (Intellect) is produced from Pradhāna or Prakṛiti. The Intellect produces Ahaṁkāra (Egotism) and in a succession the five subtle elements (*tanmātrās*), the gross elements (Sky, Air, Fire, Water, Earth) and the eleven organs (including of *manas* or mind). It is stated that each generating principle or element envelopes the one generated by it and thus combined with one another they assume the form of a compact mass, i. e. Brahmāṇḍa (cosmic germ, World Egg) resting on the primeval waters. This Egg thus is surrounded by seven envelopes of water, wind, fire, space, Ahaṁkāra, Mahat (or Buddhi) and Avyakta or Pradhāna.

The elements, beginning with Mahat and ending with Viśeṣha, when effected by the acquiescence (*anugraha*) of Pradhāna who is invested by Purusha, produce the Cosmic Egg. In the Brahmāṇḍa the imperceptible Purusha assumes a perceptible form which is Brahmā and in this aspect, affecting the *guṇa* of activity (*rajas*) creates all thing. With the quality of *sattva*, the same deity as Viṣṇu preserves the universe till the end of a Kalpa, when the lord invested with the quality of *tamas* swallows it up as Rudra. Having thus devoured the created things and converted the world into one vast ocean (*ekārṇava*), the lord Purusha-Nārāyaṇa reposes on his serpent couch in the deep : he awakes after a period of time, and again as Brahmā becomes the author of creation.

In the introductory statement of the account in the Mārkaṇḍeya Purāṇa (45.27-29), homage is paid to Brahmā, who is the origin of the cosmos, unborn, changeless, the supreme object, the first male, unbegotten, the cause at the back of production, maintenance and dissolution, and in whom everything is established.

But in the Kūrma Purāṇa the account is introduced with only one verse referring to Maheśvara, the supreme, unmanifest, of fourfold aspect, eternal, endless, immeasurable, ruler, controller, and having heads on all sides (I. 4. 5)⁸

The Vāyu Purāṇa has a similar short invocation of the supreme lord called Hiraṇyagarbha, unborn, self-born Brahmā (I. 4. 15-16).

क्षोभयामास योगेन परेण परमेश्वरः ॥ (१.४.१३)

स एव क्षोभको (विप्रा) क्षोभ्यश्च पुरुषोत्तमः ।

स संकोचं विकासाभ्यां प्रधानत्वेऽवस्थितः ॥ (१५)

प्रधानात्क्षोभ्यमानाच्च तथा पुंसपुरातनात् ।

प्रादुरासीन्महद्बीजं प्रधानपुरुषात्मकम् ॥ (१६)

8. महेश्वरः परोऽव्यक्तः चतुर्व्यूहः सनातनः । अनन्तश्चाप्रमेयश्च नियन्ता सर्वतोमुखः ।

According to this doctrine, the supreme person for the creative process, or for producing the manifest world (*vyakta*) assumes three proceeding aspects :—(1) Absolute Being, (2) Pradhāna and (3) Purusha. They are thus to be stated :—

(1) Absolute Being—Kāla

(2) Pradhāna, Prakṛiti, Avyakta, Female Nature, Kshetra

(3) Purusha—Pumān, Kshetrajña, [Brahmā, or Viṣṇu, or Śiva].

The above scheme is in perfect conformity with many an ancient doctrine, also mentioned in the context by variant Purāṇic writers. For example, in view of the Ṛigvedic Purusha Sūkta, the above three are styled as Purusha, Virāj, and Vairaja Purusha.

With respect to the Nārāyaṇa concept, they are Nara, Āpaḥ (Nārāḥ) and Nārāyaṇa.

With respect to the Śaivite Upanishadic thought, they are to be mentioned as—

Aja, Śiva;

Ajā, Śaivī Prakṛiti; and

Anya Aja (the other unborn).

As specified in the texts, all this creative process for which the Supreme Being assumes the aspects of Avyakta, Purusha, Kāla and Vyakta (Manifest world) is a result of His playful impulse.⁹

It is thus called *līlā* owing to which the lord accepts the subtle Prakṛiti, the goddess endowed with *guṇas* (Bhāgavata III. 26. 4).¹⁰

As we have it stated in the Viṣṇu Purāṇa, it is as a result of the playful impulse of the Supreme Being (I. 20, 18), that in a succession the twentyfour principles come into existence invested with the supreme principle, giving birth to a World-egg, or Brahmāṇḍa resting on the primeval waters. This cosmic egg served as the natural abode of Viṣṇu in the form of Brahmā (*brahmarūpasya viṣṇoḥ*). The same Viṣṇu-as-Brahmā (Brahmā Nārāyaṇākhyā, Brahmā Nārāyaṇātmaka), i. e. the creator god Brahmā created all existent things (Viṣṇu I. chs. 3-4). The cycle of creation and dissolution is described in terms of divine durations of time of Brahmā; at the end of which his one day represents creation and there takes place a dissolution of the universe, and subsequently there begins his one night of equal duration during which the god sleeps on his

9. व्यक्तं विष्णुस्तथाव्यक्तं पुरुषः काल एव च ।
क्रीडतो बालकस्येव चेष्टां तस्य निशामय ॥
Viṣṇu. I. 2. 18)

10. Also see Bhāgavata II. 4.7; Kūrma (I. 4. 65). अनेकभेदभिन्नस्तु क्रीडते परमेश्वरः ।

serpent couch in the *ekārṇava*; at the close of which he creates anew (I. ch. 3). At the beginning of the present *Kalpa*, it is described in particular that the Earth was raised by Brahmā-Nārāyaṇa in the form of a Boar from the depths of the primeval ocean (ch. 4), hence the present aeon is called the *Vārāha-kalpa*.

The Bhāgavata Purāṇa closely follows the same account (II. 6; III. 26). The cycle of creation and destruction of the world is thought of in terms of the principle of self-amusing sport (*krīḍā, līlā*) of the supreme lord (II. 4. 7. III. 26.4). That supreme Person (*parama puruṣa*) Vāsudeva assumes the form of triple deities in accordance with the three Guṇas for the creation, preservation and destruction of the world (II. 4. 12. II.4.11-12 II. 6, 31 etc.).

We have this scheme of primary creation, adopted from the Sāṃkhya in a modified version as to synthesise it with the other traditional systems of thought and Purāṇic cults. Inspired by the energy of the Bhagavān the primary elements combining into a compact mass assumed the form of an Egg which floating on the sea remained without life for a thousand years. The lord then accepting the principles of Time (Kāla), Activity (*Karma*) and Innate nature (*Svabhāva*) invested it with life and splitting the Egg there appeared the same universal Puruṣa who had myriad of limbs and in whom wise men see all the worlds and creations (II. 5. 34-36). Then follows a description of the cosmic forms and glories of this Universal Puruṣa whose imagery goes back to the Puruṣa-sūkta of the Ṛigveda (X. 9)). Brahmā is said to have emanated from the lotus of his navel (II. 6. 22).

The Matsya Purāṇa gives the cosmic Egg myth in a similar yet brief account. At the end of the universal dissolution this was all engulfed by darkness as if in sleep. The unmanifest, self-born, eternal divine principle, who is called Nārāyaṇa, being the dispeller of darkness, planning the creation, existed in his own intrinsic power. From his person he created the primeval waters and deposited in them the seed for creation. That became the great Egg of gold and silver. The same divine light by entering into it and pervading it became Viṣṇu; as he was the first born he is Āditya, the Sun, and also Brahmā as he was reciting Brahman. Of the two halves of the Egg heaven and earth were made; he made the Directions (*diśaḥ*) and the absolute space (*vyoma*). The placenta (of the Egg) became the mountains Meru and others; its chorion, the clouds and lightning; its blood-vessels and life-sap, the rivers, the Pitaras, Manus and Seven Oceans. That divinity, desirous of creating, became Prajāpati and from that light was born Mārtāṇḍa, since it was born in the dead egg. That form

of his is of *Rajas*. He is four-faced Brahmā, arch ancestor, who created this whole world of gods, demons and men, by the effect of *Rajas* while the Universal (*Mahat*) is the *Sattva* quality (2. 25-37).

The Cosmic Egg theory also occurs in a somewhat modified and abridged version elsewhere in this Purāṇa (247. 43-44 to 248.6) as a prelude to the story of Varāha incarnation.

Further it is stated that Brahmā performed austerities from which were produced the Vedas with their ancillary literature, the Purāṇa, and the Vedas along with the eightfold scriptures of Mīmāṃsā, Nyāya and etc., and the ten mind-born and the eight physical children of Brahmā.

According to the account given in the Brahma Purāṇa (I. 1. 37 ff.), the self-born lord, desiring to create different beings, first created the waters. He dissipated then his seed (*vīrya*) into the waters which are called Nāra being the sons of Nara. They served as of old his abode and thus he is known as Nārāyaṇa. The seed grew into a Golden Germ resting on the waters. From that Brahmā was born of his own accord. He split the egg into two halves making heaven and earth and the space in between as sky. The earth floating on the waters got the tenfold directions. Then the notions of Time, Mind, Speech, Desire, Wrath, Passion came into existence. He created the seven mind-born ancestor-sages and others. But as the creation did not multiply, he divided his self into two parts, Man and Woman (I..52), and thus twofold (physical) progeny was created (I.1.52).

The Liṅga Purāṇa (ch. 17) enumerates the origin of the cosmic Egg in a different mythical formulation as adding the notions of Jyotirliṅga and Omkāra. Of the trilateral Om, the syllable *u* is the womb or Pradhāna who is Hari, the syllable *m* is the lord of seed Maheśvara. In the Ukārayoni from the Liṅga of the lord the seed was deposited which grew in the form of a Golden Egg, which is Akāra that is Brahmā.

Described under the heading of Śṛiṣṭivarṇana the other Purāṇic theory on cosmology as an account of Nine creations (*nava-sargas*) in an evolutionary *Prakṛita Sarga* theme, has its three initial stages. They are divided into three categories of (1) Prākṛita, Natural; (2) Vaikṛita, Evolutionary; (3) Prākṛita-Vaikṛita-Natural-and-Evolutionary. As it is stated in the Vishṇu Purāṇa, there appeared in the beginning of aeons before Brahmā, while he was meditating on creation, a creation (*sarga*) beginning with ignorance (*abudhipūrvaka*) and consisting of darkness. From that great self was produced fivefold ignorance (*avidyā*) and thus fivefold immovable creation (*nagātmaka*), which is called the Mukhya Sarga. Finding it defective, Brahmā, meditating again, created the animals etc., called Tiryaksrotas Sarga, from their nutriment following a

winding course. The next creation of ūrdhvasrotas nature was that of the divinities (*devasarga*). Still finding these creations incompetent to fulfil his end, he had the next ceation produced from Avyakta called Arvāksrotas of mankind. The next Sarga called Bhautika comprised such beings as are known Bhūta (spirits) etc. (Kūrma. I. 7. 11-12).

Thus, first there was Prākṛita creation which is so called from its being emanated from Prakṛiti and had three stages, as are designated earlier and summarised below.

The other Purāṇa theory on cosmogony described under the heading of Śṛiṣṭivarṇana has an account of Nine Creations (Navasargas) in an evolutionary scheme, including the earlier enumerated Prākṛita Sarga as its initial stage. This closely follows the Sāṅkhya philosophy. They are divided into three categories of (1) Prākṛita, Natural, (2) Vaikṛita, Evolutionary, and (3) Prākṛita-Vaikṛitata, Natural-and-Evolutionary. The Prākṛita Sarga or creation from Prakṛiti which comes from Brahmā, (or Brahma) or the absolute Purusha, has the three stages - (1) the creation of Mahat is the first from Brahmā. It is called Brāhma Sarga; *brahman, mahat, buddhi, mahat-brahma, pradhāna* are all synonyms; and

(2) The creation of Tanmātrās is the second. It is called Bhūta Sarga.

(3) The creation of Vikāras is the third. It is called Aindriyaka.

These are the Three Prākṛita Sargas at the beginning of which comes the principle of Buddhi (*buddhipūrvaka*).

The next category is of the Vaikṛita or Evolutionary creations which make the next five stages. In contrast to the first group they are called *Abuddhipūrvaka* as there precedes an intervening principle of Avidyā or ignorance. While Brahmā pondered on creation, as of old in the Kalpas, a creation beginning with ignorance (*abuddhipūrvaka*) and enveloped in darkness was produced. Thus, from that great soul emanated fivefold Avidyā which became established in five ways (*pañchadhā*) as the following five Sargas that are Vaikṛita):—

(4) The creation of immovable vegetation. It is called **Mukhya** or primary Sarga for vegetation.

Finding it incapable to fulfil the end Brahmā thought of yet another creation.

(5) The animal world, in which the stream of life is horizontal (*tiryak*), came next into existence. It is called Tiryaksrotas Sarga.

(6) Then come into existence the divinities (*devas*) in whom the stream of life passes upwards (ūrdhvsrotas). It is called Deva Sarga

- (7) Then were created out of the Avyakta those beings in whom the stream of life passes downwards (*arvāksrotas*). They are mankind and capable of causation.
- (8) Next came into existence the intellectual notion called Anugraha *Sarga*. It is disposed in four ways, of *viparyaya* (contraity), *siddhi* (perfection), *śānti* (*tranquility*) and *tushṭi* (satisfaction). The objects of this creation moreover have knowledge of the past and the present (Mārkaṇḍeya. 47.28-29). In the Vāyu Purāṇa these four are explained in relation to the preceding four creations of immovables, animals, deities and mankind (6.67-8). This is the Pratyaya *Sarga* of the Sāṅkhya philosophy.

The Mārkaṇḍeya, Vāyu, Brahmāṇḍa (I. 5. 52) add yet another creation myth of Bhūtādikas called Bhūta *Sarga* preceding Kaumāra *Sarga* (Liṅga P, ch. 5). But this is not to be found in the Viṣṇu Purāṇa and appears to disturb the scheme of Nine Creations at the end of which comes the Ninth called Kaumāra *Sarga*. As such it is not mentioned again in the summary that follows. But the Kūrma enumerates the Bhūtādika or Bhautika *Sarga* at both the places (III. 10) and there is no reference there to the Anugraha *Sarga* (7.11 and 17). The Bhāgavata has an altogether different setting of Ten Creations, of which the first six are of the Prākṛita category, consisting of Mahat, Ahaṁkāra, Bhūta, Vaikārika (of the Devas inclusive of Manas), Avidyā. The last four are of Vaikṛita category, namely Mukhya *Sarga*, Tiryak *Sarga*, Mankind (*arvāksrotas*), and Deva *Sarga*. And yet there is another called Kaumāra *Sarga*¹¹ which is of double nature. But these incongruous versions appear to have been subsequent mythical elaborations or modifications of the original doctrine of Nine *Sargas*, which is largely consistent with the Sāṅkhyan thought.

One of the passages in the Liṅga Purāṇa (I. 38.1010-11) appears to give the list of last six *sargas* of the Nine Creation theory which should be regarded as representing the oldest or original version of the Vaikṛita *Sargas*:— from Brahmā, namely (1) Mukhya or of Immovable, (2) Tiryakyonyah, of Animals (3) Daivika, of Deities, (4) Mānuṣha, of Mankind, (5) Anugraha, of Intellectual Notions; and the last or the Ninth, (6) Kaumāraka, of Kūmāras (Sanat and others). The same scheme preceded by the three Prākṛita *Sargas* of Mahat, Bhautika, and Aindriya is given in the chapter proper on Creation (I. 5.1-8).

