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# पुराणम्-PURĀṆA

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# महेश्वरकृता गायत्रीस्तुतिः

(वराह पु. २८, २७-३३)

महेश्वर उवाच

जयस्व देविं गायत्रे महामाये महाप्रभे ।  
महादेवि महाभागे महासत्त्वे महोत्सवे ॥ २७  
दिव्यगन्धानुलिप्ताङ्गि दिव्यस्त्रग्दामभूषिते ।  
वेदमातर्नमस्तुभ्यं त्र्यक्षरस्थे महेश्वरि ॥ २८  
त्रिलोकस्थे त्रितत्त्वस्थे त्रिवह्निस्थे त्रिशूलिनि ।  
त्रिनेत्रे भीमवक्त्रे च भीमनेत्रे भयानके ॥  
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महाविद्ये महावेद्ये महादैत्यविनाशिनि ॥  
महाबुद्ध्युद्भवे देवि वीतशोके किरातिनि ॥ ३१  
त्वं नीतिस्त्वं महाभागे त्वं गीस्त्वं गौस्त्वमक्षरम् ॥  
त्वं धीस्त्वं श्रीस्त्वमोङ्कारस्तत्त्वे चापि परिस्थिता ॥  
सर्वसत्त्वहिते देवि नमस्ते परमेश्वरि ॥ ३२  
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देवैरपि जयेत्युच्चैरित्युक्ता परमेश्वरी ॥ ३३

TRANSLATION

[Victory be to thee O goddess Gāyatrī, the great illusive power (Mahāmāyā), the supreme resplendent one, the great goddess, highly fortunate, extremely strong and highly joyful. (27)

Obeisance to thee O thou mother of the Vedas, great goddess, stationed in three syllables, having thy body anointed with divine perfume and decorated with celestial garland of flowers. (28)

Salutation to thee O Sarasvatī ! dwelling in three worlds (earth, nether world and heaven), three *tattvas* (true nature or *guṇas*). in three fires (Gārhapatya, Āhāvānīya and Dakṣiṇa). O Thou bearer of triśūla (trident), possessed of three eyes, fierce mouth, fierce eyes, dreadful one born (daughter) of the god seated on couch of lotuses . (29)

Salutation to thee O thou Mahāmāyā (great ellusive power), having eyes like lotus petals, dropping nector as thou art, all-pervading, the supreme goddess of all creatures, the form of Svāhā and Svadhā, O Ambikā. (30)

O Thou fullest one ! shining as the full moon, having resplendent limbs, born from Bhava (or the origin of the universe), the great knowledge (Mahāvidyā), the greatest object to be known, destroyer of the great demon, the origin of the high intellect, free from grief. O thou goddess, a female Kirāta. (31)

O Great fortunate one, thou art Nīti (right course = propriety), thou art gīḥ (speech), thou art Gauḥ (cow, earth), thou art Akṣara (the syllables) thou art Dhī (intellect), Śrī (fortune) and Omkāra. Thou art settled in Tattva (principle, reality). salutation to thee O supreme goddess. (32)

Thus eulogized by supreme lord Bhavā (Śiva) the great goddess was loudly extolled by gods 'be victorious'. (33)

### Note

In this stut: the goddess is eulogized as supreme deity who creates, sustains and annihilates the world. She is described great ellusive power, as most shining, most fortunate, most strong and most joyful. (verse 27). -She is described as decorated with divine garlands and perfume. She is here addressed as mother or origin of the Vedas and stationed in त्र्यक्षर. The word means mystic syllable Om consisting of three syllables अ + उ + म्. and representing supreme Brahman. Cf Manu - आद्यं यत् त्र्यक्षरं ब्रह्म. 11.265 (verse 28). She is described as stationed in three worlds, three *tattvas* (सत्त्व, रजस् and तमस्), and three fire (गार्हपत्य, आहवनीय, and दक्षिण), She has three eyes and bears a trident. She is of terrible form and her mouth and eyes are terrific. She sits on the couch of lotuses and is Sarasvatī (goddess of learning) (29)

In verse 30 the auspicious form of the goddess are described; Her eyes are like lotus-petals, she is great illusive power and nector dropper, she is all pervading, Supreme deity Svāhā and Svadhā (bearer of oblations to the gods and manes). (30)

Verse 31 : किरातिनी is a name of goddess Pārvatī. According to the Agni Purāṇa 309.7 when lord Śiva assumed the form of a Kirāta (a forest tribe) goddess Haimavatī also transformed herself into a female Kirāta or Śabara :

ईशः किरातरूपोऽभूत् पुरा गौरी च तादृशी ।  
जपेद् ध्यायेत् पूजयेत् तां सर्वसिद्धयै विषादिहत् ॥

In the Śāradātilaka her *dhyāna* is described as follows :

श्यामां बर्हिकलापशेखरयुतामारूढपर्णाशुकां  
गुञ्जाहारलसत्पयोधरयुताम् अष्टाहियान् विभ्रतीम् ।  
ताटङ्काङ्गदमेखलागुणरणन् मञ्जीरतां प्रापितान्  
कैरातीं वरदाभयोद्यतकरां देवीं त्रिनेत्रां भजे ॥

Verse 32 : Goddess is described as embodiment of intellect, prosperity and Oikāra and She is ever ready for welfare of all creatures.

—Ganga Sagar Rai

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## NACIKETAS THE "GOOD BOY"—IS HE ?

### Naciketas' Relations with His Father as Reflecting the Relations between Dharma and Mokṣa.<sup>1</sup>

By

AMOS NEVO

[तैत्तिरीयब्राह्मणे, कठोपनिषदि, महाभारते, वराहपुराणे च प्राप्यते नचिकेतस आख्यानम् । नासिकेतोपाख्याननामके ग्रन्थेऽपि यस्य बहवः पाठाः प्राप्यन्ते समुप-  
वृंहितमेतदाख्यानम् । अत्रेदं विचारणीयं यन् नचिकेतसः पितुः शापस्य किं कारणं येन  
तस्य पिता तं यमलोकगमनायाशपत् । किं तयोः विचारसाम्यं नासीत् ।

अस्मिन् आख्याने ज्ञानस्य, कर्मणः मृत्युलोकस्य मोक्षस्य जनक-जन्य-संबन्धस्य च  
प्रश्नाः सन्निविष्टाः सन्ति । अत्र लेखकेन एतेषां विषयाणां विवेचनं विधाय प्रतिपादितं यत्  
कर्मकाण्डापेक्षया ज्ञानकाण्डस्य महत्त्वमत्र प्रदर्शितम् ।]

The mythical story of Naciketas - a boy returning alive from Death - has been used as means to convey different philosophical and socio-religious ideas:

1. Dharma messages concerning sacrifice, mainly the "Naciketa Fire" rite- *Nāciketāgni* in the **Taittirīya Brāhmaṇa** and *Triṇāciketāgni* in the **Kaṭhōpaniṣad**.
2. Liberation (*mokṣa*) through knowledge of the Absolute-*brahmavidyā*- in **Kaṭhōpaniṣad**.
3. Dharma, especially cow gifts (*godāna*) to the priests, as means for liberation, in the **Mahābhārata**, and the full scope of values and norms of the multifaceted Dharma, affecting man's fate after death, in **Varāha Purāna** and **Nāsiketopākhyāna**<sup>2</sup>.
4. Devotion to Viṣṇu-in **Varāha Purāna** and **Nāsiketopākhyāna**.

Dharma and Mokṣa messages are embedded in the different texts of the story since its earliest versions, and the relations between these contradictive

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1. This theme is dealt with in my PhD thesis about Naciketas. I am grateful to my tutor, prof. D. Shulman, of the Hebrew University at Jerusalem, for all his guidance and help, and for his general comments on this specific paper.
  2. Belloni-Filippi (1902-4); *Nāsiketāgrantha* (1930); *Nāsiketopākhyāna* (1945), and many more versions, found mainly in manuscripts (I have collected 33 copies of the story MSS, and examined 16 more).



doctrines are implied in the narrative, and may be best presented by the developments in Naciketas' relations with his father.

Naciketas is best known as the human hero of **Kāthopaniṣad**, while the other versions of the story are less known. This paper aims at closing this knowledge gap, examining the Dharma-Mokṣa<sup>3</sup> relations in all the storypatterns<sup>4</sup> in Sanskrit<sup>5</sup>, through the prism of father-son relations.

Naciketas' father sends his son to death<sup>6</sup> - sacrifices him, according to some commentators.<sup>7</sup> Filicide and child sacrifice were quite common in Hinduism<sup>8</sup> as well as in other ancient cultures, and myths reflecting these sacrificial habits<sup>9</sup>, basically represent the universal inherent tensions in

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3. "Dharma" means here "doing right" in all the, encompassing all facets of life and aspects of human behaviour in this world, affecting the Hereafter, Its moral doctrine is based upon the acceptance of the ontological validity of empirical reality. "Mokṣa" expresses here the Advaitic idea of striving for absolute liberation from the empirical world ("māyā"), denying its ontological validity, and advocating Knowledge of the Ātman/Brahman oneness, transcending all the empirical conceptions.
  4. In my thesis I have divided the whole corpus into three formal patterns, according to the narrative variations, rather than the thematic elements:
    - 1) The **Vedic** pattern - Taittirīya Brāhmaṇa III. 11.8, Kāthopaniṣad 1-3.
    - 2) The **Itihāsa-Purāṇa** pattern - Mahābhārata XIII. 60 (Southern recension, or XIII. 71 - BORI), Varāha Purāṇa II 193-212 (Iyer, (1985), or II. 191-210, Gupta, (1981).
    - 3) The **Nāsiketa Story** (*Nāsiketopākhyāna*) pattern – scores of variations of the story-in MSS and print.
  5. Excluding two modern Sanskrit *kāvya* works - Ghimire (1975), Sharma, S.S.P. and the Prakrit languages versions.
  6. Some commentators doubt the actual death of Naciketas and consider the situation as an initiation story: Eliade detects signs for an actual initiation process in Naciketas' story (Eliade (1958), p 118, Eliade (1977), p. 15). Helfer (1967/8), followed by Kaelber (1979), p. 55), considers the story as a description of an actual initiation ceremony of an Adhvaryu priest. The story may also be interpreted as a symbolic initiation-Naciketas is sent to Yama, by an intentional violent act of his father, in order to complete his education and acquire Knowledge (Shulman (1993), p 125).
  7. Gonda (1981), p 351; Grinshpon (2003), p. 95; Keith (1925), p 348. See discussion-Rawson, pp. 59f.
  8. Shulman (1993).
  9. For example, in the Bible: the *Aqeda* story (Genesis, 22.1-19), Yiftah sacrificing his daughter (Judicum., 11.29-40), the king of Moab sacrificing his son (Regum II, 3.27), and others. Examples from the Greek mythology: Agamemnon sacrificing Iphigenia, Tantalus killing Pelops, Heracles killing his children - and many more examples from these, and other ancient traditions.

father-son relations in all human societies Apart from Freud's psychoanalytic observations about the rivalry over the mother's love, these tensions are nourished by the dynamics of the socialization process. Fathers undertake the task of bequeathing the values, norms and traditions of society to their sons, while sons confront and resist their fathers in the process, endeavoring to establish their own independent identity. The son's individuality is thus forged by the conflict with his father.

Since the earliest occurrences of the Naciketa story in the Vedic literature<sup>10</sup>, the father-son relations have been enigmatic. In the Vedic story Naciketas confronts his father being suddenly seized by "*śraddhā*", but the meaning of this term is not fully clear. The enigma is further intensified in the absence of no obvious justified reason for conferring a death curse upon the faithful and obedient son. The enigma has concerned Hindu writers throughout the ages, and the Naciketa story has been retold in several versions, attempting to insert the father-son relations and the curse into a more reasonable framework.

The idea that the father-son relations reflect the Dharma-Mokṣa relations in the Hindu context is suggested by Radhakrishnan<sup>11</sup>:

*The author (of Kathopaniṣad - A. N.) attempts to distinguish between Vājaśravasa the protagonist of an external ceremonialism, and Naciketas, the seeker of spiritual wisdom.*

The father represents Dharma - adhering to the old norms endorsed by the traditional religious establishment, while Naciketas is the protagonist of Mokṣa<sup>12</sup>, seeking individual liberation-the idea introduced by the renovating trends in Hinduism, advocating the establishment of new society norms and values. It is not perfectly clear who "the winner" is in the father-son conflict, as there is no clear-cut preference in the Dharma-Mokṣa contradiction in Hinduism.

## A. The Death Curse

### 1. The Vedic version

We first encounter Naciketas in the Vedic scriptures as a little boy (*kumāra*) on the sacrificial arena, where his father, Vājaśravasa, is going

10. Taittiriya Brāhmaṇa III 11.8, Kathopaniṣad 1-3.1 exclude Sāyaṇa's suggestion to consider the Ṛgveda 10.135 as part of the Naciketa lore, since Naciketas is not mentioned by name, and other major elements of the story are missing.

11. Radhakrishnan (1953), p 595, also quoted by Grinshpon (2003) p 97.

12. The tension between Dharma-doing right in the world-and Mokṣa-striving after liberation from this world-Zaehner (1962), p. 9.

to give away all his possessions in a *viśvajit*<sup>13</sup> sacrifice. Having been seized all of a sudden by an enigmatic spirit of faith (*śraddhā*), Naciketas perceives the sacrificial cows as unsuitable<sup>14</sup>, and thinks to himself (KU/13)<sup>15</sup>:

*Joyless, verily, are those worlds to which he goes, who gives such cows that have drunk their water, eaten their hay, given their milk (for the last time) and would calve no more.*

Naciketas is traditionally portrayed as a faithful son, very anxious about the imminent fatal results of such a sacrifice. In order to save his father from his sinister destiny, he is ready to be included in his father's sacrifice<sup>16</sup>, and asks dramatically (KU/1.4): "*Father, to whom wilt thou give me*<sup>17</sup> ?" The father does not answer and Naciketas insists, repeating his question twice and thrice, until his father does respond. "*Unto Death I give thee*"<sup>18</sup>.

The Vedic text is brief and concise, leaving an ambiguity concerning the reasons both for Naciketas' question and the father's response, thus opening a wide scope for speculations: What is the real explanation for Naciketas confronting his father? Are the father's words just "a mere expression of annoyance"<sup>19</sup>? Does he lose his balance out of "pain and agitation" at the delicate and fragile situation of the sacrifice, in which his whole fate is at stake<sup>20</sup>? Or, does the death curse express anger, as traditionally accepted?

All commentaries of this scene focus mainly on the father's reaction, describing it as "anger", though it is not explicitly mentioned as such in the text, only alluded to.

1. In **Taittirīya Brāhmaṇa** (III. 11.8.1), the narrator describes the father's mood when uttering the curse, as "*parītaḥ*" - "filled, encompassed" (with anger?).

13. Considered as such by many: Shankaracharya (1927), p. 37, Ānandagiri, p. 103, Śarvananda (1962), p. 1; Maitra (1946), p. 22; Osho (1998), pp. 2,13,14; Vora (1979), p. 105; Helfer (1967/8), p. 351; Rawson (1934), p. 64, and others.

14. Because of Naciketas' new outlook aroused by "*śraddhā*", and not because of the cows actual condition-Grinshpon (2003), pp. 91-4.

15. All the English translations from Kaṭhōpaniṣad are cited from Śarvananda (1962).

16. According to traditional understanding, for example. Hiriyanna (1951), p. 6; Vasu (1905), p. 7.

17. *Tat kasmai mām dadāsiti?*

18. *mṛtyave tvā dadāmi.*

19. Rawson (1934), p. 59; see also Hume (1962), p. 341, note 2.

20. See Grinshpon (2003), pp. 92-9.

## 2. Naciketas words to Yama (KU/1.10).

*"O Death, as the first of the three boons, I choose that Gautama (my father) be cheerful and free from anxiety, and may have his anger pacified"*<sup>21</sup>.

Vājaśravasa does not testify about his own anger, neither does the Vedic narrator-the relatively rare term for anger- "*manyu*"<sup>22</sup> - is used by the victimized son.

Grinshpon does not accept anger as the exclusive explanation for the father's behaviour.

*Exerting himself to the point of material and psychophysical exhaustion, Naciketas' father is involved in the quest for immortality. Indeed, he is on the verge of death; immortality is for him a tangible prospect and need.*<sup>23</sup>

*Silent, overwhelmed by the sacrifice and its odds, perhaps somewhat unfulfilled, possibly frustrated (fearing imminent failure), sick unto death as he proceeds with the sacrifice which possibly nears its end, he hears in his son's sure voice a bright echo of his inner doubt. In pain and agitation- not necessarily in anger- he cries. "To Death I give you". Thus offering his son, he consummates the sacrifice.*<sup>24</sup>

Following Grinshpon's observation of the very delicate and crucial moment of the sacrifice, I suggest the traditional explanation for the father's behaviour. Vājaśravasa must have sensed some condescension in his son's question - he must have understood the allusion to the imperfection of his sacrifice, and hence, the pretension of Naciketas to know better how it should have been performed. Vājaśravasa may have interpreted it as criticizing his religious faith and competence, and thus may have considered the question, despite Naciketas' good intentions, as rebellious and undermining his authority. I assume that at that delicate moment, the minutest sign of resistance in Naciketas' question, arouses Vājaśravasa's anger and causes him to send his son to death.

21. *śānta sankalpaḥ sumanā yathā syād vītamanyur gautamo mābhi mṛtyo.*

22. For the Vedic developments of "*manyu*" into a deity, see Malamoud (1989), pp. 179-194.

23. Grinshpon (2003), p. 92.

24. *Ibid.*, p. 95.

On the explicit level of **Kāthopanīṣad**, Naciketas is undoubtedly a "good boy"<sup>25</sup> and obedient son. Even when ordered to go to the Lord of Death, he ponders (KU/1.5). "*What work of Yama will be accomplished by his giving me to him ?*", but, never uttering a word of disobedience, he goes directly to Yama's abode.

At Yama's place occurs a change in the father role. While Naciketas' biological father sends him to Death and disqualifies himself as a father, Yama, the Lord of Death, by giving him back his life, becomes his symbolic father.

The later texts attempt at solving the Vedic ambiguity of the father's behaviour. Anger becomes explicitly clear both in the father's and the narrator's words, using the common terms for anger- "*kopa*" and "*krodha*" - to express the father's mood.

## 2. The Mahābhārata version

Naciketas is portrayed as an obedient son also in the **Mahābhārata** version of the story. The curse scene occurs in the context of sacrifice, though, different from the Vedic scene-Naciketas fails fetching the materials for the daily sacrifice, forgotten by his father at the river-bed and washed away by the stream. The father, Auddālaki, exhausted by hunger and thirst (*kṣutpipāsāsamāviṣṭo*), angrily curses his son (SR/XIII. 60.6) "*(Go) see Yama!*"<sup>26</sup>. It may be assumed that he considers Naciketas' failure to bring the sacrificial materials as a sign of disobedience, resulting from his son's resisting to the whole idea of sacrifice<sup>27</sup>, so he is seized with anger towards him, and in his extreme fatigue curses him to death. In psychoanalytical terms he seems to be using a mechanism of displacement, putting the blame for the lost materials on his innocent son, instead of taking full responsibility upon himself.

The use of the term "*krodha*" shows that at a very early stage of the story development, anger has been accepted as the explanation for the father's response, though the reasons for his anger still remain not entirely clear.

25. The cliché "good boy" is also used by Grinshpon in the title of chapter 4 - '... The Case of the Good Boy and the Angry Father' - Grinshpon (2003), p. 80.

26. *yamaṁ paśyati taṁ putraṁ aśapat krodhaṁ urcchitaḥ*. ("...in a sudden wrath cursed his son saying - Do thou meet with Yama today!" All English rendering of the Mahābhārata verses are from Roy, P. C.

27. Though it is perfectly compatible with my main thesis of father-son relations reflecting the Dharma-Mokṣa tension, it is a far fetched interpretation.

The **Mahābhārata** version of the story denies Naciketas' actual death. When Naciketas meets Yama he says to him (SR/XIII. 60.16). *I have come to thy abode, O judge of the dead ! Do thou assign me those regions which I deserve for my acts*,<sup>28</sup> and Yama answers (SR.XIII. 60.17). *"Thou art not dead, O amiable one"*<sup>29</sup>. Since Naciketas is not really dead, no further explanation or justification for the father's curse is needed. Nevertheless, the text quite elaborates the issue of father-son relations. Naciketas is a faithful and obedient son, the innocent victim of his father's momentary wrath. *"Struck as by lightening by his father's words"*<sup>30</sup> he shows respect, bids his father farewell with joined hands (*ḥṛtāñjaliḥ*) saying. *"Be gratified by me"*<sup>31</sup>, before falling lifeless to the ground (SR/XIII. 60.7). When he returns safely, he refers to his own obedience, saying to his father (SR/XIII. 60.14). *"In obedience to thy command I proceeded to the extensive region of Yama..."*. He uses another expression of respect and obedience at the end of his account, saying (SR/XIII. 60.56). *"Obtaining his (Yama's – A. N.) permission I left his dominions and have now come to the sole of thy feet."*

The father deeply regrets the curse immediately after Naciketas' fall, proving that it has only been a circumstantial, offhand response. His embrace and warm tears bring Naciketas back to life in his arms, in compliance with Yama's boon.

The implicit father-son conflict in this case is alluded to only in the curse itself, and the symbolized Dharma-Mokṣa conflict is a mere conjecture based on the sacrificial context. Dharma and Mokṣa are intertwined and reconciled in the text—the Dharmic messages, brought by Naciketas from the realm of the dead, form the majority of the text, while they are presented by Bhiṣma to Yudhiṣṭhira as means for liberation - Mokṣa.

### 3. The Varāha Purāṇa version

On the explicit level of the **Varāha purāṇa** version also, Nāciketa is an obedient son. The story begins with Uddālaka's curse (191.13)<sup>32</sup>—*"Go thou quick and see Yama, O thou vile minded wretch, by my wrath!"*<sup>33</sup>—lacking the preceding circumstances and the reasons for the father's

28. *prāpto 'smi te viṣyaṁ dharmrāja lokān ahaṁ yāmi tan me vidhatsva.*

29. *na mṛto 'si saumya.* "Saumya" - in vocative- is the proper mode of addressing a Brahmin – Manu's law book, II. 125 – Monier Williams (1993), p. 1254.

30. *nihato vāgvajreṇa.*

31. *prasīdeti.*

32. All references and the English renderings are from Gupta (1981).

33. *gaccha śiḡhram yamaṁ paśya mama krodhena durmate.*

anger.<sup>34</sup> According to the following developments, we may assume that Uddālaka's wrath is an indication of previous undercurrent tensions between him and his son.

The curse scene develops into a dialogue between Nāciketa and Uddālaka, his father. When Nāciketa is ready to go obediently to Yama, Uddālaka expresses "regret", and entreats Nāciketa to stay (191.23-9). His regret could have been an indication of his love and affection for his son, and of his real concern for Nāciketa's fate, but a closer examination of his words reveals that he is concerned with his own miserable lot if he dies without a son<sup>35</sup>, rather than with his son's welfare. Nāciketa soothes Uddālaka's anxiety and promises to return (191.31-2). Then he lectures him extensively about the need to abide by Truth (*satya*) (191.33-46), explaining why he is obliged to adhere to his (Uddālaka's) words and go to Yama.

This lecture suggests the same condescending attitude as alluded to in the Vedic scriptures. Unlike the ancient scriptures, where Naciketasa's condescension could be explained by the sudden "*śraddhā*", in **Varāha Purāṇa** it has no justification. One cannot help wondering how a young boy like Nāciketa lectures his experienced father about Truth and Dharma. We may well assume that the son's implicit arrogance and condescension, probably proved previously too, are the reasons for the father's anger.

As the text only implies the father-son conflict, it is hard to detect in it the symbolized Dharma-Mokṣa conflict. The messages conveyed by Nāciketa to his listeners on his return from Yama, are very detailed Dharma messages, describing the fate of the righteous, but mainly the punishments for the evil doers. A most important message in his report, though not the most voluminous, is devotion (*bhakti*) to Viṣṇu, which guarantees liberation from the wheel of *Sarṁsāra*. The same messages are also present in a similar report in the **Nāsiketopākhyāna**<sup>36</sup>.

34. A version of the Nāsiketa Story, based on the Varāha Purāṇa text, adds the missing part, borrowing the preceding scene from the Mahābhārata version - Nāsiketopākhyāna MS no. 3955, Oriental Institute of Baroda.

35. "Having thus destroyed the line of my family, I would also perish, censured by everyone as a miscreant & wretch. The hell termed as 'Putā' is known to be a painful hell. The man who has a son is exempt from that hell. So do all men desire for a son for their welfare in this world and the next." VP/191.23-4- Gupta (1981) p. 860.

36. The message of Viṣṇu devotion is introduced and becomes prevalent in Varāha Purāṇa and Nāsiketopākhyāna, while Viṣṇu is only mentioned once in the earlier versions - Kathopaniṣad 3.9.

#### 4. The Nāsiketa Story (Nāsiketopākhyāna)

The lecture of the need to abide by Truth and the descriptions of the Hereafter in **Nāsiketopākhyāna** are similar to those of the **Varāha Purāna**, but the plot narrative is different and much more elaborated. The story describes the miraculous birth of Nāsiketa, adding a mother figure to the traditional dyadic myth<sup>37</sup>. The "curse scene" is the climax of the developments in the complex relations between Nāsiketa and his parents. It occurs here again in a sacrificial context, dispelling the Vedic ambiguity by supplying a full explanation for the father's behaviour.

The old sage Uddālaka sends Nāsiketa, his only child, to the wood to fetch *Kuśa* grass, flowers and fruits, needed for the *agnihotra* sacrifice. Nāsiketa immediately obeys, but, enchanted by fantastic scenery in the forest, he is immersed in deep meditation for a very long time<sup>38</sup>. When he eventually returns to his father's *āśramā*, bringing the requested materials, his father is very angry (*atikopita*) with him, and without hearing the explanation for his delay he reproaches him for his disobedience, and for obstructing his *agnihotra*.

Uddālaka starts talking polemically to his son, and a great debate ensues, in which Uddālaka praises the advantages of sacrifice, whereas Nāsiketa advocates the merits of Yoga (BF/5.10-17).

*Uddālaka, very angry because of (Nāsiketa's) disobedience, said to him.*

*"Where have you been so long and (thus) disobeying me?"<sup>39</sup>*

*My agnihotra has been obstructed while waiting to see you again.*

*The agnihotra that makes Brahma and all the other deities happy, (and)*

*others (i.e.) – gaṇāḥ<sup>40</sup>, yakṣāḥ,<sup>41</sup> divine snakes and manes."*

*Hearing his father's words, the son said these words-*

*Nāsiketa said.*

*"All the agnihotra sacrifices and their like, bind (man) to saṁsāra.*

37. See an elaborated discussion about dyadic and triadic myths - Levi-Strauss, (Chicago, 1983), vol. II, p. 72.

38. Between 1 and 18 months, according to the version.

39. *uddālako 'tikopito vidhiilopāt taṁ abravīt  
kutra ativāhitaḥ kālo vidhilopāś ca me kṛtaḥ (BF/5.10)*

40. The divine entourage of Śiva.

41. The divine entourage of Kubera.



*There is no better boat for crossing the saṁsāra stormy ocean, than Yoga.*

*Brahma and the other (Gods) stay in Yoga, and rejoice always in Śiva's work,*

*thus approaching the highest Brahman. How come you don't ?"*

*Uddālaka said.*

*"The Brahmīns, sages and saints, who wish for Ātman, are all satisfied with agnihotra, and they come closer to Heaven.*

*Those who are always happy studying the Vedas and performing the agnihotra,*

*who perform the (traditional) ceremonies, they will rejoice for a long time in Heaven".*

*Nāsiketa said.*

*"Those who study the Vedas plunge again into the ocean of saṁsāra.*

*Why should the wise ones (then), deal with agnihotra and the Vedas?"<sup>42</sup>*

"Disobedience" (*vidhilopaḥ*) is mentioned twice in the father's words. Moreover, Vaiśāmpāyana, the story narrator, considers Nāsiketa's words in this religious debate as impertinent (*uttaradāyaka*), and mentions the wrath-bred curse directly after them (BF/5.18). Thus, "disobedience" and "impertinence" may be considered as Nāsiketa's partial responsibility for the ensuing events.

