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## सम्पादक-मण्डल

डॉ. रामकरण शर्मा

भूतपूर्व कुलपति, सम्पूर्णानन्द संस्कृतिविश्वविद्यालय, वाराणसी, नयी दिल्ली

प्रो. आर. पी. गोल्डमैन

कैलिफोर्निया विश्वविद्यालय, यू.एस.ए.

डॉ. जोर्जो बोनाजोली

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Purāṇas.

## पुराणम् - PURĀṆA

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Kashi Vidyapith University, Varanasi

## इन्द्रकृता लक्ष्मीस्तुतिः

[सिंहासनगतः शक्रः सम्प्राप्य त्रिदिवं पुनः ।

देवराज्ये स्थितो देवीं तुष्टावाब्जकरां ततः ॥ ११५ ॥]

इन्द्र उवाच।

नमस्ये सर्वभूतानां जननीमब्जसम्भवाम् ।  
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त्यज्यन्ते ते नराः सद्यः सन्त्यक्ता ये त्वयामले ॥ १२७ ॥

त्वयावलोकिताः सद्यः शीलाद्यैरखिलैर्गुणैः ।  
 कुलैश्वर्यैश्च मुह्यन्ते पुरुषा निर्गुणा अपि ॥ १२८ ॥  
 स श्लाघ्यः स गुणी धन्यः स कुलीनः स बुद्धिमान् ।  
 स शूरः स च विक्रान्तो यस्त्वया देवि वीक्षितः ॥ १२९ ॥  
 सद्यो वैगुण्यमायान्ति शीलाद्याः सकला गुणाः ।  
 पराङ्मुखी जगद्धात्रि यस्य त्वं विष्णुवल्लभे ॥ १३० ॥  
 न ते वर्णयितुं शक्ता गुणान् जिह्वापि वेधसः ।  
 प्रसीद देवि पद्माक्षि मास्माँस्त्याक्षीः कदाचन ॥ १३१ ॥

[पराशर उवाच।

एवं श्रीः संस्तुता सम्यक् प्राह देवि शतक्रतुम् ।  
 शृण्वतां सर्वदेवानां सर्वभूतस्थिता द्विज ॥ १३२ ॥]

—विष्णुपुराण १।९।११५-१३२

## Translation

[Indra, after getting the *Tridiva* (heaven) again, established in the lordship of gods, seated on throne propiciated the lotus handed goddess (Lakṣmī)] (115)

Indra said : I bow down goddess Śrī mother of all beings, born of lotus, whose eyes are like blossomed lotuses seated on chest of Lord Viṣṇu (116)

Thou art Siddhi (success), Sudhā (ambrosia), Svāhā (invocation for the gods), Svadhā (invocation for manes); thou art the purifier of the world, evening night, dawn, *Bhūti* (treasure), Medhā (intellect), Śraddhā (reverence) and Sarasvatī (goddess of speech) (117)

O beautiful goddess thou art Yajñavidyā (knowledge of sacrifice), Mahā Vidyā (great knowledge) Guhyavidyā (mystic knowledge), Ātma Vidyā (knowledge Ātman-philosophical knowledge) and Vimukti-phaladāyinī (giver of fruit of liberation from bondage) (118)

Thou alone art Ānvīkṣikī (reasoning), Trayī (Vedas), Vārtā (science of earning) and Daṇḍanīti (laws). O Goddess! the world is filled with auspicious and unauspicious forms of thine (119).

O Goddess! who except thou art sited on the body, composed of all sacrifices of mace bearer lord (Viṣṇu) the lord of the all the gods (120)

O Goddess! all the worlds forsaken by thee were like dead but now again by thee have increated (made alive) (121)

Possessed of great fortune O Goddess! wives, sons, freinds, grains, wealth etc. are always available to people whom thou lookest. (122)

O Goddess! people whom thou lookest, for them body, good health, good fortune, annihilation of enemies, and comfort are not uneasy to attain (rare). (123)

O (Goddess) having thy seat on the chest of Lord Viṣṇu not forsake my sons, host of freinds, cattles and decoratives (ornaments) (126)

O thou bereft of all pollutions (malas), those men who are forsaken by thou are immediately forsaken by all qualities such as. Sattva, truthfulness, purity, good conduct etc. (127)