11. The ninth (*navama*) creation is both Prakṛita and Vaikṛita in nature. It is called Kaumāra *Sarga*.

THE KAṆVAS AND THE ŚAKA INVASION

BY

UPENDRA NATH ROY

[मगधसाम्राज्ये शुङ्गवंशस्य पतनान्तरं काण्ववंशीया राजानो पञ्चचत्वारिंशद्वर्षं यावद् राज्यमकुर्वन् । केषुचित् पुराणेषु युगपुराणनामके ग्रन्थे च कलौ भारतीयराजवंशस्य संक्षिप्तं विवरणं प्राप्यते । कैश्चिद् विद्वद्भिरिदं प्रतिपादितं यत् शुङ्गकाले कण्वकाले च शकानां पाटलिपुत्रोपरि आक्रमणमभूत् । अस्मिन् निबन्धे लेखकेन युगपुराणस्य प्रमाणाधारेण- शकानामाक्रमणस्य संभावना निरस्ता ।]

The rule of the Śungas in Magadha ended in 1252 B.C. and it was followed by that of the Kaṅvas. There is little controversy about the dynasty and we should not have cared to discuss it but for certain contentions of Prof. K.H. Dhruva. The dynasty consists of four kings and the Purāṇas are unanimous in declaring that its duration was 45 years.¹ The names, order and reign of the rulers are found as follows :-

1. **VASUDEVA (1252 - 1243 B.C.)** - Vāsudeva, the founder of the dynasty, was the minister of the last ruler of the Śunga dyanasty and became a king by overthrowing the dissolute Devabhūmi. Dr. R.M. Smith, eager to read too much in the Purāṇa texts, points to the statement शुङ्गेषु भविता नृपः as well as to the name Bhūmimitra of his son and concludes that he was the son-in-law of Bhāgabhadra. Though such relationship was not impossible as both the Śungas and the Kaṅvas were Brāhmaṇas, we have to consider the fact that Vāsudeva is called simply a minister in our sources. As for the text शुङ्गेषु भविता नृपः, it means: Vāsudeva became a king by overthrowing (or removing) Devabhūmi, one among the Śungas. Moreover, the names ending in 'mitra' were not the patented objects of the Śungas, other people also could use them. Lastly, there was no Bhāgabhadra in the Śunga dynasty and Smith is mistaken in equating Bhāgavata of the Purāṇas with Bhāgabhadra of the Besnagar Pillar Inscription.²

1. PARGITER, F.E. THE PURĀṆA TEXT OF THE DYNASTIES OF THE KALI AGE. LONDON. 1913 (DKA). P.35.
2. SMITH, R.M. DATES AND DYNASTIES IN EARLIEST INDIA, DELHI, 1973 (D.D.E. I.), P. 374.

Vasudeva ruled for nine years according to Matsya and Vāyu. Pargiter admits it, though the Brahmāṇḍa assigns five years only.³ Dr. R.M. Smith fails to explain the latter figure.⁴ He has also been kind enough to admit that the figures given for the Kaṇvas are not life figures.

2. **BHUMIMITRA** (1243 - 1229 B.C.) - He ruled for 14 years according to Matsya, but Vāyu and Brahmāṇḍa give 24: The former figure is acceptable in view of the total duration. Smith tries to explain the difference with the assumption that there was a joint rule for 10 years.⁵

3. **NĀRĀYANA** (1229 - 1217 B.C.) - Bhūmimitra was followed by his son Nārāyaṇa who ruled for 12 years.⁶

4. **SUŚARMĀ** (1217 - 1207 B.C.) - Śusarmā, the son of Nārāyaṇa, ruled for 10 years.⁷ He was overthrown by Simuka who founded the Andhra dynasty. That is disputed by modern historians who contend that the Andhras were based in the South and so the founder of their dynasty could not have overthrown the Kaṇva ruler.⁸ We leave such questions for an article about the Andhras.

THE ŚAKA INVASION

Prof. K. H. Dhruva has invented and popularised the myth that the Śakas invaded Magadha during the Śunga and Kaṇva rule. He bases himself on the Greek historians who assert that the Śakas driven by the Parthian king Mithradates 11 left the west, turned to the South, overthrew Heiocles (a descendant of Eukratides) and settled in Siestan in 120 B.C. Dhruva, apparently on the authority of the Yugapurāṇa contends that those Śakas invaded Magadha in 119 B.C. and killed the Śunga ruler Odraka. They pillaged the city of Pāṭaliputra, took the citizens as captives and returned to their place.⁹

Later, they invaded again led by their chief Amilāṭa, destroyed the city, killed inhabitants, abolished the institution of the Varṇas and got Pāṭaliputra repopulated with the Śakas. Amilāṭa was killed along with his

3. DKA, P. 34.

4. DDEI, P. 374.

5. De, P. 374.

6. Dka, P. 34.

7. DKA, P.34.

8. DDEI, P. 374.

9. DHURUVA, K.H. THE HISTORICAL CONTENTS OF YUGAPURĀṆA, JOURNAL OF BIHAR & ORISSA RESEARCH SOCIETY, VOL. XVI, PART I, PP. 37-38.

kith and kins by Gopāla who became the king. Puṣpaka killed him and was killed in turn by Śārvila. Gopāla, Puṣpaka and Śārvila ruled for one, one and three years respectively. The last king of the Śakas invaded Kalinga, then under the control of king Sāta and perished with all his men. The Śaka kings were greedy and Pāṭaliputra suffered miserably under their rule.

Thus the Śakas ruled in Magadha for ten years. He also opines that though the duration of the Kaṇva rule is given 45 years in the Purāṇas, figures for individual reigns total 55. That seems to him an additional proof of the ten year rule of the Śakas in Magadha. The Kaṇva ruler Nārāyaṇa had to flee as the Śakas occupied Magadha in 35 B.C. The last of their kings invaded Kalinga and was killed by a Sātavāhana king 25 B.C. Suśarmā returned to Magadha then and reestablished his rule. But the Sātavāhana king defeated and killed him and became the master of Magadha 21 B.C. That king was the 15th ruler of the dynasty of the Andhras, namely Pulumayi 1. As for Amlāṭa, he might have been the governor of the 'eastern territories' under Azes I.¹⁰

The first thing to be considered in this connection is who the Śakas mentioned in the Yugapurāṇa were and if they could invade Magadha in 119 B.C. and kill Odraka. Secondly, was it possible for them to occupy Magadha in the Kaṇva age? Thirdly, when and how did the Sātavāhanas become the masters of Magadha?

New, Odraka was the fifth king of the Śuṅga dynasty which began 1364 B.C. The first four of the kings ruled for 36, 8, 1 and 10 years respectively. Then came the reign of Odraka (1309-1307 B.C.). The Kaṇvas reigned from 1252 B.C. to 1207 B.C. So the Śaka invasion as envisioned by Dhruva does not coincide with the dates of the Śuṅgas and the Kaṇvas.¹¹

The Śakas are supposed to have invaded after 120 B.C. because they are believed to be foreigners still, scholars like Dr. Buddha Prakash and Dr. V.S. Agrawal have written about a Śaka invasion of India in the ninth century B.C.¹² But Indian tradition traces the origin of the Śakas in India. They are listed with the Kṣatriyas who lost their contact with the

10. DO, P. 41.

11. DO, P. 40.

12. AGRAWAL, V.S. PĀṆINIKĀLINA BHĀRATAVARSA SECOND EDITION, P. 82 (PB).

Brāhmaṇas and became degraded. Viṣṇu Purāṇa gives the additional information that they kept half of their heads shaved.¹³ It is sensible, therefore, to hold that a section of them left their original abode in the Uśīnara Janapada and migrated toward Gazani and Kandahar. Dr. Agrawal reverses the truth due to his obsession with the foreign origin of the Śakas. Even the date of Pāṇini is much earlier than he holds.¹⁴ As Pāṇini was a friend of some Nanda king, we can not place him later than 1501 B.C. Nor can we exclude the possibility that a section of the Śakas did not emigrate but chose to stay and try their luck in India.

Though the Yugapurāṇa was noticed as early as 1864 A.C. in the introduction to 'The Bṛhatsaṃhitā of Varāhamihira' published in the Bibliotheca Indica by N.Kera, a critical edition of the entire text has not been available for long as D.R. Mankad's edition published in 1951 went out of print soon. Jayaswal, Dhruva and D.C. Sircar have devoted their energies to editing only a part of the text. That leaves room for confusions and misunderstandings but hardly Justifies the liberty Dhruva has taken with the text. Fortunately, Dr. John E. Michiner has discovered sixteen manuscripts and edited the work so well (first published by Asiatic Society, Kolkata, 1986 and Second edition in 2000). To make our discussion worth while now, we refer to that edition here.¹⁵

The sequence of events in that reliable version differs from that given by Prof. Dhruva. Odraka does not appear in the text, nor has he anything to do with the Śakas. In the verse 61, we learn about the destruction of the Āgniveśya kings who had made so many enemies of themselves. Then follow three verses about the Śakas (62-64), one of which (63) refers to Kalinga. Verses 66-70 refer to Āmrāṭa and his atrocities. Verses 70-74 give the names of the kings who followed after Āmrāṭa perished with his kith and kin. The narrative, then, shifts to Bhadrāyaka where a king called Agnimitra attempted to violate a beautiful Brāhmaṇa girl and died in battle (77-79). An Agniveśya king became sovereign and ruled over a vast territory after that for 20 years but lost his life at last in battle with the hordes of Sabaras (80). Later came the ten year long reign of Satuvara

13. VISNUPURĀṆA, IV. 3. 47 - 48.

14. AGRAWAL, V. S. PB, PP. 463 - 476.

15. Drastic changes in the text done by prof. Dhruva can be checked against the text of the YUGAPURĀṆA edited and translated by DR. JOHN E. MICHINER and published by Asiatic Society, KOLKATA (Second Edition, 2000, verses 61 - 89).

(87). That is followed by a description of the atrocities committed by the Śakas (88-89).¹⁶

Thus neither the Śuṅgas nor the Kaṅvas are mentioned in the text. The Agniveśyas were the predecessors of Baisa Kṣatriyas of Baiswāra in Awadh who related themselves to the gotra of Agniveśa after their priests at that time. There is nothing in the text to establish that a Sātavāhana king destroyed the last ruler of the Śakas. The ruler of Kalinga at that time was not Pulmayi 1 or any other Sātavāhana ruler but a king called Śata-कलिङ्गशतराजार्थं विनाशं स गमिष्यति (verse 63). The red-eyed, red-clothed Āmrāṭa is called a barbarian but never identified as a Śaka chief. He was not killed by Gopāla, nor did Puṣpaka, Anaraṇya and Vikuyaśas who succeeded one another after Gopāla kill their preceding rulers. Śarvila is totally missing in the text. Moreover, the rulers who succeeded Āmrāṭa were not Śakas as contended by Dhruva. Vikuyaśas is called a Brāhmaṇa in the text (74). Though the Śakas are mentioned twice in the text, they do not seem to have stayed long in Magadha. Even the Śaka rule mentioned in Magadha seems to be simply an invention of Prof. Dhruva.¹⁷

Dr. John E. Michiner, though a good editor of the text proves no better than Prof. Dhruva when he proceeds to interpret it after the fashion of western orientalists. He equates Satuvāra of the Yuga-purāṇa with Simuka (the founder of the Andhra dynasty) and also with Gardabhilla while the third ruler of the Andhra dynasty, Sri Śatakarṇi seems identical with Śata, the ruler of Kalinga to him. That is anachronistic and absurd as the Yuga-purāṇa places Śata during the first invasion of the Śakas (verse 63) and Satuvāra during the second invasion (verse 87). Pages 84-85 of the 'Introduction' to the second edition of his book thus present him as a careless reader and bad interpreter of the text. As I am going to show in my article about the Andhras the Śakas gained prominence sometime before 900 B.C. and Andhras (also called Sātavāhanas) gained power in Magadha not earlier than 1207 B.C.

The style of the Purānas

Dhruva gives the following table in the seventh appendix of his article:

King	Matsya	Brahmāṇḍa	Vāyu	Real Figure
1. VĀSUDEVA	09 years	05 years	09 years	05 years

16. Dhruva, K.H. Jbors, Vol. XVI, Part I, P. 63.

17. ROY, S.N. The Śiśunāgas of Magadha, Purāṇa Vol. XLI, No.2, No. 2, July 1999, pp. 172 - 183.

2. BHUMIMITRA	14 years	24 years	24 years	24 years
3. NĀRĀYAṆA	12 years	12 years	12 years	12 years

ŚAKA RULE – 10 Years.

4. SUŚARMĀ	10 years	04 years	10 years	04 years
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He contends that the first three Śaka kings ruled for a total of four years and the rest for 06 years and these figures were added to the reign figures of the first and last king yielding there by a total of 55 years in Vāyu. Matsya has done the same thing but lessened 10 years from the reign of BHUMIMITRA to adjust the total.

Such argument betray an ignorance of the style of the Purāṇas. Purāṇas count their figures of individual reigns with the coronation to the death and deposition of the kings. In case of a delay in coronation, the interval between the end of the preceding and following reigns is left out of account. Thus the total of the individual reigns of the Maurya kings is 133 years only though the duration of the dynasty is 137 years. The discrepancy is explained by the fact that there was a delay of four years in the coronation of AŚOKA.

The duration of a dynasty is counted from its beginning to end disregarding interruptions caused by anarchy, invasion or occupation by alien powers. Thus the total of the individual reigns in case of the Śiśunāgas is 350 years, though the duration of the dynasty is unanimously recorded as 362 years. That is explained by anarchy, disruption and subjection of Magadha to Anga which lasted 12 years before NANDIVARDHANA.

So had the Śakas occupied Magadha for ten years the duration of the Kaṇva dynasty should have exceeded the total of individual reigns and not vice versa. But the Purāṇas are unanimous in declaring the duration as 45 years. Even in the Vāyu where the total of individual reigns is 55 years, the duration of the dynasty remains the same. Moreover, if the Śakas occupied Magadha during the reign of NĀRĀYAṆA, the ten years of Śaka rule should have been added to his reign. Is it not strange that the period was split into two and four years were added to the reign of the first king and the remaining six to the reign of the last ?

A PHILOSOPHICAL STUDY OF THE GARUḌA PURĀṆA

BY

MITHILESH P ANDEY

[नानाविषयव्यापृतेषु पुराणेषु केषाञ्चिद् भारतीयदर्शनसिद्धान्तानामपि दृश्यते विवेच-
नम् । एषु दर्शनसिद्धान्तेषु वर्तते प्रामुख्यं वेदान्त-सांख्य-योग सिद्धान्तानाम् । अस्मिन्
निबन्धे निबन्धकारेण गरुडपुराणे वर्णितानां दर्शनसिद्धान्तानां विवेचनं कृतम् ।]

Garuḍa Purāṇa has a special position in the eighteen Purāṇas. It occupies the seventeenth position in several important purāṇic indexes, but the significant indexes of Padma Purāṇa and Garuḍa Purāṇa declare it on the sixteenth position. Western scholar Dr. Winternitz observes it a Vaiṣṇava Pantha sāttvika Purāṇa.

There are three parts of the Garuḍa Purāṇa respectively. 1. Ācāra Khaṇḍa, 2. Preta Khaṇḍa and. 3. Brahma Khaṇḍa; but the third part of Garuḍa Purāṇa is available only in Venkateshvara Press Bombay Edition. In other editions we get only two parts. So it has been tried to have a philosophical study of the Purāṇa based on first two parts.

The first part of Garuḍa Purāṇa has 229 chapters and the second 35 chapters only. This chapter classification is according to the Chaukhambā edition edited by Dr. Rāma Shakara Bhattāchārya; Jiwānanda edition; and Calcutta edition by Rasika Mohana Chattopadhyāya, But a Bangavāsi Press Calcutta edition by Pancānana. Tarkaratna, contains 243 chapters in first part and 45 in second. I want to inform that in this paper references are from Pt. Pustkālāya" (1963) edited by Pt Rāma Teja Pandey.

The dating of Garuḍa Purāṇa is a subject of dispute, but Dr. Hajra accepts about tenth century A. D. based on Smṛti and Dharma Sūtras.

For the subject matter Garuḍa Purāṇa has all the five subjects, which are presented in purāṇa's structure by saint Vyās as 1 Sarga, 2. Pratisarga, 3. Vamśa, 4. Vamśānucarita and 5. Manvantara.

On the ground of philosophical topics if we see then we find that the compiler, connecting his philosophical thoughts has made it very sublime. In this composition the principles of Sāṃkhya, Yoga, Vedānta and Bhagavadgīta are primarily presented, which are enough to certify the importance and popularity of the Garuḍa Purāṇa. In this direction

although Shri N Gangādhara (All India Kasiraja Trust fort Ramnagar, Varanasi) did some important-works in his book "A study of Garuḍa Purāṇa (1972)", but in philosophical area, he referred only some philosophical names. Dr. Avadhābhārī Lal too has dealt with various subjects in his book Garuḍa Purāṇa "A Study". But did not deal in any Philosophical subject.