We may assume that the debate is not the first occasion in which Uddālaka is displeased with Nāsiketa's behaviour. Nāsiketa's "disobedience" and "impertinence" expressed in the debate are presumably the culmination of previous undercurrent tensions, and therefore they arouse Uddālaka's hidden wrath. The mockery of his deepest belief in sacrifice and in the study of the Vedas is unbearable for Uddālaka. His assumed latent anger, nourished by Nāsiketa's defiance and his fervent defense of Yoga, bursts out at this specific moment, when he feels a menace to his parental and religious authority. Therefore, in harsh rage, he curses his only son to death.

In the following scene Nāsiketa is ready to go obediently to Death, but his father truly regrets his words and entreats him to stay. In response, Nāsiketa lectures him about the need to abide by Truth, implying the same arrogance and condescension as in **Varāha Purāna**.

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42. *vedābhyāsān nimajjanti punaḥ saṁsārasāgare  
kiṁ kāryaṁ agnihotreṇa vedābhyasena vā budhaiḥ* (BF/5.17).

Why is the usually obedient son, so "impertinent" and "disobedient" in this text? The answer is to be found in the great differences between the present narrative and the previous versions. Defying his father in the debate, in addition to its doctrinal background, may have also been the result of Nāsiketa's earlier desertion history:

1. Nāsiketa was first sent away by his father, floating down the river in the form of involuntary semen, put in the midst of a magnificent lotus flower.
2. After his mother's conception through the nose, his grandfather, King Raghu, sent his pregnant daughter away to perish in the forest,<sup>43</sup> so Nāsiketa was dismissed once again as an unborn illegitimate child.
3. Candravatī, his mother, dismissed him the third time. One day, while still a baby, his crying aroused her latent anger towards him, being the cause of her ousting from her father's court. In dismay she sent him away floating<sup>44</sup> upriver in a grass heap (tṛṇamadhya) until he was found by his own father.

**Nāsiketopākhyāna** gives a final solution for the father's anger enigma. The formerly implicit father-son tension becomes an open confrontation. Nāsiketa is no longer portrayed as the "good boy" of the Vedic scriptures, nor is he the implicitly condescending son of **Varāha Purāna**. He is a very self-confident young boy, skilled in Yoga, who dares openly defy his father, expressing his independent ideas on religious matters - the very domain of his father's expertise.

The explanations for the death curse in the various versions of the Naciketa story extend from Naciketas' total innocence to his equal sharing of the "blame" for his death with his father. The death curse by itself points to a tension in the father-son relations. In the later versions, Naciketas' arrogant attitude and condescending behaviour provide some justification for his father's anger, and Naciketas is no longer an innocent victim. There is no certainty that the late solution of the enigma in the Nāsiketa Story represents the hidden intentions of the Vedic text - it is rather the culmination of the tendency to interpret it as such.

The Nāsiketa story is, in a way, closing a circle. Naciketas of **Kaṭhapaniṣad** is a seeker of Truth, who is interested in the meaning of life and death and in how to get liberated from the *Samsāra* wheel. These characteristics are ignored in the Mahābhārata and the **Varāha Purāna** versions. In the **Nāsiketopākhyāna** he is again described as a seeker of

43. Compare to the Greek myth of Danae and Perseus.

44. A common mythical motif. For example, Moses in Judaism, Karna in the Mahābhārata, and many others. See a detailed list-Rank, p. 20f.

Truth - a skilled Yogin, eagerly advocating spiritual liberation (*Mokṣa*), through Yoga exercises, opposing his fathers' defense of Dharmic sacrificial practices.

### B. Dharma-Mokṣa Tension

The ideological contradiction between Dharma and Mokṣa is based on their totally different philosophies-Dharma represents a dualistic philosophy, while Mokṣa is basically monistic<sup>45</sup>. The Dharma doctrine is based on the acceptance of the empirical world, whereas Mokṣa denies its ontological validity. The ultimate goal of both these doctrines may be similar, but the theoretical contradiction between them leads to practical differences. Mokṣa substitutes the Dharmic moral norms and values, decreed by the religious establishment, with new ones. It encourages the individual to take personal responsibility for his acts, and make his own independent decisions in his progress towards liberation. "Good" is what promotes his individual efforts, and "bad" is what stalls them. Practically it may mean ignoring the religious laws, defying the priests and rendering them redundant.

The father-son interpersonal relations reflects in the Naciketa story this inherent doctrinal contradiction between Dharma and Mokṣa. The implied father-son conflict in the Vedic pattern of the story, symbolizes the implied Dharma-Mokṣa tension, which becomes explicit in the Nāsiketa story. In the initial curse scene at the sacrificial arena in the Vedic pattern, Naciketas is not yet a protagonist of Mokṣa, a "seeker of spiritual wisdom", as observed by Radhakrishnan, but is revealed as such later on in the text. In most of the later versions of the story elaborating on the father-son interpersonal relations, the narrators allude to the Dharma-Mokṣa ideological-religious conflict. The undercurrent conflict becomes clearer and clearer, until its climax in the Nāsiketa Story. **Nāsiketopākhyāna** is the concluding link in the chain of the understandings developed throughout the ages, explicitly depicting the father-son confrontation as a conflict between Dharma and Mokṣa. The debate between Nāsiketa and his father in **Nāsiketopākhyāna** is not about Mokṣa as a goal, but about the means of achieving it. Uddālaka, defending *agnihotra*- the way of the traditional sacrifice (*karmakāṇḍa*), represents Dharma, while Nāsiketa, speaking for meditation and Yoga (*jñānakāṇḍa*)- the way of Knowledge- as a means for liberation, represents Mokṣa. The means are sanctified as goals, and the debate about them is no milder than a debate about goals.

There is no clear-cut winner in this conflict on the interpersonal level. At the initial stage, it may seem that Naciketas' father-Dharma in its sacrificial aspect-has the upper hand, when Naciketas is sent to Death, as

45. Following Śaṅkara's Advaitic philosophy.

part of the sacrifice. But when Naciketas returns alive from Death, Dharma's 'victory' is annulled. The Knowledge conferred on Naciketas by Yama in **Kaṭhapaniṣad** indicates the victory of Mokṣa, since it is the main message and goal of Yam's doctrine. In the later texts, the hidden conflict between the contradictory religious ideologies is hardly perceivable, and the majority of the messages are Dharmic, while Mokṣa is interwoven in them.

It is not perfectly clear who is "the winner" in the father-son conflict since there is no clear-cut preference in Hinduism concerning the Dharma-Mokṣa contradiction. Mokṣa in the Upaniṣads in general, and in **Kaṭhapaniṣad** in particular, is a revolutionary idea—an expression of opposition to the religious establishment. The idea of attaining absolute liberation through spiritual Knowledge—realizing the identity of Ātman/Brahman by exercising *adhyātmayoga* (KU/2.12) - is opposed to the idea of attaining eternal life in Heaven through Brahmin managed sacrifice. These new spiritual ideas enable every individual to seek Knowledge and immortality by his own efforts, and seem to turn the Brahmin priests almost dispensable.

The Brahminical establishment was menaced by these new ideas, and the socio-religious hegemony of the Brahmins, having monopoly over Knowledge, was at risk. The religious establishment coped with this trend by adopting the revolutionary ideas expressed in the Upaniṣads, without solving the basic contradiction between them and the traditional beliefs. The Upaniṣadic sages, by maintaining the authority of the Vedas, remained part and parcel of Hinduism, despite their conflict with the Brahminical establishment<sup>46</sup>. Mokṣa became a common goal of the Hindu religious-philosophical schools. It was adopted as the highest of the four human goals: acquisition of wealth (*artha*), love (*kāma*), righteousness (*dharma*), and liberation (*mokṣa*), and also as the last of the four phases (*āśramāḥ*) of Hindu life: pupil (*brahmacārin*), householder (*gṛhastha*), hermit (*vānaprastha*), spiritual aspirant (*sannyāsin*). Hinduism outwardly merged Dharma and Mokṣa, constantly trying to reconcile the contradictions between them, keeping the inherent conflict as a bubbling undercurrent. The Nāsiketa Story<sup>47</sup> is an expression of these undercurrents bursting into the open.

46. Buddhism, though preaching similar ideas to those of the Upaniṣads, became heterodox, since they denied the authority of the Vedas.

47. Historically it developed from the Middle Ages to the 19<sup>th</sup> century. The earliest MS that I have encountered is the 15<sup>th</sup> century MS 3094, of the Nirantar collection at the Mumbai University library, and I assume the existence of earlier versions.

By adopting the new ideological trends against which it fought earlier, the traditional Brahminical establishment has created a reverse parallelism between the religious development and the dynamics of children-parents relations. Just as children resist the norms and values of their parents in the process of forming their independent identity, and eventually adopt part, or all of them, an opposite process has occurred in Hinduism. The traditional establishment- "the father", has adopted the renovating ideas of the Upaniṣads- "the son". Is there a chance then to discover one day an unknown version of the Naciketa story, where the father accepts his son's ideas ?

The mythical character of the Naciketa story, along with its main elements : Knowledge, Death and father-son relations reflecting the inherent Dharma-Mokṣa conflict make the ancient story relevant until the present<sup>48</sup>, and it will continue to be so in the future.

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48. See for example Ghimire (1975); Sharma, S.S.P.; Iyer (1981); Sehgal (1989), and David Booker's statue- **Naciketas, The Lost Boy**, in Montegabbione, Italy; Filippi (2001); Grinshpon (2003).

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## HOUSE OF WRATH (KRODHĀGĀRA)

By

SINDHU S. DANGE

[इतिहासपुराणेषु राजमहिषीणां कोपस्य वर्णनं प्राप्यते । कोपाविष्टा राजमहिष्यः क्रोधागारं कोपभवनं वा प्रविश्य सर्वानलंकारान् प्रक्षिप्य मुक्तमूर्धजाः एकवेणीधरा वा अनावृतायां भूमौ शयनं चक्रुः । अत्र विदुष्या लेखिकया रामायणे कैकेय्याः क्रोधागार-प्रवेशस्य भारते च सत्यभामायाः क्रोधागारस्थितेश्च विवेचनं कृतम् । क्रोधागारे राजमहिषीणां कीदृशी अवस्था कीदृशी च स्वरूपदशा इत्यादि विषयाणां संक्षेपेण विवेचनं कृतम् । ]

Wrath of self-respecting women is not unknown in literary works. However, Kaikeyī, the step-mother of Rāma, and the wife of Daśaratha, is described to have resorted to a special apartment when she was angry with her husband. This apartment was called '*krodhāgāra*'. The Rāmāyaṇa is testimony to this. Likewise, the Harivaṁśa mentions the *krodhāgāra* of Satyabhāmā. Rām . describes the mood of Kaikeyī, when she was angry at Daśaratha not intimating to her about the coronation of Rāma. Mantharā, her female attendant, who had accompanied her from father's house, had infused the poison of jealousy in the mind of Kaikeyī. The latter struggled hard not to be pressed down by the wordy venom; but fell a prey to it ultimately. She got convinced that Daśaratha wanted to keep her away from the coronation, and thus had shown no confidence in her. Her wrath revealed itself in her actions. She resorted to the 'house of wrath'; took away the ornaments from her body and threw them on the ground; donned dirty clothes; loosened her hair to fall in a single stream and lay on the bare ground. Meanwhile Daśaratha, who had given orders for the coronation of Rāma, in the absence of Bharata, Kaikeyī's son who was away in his maternal uncle's country, came along to see Kaikeyī in her usual apartment in her palace. There he came to know that she was in the *krodhāgāra* . So, he went there and saw Kaikeyī lying on the ground, a picture of distress and gloom. As he stooped to touch her, she frowned on him; and, seething with anger, she reminded him of the two boons he had promised her. We are not concerned with the other details here, and they are very well known. The points to be noted are: (i) Angry Kaikeyī resorts to a separate special chamber called *krodhāgāra*; and (ii) She let her hair loose in one stream. The mode of hair in this context is called *veṇī* (Rām., Ayodhyā 7. 14 f; 20-30; 8. 1-12).

The same account occurs also in the *Agni P.*; but, it is not necessary to take separate note thereof, as it is almost the same as it appears at *Rām*. It is to be noted, however, that even here the *krodhāgāra* is mentioned (6.17 *krodhāgāram praviśyātha patitā bhuvī mūrcchitā*).

Let us, now, take the account as it occurs in the case of Satyabhāmā, the wife of Kṛṣṇa. She learns from one of her female attendants, that Kṛṣṇa has given to her co-wife, Rukmiṇī, the flower of the precious tree Pārijāta. She feels jealous and desires to show to Kṛṣṇa that she is terribly upset. Her actions tally those of Kaikeyī noted above. The beautiful and well-formed Satyabhāmā discards her rich red-coloured clothes and puts on simple ones of white colour, after entering the *krodhāgāra*. There she throws off her ornaments on her bed, and lets her hair stream in a *veṇī*., having tied to her head a strip of white cloth; also, she smears her cheeks with the paste of red sandal (*Hariv.*, Viṣṇuparavan 65.50-55; 66. 29-65). The details are almost the same as noted in the case of Kaikeyī, except for the strip of white cloth she ties her head with and, more particularly, the application of the red paste to the cheeks. In both these instances, the women are sure of their husband's love towards them, inspite of their feeling of jealousy towards the co-wife. Mantharā's advice to Kaikeyī is clear, "The king shall not be able to set aside your request" (*Rām* . loc. cit. 9.26). The ability of winning their husband, in the case of both these women, is termed 'saubhāgya' (*Rām. loc. cit. budhyasva saubhāgya-balam ātmauḥ;* and *Harv. loc. cit. 65.50 svasaubhāgyena garvitā*). This would indicate that beloved queens kept a special apartment, called '*krodhāgāra*', where they could taunt and thrash their lord at will, and in strict privacy; because this apartment was to a secluded side of their palace (cf *Rām. loc. cit. 9.22 krodhāgāram praviśyātha kṛuddhāśvapateḥ sutā;* and 12. 18 *āviṣṭāsi gṛhe śūnye;* *Hariv. loc.cit. 65.52 krodhagrham viviktam*).

It is necessary to examine the nature of the *veṇī* . It appears to be a stream of hair only with a single knot; or, it may be hair tied only with a single band, either at the lower end or up. It does not appear to be a style of a single band of intertwined hair. We have to differentiate between the *ekaveṇī* and the *muktaveṇī*, the latter indicating completely free streaming hair. The stream of hair, or *veṇī*, suggested in the two examples noted above, is the *ekaveṇī*, though it is not mentioned expressly. We may compare the name Kṛṣṇaveṇī, given to a river (probably the Kṛṣṇā in the Andhra region), where it indicates just a stream; not any special arrangement. Thus, *veṇī* is a straight column of loose hair. In the colloquial usage *veṇī* may indicate hair, wherein at least two columns of hair are intertwined. Symbolically, *ekaveṇī* suggested temporary separation from the husband, while the *muktaveṇī* indicated total separation, as in the event of the death of the husband. The latter is the



case with the daughters-in-law of of Gāndhārī and the wives of the warriors killed in the war.<sup>1</sup> In the *Urubhaṅga* Duryodhana, his thigh broken by Bhīma, and being in the pangs of death, is grieved to see his wife with hair flowing freely.<sup>2</sup> In the *Veṅṛisamhāra* Draupadī is seen with in the same way, and is described as *muktaveṅṛī*.<sup>3</sup> She wants to suggest that she is without a husband till she sees the Kauravas defeated and killed. She gets her hair tied up by Bhīma with his hands, moist with the fresh blood of Duṣṣāsana.<sup>4</sup>

A word about the red sandal paste with which Satyabhāmā is said to have smeared her cheeks. This recalls to our mind an interesting and important detail in the *Raghuvamśa*, where Raghu's prowess is said to have been seen on the reddened cheeks of the Hūṅa women.<sup>5</sup> The implication is that, when Raghu killed the Hūṅa warriors in battle, their wives and other women smote and scratched their cheeks to the point of letting out the blood. This was their custom, as is seen among certain people. Could it not be, that the detail of red sandal paste on the cheeks indicated acute grief on the part of Satyabhāmā though it flew a deadly cruel hint to Kṛṣṇa that she has no husband ? In any case, it is not improbable, that, to show an intense feeling of separation from the husband, it was customary to smear the cheeks with some red paste. And, to suggest her sting, this was an added act after resorting to the *krodhāgāra*.

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1. *Mb. Strīparvan* 16.18., 17.25; 18.2: 21.6; 23.35 24-7.
2. *Urubhaṅga*, v 38: the expression is '*prakāśīkṛtamūrdhājani*'.
3. *Veṅṛisamhāra*. I. 18.
4. For more details see Dange, Sindhu S., *Hindu Domestic Rituals-A Critical Glance*, Ajanta Pubn. Delhi, 1985, pp. 61-63.
5. *Raghuvamśa* IV. 68 *tatra hūṅāvarodhānām bhartṛṣu vyakta-vikramam Kapola-pāṭalādesi babbhūva raghuceṣṭitam*.

## SOME REMARKABLE WORDS AND MYTHICAL MOTIFS IN THE ŚIVA MAHĀPURĀṆA

By

P. K AGRAWALA

[ शिवमहापुराणे प्राप्यन्ते कतिपयशब्दप्रयोगाः दुरूहा वाऽसंस्कृताः शास्त्रीयभाषा-  
प्रयोगदृष्ट्या । अथ च, विविधेषु सन्दर्भेषु बहुधा दुर्लभाः कथाप्रसंगाः प्रतीकानि चास्यां  
पुराणसंहितायां विदुषां विशेषाध्ययनार्हाणि । यथा, कीर्त्तिमुखोत्पत्तिः, कलात्मकानि  
वस्तूनि देशभेदोद्भवानि; घटकाख्यो ब्राह्मणश्च तस्य घटिकीवृत्तिः; कुहवरालयम्;  
काश्यां कन्दुकेश्वनामेति शिवलिङ्गं; भिल्ल-किरात-शब्दयोः पर्यायवाचिता; अष्टेष्टका-  
भिर्निमित्तं प्रासादस्वरूपम् च । अत्रैतेषां विषयाणां कृतो विमर्शः प्राध्यापकमहोदयेन । ]

The Śiva Mahāpurāṇa is a voluminous work running into seven main Saṃhitās, each often divided into several parts, of specific titles treating Purāṇic lores of religion, philosophy, mythology and glorifying themes of contemporary Indian society, culture and learning including art and scientific Śāstras. The language and styles of expressions employed by the Purāṇic writers or compilers are often highly poetic and graphic in their treatment. No doubt, it is one of the most popular scriptures and source-works of Indian literary tradition. However, in the present article we endeavour to note down for quick and critical attention of competent scholars a few remarkable words and mythical motifs which are not frequently met with elsewhere.

In a treatment of Śiva's worship (I. ch 21) the retinue of the Great Lord has been described in conspicuous details mentioning his *gaṇas* and *parivāra* deities, namely Īśāna, Nandī, Chaṇḍa, Mahākāla, Bhṛīṅgī, Bull, Skanda, Kapardīśa, Soma, Śukra etc with Virabhadra as leading the host and *Kīrtimukha* at the rearguard This person by name *Kīrtimukha* is indeed an obscure entity and some welcome light on *its* nature is thrown by the Purāṇa-writer while enumerating the story of demon Jalandhara who sent Rāhu, the son of Siṃhikā, as his messenger to the lord Śiva. It is stated that Rāhu when approached the presence of Śiva and conveyed the words of the demon, there was produced from the centre of the god's eyebrows a male-being of fierce form, roaring as thunder, lion-faced with lolling out tongue, fiery eyes, etc. and attacked Rāhu to devour him (II. V.ch. 19). When pleased by Rāhu's entreaty, the Great Lord forbade the

Lion-faced from punishing Rāhu as the latter was a Brāhmaṇa. He further ordered that hungry personification to consume his own hands and feet. Thereby that Puruṣa assumed a form which had only the head remaining. <sup>1</sup>The lord accepted him as one of his Mahāgaṇas and named him as Kītimukha and ordered him to serve as his door-keeper (*dvāraka*). He further announced that the Gaṇa, by name Kīrtimukha, would receive worship during his own service. The gaṇa Kīrtimukha thus came to protect the entrance of Śiva's abode. <sup>2</sup> In architectural practice the stylised Lion-faced motif is found as represented on the top-portion of the temple facade although its antiquity has been traced to sources dating back to 2nd-3rd century A.D.<sup>3</sup>.

In the first part (Śrīṣṭi-khaṇḍa) of the Rudra-saṃhitā, there occurs an interesting story (ch. 17) which has occasion to mention a few objects and items of art manufacture. They may be summarily enlisted below.

1. *Māñjishṭhaśāṭaka*, a saree dyed in red madder (verse 54);
2. *maṇimaṇḍita bhṛṅgāra*, a spouted vessel studded with gems (verse 55);
3. *paṭtasūtramayī tripaṭī*, silken scarf with three layers (v.55);
4. *Dākṣhiṇātya Kāmsya*, bell-metal or bronze vessel from Southern country (v. 56);
5. *Gauḍī tāmra-ghaṭī*, a copper pitcher from Gauḍa country (v. 56);
6. *Nāgadantamayī mañchikā*, a couch ornamented with ivory (v. 56)
7. *Parvatadeśīyā chandrakāntirivādbhutā dīpakavyagrahastāgrā' lañkṛitā śālabhañjikā*, an ornamented (lamp-stand shaped as a *śālabhañjikā*-woman, bearing lamp on the tip of her hand (or hands), marvellous like the moon-shine and coming from the hill region (v.57)

1. वदत्येवं तथा राहौ भूमध्याच्छूलपाणिनः ।  
अभवत्पुरुषो रौद्रस्तीत्राशिनिसमस्वनः ॥ ३० ॥  
सिंहास्यः प्रचलज्जिह्वः सञ्जालनयनो महान् ।  
ऊर्ध्वकेशः शुष्कतनून्सिंह इव चापरः ॥ ३१ ॥ etc.

Śiva Mahāpurāṇa II. V.19. 30-31.

2. त्वं कीर्तिमुखसंज्ञो हि भव मद-द्वारकः सदा ।  
महागणो महावीरः सर्वदुष्टभयङ्कर ॥ ४८ ॥  
मत्प्रियस्त्वं मदर्चायां सदा पूज्यो हि मज्जनैः ।  
त्वदर्चा ये न कुर्वन्ति नैव ते मत्प्रियंकराः ॥ ४९ ॥  
इति शम्भोर्वरं प्राप्य पुरुषः प्रजहर्ष सः ।  
तदाप्रभृति देवेशद्वारे कीर्तिमुखः स्थितः ॥ ५० ॥

*Ibid.*, 19.49-50

3. See V.S. Agrawala, "Pañchavakra or Kīrtimukha Motif," *Purāṇam*, vol. II, July 1960, pp. 91-106; same, *Studies in Indian Art*, Varanasi 1965, pp. 235-244.

A remarkable mention of *Maṅgala-kanyās*, Auspicious Damsels, occurs in a description of the mansion of Śiva, built by Viśvakarmā who came to celebrate the occasion in groups of sixteen each and belonged to the clans of the gods, the sages, the Siddhas and the Serpents. They all carried in their hands auspicious objects for the purpose.<sup>4</sup> Here we have an indirect reference to such celestial women who had come to be carved in various combinations on the walls, pillars and even ceilings of the Indian temple, conceived and erected during the medieval periods<sup>5</sup>, and in Buddhist as well as Jaina monuments presumably from the 2nd century B.C. or earlier.<sup>6</sup>

A Brāhmaṇa of the class of *Ghaṭaka*<sup>7</sup> appears in the narrative who assumed the responsibility of arranging for marriage of Pārvatī, daughter of Himālaya, by finding suitable bridegroom of specific features and background. He introduces himself as a Vaishṇava by religious affiliation and following the *ghaṭikī-vṛitti* i.e. profession of a match-maker, as discharging the duty of an agent ascertaining genealogies and negotiations for matrimonial alliances. Indeed, such Brāhmaṇa negotiators of marriages are still known by the name *ghaṭaka* in various parts of India. The term *ghaṭaka* has been explained in the Sanskrit dictionaries of Apte and Monnier-Williams although his profession by the above expression (*ghaṭikī-vṛitti*) is yet to be included as a word of ancient currency.

Likewise, another remarkable word of folk parlance has been used in the context of the newly married couple of Śiva and Pārvatī meeting for conjugal union in the private chamber styled as *Kuhavarālayam*<sup>8</sup>. Evidently the term under reference is a back formation into Sanskrit from the vernacular or Prakrit expression of *kohbar*, still current in the eastern and central Indian Hindi besides the Kāvya literature of late medieval times composed in regional languages.<sup>9</sup>

4. देवानां च तथर्षीणां सिद्धानां फणिनामपि ।

आनयन् मंगलकराः कन्याः षोडश षोडश ॥ ६ ॥

Rudrasaṃhitā, Satikhaṇḍa 25.6

5. P.O. Somapura, *Kshīrāṇava*, Palitana, 1967, pp. 304-313; Alice Boner and R.C. Ratha, *Śilpa Prakasha*, Leiden, 1966, pp. 46 ff.

6. See V.S. Agrawala, *Indian Art*, Varanasi 1965, pp. 224-229; P.K. Agrawala, *Mithuna, The Male-female Symbol in Indian Art & Thought*, New Delhi 1983, pp. 43-54.

7. ब्राह्मणोऽहं गिरिश्रेष्ठ वैष्णवो बुधसत्तमः ।

घटिकीं वृत्तिमाश्रित्य भ्रमामि धरणीतले ॥

Rudrasaṃhitā, Pārvatikhaṇḍa 3141.

8. तदानीं शैलनगरे स्त्रियश्च मुदिता वरम् ।

शिवाशिवौ समानीय ययुः कुहवरालयम् ॥ १३ ॥

Ibid., 50. 13.

9. *Samkshipta Hindi Śabdasaṅgar*, edited by Ramchandra, Verma, Varanasi, VS. 2008, p.265.

A specific mention of one son of Śeshanāga occurs in the description of war between Gods and Demons. His name is given as Kūmuda, who is otherwise a rare entity in the Purāṇic lore.<sup>10</sup>

In the legend of the demon Śaṅkhachūḍa, we find an outstanding reference to the divine female Rādhā with her spouse lord Kṛishṇa staying together in the celestial Brahmapura. It was Rādhā who punished a Vaishṇava Pārshada Sudāmā by name who came to be born in his earthly life as well-known demon Śaṅkhachūḍa.<sup>11</sup>

A welcome light is shed on the *Kandukeśvara* Linga of Śiva in the list of sacred sites of Kāśī and a mythical background of its origin is also related.<sup>12</sup> The same *tīrtha* of Kandukeśvara finds specific mention also in the Kāśī-Khaṇḍa (65.37) and a sealing of the Gupta period discovered from the Rajghat mound. The legend partially preserved on this fragmentary sealing has been read by us elsewhere<sup>13</sup> which runs as follows:

[Vārā \*] ṇasyāṃ Kāndake (read Kanduke)

Trya [ṃ\*] kaṭaḥ.