(Favourably) seen by thou men (even) bereft of all (good) qualities, shine with all qualities like good conduct etc. and family and wealth. (128)

O Goddess! the person who is (favourably) seen by thou is praise-worthy, endowed with (good) qualities, successful, of good origin, wise, brave and of irresistable prowess. (129)

O beloved of Viṣṇu, mother of world, from whom thou avertest thine face all merits like good conduct etc. are immediately converted into worthlessness. (130)

The tongue of Brahman is unable to describe thy merits. Be pleased to me O lotus-eyed goddess never forsake us. (131)

### Note on the Stuti

Due to the curse of Durvāsas to Indra Goddess Lakṣmī disappeared from the world and the world and gods were deprived of all the fortunes. Demons attacked and dethroned Indra and gods from their powers and heaven. Then gods propiciated Lord Viṣṇu and on his advice the milk ocean was churned, Various jewels and auspicious articles and divinities came out of the milk ocean. Goddess Lakṣmī also came out from the sea and made her place on the chest of Lord Viṣṇu. By her appearance all the world and gods were filled with joy, lustre and fortunes, Gods headed by Indra defeated demons and Indra again got his sovereignty over the three world and heaven. Seated on his throne he praised goddess Lakṣmī in the aforesaid verses.

By her very appearance and gazing on gods side they were inspired with rapture and demons were abandoned by Lakṣmī were filled with anxiety and indignation :

तयावलोकिता देवा हरिवक्षःस्थलस्थया।  
 लक्ष्म्या मैत्रेय सहसा परां निर्वृतिमागताः॥  
 उद्वेगं परमं जग्मुर्देत्या विष्णुपराङ्मुखाः।  
 त्यक्त्वा लक्ष्म्या महाभाग विप्रचित्तिपुरोगमाः॥ Viṣ I.9.105-06

The legend of churning the ocean is available in many Purāṇas and epics. In some of these the legend is narrated in detail while some have brief description. The aim of churning the ocean is also differently assigned in different texts. In some places the aim is to get ambrosia for immortality while others refer the curse of Durvāsas due to which Lakṣmī disappeared from the world and world became bereft of all fortunes. In some places Sañjīvanī Vidyā of sage Śukra, the preceptor of demons is also referred by which Śukra revived slain demons. Prof. V.M. Bedekar published a detailed comparative article in *Purāṇa* on the legend of churning of the ocean in Epics and *Purāṇa* in which he dealt with all Purāṇas and Epics. For further studies readers may consult the article.

Verse 116: अब्जसंभवाम् - Here goddess is said as born of lotuses : In verse 140 of this chapter this Purāṇa refers birth of goddess' Lakṣmī from lotuses :

पुनश्च पद्मादुद्भूता आदित्योऽभूद् यदा हरिः।

"When Hari was born as Āditya (son of Aditi-dwarf) Lakṣmī appeared from lotus (as Padmā)."

After verse 116 some editions of this Purāṇa add the following verse :

पद्मालयां पद्मकरां पद्मपत्रनिभेक्षणाम्।  
 वन्दे पद्ममुखीं देवीं पद्मनाभप्रियामहम्।

Verse 118— four Vidyās are mentioned as (i) knowledge of performing the sacrifices (2) the great knowledge (?), (3) the Tāntric worship and (4) Knowledge of soul,

Verse 119 : About four Vidyās which are essential for the sustenance of the world Kāmankda says

आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च शाश्वती।  
 विद्याश्चैताश्चतस्रः स्युर्लोकसंस्थितिहेतवः॥

These Vidyas are explained as :

आन्वीक्षिक्यां तु विज्ञानं त्रय्यां वेदाः प्रतिष्ठिताः।  
 अर्थानर्थौ तु वार्तायां दण्डनीत्यां नयानयौ॥



Similar ideas and merits are described in other eulogies of the goddess in the Purāṇas and epics.