In the philosophical area, we find mostly the principles of Sāṅkhya Philosophy, but Astāṅga Yoga and Vedānta Philosophy have also been presented in insignificant places,¹ perhaps as original thoughts of Sāṅkhya and Yoga, occur in Sāṅkhyakārikā, Bhagavadgītā and Yogasūtra. Some ślokaś of Gītā also occur same to same in Garuḍa Purāṇa.² Besides these, Vedānta opinions are also explained here.³ In this manner specially we find a full chapter related to Bhagavadgītā, named "Gītā Sāra" which follows the philosophy of Gītā.⁴ The critical study of above philosophies are given below in the light of Garuḍa Purāṇa

1. The Philosophy of Sāṅkhya

Sāṅkhya philosophy is the oldest philosophy in philosophical tradition. Its principles are found in Śruti, Smṛti, Purāṇas and other texts. All the scholars accept undisputedly that the Mahāmuni Kapila is the father of Sāṅkhya philosophy; who is accepted as the fifth incarnation of Viṣṇu.⁵ Garuḍa Purāṇa also accepts this fact in these words.

पञ्चमः कपिलो नाम, सिद्धेशः कालविप्लुतम् ।

प्रोवाचासुरये साङ्ख्यं, तत्त्वग्राम-विनिर्णयम् ॥ 1/1/18

Accepting this tradition of Kapila Muni, the compiler presents different philosophical facts. In this context Prakṛita Sarga" or Sṛṣṭi Vivecana is most important. Total eight kinds are described here. There are three Sargas called prākṛta and five Vaikṛta. Above eight Sargas are given below⁶ -

1. The first Sarga (creation) is a special structure of Brahma; which is arised from modified perception of Nature.

1. Garuḍa Purāṇa 1.44. 9-10, 1.49. 29-39. 1.227. 18-42, 1.229. 13-30.

2. Garuḍa Purāṇa 2.21.23, 2.1.14, 2.8.42.

3. Garuḍa Purāṇa 1.228. 1-15. 1.91 4-16. 1.227 1-227. 34-35 & 41 1.218. 27-3.

4. Garuḍa Purāṇa 1.229 1-30.

5. Bhāgavata Purāṇa 1.3.10.

6. Garuḍa Purāṇa 1.4.13-18.

2. The second sarga is the collection of Pancatanmātrās; which is known as Sūkṣma-Sarga or Bhūta-Sarga. The five primary elements (Earth, Water, Fire, Wind & Sky) are the modification of above 'Pañca-Tanmātrās.'
3. The third Sarga is related to sense-organs. It is called Vaikārika Sarga (modified creation) because the sense-organs are only 'vikṛti' (Modification).
4. The fourth sarga is very important because all the motionless and living creations are arised from this sarga.
5. The fifth Sarga (creation) is called 'Tiryaksarga,' (oblique creation) from which all forms of oblique-living arise.
6. The sixth Sarga is ūrdhva-srotas, which is called. Deva-sarga.
7. The seventh Sarga is Arvāk-Srotas, which is known, 'Manava-Sarga' (Human-Creation).
8. The last sarga is called 'Anugrah-Sarga' which contains both guṇas- Sattvika & Tamas.

The principles of creation, described in the Garuḍa Purāṇa 1.13-18 are similar to the principles of Sāṅkhya-Kārikā 53-54 of Iśvarakṛṣṇa. Including these there are three forms of Ahankāra -1. Sāttvik. 2. Rājas and 3. Tāmas. In these forms - Sāttvikāhankāra generates the group of eleven sense organs and Tāmasa Ahankāra generates the group of five Tanmātrās. Rājasa Ahankāra is common in both Ahankāras-

अभिमानोऽहङ्कारः तस्माद् द्विविधः प्रवर्तते सर्गः ।

एकादशकश्च गणस्तन्मात्रा-पञ्चकश्चैव ॥

सात्त्विक एकादशकः प्रवर्तते वैकृतादहङ्कारात् ।

भूतादेस्तन्मात्रः स तामसः तैजसादुभयम् ॥

Sāṅkhya Kārikā. 24/25/

According to Iśvarakṛṣṇa, in Bhautika Sarga, there are eight kinds of Deva-Sṛṣṭi and five kinds of Tiryak-Sṛṣṭi (oblique-Creation). Mānava-Sṛṣṭi (Human-Creation) have no any part⁷ Śrī. Vācspati Misra (Commentator of Sāṅkhyakārikā) accepts following eight divisions of Deva-Sarga and 5 divisions of Tiryak-Sarga-(a)

(a) **Deva-Sarga-**

1. Brahma, 2. Prājāpatya, 3. Aindra, 4. Paitrya, 5. Gāndharva, 6. Yakṣa 7. Rākṣasa and 8. Paiśāca.

(b) **Tiryak-Sarga-**

1. Paśu (Animals). 2. Pakṣī (Birds). 3. Mṛga, 4. Sarīṣpa, and 5. Sthāvāra. Mānava Śrīṣṭi has only one, because the human's construction of body is seen same in all humans (Brāhmaṇas, Kshatriya Vaiśya, Śūdras, etc.). It is the substance of Bhautika Sarga-

“ब्राह्मः प्राजापत्यः ऐन्द्रः पैत्र्यः गान्धर्वः याक्षः राक्षसः पैशाचः इत्यष्टविधो दैवसर्गः ।
“तैर्यग्योश्च पञ्चधा भवति” पशु-पक्षिमृगसरीसृपस्थावराः । “मानुषकश्चैकविधः “इति
ब्राह्मणत्वाद्यवान्तरजातिभेदाविवक्षया, संस्थानस्य चतुर्ध्वपि वर्णेष्वविशेषात् इति । समासतः
भौतिकसर्गः । घटादयस्त्वशरीरत्वेऽपि स्थावरा एवेति ।”

- commentry of V. Miśra, Sāṅkhya Kārikā. 53.

In this way, according to Ísvarakṛṣṇa the Sattva-Pradhāna creation is found in ūrdhva-Lokas. Tāmasa-Pradhāna, in Adho-Lokas and Rājasa-Pradhāna in Madhya-Lokas

“ऊर्ध्वं सत्त्वविशालस्तमोविशालश्च मूलतः सर्गः । मध्ये रजोविशालो
ब्रह्मादिस्तम्बपर्यन्तः ॥”

Sāṅkhya Kārikā 54

These facts certify that the compiler of the Garuḍa Purāṇa was well acquainted with different significant compositions described in Sāṅkhya Philosophy, not only Sāṅkhya Kārikā

Inspite of these the compiler describes some purāṇic tradition in the favour of creation, in which we find Sāṅkhya-Philosophy which is given below-

The supreme power God-Viṣṇu is called Niranjana, Aja, Paramātman and Parambrahma. Lord Rāma and Vāsudeva-Kṛṣṇa were his incarnation He (Nārāyaṇa) dwells in living body as a Puruṣa or Ātmā. So we find that God-Nārāyaṇa is Anādi (birthless), Ananta (endless), Dātā (Provider), Dhātā (Holder) and Samhartā (destroyer). The Ātmā arises from Him -

“नरनारायणो देवो वासुदेवो निरंजनः ।
परमात्मा परं ब्रह्म जगज्जनिलयादिकृत् ॥ ३ ॥
तदेतद् सर्वमेवैतद् व्यक्ताव्यक्तस्वरूपवत् ।
तथा पुरुषरूपेण कालरूपेण च स्थितम् ॥ ४ ॥
व्यक्तं विष्णुस्तथाव्यक्तं पुरुषः काल एव च ।
क्रीडतो बालकस्येव चेष्टास्तस्य निशामय ॥ ५ ॥
अनादिनिधनो धाता त्वनन्तः पुरुषोत्तमः ।
तस्माद्भवति चाव्यक्तं तस्मादात्मापि जायते ॥ ६ ॥

- Garuḍa Purāṇa 1/4/3-6

A similar thought we find in Upaniṣads too-

“यतो वा इमानि भूतानि जायन्ते । येन जातानि जीवन्ति । यम्प्रयन्त्यभिसंविशन्ति..... तद् ब्रह्म Taittirīya. 3.1. “अयमात्मा ब्रह्म” बृह. २/५/१९/ ईशावास्यमिदं सर्वं..... । ईशोपनिषद् । १ ॥

Perception arises from Ātmā, Manas from perception, Sky from manas, wind from sky, fire from wind, water from fire and earth from water. The real structure of Puruṣa (God) is called Hiraṇyagarbha; but for creation He assumes elementary body.⁸

R̥gveda also says-

“हिरण्यगर्भः समवर्तताग्रे, भूतस्य जातः पतिरेक आसीत् । स दाधार पृथिवीं द्यामुतेमां..... ॥ -Hiraṇyagarbhasūkta. 1. II

In the favour of above creation (sṛṣṭi) from Deities to inactive, all the livings are divided in four classes- 1. Devatā 2. Asura. 3. Pitṛ and 4. Human beings. These four classes are described by compiler of Garuḍa Purāṇa, as given below-

In the beginning of sṛṣṭi, when Brahmā's mānaspera Prajāpati desired to create the livings, then Asuras arised from the thigh of Prajāpati. So Prajāpati left his that tāmassarīra (Gloomy-body); which is seen as night. When he held second body and created the livings; then from the excess of purity, the deities are generated. So Prajāpati left his pure-body too; which is seen as day (light). After this, Prajāpati accepted the third pure-body and recreated the livings then the Pitṛs were produced. Seeing them also unable for creations Prajāpati left his that body too, which is seen as evening in the middle of day & night. This thought is referred by great poet Kālidāsa also in Kumāra-Sambhava// 8/52//. At last, when Prajāpati hold an aggregated body of Sattva & rajas, and created the livings then the human beings generated from this fourth body; because this body was the aggregation of Sattva and Rajas. So the hunger and anger both are seen in this body. When Prajāpati left this body also, then it changed into moonlight, which is called jyotsnā-

“ततो देवासुरपितृन्मानुषांश्च चतुष्टयम्
सिसृक्षुरम्भांस्येतानि स्वमात्मानमयूयुजत् ॥ २० ॥
मुक्तात्मनस्तु मात्रायामुद्रिताभूत् प्रजापतेः ।
सिसृक्षोर्जघनात् पूर्वमसुरा जज्ञिरे ततः ॥ २१ ॥
उत्ससर्ज ततस्तां तु तमोमात्रात्मिकां तनुम् ।

8. तस्माद् बुद्धिर्मनस्तस्माद् ततः खं पवनस्ततः । तस्मात्तेजस्ततस्त्वापस्ततोभूमिस्ततोऽसृजत् ॥
अण्डो हिरण्यमयो रुद्रस्तस्यान्तः स्वयमेव हि । शरीरग्रहणं पूर्वं सृष्ट्यर्थं कुरुते प्रभुः ॥

तमोमात्रान्नीतनुस्त्यक्ता शङ्कराभूद्धिभावरी ॥ २२ ॥
 सिसृक्षुरन्यदेहस्थः प्रीतिमाप ततः सुराः ।
 सत्वोद्रिकास्तु मुखतः संभूता ब्रह्मणो हर ॥ २३ ॥
 सत्वप्राया तनुस्तेन संत्यक्ता सायभूददिनम् ।
 ततो हि बलिना रात्रावसुरा देवता दिवा ॥ २४ ॥
 सत्वमात्रान्तरं गृह्य परतश्च ततोऽभवत् ।
 सा चोत्सृष्टाऽभवत् सन्ध्यादिननक्तान्तरस्थिता ॥ २५ ॥
 रजो मात्रान्तरं गृह्य मनुष्यास्त्वभवंस्ततः ।
 सा त्यक्ता चाभवज्ज्योत्स्ना प्राक्सन्ध्या याभिधीयते ॥ २६ ॥
 ज्योत्स्ना रात्र्यहनी सन्ध्या शरीराणि तु तस्य वै ।
 रजोमात्रान्तरं गृह्य क्षुदभूतकोप एव च ॥ २७ ॥

Garuḍa Purāṇa 1:4.20-27

Evening is the middle link of the day and night; just same position is here that the 'Pitr' is the middle link of the Deities and Devils.

In the favour of fourth class, which is related to human, the human is the born of aggregation of Sattva and rajas. The rajas is the symbol of luxury; therefore human feels hunger, thirst, greed, sex and anger etc.

Thus all above facts are briefly described by compiler in the philosophical technique by the media of day, night, evening and moonlight, which are the modification of sattva, rajas and tamas.

The Philosophy of Gītā

When we consider briefly, we find that the compiler of Garuḍa Purāṇa was not only well versed in the principles of Sāṅkhya, Yoga and Vedānta, but he was also well aware of the Bhagavadgītā'. Slokas of Geetā are found in Garuḍa Purāṇa. For example-

“वासांसि जीर्णानि यथा विहाय, नवानि गृह्णाति नरोऽपराणि ।

तथा शरीराणि विहाय जीर्णान्यन्यानि संयाति नवानि देही ॥ (2/1/14)=Gītā 2/22

“नैनं छिन्दन्ति शस्त्राणि, नैनं दहति पावकः । न चैनं क्लेदयन्त्यापो, न शोषयति मारुतः ॥” (2/8/42)=Gītā 2/23

In addition to these following śloka is found with some change-

“जातस्य हि ध्रुवो मृत्युर्ध्रुवं जन्म मृतस्य च । तस्मादपरिहार्येऽर्थे न त्वं शोचितुमर्हसि ॥” (2/21/23)=Gītā 2/27

“वासांसि जीर्णानि यथा विहाय..... ।” It's related thought is described in Preta-Kalpa Garuḍa-Purāṇa'; which is given below. After the death, when Ātmā goes out from mouth, nose, eye, hears etc. then this motionless body is destroyed, At that time this Ātmā enters in other new-body on the basis of it's good or bad works like a house-holder enters in any other new house, after the burning of his own house-

“जगतश्च स्वरूपश्च निर्मितं स्वेन कर्मणा ।
गच्छेद्देहं पुनः सोऽपि सुकृतैर्दुष्कृतैर्युतम् ॥
पञ्चेन्द्रियसमायुक्तं सकलैर्विषयैः सह ।
प्रविवेश नवे गेहे गृहे दग्धे यथा गृही ॥”

The 229th chapter of first part is called "Gītāsāra." There are many principles of Gītā which are described from śloka 1st to 30th.

आत्मलाभः परो नान्य आत्मदेहविवर्जितः ।
रूपादिहीनदेहान्तः करणत्वादिलोचनम् ॥ २ ॥
विज्ञानरहितः प्राणः सुषुप्तोऽहं प्रतीयते ।
नाहमात्मा च दुःखादि संसारसमन्वयात् ॥ ३ ॥
श्रोत्रादीनि न पश्यन्ति एवं स्वमानमात्मना ।
सर्वज्ञः सर्वदर्शी च क्षेत्रज्ञस्तानि पश्यति ॥ ५ ॥
मनोबुद्धिरहंकारमव्यक्तं पुरुषं तथा ।
प्रसंख्याय परव्याप्तौ विमुक्तो बन्धनैर्भवेत् ॥ ८ ॥
इन्द्रियग्राममखिलं मनसाभिनिवेश्य च ।
मनश्चैवाप्यहङ्कारे प्रतिष्ठाय च पाण्डव ॥ ९ ॥
अहंकारं तथा बुद्धौ बुद्धिश्च प्रकृतावपि ।
प्रकृतिं पुरुषे स्थाप्य पुरुषं ब्रह्मणि न्यसेत् ॥ १० ॥
अहं बह्य परं ज्योतिः प्रसंख्याय विमुच्यते ॥ १० ॥ ॥
- Garuḍa Purāṇa I Gītā Sāra 1/229/2.3.5.8-10.

Besides these in following ślokas of 1/227 too we find some principles of Gītā.

“आत्मानमात्मना केचित् पश्यन्ति ध्यानचक्षुषा ।
सांख्यबुद्ध्या तथैवान्ये योगेनानेन योगिनः ॥ ४१ ॥
जितेन्द्रियात्मकरणो ज्ञानदृप्तो हि यो भवेत् ।
स मुक्तः कथ्यते योगी परमात्मन्यवस्थितः ॥ ४३ ॥
सर्वभूतेषु कारुण्यं विद्वेषं विषयेषु च ।
लुप्तशिशनोदरादिश्च कुर्वन् योगी विमुच्यते ॥ ४६ ॥

इन्द्रियैरिन्द्रियार्थास्तु न जानाति नरो यदा ।
 काष्ठवद् ब्रह्मसंलीनो योगी मुक्तस्तदा भवेत् ॥ ४७ ॥
 मन्थनाद् दृश्यते ह्यग्निस्तद्वद् ध्यानेन वै हरिः ।
 ब्रह्मात्मनोर्यदैकत्वं स योगश्चोत्तमोत्तमः ॥ ४९ ॥
 बाह्यरूपैर्न मुक्तिस्तु चान्तस्थैः स्याद्यमादिभिः ।
 सांख्यज्ञानेन योगेन वेदान्तश्रवणेन च ॥ ५० ॥

Thus it is clear that the compiler of Garuḍa Purāṇa is well versed in the philosophy of Sāṃkhya and its related, philosophy of Gītā, which is used in several places in this Purāṇa.