Tryaṃkaṭa is no doubt a somewhat obscure name of Śiva.<sup>14</sup> The sealing has been illustrated and fully described and shows over a double dividing line, a trinity of standing gods, with two-armed god Agni in centre, encircled by flames; on left, a god carrying a spear (*śūla*), and on right, a god holding a trident (*triśūla*) in his right hand. Below this representation occurs the fragmentary legend.

There are found several of the significant statements regarding the marvellous personality of Śiva and allied motifs of mythical adumbration. For example, the lord was requested by Viṣṇu to control the heads of Ketu after the demon-torso Rāhu tortured the Moon and

10. तस्मिन्वसरे शेषपुत्रः कुमुदनामकः ।  
आजगाम कुमारस्य शरणं दैत्यपीडितः ॥ १९ ॥  
सोऽथ शेषस्य तनयः कुमुदोऽहिपतेर्महान् ॥ २१ ॥

Rudrasaṃhitā, Kumārakhaṇḍa 12..19,21; etc.

11. Rudrasaṃhitā, Yuddhakhaṇḍa, Chs. 30-31. For the problem of Rādhā's antiquity, see Baladco Upadhyaya, *Bhāgavata Sampradāya*, Varanasi, Sarṃ. 2010, pp. 344-46.

12. Rudrasaṃhitā, Yuddhakhaṇḍa, 59. 28-33.

13. V.S.. Agrawala, *Varanasi Seals and Sealings*, edited with Supplementary Notes by P.K. Agrawala, Varanasi, 1984, p. 24, No. 385, and plate.

14. V.S. Apte, *Sanskrit-English Dictionary*, editors-in chief : P.K. Gode and C.G. Karve, Poona, 1958, vol II, p 789.

others.. Multiple heads severed by Viṣṇu were then kept by Śiva in his own throat for ever.<sup>15</sup>

It is described that to act as consort of Daśa-Mahāvīdyās, the great god Śambhu assumed ten incarnations (*daśamitāḥ śaivā avatārāḥ*) with specific names and forms of befitting nature.<sup>16</sup>

<i>Mahāvīdyā</i>	<i>Śiva</i>
1. Mahākālī	Mahākāla
2. Tārā	Tāra
3. Bālā	Bāla
4. Shoḍaśī	Shoḍaśa
5. Bhairavī	Bhairava
6. Chhinnamastā	Chhinnamastaka
7. Dhūmāvātī	Dhūmavān
8. Bagalāmukhī	Bagalāmukha
9. Mātāṅgī	Mātāṅga
10. Kamalā	Kamala

It is further remarkable that the eleven Rudras are described as the sons of celestial mother Surabhi and father Kaśyapa.<sup>17</sup> Needless to point out that Surabhi represented in Purāṇic scheme of myths the Nature-as-divine Cow and from her the kine kingdom was believed to have been produced by Kaśyapa-Prajāpati. Likewise, Śiva's incarnation as a Haṃsa is interesting which we find further identified with the messenger-bird goose (*haṃsa*) in the well-known love-story of king Nala and his wife Damayantī.<sup>18</sup>

The equation of *Bhilla* and *Kirāta* in the Kiratārjunīya story is of outstanding significance as the two words are alternatively employed in the description given there of.<sup>19</sup>

In a context of the myth of Samudramanathana we meet a curious though befitting statement that at the time of the origin of nectar from the churned ocean, there scattered some drops of *amṛita* from which beautiful

15. Śatarudrasaṃhitā, 16.15.

16. Ibid., 17.1-12.

17. Ibid., 18. 26-28; their specific names are thus enlisted : Kapālī, Piṅgala, Bhīma,

Virūpāksha, Vilohitā, Śāsta, Ajapād, Ahirbudhnya, Śambhu, Chaṇḍa and Bhīma.

Elsewhere the eleven Rudras are of different designations (Vāyavīya Saṃhitā, Uttara bhāga, 30.12-14).

18. Śatarudrasaṃhitā, Ch. 28.-

19. Ibid., Chs.-38-41; see 39.26; 40.8, 11, 21, 24, 28, 29, 31, 36-37, 38-39, 49; 41.43; etc.

damsels were produced in thousands, who enticed the world and filled the ten directions of space with their ambrosial beauty.<sup>20</sup>

However, references to the country of Nayapāla are obviously to be identified with *Nepāla* and are specifically noteworthy for its spelling peculiarity or Saskritisation for the name *Nepāla* that was also current from earlier times.<sup>21</sup> The Paśupati(nātha) Śivaliṅga and one Latiteśvara Śivaliṅga are specifically mentioned, the former being still the most famous one in Nepal and the latter indeed referring to the Śaivite shrine of nearby Lalitapur town.

To an outstanding concept of the Purāṇic religion, ritual practices and art-architecture a special attention of readers should be called here. As the story has been given, Upamanyu, a Brāhmaṇa boy, went to the Himālayan tract for the aim of gaining favour of the lord Śiva through dedicated penances. What specifically noteworthy here is the following description by the Purāṇa-writer:

हिमवत्पर्वतगतः वायुभक्षः समाहितः ।  
अष्टेष्टकाभिः प्रासादं कृत्वा लिङ्गं च मृन्मयम् ॥

(Śatarudrasaṃhitā, 32. 15)

Upamanyu installed a clay-made Śivaliṅga which he enshrined in a modest holystead constructed with the help of only eight bricks (*aṣṭa-ishṭakā*). If we properly interpret the expression and attempt at visualising the mode and form of this expressly made structure, an outstanding evidence regarding the preliminary type of early structural temple is found. This masonry work had evidently three walls, each made of two bricks (sun-dried or baked); two featured on the two sides and the third being at the rear. Thus, two remaining bricks were placed above to span the space intervening the walls. The fourth or front side no doubt would serve in this scheme for the "entrance" or open frontage. Such an *aṣṭeṣṭakābhiḥ prāsādaṃ kṛtvā liṅgaṃ cha mṛinmayam* is repeated

20. पीयूषजन्मकाले तु बिन्दवो ये बहिर्गताः ।  
तेभ्यः कान्ताः समुद्भूता बह्व्यो ह्यद्भुतदर्शनाः ॥ २० ॥  
शरत्पूर्णेन्दुवदनास्तडित्सूर्यानलप्रभाः ।  
हारकेयूरकटकैदिव्यरत्नैरलंकृताः ॥ २१ ॥  
लावण्यामृततोयेन ताः सिञ्चन्त्यो दिशो दश ।  
जगदुन्मादयन्त्येव भूर्भगायतवीक्षणाः ॥ २२ ॥  
कोटिशस्ताः समुत्पन्नास्त्वमृतात्कामनिःसृताः ॥ २३ ॥  
Śatarudrasaṃhitā, 22.. 20-23.

21. Koṭirudrasaṃhitā 11.18; 19. 15.

again in the Upamanyu Story, occurring later in the Vāyavīyaśaṃhitā, 34.53.

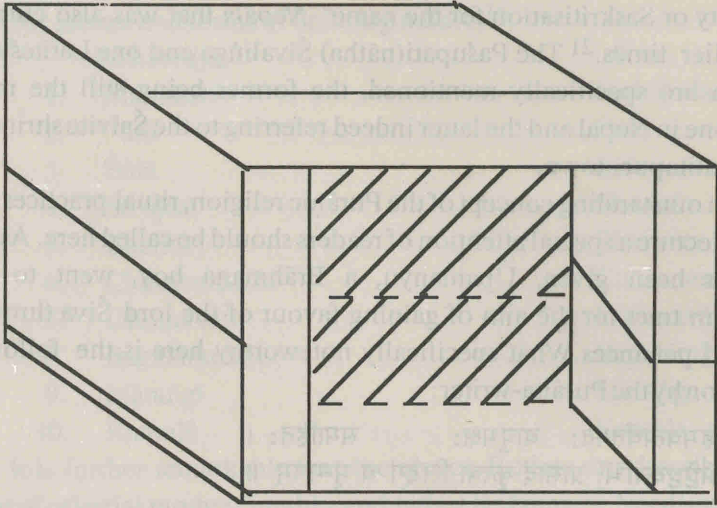


Fig.. 1 *Aṣṭeṣṭakā* Shrine, as constructed with eight bricks (Śiva. Śatarudrasaṃhitā 32.15; Vāyavīya. 34.53).



## THIRTY LAKṢAṆAS IN THE BHĀGAVATA

By

A. N. PANDEY

[ श्रीमद्भागवते धर्मस्य त्रिंशल्लक्षणानि प्रकीर्तितानि सन्ति । तानि सत्यदयातपःशौचप्रभृतीनि सन्ति । तेषु लक्षणेषु कानिचिल्लक्षणानि हठयोगप्रदीपिकागीतायोगसूत्रादिग्रन्थेषूपलभ्यन्ते, तत्र तत्र च विवृतानि सन्ति । निबन्धेऽत्र समालोचनदृशा तेषां व्याख्यानादिप्रपञ्चैः समुन्मीलनं कृतमस्ति । तेषां लक्षणानां परिशीलनं तदनुसारमाचरणञ्च पर्यवस्यति परमतत्त्वसाक्षात्कार इति दिक् साररूपेण प्रदर्शयते । ]

The Bhāgavata enumerates thirty characteristics (lakṣaṇaṅs) in following verses -

“सत्यं<sup>1</sup> दया तपः शौचं तितिक्षेक्षा शमो दमः<sup>2</sup> ।

अहिंसा ब्रह्मचर्यं च त्यागः स्वाध्याय आर्जवम् ॥

सन्तोषः समदृक्सेवा ग्राम्येहोपरमः शनैः ।

नृणां विपर्ययेहेक्षा मौनमात्मविमर्शनम् ॥

अन्नाद्यादेः संविभागो भूतेभ्यश्च यथार्हतः ।

तेष्वात्मदेवताबुद्धिः सुतरां नृषु पाण्डव ॥

श्रवणं<sup>3</sup> कीर्तनं चास्य स्मरणं महतां गतेः ।

सेवेज्यावनतिर्दास्यं सख्यमात्मसमर्पणम् ॥

नृणामयं परो धर्मः सर्वेषां समुदाहृतः ।

त्रिंशल्लक्षणवान् राजन् सर्वात्मा येन तुष्यति ॥”

- 11/8-12

The characteristics are satya - truthfulness, dayā - mercy, tapaḥ - austerity, asceticism, śauca-purity, titikṣā - endurance, ikṣā - power of

1. A devotee should observe all aspects of sadācāra like ahiṁsā, truth, purity, compassion, faith in Lord, etc. (Nāradaḥkṛtīsūtra, sūtra 78) - ‘अहिंसासत्यशौचदयास्तिक्यादिचारित्र्याणि परिपालनीयानि ।’
2. दमेन शोभने विप्रः - शान्तिपर्व, 282/21
3. Even in society devotion could be developed through śravaṇa and Kīrtana. (Nāradaḥkṛtīsūtra, 37) - ‘लोकेऽपि भगवद्गुणश्रवणकीर्तनात् ।’

discrimination between right or wrong, śama- control of mind, dama control of the senses, ahiṃsā - non-violence, brahmacarya-celibacy, tyāga - charity, renunciation, svādhyāya - the study of the scripture, ārjava - rectitude, straight forwardness, santosa - contentment, samadṛksevā - service of those who regard all beings as equals, grāmyehoparama-gradual withdrawal from worldly activities, nṛṇām viparyayehekṣā - to think that actions performed with pride meet opposite results, mauna - silence, ātmavimarśana – investigation of the soul<sup>4</sup>, equitable distribution of food, eatables, etc. among creatures according to their ability and needs, to look upon them especially human beings as one's own self and as the deity,<sup>5</sup> hearing<sup>6</sup> the holy names and stories of the Lord<sup>7</sup>, chanting of his name, contemplation of, service of, worship of, bowing to, rendering service to God, sakhya - behaving as his friend, dedication of oneself to God - these thirty characteristics are said to constitute the highest dharma.

We have the concept of navadhā bhakti, nine methods of practising bhakti beginning with the simplest listening and ending with the ultimate surrender - ātmanivedana -

“श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम् ।  
अर्चनं वन्दनं दास्यं सख्यमात्मनिवेदनम् ॥”

– Bhāgavata 7.5.23

4. Self -enquiry is the direct and infallible means of being aware of the ever-present self.
5. Kabir sees God everywhere - the 'me' is no more. He says,  
"I came into this world to see various forms sayeth Kabir : O Sādhus, but I saw the incomparable in every form.  
In calling out to you, I was transformed into you,  
There is no more any 'me' left out in me now,  
I have surrendered to your Love.  
Now wherever I look, I see none but you."
6. In 'śravaṇa' the disciple must keep aside his preconceived ideas and beliefs. He should know how to listen. He should not try to evaluate, to compare-just listen. Let the words exercise effect. The words of a scholar are to be understood, but the words of the master are to be listened to.
7. Interest in the stories of the Lord is devotion according to Garga - ' कथादिष्विति गर्गः ' - Nārada bhaktisūtra, 17. The Bhāgavata extols the act of describing the virtues of God—

“इदं हि पुंसस्तपसः श्रुतस्य वा  
स्विष्टस्य सूक्तस्य च बुद्धिदत्तयोः ।  
अविच्युतोऽर्थः कविभिर्निरूपितो  
यदुत्तमश्लोकगुणानुवर्णनम् ॥”

– Bhāgavata 1.5.22.

The Purāṇas maintain that the service of human being is the service of God. He who serves humanity, serves God. The purāṇas advocate devotion to one or the other deity, so this has been set forth as one of the characteristics. Though the Gītā preaches in unequivocal terms devotion to God Kṛṣṇa, it is not enumerated among the virtues laid down for the purification of the evotee's personality. This may be remarked that these two virtues have been emphasized in the purāṇas.

These virtues may be divided into three classes—one class belongs to the individual himself, the second is directed to society, to other persons who are saintly and deserve to be treated with compassion and the third class of the virtues is connected with the individual's devotion to God. This broad outlook encompasses both the microcosm and the macrocosm and underlines the Eternal, the foundation of all. This is the complete picture of all that is to be viewed, pondered over and meditated upon.

The fullness of man, the fullness of society and devotion to God will bring about everything that is required for the welfare of human beings.

Thirty lakṣaṇas constitute a graded series of virtues. Man is not complete in himself. His responsibility to society comes up. Even both man and society do not chalk up a complete map of the universe. God is there to fill the vacuum. The purity of man, the purity of society and devotion to God make up the vista of lakṣaṇas which the Bhāgavata conjures up.

The Bṛhadāraṇyaka Upaniṣad proclaims - “सत्यं ब्रह्म ..... - ते देवाः सत्यमेवोपासते । प्रथमोत्तमे अक्षरे सत्यं मध्यतोऽनृतं तदेतदनृतमुभयतः सत्येन परिगृहीतं सत्यभूयमेव भवति ।” - 5.5.1. Truth is God. The gods contemplate and worship the truth only. The first and the last letters, imperishable are true, in the middle is the false and fleeting. The false is encompassed on both sides by the true. Truth was cardinal virtue with the Āryans. The Vedas say that the Earth is propped up by truth (R̥gveda X. 85.1; Atharvaveda XIV.1.1.). Truth is of the nature of gods, therefore satya is the worship of gods (K.C. Chattopadhyaya, Studies in Vedic and Indo-Iranian Religion and Literature, pp. 112-114). To Gandhi, Truth is God. He writes in the Introduction to the 'My Experiments with Truth' - "This truth is not only truthfulness in word, but truthfulness in thought also, and not only the relative truth of our conception, but the Absolute truth, the eternal Principle, that is God."

Some of the lakṣaṇas or virtues are regarded as helpful in yoga also. The Hathayogapradīpikā mentions ten yamas and ten niyamas -

“अहिंसा सत्यमस्तेयं ब्रह्मचर्यं क्षमा धृतिः ।  
 दयार्जवं मिताहारः शौचं चैव यमा दश ॥  
 तपः सन्तोष आस्तिक्यं दानमीश्वरपूजनम् ।  
 सिद्धान्तवाक्यश्रवणं हीमती च जपो हुतम् ॥  
 नियमा दश सम्प्रोक्ता योगशास्त्रविशारदैः ।”

– The Adyar Library Ed. (1975), P.14.

To do no harm, to speak the truth, to refrain from taking what belongs to another, continence, forgiveness, firmness, mercy, rectitude, to be moderate in diet, and purity - these ten constitute yama.

Austerity, contentment, belief in God, charity, worship of God, listening to the exposition of doctrines, modesty, a discerning mind, repeating prayers and sacrifice - these constitute niyama.

These virtues unfold the latent capacities of a devotee. These purify the devotee and make his path easy and gladdening. The yamas and niyamas are the foundation of yoga and pave the path for the higher goal. We see that many of the yamas and niyamas find place in the list of lakṣaṇas given in the Bhāgavata.

The Gīta enumerates various characteristics of beings issuing from God –

“बुद्धिर्ज्ञानमसम्मोहः क्षमा सत्यं दमः शमः ।  
 सुखं दुःखं भवोऽभावो भयं चाभयमेव च ॥  
 अहिंसा समता तुष्टिस्तपो दानं यशोऽयशः ।  
 भवन्ति भावा भूतानां मत्त एव पृथग्विधाः ॥” – 10/4-5

Abhaya, sattvasaṁsuddhi, ahimsā, etc. have been stated as the divine properties at the beginning of the sixteenth chapter of the Gītā–

“अभयं सत्त्वसंशुद्धिर्ज्ञानयोगव्यवस्थितिः ।  
 दानं दमश्च यज्ञश्च स्वाध्यायस्तप आर्जवम् ॥  
 अहिंसा सत्यमक्रोधस्त्यागः शान्तिरपैशुनम् ।  
 दया भूतेष्वलोलुप्त्वं मार्दवं हीरचापलम् ॥  
 तेजः क्षमाः धृतिः शौचमद्रोहो नातिमानिता ।  
 भवन्ति सम्पदं दैवीमभिजातस्य भारत ॥” – 16/1-3

Here we find the qualities - self restraint, study of the scripture, austerity, non-violence, truth, compassion for living beings, purity, etc. We see that the Gandhian Philosophy attaches great importance to Ahimsā and Truth.

We have mauna - silence in another context –

“मनःप्रसादः सौम्यत्वं ४मौनमात्मविनिग्रहः ।  
भावसंशुद्धिरित्येत्तपो मानसमुच्यते ॥” 17/16

The word 'brahmacarya'<sup>9</sup> - continence is used in two verses of the Gītā (8.11.,17.14). While dealing with the austerity of the body, the Gītā enumerates śauca, brahmacarya, ahimsā, etc. -

“देवद्विजगुरुप्राज्ञपूजनं शौचमार्जवम् ।  
ब्रह्मचर्यमहिंसा च शरीरं तप उच्यते ॥” 17/14

‘देवद्विजगुरुप्राज्ञपूजनं’ of the Gītā is the basis of ‘समदृक्सेवा’ .

The Yogasūtra says that ascetic practices, study of the scriptures, surrender to and utmost faith in Ívara - this is kriyāyoga - ‘तपः-स्वाध्यायेश्वरप्रणिधानानि क्रियायोगः’ 2.1. The Sūfi saying goes -

"While there is a screen between seer and seen  
There is desire to see. When lifts the screen  
Vision alone remains; nor seer nor seen."

(Quoted in "Annie Besant and Bhagavan Das, Bhagvadgītā, Notes, P. 354).

The Bhāgavata speaks of 'ātmavimarśana'. The following gāthā of the Dhammapada says that the seer is the Lord of the self. With the well-controlled self, one can attain to the Lord-

8. Mauna has a deeper meaning. In that sense, it is not the literal avoidance of speech, but the absence of unnecessary thinking, that is, silence of the mind, that is, absence of me - based thinking. Silence of the mind is the freedom of the mind from thoughts, but it does not mean absence of all thoughts. A liberated person, when he is working or talking, would have necessary thoughts. But when he is not doing any thing, his mind would contain no thoughts - the 'fasting mind' of zen.

- N. Trasi, The Science of Enlightenment, p. 75.

J. Krishnamurti says, 'when I go for those long walks of mine alone through the woods for one or two hours, it happens to me that not a single thought crosses my mind during all that time.'

- Quoted in 'The Science of Enlightenment (N. Trasi), P. 75.

9. Gandhi's views on brahmacarya- "Brahmacarya means control of the senses in thought, word and deed. ... An aspirant after brahmacarya will always be conscious of his shortcomings, will seek out the passions lingering in the innermost recesses of his heart and will incessantly strive to get rid of them. So long as thought is not under complete control of the will, brahmacarya in its fulness is absent."

My Experiments with Truth (1958), p. 153.

“अत्ता हि अत्तनो नाथो को हि नाथो परो सिया ।  
अत्तना हि सुदन्तेन नाथं लभति दुल्लभम् ॥” - अत्तवग्गो ।

When the knower is known, only consciousness remains.

The man is evaluated in the context of society and his spiritual desire. The purāṇas deal with this ideal in various situations. The properties belonging to the individual have been mentioned and explained in the philosophical works also. Those directed to the welfare of society are found in the Rāmāyaṇa, the Mahābhārata, the Purāṇas, etc. Worship of and devotion to God is summum bonum. This virtue should be directed in the constant study and recognition of the nature of reality. God's presence in all selves and in all not-selves should be felt. The individual's sincere acts and his intense desire to realize the presence of God everywhere will lead to the realization of God.

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## YOGIC CURE OF PHYSICAL AILMENTS

By

G. K. PAI

[ पुराणेषु योगस्य वर्णनं प्राप्यते । तत्र योगवर्णनप्रसङ्गे योगाधारेण योगिनां शारीरिकव्याधीनामपि चिकित्साविवरणं प्राप्यते । नानाविधशारीरिकरुजां सर्पदंशा-द्युपद्रवाणां योगिभिः कथं शमनं कार्यमित्यादिविषयास्तत्र विस्तरेण संक्षेपेण वा समुपन्यस्ताः । अत्र विदुषा लेखकेन कूर्म-लिङ्ग-मार्कण्डेय-पुराणानामाधारेण एते विषयाः सम्यग् विचारिताः । ]

Patañjali is renowned to have authored three distinct treatises pertaining to the varied fields of Yoga, Language and Medicine which ensured the removal of the impurities of the mind, speech and body respectively. cf.

योगेन चित्तस्य पदेन वाचां  
मलं शरीरस्य च वैद्यकेन ।  
योऽपाकरोत्तं प्रवरं मुनीनां  
पतञ्जलिं प्राञ्जलिरानतोऽस्मि ॥

Thus although the purpose of Yoga is held to be cleansing of the mind, it can easily be seen that the entire science of Yoga is based on the well-known principle of a healthy mind in a healthy body.' A healthy body or a body in perfect shape is a pre-requisite for a peaceful mind.

The various yoga āsanas, mudrās, bandhas and the six yogic kriyās not only tone up the muscles but also cleanse the internal organs and help proper digestion of the food besides preventing certain disorders of the body.

The Vāyu Mahāpurāṇa holds that regular practice of Prāṇāyāma helps in the removal of all disorders of the aspirant. cf.

प्राणायामेन युक्तस्य विप्रस्य नियतात्मनः ।  
सर्वे दोषाः प्रणश्यन्ति सत्त्वस्थश्चैव जायते ॥

Vā. I. 10.90

Almost all the major Purāṇa texts dealing with Yoga lay down strict rules regarding the time and place for its practice (which includes Prāṇāyāma). For Yoga practised in unfavourable time and place does not succeed. cf. Vā. I. 11.32:

अदेशकालयोगस्य दर्शनं न तु विद्यते ॥

The Kūrma (II. 11. 47 a) and the Linga (I. 8. 78) Mahāpurāṇas repeat the same.

Thus Yoga practice is prohibited in the following places or circumstances : near fire, forest, on a heap of dry leaves, in a place infested with creatures/beasts, in the cremation ground, a dilapidated cow-pen, at the crossroads, a noisy place or a place which instills fear, in a monastery or near ant-hill, in a well or river, while suffering from intumescence, affected by hunger, while unhappy or agitated in mind. cf. Vā. I. 11.33-35 a :

अग्न्यभ्यासे वने वाऽपि शुष्कपर्णचये तथा ।  
जन्तुव्यासे श्मशाने वा जीर्णगोष्ठे चतुष्पथे ॥  
सशब्दे सभये वाऽपि चैत्यवल्मीकसञ्चये ।  
उदपाने तथा नद्यां न चाऽऽध्मातः कदाचन ॥  
क्षुधाविष्टास्तथाऽप्रीता न च व्याकुलचेतसः ।

The Kūrma (II. 11.47b-48) and the Linga Mahāpurāṇas repeat the first three lines above with a minor change and improve upon the last two lines as :

अशुभे दुर्जनाक्रान्ते मशकादिसमन्विते ।  
नाचरेद्देहबाधायां दौर्मनस्यादिसंभवे ॥

K. II. 11.49 + L I. 8. 8ob-81 a.

The Mārkaṇḍeya Mahāpurāṇa (36.46-51) also holds similar views regarding the time and place unfit for the practice of Yoga. It includes bodily ailment and tiredness of the body as well among the circumstances unfit for the practice. Further, it adds new dimension to these circumstances by including among them extreme climatic conditions of cold, heat and wind as unfit for its practice.

Both the Mār (36.51b-52a) and Vā (I. 11-36-37) hold that one who practises Yoga in utter disregard of these rules surely contracts physical disorders such as jaḍatva (slothfulness), badhiratva (deafness), mūkatva (dumbness), andhatva (blindness), smṛtilopa (failure or loss of memory), jarā (decrepitude) etc.

एतान्दोषान्विनिश्चित्य प्रमादाद्गो युनक्ति वै ।  
तस्य दोषाः प्रकुप्यन्ति शरीरे विघ्नकारकाः ।  
जडत्वं बधिरत्वं च मूकत्वं चाधिगच्छति ।  
अन्धत्वं स्मृतिलोपश्च जरारोगस्तथैव च ॥

Vā. I. II.36-37.



The Mār (36.54-61) and Vā (I. 11 40-59) also prescribe treatment for the above diseases. The Mār prescribes curative Dhāraṇās for diseases such as vātagulma (gout or rheumatism), (g-) udāvarta (disease of bowels), kampa (tremor), mūkatva (dumbness), bādhīrya (deafness), smṛtilopa (lapse of memory) etc. cf.

तेषां नाशाय कर्तव्यं योगिनां तन्निबोध मे ।  
स्निग्धां यवागूमत्युष्णां भुक्त्वा तत्रैव धारयेत् ॥ 54  
वातगुल्मप्रशान्त्यर्थमुदावर्ते तथोदरे ।  
यवागूं वाऽपि पवनं वायुग्रन्थिं प्रतिक्षिपेत् ॥ 55

i. e. in case of enlargement of spleen, the aspirant must eat well-lubricated and warm rice gruel and practise Dhāraṇā. In case of diseases of bowels (constipation) he must eat rice-gruel and curd and regulate the wind by pushing it against the vāyugranthi (along with practice of Dhāraṇā on the forehead).