In Devīmātmya of the Mārkaṇḍeya Purāṇa also goddess is ascribed as Vidyās : (4.9-10)

या मुक्तिहेतुरविचिन्त्यमहाव्रता त्वम्  
 अभ्यस्यसे सुनियतेन्द्रियतत्त्वसारैः।  
 मोक्षार्थिभिर्मुनिभिरस्तसमस्तदोषैः  
 विद्यासि सा भगवती परमा हि देवी॥  
 शब्दात्मिका सुविमलर्ग्यजुषां निधानम्  
 उद्गीथरम्यपदपाठवतां च साम्नाम्।  
 देवी त्रयी भगवती भवभावनाय  
 वार्ता च सर्वजगतां प्रशामार्तिहन्त्री॥

The Śrīsūkta and the Kanakadhārā stotra of Lakṣmī may also be consulted.

There is variation in order, number and names of articles produced from the ocean in different Purāṇas and epics. The popular enumeration is fourteen; however different texts differ as the Rāmāyana and the Mahābharata give nine, the Bhāgavata ten names, etc.

—Ganga Sagar Rai

## व्यास वन्दना

तपोविशिष्टादपि वै वसिष्ठान्मुनिपुङ्गवात् ।  
मन्ये श्रेष्ठतमं त्वां वै रहस्यज्ञानवेदनात् ॥  
जन्मप्रभृति सत्यां ते वेदिम गां ब्रह्मवादिनीम् ।  
त्वया च काव्यमित्युक्तं तस्मात्काव्यं भविष्यति ॥  
अस्य काव्यस्य कवयो न समर्था विशेषणे ।  
विशेषणे गृहस्थस्य शेषास्त्रय इवाश्रमाः ॥  
जडान्धबधिरोन्मत्तं तमोभूतं जगद्भवेत् ।  
यदि ज्ञानहुताशेन त्वया नोज्ज्वलितं भवेत् ॥  
तमसान्धस्य लोकस्य वेष्टितस्य स्वकर्मभिः ।  
ज्ञानाञ्जनशलाकाभिर्बुद्धिनेत्रोत्सवः कृतः ॥  
धर्मार्थकाममोक्षार्थैः समासव्यासकीर्तनैः ।  
त्वया भारतसूर्येण नृणां विनिहतं तमः ॥  
पुराणपूर्णचन्द्रेण श्रुतिज्योत्स्नाप्रकाशिना ।  
नृणां कुमुदसौम्यानां कृतं बुद्धिप्रसादनम् ॥  
इतिहासप्रदीपेन मोहावरणघातिना ।  
लोकगर्भगृहं कृत्स्नं यथावत् संप्रकाशितम् ॥

-कुम्भ. म. भा. आ. १.९६-१०३

## SOME ASPECTS OF THE CHARACTER OF BHĪṢMA IN THE MAHĀBHĀRATA

BY

RAM KARAN SHARMA

[ भारतीयपरम्परायां लोकव्यवहारे च भीष्मो बालब्रह्मचारी नैष्ठिकब्रह्मचारी वा स्वीकृतो वर्तते । नित्यतर्पणे श्राद्धपक्षतर्पणे च स ब्रह्मचारिरूपेण एव आस्तिकजनैस्तर्प्यते । महाभारतस्य एकस्मिन् प्रसङ्गे व्याहृतं यत् तेन बहवोऽश्वमेधयज्ञाः संपादिताः । वैदिकयज्ञानां संपादनं गृहस्थैरेव भवति नतु ब्रह्मचारिभिः । अतः संशीतिरेषा जायते यत् सत्यवतीविवाहप्रसङ्गात् पूर्वं किं भीष्मो विवाहितः आसीत् पश्चात् तेन ब्रह्मचारित्वमङ्गीकृतम् । अत्र विदुषा लेखकेन प्रमाणपुरस्सरं प्रतिपादितं यद् भीष्मो जन्मना एव नैष्ठिकब्रह्मचारी आसीत् । ]

In his Introduction of Anuśāsanaparvan of the MBh, Dandekar has brought to light some burning problems relating to some aspects of the character of Bhīṣma. One such problem relates of Bhīṣma's celibacy. Was Bhīṣma a celibate from birth ? Or was he married before Śāntanu's marriage with Satyavatī, and it was only to facilitate his father's marriage that he took the terrific vow of lifelong celibacy ?