The Philosophy of yoga

The 'yoga' has been accepted as the base of self-development by significant Indian philosophy and different Indian-mythological thoughts. The principles of yoga-philosophy is presented in Garuḍa Purāṇa's 1st Part/ Chapter, 44, 49, 218, 227, 228 and 229, which are based on "yogasūtra" of Patañjali. So here we will see a comparative study between Garuḍa Purāṇ and Yogasūtra.

Defining 'yoga' the compiler writes-

“तत्रैकचित्ता योगः” 1/227/42-C. Patañjali writes- “योगश्चित्तवृत्तिनिरोधः” 1/2 Yogasūtra. Here both Sūtras have same meaning because close and undisturbed attention (Ekacittatā) is possible in the absence of emotions only-

“यस्त्वेकाग्रे चेतसि सद्भूतमर्थं प्रद्योतयति, क्षिणोति च क्लेशान्, कर्म-बन्धनानि श्लथयति, निरोधमभिमुखं करोति, स सम्प्रज्ञातो योग इत्याख्यायते ।” Yogasūtra Bhāṣya 1/1.

Here we see that in the position of undisturbed attention, only pure feelings remain; so compiler writes it 'Tatraikacittatā'. It means the preventions of all emotions is called yoga; but the presence of only pure emotions is also called yoga. Saint Vyāsa writes- “सर्वशब्दग्रहणात् सम्प्रज्ञातोऽपि योग इत्याख्यायते” - yogasūtra Vyāsa Bhāṣya 1/2.

In the favour of 'Aṣṭāṅgayoga' we find that it has been explained at many places by the compiler. Few important places are 1/44/9.10; 1/49/29-39; 1/227/18-42; 1/229/13-30; 1/218/12-14. Now we will read about 'Aṣṭāṅgayoga' according to Garuḍa Purāṇa 1/229/13-

“यमश्च नियमः पार्थ आसनं प्राणसंयमः ।
 प्रत्याहारस्तथा ध्यानं धारणाऽर्जुन सप्तमी ॥
 समाधिरिति चाष्टाङ्गो योग उक्तो विमुक्तये ॥”

Saint Patañjali also writes the same fact in other fine words -

“यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयोष्टावङ्गानि ।” —
yogasūtra 2/29.

Here we should know that 'samādhi' is the second name of 'yoga'. It is called Nirbīja Samādhi or asamprajñāta samādhi; but in above śloka or sūtra, used word samādhi is a part of yoga or Nirbīja samādhi; which is called, Sabīja Samādhi or samprajñāta yoga.

It means sabīja Samādhi (samprajñāta yoga) is a primary position of yoga (samādhi); which is seen as the eight part of yoga; but Nirbīja Samādhi (asamprajñāta yoga) is a perfect yoga (samādhi) .

Describing these eight parts of yoga, compiler writes that harmless (Ahimsā) etc. is 'yama'- “अहिंसादि यमः प्रोक्तः” . Cleanness or purity and its supplementary parts are called 'Niyama' (Precept)- शौचादि नियमः स्मृतः । The different postures as- Siddhāsana, Padmāsana, Svastikāsana etc are called Āsana (sitting in some peculiar posture); Marujjaya, Bhastrikā, plāvanī, sītālī etc. are called Prāṇāyāma and jaya (the victory of sense-organs) as Pratyāhāra (Abstraction). The contemplation on God is called dhyāna (Meditation); 'Manhdhṛti' (steadiness of manas) is called Dhāraṇā; and the status of Supreme pleasant or Brāhmī sthiti is called Samādhi -

“अहिंसादि यमः प्रोक्तः शौचादि नियमः स्मृतः ।

पद्माद्युक्तमासनञ्च प्राणायामो मरुज्जयः ॥

प्रत्याहारो जयः प्रोक्तो ध्यानमीश्वरचिन्तनम् ।

मनोधृतिर्धारणा स्यात्समाधिर्ब्रह्मणि स्थितिः ॥

-Garuḍa Purāṇa 1/44/9/10

यमश्च नियमः पार्थ आसनं प्राणसंयमः ।

प्रत्याहारस्तथा ध्यानं धारणार्जुन सप्तमी ॥

समाधिरिति चाष्टाङ्गो योग उक्तो विमुक्तये ॥

-Garuḍa Purāṇa 1/229/9/13

1. **Yama (Controllings)** ;— There are five controllings- “अहिंसा-सत्यमस्तेयं ब्रह्मचर्यापरिग्रहौ । Garuḍa Purāṇa 1/218/12 abc.

“यमाः पञ्च त्वहिंसाद्याः ।” Garuḍa Purāṇa 1/49/298. Saint Patañjali also says five controllings-

“अहिंसा-सत्यास्तेयब्रह्मचर्यापरिग्रहाः यमाः ।” Yogasūtra 2/30. Central idea of these controllings are given below ;—

1. 1 **Ahimsā (Harmlessness)** ;— Defining the Ahimsā compiler writes-

“अहिंसा प्राण्यहिंसनम्” Garuḍa Purāṇa 1/49/29 - d. or

कर्मणा मनसा वाचा सर्वभूतेषु सर्वदा ।
हिंसा विरामको धर्मो ह्यहिंसा परमं सुखम् ॥
विधिना या भवेद् हिंसा सा त्वहिंसा प्रकीर्तिता ॥” Garuḍa Purāṇa 1.229.14

It means the pity for all the creatures with action, speech and mind, is known as Ahimsā. Here it is said that although harm is harm, but that harms which are prescribed by Veda and other Dharmśāstra, are also called Ahimsā (harmlessness). Declaring the importance of Ahimsā, Saint Patañjali writes- ‘अहिंसाप्रतिष्ठायां तत्सन्निधौ वैरत्यागः’ 2/35. It means all the creatures become harmless, around the yogī, after feeling of harmlessness.

1. 2 Satya (Truth) ;— the real position of speech and mind is known as truth. It means as seen, as heard; just same narration is called Satya (Truth). The definition and status of truth is given below - “सत्यं भूतहितं वाक्यम् ।” Garuḍa Purāṇa 1/49/30-A//

“सत्यं ब्रूयात् प्रियं ब्रूयान् ब्रूयात् सत्यमप्रियम् ।
प्रियं च नानृतं ब्रूयात् एष धर्मः सनातनः ॥” Garuḍa Purāṇa 1/229/15//

In this respect saint Patañjali wrote. "in the accomplishment of truth, the speech of yogī becomes the base of result-“सत्यप्रतिष्ठायां क्रियाफलाश्रयत्वम् Yogasūtra 2/36// In the compiler's words

-सत्यं हितं मितं ब्रूते यस्माद्वाक्त्वस्य संयता ।
यस्य संयतान्येतानि तस्य किं तपसाध्वरैः ॥ Garuḍa Purāṇa 1/227/9//

1.3 Asteya (non-stealing) ;— The possession of other's property, which Dharmśāstras prevent, is called theft. So it's prevention is honesty; as given below-

“यश्च द्रव्यापहरणं चौर्याद्वाथ बलेन वा । स्तेयं तस्यानाचरणम् अस्तेयं धर्मसाधनम् ।”
Garuḍa Purāṇa 1/229/16.

The same thought is written by saint Vyāsa, in the commentary of yogasūtra, 2/30- “स्तेयमशास्त्रपूर्पकं द्रव्याणां परतः स्वीकरणम् । तत्प्रतिषेधः पुरस्पृहारूपमस्तेयमिति ।”

1.4 Brahmacharya (celibacy) :- In the favour of Brahmacharya the Garuḍa purāṇa says “अमैथुनं ब्रह्मचर्यम्” 1/49/39-C//. It's Supplementary-

“कर्मणा मनसा वाचा सर्वास्वस्थासु सर्वदा । सर्वत्र मैथुनत्यागं ब्रह्मचर्यं प्रचक्ष्यते” ॥ Garuḍa purāṇa 229/17/

Saint Vyāsa writes-“ब्रह्मचर्यं गुप्तेन्द्रियस्योपस्थस्य संयमः ।” Yogasūtra 2/30.

In this matter 'Atharvaveda' also declares -

“ब्रह्मचर्येण तपसा देवा मृत्युमुपाप्नत । इन्द्रो ह ब्रह्मचर्येण देवेभ्यः स्वराभरत ॥ 3/5/19

How we can control our sense of sex, in this favour composer writes-
रतस्तस्योपस्थं सुसंयतम् ।” Garuḍa Purāṇa 1/227/18 ab/

1.5 Aparigraha (Non acceptance) :- “सर्वत्यागोऽपरिग्रहः।” Garuḍa Purāṇa 1/49/30-d. In other words-

“द्रव्याणामप्यनादानमापत्स्वपि तथेच्छया । अपरिग्रहमित्याहुस्तं प्रयत्नेन वर्जयेत् ।”
Garuḍa Purāṇa 1/229/18/

It means the acceptance of not more than necessity is called Aparigraha.

The aggregate and pure success of above five 'yamas is called' Mahāvratā by saint Patañjali-

“जातिदेशकालसमयानवच्छिन्नाः सार्वभौमा महाव्रतम्” ।Yogasūtra 2/31//

2- Niyam (Precept) :- On the ground of precept the compiler accepts five precepts as saint Patañjali assents -

“नियमाः पञ्चशौचाद्याः बाह्यमाभ्यन्तरं द्विधा ।
शौचं सत्यं च सन्तोषस्तपश्चेन्द्रियनिग्रहः ॥
स्वाध्यायः स्यान्मन्त्रजपः प्रणिधानं हरेर्यजिः ॥”

Garuḍa Purāṇa 1/49/31-32 ab//.

“शौचसन्तोषतपःस्वाध्यायेश्वरप्रणिधानानि नियमाः ।Yogasūtra /2/32.

These precepts are briefly described here-

2.1 Śauca (Purification) :- Śauca is the avoidance of external and internal dirt-

द्विधा शौचं मृज्जलाभ्यां बाह्यम् भावादथान्तरम् Garuḍa Purāṇa 1/229/19 ab/.

Having same meaning saint Vyāsa says, in the commentary of yogasūtra-
“शौचं मृज्जलादिजनितममेध्याभ्यवहरणादि च । बाह्यम् आभ्यन्तरं चित्तमलानामाक्षाल-
नम् ।” 2/32/

In this way with both purifications, yogī gains the eligibility of purity,

2.2 Santoṣa (Satisfaction) :- The satisfaction with his own limited property is seen as santoṣa-

“यदृच्छलाभसंतुष्टिः सन्तोषः Garuḍa Purāṇa 1/229/19 cd/.

Commentary of yoga philosophy 2/832. It means only that man is happy, whose desires and cares are limited in few necessary areas and who contents in his native air, water, fire, earth & sky presented by nature. -

Patañjali writes- “सन्तोषादनुत्तमसुखलाभः ।” Yogasūtra 2/42.

2.3 Tapa (Penance) :-

“मनश्चेन्द्रियाणां च ऐकाग्र्यं परमं तपः ॥ शरीरशोषणं वापि कृच्छ्रचान्द्रायणादिभिः ॥”

But commentator Vyāsa writes- “तपो द्वन्द्वसहनम् । द्वन्द्वश्च जिघत्सापिपासे शीतोष्णे स्थानासने काष्ठमौनाकारमौने च । व्रतानि चैषां यथायोगं कृच्छ्रचान्द्रायण-
सान्तापनादीनि ।” Yogasūtra 2/32.

It means that the unity of mind and sense organs is known 'Penance'; as Kṛchra, cāndrāyaṇa, Sāntāpana etc.

2.4 Svādhyāya (study of Veda) :-

“वेदान्तशतरुद्रीयप्रणवादिजपं बुधाः । सत्त्वशुद्धिकरं पुंसां स्वाध्यायं परिचक्षते ॥”
Garuḍa Purāṇa 1/229/21.

The muttering of omkāra or the study of Veda, Upaniṣads and other religious composition are called, 'Svādhyāya' “स्वाध्यायः स्यान्मन्त्रजपः ।”
Garuḍa Purāṇa 1/49/32 a/.

2.5 Ísvar-Prāṇidhāna (The Prayer of god) ;-

The remembering, worship and prayer of God, with mind, speech actions and sacrifices are called Ísvara Prāṇidhāna.

“स्तुतिस्मरणपूजादिवाङ्-मनः-कायकर्मभिः । अनिश्चला हरौ भक्तिरेतदीश्वर-
चिन्तनम् ॥” Garuḍa Purāṇa 1/229/22. As teaching to Arjuna Lord Kṛṣṇa says.

“सर्वधर्मान् परित्यज्य मामेकं शरणं ब्रज ।

अहं त्वां सर्वपापेभ्यो मोक्षयिष्यामि मा शुचः ॥” Gītā 18/66.

“ब्रह्मण्याधाय कर्माणि सङ्गं त्यक्त्वा करोति यः ।

न लिप्यते स पापेन पद्मपत्रमिवाम्भसा ॥” Gītā 5/10

As a substance Vyāsa says

“ईश्वरप्रणिधानं तस्मिन् परमगुरौ सर्वकर्मार्षणम् ॥”

3. Āsana (Posture) ;- A special condition of body; in which we can stay pleasantly for a long time, is known as posture; so saint Patañjali writes-
स्थिरसुखमासनम् 2/46.

4. Prāṇāyāma (Control of Breathing) ;- A special direction of breathing in peculiar style through the nostrils is said to be Prāṇāyāma. It is done and controlled by 1. Pūraka, 2. Kumbhaka & 3. Recaka; which are the three parts of Prāṇāyāma- प्राणः स्वदेहजो वायुरायामस्तन्निरोधनम् ॥”
1/229/23.

The Prāṇāyāma performed by Mantra & Meditation, is known as sagarbhaka Prāṇāyāma and its opposite, Agarbhaka Prāṇāyāma. Both prāṇāyāmas have three parts-

प्रत्येकं त्रिविधः सोऽपि पूरककुम्भकरेचकैः ।

In which, the inside breathing is called Pūraka, outside breathing or leaving of breath is called Recaka and retaining of air is called Kumbhaka-

मन्त्रध्यानयुतो गर्भो विपरीतो ह्यगर्भकः । एवं द्विधा त्रिधाप्युक्तं पूरणात् पूरकः स च ॥
कुम्भको निश्चलत्वाच्च रेचनाद्रेचकस्त्रिधा ॥” Garuḍa Purāṇa 1/49/33

Prāṇāyāma, with 12 mātrās is called 'Laghu' (small), with 24 Mātrās is called 'Madhyama' (medium) and with 36 Mātrās is called 'Uttama' (Best).

“लघुर्द्वादशमात्रः स्याश्चतुर्विंशतिकः परः । षट्त्रिंशन्मात्रिकः श्रेष्ठः..... ॥”
Garuḍa Purāṇa 1/49/34 In next chapter further it is described as below:

लघुर्यो द्वादशमात्रस्तु द्विगुणः स तु मध्यमः ।

त्रिगुणाभिस्तु मात्राभिरुत्तमः स उदाहृतः ॥

जपध्यानयुतो गर्भो विपरीतं त्वगर्भकः ।

प्रत्येकं त्रिविधः सोऽपि पूरककुम्भकरेचकैः ॥” Garuḍa Purāṇa 1/218/15.16

Here Mātrā is a special duration of time in the muttering of different mantras including Omkāra. The definition of Prāṇāyāma is given below by saint Patañjali- “तस्मिन् सति श्वासप्रश्वासयोगीतिविच्छेदः प्राणायामः ॥”
Yogasūtra 2/49/.