The Vā prescribes similar treatment for vātagulma cf Vā. I.11.40b-41 a.

स्निग्धां यवागूमत्युष्णां भुक्त्वा तत्रावधारयेत् ॥  
एतेन क्रमयोगेन वातगुल्मं प्रशाम्यति ।

In case of diseases of bowels, the Vā prescribes the diet of rice-gruel and curd which pushes the vāyu upward to pierce the vāyugranthi and is made to circulate in its own sphere. This process should be followed by practice of Dhāraṇā on the forehead cf. Vā. 11.41 b -44 a :

गु (उ) दावर्तप्रतीकारमिदं कुर्याच्चिकित्सितम् ॥ ४१  
भुक्त्वा दधि यवागूं वा वायुरूर्ध्वं ततो व्रजेत् ।  
वायुग्रन्थिं ततो भित्वा वायुदेशे प्रयोजयेत् ॥ ४२  
तथाऽपि न विशेषः स्याद्धारणां मूर्ध्नि धारयेत् ।  
युञ्जानस्य तनुं तस्य सत्त्वस्थस्यैव देहिनः ॥ ४३  
गु(उ) दावर्तप्रतीघाते एतत्कुर्याच्चिकित्सितम् ।

For tremor in the limbs the Vā advises the Yogī to fix the mind firmly on a mountain and hold on to it as though observing a ritual cf. vā. I-11. 44b-45 :

सर्वगात्रप्रकम्पेन समारब्धस्य योगिनः ॥ ४४  
इमां चिकित्सां कुर्वीत तथा संपद्यते सुखी ।  
मनसा पर्वतं किञ्चिद्विष्टम्भीकृत्य धारयेत् ॥ ४५

cf. also Mār . 36-46a:

तद्वत्कम्पे महाशैलं स्थिरं मनसि धारयेत् ।

Dhāraṇā in order to be effective must be focussed on that very spot such as the body, neck, or tongue which is affected by disease. Thus dumbness is to be cured by retaining the vital breath on the faculty of speech, deafness by retaining it on the ears and thirst by retaining the vital breath on the tongue (or conceiving a ripe mango fruit on the tongue); fever is cured by a cooling thought whereas cold is cured by a heating thought. cf Vā. I. 11. 46-47 & Mār. 36.56b-58a :

उरोद्घात उरःस्थानं कण्ठदेशे च धारयेत् ।  
वचोऽवघात तां वाचि बाधिर्ये श्रोत्रयोस्तथा ॥ ४६  
जिह्वास्थाने तृषार्तस्तु अग्नेः स्नेहांश्च तन्तुभिः ।  
फलं वै चिन्तयेद्योगी ततः संपद्यते सुखी ॥ ४७

-Vā. I. 11.46-47

विघाते मनसो वाचं बाधिर्ये श्रवणेन्द्रियम् ।  
यथैवाम्रफलं ध्यायेत्तृष्णार्तो रसनेन्द्रियम् ।  
यस्मिन्यस्मिन् रुजा देहे तस्मिंस्तदुपकारिणीम् ॥  
धारयेद्धारणामुष्णे शीतां शीते च दाहिनीम् ।

Mār. 36. 56b-58a

The principle underlying this process seems to be the same as the one contained in Yogasūtra (Ys. II. 33) although Patañjali's recommendation of the same is in a different context altogether, namely, that of yamas and niyamas.

In case of consumption, leprosy and leucoderma, the Vā recommends the sāttvika breaths to be regulated on the part affected. cf. Vā. I. 11. 48:

क्षये कुष्ठे सकीलासे धारयेत्सर्वसात्त्विकीम् ।  
यस्मिन्यस्मिन् रुजो देशे तस्मिन्युक्तो विनिर्दिशेत् ॥

In case of loss or lapse of memory, the yogi is advised to keep a dry wedge of wood on the centre of the head and tap upon it with another similar wedge (together with the performance of Dhāraṇā on the forehead) which process would immediately restore his memory. cf. Mār. 36 58b-59a:

कीलं शिरसि संस्थाप्य काष्ठं काष्ठेन ताडयेत् ॥  
लुप्तस्मृतेः स्मृतिः सद्यो योगिनस्तेन जायते ।

The Vā prescribes similar treatment for lapse of memory or for one who is shocked out of his wits on account of fright. According to this text, the head must be tapped with a bamboo wedge; or else a pair of wooden

pegs are used, one to be placed on the head and the other to tap upon it. cf.

वंशकीलेन मूर्धानं धारयानस्य ताडयेत् ॥  
 मूर्ध्नि कीलं प्रतिष्ठाप्य काष्ठं काष्ठेन ताडयेत् ।  
 भयभीतस्य सा संज्ञा ततः प्रत्यागमिष्यति ॥  
 अथवा लुप्तसंज्ञस्य हस्ताभ्यां तत्र धारयेत् ।

-Vā. I. 11. 49b-51a

Once the memory is regained, the Yogī is advised to perform Dhāraṇā on the forehead. He is also advised to be on well-lubricated diet. cf.

प्रतिलभ्य ततः संज्ञां धारणां मूर्ध्नि धारयेत् ॥  
 स्निग्धमल्पं च भुञ्जीत ततः संपद्यते सुखी ।

-Vā. I. 11. 51b-52a.

The Yogī's body may also be attacked by a non-human being. In such case, Dhāraṇā on heaven, earth, wind and fire is said to cure the Yogī from its evil effects. But if the non-human being enters the body, the Yogī must perform Dhāraṇā on the head and burn the being by means of the fire of Prāṇāyāma. cf.

द्यावापृथिव्यौ वाय्वग्नी व्यापिनावपि धारयेत् ॥  
 अमानुषात्सत्त्वजाद्वाधास्विति चिकित्सितम् ।  
 अमानुषं सत्त्वमन्तर्योगिनं प्रविशेद्यदि ॥  
 वाय्वग्निधारणेनैतं देहसंस्थं विनिर्दहेत् ।

-Mār. 36. 59b-61a.

अमानुषेण सत्त्वेन यदा बुध्यति योगवित् ॥  
 दिवं च पृथिवीं चैव वायुमग्निं च धारयेत् ।  
 प्राणायामेन तत् सर्वं दह्यमानं वशी भवेत् ॥  
 अथापि प्रविशेद्देहं ततस्तं प्रतिषेधयेत् ।  
 ततः संस्तभ्य योगेन धारयानस्य मूर्धनि ॥  
 प्राणायामाग्निना दग्धं तत्सर्वं विलयं व्रजेत् ।

-Vā. I. 11. 52b-55a.

The Vā prescribes even an antidote to snake poison. It states that in case of poison of a kṛṣṇasarpa (cobra) pervading the heart or the stomach, the Yogī should hold Maha, Jana, Tapa and Satya in the heart and thereupon perform Dhāraṇā. He must then consume the fruit juice of viṣā (Aconitum heterophyllum) and practise Dhāraṇā on viśalyā

(Viśalyakaraṇī, the marvellous antipoisonous drug ?). He must conceive of the entire Earth with its mountains and retain it in mind; similarly he must hold all the oceans and all the deities in mind. He must bathe himself with a thousand jars of water; standing in neck-deep water he must keep Dhāraṇā on the centre of the head; if every sinew is suffused with poison, he should practise Dhāraṇā on the entire body; he should also consume clay from the ant-hill by means of the cups of withered leaves of the arkaplant (*calotropis gigantea*). This is the well-known Yoga therapy. cf. Vā. I. 11.58b-60 :

कृष्णसर्पापराधं तु धारयेद्दुदयोदरे ॥ ५५  
 महोजनस्तपः सत्यं हृदि कृत्वा तु धारयेत् ।  
 विषस्य तु फलं पीत्वा विशल्यां धारयेत्ततः ॥ ५६  
 सर्वतः सनगां पृथ्वीं कृत्वा मनसि धारयेत् ।  
 हृदि कृत्वा समुद्रांश्च तथा सर्वाश्च देवताः ॥ ५७  
 सहस्रेण घटानां च युक्तः स्नायीत योगवित् ।  
 उदके कण्ठमात्रे तु धारणां मूर्च्छिं धारयेत् ॥ ५८  
 प्रतिस्त्रोतो विषाविष्टो धारयेत् सर्वगात्रिकीम् ।  
 शीर्णाऽर्कपत्रपुटकैः पिबेद्बल्मीकमृत्तिकाम् ॥ ५९  
 चिकित्सितविधिर्होष विश्रुतो योगनिर्मितः ।  
 व्याख्यातस्तु समासेन योगदृष्टेन हेतुना ॥ ६०

Though Patañjali does not refer to Dhāraṇās of curative nature, he recommends somiyama on the kūrmanāḍī in order to achieve steadiness (YS. III. 32) and on the gullet for the cessation of hunger and thirst (YS. III. 31). Other major Purāṇas are silent over it.

Abbreviations:

- K - Kūrmapurāṇa  
 Ī - Īṅgapurāṇa  
 Mār - Mārkaṇḍeyapurāṇa  
 Vā - Vāyupurāṇa  
 Ys - Yogasūtra of Patañjali

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## COLOUR PREJUDICE AND THE VARṆAS

By

UPENDRA NATH ROY

[ प्राप्यते भारतीयसाहित्ये वर्णव्यवस्थाया विस्तृतं विवरणम् । वेदेषु, स्मृतिषु, रामायणे, महाभारते, पुराणेषु, तदुत्तरवर्तिसाहित्ये च वर्णव्यवस्था वर्णिता समुल्लिखिता वा वर्तते । वर्णशब्दस्यार्थः जातिसूचकवर्णातिरिक्तं श्वेतादिरङ्गोऽपि भवति । पौश्चात्यैः विद्वद्भिस्तेषां मतानुसारिभारतीयैश्च विद्वद्भिरूहितं यदेतद्वर्णविभाजनं शरीरस्य रङ्गानुसारं बभूव । अत्र विदुषा लेखकेन सप्रमाणं प्रतिपादितं यत् पाश्चात्यानामेतद् कथनं भ्रान्त्याश्रितम् । भारतीयवर्णविभाजनस्य आकृत्या रङ्गेन न कोऽपि संबन्धः । वेद-पुराण-आधुनिकविदुषां मताधारेण लेखकेन सप्रमाणं प्रतिपादितं यद् भारतीया वर्णव्यवस्था न रङ्गाश्रिता अपितु कर्माश्रिता वर्तते । ]

Subjection of the Asian and African countries by the Western powers by the eighteen century had an adverse effect on the historiography as practised by the elite of the ruling countries. They also left numerous followers in the subject nations who dare not challenge the dogmas of their masters to this day. As the Western society has remained divided along race lines and race divisions are regarded far more important than class divisions in the West, a dogma has gained currency in India that the varṇa system of ancient India too originated from the hatred of the white immigrants for the dark-skinned aborigines of the country.

How far the confusion prevails can be best judged by the bold statements of Dr. D. D. Kosambi : "The word for caste, varṇa, means colour. In the Ṛgveda, there are only two human varṇas, that of the Aryans and that of their dāsa opponents. But the later dāsa not only means slave out denotes also the Śūdra caste : a class of people defined generally by birth, not eligible for initiation, barred from reading scriptures, wielding weapons, owning property - one whose function is to serve the three Aryan castes. In a word, a helot, not a slave." <sup>1</sup>

Were there only two varṇas, one could well stand for the white and the other for black. But Kosambi is well aware of the fact that the varṇas are four in number. So he is compelled to add that "the non-priestly and non-fighting portion of the recombined "Aryans" sank to an inferior status, the

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1. D. D. Kosambi, On A Marxist Approach To Indian History, A B O R I, Vol. 31 (1950), P. 262 .

Vaiśya varṇa. The internal development of caste-classes is the inevitable consequence of the external."<sup>2</sup> Any one who cares to think will realise the weakness of such an argument. If the society of the Aryans could divide itself in three caste-classes simply by occupation or division of labour (to use the term of the social sciences) with the priestly, fighting and non-fighting people forming the first three varṇas, why could it not produce the fourth class of the serving people of artisans? What is valid for explaining the origin of the 75% of the divisions, cannot be ruled out in case of the rest 25% of the same.

### The Root of Social Divisions

Kosambi ignores the fact, as do all the other supporters of the racist theory of the origin of the varṇas that social divisions are found in so many societies of the ancient world. Dr. G. S. Ghurye, despite his devotion to racist theories, does not fail to notice it. There were three principal classes in Pyramid age-landowners, serfs and slaves - according to him in Egypt and four during the Eighteenth Dynasty - priests, warriors, craftsmen and serfs. The Sumerians had three classes - (1) priests and officials, (2) landowners and (3) slaves - and their laws were based on inequality. Iran had four classes, namely, priests, warriors, husbandmen and artisans and their origin was attributed to Yima by some and to Zarathustra by others. Priesthood seems to be hereditary from the very beginning and intermarriage between the classes was restricted. There were four classes in the Chinese society too-(1) gentleman (state officials), (2) agriculturists, (3) artisans and (4) merchants. Besides, there were pariah classes. All occupations, except the civil services were hereditary. Barbers, playactors, brothel-keepers and people engaged in menial service could not compete for civil services, nor could they marry persons of higher classes. There were two classes of pariahs in South Arabia, one of whom could not enter even the mosques.<sup>3</sup>

We have left Japan where existence of five social classes is well-known as our information about that country is as late as the twelfth century. Moreover, it is quite unnecessary to multiply examples. Facts do not permit us to dispute the following observation of Dr. B. R. Ambedkar : "The existence of classes has been the defacto condition of every society, which is not altogether primitive. It is a normal state of society all over the world where society is in a comparatively advanced state."<sup>4</sup> Such a conclusion is inevitable and no serious historian or social scientist has ever

2. Ibid, P. 263.

3. G.S. Ghurye, Caste And Race In India, Bombay, 1969, PP. 143-150.

4. B. R. Ambedkar, Who Were The shudras ? Bombay, 1970, P. 7.

dared to explain all the social divisions noted above as a consequence of the external (race) factor.

Kosambi, however, fails to admit what others recognise : the fact that society divides itself at a certain stage of development and no conspiracy, no intervention of an external factor like race is required for such a division. As a human group passes from the food-gathering stage to food-producing stage, there appears alongside the product necessary for the survival of the community, a social surplus product. One of the original functions of "the social surplus product is to advance division of labour." "From the moment the tribe has more or less permanent reserves of food at its disposal, some of its members can devote a more considerable part of their time to producing object which are not for eating : tools, ornaments, containers for food."<sup>5</sup> Thus specialisation sets in and society becomes divided according to occupations. These specialised groups culminate into classes.

### The Meaning of Varṇa

As Kosambi contends that varṇa means colour, it would be relevant here to see if that is really so. In order to get the meaning 'colour' from 'varṇa', one must derive it from the Ūbhayapadī वर्ण of the tenth (churādi) Gaṇa (group) which means 'to colour'. But it also means 'to explain', 'to extol', 'to send' and 'to grind'.<sup>6</sup> The word 'varṇanam' is derived from the same root. So the word 'varṇa' when applied to human groups can as well mean 'description' or 'category'.

However, the above derivation is not supported by the tradition. Were the varṇas based on colour, scholars of ancient India would not hesitate to admit it. As a matter of fact, attempts are seldom made to hide colour prejudices. But Yāska in his Nirukta states : वर्णो वृणोते: (2.1.4), which means that the 'varṇa' is derived from the root वृञ् of the fifth (Svādi) Gaṇa. The root means 'to choose'.<sup>7</sup> So the word does not mean, 'colour' but 'choice' or 'the station in life chosen'.

Allied to the word 'वर्ण' in Sanskrit are two other words वर्णलिङ्गी and वर्णा specifically used for a Brahmācārin. The first word, undoubtedly, means 'a person who wears the signs of his varṇa'. These signs are elaborated in the Manusmṛti (2.41-46). The second one too, to be sensible, means the same. Were it possible to recognise the varṇas by their colour, it would be superfluous to assign specific signs for the Brahmācārins according to their varṇa.

5. Earnest Mandel, Marxist Economic Theory, Vol. I, Marlin Press, Great Britain, 1968. P. 27.

6. M. R. Kale, A Higher Sanskrit Grammar, Bombay, 1912, Dhatukosha, P. 121.

7. Ibid, P. 125.

Dr. Ambedkar examined the use of the word 'varṇa' in 22 places in the Ṛgveda but found the evidence 'quite inconclusive'.<sup>8</sup> That is a mild expression of the reality. He would well have declared that the word 'varṇa' has not been proved to mean colour in the Ṛgveda.

Dr. Ambedkar has also studied the use of the word in the Zend Avesta where it occurs in the form of varana or varena. "This evidence from the Zend Avesta as to the meaning of the word varṇa leaves no doubt that it originally meant a class holding to a particular faith and it had nothing to do with colour or complexion."<sup>9</sup>

### Mobility of the Varṇas

Colour is a feature that a person gets by birth and remains unaltered all along his life. No black man can become white or vice versa. But we have evidence to show that varṇas were alterable in theory and practice. The fact that such evidence is available to us even centuries after the varṇas became hereditary speaks volumes for Indian tradition.

Manu declares quite explicitly that a Śūdra can rise to the status of Brāhmaṇa and a Brāhmaṇa descend to the level of Śūdra depending on deeds. Similar changes occur in case of Kṣatriya and Vaiśya too (X. 65).

शूद्रो ब्राह्मणतामेति ब्राह्मणश्चैति शूद्रताम् ।  
क्षत्रियाज्जातमेवं तु विद्याद् वैश्यात्तथैव च ॥

Āpastamba too contends that virtue leads to uplifting while vice leads to degradation of the varṇas (1.5.10-11).

धर्मचर्यया जघन्यो वर्णः पूर्वं पूर्वं वर्णमापद्यते जातिपरिवृत्तौ ।  
अधर्मचर्यया पूर्वं वर्णो जघन्यं जघन्यं वर्णमापद्यते जातिपरिवृत्तौ ॥

Gautama in his Dharmasūtra lays down a rule that is believed to be applicable to mixed marriages. It is supposed to mean that the children of mixed marriages attain the higher or lower varṇa in the fifth or seventh generation:

वर्णान्तरगमनमपकर्षोत्कर्षाभ्यां पञ्चमेन सप्तमेन वाचार्याः ।  
सृष्ट्यन्तरजातानाम् । (IV. 22-23)

Similar is a rule in the Ācārādhyāya of Yāñjavalkya :

जात्युत्कर्षो युगे ज्ञेयः पञ्चमे सप्तमेऽपि वा ।  
व्यत्यये कर्मणां साम्यं पूर्ववच्चाधरोत्तरम् ॥

8. B. R. Ambedkar, Op. Cit, P. 79.

9. Ibid, P. 81-82.



But an erudite scholar like Dr. K. L. Daftari believed that what the law books said about the change of varṇa did not refer to mixed marriages but to change of varṇa in general. He also opined that 'yuga' does not mean 'generation' but 'a period of four years'. So, people were uplifted or degraded from one varṇa to the other during the seventeenth to twentieth year of their age<sup>10</sup>. Even the Bhāgavata Purāṇa declares, a man is to be assigned to the varṇa the traits of which he shows :

यस्य यल्लक्षणं प्रोक्तं पुंसो वर्णाभिव्यञ्जकम् ।  
यदन्यथापि दृश्येत तत्तेनैव विनिर्दिशेत् ॥

(VII. 11. 25)

The rules noted above were not confined to law books, they were really practised. In the Śalyaparvan of the Mahābhārata (xxxix/34 - 37), Ārṣṭisena, Sindhudvīpa, Devāpi and Viśvāmitra are reported to have become Brāhmaṇas from Kṣatriya. Many of the descendants of Manu attained the varṇa of Brāhmaṇa according to Ādiparvan of the same epic (LXXV/12-15). King Vītahavya, afraid of his enemy Pratardana entered the hermitage of Bhṛgu and the latter made him a Brāhmaṇa. The progeny of Vītahavya were Brāhmaṇas well-versed in the Vedas (Anuśāsana Parvan, chap. 30).

According to Harivaṃśa Purāṇa, Bāleya Brāhmaṇas are the descendants of Bali, a Kṣatriya (XXXI/1684-1685). Medhātithi, son of Kaṇva, was born in a Kṣatriya family but became the originator of the line of Kāṇvāyana Brāhmaṇas (XXXI/1718). The Maudgalya Brāhmaṇas are descendants of a Kṣatriya family (XXXI/1781). So are the Maitrayaṇas (XXXI/1789-1790).

According to Viṣṇu Purāṇa, Āṅgirasas were the progeny of the Kṣatriyas but became Brāhmaṇas (IV. 2.2). Nābhāga, on the other hand though belonging to the line of Manu became of Vaiśya (Iv. 1. 15). The Sakas, Yavanas, Kambojas, Pāradas, Pahlavas were Kṣatriyas but became Barbarians during the age of Sagara (IV. 3. 18-21).

According to the Bhāgavata Purāṇa, 81 of the 100 sons of Ṛṣabha became Brāhmaṇas (V. 4.13). Dhṛṣṭa was a son of Manu but his descendants became Brāhmaṇas (IX.2.16). Garga was born in the family of Bharata. His descendants became Brāhmaṇas, similarly Karuṣa was a Kṣatriya but his progeny became Brāhmaṇas (IX.2.16).

Vāyu Purāṇa names the following Kṣatriyas who attained Brāhmaṇahood as a result of their penance - Viśvāmitra, Māndhātā,

10. K. L. Daftari, The Social Institutions of Ancient India, Nagpur, 1947, P. 35

Samkṛti, Kapi, Purukutsa, Satya, Anūhavana, R̥thu, Ārṣṭisena, Ajamīdha, Kakṣīvat, Sijaya, Rathītara, Viṣṇuvṛddha etc. (XCI/105-117).

### Origin of the Varnas

Now we turn to examine what the scripture say about the origin of the varṇas. Had prejudice played a part in the origin of the varṇas the literature of ancient India would provide some evidence to corroborate it.

The earliest statement about the four varṇas is found in the following lines of the Puruṣa Sūkta (Ṛgveda, X. 90. 12; Śukla Yajurveda, XXXI.11)

ब्राह्मणोऽस्य मुखमासीद् बाहू राजन्यः कृतः ।  
ऊरू तदस्य यद्वैश्यः पद्भ्यां शूद्रो अजायत् ॥

Muir translates it as follows: "The Brāhmaṇa was his mouth, The Rajanya was made his arms, the being called the Vaishya was his thighs; the Shudra sprang from his feet." These have to be considered in the light of the preceding lines:

यत्पुरुषं व्यदधुः कतिधा व्यकल्पयन् ।  
मुखं किमस्य कौ बाहू का ऊरू पादा उच्यते ॥

(Ṛgveda X.90 11; Śukla Yajurveda XXXI. 10)

Muir renders it as follows : "When (the gods) divided Purusha, into how many parts did they cut him up ? What was his mouth ? What arms (had he) ? What (two objects) are said (to have been) his thighs and feet?"<sup>11</sup>

Though Muir's translation is far from satisfactory to Vedic scholars, it has no reference to colour. The only conceivable answer to the question : "What (two objects) are said (to have been) his thighs and feet ?" must be "the Vaiśya is his thighs, the śūdra his feet". But even if we admit that "the śūdra sprang from his feet", there is no reason to believe that the feet of the creator were black while the other limbs were white. Feet are no less important to a body than other limbs. In fact, only the feet enable the body to stand and move. As the Taittirīya Upaniṣad says, a person rests on feet - पादयोः प्रतिष्ठा ।

The Vājasaneyī Samhitā of the Śukla Yajurveda places the Śūdra on par with the Vaiśyas :

11. Muir, Original Sanskrit Texts, Vol. I.

"He lauded with nineteen: the Śūdra and the Arya (Vaiśya) were created : day and night were the rulers (V.S. Xiv. 28)-Muir's translation .

The Śātapatha Brāhmaṇa would have to believe us that each of the following varṇas is more beneficial to society than the former (xiv 4.2.23) :

"Brahma was formerly this, one only. Being one it did not develop.

It energetically created an excellent form, the Kshattra ..... He did not develop. He created the Vis ..... He did not develop.

He created the Shudra class." - Muir's translation .

We find a similar statement in the Bṛhadāraṇyaka Upaniṣa too(1.4.10-14). Both the S.B. and the B.U. declare that Dharma was created not before but after the fourth varṇa. So it can not be argued that being created later has any bearing on their social significance . Unlike the later scriptures, they compare the fourth varṇa with Pusan and the ear and call it nourisher of all.

The evidence cited so far warrants the conclusion that the primitive society was undivided but it became divided in course of time as a result of the pressing needs of the society. This conclusion is confirmed by the evidence of the later works. Thus, we find in the Mahābhārata (Śāntiparva, 188/10) that the entire world as created by Brahman was first of Brāhmaṇas, it became divided in four varṇas according to occupation

न विशेषोऽस्ति वर्णानां सर्वं ब्राह्ममिदं जगत् ।  
ब्रह्मणा पूर्वसृष्टं हि कर्मभिर्वर्णतां गतम् ॥

Again, it is said that the Brāhmaṇas were created first, other varṇas originated from the Brāhmaṇas (Śāntiparva, 342/21)- ब्राह्मणेभ्यः सर्वे वर्णाः प्रादुर्भूताः That is also supported by the Padma Purāṇa (Utk Khandā, 38/44):

ससर्ज ब्राह्मणानग्रे सृष्ट्यादौ स चतुर्मुखः ।  
सर्वे वर्णाः पृथक् पश्चात् तेषां वंशेषु जज्ञिरे ॥

Other Purāṇas like Vāyu and Bhāgavata concur by declaring there was one varṇa only in the beginning.

Then we have specific cases in the genealogies of the Purāṇas which is stated boldly that the progeny of such and such a person became divided in four varṇas. That is what the Harivaṃśa Purāṇa says about descendants of Vatsabhūmi, Bhṛgubhūmi and Śaunaka (29/1517, 1519). These statements are corroborated by the Viṣṇu and other Purāṇas.

Now, if all the varṇas originated from the undivided primitive society or as the above texts say, the rest of the varṇas were born from

Brāhmaṇas, there remains little ground to contend that they differed from the Brāhmaṇas in colour or race.

### Colour Prejudice and India

Now we come to a basic point in our discussion : was the colour prejudice a reality in ancient India ? Colour differences cannot lead to social divisions without prejudice. Dr. Ambedkar was not a supporter of orthodoxy and he relied solely on the translations of the texts done by the Western scholars. Still, he arrives at a conclusion which coincides with our own :

"In Rigveda, I. 117.8, there is a reference to Ashvins having brought about the marriage between Shyavya and Rushati. Shyavya is black and Rushati is fair.

In the Rigveda, 1. 117.5, there is a prayer addressed to Ashvins for having saved Vandana who is spoken as of golden colour.

In the Rigveda, ii. 3. 9, there is a prayer by an Aryan invoking the Devas to bless him with a son with certain virtues but of (pishanga) tawny (reddish brown) complexion.

These instances show that the Vedic Aryans had no colour prejudice. Now could they have ? Their complexion varied; some were of copper complexion, some white, and some black."<sup>12</sup>

Absence of prejudice is also attested by the Bṛhadāraṇyaka Upaniṣad (vi. 4. 64) which says that a man desirous of having a son who is black, red-eyed, well-versed in three Vedas and lives the whole life, ought to eat cooked rice with ghee along with his wife. Prejudiced people do not and can not desire a dark-skinned child, however virtuous or learned he may be.