Let us first understand the problem, as raised by Dandekar, in his own words:

*In 153. 11d, it is said that, when Yudhṣṭhira set out for Kurukṣetra to be present at Bhīṣma's Niryaṇa, he took with him Bīṣma's sacred fires.... - in other words, that Bhīṣma was married. The question whether Bhīṣma was married or not has been much debated. Those who believe that Bhīṣma was a naiṣṭhika brahmacārin, that he had not married at all, point out that there is no clear mention anywhere in the epic, of Bhīṣma's marriage. On the other hand, Bhīṣma's vow of brahmacarya is referred to very prominently (1. 94, 86-88; 6.15.12; 115.1). But what did this brahmacarya actually imply? When Satyavatī's father hesitated to marry his daughter to Śāntanu for fear that, since Bhīṣma had already been anointed yuvarāja, the son born to Satyavatī would have no chance to succeed to Śāntanu's throne, Bhīṣma nobly vowed that he would not only renounce his right to Śāntanu's throne but that, in order that there should be no trouble of any kind between his progeny and Satyavati's progeny, he would also observe complete brahmacarya.*

His exact words are:

*adya prabhṛti me dāśa brahmacaryaṃ bhaviṣyati /  
aputrasyā, pi me lokā bhaviṣyanty akṣayā divi // 1.94.88 ~~*

The crucial words here are *adya prabhṛti*. These words would suggest that *Bhīṣma* was already married but that he vowed to observe *brahmacarya*-that is to say, he vowed not to have sexual relations with his wife-from that day onwards. In the *Bhīṣmaparvan*, *Bhīṣma* is said to have performed thirty *Aśvamedhas* (6.22.15). And only a married person is entitled to the performance of a Vedic sacrifice. It would thus appear that *Bhīṣma* was duly married, that he had set up the sacred fires for the purpose of Vedic rites, but that he later took the vow of strict sexual abstinence with a view toward facilitating his father's marriage with *Satyavatī*. The *bhīṣmatva* of *Bhīṣma*'s vow would perhaps be better appreciated if it were remembered that continence in the married state implied greater austerity than not marrying at all. (*Anuśāsanaparvan*, pp 1xxviii-1xxx).

Dandekar also quotes from the *Pāṇdavacaritra* the following verse in support of *Bhīṣma* being a *gṛhamedhin*, i.e. a *gṛhastha* leading a married life.

The gods said :

*sarve'pi jñānino brūta pṛcchāma khecarā vayam /  
Yady etad vratam ārabdham kenā 'pi gṛhamedhinā // 1.217~~*

Indian tradition in general believes in *Bhīṣma* as a model of *ūrdhvaretas*- a *naiṣṭhika brahmacārin*. Let us have a look at the traditional point of view on this problem in the words of the eminent traditional commentator on *Vācaspatimiśra*'s *Sāṃkhyatattvakaumudī* on *Sāṃkhyakārikā-Bālarāmodāsīna* :

*na ca bhīṣmasyo 'rddhvaretastvoktir yuktā, yato mahābhārate  
"mahatā rāja-yogena parivāreṇa saṃvṛtaḥ/stuyamāno mahātejā bhīṣma-  
syāgnīn anuvrajan/prāpto 'smi samaye rājann agnīn ādāya te vibho" iti  
vākye tasmin agnihotrṭtvasucakadakṣiṇāg nigārhapatyāhavanīyākhyā-  
gnitraya - sambandhasyā 'gnīn iti bahuvacanena pratītiḥ' teṣāṃ cā  
'patnīkena sambandhāsambhavāc 'ca patnyā ca vivāhasaṃskāreṇa  
sampadyamānatā sa ca saṃskāraḥ... urdhvaretastvaviruddha iti vācyam  
1 vaiyāghrapadyagotrāya sāmkrtyaprarāyaś ca Gaṅgāputrāya  
bhīṣmāya ājanmabrahmacāriṇe aputrāya dadāmy etad udakam  
bhīṣmavarmaṇe Vasūnām avatārāya śantanor ātmajāya ca arghyam  
dadāmi bhīṣmāya ābālyabrahmacāriṇe iti pādme tarpaṇ-*