It is explained by saint Vyāsa-

“सत्यासनजये बाह्यस्य वायोराचमनं श्वासः, कौष्ठ्यस्य वायोर्निः -
सारणं प्रश्वासः, तयोर्गतिविच्छेदः उभयाभावः प्राणायामः ।”

According to Yogiyājñavalkya-6/2-3

“प्राणापानसमायोगः प्राणायाम इतीरितः ।

प्राणायाम इति प्रोक्तो रेचकपूरककुम्भकैः ॥

वर्णत्रयात्मका ह्येते रेचकपूरककुम्भकाः ।

स एव प्रणवः प्रोक्तः प्राणायामश्च तन्मयः ॥”

Although saint Vyāsa says in Gītā 4/29-

“सहितो द्विविधः प्रोक्तः प्राणायामं समाचरेत् ।

सगर्भो बीजमुच्चार्य निर्गर्भो बीजवर्जितः ॥

अपाने जुह्वति प्राणं प्राणेऽपाने तथाऽपरे ।

प्राणापानगती रुद्ध्वा प्राणायामपरायणाः ॥”

5. Pratyāhāra (Abstraction) ;-The sense organs of every human being wander in its objects. The avoidance of the wandering of these sense organs in its subjects and making them spiritual is known as Pratyāhāra-

“इन्द्रियाणां विचरतां विषयेषु त्वसत्स्विव ।

नियमः प्रोच्यते सद्भिः प्रत्याहारस्तु पाण्डव ॥” 1/229/24

“इन्द्रियाणीन्द्रियार्थेभ्यः प्राणादीन्मन एव च ।

निगृह्य समवायेन प्रत्याहारमुपक्रमात् ॥” 1/218/19

सर्वेषामिन्द्रियाणां तु प्रवृत्तिर्विषयेषु च ।

निवृत्तिर्मनसां तस्यां प्रत्याहारः प्रकीर्तितः ॥

इन्द्रियाणीन्द्रियार्थेभ्यः समाहृत्य हितो हि सः ।

सहसा सह बुद्ध्या च प्रत्याहारेषु संस्थितः ॥

Seeing above lines, we find that saint Patañjali have also just same meaning of pratyāhāra.

“स्वविषयासम्प्रयोगे चित्तस्य स्वरूपानुकार इवेन्द्रियाणां प्रत्याहारः । Yogasūtra 2/54

According to Patañjali- 'After the accomplishment of Pratyāhāra; the sense organs become humble- “ततः परमावश्यतेन्द्रियाणाम् ।” Yogasūtra 2/55.

6. Dhāraṇā (Resolution) :- “स्याद्धारणा मनसो धृतिः ।” Garuḍa Purāṇa 1/49/35-b)-

The Firmness of temperament is known as Dhāraṇā- As a explanation of Dhāraṇā, G. P. Says-

“प्राणायामैर्द्वादशभिः यावत्कालकृतो भवेत् ।

यस्तावत् कालपर्यन्तं मनो ब्रह्मणि धारयेत् ॥

तस्यैव ब्रह्मणा प्रोक्तं ध्यानं द्वादशधारणाः ।

तुष्येत् नियतो युक्तः समाधिः सोऽभिधीयते ॥

ध्यायन्न चलते यस्य मनोभिर्धार्यते भृशम् ।

प्राप्त्यावधिकृतं कालं यावत्सा धारणा स्मृता ॥” 1/227/24-26

Saint Patañjali describes it in brief but in very fine & effective words- “देशबन्धचित्तस्य धारणा ।” It means according to Saint Vyāsa- “नाभिचक्रे हृदयपुण्डरीके, मूर्ध्नि ज्योतिषे नासिकाग्रे, जिह्वाग्रे, इत्येवमादिषु बाह्ये वा विषये चित्तस्य वृत्तिमात्रेण बन्ध इति धारणा । Yogasūtra - 3/1.

7. Dhyāna (Meditation) :-

“ब्रह्मात्मचिन्ता ध्यानम् स्यात्” Garuḍa Purāṇa 1/49/25

Thinking about the form and formless structure of God is known as meditation as given below-

मूर्तामूर्तब्रह्मरूपचिन्तनं ध्यानमुच्यते ।

योगारम्भे मूर्तहरिममूर्तमपि चिन्तयेत् ॥

अग्निमण्डलमध्यस्थो वासुदेवश्चतुर्भुजः

शङ्खचक्रगदापद्मयुक्तः युक्तः कौस्तुभसंयुतः ॥”

Garuḍa Purāṇa 1/229/25-26

Including it, in the favour of meditation, G. P. says another thought in 1/227/27-28, which is just similar to Patañjali. Both definitions are given below-

“ध्येये सक्तं मनो यस्य ध्येयमेवानुपश्यति ।

नान्यं पदार्थं जानाति ध्यानमेतत् प्रकीर्तितम् ॥

ध्येये मनो निश्चलतां याति ध्येयं विचिन्तियन् ।

यत् तद् ध्यानं परं प्रोक्तं मुनिभिर्ध्यानचिन्तकैः ॥”

Garuḍa Purāṇa 1/227/27-28

“तत्र प्रत्ययैकतानता ध्यानम् ।” According to saint Vyāsa, its meaning is-
‘तस्मिन्देशे ध्येयालम्बनस्य प्रत्ययस्यैकतानता सदृशप्रवाहः प्रत्ययान्तरेणापरामृष्टो ध्यानम् ।
-Yoasūtra-3/2/

8. Samādhi (Deep & Devout Meditation) :-

When a Sādhaka (yogī) feels, “अहं ब्रह्मास्मि” — "I am the divine flame" then he thinks that he is formless even if he holds a human body. Similarly he finds himself to be senseless, even when he is endowed with all the sense organs. In addition to it, he feels himself to be mindless, preceptless and ahaṁkāraless, and at the same time he also realizes that in Jāgrata, Svapna and Suṣupti, he is divine flame., eternal, purified, perfect pleasant and only soul. In this position in the light of spiritual knowledge, the Puruṣa or Ātmā remembering his original structure becomes Brahma, because it is rule that 'Brahmvid Brahmaiva Bhavati. 'It is called' Brahmāvagati' or 'Perfect samādhi', it is the liberation of Puruṣa (Ātmā) which is called 'Mokṣa'.

In the favour of samādhi saint Patañjali has same thought, as presented by compiler of the G. P. The Sūtra and it's commentary (vyāsa) are given below-

“तदेवार्थमात्रनिर्भासं स्वरूपशून्यमिव समाधिः।” It means-

“ध्यानमेव ध्येयाकारनिर्भासं प्रत्ययात्मकेन स्वरूपेण शून्यमिव यदा भवति,
ध्येयस्वभावावेशात्तदा समाधिरित्युच्यते । — ३/३/

In this way we can say that the compiler has fine sharp comprehension of yoga philosophy and has depicted it in his composition.

Vedānta Philosophy

Vedānta is the second name of Upaniṣads because there are four parts of Veda, which are called serially— Sāṃhitā, Brāhṇa Āraṇyaka and Upaniṣad. Thus upaniṣads are the last part of Veda, so they are known as Vedānta.

It is the central idea of Vedānta philosophy that the whole creation is absorbed in Brahma.

“नरनारायणो देवो वासुदेवो निरञ्जनः ।
परमात्मा परं ब्रह्म जगज्जनिलयादिकृत् ॥
तदेतत् सर्वमेवैतद् पुरुषः काल एव च ।
क्रीडतो बालकस्यैव चेष्टास्तस्य निशामय ॥
अनादिनिधनो धाता त्वनन्तः पुरुषोत्तमः ।
तस्माद् भवति चाव्यक्तं तस्माद् आत्मापि जायते ॥” १/४/३-६.

In addition to these, if there is any element in this world, that is 'Avidyā', Ajñāna' or Adhyāsa. It is the most important cause of world (Jagat). In other words, we can say that 'Avidyā' is 'Jagat'. Because of 'māyā' forgetting his spiritual knowledge, the jīva, forgets his self structure, then, that part of Brahma, named jīva, accepts himself as a new unseparate element from Brahma. It is the presentation of world or it is 'bandh' of jeeva-

“कर्मणा बद्धयते जन्तुर्ज्ञानान्मुक्तो भवाद् भवेत् ।
आत्मज्ञानमाश्रयेद्वै अज्ञानं यदतोऽन्यथा ॥
यदा सर्वे विमुच्यन्ते कामा अस्य हृदि स्थिताः ।
तदामृतत्वमाप्नोति जीवन्नेव न संशयः ॥ १/२२८/ १/१२
सद्विचारकुठारेण छिन्नसंसारपादपः ।
ज्ञानवैराग्यतीर्थेन लभते वैष्णवं पदम् ॥ १/२२८/३
अथवाकाशकल्पस्य गतिराकाशसंस्थितः ।
जाग्रत्स्वप्नसुषुप्तं च मायया परिकल्पितम् ॥ १/२२८/१५

After seeing seriously, we find that in the description of Sāṃkhya principles, Brahmajñāna is also described assented in Vedānta philosophy. The compiler explains his thought that Viṣṇu is a supreme flame, by which Sun, Moon and whole 'Tārāmaṇḍala' shine—

“वेदान्तसाङ्ख्यसिद्धान्तब्रह्मज्ञानं वदाम्यहम् ।
अहं ब्रह्म परं ज्योतिर्विष्णुरित्येव चिन्तनम् ॥

सूर्येन्दुव्योम्नि वहौ च ज्योतिरेकं त्रिधा स्थितम् ॥

In which way the butter of the cow is not useful to the body of cow; but when it is separated from her body and used by other living, then it makes him healthy and wise, just in the same way, Ātma which is the form of Viṣṇu and situated in human or other livings bodies; when comes out breaking elementary-body, then finding its real or pure structure, it is united with its internal structure. As cow's butter, man, does not worship his Ātmā, but he wanders as a kasturī mṛga—

“यथा सर्पिः शरीस्थः गवां न कुरुते बलम् ।
निर्गतं कर्मसंयुक्तं दत्तं तासां महाबलम् ॥
तथाः विष्णुः शरीरस्थो न करोति हितं नृणाम् ।
विनाराधनया देवः सर्वगः परमेश्वरः ॥

Garuḍa Purāṇa 1/227/2-3

From practice of yoga and mercy of God, when he remembers his self structure, from the sentence ‘तत्त्वमसि’ and feels that ‘अहं ब्रह्मास्मि’ then feeling his eternal structure he becomes Brahma because ब्रह्माविद् ब्रह्मैव भवति – as compiler writes—

“जाग्रत् स्वप्नप्रसुप्तञ्च माया त्रिपुरमुच्यते ।
अत्रैवान्तर्गतं सर्वं शाश्वतेनाद्वये पदे ॥

Garuḍa Purāṇa 1/228/2-4 & 1/49/36-39

It means that person who knows Brahman becomes himself 'Brahma' too; but those living beings do not gain real position untill they do not clean their precept or spiritual knowledge. In this series compiler writes, the man who is trained in yogābhyāsa, and likes most only spiritual knowledge is able to clean all the dust of ignorance. A man till not conquer, kāma, krodha, Lobh, Moha, Rāga & Dveṣa does not succeed in spiritual knowledge. It means who conquer his sense organs is called great .

“आरुरुक्षमतीनां तु कर्मज्ञानमुदाहृतम् । आरूढयोगवृक्षाणा ज्ञानं त्यागं परं तमम् ॥
Garuḍa Purāṇa 1/227/4-7

In this way a 'Brahmavid-Puruṣa' has no need of sacrifice or any worship, because. he becomes aslo Brahma.

AWARENESS ABOUT THE FIRE PROOFING TECHNIQUE IN ANCIENT INDIA

By

VAIJAYANTI D. SHETE

[भवननिर्माणकर्मणि इदं विचारणीयं वर्तते यन् निर्मितरेषा अग्निदाहान् विनश्यतु । एतदर्थं गृहनिर्माणे तथाविधसामग्रीणां प्रयोगः विहितः यदग्निदाहस्य प्रतिरोधकः भवति । पुराणेषु वास्तुनिर्माणसम्बन्धिसमरागङ्गणसूत्रधारादि ग्रन्थेषु च अस्य विषयस्य विवरणं प्राप्यते । अत्र विदुष्या लेखिकया तत्तद् ग्रन्थेषूपलब्धानां प्रमाणानामधारेण प्रतिपादितं यत् प्राचीनभारते अग्निदाहप्रतिरोधिविधेर्ज्ञानमासीत् ।]

Discovery of fire was a source to new life, vigour and energy to society. *Agni* is glorified¹ and worshipped in Vedic *sūktas*.² The fire cult has maintained its position among the Hindus upto the present day. We are aware how Vedic society was centred round sacrifices and rituals. In fact various oblations put into the fire accompanied by appropriate mantras, are the sine-qua-non of penance, expiation and propitiation. The domestic fire was constantly preserved in the past. *Agni* is praised as '*gr̥hapati*'³ the adjective '*gr̥hapati*' is given only to *Agni* god since *Agni* is integrated to man's life and domestic concord.

On the other side *Agni* is represented in a sculpture as quite aged on whose back there is a hallow, he is seated on a lotus or on a crescent moon, he is possessed of beard and his matted hairs are visible.⁴ Amidst this discussion about *Agni*, it is interesting to note *Hemādri's* description on

1. Vide-Bṛhaddevatā.

जातो यदग्रे भूतानामग्रणीरध्वरं च यत् ।
नाम्ना संनयते वाङ्गं स्तुतोऽग्निरिति सूरिभिः ॥ 2.24.

2. R̥gveda-

चत्वारि शृङ्गा त्रयो अस्य पादा द्वे शीर्षे सप्तहस्तासो अस्य ।
त्रिधा बद्धो वृषभो रोरवीति महो देवो मर्त्या आविवेश ॥ 4.58.3

3. R̥gveda.-

यः पञ्च चर्षणीरभि निषसाद दमे दमे कविर्गृहपतिर्युवा ॥ VII. 15. 2.

4. Viṣṇudharmottara Purāṇa-

रक्तं जटाधरं वह्निं कारयेद् धूम्रवाससम् ।-3-
ज्वालामालाकुलं सौम्यं त्रिनेत्रं शमश्रुधारिणम् ।
चतुर्बाहुं चतुर्दंष्ट्रं देवेशं वायुसारथिम् ।
चतुर्भिश्च शुकैर्युक्तैर्धूमचिह्ने रथे स्थितम् ॥

Agni. Hemādri in his work *Caturvarga-cintāmaṇi* narrates *Agni*⁵ as follow : The image of *Agni* is to be made surrounded by the flames of the fire. He has four hands, four teeth, and red complexion. He is three eyed, and decked with smoky cloth. He is mounted on a chariot to which four parrots are yoked the chariot to which a flay of smoke is joined, *Vāyu* as his charioteer, and *Agni's* wife-*Svāhā* is seated in his left thigh like the *Sacī* of *Indra*.

Thus keeping in mind the benign characteristic of *Agni*, the most helpful friend of a man, when suddenly out breaks, it is most dangerous to life. It turns into a malign, destructive power. To avoid the disaster, Indian architectural tradition recommends few measures. It may be observed since long that is to say from *sūtra* period, precautions are taken while building a house. From time immemorial India has retained the architectural tradition up to the present day; though it inculcates changing criteria in it's development. We come across distinguished methods and styles in the constructive activity. In this context the finds at *Mohenjo-dāro* and *Harappā* cannot be overlooked. Similarly *Ṛgvedic* allusions and references to a very advanced state of construction may not be called imaginary, so also a study of *Purāṇas* do explore some direction in this field. While a perusal of the extant *Śilpa* texts⁶ like *Mayamatam*, *Smarāṅgaṇasūtradhāra*,⁷ *Aparājitaṭṭchā*⁸ provide elaborate information regarding the building of various kinds of houses, places, and temples. All these works maintained artistic expertise throughout the centuries.

At this juncture, it is noticeable that the most ancient references relevant to *Vāstuśāstra* may be traced in *sūtra* literature. *Sūtra* period is an important landmark in the sacred precinct. The age in which *sūtras* are framed, witnessed all-sided progress and development in the domain of cultural and social pursuits.

The *sūtra* works like *Sāṅkhyāyana*⁹ *Gṛhyasūtra* and *Āśvalāyana*¹⁰ *Gṛhyasūtra* devote three chapters on house building rules. No doubt they

5. Hemādri - caturvarga cintāmaṇi-

6. Mayamatam- Bruno Dagens, Indira Gandhi National Centre for the Arts and Motilal Banarasidass, New Delhi, 1994.

7. Smarāṅgaṇa Sūtradhāra- Gos No. 25. (cf.) B. J. Sandesara, Oriental Institute, Baroda 1966.

8. Aparājitaṭṭchā - GOS. No. CXV. (ed). P. A. Mankad, Oriental Institute, Baroda 1950.

9. Śāṅkhyāyana Gṛhyasūtra with Nārāyaṇa bhāṣya and Hindi Translation by Dr. Ganga Sagar Rai Ratna Publication, Varanasi.

10. Āśvalāyana Gṛhyasūtra = Narendra Nath Sharma, Eastern Book Linkers, Delhi 1976. Āśvalāyana Gṛhyasūtra-Gārgyanārāyaṇiya vṛtti Sahitam. Ibid.

deal with the detail ceremonials pertaining to the central post. They do assert several principles, regarding the materials, techniques and so on. It appears that, building of the houses etc was a common practice since all *Gṛhyasūtras* instruct about the what to do and what not to do with a careful observation.