Dīrghatamas and Kaṇva among the seers of the Ṛgveda were dark according to Ambedkar. In the Rāmāyaṇa we find that Rāma, worshipped as an incarnation of God by the Hindus, was black though his brothers were fair. In the Mahābhārata, the well-known hero Arjuna is black while his brothers are fair. There are two persons in that epic who have the same name Kṛṣṇa which means 'black'. One of them, the son of Vasudeva is revered as an incarnation. The other is a sage and author of the Mahābhārata. and he is also worshiped and recognised as god. The former is generally called Vāsudeva while the latter has got two epithets-Dvaipāyana, because he was born in an island and Vyāsa, because he arranged the systematic study of the Vedas. No nation in the world notorious for colour prejudice has ever raised a dark person to the level of deities. How could then India accomplish this?

12. B. R. Ambedkar, Op. Cit .PP. 77-78

Though I have not got those works at hand, I remember that certain commentators on Sanskrit poetics have explained the dark colour of Viṣṇu, Rāma, Kṛṣṇa, etc. with the remark that the dark colour symbolises manly prowess. I have also observed that the folk-songs in the northern part of India from Haryana to Bangladesh have got a common feature in them. Their heroes are invariably black and addressed as such, while their heroines are always fair. If one likes to call it a prejudice, in a male-dominated society it can be only called a prejudice in favour of the black or black racism and nothing else.

Unable to counter such arguments, some people point out the fact that while seeking brides people generally prefer fair-skinned women. Is that a colour prejudice? Were it so, not a single fair-skinned woman would have married a dark man and all the dark-skinned women would have remained unmarried. That is not the case in India. As we find so many dark-skinned people in the Brāhmaṇas and fair-skinned among the Śūdras, the pet theory of the West declares that the white immigrants from the West married dark-skinned women of the original inhabitants. But is that common and permitted in the societies notorious for their colour prejudice? France, Britain and U.S.A. have been boasting about their democratic ideals for more than two centuries. Are inter-race marriages common there? Is the lynching of the black an event of past there?

Prejudice and preference are not identical in fact. The former rests on hatred, the latter proceeds from fancy. Rightly or wrongly, India identified the black colour with manly prowess while the fair came to represent all the tenderness of the women. This symbolism, deep-rooted in the psyche of the country, leads to the preference of fair women in case of marriages.

But that is not the sole explanation of the phenomenon. As Rājwade, the well-known scholar from Maharashtra, has shown in one of his essays, most of the inhabitants of India are 'brownish-black' or 'blackish-brown'. Fair-skinned people are few and far between. What is rare catches the fancy and is generally valued.

If one wants to assign a third reason, one may say that the rule of the white in India for about two centuries has brainwashed a section of the *elite* and they have become Europeans in their likes and dislikes. We need not wonder if they have learnt to hate the dark-skinned. But that does not apply to the times when the four varṇas came into being. Thus we can safely conclude that an external factor like colour prejudice or race did not play a part in the development of the Varṇa System.

(We have left the spellings undisturbed in the quotations as a matter of principle).

## A NOTE ON THE VAHNI PURĀṆA

By

GANGA SAGAR RAI

[ अग्निपुराणनाम्ना वह्निपुराणनाम्ना च द्वे पुराणे प्राप्येते । तयोर्द्वयोरग्निपुराणं बहुशः प्रकाशितम् वह्निपुराणं नाद्यावधि प्रकाशितं हस्तलेखेष्वेव प्राप्यते । तयोर्द्वयोः पुराणयोः कं पुराणं प्रामाणिकं महापुराणसूचीषु परिगणितं कं वा परिवर्तिकाले निर्मितं जातमिति प्रश्नः विदुषां विचारसरणिं प्राप्तः । विदुषां विवेचनस्य सारभूततथ्यमस्ति यदप्रकाशित-वह्निपुराणमेव मौलिकं प्रामाणिकं च महापुराणम् । प्रकाशिताग्निपुराणं परिवर्तिकाले निर्मितं जातम् । संप्रति उपलब्धवह्निपुराणे अपि अन्यतो विषयसंकलनं जातम् । अत्र एतेषां विषयाणां संक्षिप्तविवरणं दत्त्वा अस्य पुराणस्य प्रथमाध्यायस्य अन्तिमाध्यायस्य च पाठः प्रदत्तः । आशासे अनेन विवरणेन अस्य पुराणस्य स्वरूपज्ञानं भविष्यतीति । ]

Two Purāṇas Agni and Vahni are available. The meaning of both words is the same. The Agni Purāṇa was first published by the Ānandāśrama Press and later many editions have been published by different publishers. Now the question arises as to which of these two Purāṇas is the original and was enumerated and included in the list of eighteen Mahāpurāṇas mentioned in the different Purāṇas and other texts. The Vahni Purāṇa remains unpublished till today and we have copies of three manuscripts in the Purāṇa Department Library of the All India Kashiraj Trust. Two Mss are from India Office Library, London, and one is from the Asiatic Society Calcutta. The Asiatic society MS is incomplete.

The Agni Purāṇa from Ānandāśrama Press has 11457 verses. The Varāha Purāṇa mentions the number of verses in Agni Purāṇa as 14 thousand while the Matsya Purāṇa mentions this number as sixteen thousand. In the Agni Purāṇa two numbers are mentioned 12 thousand and 14 thousand. In the Śrīmadbhāgavata Purāṇa this number is given as 15 400. The vulgate Agni Purāṇa, besides the normal subjects of the Purāṇas also contains sufficient material on grammar, Jyotiṣa, Poetics, Āyurveda, Mantra, Dikṣā, Yoga etc and claims that all kinds of knowledge are available in this Purāṇa :

आग्नेये हि पुराणेऽस्मिन् सर्वा विद्याः प्रतिष्ठिताः

Agni 383.52

Thus this Purāṇa is in an encyclopaedic form. The Garuḍa has also more or less such subjects .

In the lists of Purāṇas the Purāṇas are grouped in three categories *Sāttvika*, *Rājasa* and *Tāmasa*. In other classifications they are grouped as Vaiṣṇava, Śaiva and Śākta. According to the Matsya Purāṇa in the Tāmasa Purāṇas Agni and Śiva are *glorified*:

तद्गग्नेश्च माहात्म्यं तामसेषु शिवस्य च ।

Matsya Purāṇa 53.69

In the Skanda Purāṇa it is said that the Vahni Purāṇa is related to the stories of *Isāna kalpa* and its narrator is Agni and interlocutor is Vasiṣṭha

यत्तदीशानकं कल्पं वृत्तान्तमधिकृत्य च ।

वसिष्ठयाग्निना प्रोक्तमग्निना तत् प्रचक्षते ॥

7.1,2.49

This view is also supported by the Matsya Purāṇa (53.23) . The present vulgate Angi Purāṇa has Agni as its narrator and Vasiṣṭha as Śrotor or hearer, but there is no reference to *Isānakalpa*. Moreover, in the narration of *Varāha* legend it is stated that this legend is connected with the *Varāha kalpa*. In the Agni Purāṇa even though Agni or fire god is its narrator but except that, there is no description which can show that this Purāṇa has given special importance to Agni. According to the above quoted verse of the Matsya Purāṇa (53.69) in *Tāmasa Purāṇas* Lord Śiva and Agni are usually glorified. But here neither Agni nor Śiva have been given any special importance.

Dr R.C. Hazra an authority on Purāṇic studies has thoroughly discussed the issue of whether Agni, or Vahni Purana is the actual Agni Purana mentined in the list of Mahāpurāṇas. In his books and articles, his conclusion is that the present popular Agni Purāṇa is not the original Agni Purāṇa included in the original list of the eighteen Mahāpurāṇas and the unpublished Vahni Purāṇa or Agni Purāṇa is the genuine text enumerated in the original list. Here some points in this regard are as follows:

1. According to the Matsya Purāṇa and the Skanda Purāṇa as mentoned above Agni or the Fire god is the interlocutor and sage Vasiṣṭha is listener and the matters narrated in this Purāṇa are related to the *Isānakalpa*. The vulgate Agni Purāṇa has Agni and Vasiṣṭha as narrator and listener, but the vulgate Agni Purāṇa has no reference to *Isānakalpa*.

2.. Ballālasena and his son Lakṣmaṇasena were famous rulers of Bengal who tried to restore and popularise the ancient Hindu religion and customs. Ballālasena arranged to compile four Dharmasāstra digests (Nibandha granthas) and amply quoted from the Purāṇic and Smṛti texts. His texts are known as Dānasāgara, Adbhutasāgara, Pratiṣṭhāsāgara and Ācārasāgara. These texts were composed sometime in Śaka era 1090 (1169 AD). He has also given the list of those texts which have been quoted in these texts and has mentioned those purāṇic texts which have not been used in his Nibandha granthas. About the Purāṇic texts not used in his Nibandha digests he says :

ताक्षर्यं पुराणमपरं ब्राह्ममाग्नेयमेव च ।  
 त्रयोविंशतिसाहस्रं पुराणमपि वैष्णवम् ॥  
 षट्सहस्रमितं लिङ्गं पुराणमपरं तथा  
 दीक्षाप्रतिष्ठाषण्डमुक्तिरत्नपरीक्षणैः ।  
 मृषावंशानुचरितैः कोषव्याकरणादिभिः ।  
 असंगतकथाबन्धपरस्परविरोधिनः ।  
 तन्मीनकेतनादीनां भाण्डपाषण्डलिङ्गिनाम् ।  
 लोकवञ्चनमालोक्य सर्वमेवाधीरितम् ॥

This means that here in these collections the above mentioned texts are ignored and not used because they contain Dīkṣā (initiation), Pratiṣṭhā (instalation), forged salvation, lapidary (Ratna Parīkṣaṇa), false genealogy, Koṣa, grammar, unrelated and contradictory stories etc. These are the creation of *Minaketanas* and other deceitful persons to deceive the people. In this list the Agni Purāṇa is included and the Agni Purāṇa is not used in these Nibandha texts

Contrary to this attitude towards Agni Purāṇa he has extensively quoted from the other Agneya Purāṇa i.e. the Vahni Purāṇa and has treated it as the genuine Agni Purāṇa. This Vahni Purāṇa or Agni Purāṇa is not published upto date and is available only as manuscripts. In the colophons of chapters of this Purāṇa it is generally mentioned as Vahni Purāṇa except a few chapters. However, on the margins of every folio it is referred as अग्निपुराण, अ. पु. or अग्नि In the text of the first chapter also it is said as Agni Purāṇa श्रोतुमिच्छामहे त्वत्तः पुराणमग्निस्मितम् (1.18)

Since the names अग्नि, आग्नेय, वह्नि and वाह्न connote the same meaning hence the names of both the Purāṇas cause confusion. However, in the



commentary of the śrīmadbhāgavata (12.8.4) Śrīdharasvāmin, Vira Rāghavācārya, Vijayadhvaja Tīrtha and Śukadeva have used the word Vāhna Purāṇa for the Vahni or Agneya Purāṇa.

3. The Skanda Purāṇa is now available in two forms: one is divided into *Khaṇḍas* or parts and other is divided into *Samhitās*. Both the forms are totally different. One of the *Samhitās* of the Skanda Purāṇa has one *Samhitā* named as Śamkara *samhitā* and it is divided into *Khaṇḍas*. In the शिवरहस्यखण्ड (2.34) of this *Samhitā* it is stated that the Āgneya Purāṇa is the only Purāṇa which extols the glory of fire god :

अग्नेराग्नेयमेककम्

(Egging, India Office Catalogue, Vol. VI nos. 3671-12 p. 1363)

In the *Saura Purāṇa* it is directed that the gift of Agni Purāṇa should be done on *Pratipat Tithi* (first day of the lunar months) to a *Āhitāgni* (a brahmin who has kept the sacrificial fire). Here it is to be noted that the presiding deity of the *Pratipat* tithi is fire and *Āhitāgni* has also close connection with the fire god.

आग्नेयं प्रतिपद्येव प्रदद्यादाहिताग्नेये

4. Authors of digests (*Nibandhakāras*) and commentators of *Smṛti* texts are more reliable in this regard. Quotations of Vahni or Agni Purāṇa cited by Ballālasena, Halāyudha, Hemādri, Caṇḍeśvara, Mādhavācārya, Śūlapāṇi, Vidyāpati Upādhyāya, Vacaspati Mishra, Gaṇapati, Govindānanda, Raghunandana etc are available in Vahni Purāṇa but not in the prevalent Agni Purāṇa. However, it is to be noted that a few quotations of digest writers are also from the vulgate Agni Purāṇa .

5. In the Padma Purāṇa, Uttarakhaṇḍa, Agni Purāṇa is grouped among the Tāmasa Purāṇas. In the Matsya Purāṇa (53.68-69) and Skanda Purāṇa (VII. 1.2.87-88) it is said that Tāmasa Purāṇas glorify Śiva and Agni. From these evidences also it can be said that the Agni or Vahni Purāṇa enumerated in the Purāṇa list of the Mahāpurāṇas is the unpublished Vahni Purāṇa and the presently popular Agni Purāṇa is of a spurious character.

Now on the basis of the above arguments it is concluded that the Agni Purāṇa or the Vahni Purāṇa has the following features in its compilation – (1) Agni and Vasiṣṭha are the main interlocutors and śrotā of this

Purāṇa (2) It is a *Tāmasa* Purāṇa (3) Agni or Fire god is its main deity (4) the narration relates to the *Isāna Kalpa* and (5) it contains sixteen thousand verses. It is true that some of these topics are also available in the popular Agni Purāṇa and the number of verses in both are about twelve thousand but on the evidence of Ballālasena and other digest writers it is established that the text of the true Agni Purāṇa or Vahni Purāṇa is unpublished up to date and the printed and available Agni Purāṇa is a later production. The original Vahni Purāṇa also has gone through many additions, revision and deletions. Material pertaining to the well as the Mahābhārata and Rāmāyaṇa is also included in the text as is material from the Viṣṇudharmottara. The Nandi Purāṇa accepts itself as a part or supplement of the Vahni Purāṇa and it clearly states that material related to sacrifices is already described in the Vahni Purāṇa.

वसिष्ठ उवाच

भगवन् देव देवाग्र विभो धर्मादिकारणम्  
 त्वत्प्रसादाच्छ्रुताः धर्माः सर्वे वर्णाश्रमोचिताः  
 कुण्डमण्डपवेदीनां प्रमाणं च यथा श्रुतम्  
 दीक्षां च यज्ञकादीनां वास्तुशास्त्रनिरूपणम् ॥ etc,

About the date of the Vahni Purāṇa it is certain that the original Vahni Purāṇa was composed before the Matsya Purāṇa chapter 53 (AD 550-650) and is earlier than the present Agni Purāṇa (AD 800). Kālidāsa seems to have no influence on its Rāmāyaṇa story so it is prior to Kālidāsa. Hence its date may be surmised between 300-500 A. D. For more complete information scholars may consult the books Dr. Hazra Commemoration Volume and the Purānic Hindu Rites and Customs by Dr. R. C. Hazra.

Here we are giving the first and last chapters of the Vahni Purāṇa on the basis of the Mss. in our possession. In both the MSS from the India Office contents of the text are listed and we have given them separately so that the reader may get a general idea of the text.

Scribal mistakes are very much in the manuscripts and we have given mostly as it is.

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## श्रीगणेशाय नमः ॥ ॐ नमः शिवाय ।

तेजोमयानामन्योन्यमेकस्मिन् विविधात्मनाम् ।

भेदे ( v.1. वेदे ) विभिन्नतां पुंसां त्रयाणामस्तु वः श्रिये ॥ १  
व्यास उवाच । ब्रह्मणः पौष्करे यज्ञे सुत्याहे विगते सति ।

पृषदाज्यात् ( v.1. ज्यां, ज्या ) समुत्पन्नः सूतः पौराणिको द्विजः ॥ २  
वक्ता वेदादिशास्त्राणां त्रिकालामलतत्त्ववित् ।

तीर्थयात्राप्रसंगेन नैमिषारण्यमागमत् ॥ ३

तं दृष्ट्वा नैमिषीयास्तु ऋषयो दग्धकिल्बिषाः

तमभ्यर्च्य यथान्यायं पप्रच्छुस ( v.1. स्य ) कुतूहलात् ( v.1 न् ) ॥ ४  
ऋषय ऊचुः । कर्त्तव्या तीर्थयात्रा स्मिन् लोके केन कथं द्विजैः ।

श्रोतुं न एतदिच्छामो वद वह्निमतानुने ॥ ५

सूत उवाच ( ? ) ! एतच्छ्रुत्वा ततः सूतः पुराणो मुनिसत्तमः ।

प्रोवाच तान् मुनिश्रेष्ठान् स्वधर्मं शृणुतानघाः ॥ ६

यज्ञाधिकारे च गते द्विजेन्द्रः

सर्वस्वनाशे क्षितिपोऽथ वैश्यः ।

शुश्रूषणायां ( v.1. सा ) बलवीर्यहीनः

शूद्रस्तु तीर्थानि भजेत् सुदान्तः ॥ ७

मुमुक्षुभिस्तीर्थगतिर्मुनीन्द्रैः

कार्या तथा तत्फलकाङ्क्षिभिश्च ।

तां ब्रह्मचारी विधिवत्करोति

स्वयं यतो ( v.1. ता ) गुरुणा सन्नियुक्ता ॥ ८

नित्यं गृहस्थाश्रमसंस्थितस्य

मनीषिभिस्तीर्थगतिर्निषिद्धा ॥

मातुः पितुर्भक्तिमता ( ? ) गृहस्थः

सुतो न कुर्यात् खलु तीर्थयात्राम् ॥ ९

गङ्गाजलेनानुदिनो मनुष्यः

मृद्गोमयेनापि सदा मुनीन्द्राः ।

स्नातीह सम्यग्यदि ( v.1. पि ) भावबु ( शु ? ) द्भः

फलं तदाप्नोति न चान्यदेतत् ॥ १०

सर्वाणि तीर्थानि हितानि ( v.1. या ) नि तानि

स्वर्गान्तरिक्षेपि पुनः पृथिव्याम् ॥

तुल्यानि सम्यग् मुनयोऽग्निहोत्रे

सत्यं ( v.1. पुंसो ) गृहस्थाश्रमसंस्थितस्य ॥ ११

यस्येह यज्ञेथ ( v.1. ष्व ) धिकारितास्ति

गृहेन्वहं दानवतो मुनीन्द्राः ।

संजुह्वतः कल्कविवर्जितस्य

तीर्थे गतिः पूर्वतरै ( v.1. धर्मपरै ) निषिद्धा ॥ १२

यत्पुण्यमुक्तं मुनिभः पृथिव्यां

दानोपवासे सततं द्विजेभ्यः ।

सर्वं तदाप्नोति न संशयोऽत्र

जुह्वन् स्वकाले यदि वाग्निहोत्री ( v.1. त्रैः ) ॥ १३

संजुह्वतो ब्राह्मणसत्तमस्य

न विद्यते पापमथो दुरुक्तम् ।

भुक्त्वा दिवं ब्रह्मपदं प्रयाति

सुरेप्सितं ( v.1. तां ) ब्राह्मणकर्मसंस्थः ॥ १४

अधीतवेदाः सुरकार्यहेतो —

रिष्ट्वा मखान् पापविमुक्तदेहः ।

स्वधर्मसंस्थो विषयैर्विमुक्तः

सुतैजसं ब्रह्मपदं प्रयाति ॥ १५

यस्मात् पदात् सर्वपदं हि विश्व-

मुत्पद्यते क्वापि लयं प्र ( v.1. न ) याति ।

विप्रस्तमाप्नोति स्वधर्मसंस्थः

स्वधासु जुह्वन् स्वधया वसूनि ॥ १६

ऋषय ऊचुः । यथा चोत्पद्यते विश्वं ब्रह्माण्डं सचराचरम् ।

यस्माच्च तत् पुनर्याति लयं यत्र प्रतिष्ठितम् ॥ १७

श्रुतमस्माभिरेतद्धि यथा दृष्टं ( v.1. प्रश्नं ) स्वयंभुवा ( v.1. वः )

श्रोतुमिच्छामहे त्वत्तः ( v.1. त्वेवं ) पुराणमग्निसंमितम् ॥ १८

सर्गश्च प्रतिसर्गश्च वंश ( v.1. शो ) मन्वन्तराणि च ।

वंशानुचरितं चैव पुराणं पञ्चलक्षणम् ॥ १९

अग्निर्नो देवता सूर्यो द्विजानां लोमहर्षणे ( v.1. पेः ) ।

प्रत्यक्षं हि प्रमाणानां नित्यं वेदेषु गीयते ॥ २०

उदुत्यं जातवेदसं देवं वहन्ति केतवः ।

दृशे विश्वाय सूर्यं हि देवाः सर्वे व्यवस्थिताः ॥ २१

तस्थुषो जगतश्चात्मा यच्चिरं वेष ( ष्म ) नि स्थितः ( v.1. बहिरन्ते प्रतिष्ठितः ) ।

तस्मात् सत्यं च मोक्षश्च देवानामपि देवताः ॥ २२

येन त्यक्तं जगत्सर्वं सदेवासुरमानुषम् ।  
 सहसा नाशमायाति यथा मृद्भाजनं जले ॥ २३  
 वह्नेस्तु त्रिविधा शक्तिः सर्गसंहतिपालने  
 अस्माभिः संभृतो देवाः स्वं स्वं धाम उपासते ॥ २४  
 तस्मात् ततोऽग्नि ( v.1. सर्वं ताग्नि ) सूर्याभ्यां यदुक्तमिति निश्चयः ।  
 पुराणं धर्ममखिलं तद् ब्रूहि त्वं यथातथम् ॥ २५  
 अद्वे महापुराणं आग्नेये प्रश्ननामाध्यायः ॥

### Last Chapter

वसिष्ठ उवाच ।

द्विजैरमात्यैः स्वपुरं प्रकृत्या  
 संवेष्टितः स्त्रीभिरनन्तवीर्यः ।  
 संप्राविशत् तत्र तथोपविष्टं  
 प्रोवाच कैकेयिसुतः प्रवेशः ॥ १  
 रामाभिषेकाय जलं समुद्रा—  
 दानीयतां चापि ( v.1. सोप ) घटे ( v.1. भट्टे ) श्चतुर्णाम् ।  
 नियोजयामास ययुश्च तेपि ( v.1. सुते युतेपि )  
 दिशस्तु वेगात् कपयस्तु मुख्याः ॥ २  
 पूर्वात् समुद्राद्धि जलं समीरिः  
 समानयद् दक्षिणतो वृषोऽपि ।  
 नलस्तु वै पश्चिमतो जहार  
 तथाङ्गदश्चोत्तरोऽथ तोयाद् ॥ ३  
 स जाम्बवान् वेगयुतः सुषेण  
 पञ्चभ्य एवं सुनदीशतेभ्यः ।  
 आनिन्द्युरम्भासि सुवानरास्ते  
 शक्तुं भवेर्यैः मनुष्यरूपाः ॥ ( ? )  
 सर्वाभिषेकं भरतेन लब्ध्वा  
 सर्वं वशिष्ठाय निवेदितं च  
 [After this one Ms adds  
 ऋक्षस्य एवं स नियोजयित्वा  
 ततोऽपि कार्ये स चकार रात्रौ ]  
 सूर्योदये पीठवरे निवेश्य  
 रामं तु सीतासहितं मुनीन्द्राः ॥ ५  
 काथः ( v.1. कपः or कयः ) कौत्सः कहोस्तश्च कौडिन्यः कपिलस्तथा ।  
 कात्यायनो वामदेवो जाबालिः ऋश्यपस्तथा ।

तथैव चान्दं बहवो मुनीन्द्रास्  
 ततोऽभ्यसिञ्चन् ( v.1. ततोऽमिषेकं ) विधिवज्जलेन ।  
 सुगन्धिना गन्ध ( v.1. रत्न ) युतेन रामं  
 यथा दिवीन्द्रं वसवः समेताः  
 कन्याभिरेवं विहितस्त्वमात्यै-  
 स्थिर्वरातैः ( v.1. नमः स्थितै ) देवगणैस्तथैव ॥  
 जग्राह शत्रुघ्नतदातपत्रं  
 कपीशयात्वीशवरा ( v.1. रान् ) प्रहृष्टौ ।  
 प्रदुद्भुतस्तौ व्यजने सिते वै  
 कृताभिषेकस्य तु राघवस्य ।  
 वायुरथाब्जमालां हेमां वरत्वं तु ततः समुद्रः  
 सुमौक्तिकं हारशशिप्रकाशं  
 चूडामणिं मण्डिनमेव शास्त  
 देवैर्यक्षैर्मुनिंसिद्धसंघैः  
 संस्तूयमानस्य च राघवस्य ।  
 सन्तूयगीतस्य सुराङ्गनानां  
 संश्रूयते निनदो विशिष्टं  
 तथाभिषेकात् रघुनन्दस्य  
 मही सशस्या त्वभवत् सहेमा ।  
 फलान्विताः पुष्पयुताश्च वृक्षाः  
 सुगन्धमाल्यैर्निचिता बभूवुः ।  
 दानं ददौ तत्र तथाप्तकामं  
 द्विजेभ्य एव सुसमाहितं यत्  
 यानानि वस्त्राभरणानि चैव  
 सुरः घं यथानुज्येष्ठं  
 सुग्रीवाय स्रजमपि शुभामङ्गदं चाङ्गदाय  
 रामो यच्छस्वभृत सुमणिं वायुपुत्राय चान्द्रीम् ।  
 अन्योभ्यो वै कपिबलमुखेभ्यस्तु वै चाङ्गदानि  
 पश्चाद् देव्या मुखमपि तथान्विषयामास भूयः ।  
 ज्ञात्वा भर्तुः त्वभिमतमिमं हारमामुच्य कण्ठात्  
 प्रादादस्मै प्रमुदितमुखा वायुपुत्राय सीता ॥  
 तेनैवासावुरसि शुशुभे भूषितो भूषणेन  
 पंक्त्याभ्राणामिवासुशित धातुमान्चै ।

वृद्धै वै सो पुनरपि तथा वानरेभ्योपि रामः  
 प्रादात् तेभ्यो बहुमतधनं तेप्सितं भूषणानि  
 मृष्टैरनैर्मुदि मनसोथ जग्मुरेते प्रकामं  
 किष्किन्धां तां कपिमुखयुतां राममेव स्मरन्तः ।  
 गतेषु सर्वेष्वथ वानरेषु  
 संचिन्तयित्वा सुचिरं हि रामः ।  
 स लक्ष्मणं प्राह विहस्य हर्षात्  
 सीतां समान्त्वोक्त्य कुरुष्व गामे ( म्मे ? ) ।  
 अभीष्ट धर्मज्ञ मया सहेमा-  
 मासन्नपूर्वामुचितं कुलेन ।  
 तुल्यां पुरस्तात् पितृभिः प्रनृत्तां  
 त्वं यौवराजीं धुरमावहस्व ॥  
 सर्वात्मना पर्यनुनीयमानो  
 यदा न सौमित्रिरुपैति योगम् ।  
 नियुज्यमानो नृपयौवराज्ये  
 ततस्तु पश्चाद् भरतोऽभिषिक्तः ॥  
 इति रामाभिषेकः