*ārghyadānamantrābhyām "ayam pitaram ājñāya kāmārtam śantanum purā ūrdhvaretasam ātmānam cakāra" iti mahābhāratiyavacanena cā 'sya naiṣṭhikabrahmacāritvasya kaṇṭhata evodghuṣyamāṇatvāt । na ca "tvām hi rājye sthitam sphīte samagrāṅgam aroḷiṅgam strīśahasraiḥ parivṛtam" iti mahābhārate tasya sapatnīkatvam ucyate iti parasparaviruddhā evai 'tā yuktaya iti vayam । patnībhinnastrīsambandhoktyā virodhāna vatārāt । ata eva tasyai 'va caturthacaraṇam "paśyamī 'ho' rdhvaretasam" iti paśhyata iti dik । (Sām̄khyakārikā 50)*

The learned commentator has said all that can be said for and against Bhīṣma being a *naiṣṭhikabrahmacārin* from the traditional angle and has concluded in favour of Bhīṣma's *urdhvaretastva*, i.e., absolute celibacy from birth, and has also referred to the traditional *tarpaṇa mantras* and special arghya for Bhīṣma during the *pitṛpakṣa*.

Those who do not agree with the traditional point of view on the subject raise the following points to show that Bhīṣma was already married before his father's remarriage with Satyavatī:

1. Bhīṣma's fires - all the three fires- brought by Yudhiṣṭhira at the time of Bhīṣma's niryāṇa;
2. Bhīṣma has already been declared a yuvarāja;
3. the use of the term *adya prabhṛti* in the relevant passage representing Bhīṣma's terrific vow (1.94.88).
4. Nīlakaṇṭha's interpretation of Satyavatī's advice to Bhīṣma, "*dārāmśca kuru dharmeṇa*" as "*brahmacaryasamkalpāt prabhṛti tyaktān santatyartham aṅgīkuru*" (97.11).
5. Bhīṣma's performance of thirty (or three hundred) *aśvamedha* sacrifices.
6. MBh passages like "*strīśahasraiḥ parivṛtam*".
7. Pāṇḍavacaritra passage "*Kenā'pi gṛhamedhinā*".

It is not proposed to pass any decisive judgment over the two conflicting views as stated above. An attempt is made just to give the relevant background material as given in the text depicting Bhīṣma's character in general and *naiṣṭhika brahmacarya* or otherwise in particular.

The starting point of Bhīṣma's story is his unqualified love for his beloved while he was one of the eight Vasus (Dyaus by name). His beloved is enamoured of Vasiṣṭha's cow Nandinī. She persuades him to bring that cow so that her earthly friend Jitavatī King Uśinara's daughter is rejuvenated and immortalized by drinking Nadinī's milk. Dyaus, along with his seven brothers, unhesitatingly commits the crime of

steal- ing the cow. Vasiṣṭha curses all the eight Vasus to be born on the earth. The curse is later amended and the seven Vasus are destined just to be born on the earth and return to their heavenly abode soon thereafter. But Dyaus has to live long on the earth on account of his direct initiative in the crime. He will be endowed with all the aspects of magnanimity and will observe absolute continence, as per Vasiṣṭha's amended curse, as follows:

*ayam hi yatkrte yuyam mayā śaptāḥ sa vatsyati /  
dyaus tadā mānuṣe loke dirghakālam svakarmanā //  
bhaviṣyati ca dharmātmā sarvaśāstraviśāradaḥ /  
pituḥ priyahite yuktaḥ strībhogān varjayiṣyati // 1.93.37-38 //*

Thus abstinence from sexual enjoyment forms the very origin of Bhīṣma's incarnation on the earth.

Bhīṣma's story brings in another curse from Brahmā for the divine figures of Mahābhiṣa and Gaṅgā. Mahābhiṣa is incarnated as Śantanu-son of Pratīpa. The Vasus do not want to have an earthly mother. So they meet Gaṅgā and request her to be their mother on the earth and throw away the seven of them immediately after their birth. But as stated above, Dyaus was destined to live long. The Vasus' address to Gaṅgā about Dyaus is quite relevant to the problem:

*turīyārdham pradāsyāmo vīryasyaikaikaśo vayam /  
tena vīryeṇa putraste bhavitā tasya ce'psitaḥ //  
na sampatsyati martyeṣu punastasya tu santatiḥ /  
tasmād aputraḥ putras te bhaviṣyati na saṁśayaḥ // 1.91.20-21 //*

So issuelessness (aputratā) forms the very basis of Bhīṣma's mundane character.