The *Āśvalāyana Gṛhyasūtra* launches on elaborate discussion on the selection of a site. Some clues are mentioned for the preferable land to construct the building. Similarly this work points out the effect of the presence of water, water's source in different direction, the text warns about the presence of trees, which ultimately yield to calamities. Hence it is advised to reject such land. This work suggests to avoid the presence of water in the eastern direction or south-east since it results into loss of children and danger from fire. The text also draws attention to the *Āsvattha* (*Ficus religiosa*) tree on the east side of the site, which causes danger from the fire. Therefore *ṛṣis* are seen being aware of the critical situation and hence recommends the fire proof material in the *sūtras* though the ritual dominates at every step-*Āśvalāyana Gṛhyasūtra* envisages this point. In chapter II. 8.14. the text makes us to know how to keep aside the devouring fire. The discussion is going on the examination of *Vāstu*. Herein the *ṛṣi* instructs to adopt some measures in constructive process itself to illustrate- गर्तेष्ववकांशीपालमित्यवधापयेत् । नास्याग्निर्दाहको भवतीति विज्ञायते । सर्वासां स्थूणानां गर्तेषु अवकांशीपालं च अवदध्यात् । एवं कृते नास्याग्निर्दाहको भवतीति श्रूयते ॥

That means are shower put the *shipāla* (water plant) into the pit when the middle post is to stand. The entire ritual is explained. One should spread handfuls of *Kuśa*-grass with their points turned to the east and to the north. Then water mixed with rice and barley is sprinkled on the grass, addressing to the earth deity-*svāhā*.

There is another commentary¹¹ which follows the previous one viz- कर्तेष्वकाः शीफालमित्यवधापयेत् । कर्तेषु इति अनुवादात् स्थूणाकर्ताः खानयितव्या इति गम्यते । जले प्लवमाना मूलवन्तः पिण्डीभूता अभूमिस्पर्शिनः शैवालविशेषा अवकाः । शीफालं शैवलम् । तदुभयं निधापयेत् ।

Then comes a laudation-

न हास्य दाहुकं भवतीति विज्ञायते । अस्यैवं कुर्वतो गृहं न दाहुकं भवति । कदाचिदपि दह्यमानं न भवति इति विज्ञायते । अग्न्यादिकं वा दाहुकं न भवतीति ।

In this *para* it is indicated that the pits in which the posts (*sthūṇas*) are to stand, are filled with *āvakā* plant and *śiphāla* (mass). By doing so fire will not burn the house at all.

11. *Āśvalāyana Gṛhyasūtra*, Anavila of Haradadattacārya. Ibid.

Even *Pāraskara Gṛhyasūtra*¹² mentions-

प्राशनान्ते कांस्ये सम्भारानौदुम्बरपलाशानि ससुराणि शाद्वलं गोमयं दधि मधुघृतं कुशान् यवांश्चासनोपस्थानेषु प्रोक्षेत् ॥

on this instruction the commentator *Hariharācārya* comments and explains the method as follows-

कांस्ये कांस्यपात्रे सम्भारान् उदुम्बरस्येत्यौदुम्बरपलाशादीन् ओष्य संस्थाप्य । तत्र उदुम्बरपत्राणि ससुराणि क्षीरेण सुरया वा पृक्तानि । तैरुपहारैश्चासनानि गजदन्तादि-निर्मितानि उपस्थानानि देवतायतनादीनि च प्रोक्षेत् ॥

In the above mentioned lines it is indicated that *Palāśha* and *udumbara* (*Ficus racemosā*) - leaves full of salty liquid or full of milk to be placed in the bronze vessel along with *sambhāra* - with that *upahāra*-the seats and the other parts which are created with ivory (elephants tooth) and also the temples should be sprinkled. With this textual reference it may be postulated that the mixture of all these material that is bronze, *sambhāra* milky-juice leaves of *udumbara* tree and *palaśa* tree is put in the *adhīṣṭhāna* from which the construction begins with. Pillars support the structure. There are two types of pillars: - under ground and on the surface of the ground. Under ground pillars are known as *khātastambha*. In this context *Matsya Purāṇa*¹³ supplements significant information-

गृहे त्रिरपसव्यन्तु क्रियते यत्र पार्थिव ।
नान्योग्निर्ज्वलते तत्र नात्र कार्या विचारणाः ।

Apasarya/*Apasāraka* also means rain proof woollen cloth. Of course the verse talks about the ritualistic method. *Matsya Purāṇa* implies that in the house the layers are put for three times from right to left.

While shifting to practical side *Matsya Purāṇa's* instruction may not be set aside. The *Purāṇa* highlights the preparation of a plaster (mixture) and apply it's coating to avoid danger from fire: [*Hordeum vulgare*]

सामुद्रसैन्धवयवा विद्युद्गन्धा च मृत्तिका ।
तयानुलिसं यद्वेश्म नाग्निना दह्यते नृप ॥ 14

That is if in the house a kind of a plaster, made up of sea-salt (*sāmudra*), *saindhava* (salt from the mine), barley, calcined *vidhuta* and clay is applied the house becomes absolutely fire proof. At this stage one is reminded immediately of the palace-construction. The question comes to mind that ancient seers were aware of the fire proof technique ?

12. *Pāraskara Gṛhyasūtra* - (ed). Bakre and Mahadeva Sharma. Bombay 1917.

13. *Matsyapurana* 219.5, Agrawal V. S.

14. *Ibid.* 2/9.31

The *Rājaveśma* is considered equal to the abode of the god. In other words the construction of a palace is the supreme expression of the noblest efforts and the best skill of artists. The king is looked upon as a central figure and was supposed to imbibe various divine elements, House (the dwelling place) of a king essentially be stable and protected from all types of dangers.¹⁵

Kaṭīlya's Arthaśāstra jots down another process to be followed in making the walls fire proof¹⁶. It is said

(1) मानुषेषेणाग्निना त्रिरपसव्यं परिगतमन्तःपुरमग्निरन्यो न दहति ।

(2) वैद्युतेन भस्मना मृत्संयुक्तेन करकवारिणा अवलितं च ॥

Arthaśāstra foccuses on *Vaidyutabhasma* and *Karakavāri*, blended with a caly are helpful substances in this field.

Arthashāstra further tells that when fire churned from human bones is taken round the royal residence, three times from right to left, no other fire burns it nor does another fire blaze up there. Now reading the terms *vaidyuta bhaṣma* and *karakavāri*, in the preparation of the fire proof building, needs the interpretation. *Karakavāri* is roughly translated as hail water and *vaidyutabhasma* is produced from lightning.

At this point I would like to suggest that if the word *Karaka* is interpreted as a coconut tree or a pomegranate tree, then the meaning is much better and suitable in the context. *Karaka* throws light on a material to be used, however *vaidyutabhaṣma* denotes processing from light.

The word *mṛt* or clay is much familiar in the art realm. The clay is made having mixed with number of substances, that is described in *Bṛhatsamhitā*. The word *bhasmīkṛta* throws light on Calcination (as a metal), with the help of these materials walls are coated and made stable for centuries together, Now peeping into the preparation of *vajralepas*, *Bṛhatsamhitā*¹⁷ is rich and remarkable to notice. *Varāhamihira* quotes three types of *vajralepas*. *Vajralepa*, a kind of plaster is prescribed for making the structure stable and fire proof. Character, stability and beauty are considered the essential qualities of a bulding all the while, so one another pattern is elaborately described in *Bṛhatsamhitā*, *Vajralepa* is a kind of very hard cement.

Maya dt. 8th cen A. D. was aware of the different variety¹⁸

15. Vide *Arthaśāstra*, vol. I. R. P. Kangle. ch. I., University of Bombay, Bombay-1965.

16. Ibid 20.17.

17. For detail see *Bṛhatsamhitā*-M Ramakrishna Bhat. Motilal Bandarasidass, Delhi 1981.

18. *Mayamatam Op. Cit*

अष्टौ शीशकभागाः कांसस्य द्वौ तु रीतिकाभागः ।
मयकथिते योगोऽयं विज्ञेयो वज्रसंधानः ॥

It needs eight parts of lead, two of bell-metal and one of iron. While Bhoja's *Samarāṅgaṇasūtradhāra* ¹⁸ dt. 11th century A. D. refers also on this subject. Thus built up house lasts for generation to generation. *Samarāṅgaṇa-sūtradhāra* itself compares a palace to the seat of gods, the temple itself.

इति कथितादि यदिभेदयोगैः सुरभवनानि भवन्ति यस्य राज्ञः ।

The statement reflects on the commonality in both (we are familiar with Amarkosa's dictum-प्रासादो देवभूभुजामु ।¹⁹

It is fascinating that the splendour and grandeur of each makes the construction, a piece of beauty and marvel.

Keeping all the points in the mind if we turn to the Buddhist literature, Pali cannons yield abundant information on the most flowing architectural matter of the day. *Mahāvagga* ²⁰ and *Chullavagga* ²¹ furnish the Buddhist sermons on the science of building construction. *Buddha* enjoins the supervising duty to the *saṅgha*.

To illustrate-

अज्झोकासे छमाय चीवरं पत्यरन्ति । चीवरं पंसुकितं ह्येति । सेतवणं कालवणं गेरुकपरिकम्मं मालकम्मं लताकम्मं मकरदन्तकं पञ्चपटिकं चीवरवंसं चीवररज्जु !

Thus these distinct literary sources project on how the various treatises enter into very minute details about the constructive process. It may be said that ancient texts are enriched with the scientific methods on various matters concerning *vāstu*. At the out set it may be said that *Agni's* garment is woven out of diverse kinds of the threads. Looking to the social factor inclusion of art and science shows the existence of a group of enlightened in society.

18. *Samarāṅgaṇasūtradhāra*-GOS No. Op. Cit.

19. *Amarakosha* - Pandit Vishvanath Jha, -19- Motilal Banarasidass. New Delhi, 1969.

20. *Mahavagga*, ch. 15.

21. *Chullavagga*, ch. 6.

THE VEDAS AND THE PURĀṆAS

By

GANGA SAGAR RAI

[वेदाः पुराणानि च भारतीयवाङ्मये धर्मस्य संस्कृतेश्च प्रधानप्रतिपादकभूताः परस्परं संबद्धाश्च सन्ति । पुराणानि वेदस्योपबृंहणरूपाणि च स्वीकृतानि वर्तन्ते । तेषां प्राचीनत्वं परस्परसंबद्धत्वं महत्त्वं च सर्वत्र स्वीकृतं वर्तते । अत्र वेदपुराणयोः परस्परं संबन्धं प्रदर्श्य पुराणगतवेदसामग्रीणामाधारेण पुराणानां वेदोपबृंहणस्वरूपं विचारितम् ।]

A verse appearing in many Purāṇas namely :

इतिहासपुराणाभ्यां वेदं समुपबृंहयेत् ।

विभेत्यल्पश्रुताद् वेदो मामयं प्रहरिष्यति ॥ Kūrma II. 19.24 is often cited to assert that Vedas should be explained and interpreted with the help of Itihāsas and Purāṇas. This verse seems to signify that Vedas are in fact afraid that if a person not familiar with and understanding of the Vedic and Puranic lore attempts to study them (Vedas) he is likely to hurt them. The word प्रहरिष्यति is sometimes replaced by प्रतर्ष्यति which means he will deceive. Further, the word उपबृंहण is used to convey that the study of Purāṇas and Itihāsas is needed not only to clearly interpret that word but also to amplify the subject under discussion. Rāmānuja in his Śrībhāṣya (2. 1. 1) writes उपबृंहणं च श्रुतिप्रतिपन्नार्थविशदीकरणम्. Śaṅkara in his commentary on Sūtasāṁhitā has explained in detail the manner in which Itihāsas and Purāṇas amplify the meaning of the Vedas (1. I. 33). The fact that Purāṇas are as important as Vedāṅgas for the preservation of the correct meaning of the Vedas is brought out clearly in the commentary entitled Nyāya Vārtika Tātparya.

The close relation of the Vedas and Purāṇas are referred to in many places in Itihāsa and Purāṇas Some of these are as follows.

1. आत्मा पुराणं वेदानाम् (Skanda Purāṇa, Revākhaṇḍa 1.22)
2. इतिहासपुराणाभ्यां वेदं समुपबृंहयेत् Vāyu P. 1. 281, Kūrma II. 19. 24
3. पुराणपूर्णचन्द्रेण श्रुतिज्योत्स्नाः प्रकाशिताः Mbh. 1. 1. 86.
4. वेदाः प्रतिष्ठिताः सर्वे पुराणे नात्र संशयः (Skanda, Prabhāsakh. 2.90)
5. इतिहासपुराणं च पञ्चमं वेद उच्यते Bhāg. I. 4.20

6. श्रुतिस्मृती उभे नेत्रे पुराणं हृदयं स्मृतम् (Skanda P., Kāśīkh, 2.96)
7. सर्ववेदार्थसाराणि पुराणानि Nāradiya I. 9.97
8. वेदार्थादधिकं मन्ये पुराणार्थम् Nāradiya Quoted in Tattva- p. 38

A simultaneous origin of the Purāṇas and the Vedas is also hinted at in the Vedic and the Purāṇic literature. In this connection the following verse of *Atharva Veda* can be cited.

ऋचः सामानि छन्दांसि पुराणं यजुषा सह ।

उच्छिष्टाज्जिरे सर्वे दिवि देवा दिवि श्रिताः । Ath. XI. 7.24

The Bṛhadāranyaka Upaniṣad is also in agreement as it states.
अस्य महतो भूतस्य निःश्वसितमेतद् यद् ऋग्वेदो यजुर्वेदः सामवेदोऽथर्वाङ्गिरस
इतिहासपुराणम् ॥

In fact a view suggesting the prior origin of the Purāṇas is also cited according to which it was only after the Purāṇas had been created that the Vedas got their origin.

पुराणं सर्वशास्त्राणां प्रथमं ब्रह्मणा स्मृतम् ।

नित्यं शब्दमयं पुण्यं शतकोटिप्रविस्तरम्

अनन्तरं च वक्त्रेभ्यो वेदास्तस्य विनिःस्मृताः ॥ Matya P. 4.3

Vedic material is scattered at various places in the Purāṇas in the Purāṇic description of the rituals. Numerous *Pratīkas* (initial words of the *Mantras*) are cited in the Purāṇas. These materials need careful study and a good knowledge of the Vedic tradition and literature is ressential for this work. If all the materials scattered in the various Purāṇas are culled and carefully studied very useful conclusions can be drawn about the inter relations between the two groups of literature.

Vedic Śākhās had very important role in the preservation and propogation of the vedic literature. Different Śākhās carefully and minutely preserved their traditions. These schools were distributed all over the country and the Mahābhāṣya while referring to the Kāṭhā Śākhā states ग्रामे ग्रामे च कठं कालापकं च श्रूयते. The origin, establishment and expansion of these Śākhās is narrated in detail in many Purāṇas. This description of the Vedic Śākhās is in consonance with the Vedic tradition and contains many additional informations in the Purāṇas. These are very useful for the construction and knowledge of a complete picture of the Vedic Śākhās.

In the Purāṇas Vedic Saṁhitās, Brāhmaṇas, Āraṇyakas and Upaniṣads together are referred as the Veda, but are also mentioned separately. The Veda is referred to as Vidyā वेदविद्यामिमं वेत्ति (Kūrma P. I 52. 23 and as *aparā Vidyā* (Linga Purāṇa (I. 86, 51-52) and also other Purāṇas) quoting the view of *Ātharvaṇa Śruti*.

Division of the Vedas-According to the Purāṇas upto Treta Yuga there was only one Veda having four feet (Chatuṣpāda) and it was only in the Dvāpara Yuga that keeping in view the short span of human life the Veda was divided into four. Later on, over these small points were decided again and again and different Sākhās were established. That further divisions were based and involved in sequences and variations of the *mantras* and *Brāhmaṇas* and had a different accents, words etc. These differences are explicitly seen in the different śākhās of the same Veda.

In addition to the above subjects various others are distributed in the various Purāṇas. The Purāṇas contain the following main matters pertaining to the Vedas.

1. References to specific *Mantras, Sūktas, Anuvākas* etc.
2. Explanation of the Vedic Mantras, (3) Episode of the theft of the Vedas, Hayagrīva legend, Makarākṣa episode, Śaṁkhāsura episode and (4) Detailed narration of other Vedic legends etc.