वसिष्ठ उवाच —

स्वराज्यमखिलं प्राप्य रामो भातृसनातनः ।  
 अयजच्चाश्वमेधेन तथा बहुसुवर्णकैः ॥  
 अश्वमेधैस्त्रिभिर्यक्षे रामः प्रचुरदर्शनैः ।  
 आजानुबाहुः सुमुखो महास्कन्धो बृहदद्युतिः ॥  
 कम्बुग्रीवः पृथुयशाः पृथिवीमनुपालयन् ।  
 ततो रामस्य धर्मात्मा राज्यं प्राप्य तथा धनम् ॥  
 ईजे यज्ञैर्बहुविधैः सहस्रैः शतदक्षिणैः ।  
 न कस्माच्चिद् भयं तत्र न च व्यालकृतं भयम् ॥  
 न चैव विधवा नार्यो न व्याला न सरीसृपाः ।  
 न च स्म वृद्धो बालानां व्रत ( प्रेत ? ) कार्यं करोति च ॥  
 सर्वे प्रमुदिता देवा सर्वे धर्मपरा जनाः ।  
 दश वर्षं सहस्राणि जीवन्ति सुखिनो नराः ॥  
 नित्यं पुष्पफला वृक्षा नित्यं क्षीरघटस्रवाः ।  
 काले वर्षति पर्यन्तो सुखस्पर्शनमारुतः ॥  
 स्वकर्मस्वनुवर्तन्ते वर्णानां सत्यभाषणम् ।

दशवर्षसहस्राणि दशवर्षशतानि च ॥  
 पुत्रान् धनं च धान्यं च लब्ध्वा राज्यमकङ्कटकम् ।  
 निरामयो वीतशोको रामो राज्यमकारयत् ॥  
 आदिकाव्यमिदं त्वार्षं वसिष्ठेन प्रदर्शितम् ।  
 यथा मरीचेरग्निस्तु सर्वं रामायणं पुरा ॥  
 यः श्रृणोत्येकचित्तो वै सर्वपापैः प्रमुच्यते ।  
 किं तीर्थैर्गोप्रदानैश्च किं यज्ञैः समुपोषितैः ॥  
 अहन्यहनि रामस्य चरितं श्रृण्वतो नृप ॥  
 श्रृण्वन्निदं यः कुरुते हि यात्रां  
 तस्यार्थसिद्धिः पुनरागमं च ।  
 लोकद्वयं साधयते तथा हि  
 संवर्धिता तस्य भवेत् सुविद्या ॥  
 श्लोकं तदार्षार्धमथोपश्रृण्वन्  
 सर्वाणि पापानि विहन्ति सम्यक् ॥  
 पात्रे तिलानां भवतीह यच्च  
 फलं दत्तेनुदिनं लभेत् ॥  
 आरोग्यमायुष्यकरं रश्मस्यं  
 सौभ्रात्रिकं बुद्धिविवर्धनं च ।  
 श्रोतव्यमेतन्नियतैर्महद्भि-  
 राख्यानमूर्जस्करवृद्धिकामैः ।  
 कुटुम्बवृद्धिं धनधान्यवृद्धिं  
 लभेत लक्ष्मीं विपुलां नरोत्तमः ।  
 इति श्रीवह्नपुराणे रामराज्यवर्णनं समाप्तम् ।

अथानुक्रमणिका— १. ऋषि प्रश्नः २. अग्निस्तोत्रं, ६ ब्रह्मस्तुतिः, ८. तपःप्रशंसा ७  
 द्विजस्नानविधिः, १२. तर्पणविधिः १८. प्राणाग्निहोत्रं २१. आहिकता (अग्निकं), वेणु-  
 कथा, अग्निर्मेधिकं, कर्मविषये सर्वपृथोरुपाख्यानं, २३. ब्राह्मणप्रशंसा, ३१. उत्सर्गनिर्णयः  
 ३२ सतीदेहत्यागः (प्रणाशः), काश्यपीयप्रजासर्गः, काश्यपीयप्रशंसा, ६३. प्रजापतिसर्गः,  
 वाराहप्रादुर्भावः, हिरण्यकशिपुवधः, विष्णुक्रियायोगः, अम्बरीषविष्णुसंवादः, युगानु-  
 कीर्तनौ, दानमहात्म्यं, मेरुपर्वतदानं, दशविधा पुराणप्रशंसा, महिषीदानं, अविदानं,  
 सषुरगोदानं, गोमहात्म्यं, वृषोर्जाविधिः, दासीदानं, विद्यादानं, गृहदानं, पञ्चापाख्यानं,  
 च्यवननहुषसंवादः, तुलापुरुषदानं, सर्मिलोपाख्यानं, तडाकवृक्षप्रशंसा, नानावृक्षवारुण-  
 प्रतिष्ठा नामाध्यायः वैष्णवक्रियोगोभूः, कामधेनुदानं, शिवेरुपाख्यानम्, दानावस्थानिर्णयो  
 नामा, संग्रामप्रशंसा, बलिपूर्वजन्म, वामनद्वयार्चनम्, पापशासनं, व्रतमहिमा, श्रवण-  
 द्वादशी, कृष्णाष्टमीव्रतकल्पः, गङ्गावतारः, सूर्यवंशानुकीर्तनं, दशग्रीवराक्षसवधचरितमिति



इति निशम्य गदितं तदाग्नि वै  
रुचिरफलऋदमग्निमानपि  
ब्रजत्यग्निपदं समन्वितं वै  
बान्धवैः सुतकलत्रसोदरैः ॥  
सप्तार्चिरुदितमिदं हि श्रुत्वाद्यं  
सुबुद्धिमान्यो गोसहस्राधिकं ।  
पुण्यमाप्नुयान्नात्र संशयः ॥  
प्राप्नोति चाग्निमां यस्यान्ते यस्यास्ते घृतधेनुदः ।  
सोऽग्निष्टोमसहस्रस्य फलं प्राप्नोति मानवः ।  
वाचकस्य चास्य शास्त्रस्य धेनवस्य त्रयोदश  
त्रयो वा पञ्च वा देयाः प्रत्याख्याता स्वशक्तितः ॥  
इति कथितमशेषसर्वशास्त्रार्थसारं  
हुतवहगदितं यद् विश्वसन्तारणाय ।  
पठति सकलमग्यं सः श्रृणोतीह भक्त्या  
स इह सुखमनन्तं प्राप्य यातीन्द्रलोकम् ।

इति श्रीवह्निपुराणे आख्यानशतकीर्तनो नामाध्यायः समाप्तः । समाप्तमिदं पुराण-  
मागनेयं । संवत् १८६१ पौषे मासे शुक्लपक्षे गुरुवासरे लिखितं शिवप्रसादब्राह्मणेन काश्यां  
मध्ये गंगातटे लिखितं समाप्तम् शुभं ।

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१ ऋषिप्रश्नः अग्निस्त्रोत्रं ६. ब्रह्मणस्तुतिः ८. तपप्रशंसा ८. द्विजस्नानविधिः १२.  
तर्पणविधिः, १८. प्राणाग्निहोत्रं, २१. आङ्गिकं वेणुकथा २२. आश्वमेधिकं, २५. कर्मविषये  
३०. सर्वपृथोरुब्राह्मणप्रशंसा, ३२. भूतसर्गनिर्णयः, सती प्रजासर्गः, काश्यपीयसर्गः,  
काश्य- पीयवंशवर्णनम् ६३. प्रजापतिसर्गः, वराहप्रादुर्भावः, हिरण्यकशिपुर्वधः विद्यादान  
प्रयोगः, अम्बरीश विष्णु संवादः, युगानुकीर्तनं, समानुशासनं, शुद्धिपरो उपद्वादसो षष्ठी  
धर्मषष्टि व्रतानि, पर्वमाहात्म्यं, दशविधि पुराणप्रशंसा, महिषीदानं, अविदानं, सखुरगोदानं,  
गोमाहात्म्यं, वृधोत्सर्गविधिः, दासीदानं, विद्यादानं, गृहदानं, कीपाख्यानं, च्यवननहुष  
संवादः, तुलापुरुषदानं, शर्मिलोपाख्यानं, तडागवृक्षप्रशंसा, नानावृक्षवारुणप्रतिष्ठानामा-  
ध्यायः, वारुणारामप्रतिष्ठा, वामनप्रादुर्भावः, वैष्णव क्रियायोगो नामः, कामधेनुदानं,  
शिवेरुपाख्यानं, दानवस्त्राणां निर्णयो नामा, संग्रामप्रशंसा, बलिदर्पणं, वामनपदद्वयार्चनं,  
पापनाशनं व्रतं नाम, श्रवणद्वादशी, कृष्णाष्टमीव्रतं कल्पः, गङ्गावतारः सूर्यवंशानुकीर्तनं,  
दशग्रीवराक्षसचरितमिति

इति निशम्य गदितं यदग्निना  
 कलिमलकलनं मरीचये ।  
 याति सोऽग्रिपदं समन्वितो  
 वान्धवैः सुतकलत्रसोदैरैः ।  
 समाप्तिर्घो सहस्रस्य फलमाप्नोति मानवः ।  
 समाप्तावस्य शास्त्रस्य धेनवश्च च त्रयोदशं ।  
 समा वा पञ्च वा देया प्रत्यक्षाः ताः स्वशक्तितः ।  
 इति कथितमशेषं सर्वशास्त्रार्थसारं  
 हुतवहगदितं यद् विश्वसंतारणीय ( यं ? )  
 पठति सकलमग्रा यः श्रृणोतीह भक्त्या  
 सह ( स इह ? ) सुखमनन्तं प्राप्य यातीन्द्रलोकं ॥ छ ॥

इत्याद्ये वह्निपुराणे अध्यायशतकीर्तनो नामाध्यायः समाप्तः । समाप्तमिदं पुराणमाग्रेयं  
 शुभं संवत् १५४६ अश्वनिशुद्धि विजयदशमी बुधवासरे आगरे नगरे श्री श्री अकबर साहि  
 जलालदि महमदि राज्ये

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# नीराजनम् : विभावना एवम् इतिहासः

श्रुतिप्रकाशदासः

[ Now in all rituals showing of lamps to deities is a regular feature of worship. It is called Nirājanā or Arārtikya in the Sanskrit and Āratī in vernaculars. Here the learned author has traced the history of this particular act from the Vedic literature up to date. In Vedic literature fire without smoke was moved round the sacrificial object. It was for the protection of the objects. It was also performed around the guests in their honour and for their protection. This act was later on performed around the idol of deities for their protection and thrashing the demons and evil spirits. This *ulmukīkarand* (उल्मुकीकरण) was called Nirājanā in the Āgama texts. It appears that in Vedic period Paryag nikaṛaṇa (moving the fire around) or niraṛjanā had no special connection with the worship of deities; it was performed in vedic sacrifices. In later period it was performed for the guests, for good health, and for the victorious kings. Later on it became a regular feature in almost all the worships. It is performed two, three, four or five times in temples. Suitable verses were also composed and they are recited in temples and worships and different musical instruments are played in this act, Here all these aspects of Āratī are discussed by the author. ]

## विषयप्रवेश

‘अग्निमीळे पुरोहितं होतारं रत्नधातमम्’<sup>1</sup> सकलविश्वस्य प्राचीनतमग्रन्थरत्नस्य ऋग्वेदस्य प्रथमोऽयं मन्त्र अर्थात् अग्निदेवस्य स्तुतिः । सकलेऽस्मिन् विश्वे यदि वह्निर्न स्याच्चेत् ? प्रकाशः, गतिः, समयः इत्यादीनां तत्त्वानां विज्ञानं कथमभविष्यत् । अग्निना सर्वमिदं साध्यते । भारतीयमहर्षिभिः अत एव सर्वप्रथममग्नेरेव प्रार्थना विहिता । इतोऽप्यधिकत्वेन स्वान्तःप्रविश्य अग्नेरपि प्रकाशयितारं परमात्मानं पर्यवेक्षत । ऋषिभिर्गीतम् ‘इन्द्रं मित्रं वरुणमग्निमाहुरथो दिव्यः स सुपर्णो गरुत्मान् । ‘एकं सद् विप्राः बहुधा वदन्त्यग्निं यमं मातरिश्वानमाहुः’<sup>2</sup> तस्मात्कालादेव अग्निमाध्यमेन परमात्मनः सत्स्वरूपस्याराधनायाः प्रारम्भो विज्ञेयः । देश-काल-समाजादिविभेदेन तत्र परिवर्तनमपि जातम् । परिवर्तनसूचकग्रन्था अपि निर्मितं प्रासाः । प्रस्तुतप्रकरणे च परमात्मनः

1. ऋग्वेदः १/१/१

2. ऋग्वेदः १/१४६/४६

आराधनात्मकं अग्निसाधनकं 'नीराजनम्' विषयमवलम्ब्य विचारयिष्यामः । विविधेषु सम्प्रदायेषु तदीयग्रन्थेषु च परमात्मनः नीराजनम्, किंवाऽऽरार्तिक्यं कथं भवति तत्खलु इतिहासमाध्यमेन विचारयिष्यामः ।

### नीराजनस्य पूर्वकालिक-इतिहासः

ऋग्वेदीयैतरेयब्राह्मणे एकस्यामाख्यायिकायां नीराजनरूपाराधनाया बीजं दृष्टि-गोचरी भवति । तद्यथा- 'देवा वै यज्ञमतन्वत । ताँस्तन्वानान् असुरा अभ्यायन् । यज्ञवेशसमेषां करिष्याम इति । तानाप्रीते पशौ पुर इव पर्यग्नेर्युपं प्रति पुरस्तादुपायंस्ते देवाः प्रतिबुध्याग्निमयीः पुरस्त्रिपुरं पर्यास्यन्त यज्ञस्य चात्मनश्च गुप्त्यै, ता एषामिमा अग्निमय्यः पुरो दीप्यमाना भ्राजमाना अतिष्ठंस्ता असुरो अनपघृष्यैवापाद्रवंस्तेऽग्निनैव पुरस्ताद् असुररक्षांस्यापाघ्नताग्निना पश्चात् । तथैवेतद्यजमाना यत्पर्यग्नि कुर्वन्त्यग्निमयीरेव तत्पुरस्त्रिपुरं पर्यास्यन्ते यज्ञस्य चात्मनश्च गुप्त्यै, तस्मात् पर्यग्नि कुर्वन्ति । तस्मात् पर्यग्नेऽन्वाह ।'<sup>3</sup>

अयञ्चास्य ब्राह्मणभागस्य सारांशः - प्राचीनकाले देवताभिः यजनमारब्धम् । देवाः यजन्तीति विदित्वा असुराः विघ्नाय समागताः । असुराः पूर्वदिशि यूपबद्धानां पशूनामुपरि क्रमणं कृतवन्तः । असुराणामागमनं विदित्वा देवैः पशुं परीतः अग्निसंयुताः त्रयो दुर्गा/विरचिताः । एते दुर्गाः प्रज्वलितत्वेन हेतुना प्रकाशिता आसन् । असुरास्तान् दुर्गान् लङ्घयितुं समर्था न बभूवुः । दूरत एव अग्निं दृष्ट्वा विनिर्गताः । एतत्सफलप्रयोगानन्तरम-सुराणामुपद्रवे पर्यग्निकरणं निश्चितं जातम् ।

श्रौतसूत्रेषु पर्यग्निकरणं विस्तारतः प्रतिपादितम् । कात्यायनश्रौतसूत्रे कथयति 'परं सर्वतोऽग्निर्यस्य स पर्यग्निः पशुः, तस्मै पर्यग्ने' ।<sup>4</sup> अस्मिन्नेव ग्रन्थेऽन्यत्र लिखति 'आज्यसहितौ पुरोडाशौ उल्मुकेन पर्यग्निः कुर्यात्'<sup>5</sup> तदेवम् अग्नेः परिभ्रमणमेव पर्यग्नि-शब्देन निश्चितं जातम् ।

अतएव शाबरभाष्येऽदृष्टोपकाराय पर्यग्निकरणं निरूपितम् । तत्र कथयति 'यथा ग्रामादागतानां पुरुषाणां पर्यग्निकरणेनादृष्ट उपकारः क्रियते ।'<sup>6</sup> यदा कश्चनातिथिविशेषः ग्रामान्तराद् आगच्छति, तस्योपरि अग्नेः भ्रमणं पर्यग्निकरणशब्देन व्यवहृतम् । यत्खलु भगवद्-नीराजनस्य पूर्वं रूपमेव दृश्यते । अधुनाऽपि यज्ञप्रयोगे कुशकण्डिकानामके-ऽवान्तरप्रयोगे<sup>7</sup> प्रज्वलितदर्भशलाकां परिगृह्य घृतोपरि चरूपरि च भ्रामयन्ति ऋत्विजः, एतद्धि पर्यग्निकरणम् ।

एतदेव पर्यग्निकरणं कालान्तरेण तमोरूपासुराणामपसारणाय भगवद्धिम्बस्य

3. ऐतरेयब्राह्मणम् ७/१

4. कात्यायनश्रौतसूत्रम् ६/५/१

5. कात्यायनश्रौतसूत्रम् २/५/२२

6. जैमिनीयशाबरभाष्यम् २/१/१२

7. ब्रह्मनित्यकर्मप्रयोगः पृ. १८९

पर्यवेक्षणाय 'नीराजन' नाम्ना प्रसिद्धम् ।

पञ्चरात्रस्य प्राचीनायां जयाख्यसंहितायां पर्यग्निकरणमेव शब्दान्तरेण नीराजनमिति स्पष्टीकृतम् । तत्र कथयति-

कुण्डादुल्मुकमादाय ज्वलन्तं धूमवर्जितम् ।

तेनावर्तं सकृद्विप्रं तद्वै नीराजनं स्मृतम् ॥<sup>8</sup> इति ।

### पुराणकाले नीराजनम्-आरातिव्ययम्

पर्यग्निकरणरूपं नीराजनं वैदिककाले परमात्मनः पूजारूपेण विशेषतया प्रसिद्धं नासीत्, तथाऽपि यज्ञप्रयोगसमये निश्चितं जातम् । पुराणकाले तस्य नैके हेतवः अभिवृद्धिं गताः । अतिथिस्वागतकाले, आरोग्याभिवर्धनाय, विजयसंशनाय विजयिनः राज्ञः सम्मानाय च नीराजनरूपमग्निभ्रामणं प्रयोगप्रचुरतां प्राप्तम् ।

पद्मपुराणस्य पातालखण्डे कान्तिमतीनामिकायाः कस्याश्चन पतिव्रताया आख्यान-मस्ति । तत्र खलु विजयीभूतस्य स्वपत्युः सम्मानाय सा नीराजनं कृतवती । तच्छ्लोकश्च यथा-

नीराजयामास मुहुस्तत्र कान्तिमती सती ।

नीराजयित्वा बहुशः किरन्ती मौक्तिकैर्मुहुः ॥<sup>9</sup>

विष्णुधर्मोत्तरपुराणे राज्ञः गजाः अश्वाश्च निराबाधाः निरामयाश्च भवेयुरेतदर्थं नीराजनशान्तिः नाम्ना सम्पूर्णाऽध्याय एव आरक्षितः ॥<sup>10</sup> यत्राग्निमयदुर्गरचनादिकं वर्णितम् ।

एकादश्याद्व्रतोपवासदिवसे रात्रौ जागरणकाले यामे यामे भगवन्नीराजनं कर्तव्यमित्युपदिश-नाह पद्मपुराणं उत्तरखण्डे यत्-

नीराजनसमायुक्तमनिर्वण्णेन चेतसा ।

यामे यामे महाभाग! कुर्वन्नीराजनं हरेः ॥<sup>11</sup>

स्कन्दपुराणे तु भगवन्नीराजनमाहात्म्यमपि वर्णितम् । यथा चैतत्-

बहुवर्तिसमायुक्तं घृतपूरसमन्वितम् ।

कुर्यादारित्रिकं यो वै कल्पकोटिं दिवं वसेत् ।

नीराजनं तु यः पश्येत् सहोमासे ममाग्रतः ।

8. जयाख्यसंहिता १५/११९

9. पद्मपुराण, पातालखण्डः ११/२०

10. विष्णुधर्मोत्तरपुराण २/१५९/१

11. पद्मपुराण, उत्तरखण्ड १२३/१४

सप्तजन्म भवेद्विप्रो ह्यन्ते च परमं पदम् ॥<sup>12</sup>

तदेवं रीत्या नीराजनस्य विविधोपयोगाः पुराणेषु प्राप्यन्ते । भगवद्भक्तेः साधनत्वेनाऽपि नीराजनमिदं समाहात्म्यं समुपवर्णितम् । तदिदं नीराजनं केन रूपेण करणीयम् । तत्खलु सविशेषतः वैष्णवागमेषु निरूपितम् । तद्विलोकयामः ।

### पञ्चरात्रागमेषु नीराजनम्

पौराणिककाले परमात्मभक्तिरूपेण नीराजनं प्रचलितं नाऽत्र सन्देहावसरः, परन्तु तस्मिन् नीराजने तद्भक्तौ वा नासीदेकनिष्ठत्वम् । यस्य कस्यापि देवस्य यक्षस्य, गन्धर्वस्य, मनुष्योत्तमस्य च नीराजनं विहितम् । सम्मानरूपेण तद्भवतु नाम, परन्त्वाध्यात्मिक-फलोत्पादकत्वं नासीत्, तस्मिन् बहुदेवत्वेन व्यभिचारात् । एकनिष्ठत्वाऽभावे च असाधारणप्रेमप्रवाहोऽपि भवेन्निरुद्धः । वैष्णवागमस्येदमेव महत्त्वपूर्णं योगदानम् । पञ्चरात्रागमस्य संहितासु भगवत्यनन्यभावः एकान्तयाजित्वं वा प्रतिपादितम् । व्यामिश्रयाजित्वं न्यक्कृतम् । यथा च पारमेश्वरसंहितायाम्-

यस्तु सर्वपरो धर्मो यस्मान्नास्ति महत्तरः ।  
वासुदेवैकनिष्ठस्तु देवतान्तरवर्जितः ॥  
एष एकायनो वेदः प्रख्यातः सात्वतो विधिः ।  
मोक्षायनाय वै पन्था एतदन्यो न विद्यते ॥  
जगन्मूलस्य देवस्य वासुदेवस्य मुख्यतः ।  
प्रतिपादकता सिद्धा मूलवेदाख्यता द्विज ! ॥  
आद्यं भागवतं धर्ममादिभूते कृते युगे ।  
मानवा योग्यभूतास्तु अनुतिष्ठन्ति नित्यशः ॥  
ततस्त्रेतायुगे सर्वे नानाकामसमन्विताः ।  
व्यामिश्रयाजिनो भूत्वा त्यजन्त्याद्यं सनातनम् ॥  
अन्तर्दधाति धर्मोऽयं वासुदेवसमाहृतः ।  
ततो योग्याय भगवान् प्रादुर्भावयति स्वयम् ॥<sup>13</sup>

अत्र खलु वासुदेवैकनिष्ठः, देवतान्तरवर्जितः, एकायनो वेद इत्यादिशब्दैः अनन्यनिष्ठत्वस्य दाढ्याय निहितं तत्स्पष्टतया दृश्यते । पाद्मसंहितायां लिखितं यत् सत्ययुगे नारायणं परित्यज्यान्त्यस्य ध्यानं यजनं वा नैवाऽऽसीत् ।

‘नान्यं यजन्ते ध्यायन्ति ऋते नारायणं नराः ।

12. स्कन्दपुराण, वैष्णवखण्ड, मार्गशीर्षमाहात्म्यम् ८/३४

13. पारमेश्वरसंहिता १/५३, ५७, ७७-८०

एवं कार्तियुगे धर्मे वर्तमाने महामुने!'<sup>14</sup>

अन्यत्र चेत्येवमसंहिता कथयति-

वासुदेवं परित्यज्य येऽन्यदेवमुपासते ।

नरकाय भवन्त्येते नाऽत्र कार्या विचारणा ॥<sup>15</sup>

पञ्चरात्रागमान्तर्गतमेकनिष्ठत्वमनन्ययाजित्वञ्च फलतः नीराजनविषयेऽपि समायातम् । तथा चैकस्यैवाराधनेन भक्तेः प्रेमप्रवाहस्य च सातत्यं सम्भूतम् । भक्तेर्नानाविधान्युप-चाराण्यपि विचारितानि । फलतः पूजनोपयोगिपदार्थेषु पूजनरीत्यां च विकासो विवृद्धः । नीराजनस्य विधिरपि पाञ्चरात्रिकसम्प्रदायविकासेन सह विस्तारमाप्तवान् । पञ्चरात्रागमस्य प्राचीनतमासु संहितासु द्वितीयाऽस्ति ईश्वरसंहिता । अस्यां खलु कुम्भनीराजनं विस्तरशः प्रतिपादितम् ।

भगवत्पूजने षोडशोपचारा निरूपिताः । तेषूपचारेषु आसन-पाद्य-अर्घ्य-दीप-आचमन-ताम्बूल-अष्टाङ्गप्रणाम-स्नान-वस्त्र-तिलक-हार-राजोपचारानन्तरमारार्तिक्यं विहितम् । इदञ्च नीराजनं सात्त्विक-राजस-तामसभेदेन त्रिविधं प्रतिपादितम् । त्रिविधमपि नीराजनं वर्णभेदेनोपयोक्तव्यम् । तत्र ऋषिभिः सात्त्विकम्, ब्राह्मणैः क्षत्रियैः वैश्यैश्च राजसम्, शूद्रैः स्त्रीभिश्च तामसं नीराजनं विधेयमिति निरूपितम् । स्नानान्ते भोगयज्ञान्ते सात्त्विकं नीराजनं देयम् । सायङ्काले प्रतिदिनं राजससञ्ज्ञितं नीराजनं कुर्यात् । पूजायां नैवेद्यान्ते दीपदानाग्रे च तामसं विधेयमित्यपि प्रक्रियाभेदो<sup>16</sup> निरूपितः ।

कुम्भनीराजनस्य विधिं निरूपयन्नाह-

दीक्षिताः सुविनीताश्च सुस्नाताः परिचारिकाः ।

वदनं नासिकारन्ध्रे स्थगयित्वाऽम्बरेण तु ॥

सितोष्णीषधराः सर्वे सितचन्दनभूषिताः ।

सौवर्णानि च पात्राणि विततानि यथारुचि ॥

राजतान्यथ ताम्राणि आरकूटमयानि च ।

कांस्यानि वाऽपि सम्पाद्य यथावित्तानुसारतः ॥

एकत्रिपञ्चसप्ताऽपि न चैकादश वा तथा ।

द्विषट्षोडश वा यद्वा चतुर्विंशतिसङ्ख्यया ॥

पाकाऽऽलयं समासाद्य तत्राऽग्नेस्संस्कृतात्पुरा ।

तेषां मध्ये वर्तिदीपान् पात्राणां तु महामते ! ॥

चतुरङ्गुलिकोत्सेधान् सघृतान् दीपयेत्पुनः ।

उद्धृत्य तानि पात्राणि करैस्तु परिचारकाः ॥

14. पाद्यसंहिता, ज्ञानपाद १/३९

15. पाद्यसंहिता, ज्ञानपाद १/१५

16. ईश्वरसंहिता ४/२००-२०४

वहेयुः पङ्क्तिबन्धेन तदग्रे गणिकाजनाः ।  
 गच्छेयुर्भगवद्भक्ताः कुर्वन्त्यो नृत्तगीतके ॥  
 तदग्रे शङ्खभेर्यादिसमुद्घोषणतत्पराः ।  
 तदग्रे वेत्रिणोऽस्पृश्यजनोत्सारणतत्पराः ॥  
 गच्छेयुः परितस्तेषां दीपिकाधारिणो जनाः ।  
 एवं क्रमात्समासाद्य तिष्ठेयुर्देवसन्निधौ ॥  
 अथाऽन्यो दीक्षितो विप्रः कुम्भमापाद्य पूर्ववत् ।  
 समल्लकं तदूर्ध्वं तु तेष्वेकस्मात्प्रदीप्य तु ॥  
 पाकस्थानादाहतेषु प्रदीपं विनिवेश्य च ।  
 सदाधारस्थितं कुर्यात्तत्स्साधकसत्तमः ॥  
 कुम्भं प्राग्वत्समभ्यर्च्य देवेशं च ततः परम् ।  
 भ्रामयेत्पूर्ववत्कुम्भं तस्मिन् काले द्विजोत्तमाः ! ॥  
 ऋगाद्यध्ययनं कुर्युर्द्विजाः प्रागादिदिकस्थिताः ।  
 सन्निधौ देवदेवस्य नृत्यन्तु गणिकास्तदा ॥  
 मङ्गलानि च गीतानि सर्वे गायन्तु गायकाः ।  
 स्वरेणोच्चतरेणैव स्तुवन्तु स्तोत्रपाठकाः ॥  
 भेरीमृदङ्गशङ्खादीन् घोषयेयुस्समन्ततः ।  
 एवं सवंत्रं वै कुर्याद्गाद्यध्ययनादिकम् ॥  
 कुम्भमेवं परिभ्राम्य दत्त्वा तत्परिचारिणः ।  
 हस्तेऽथ दीपपात्राणि दर्शयेदितराणि च ॥<sup>17</sup>