Any aspect of Bhisma's *brahmacarya* or otherwise has to be considered with the two passages "*strībhogān varjayiṣyati*" and "*tasmād aputraḥ pūtras te bhaviṣyati na saṁśayaḥ*" in the back-ground. As per divine design, Gaṅgā incarnates on earth. She first wants to marry King Pratīpa. But as per divine design, she sits on his right thigh, which is traditionally reserved for the sons, daughters or daughters-in-law. Accordingly, Gaṅgā is married to his son Śantanu (the cursed Mahābhiṣa born on the earth). The condition of the marriage mutually agreed to is that Śantanu would never question any act of omission or commission of Gaṅgā. So all their seven sons (as already designed) are thrown away by Gaṅgā in her stream without any interference from her husband. But when the eighth son is born and Gaṅgā is about to throw him as well in her stream, the King questions the propriety of this action. As designed earlier, Gaṅgā takes this opportunity to desert the King, saying:

*tat te [the seven Vasus] śāpād vinirmuktā āpavasya mahātmanaḥ /  
svasti te' stu gamiśyāmi putram pāhi mahāvratam //  
eṣa paryāyavāso me vasūnām sannidhau kṛtaḥ /  
matprasūtam vijānīhi gaṇādattam imaṃ sutam // 1.92.54-55 //*

saying so Gaṅgā leaves the palace and departs along with her son:

*etad ākhyāya sā devī tatrai 'vā' ntaradhīyata/  
ādāya ca kumaram taṃ jagāmā' tha yathepsitam //  
sa tu devavrato nāma gāṅgeya itī cā' bhavat /  
dvināmā Śantanoh putraḥ Śantanor adhiko guṇaiḥ // 1.93.43-44 //*

Being deserted by Gaṅgā (and also separated from Devavrata/Gāṅgeya), Śantanu leads a life of complete abstinence for thirty-six years and Devavrata too likewise resembles his father in regimen, character, and conduct (even though living separately) :

*sa samāḥ ṣoḍaśā 'ṣtau ca catasro' 'ṣtau tathā' parāḥ /  
ratim aprāpnuvan strīṣu babhūva vanagocaraḥ //  
tathārupas tathācāras tathāvṛttas tathāśrutah /  
gāṅgeyas tasya putro 'bhūn nāmnā devavrato vasuḥ // 1.94.18-19//*

But the father and the son meet accidentally. Śantanu is surprised to see the river Gaṅgā covered with arrows. He is surprised to see this "transhuman" (atimānuṣa) action of someone (unknown to him). The Gaṅgā introduces Devavrata, his eighth son, to him and allows him to take this great archer, conversant with the essence of polity (rājadharama) home:

*tām śarair āvṛtām dṛṣtvā nadīm gaṅgām tadantike /  
abhavad vismito rājā karma dṛṣtvā 'timānuṣam //  
yam putram aṣtamam rājams tvaṃ purā mayy ajāyithāḥ /  
maheśvāsam imam rājan rājyadharmārthakovidam /  
mayā dattam nijam putram vīram vīra gṛhān naya // 1.94.36 //*

Śantanu takes Devavrata home and (as he happens to be the only surviving successor) he is coronated as a yuvarāja:

*pauravastu tataḥ putram yauvarājye 'bhiṣecayat // 1.94.38 //*

There is no mention whatsoever about Devavrata's marriage either in Gaṅgā's or Śantanu's home. Could Devavrata of "transhuman action" be declared as yuvarāja without marriage?

For most of his career as the senior most living successor of his family, he not only plays a unique role of bhīṣmatva as match-maker for his younger brother Vicitravīrya by forcibly bringing the three prin-

cesses of Kāśirāja, one of whom (Ambā) eventually becomes the source of his *niryāṇa*. He also arranges the marriages of Gāndhārī and Dhṛtarāstra, Mādrī (and Kuntī) with Pāṇḍu, as well as Devaka's daughter with Vidura. A matchmaker-in-chief without himself being married! That is Bhīṣma's character.