Thus, the Vedas and the Purāṇas are closely inter related and the study of the Purāṇas is essential for a proper understanding of the Vedas.

For the amplification of the Vedic material in the Purāṇas three stages can be easily discerned. These are.

1. Keeping main theme of the Vedic legends intact some additional material is presented to make the legend more interesting and understandable. In such additions no sectarian influence can be found. The Vedic legend of the Matsya incarnation is treated in this manner in the Matsya Purāṇa while the Purūravas-Urvaśī legend is similarly amplified in the Viṣṇu Purāṇa (IV. 6). The legend of Hariścandra as narrated in detail in the Brahma Purāṇa and the Mārkaṇḍeya Purāṇa are examples of such amplifications.

2. In the second form of upabṛhmaṇa the sectarian bias of the Purāṇas becomes evident. In such amplifications while the importance of the Vedas is not slighted in any way, the sectarian views of the specific Purāṇa come into the open. For example in the Liṅga Purāṇa (I. 1. 20-21) the different Vedas are shown to be associated with different limbs of Lord Śiva while in the Padma Purāṇa (Ādikhaṇḍa 62.2-7) the different

Purāṇas are associated with the different parts of the body of Lord Viṣṇu and Lord Viṣṇu is said as *Purāṇāvayava*. Because of this assumed superiority of the specific deity the various Mantras are now explained according to their own sectarian view,.

3. In the third form of the Vedic *upabṛhmaṇa* even the natural meaning and purport of the Vedic legends and mantras are completely ignored and these are construed according to the sectarian views and theories of the specific Purāṇa. This aspect has been discussed in detail by Pargiter in his famous book *Ancient Indian Historical Tradition* and interested scholars may consult the book. Besides, these main aspects, Vedic material is scattered in the Purāṇas in huge quantity and their collection, editions and careful scholarly study can show the spread and continuity of Vedic material in post Vedic period and their influence on Indian population.

शिवलिङ्गतत्त्वविमर्शः

रमा कान्त झा

[There is detailed discussion on Śivalinga in the Purāṇas, and other texts dealing with the worship of Lord Śiva. Meaning and real purport of Śivalinga, its kinds and method of worship is described in detail in these texts. Here the learned author has discussed the meaning and essential qualities of Śivalinga on the basis of Sūtasārinhitā]

अस्ति शिवलिङ्गस्यार्चनं पुरातनकालत एव प्रचलितम् समस्तेऽपि भारतवर्षे हिमालयात् कन्याकुमारीं यावच्छ्रद्दालवो जनाः प्रतीकतत्त्वमिदं दत्तचित्तेनोपासते । शिवलिङ्गं शिवालयश्च भारतीयसंस्कृतौ स्वीयं महत्त्वं दधाते । भारतीयं वाङ्मयं लिङ्गतत्त्वस्य सारगर्भा व्याख्यां विस्तरेण प्रस्तौति ।

शब्दकोषे 'लिङ्ग' शब्दोऽनेकार्थे प्रयुक्तः प्राप्यते । चिह्नम्, हेतुः, देवमूर्तिः, सूक्ष्म-शरीरमित्यादयो लिङ्गशब्दस्य प्रसिद्धा अर्थाः सन्ति¹ । उपनिषत्सु लिङ्गशब्दः प्रायशश्चिह्नार्थे प्रयुक्तो विद्यते ।² क्वचिद्विङ्गशब्दः साधनार्थे वा प्रयुज्यते ।³ अमरकोशस्य नानार्थवर्गे लिङ्गशब्दः शेषार्थे⁴ (पुरुषजननेन्द्रियार्थे) प्रयुक्तः । वस्तुतः शेषार्थे लिङ्गस्य प्रयोगः पश्चादवर्ती प्रतीयते । लिङ्गस्य प्रथमोऽर्थस्तु चिह्नमेवास्ति । डॉ. ए. के. कुमारस्वामिना लिङ्गं शिशनस्य नोपयुक्तमुदाहरणमङ्गीक्रियते । सम्भवतः शिशनो लिङ्गस्य मूलं न, लिङ्गन्तु स्तूपाद् गृहीतमद्यत्वे शिवस्योच्चतमं प्रतीकं मन्यते⁵ ।

शिवपुराणे शिवलिङ्गस्य स्थूलसूक्ष्मभेदेनास्ति द्वैविध्यं निर्दिष्टम् । तथा हि -

लिङ्गं तु द्विविधं प्रोक्तं बाह्यमाभ्यन्तरं द्विजाः ।

बाह्यं स्थूलं समुद्दिष्टं सूक्ष्ममाभ्यन्तरं मतम् ॥

तत्र कर्मवर्त्मनि प्रवृत्ता लोकाः स्थूललिङ्गं ज्ञानमार्गे प्रवृत्ता च सूक्ष्मलिङ्गं ध्यायन्ति । शिवलिङ्गं शिवबोधकचिह्नमेवेत्यपि प्रतिपादयति शिवपुराणम् । तथा हि -

1. संस्कृतशब्दकौस्तुभम्, ९९७
2. (क) अव्यक्तातु परः पुरुषो व्यापकोऽलिङ्ग एव च ॥ (कठो. र.३.८.ब)
(ख) न चेशिता नैव च तस्य लिङ्गम् । (श्वे. उप., ६.९)
3. अपकरणे करणे द्रविणे लिङ्गे च यातनायाम् ।
सेनाङ्गे संसिद्धौ साधनशब्दप्रयोगः स्यात् ॥ (वैजयन्ती, ८६)
4. लिङ्गं चिह्नशेषसोः । (अमरकोशः, ३३०२५)
5. शिवपुराण की दार्शनिक तथा धार्मिक आलोचना, पृ. २२१

ततः स्वलिङ्गचिह्नत्वात् स्तम्भतो निष्कलं शिवः ।

स्वलिङ्गं दर्शयामास जगतां हितकाम्यया ॥

(शिवपुराणम्, २.५.२९)

इदमेव लिङ्गं शैवाः शिवस्य ब्रह्मत्वं (निर्गुणत्वं) बोधकमामनन्ति ।

‘सूतसंहिता’ शिवलिङ्गशब्दस्याध्यात्मिकमर्थं प्रस्तौति, अथ च ‘शिवस्य लिङ्गम्’ इत्यर्थभ्रमं निवार्य ‘शिव एव लिङ्गस्वरूपम्’ इत्यर्थं विधाय शिवलिङ्गयोरैक्यं युक्त्या प्रतिपादयति । शिवः स्वयमेव लिङ्गम् । यद् गमकन्तदेव लिङ्गम् । सम्पूर्णमपि वस्तु शिवेनैव गम्यमतः शिवे गमकत्वं स्वतः सिद्धमेव, न शिवः केनाप्यन्येन गम्यः । यथा लोके वह्न्यादिगमको धूमो लिङ्गन्तथैव जडस्य जगत्प्रपञ्चस्य गमकञ्छिवलिङ्गमेव । तथा हि—

शिव एव स्वयं लिङ्गं लिङ्गं गमकमेव हि ।

शिवेन गम्यते सर्वं शिवो नान्येन गम्यते ॥

(सूतसंहिता, ४.२८.२)

सूतसंहितायाः टीकाकारोऽपि अर्थममुं समर्थयन्नाह—“लोके हि वह्न्यादिलक्षण-
स्यार्थान्तरस्य यद् गमकं ज्ञापकं धूमादि लिङ्गमुच्यते । शिवोऽपि स्वप्रकाशचिद्रूपत्वेन
सर्वस्य जडवर्गस्य गमको न त्वन्येन गम्यः । अतो गमकत्वात् स्वयमेव लिङ्गम् ।¹

जडपदार्थ एवान्येन गम्यते न चेतनः । साक्षात्स्वप्रकाशैकलक्षणः शिवो न जडः
किन्तु चेतनः । अतः स शिवो न गम्योऽपि तु गमक एव । घटादिजडपदार्थोऽस्वप्रकाशः
शिवेतरोऽतो गम्यः । तथा हि—

जडं हि गम्यतेऽन्येन नाजडं मुनिपुंगवाः ।

शिवो नैव जडः साक्षात्स्वप्रकाशैकलक्षणः ॥

अस्वप्रकाशश्चेत्साक्षात् स्वप्रकाशैकलक्षणः ।

अस्वप्रकाशं कुड्यादि न शिवः संमतं खलु ॥

(सूतसंहिता, ४.२८.३-४)

असति स्वप्रकाशे शिवे सर्वमपि वस्तु अप्रतीतं सत् शून्यमेव भविष्यति । सर्वविध-
प्रतीतेरभाव एव शून्यता । शून्यत्वसिद्धिरपि प्रमाणान्तरेणैव संभवति न शून्येन । तथाहि—

शिवेऽसति मुनिश्रेष्ठाः स्वप्रकाशैकलक्षणे ।

अप्रतीतं भवेत् सर्वं ततः शून्यमशेषतः ॥

शून्यत्वसिद्धिरपि श्रेष्ठाः शून्येनैव न सिद्ध्यति ।

खलु सर्वात्मना मानविहीनं शून्यलक्षणम् ॥

(सू. सं., ४.२८.५-६)

अस्त्यत्र टीकाकर्तुः स्पष्टीकरणम् —

“शून्यवादिनाऽपि सर्वशून्यत्वस्य सिद्धिः केनापि प्रमाणज्ञानेनैव कर्तुं शक्यते न तु शून्येन, यतो हि प्रमेयसिद्धिः प्रमाणाधीना । इत्थं हि सति शून्यज्ञाने कथं सर्वशून्यता-सिद्धिः ? सर्वप्रतीत्यभाव एव शून्यस्य लक्षणात् ।¹ सर्वशून्यमतेऽपि ज्ञानस्यास्तित्वं स्वीकार्यमतस्तज्ज्ञानञ्च स्वप्रकाशमेव मान्यम्, ज्ञानस्य परप्रकाशकत्वे सर्वत्र जगति अन्धत्वप्रसंगाज्ज्ञाने स्वप्रकाशत्वमनिवार्यम् । तदेव स्वप्रकाशचैतन्यं शिवरूपम् । स एव स्वयं ज्योतिः शिवः समं विश्वं प्रकाशयति । तथा हि-

अतः साक्षी शिवः साम्बः स्वप्रकाशैकलक्षणः ।

तेन सर्वमिदं गम्यं गम्यतेऽसौ न गम्यते ॥

स्वयंज्योतिरिति प्राह श्रुतिः साध्वी महेश्वरम् ।

तस्य भासा सर्वमिदं विभातीत्यपि चाह हि ॥

(सूतसंहिता, ४.२८.७-८)

उपनिषदपि शिवं स्वप्रकाशं, तेन चाखिलमपि विश्वं प्रकाशितं भवतीति मन्यते । तथा हि—

न तत्र सूर्यो भाति न चन्द्रतारकं नेमा विद्युतो भान्ति कुतोऽयमग्निः ।

तमेव भान्तमनुभाति सर्वं तस्य भासा सर्वमिदं विभाति ॥

(कठोपनिषद्, २.२.१५)

यद्यपि परशिवस्वरूपं चैतन्यं स्वप्रकाशान्तथापि अविद्याविलासेनावृतमिव प्रतिभाति । उपनिषद्वाक्यजन्य-ज्ञानेनाविद्यावरणस्य निवारणेन तच्छिवतत्त्वं स्वप्रकाशादेव प्रकाशते । तद्धि घटादिवत् स्वातिरिक्तञ्चैतन्यं नापेक्षते ।

केचन ‘शिवस्य लिङ्गम्’ इत्युक्त्वा शिवलिङ्गयोरविवेकवशाद् भेदबुद्धिमामनन्ति, तत्तु चिन्त्यमेव । वस्तुतः परशिवो निखिलमपि प्रपञ्चजातं प्रकाशयन् स्वयं स्वलिङ्गेन ज्ञायते । अत एव स्वयंभातयोः शिवलिङ्गयोर्भेदबुद्धिर्भ्रमजन्यैवास्ति । तथा हि-

शिवस्य लिङ्गं शिवलिङ्गमन्ये मुनीश्वरा वेदविदो वदन्ति ।

स्वयं प्रकाशस्य न युज्यते तत् ततश्च शम्भुः स्वयमेव लिङ्गम् ॥

(सूतसंहिता, ४.२८.१०)

सूतसंहिता व्यवहारदृशा प्रोच्यमानानि नैकविधानि लिङ्गानि वर्णयति । सन्तीमानि तानि लिङ्गानि² —

1. वेदान्तवाक्यजन्या परात्मविद्या ।

1. सूतसंहिता, ४.२८.६ ता. टी.

2. सूतसंहिता, ४.२८.१३-१९

२. विचारजन्या सत्यविद्या (मीमांसाशास्त्रस्य परिशीलनजन्या विद्या) ।
३. पुराणेतिहासस्मृतिजन्या परा विद्या ।
४. शिवेन प्रकाश्या, शिववस्तुनिष्ठा माया ।
५. अन्तःकरणम्, तस्याहंकारादिवृत्तयः ।
६. प्राणशरीरत्वगादि-इन्द्रियसमूहरूपं स्थूलशरीरम् ।

(अत्र शरीरशब्दस्य सूक्ष्मशरीरे तात्पर्यम् ।)

७. शब्दादयः पञ्चतन्मात्राः, आकाशादीनि पञ्चभूतानि पातालादयो लोकाश्च ।
८. अस्ति-नास्तितया विद्यमानं सकलं वस्तु ।

एभिलिङ्गैरज्ञानवशाच्छिवस्वरूपं ज्ञायते । एतेषां व्यवहारदृष्ट्या शिवस्य गमकत्व-बुद्ध्याऽज्ञानिन एष्वेव लिङ्गत्वं कल्पयन्ति । ज्ञानिनस्तु सम्पूर्णतत्त्वस्य गमकं शिवमेव मन्यन्ते । यद् यद् वस्तु शिवस्य लिङ्गमुक्तन्तु सर्वं जडत्वकारणात् न लिङ्गम्, लिङ्गन्तु ज्ञानमेव भवितुमर्हति शिवश्च साक्षाज्ज्ञानरूप एवातः शिव एव साक्षालिङ्गन्तत्रैव च सर्वं वस्तु पर्यवस्यति । (तस्मिन्नेव सर्वस्य वस्तुनः पर्यवसानम्)

केचन 'आलयम्' लिङ्गं मन्यन्ते । मतेऽस्मिन्नपि शिव एव लिङ्गं सिद्ध्यति, यत आलय आधार उच्यते । शिव एव सर्वाधारोऽतः स एवं सर्वाधारस्वरूपतया लिङ्गं वर्तते । तथा हि—

आलयलिङ्गमित्याहुरपरे वेदवित्तमाः ।
तदापि शङ्करः साक्षाल्लिङ्गं नान्यन्मुनीश्वराः ॥
आलयो नाम चाधारः सर्वाधारः शिवः खलु ।
सत्यासत्यस्वभावत्वात्सत्य एव शिवः खलु ॥

(सूतसंहिता, ४.२८.२१-२२)

चिद्रूपं द्रष्टृत्वं सत्यम्, अचिद्रूपं दृश्यमसत्यम् । शुकौ रूप्यमिव सत्ये ब्रह्मणि प्रपञ्चारोपः फलतः स्वाधिष्ठाने शिवे लिङ्गत्वोपपत्तिर्युक्तिसंगतैव । महेश्वर आकाशमिव स्वाधारः । परशिवः स्वमहिम्ना स्वरूपरूपे प्रतिष्ठितः । अनाधारस्य शिवस्य शिला-प्रभृत्याधारे लिङ्गादिपूजनविधानमज्ञानिनां कृते स्थूलभावात्सूक्ष्मभावं प्रत्युन्मुखीकरणाय कृतम् । ज्ञानदृष्ट्या शिवरूपस्य लिङ्गस्य ध्यानमेव श्रेयस्करमिति निष्कर्षः ।¹ आगम-शास्त्राणापि मृच्छैलधातुरत्नादिभवे लिङ्गे पूजनं निषिध्यते । तथा हि—²