अत्र खलु कुम्भनीराजने भगवन्मूर्तिं परीतो दीपानि परिभ्रामयेदिति विहितम् । इतः  
 पूर्वं केन प्रकारेण दीपकं भ्रामयेत्तदपि निरूपितम् । 'देवस्य दक्षिणं पादमारभ्येतर-  
 पश्चिमम् । भ्रामयेत्सर्वतोऽङ्गानि एकधा वा द्विधा त्रिधा । जपन्वै नेत्रमन्त्रं तु हन्मन्त्रं वा  
 यथारुचि.....' <sup>18</sup> तदेवं देवस्य गात्रेषु यथेच्छं दीपो भ्रामयितव्यः, तत्कालेऽर्चकेन  
 नेत्रमन्त्रो हन्मन्त्रो वा जपनीय इति विहितम् । तस्मिन्नैव कालेऽन्यैः दीपधारकैः नृत्यादिकं  
 विधेयम् । ऋगाद्यं वैदिकसाहित्यं वोच्चारणीयमिति कथितम् । नृत्य-गीत-भेरी-मृदङ्ग-  
 शङ्खादिघोषो विधेयः । तदित्थंरीत्या नीराजनोपचारे स्पष्टता विस्तारश्च पञ्चरात्रागमे  
 दृश्यते ।

पारमेश्वरसंहितायामपि<sup>19</sup> ईश्वरसंहितानुसारं सात्त्विकादिभेदा नीराजनकालश्च  
 विस्तरात् प्रतिपादिताः । तदेवं पुराणकालाद् आगमकाले नीराजनविधौ वैशिष्ट्यं  
 समायातम् । अत्र खलु देवतान् अनन्यत्वम्, नीराजनविधिः, मन्त्रगानम्, मृदङ्गादिवादनं

17. ईश्वरसंहिता ४/२१८-२३३

18. ईश्वरसंहिता ४/२१४-२१५

19. पारमेश्वरसंहिता १५/९९२-१०६९



नीराजनस्य सात्त्विकादिभेदाः निश्चितः समयश्च दृश्यते । नीराजनस्य पात्रं कीदृशं ग्राह्यं तल्लिखति मार्कण्डेयसंहिता-

नीराजनं घटाकारमग्रे दाडिमसन्निभम् ।  
 वृत्तायतं सुवृत्तं वा जलपूर्यप्रमाणकम् ॥  
 शिवयोग्यं द्रोणयोग्यं तदर्धं वाऽर्धमेव वा ।  
 पादविस्तारमानं तु षडङ्गुलसविस्तृतम् ॥  
 एतन्नीराजनं प्रोक्तं मङ्गलादीपलक्षणम् ॥<sup>20</sup>

नीराजनकाले दीपस्य वर्तिकायाः उपरतौ, नीराजने नष्टे वा प्रायश्चित्तमपि विहितम् ।  
 यथा—

पाकस्थानादाहतेषु देवनीराजनार्थतः ।  
 दीपेष्वेकतमो दीपो यायादुपरतिं यदि ॥  
 प्रमादाद्वातवेगाद्यैः पुरस्ताद्विनिवेदनात् ।  
 श्रीभङ्गो जायते पश्चाद् यदि व्याध्यादिपीडनम् ॥  
 तस्मात्प्रदीप्य सहसा मूलमष्टोत्तरं जपेत् ।  
 तथा नीराजने नष्टे प्राक् पश्चाद्वा समर्पणाद् ॥  
 पुनः प्रदीप्य सहसा जपेन्मंत्रं सहस्रधा ॥<sup>21</sup>

तदेवंरीत्या पञ्चरात्रागमसम्प्रदायस्य भूतले प्रवर्तमाने काले नीराजनविधेरपि विस्तृतिः सञ्जाता ।

### श्रीरामानुजसम्प्रदाये नीराजनम्

पञ्चरात्रसम्प्रदायानुसारेण पूजारीतिः प्राक्काले आसीत् नाधुनेति नैव विचारणीयम् । प्रायः पाञ्चरात्रिकार्चकाः विद्वांसश्च श्रीरामानुजविवर्धिते श्रीवैष्णवसम्प्रदाये निष्ठिताः पञ्चरात्रानुसारेण परमात्मानं पञ्चकालं पूजयन्ति । श्रीवैष्णवसम्प्रदायस्य मूलेषु पञ्चरात्रा-गमसाहित्यञ्च वर्तते । तस्मात् श्रीवैष्णवसम्प्रदाये पाञ्चरात्रिको नीराजनविधिः समायातः । यद्यपि कालभेदाद् देशभेदाद् समाजभेदाच्च कश्चन भेदविशेषोऽपि तत्र दृश्यते । सम्प्रदायो-ऽयं विशेषतो दक्षिणे भारते प्रसृतस्तथाप्युत्तरे भारते तस्य मन्दिराणि बहुत्र दृश्यन्ते । उत्तरे भारते श्रीवैष्णवेत्रेषु वैष्णवसम्प्रदायेषु प्रत्यहं पञ्चकृत्व-नीराजनं भवति, तदनुसारेण पञ्चरात्रप्रधाने श्रीवैष्णवसम्प्रदायेऽपि शब्दभेदेन पञ्चकृत्व आरातिक्वं भवति ।

श्रीवेङ्कटेशदेवस्थानं मुम्बई, इत्याख्यस्य श्रीवैष्णवमन्दिरस्य व्रतोत्सवविवरणपत्रिका-त्मके १९९७-१९९८ ईशवीयवार्षिकपञ्चाङ्गे देवस्य नित्याऽऽराधनाक्रमः प्रकाशितः ।

20. मार्कण्डेयसंहिता ११/६-८

21. ईश्वरसंहिता १९/३९४-३९७

उत्सवविशेषसमयं विहायान्येषां साधारणानां दिवसानां दैनिकपूजाक्रमवर्णने नीराजनक्रमः दृश्यते, यत्र नीराजनवैविध्यं विलोक्यते ।

प्रातः	५-४०	सुप्रभातम्
प्रातः	६-००	विश्वरूपदर्शनम् ( मङ्गलनीराजनम् )
प्रातः	६-००	आरती, शात्तुमोरा, विनियोग ( शृङ्गार-आर्तिक्यम् ? )
मध्याह्ने	१०-४५	राजभोग, शुक्रवासरे निश्चितनक्षत्रे नीराजनम्
सायं	८-००	संक्षिप्त-आराधना, भोग, आरती, गोष्ठी ( संध्या-आरती ? )
रात्रौ	९-००	आरती, शात्तुमोरा, गोष्ठी, शयन ( शयन आरती ? )

अस्य क्रमस्यान्तरा श्रीवेङ्कटेशसहस्रनामार्चनाभोग-नित्योत्सव-बलिप्रदान-दिव्य-प्रबन्धपाठादिकं विधीयते, यद्विशेषतः पञ्चरात्रागममनुसरति । एतेषु मन्दिरेषु प्रत्येकस्य समयस्य नीराजनस्य नामानि नैव विशेषतो विलोक्यन्ते, किन्तु कालेऽस्मिन् नीराजन-समयानां निश्चितत्वमनुमीयते ।

नवीमुम्बईमध्ये नेरुल-उपनगरे पर्वतोपरि श्रीवेङ्कटेशदेवस्थानं नूतनं निर्मितम् । अत्र स्थितेनार्चकेन सह वार्तालापेन ज्ञातं यत् प्रतिदिनं पञ्चाधिकसमयं नीराजनं विधीयते । तन्मध्ये प्रातः विश्वरूपदर्शनसमये मङ्गलाऽऽरती, घृतपूरितवर्तिकाभिः विधीयते । ततश्च षोडशोपचारानन्तरमलङ्कारासनान्तरं नीराजनं जायते तत्खलु अलङ्कृतदीपेन भवति । तृतीया च कुम्भआरती, ततश्च कर्पूरनीराजनम्, मध्याह्ने राजभोगनीराजनम्, ततश्च सायं रात्रौ च क्रमशः सन्ध्या-आरती शयन-आरती च विधीयते । एतन्नीराजनसमये निश्चितः स्तोत्रघोषः करणीय इति विधानं नैव दृश्यते, अपि तु साधारणतया वेदगानं, वाद्यघोषः नृत्यादिकं विहितम् ।

श्रीवैष्णवसम्प्रदायस्य पञ्चरात्रागमस्य च पूर्णतयैकीभवान्तरं ये ग्रन्था उत्तरभारते प्रसृताः, तादृशेष्वर्चाचीनग्रन्थेषु क्रियाकैरवचन्द्रिका, श्रीपाञ्चरात्रयागपद्धतिः इत्याद्या मूर्धन्याः । अत्र खलु नीराजनविधिर्निरूपितः । क्रियाकैरवचन्द्रिकायाश्चरमभागे भगवदाराधन-विधिनामकं स्वतन्त्रं प्रकरणं दृश्यते । तत्र मध्याह्नभोगानन्तरं कर्पूरनीराजनं निर्दिष्टम् । कालेऽस्मिन् मङ्गलाशासनस्य श्लोकाः समुच्चारणीया इति विहितम् ॥<sup>22</sup> एते एव मङ्गलश्लोकाः कर्पूर-आरतीमन्त्ररूपेण श्रीपञ्चरात्रयागपद्धतिग्रन्थे समुपवर्णिताः । तेषु दृष्टान्तरूपेण श्लोकद्वयं लिख्यते ।

लक्ष्मीचरणलाक्षाङ्गसाक्षिश्रीवत्सवक्षसे ।

क्षेमङ्कराय सर्वेषां श्रीरङ्गेशाय मङ्गलम् ॥

श्रियःकान्ताय कल्पप्रणनिधये निधयेऽर्थिनाम् ।

श्रीवेङ्कटनिवासाय श्रीनिवासाय मङ्गलम् ॥

तदेवं रीत्या वरदनाथ-यादवाद्विनाथ-कोशलेन्द्रराम-गोपालकृष्ण-जगन्नाथादिप्रसिद्ध-देवतानां श्रीशठकोप-श्रीगोदादेवी श्रीरामानुजाचार्यादिश्रीवैष्णवाधिराजानाञ्च नामानि मङ्गलप्रार्थना च स्तोत्रेऽस्मिन् निरूपितानि । 23 एतन्निर्देशेनैवं विज्ञायते यत् नीराजनकाले तत्सम्प्रदायेष्टदेवतानां प्रवर्तकमहापुरुषाणाञ्च स्मृतिः करणीयेति प्रथा प्रचलिता । इतः प्राक् केवलं वैदिकमन्त्रगानादिकमेवाऽऽसीत्, परन्तु तत्सम्प्रदायपुष्टये सम्प्रदायविदां स्मरणमिति आविष्कृतः पन्थाः । यद्यपि नीराजनसमये 'चन्द्रमा मनसो जातः ..... 'श्रीश्च ते लक्ष्मीश्च.....' इत्यादीनां मन्त्राणां गानमपि प्राचीनरीत्या श्रीपञ्चरात्रयाग-पद्धतौ<sup>24</sup> निरूपितम् ।

### श्रीनिम्बार्कसम्प्रदाये नीराजनम्

कालक्रमानुसारेण श्रीवैष्णवसम्प्रदायानन्तरं वैष्णवसम्प्रदायेषु द्वितीयं स्थानं श्रीनिम्बार्क-कार्यप्रवर्तितहंसम्प्रदायस्य निश्चितं विपश्चिदपश्चिमैः । यस्य सम्प्रदायस्य कर्मभूमिः विशेषतः राजस्थान-उत्तरप्रदेशादिराज्याः सन्ति । श्रीराधया सहितस्य श्रीकृष्णस्यो-पासनाया आद्यप्रवर्तकाः श्रीनिम्बार्कचार्याः । एतत्सम्प्रदाये कर्मविधानरूपेषु संस्कृत ग्रन्थेषु स्वधर्मामृतसिन्धुः, क्रमदीपिका इति ग्रन्थद्वयं प्रधानम् । एतयोर्मध्ये नीराजनविषयमवलम्ब्य विशेषतया नैव निरूपितम् । 'वह्निप्राकार'<sup>25</sup> 'ततो नीराजनम्'<sup>26</sup> इति शब्दौ पृथक् पृथक् स्थले दृश्यते ।

वह्निप्राकारशब्दस्तु पर्यग्निकरणसमये ऐतरेयब्राह्मणसन्दर्भे दृष्टः, तेन सह साम्यमापन्नो नीराजनस्यैव मूलरूपः । क्रमदीपिकायां तट्टीकायाञ्च दीपदानविधिः नीराजानानुरूपो निरूपितः यथा च-

तद्वद् दीपं सुरभिघृतसंसिक्तकपूर्ववत्या  
दीप्तं दृष्ट्या द्युतिविशदधीः पद्मपर्यन्तमुच्चैः ।

टीका— तद्वदापाद्य दीपं कुर्यात् । कया ? सुरभि सुगन्धि यद् घृतं तेन सिक्त्वा उक्षिता कपूर्वसहिता वर्तिस्तया । कीदृशम् ? दृष्ट्या दीप्तं दृष्टिमनोहरमिति रुद्रधरः । पद्मपर्यन्तं मस्तकपर्यन्तम् उच्चैरुपरि दत्त्वा दृष्ट्यादीनि दक्षिणावर्तनं पद्मपर्यन्तं चरणकमल-पर्यन्तमिति त्रिपाठिनः ॥<sup>27</sup>

अत्र खलु श्लोके टीकायाञ्च विहितो दीपदानविधिः चरणकमले मस्तके च दर्शनीय इति कथनेन नीराजनस्यैव साम्यं निरूपयति ।

वर्तमानकाले सम्प्रदायेऽस्मिन् नीराजनपञ्चकं प्रत्यहं विधीयते । तस्यारम्भः प्राक्कालाज्जातः स्यादित्यनुमीयते । यस्मिन् काले प्रतिदिनं नीराजनपञ्चकस्य प्रारम्भो

23. श्रीपाञ्चरात्रयाग-पद्धति पृ. २५४-२५५

24. श्रीपाञ्चरात्रयाग-पद्धति पृ. २४५

25. क्रमदीपिका १/७, स्वधर्मामृतसिन्धु पृ. ९७

26. स्वधर्मामृतसिन्धु पृ. १०७

27. क्रमदीपिका ४/५१, पृ. १२२

जातः स एव खलु नीराजनेतिहासे महत्त्वपूर्णः, यतो हि वर्तमानकाले नैकेषु वैष्णवसम्प्रदायेषु प्रथेयं प्रचाल्यते ।

'श्रीनिम्बार्कपद्धति'<sup>28</sup>नामकेऽर्वाचीनग्रन्थे नीराजनसमयस्य तद्रीतेश्च व्यवस्थितं वर्णनं प्राप्यते । तत्र पञ्चकालाः नीराजनस्य वर्ण्यते-

मङ्गला आरती	प्रातः	प्रायः	५-०० वादनतः	६-०० वादनमध्ये
शृङ्गार आरती	पूर्वाह्नि	प्रायः	७-०० वादनतः	८-०० वादनमध्ये
राजभोग आरती	मध्यह्ने	प्रायः	१०-०० वादनतः	१२-०० वादनमध्ये
संध्या आरती	सायम्	ऋत्वनुकूलम्	६-०० वादनतः	७-३० वादनमध्ये
शयन आरती	रात्रौ	प्रायः	८-०० वादनतः	९-०० वादनमध्ये

बहुषु विविधसम्प्रदायेषु पञ्चकालीनं नीराजनं विश्वेऽस्मिन् जायते । नीराजनस्य रीतिश्चास्मिन् ग्रन्थे निरूपिता एकेन श्लोकेन । अर्चकेन नीराजनसाधनं पञ्चवर्तिकासंयुतं त्रिवर्तिकासमेतम् एकवर्तिकायुक्तं वा प्रगृह्य देवसम्मुखं विनम्रभावेनोपस्थाय नीराजनसाधनं चरणारविन्दतो मस्तकावधि परिभ्रामणीयम् । तस्य क्रमः-

आदौ चतुष्पादतले च विष्णोः द्वौ नाभिदेशे मुखमण्डलैकम् ।

सर्वेषु चाङ्गेष्वपि सप्तवारम् आरात्रिकं भक्तजनस्तु कुर्यात् ॥

एतन्नीराजनञ्च द्रव्यपञ्चकेन विधेयमित्यप्यत्र समाहितम् । यथा चैतत्-

पञ्च नीराजनं कुर्यात् प्रथमं दीपमालया ।

द्वितीयं सोदकाब्जेन तृतीयं धौतवाससा ।

च्युताश्वत्थबिल्वपत्रैश्चतुर्थं परिकीर्तितम् ।

पञ्चमं प्रणिपातेन साष्टाङ्गेन यथाविधि ॥<sup>29</sup>

तत्र चतुर्थं नीराजनं च्युतादिपत्रस्य स्थाने चामरेण मयूरपङ्केन तालवृन्तेन वा क्रियते इति विशेषः ।

प्रत्येकस्य नीराजनस्यानन्तरं विजयनादा भवन्ति यस्य देवस्य नीराजनं क्रियते तद्देवस्य तदीयमुख्यभक्तस्य गुरुपरम्परायाश्च जयनादाः क्रियन्ते । सम्प्रदायेऽस्मिन् नीराजनकाले स्तोत्राणि वेदघोषो वा निषिद्धः । यतो हि समुच्चारणकालेऽस्मन्मुखनिःसृतजलबिन्दुभिः देवस्य पावित्र्यं नष्टं स्याद् इत्येतत् अखिलभूमण्डलीयनिम्बार्कपीठस्थेन निम्बार्कपुर- (सलेमाबाद, राजस्थान) -वास्तव्येनार्चकेन कथितम् ।

तथा नीराजनेतिहासे निम्बार्कसम्प्रदायस्य योगदानं यत् व्यवस्थितरूपेण समयानुसारं नीराजनपञ्चकस्य व्यवस्था, तत्कालीननामाभिधानञ्च । एतस्मिन् सम्प्रदायविकासकाले एव पञ्चकालीननीराजनं प्रारब्धमिति निश्चीयते ।

28. श्रीनिम्बार्कपद्धति पृ. ६

29. श्रीनिम्बार्कपद्धति पृ. ५

### श्रीमध्वसम्प्रदाये नीराजनम्

श्रीवैष्णवसम्प्रदायानामितिहासे कालक्रमानुसारेण मध्वाचार्यप्रवर्तितद्वैतदर्शनानुरूपः सम्प्रदायस्तृतीयः । एतस्य कार्यक्षेत्रं विशेषतः कर्णाटकप्रदेश एव । यत्र च कर्णाटक-प्रदेशीया निवसन्ति तत्र च तस्य मन्दिराणि समग्रे भारते च सन्ति ।

सम्प्रदायेऽस्मिन् नीराजनप्रथाया महत्त्वमेव नाधिकम् । सत्यध्यानविद्यापीठ, मुलुण्ड, मुम्बई नामकमध्वसंस्थाया विद्वद्धिः वार्तालापेन ज्ञातं यत् एतत्सम्प्रदायानुकूलमन्दिरेषु प्रत्यहं समयद्वयं नीराजनं भवति । एकञ्च पूर्वाह्ने, द्वितीयं सायम् । एतत्काले वेदमन्त्राणां गानं भवति । अयं सम्प्रदायः प्रदेशान्तरेषु देशान्तरवास्तव्येषु नातिप्रसिद्धः । तस्माद् हेतोः नीराजनप्रक्रियायां नैव कश्चन विशेषोऽनुभूयते ।

### श्रीचैतन्यगौडीयसम्प्रदाये नीराजनम्

कालक्रमानुसारेणेतः पश्चात् श्रीचैतन्यमहाप्रभुप्रवर्तितो गौडीयसम्प्रदायः, श्रीवल्लभाचार्यप्रवर्तितः रुद्रसम्प्रदायश्च प्रसिद्धिङ्गतौ । एतयोर्मध्ये गौडीयसम्प्रदायस्य प्रसिद्धिः वृन्दावन-बङ्गाल-ओरिस्सेत्यादिराज्येष्वधिका । कालान्तरेण श्रीअभयचरणभक्तिवेदान्त सरस्वतीनामकेन पुण्यश्लोकेन परमहंसेन स्वप्रयत्नेन गुरोः भगवतश्च कृपया सम्पूर्णे भारते विश्वस्यःनेकेषु राष्ट्रेषु तत्तद्राष्ट्रवास्तव्येषु च वैष्णवभक्तिः प्रसारिता । रुद्रसम्प्रदायश्च विशेषतो गुर्जरराष्ट्रे राजस्थानप्रदेशे चान्येषु वृन्दावनादिषु प्रसिद्धिङ्गतः ।

उभयत्र सम्प्रदाययोः नीराजनस्य महत्त्वं दृश्यते । नीराजनविधौ वैशिष्ट्यमपि संवर्धितम् । निम्बार्कसम्प्रदायादागतस्य कालपञ्चकस्य नीराजनरीतिरत्रापि समागता । गौडीयसम्प्रदाये निम्बार्कसम्प्रदायानुसारं राधाकृष्णसेवाऽपि जायते । एतस्मिन् सम्प्रदाये 'चैतन्यचरित्रामृत' नामकः बङ्गभाषाभाषितः प्राचीनग्रन्थः ऐतिहासिको ग्रन्थः सर्वमान्यः । एतस्मिन् ग्रन्थे चैतन्यमहाप्रभोः गुरोर्माधवेन्द्रपुरिमहात्मनश्चरित्रं वर्णयन् चैतन्यमहाप्रभुः कथयति माधवेन्द्रपुरिमहात्मना गोवर्धनपर्वतान्तस्थः श्रीगोपालभगवतो दिव्यविग्रहः अरण्याद् बहिः निष्कास्य सिंहासने संस्थापितः अभिषिक्तः निवेदितः, पूजितः नीराजनञ्च विहितम् । नीराजनान्तरं स्तवनं दण्डवत्प्रणामाश्च बहुकालं विहिताः ॥<sup>30</sup> एतच्चारत्रिकं नैवेद्यानन्तरं सम्भावितं राजभोगनामकमेव । एतत्प्रसङ्गेन विज्ञायते यत् माधवेन्द्रपुरिसमये राजभोगनीराजनं प्रसिद्धमासीत् नैकेष्वन्येषु सन्दर्भेष्वपि<sup>31</sup> तस्योल्लेखो दृश्यते । नीराजनकाले च श्रीगोपालभगवतो जयनादो विहितः <sup>32</sup> एतद्विधानेन विज्ञायते यत् नीराजनकालेऽपि भगवन्नाम समुच्चारणं प्रचलितमासीत् ।

30. आरत्रिक करि' कैल बहुत स्तवन । दंडवत करि' कैल आत्मसमर्पण ॥ चैतन्यचरित्रामृत, मध्यलीला

४/६६

31. चैतन्यचरित्रामृत, मध्यलीला ३/५८-५९, मध्यलीला ४/१२१

32. चैतन्यचरित्रामृत, मध्यलीला ४/१२१

एतस्मिन् सम्प्रदाये पाञ्चरात्रिकसंहिताः, पुराणग्रन्थान् भक्तिसाहित्यस्यान्याः संहिताश्च आलम्ब्य 'श्रीहरिभक्तिविलासः' नामकः विधिविधानसम्भृतो ग्रन्थराजोऽस्ति । ग्रन्थेऽस्मिन् महानीराजनविषयमवलम्ब्य नैकविधं माहात्म्यं वर्णनञ्च प्राप्यते ।<sup>33</sup> यथा च—

ततश्च मूलमन्त्रेण दत्त्वा पुष्पाञ्जलित्रयम् ।  
महानीराजनं कुर्यान्महावाद्यजयस्वनैः ॥  
प्रज्वालयेत्तदर्थञ्च कर्पूरण घृतेन च ।  
आरात्रिकं शुभे पात्रे विषमानेकवर्तिकम् ॥

श्रीस्कान्दे ब्रह्म-नारद-संवादे—

दीप्तिमन्तं सकर्पूरं करोत्यारात्रिकं नृप ! ।  
कृष्णस्य वसते लोके सप्तकल्पानि मानवः ॥

तत्रैव श्रीशिवोमा-संवादे—

मन्त्रहीनं क्रियाहीनं यत्कृतं पूजनं हरेः ।  
सर्वं सम्पूर्णतामेति कृते नीराजने शिवे ॥

हरिभक्तिसुधोदये—

कृत्वा नीराजनं विष्णोर्दीपावल्या सुदृश्यया ।  
तमोविकारं जयति जिते तस्मिँश्च को भवः ॥

अन्यत्र च—

कोटयो ब्रह्महत्यानामगम्यागमकोटयः ।  
दहत्यालोकमात्रेण विष्णोः सारात्रिकं मुखम् ॥

वृन्दावनक्षेत्रे अतिप्राचीनं राधारमणदेवमन्दिरं विराजते । अस्मिन् मन्दिरे नीराजनपञ्चकं मुख्यरूपेण गौणतो द्वयञ्च भवति । श्रीचैतन्यप्रेमस्थानस्याध्यक्षेण श्रीवत्सगोस्वामिमहोदयेन एतेषु नीराजनेषु कस्मिन् कति वर्तिका उपयुज्यन्ते तत् निरूपितम् । यथा च—

मङ्गला आरती	तिस्रः वर्तिकाः
शृङ्गार आरती	पञ्च वर्तिकाः
राजभोग आरती	पञ्च वर्तिकाः
सन्ध्या आरती	नव वर्तिकाः
शयन आरती	तिस्रः वर्तिकाः

मङ्गलाशृङ्गारयोर्मध्ये सायं चतुर्वादनसमये च 'धूप-आरती' भवति । यस्मिन् एकवर्तिकायाः साधनरूपेणोपयोगः क्रियते । तदेवंरीत्या गौडीयसम्प्रदाये पञ्चाधिकानि नीराजनानि भवन्तीति वैशिष्ट्यम् । अन्यच्च वैशिष्ट्यं यत् प्रत्येकस्मिन् नीराजनकाले