Had he been married, Paraśurāma would not have persuaded him to marry Ambā and there would have been no need to invoke *svapnāstra* from his Vasu-brothers in order to defeat his Guru. Had he been married, Satyavatī would not have advised him to marry according to *dharma* :

"*dārāṁś ca kuru dharmeṇa*" (97.11). It may be noted in this connection that Nīlakaṇṭha interprets this clause as "*brahmacaryasaṅkalpāt prabhṛti tyaktān santatyartham aṅgikuru*". So Nīlakaṇṭha as well is of the view that Bhīṣma was earlier married. But is there any textual support for this supposition? Mirashi (1959) is very much opposed to this viewpoint, even of Nīlakaṇṭha's. He says that if the MBh text supported the pre-marriage of Bhīṣma, then the text would read as follows:

*dārāṁś cai 'vābhigaccha tvaṃ mā nimajjīḥ pitāmahān.*

Had Bhīṣma been married, his deserted wives must have found a place in the comprehensive list of persons accompanying Yudhiṣṭhira to Kurukṣetra on the eve of Bhīṣma's *niryāṇa*:

*dhṛtarāṣṭram puraskṛtya gāndhārīm ca yaśasvinīm /  
mātaram ca pṛthām dhīmān bhrātrīṃśca puruṣarśabhaḥ //  
janārdanenā nugato vidureṇa ca dhīmatā /  
yuyutsunā ca kauravyo yuyudhānena ca bhīḥho //  
mahatā rājayogena paribarheṇa saṃvṛtaḥ /  
stūyamāno mahārāja bhīṣmasyā gnīm anuvrajan // 13.153.9-11 //*

Besides, Bhīṣma's wives do not appear even during the performance of Bhīṣma's last rites:

*kṛṣṇena bhāratastrībhir ye ca pauraḥ samāgatāḥ /  
udakam cakrire caiva gāṅgeyasya mahātmanaḥ // 13.153-17 //*

In the absence of the depiction of the death of Bhīṣma's wife or wives anywhere in the text, they should have found prominent place in the list of the party visiting Bhīṣma on the eve of his *niryāṇa*-as they would have been the senior most members of his royal palace!

Thus if we take an overall view of the textual references to Bhīṣma's character, we do not perhaps find any support for Bhīṣma's marriage any where.



As regards the use of the clause *adya prabhṛti* in the words of Bhīṣma's terrific vōw, the term does not necessarily convey the sense of his non-celibate character prior to the vōw. In view of what has been stated above, the clause conveys the sense that such a vōw was not taken earlier, the vōw would be effective from that very time and date and not from any later date. It may also be noted that even the Nīlakaṇṭha edition of the text uses this poetic formula *adya prabhṛti* in the beginning of the verse twelve times!

As to the performance of thirty or three hundred *aśvamedha* sacrifices by Bhīṣma, this is perhaps a problem of textual criticism. The relevant text is required to be further examined. Our critical edition reads "*yenā rtās trimśato vājimedhāḥ*" (6.22.15) with a wavy line under *trimśato*. The Nīlakaṇṭha version reads "*yenā'rtās trīśato vājimedhāḥ*" (Nīlakaṇṭha maintains a dignified silence here). D1 (the Adyar ms) reads "*yenā, ditās traiśatāḥ śaurisanghāḥ*". Unless all the available variants are duly reexamined, it is not possible to arrive at any definite conclusion.

Mirashi, agreeing with the learned editor Belvalkar, rightly points out that Sītārāmasātri's view of Bhīṣma being married on the basis of the statement (in the text) of Bhīṣma's performance of 300 or 30 *aśvamedha* sacrifices is not tenable at all. He further says that Bhīṣma perhaps passed away at the age of 186. How was it possible for him to perform 300 or even 30 *aśvamedhas*? Yudhiṣṭhira performed one after the Mahābhārata war. Even historically speaking, Samudragupta performed just one *aśvamedha*, Puṣyamitra two, and Pravarasena four.