सर्वमन्यत्परित्यज्य चित्तमत्र निवेशय ।³

1. सूतसंहिता, ४.२८.२०

2. सूतसंहिता, ४.२८.२३-३१

3. आगमप्रमाणम्, सू. सं., ४.२८.३० श्लोकयोस्तात्पर्यटीकायामुद्धृतम् ।

एवं तावल्लिगि गत्यर्थ इत्यस्माद् धातोर्णिजन्तात्पचाद्यच्च 'लिङ्गयति गमयतीति लिङ्ग-
मिति व्युत्पादयतां मते परशिवस्यैव लिङ्गतामुक्त्वा लीयतेऽस्मिच्छिङ्गमिति लीङ् संश्लेषण
इत्यस्माद् धातोर्व्युत्पादयतामपि मते तथात्वमाह लयनात् । यतो ह्यखिलदृश्यप्रपञ्चस्य लयस्
तस्मिन् शिवे जायत अतः परशिव एव लिङ्गं सिद्ध्यति । व्यवहारदशायां कल्पितं रजतं
यथा ज्ञानेन शुक्तिशकले लीयते, किन्तु शुक्तिसकलोऽन्यत्र क्वापि न लीयते । तात्त्विकदृशा
स शुक्तिशकलोऽपि ब्रह्मण्येव लीयते न तु ब्रह्म क्वापि लीयते, अतोऽविनाशी शिव एव
लिङ्गमिति सिद्ध्यति । तथा हि-

लीयते हि शिवादन्यदशेषमशिवं शिवे ।

अतो लिङ्गं द्विजश्रेष्ठा अविनाशी हरः स्वयम् ॥

(सूतसंहिता, ४.२८.३५)

इत्थं विश्वस्य गमकालयलयस्थानैः परशिवे लिङ्गत्वमभिधाय संहिता तदुपासना-
र्थमौपाधिकं लिङ्गं प्रतिपादयति । देहेऽस्मिन् मूलाधार-मणिपूरकानाहताज्ञा-द्वादशान्त-
षोडशान्ताः षड्विधा आधाराः शिवोपासनायाः स्थानानि सन्ति । एषु मूलाधारद्वादशान्त-
षोडशान्तसंज्ञकेषु स्थानेषु परतत्त्वस्य शिवस्य लिङ्गबुद्ध्योपासना भवति । मणिपूर-
कानाहताज्ञानामकेषु स्थानेषु च क्रमशो ब्रह्मविष्णुरुद्रलिङ्गान्युपासते । मणिपूरकानाह-
ताज्ञस्थानानामाधारा नाभिहृदयभूमध्यभागाः सन्ति । नाभौ मणिपूरकस्थाने उपास्यं
ब्रह्मलिङ्गं स्वयंभूरूपेणापिण्डं, तदेव प्रजापत्यादिनाम्नाऽभिधीयते । तदधोमुखज्जगत्कर्तृ-
त्वात् ।¹

तस्य मध्यस्थं ब्रह्मलिङ्गस्योपासना आत्मनिष्ठैर्योगिभिः प्रणवस्य प्रथमाक्षरेण
'अकारेण' विधेया । तथाहि—

मध्यस्थं महामन्त्रैरर्चनीयं तु योगिभिः ।

गुरुपदेशतो ज्ञेयं लिङ्गमेकं प्रकीर्तितम् ॥

(सूतसंहिता, ४.२८.३८)

अस्ति हृदयेऽनाहताख्ये आधारे विष्णुलिङ्गं कोटिसूर्यसमं कोमलं लिङ्गशरीररहितं
सदपि, औपाधिकशरीरविशिष्टमव्यक्तं संसारपालकमूर्ध्वमुखम् । लिङ्गमिदं द्वितीयं
कथ्यते । अस्य लिङ्गस्योपासना प्रणवस्य 'उकारेण' अक्षरेण विधेया ।²

भूमध्य आज्ञाचक्राधार उपास्यं रुद्रलिङ्गमस्ति शक्तिवल्लभः । शिवः लिङ्गमिदन्तत्त्व-
तोऽरूपमप्युपाधिवशात्सरूपमिव प्रतिभाति । लिङ्गमिदमव्यक्तमद्भुतञ्च । विश्वस्याखिलस्य
संहारकं विश्वज्ञानसाधकञ्चास्त्येतल्लिङ्गम् । अस्य रुद्रलिङ्गस्योपासनमोङ्कारस्य 'मकारेण'

1. अधोमुखमनाद्यन्तमपिण्डं पिण्डसंज्ञितम् ।

ज्वत्कालानलप्रख्यं स्वयम्भुंब्रह्मसंज्ञितम् ॥ सू. सं. ४.२८.३७

2. सूतसंहिता, ४.२८.३९-४१

अक्षरेण विधेयम् ।¹ अकारोकारमकाराक्षरमन्त्राणां ब्रह्मपरता श्रुतावपि निगदिता । तथाहि— अकारादिमन्त्राणां ब्रह्मात्मकता च श्रुत्यैवोक्ता- अकारं ब्रह्माणं नाभौ, उकारं विष्णुं हृदये, मकारं रुद्रं भ्रूमध्ये, ओङ्कारं सर्वेश्वरं द्वादशान्ते ।

(सूतसंहिता, ४.२८.ता. टी.)

उपसंहारे सूतसंहिता प्रतिपादयति—एषु ब्रह्मविष्णुरुपेषु त्रिविधलिङ्गेषु स्वशक्तियुक्तः पुराणः परात्परः शिव एव स्वभक्तानां मङ्गलाय भासते । आत्मविद्यानौकया परशिवज्ञान-मवाप्य साधका भवसागरं तरन्ति, अतो लिङ्गस्वरूपः परशिव एव मोक्षप्रदोपास्यः । तथा हि—

स एषु लिङ्गेषु शिवः पुराणः स्वशक्तियुक्तः स्वजनप्रियाय ।

प्रकाशते संततमात्मविद्याप्लवाभिलाषैरभिपूजनीयः ॥ 2

सूतसंहिताया लिङ्गविषयं सूक्ष्मविश्लेषणमिदं दर्शनक्षेत्रे शिवोपासकानां कृतेऽत्यन्तो-पयोगि वरीवर्तीति शम् ।

1. सूतसंहिता, ४.२८.४२-४४

2. सूतसंहिता, ४.२८.४५

OBITUARY

PROF. N. GANGADHARAN (1934-2002)

In the sad demise of Dr. N. Gangadharan, former Professor of Sanskrit in the University of Madras, on March 8, 2002, the world of Indology has lost an eminent scholar in Sanskrit and a specialist in Purāṇic Studies. Born on 4-3-1934 at Tiruppaitur in Tamilnadu, young Gandadharan, after gaining his Master's degree in Sanskrit, had a short spell of service in the local Vivekananda College. Later he joined, in 1958, the Sanskrit Department of the University of Madras as a member of the editorial staff of its *New Catalogus Catalogorum* Section, and worked assiduously in the Department in different capacities for 36 years, till he retired from service, in 1994, as Professor of Sanskrit. His services have been considerable in the monumental project of the preparation of the *New Catalogus Catalogorum*, being a documentation of the inconceivably vast wealth of manuscripts of Sanskrit, Pali and Prakṛt Texts and authors, being issued in 20 large-sized volumes. While in service he took his doctorate on the subject of *Garuḍapurāṇa- A Study* under Prof. V. Rāghavan and had the privilege of guiding several students for their M. Phil. and Ph. D. degrees.

Since retirement Dr. Gangadharan functioned as the Director of the Ananthacharya Indological Research Institute, Bombay, enhancing considerably the academic activities of that Institute. He functioned also as the Joint Director of the Sri Sarada Education Society Research Centre, Madras, started by Prof. K. V. Sarma from the inauguration of the Centre in 1991 till his demise.

As an active academician Dr. Gangadharan associated himself, in several capacities, with several Workshops, Seminars and Conferences related to Indology. Author, Editor or Translator of about ten books and writer of about 80 research papers. on various subjects. Dr. Gangadharan's contribution to Sanskrit Studies has been very substantial. He also contributed about 300 entries to the *Encyclopedia of Hinduism*, being a Project of the Indian Heritage Research Foundation (U. S. A.).

Dr. Gangadharan was a simple man of unassuming personality. He was ever ready to lend his helping hand in all academic activities at demand. He was a regular contributor to Purāṇa Bulletin of the All India Kashiraj Trust. His Doctoral thesis on *Garuḍa Purāṇa* was published by

the Trust on the recommendation of Dr. V. Raghavan. He also edited critically the Garuḍa Purāṇa for the Trust which is yet to be published

From among the more important Publications of Dr. Gangadharan following might be mentioned:

1. *Garuḍapurāṇa - A Study*. Kashiraj Trust, Varanasi, 1972.
2. *Liṅgapurāṇa - A Study*, Ajanta Books International, Delhi, 1980.
3. *Agnipurāṇa*, English Translation, ML D, -Delhi, 1984-87. (In 4 Parts),
4. *Index of Names in the Liṅgapurāṇa*, Kashiraj Trust, Varanasi, 1989.
5. *Dr. V. Raghavan, Commemoration Volumes*, Kashiraj Trust, Varanasi, 1991 (Edr.)
6. *Vālmīki Rāmāyaṇa*, English Tr. by C. B. Srinivasa Iyengar, Little Flower Co., Madras (Revisor).
7. *Purāṇas : Study of Indian History and Culture*, Bombay, 1993. (Edr.)
8. *Gītāgovindam with English and Tamil translation*, Little Flower Co., Madras, 1994.
9. *Lakṣmīśahasram of Veṅkaṭādhvarin* Little Flower Co., Madras, 1995 (Edr).
10. *Studies on Indian Culture, Science and Literature : Prof. K. V. Sarma, Felicitation Volume*, Madras, 2000. (Editor).

- K. V. Sarma

ACTIVITIES OF THE ALL INDIA KASHIRAJ TRUST

(July 2003-Dec. 2003)

Garuḍa Purāṇa work

During the period the printing of the Garuḍa Purāṇa was in progress, The complete text of the Ācārakāṇḍa is composed and proofs are being corrected.

Visitors to the Purāṇa Department

During the period many foreign and Indian scholars visited the Purāṇa Department and were informed about the activities of the Department. They appreciated the work.

Rāmalilā

The world famous Rāmlila of the Rāmnagar was organised by the All India Kashiraj Trust from Ananta Caturdaśī day (9th Sept. 2003) up to Āśvina Pūrṇimā day (9th Oct. 2003). This Rāmalilā continues for complete one month. The number of visitors to the Rāmalilā is increasing every year. As usual the number of daily visitors is many thousands and on special days the number of visitors is in lac. Such special days are Dhanuṣ-yajña, Vijaya Daśamī, Bharata Milāpa, Rāma Rājyābhiṣeka etc. The daily visitor who are called *nemi-s* (who observe the vow daily to see Rāmalilā) visit the Rāmalilā for full month. Some foreign scholars and tourists also visit the Rāmalilā. For the whole month during the Rāmalilā free provisions were distributed to saints and Sādhus who visited Rāmalilā. The number of saints was about one thousand daily. His Highness Kashi Naresh Maharaja Sri Anant Narain Singh daily visited the Rāmalilā and was present in the Rāmalilā during the whole time of the performance.

Rāsalilā

The Rāsalilā performed by the Rāsamaṇḍalī of Vrindavana is organised every year by the All India Kashiraja Trust in the month of Śrāvaṇa Śukla Pakṣa from Dvitiyā tithi to Pūrṇimā tithi. This year it was organised from 31 July to 12 August 2003. During The complete Rāsalilā

period tenth Skandha of the Srimadbhāgavata Purāṇa and Rādhāśahasranāma was recited by Pt. Ganpati Shukla and Pt. Arun Kumar Jha. Rāsīlā is performed in Prasiddha Garden of Ramnagar every year. Thousands of local public daily observe the Rāsīlā. His Highness Kashi Naresh Maharaja Sri Anant Narain Singh was daily present in the Rāsīlā.

ACTIVITIES OF THE SISTER TRUSTS

Maharaja Benares Vidyamandir Trust

Museum

The museum run by the Maharaja Benares Vidyamandir Trust is permanent attraction to the visitors and tourist to Varanasi. The tourists show keen interests in objects displayed in the museum. The objects of museum have their historical value. The foreign tourists very much appreciate the museum and treat their visit as very useful. The pilgrims to Varanasi also visit the museum in good number.

सर्वभारतीयकाशिराजन्यासस्य कार्यविवरणम्

(जुलाई २००३ - दिसम्बर २००३)

गरुडपुराणकार्यम्

अस्यां कालावधौ गरुडपुराणस्य मुद्रणकार्यं प्रचलितम् । गरुडपुराणस्या-
चारकाण्डस्य सर्वे अध्यायाः मूलपाठान्तरयुताः कम्प्यूटरयन्त्रेण अक्षरसंयोजिता जाताः ।
प्रूफसंशोधनकार्यं प्रचलति ।

पुराणविभागे समागता विद्वांसः

अस्मिन् समये बहवो वैदेशिका भारतीयाश्च विद्वांसः पुराणविभागे समागताः पुराण-
विभागस्य कार्यजातेन समवगताश्च बभूवुः । ते पुराणविभागस्य कार्यं प्रशंसितवन्तः ।

रामलीला

रामनगरस्य विश्वविश्रुता रामलीला अनन्त चतुर्दशीतिथिमारम्य (९ सितम्बर २००३)
आश्विनपूर्णिमापर्यन्तम् (९ अक्टूबर २००३) आयोजिता जाता । एषा रामलीला
एकमासपर्यन्तं प्रचलति । रामलीलादर्शकाणां संख्या प्रतिवर्षं वर्धते । यथापूर्वं प्रतिदिनं
दर्शकाणां संख्या अनेकसहस्रयुता विशेषलीलादिनेषु च लक्षाधिका भवति । विशेषदिनानि
धनुर्यज्ञलीलादिनं, विजयदशमीदिनं, भरतमिलापदिनं रामराज्याभिषेकदिनम् इत्यादि
सन्ति । 'नेमी' इति नाम्ना प्रथिता प्रतिदिनम् मासं यावत् रामलीलां पश्यन्ति । केचन्
वैदेशिकविद्वांसः पर्यटका अपि रामलीलां पश्यन्ति । मासं यावत् रामलीलां द्रष्टुं
समागतेभ्यः साधुजनेभ्यो निःशुल्का भोजनसामग्री प्रदत्ता जाता पूर्ववत् । एतादृशसाधूनां
संख्या प्रायः प्रतिदिनं सहस्रपरिमिता आसीत् । तत्र भवन्तः काशिनरेशा महाराजाः श्री
अनन्तनारायणसिंहशर्मदेवाः प्रतिदिनं रामलीलासमये रामलीलायाम् उपस्थिता आसन् ।

रासलीला

वृन्दावनतः आगतया रासमण्डल्या रासलीलायाः प्रदर्शनं प्रतिवर्षं श्रावणमासस्य
शुक्लपक्षस्य द्वितीयातिथिमारम्य पूर्णिमातिथिपर्यन्तं भवति । अस्यायोजनं सर्वभारतीय-
काशिराजन्यासेन संपाद्यते । अस्मिन् वर्षे अस्यायोजनं श्रावणशुक्लद्वितीयामारम्य (जुलाई
३१, २००३) पूर्णिमातिथिपर्यन्तं (अगस्त १२, २००३) जातम् । रासलीलादिनेषु प्रतिदिनं
श्रीमद्भागवतपुराणस्य राधासहस्रनाम्नां च पाठः पण्डितगणपतिशुक्लेन पं. अरुण कुमार
झा महोदयेन च कृतः । प्रतिवर्षं रासलीला रामनगरस्य प्रसिद्धोद्याने संपन्ना भवति ।

प्रतिदिनं सहस्राधिका स्थानीयद्रष्टारः पश्यन्ति रासलीलाम् । तत्र भवन्तः काशिनरेशा
महाराजाः श्री अनन्त नारायणसिंहशर्मदेवाः प्रतिदिनं रासलीलायामुपस्थिता आसन् ।

सहयोगिन्यासानां कार्यविवरणम्

महाराज बनारस विद्यामन्दिरन्यासः

संग्रहालयः

अनेन न्यासेन संचालितः संग्रहालयः वाराणसीं समागतानां पर्यटकानां दर्शकाणां च
कृते महान् आकर्षणभूतोऽस्ति । दर्शकाः संग्रहालये प्रदर्शितानां वस्तूनां विषये स्वरुचिं
प्रदर्शयन्ति । संग्रहालये प्रदर्शितानां वस्तूनाम् ऐतिहासिकं महत्त्वं वर्तते । वैदेशिका
दर्शका संग्रहालयस्य प्रशंसनं कुर्वन्ति तथा स्वयात्रां सफलामाम्न्ति । बहवः
तीर्थयात्रिणोऽपि संग्रहालयं पश्यन्ति ।

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

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

ANNOUNCEMENT OF FOUR NEW PROJECTS

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

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

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

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

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