विभिन्नानि स्तोत्राणि, प्राकृतभाषाबद्धानि पद्यानि वा गायन्ति दर्शका अर्चकाश्च । सेयं प्रथा चैतन्यमहापभोः शिष्यस्य गोपालभट्टस्य समयादेव प्रवृत्तेति विज्ञायते ।

श्रीहरिभक्तिविलासग्रन्थमनुसृत्य संक्षिप्तः 'पञ्चरात्रप्रदीपः' नामको ग्रन्थोऽस्मिन् सम्प्रदाये आङ्गलभाषायां विरचितः । यस्मिन् परिशिष्टभागे मन्दिरे नित्यगीयमानपदानि प्रकाशितानि । येषु संस्कृत-बङ्गाली-इत्यादि भाषाबद्धानि सन्ति पदानि ।

तदेतस्य सम्प्रदायस्य नीराजनविधीतिहासे नावीन्यं नीराजनसमये स्वेष्टदेवस्य गुरोश्च स्तोत्रगानम् । यद्यपि तत्खलु सर्वेषु मन्दिरेषु निश्चितं नास्ति, तथापि नीराजनकाले नीराजितबिम्बस्य गुणोच्चारणं श्रवणञ्च भवत्यभिवर्धकमिति मत्त्वेतद् वैशिष्ट्यमवश्यं प्रशंसाऽर्हम् ।

### श्रीवल्लभाचार्यप्रवर्तितसम्प्रदाये नीराजनम्

श्रीवल्लभाचार्यप्रवर्तिते रुद्रसम्प्रदाये विशेषरूपेण बालकृष्ण उपास्यते । बालकृष्णस्य च बालानुरूपेण भोगा अर्चना शृङ्गारं नीराजनानि भवन्ति । अस्मिन् सम्प्रदाये शृङ्गारनीराजनं विहाय नीराजनचतुष्टयं ग्रन्थेषु वर्णितम् ।<sup>34</sup> यद्यपि वर्तमानकाले नीराजनपञ्चकं बहुत्र विधीयते । तदेतद्विभेदस्य कारणं गोस्वामिना श्रीश्याममनोहरेण विदुषा वर्णितं यद् 'श्रीनाथद्वारा नामके पवित्रक्षेत्रे श्रीगोवर्धननाथपूजायामर्चकानां पर्यायाः भवन्ति । ते ऋचकाः श्रीमन्महाप्रभोराज्ञया गृहेऽपि बालमुकुन्दं सेवन्ते । स्वस्य श्रीनाथप्रभोः पूजनपर्यायकाले गृहे स्थितस्य बालमुकुन्दस्य श्रीगोवर्धननाथस्य चोभयस्य पूजायां नीराजनसमये निश्चितता नैव जायते । यतो हि श्रीनाथप्रभोः सेवाकाले गृहस्थस्य बालमुकुन्दस्य सेवा कथं सम्भवेत् । तस्मात् सुप्रभातकाले गृहे स्थितस्य बालमुकुन्दस्य शृङ्गार-राजभोगेति द्वयं नीराजनं समेत्यैकस्मिन् काले विधाय श्रीनाथसेवायां गच्छन्ति । तस्मात् शृङ्गारनीराजनं ग्रन्थेषु लुप्तं दृश्यते ।'

अस्मिन् सम्प्रदाये नीराजनकालस्य पदानि निश्चितानि । समयानुसारेण पदानि गीयन्ते । नीराजानुसारेण पदेष्वपि भावो दृश्यते । तथा च नीराजनकाले देवबिम्बस्य माहात्म्यं गेयमिति भगवत् शृङ्गारानुसारं समयानुसारञ्च पदं गेयमिति सम्प्रदायेऽस्मिन् वैशिष्ट्यम् ।

उत्सवविशेषे स्थलविशेषे च नीराजनकाले भक्तिगीतपदमपि तदुत्सवानुरूपं तत्स्थलानुरूपञ्च गीयते । यथा मथुरापूर्या यमुनामहाराज्ञ्याः नीराजनकाले यमुनामाहात्म्यपूर्णं पदं गीयते इत्यपि विशेषः ।

### अन्यसम्प्रदायेषु नीराजनम्

हितहरिसम्प्रदायोऽपि वैष्णवसम्प्रदायस्तत्रापि नीराजनपञ्चकं विधीयते ।<sup>35</sup> रामानन्द-सम्प्रदाये नीराजनचतुष्टयं पञ्चकं वा विधीयते । दैर्घ्यवसम्प्रदायेभ्योऽन्यत्र सनातनहिन्दु-

34. श्रीपुष्टिमागीयसेवाप्रकाश, पृ १६-४१, पुष्टिमङ्गल पृ. ४८, ५१, ५२, श्रीवल्लभपुष्टिप्रकाश, पृ. २८, ४४, ५२, ५५

35. श्रीहितहरिवंशगोस्वामी सम्प्रदाय और साहित्य, पृ. २८४-२८६

एतस्मिन् सम्प्रदाये पाञ्चरात्रिकसंहिताः, पुराणग्रन्थान् भक्तिसाहित्यस्यान्याः संहिताश्च आलम्ब्य 'श्रीहरिभक्तिविलासः' नामकः विधिविधानसम्भूतो ग्रन्थराजोऽस्ति । ग्रन्थेऽस्मिन् महानीराजनविषयमवलम्ब्य नैकविधं माहात्म्यं वर्णनञ्च प्राप्यते ।<sup>33</sup> यथा च—

ततश्च मूलमन्त्रेण दत्त्वा पुष्पाञ्जलित्रयम् ।  
महानीराजनं कुर्यान्महावाद्यजयस्वनैः ॥  
प्रज्वालयेत्तदर्थञ्च कपूरिण घृतेन च ।  
आरात्रिकं शुभे पात्रे विषमानेकवर्तिकम् ॥

श्रीस्कान्दे ब्रह्म-नारद-संवादे—

दीप्तिमन्तं सकपूरं करोत्यारात्रिकं नृप ! ।  
कृष्णस्य वसते लोके सप्तकल्पानि मानवः ॥

तत्रैव श्रीशिवोमा-संवादे—

मन्त्रहीनं क्रियाहीनं यत्कृतं पूजनं हरेः ।  
सर्वं सम्पूर्णतामेति कृते नीराजने शिवे ॥

हरिभक्तिसुधोदये—

कृत्वा नीराजनं विष्णोर्दीपावल्या सुदृश्यया ।  
तमोविकारं जयति जिते तस्मिँश्च को भवः ॥

अन्यत्र च—

कोटयो ब्रह्महत्यानामगम्यागमकोटयः ।  
दहत्यालोकमात्रेण विष्णोः सारात्रिकं मुखम् ॥

वृन्दावनक्षेत्रे अतिप्राचीनं राधारमणदेवमन्दिरं विराजते । अस्मिन् मन्दिरे नीराजनपञ्चकं मुख्यरूपेण गौणतो द्वयञ्च भवति । श्रीचैतन्यप्रेमस्थानस्याध्यक्षेण श्रीवत्सगोस्वामिमहोदयेन एतेषु नीराजनेषु कस्मिन् कति वर्तिका उपयुज्यन्ते तत् निरूपितम् । यथा च—

मङ्गला आरती	तिस्रः वर्तिकाः
शृङ्गार आरती	पञ्च वर्तिकाः
राजभोग आरती	पञ्च वर्तिकाः
सन्ध्या आरती	नव वर्तिकाः
शयन आरती	तिस्रः वर्तिकाः

मङ्गलाशृङ्गारयोर्मध्ये सायं चतुर्वादनसमये च 'धूप-आरती' भवति । यस्मिन् एकवर्तिकायाः साधनरूपेणोपयोगः क्रियते । तदेवंरीत्या गौडीयसम्प्रदाये पञ्चाधिकानि नीराजनानि भवन्तीति वैशिष्ट्यम् । अन्यच्च वैशिष्ट्यं यत् प्रत्येकस्मिन् नीराजनकाले



विभिन्नानि स्तोत्राणि, प्राकृतभाषाबद्धानि पद्यानि वा गायन्ति दर्शका अर्चकाश्च । सेयं प्रथा चैतन्यमहापभोः शिष्यस्य गोपालभट्टस्य समयादेव प्रवृत्तेति विज्ञायते ।

श्रीहरिभक्तिविलासग्रन्थमनुसृत्य संक्षिप्तः 'पञ्चरात्रप्रदीपः' नामको ग्रन्थोऽस्मिन् सम्प्रदाये आङ्गलभाषायां विरचितः । यस्मिन् परिशिष्टभागे मन्दिरे नित्यगीयमानपदानि प्रकाशितानि । येषु संस्कृत-बङ्गाली-इत्यादि भाषाबद्धानि सन्ति पदानि ।

तदेतस्य सम्प्रदायस्य नीराजनविधीतिहासे नावीन्यं नीराजनसमये स्वेष्टदेवस्य गुरोश्च स्तोत्रगानम् । यद्यपि तत्खलु सर्वेषु मन्दिरेषु निश्चितं नास्ति, तथापि नीराजनकाले नीराजितबिम्बस्य गुणोच्चारणं श्रवणञ्च भवत्यभिवर्धकमिति मत्वेतद् वैशिष्ट्यमवश्यं प्रशंसाऽर्हम् ।

### श्रीवल्लभाचार्यप्रवर्तितसम्प्रदाये नीराजनम्

श्रीवल्लभाचार्यप्रवर्तिते रुद्रसम्प्रदाये विशेषरूपेण बालकृष्ण उपास्यते । बालकृष्णस्य च बालानुरूपेण भोगा अर्चना शृङ्गारं नीराजनानि भवन्ति । अस्मिन् सम्प्रदाये शृङ्गारनीराजनं विहाय नीराजनचतुष्टयं ग्रन्थेषु वर्णितम् ।<sup>34</sup> यद्यपि वर्तमानकाले नीराजनपञ्चकं बहुत्र विधीयते । तदेतद्विभेदस्य कारणं गोस्वामिना श्रीश्याममनोहरेण विदुषा वर्णितं यद् 'श्रीनाथद्वारा नामके पवित्रक्षेत्रे श्रीगोवर्धननाथपूजायामर्चकानां पर्यायाः भवन्ति । ते आर्चकाः श्रीमन्महाप्रभोराज्ञया गृहेऽपि बालमुकुन्दं सेवन्ते । स्वस्य श्रीनाथप्रभोः पूजनपर्यायकाले गृहे स्थितस्य बालमुकुन्दस्य श्रीगोवर्धननाथस्य चोभयस्य पूजायां नीराजनसमये निश्चितता नैव जायते । यतो हि श्रीनाथप्रभोः सेवाकाले गृहस्थस्य बालमुकुन्दस्य सेवा कथं सम्भवेत् । तस्मात् सुप्रभातकाले गृहे स्थितस्य बालमुकुन्दस्य शृङ्गार-राजभोगेति द्वयं नीराजनं समेत्यैकस्मिन् काले विधाय श्रीनाथसेवायां गच्छन्ति । तस्मात् शृङ्गारनीराजनं ग्रन्थेषु लुप्तं दृश्यते ।'

अस्मिन् सम्प्रदाये नीराजनकालस्य पदानि निश्चितानि । समयानुसारेण पदानि गीयन्ते । नीराजानानुसारेषु पदेष्वपि भावो दृश्यते । तथा च नीराजनकाले देवबिम्बस्य माहात्म्यं गेयमिति भगवत् शृङ्गारानुसारं समयानुसारञ्च पदं गेयमिति सम्प्रदायेऽस्मिन् वैशिष्ट्यम् ।

उत्सवविशेषे स्थलविशेषे च नीराजनकाले भक्तिगीतपदमपि तदुत्सवानुरूपं तत्स्थलानुरूपञ्च गीयते । यथा मथुरापुर्यां यमुनामहाराज्ञ्याः नीराजनकाले यमुनामाहात्म्यपूर्णं पदं गीयते इत्यपि विशेषः ।

### अन्यसम्प्रदायेषु नीराजनम्

हितहरिसम्प्रदायोऽपि वैष्णवसम्प्रदायस्तत्रापि नीराजनपञ्चकं विधीयते ।<sup>35</sup> रामानन्द-सम्प्रदाये नीराजनचतुष्टयं पञ्चकं वा विधीयते । दैर्घ्यवसम्प्रदायेभ्योऽन्यत्र सनातनहिन्दु-

34. श्रीपुष्टिमागीयसेवाप्रकाश, पृ १६-४१, पुष्टिमङ्गल पृ. ४८, ५१, ५२, श्रीवल्लभपुष्टिप्रकाश, पृ. २८, ४४, ५२, ५५

35. श्रीहितहरिवंशगोस्वामी सम्प्रदाय और साहित्य, पृ. २८४-२८६

मन्दिराणि सन्ति । यत्र लक्ष्मीनारायण-राधाकृष्ण-शिवपार्वत्यादीनां मूर्तयः स्थाप्यन्ते पूज्यन्ते च । तत्र प्रायः प्रातः, सायम् इति नीराजनद्वयं विधीयते ।

तदेवंरीत्या वैदिकसमयादारभ्य पर्यग्निकरणरूपो विधिः कालान्तरेण व्यवस्थितरूपेण पूजनार्चनस्य महत्त्वपूर्णविधिरूपेण सञ्जातः । तत्र च प्राक् केवलं पर्यग्निकरणमासीत्, ततश्च हेतुभेदाः विवृद्धाः । पञ्चरात्रागामकाले भक्ति-स्नेहस्याधिक्यम् अनन्यनिष्ठत्वञ्चाधिकमायातम्, किञ्च तस्मिन्नेव काले नीराजनस्य वैविध्यमपि प्रसृतम् ।

प्रारम्भकाले केवलं मृदङ्गादिवादनं वैदिकस्तोत्रगानमथवा मौनमेव विहितं किन्तु कालान्तरेण तत्रापि स्तोत्रपद्धतिः प्राकृतभाषापदपद्धतिश्च समायाता । तत्तत्सम्प्रदायस्य कविभिर्विचिन्तितानि सम्प्रदायस्येष्टदेवस्य मुख्याचार्यस्य वा पदानि गेयानीति विधिः प्रचलितः कालान्तरेण नीराजनस्यैव निश्चितो रागः, निश्चिता गानपदतिश्च विकसिता । या चोत्तरभारते सविशेषतया प्रसिद्धिं गता ।

वर्तमानकाले नीराजनविधेः प्रसिद्धिकारणात् नैकेषु सम्प्रदायेषु स्व-स्वेष्टदेवस्य नीराजनं विनिर्मितम् । श्रीआरतीकल्पद्रुमनामके ग्रन्थे पञ्चसप्ततिसङ्ख्यकानि नीराजनपदानि दृश्यन्ते । येषु गणपति-हनुमद्-पार्वती-महादेव-भैरव-लक्ष्मी-तुलसी-त्रिपुराम्बा-दुर्गा-हरिहर-सूर्य-नवग्रह-श्रीकृष्ण-गोपाल-राम-रणछोड-विष्णु-राधाकृष्ण-राधापुरुषोत्तम-दशावतारः-नरनारायण-माधवराय-भगवतादीनां नीराजनानि विद्यन्ते ।

एतेषु पञ्चसप्ततिषु नीराजनेषु पञ्चपञ्चाशत् पदानि खलु 'जय जगदीश हरे.....' इति पदानुरूपया गानपद्धत्या गीयते, तस्मात् सा गानपद्धतिः लब्धप्रचारा ।

### श्रीस्वामिनारायणसम्प्रदाये नारीजनम्

श्रीस्वामिनारायणसम्प्रदायः भगवत्स्वामिनारायणेन प्रवर्तितः । विशेषतः गुर्जरप्रदेशे लब्धप्रचारोऽयं सम्प्रदायः, अधुना विश्वस्य नैकेषु देशेषु भारतस्य नैकेषु राज्येषु प्रवृद्धः । यद्यपि सम्प्रदायोऽयमर्वाचीनः, द्विशतवर्षायुष्क इति तस्मिन् पूर्वसम्प्रदायानां नीराजनपरम्परा समागच्छेदिति स्वाभाविकम् ।

भगवान् स्वामिनारायणः स्वीयकिशोरावस्थायां नीलकण्ठब्रह्मचारिरूपेण सौराष्ट्रस्य लोजग्रामे श्रीरामानन्दस्वामिनः आश्रमे श्रावणकृष्णषष्ठ्यां गुरुवासरे १८५६ आषाढी संवत्सरे आजगाम । दिनद्वयानन्तरं जन्माष्टमीमहोत्सवे तेनैव भगवतः श्रीकृष्णस्य जन्मोत्सवे नीराजनं विहितमिति सम्प्रदायग्रन्थेषु<sup>36</sup> प्रसिद्धम् ।

गुरुणा रामानन्दस्वामिना निजस्थाने भगवान् स्वामिनारायणो नियुक्तस्तस्मिन् काले गुरुणा नैकैः शिष्यैश्च भगवत्स्वामिनारायणस्य नीराजनं कृतमिति<sup>37</sup> । रामानन्दस्वामी शुद्धवैष्णवपरम्परामनुसृतवान्, अतः स्वेन निर्मितेषु राधाकृष्णसीतारामादिमन्दिरेषु

36. भगवान् स्वामिनारायण १/३२१

37. श्रीहरिलीलामृत ४/२५/६१, ४/२७/१

नीराजनप्रथा दृढमूलाऽऽसीत् । तत्काले नीराजनसमये पारम्परिकं किञ्चित्पदं गीयमानं स्यादिति निश्चित्य नैव कथ्यते, परन्तु रामानन्दस्वामिनः ब्रह्मधामगमनानन्तरं मुक्तानन्द-स्वामिना 'जय सद्गुरु स्वामी....' इति ध्रुवपङ्क्तिरूपं नीराजनपदं विरचितम् । यच्च भगवत्स्वामिनारायणनिश्चयकाले एव मुक्तानन्दस्वामिना विरचितम् । एतत्पदगानात् प्राक् मुक्तानन्दस्वामी भगवत्स्वामिनारायणं गुरुरूपेणैवायं भगवानिति मनुते स्म । परन्तु रामानन्दस्वामिना स्वगुरुणा दिव्यं दर्शनं प्रदाय भगवत्स्वामिनारायणः न केवलम् आचार्य, अपि तु साक्षात् परात्परः पुरुषोत्तमो नारायण इति कथितम् । तत्पश्चात् शीघ्रतया पदमिदं विरचितम् । सन्ध्याकाले नीराजनपात्रं स्वहस्ते संस्थाप्य भगवत्स्वामिनारायणस्य पुरतः गानं नीराजनञ्च स्वेनैव विहितम् ।<sup>38</sup> तत्कालादारभ्य सम्प्रदायेऽस्मिन् पदमिदं नीराजनकाले प्रसिद्धिं गतम् ।

भगवत्स्वामिनारायणेन पाञ्चरात्रिकीं प्रथामनुसृत्य नागरशैल्या नैकानि मन्दिराणि निर्मितानि । यत्र पञ्चकालीनं नीराजनं विधीयते । भगवत्स्वामिनारायणस्य समकालीनैः शिष्यैः पञ्चकालस्य विभिन्नानि नीराजनपदान्यपि विनिर्मितानि । यानि चाधुना बहुषु मन्दिरेषु गीयन्ते । परन्तु मुख्यरूपेण तु निष्ठाबोधकं 'जय सद्गुरु स्वामी.....' इति पदमेव गीयते इति ।

श्रीस्वामिनारायणसम्प्रदाये प्राचीनवैष्णवसम्प्रदायात् नीराजनस्य विधिविधानं स्वी-  
कृतम् । तत्र स्तेऽदेवस्यैव पदं गेयमिति नूतनं सुस्थापितम् । श्रीस्वामिनारायणसम्प्रदायस्य मूर्धन्यपदाभिश्चिताः विश्ववन्द्यप्रमुखस्वामिमहाराजाः भगवद्भक्तविवर्धने दत्तचेतस्काः बाल-युव-वृद्धेषु भगवद्भक्तविवर्धनाय नैकविधया कार्यं कुर्वन्ति । नीराजनस्येयं वैदिककालादारभ्य वर्तमानकालपर्यन्ता समीक्षा न केवलं मनोविनोदाय, अपि तु जीवनेऽपि समागच्छेदिति परमात्मानं सम्प्रार्थ्यते ।

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Rāmāñjān

The world renowned Rāmāñjān is organized by the All India Kashjān Trust from Ananta calendar to Āryāna Purnimā of Hindu Calendar for a full month. A large number of people daily see the Rāmāñjān and they are called Nema (who see the Rāmāñjān as Vow). About one thousand saints every year come to see the Rāmāñjān from the different parts of north India and Nepal and stay in Ramnagar for the whole month. For food provisions are supplied to them for whole month. On every day many thousand visitors see the Jān. On special days such as Dhanuśjān, Vijayadashmi, Bhāratā Mīlāpā and Rāmāñjān.

## ACTIVITIES OF THE ALL INDIA KASHIRAJ TRUST

(July – December 2004)

### Garuḍa Purāṇa Work

Printing of the Critical edition of the Garuḍa Purāṇa was continued. Final proofs of chapters 21 to 50 were corrected. Further chapters are also being ready for corrections.

### Visitors to the Purāṇa Department

Many scholars came for the consultations of the Purāṇic texts and journals. Some foreign scholars also came. Necessary informations were supplied to them.

### Rāsalilā

The All India Kashiraj Trust organises every year Rāsalita of Lord Kṛṣṇa for about two week. It starts on Śrāvaṇa Śukla Dvitiyā and ends on Śrāvaṇa Pūrṇimā day. The group of actors called Rāsamaṇḍalī comes from Vṛndāvana. The Rāsalilā is performed in Prasiddha Garden of the Ramnagar. A huge gathering of local public daily observes the Rāsalilā. This year also it was arranged from Śrāvaṇa Dvitiyā to Śrāvaṇa Pūrṇimā His Highness Kashinaresh Maharaja Dr. Anant Narain Singh was daily present in Rāsalilā during the performance. On every Rāsalilā day tenth Skandha of Bhāgavata Purāṇa and Rādhāsahasranāma was recited by Sri Ganpati Shukla and Sri Arun Kumar Jha on Rāsalilā ground.

### Rāmalilā

The world renowned Rāmalilā is orgased by the All India Kashiraj trust from Ananta caturdaśī to Āśvina Pūrṇimā of Hindu Calender for a full month. A large number of people daily see the Rāmalilā and they are called *Nemīs* (who see the Rāmalilā as Vow). About one thousand saints every year come to see the Rāmalilā from the different parts of north India and Nepal and stay in Ramnagar for the whole month. Free food provisions are supplied to them for whole month. On every day many thousand visitors see the lilā. On special days such as Dhanuṣyajña, Vijayadaśamī, Bharata Milāpa and Rājagaddi visitors are more than a

lac, As usual His Highness Kashinaresh Maharaja Dr. Anant Narain Singh was daily present in the Rāmalilī this year also.

### ACTIVITIES OF THE SISTER TRUST

#### MAHARAJA BENARES VIDYAMANDIR TRUST

##### Museum

The Museum run by the Maharaja Benares Vidyamandir Trust is a permanent attraction for the visitors to Varanasi. A good number of foreign visitors also come to see the museum. The portrait gallery has enhanced the attraction of the museum The museum is getting appreciation from all sides.

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# सर्वभारतीय काशिराज न्यासस्य कार्य विवरणम्

( जुलाई—दिसम्बर २००४ )

## गरुडपुराणकार्यम्

गरुडपुराणस्य पाठसमीक्षितसंस्करणस्य मुद्रणकार्यं प्रचलति । एकविंशत्यध्यायाद् पञ्चाशदध्यायानां प्रूफसंशोधनं जातम् । अग्रिमाध्यायानां संशोधनं प्रचलति ।

## पुराणविभागे समागता विद्वांसः

बहवो विद्वांसः छात्राश्चास्यां अवधौ पुस्तकानां पत्रिकाणां चावलोकानाय समागताः । तेभ्योऽपेक्षिता सहायता प्रदत्ता ।

## रासलीला

अनेन न्यासेन प्रतिवर्षं पक्षपर्यन्तं श्रावणशुक्लपक्षे द्वितीयातिथिमारभ्य पूर्णिमातिथिपर्यन्तं भगवतः श्रीकृष्णस्य रासलीलाया आयोजनं क्रियते । रासलीलाप्रदर्शनार्थं वृन्दावनतः रासलीलामण्डली आगच्छति । रासलीलाप्रदर्शनं रामनगरस्थे प्रसिद्धनामके उद्याने भवति । प्रतिदिनं सहस्राधिकाः स्त्रीपुरुषाः रासलीलाया दर्शनं कुर्वन्ति । अस्मिन् वर्षे अपि यथापूर्वं एतदायोजनं संपन्नम् । प्रतिदिनं रासलीलाप्रदर्शनावसरे तत्र भवन्तः काशिनरेशा महाराजा डा. अनन्तनारायणसिंहशर्मदेवमहाभागा रासलीलायामुपस्थिता आसन् । प्रतिदिनं रासलीलादिनेषु रासलीलाभूमौ श्रीगणपतिशुक्लेन श्री अरुण कुमारं ज्ञा महोदयेन च श्रीमद्भागवतस्य दशमस्कन्धस्य श्रीराधासहस्रनाम्नां च पारायणं कृतम् ।

## रामलीला

प्रतिवर्षमिदं अस्मिन्नपि वर्षे भाद्रपदमासस्य अनन्तचतुर्दशीतिथिमारभ्य आश्विन-पूर्णिमापर्यन्तमनेन न्यासेन रामलीलाया आयोजनं मासपर्यन्तं कृतम् । बहुसंख्यका जना प्रतिदिनमव्यवधानेन रामलीलादर्शनं कुर्वन्ति । एतादृशानां दर्शकाणां नेमी (नियमपूर्वकद्रष्टारः) इति संज्ञा वर्तते । सहस्राधिकाः साधवः उत्तरभारतस्य विभिन्न-प्रदेशेभ्यः नेपालदेशाच्च रामलीलादर्शनार्थम् आगच्छन्ति । तेभ्यः साधुभ्यः मासं यावत् निःशुल्का भोजनसामग्री प्रदीयते । रामलीलायां प्रतिदिनं दर्शकाणां संख्या अनेकसहस्रमिता भवति । धनुर्यज्ञ-विजयदशमी-भरतमिलाप-रामराज्याभिषेकादिदिनेषु एषा संख्या लक्षाधिका भवति । बहवो वैदेशिका दक्षिणभारतीया अपि रामलीलादर्शनं

कुर्वन्ति । तत्र भवन्तः काशिनरेशा महाराजा डा. अनन्तनारायणसिंहशर्मदेवा प्रतिदिनं रामलीलायामुपस्थिता आसन् ।

## सहयोगिन्यासानां कार्यविवरणम्

महाराज बनारस विद्यामन्दिरन्यासः

### संग्रहालयः

अनेन न्यासेन संग्रहालयस्य संचालनं क्रियते । अयं संग्रहालयः पर्यटकानां कृते अतीवाकर्षणेन्द्रभूतोऽस्ति । बहुसंख्यका वैदेशिका अपि संग्रहालयं द्रष्टुमागच्छन्ति । चित्रवीथिकायाः संयोजनेन संग्रहालयस्य महत्त्वं वर्धितम् । सर्वतः प्रशंसनं भवति संग्रहालयस्य ।

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.