As regards Bhīṣma's three fires and such descriptions of Bhīṣma as "strīśahasraih parivṛtam", both the points have been well-reconciled by Bālarāmodāsīna as quoted above. Pāṇḍavacaritra's version (*kenā 'pi gṛhamedhinā*) may also be reconciled on similar lines.

We must not forget the fact that the text does not describe Bhīṣma as a recluse. Bhīṣma is rather depicted as model of the *Gītā*'s ideal:

*anāśritaḥ karmaphalaṃ kāryaṃ karma karoti yaḥ /*  
*sa sannyāsī ca yogī ca na niragnir na cā' kriyaḥ // 6.1 //*

Thus Bhīṣma of the MBh is model of the *Gītā*'s *karmayoga*. He is not a recluse but he lives mostly as a recluse, even while enjoying the life of a palace. Sometimes, he overacts, as in the context of the elopement of Kāśirāja's three daughters or his encounter with his Guru-Paraśurāma. Sometimes he maintains his position as an impartial observer, as in the case of Draupadī's open insult during dyūtakṛīḍā. Against his wishes, he fights on behalf of Duryodhana for ten days

during the eighteen days of the Mahābhārata war. As the first commander-in-chief of the Kaurava army, he persuades the desperate army to fight by presenting the code of conduct of Kṣatriyas.

*adharmah kṣatriyasyaiṣa yad vyādhimaraṇam gr̥he /  
yad ājau nidhanam yāti so' sya dharmah sanātanaḥ // 6.17.11 //*

There is perhaps nothing in heaven nor on earth that he does not describe to Yudhiṣṭhira in the *Śānti* and *Anuśāsana Parvans*. So "*strībhogān varjayiṣyati*" and "*tasmād aputraḥ putras te bhaviṣyati na samśayaḥ*" - as corroborated by numerous statements in the text - go to show the transhuman (atimānuṣa) nature of Bhīṣma's character and conduct.

Thus as far as I can see, the text does not perhaps favour the concept of Bhīṣma's marriage at any stage.

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## RĀDHĀ IN PURĀṆAS AND LITERARY TEXTS

BY

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[राधामाधवयोरुल्लेखः पुराणेषु साहित्यग्रन्थेषु च व्यापकरूपेण प्राप्यते । राधाकृष्णयोः शृङ्गारविचेष्टितं साहित्यग्रन्थानामस्ति प्रेष्ठविषयभूतम् । अस्मिन् निबन्धे साहित्यपुराणोपनिषद्ग्रन्थेषु प्राप्तस्य राधवमाधवचरितस्य निर्देशं विधाय ब्रह्मवैवर्तपुराणे वर्णितस्यैतच्चरितस्य विवेचनं प्रस्तुतम् ।]

'Rādhā connotes all that makes Indian religion, culture, literature, art and life, lively, happy, ecstatic and love filled. The word Rādhā or Rādhā essence (*tattva*) or Rādhā power (Rādhā Śakti) has been the agent for making Indian life full of joi-de-vibre for almost two thousand years of the Indian historical annals. When one talks from the point of view of historical studies one has to recognise that when historical view (in this context) was initiated in the 1850's. the existence of only the Vedic literature was accepted as authentic in existence prior to the advent of Buddha and Mahāvīra. Consequently all other Indian literature was condemned as of later origin and our icons Rāma, Kṛṣṇa, Rādhā, Sītā and their like were confined to the beck of mythology. Even if a brave soul tried to find evidence pointing to the early existence of any literature he was forced to confine its date to within one or two millennia before Christ. The glare of the western historical view point was so fierce that none dared to go earlier than these limits. Eminent scholar Weber went to the extent of identifying Kṛṣṇa with Christ who was supposed to have entered Kerala and thereafter extended his influence all over. Now that the real existence of some one called Kṛṣṇa, itself was put in doubt where was the scope or place for a historical Rādhā. Scholars could not bring themselves to believe that a tradition which has survived for more than two thousand years after Christ might have arisen from a historical person who lived three thousand years before Christ. Hence we are restricted to that Anne domain (of 2000 years after Christ) as a matter of our destiny.

Right from the earliest days of our literature Rādhā-Mādhava have been an integral and continuous part. Rādhā is the Rāseśvarī the mistress of the 'Rāsa' which is ever happening, while Kṛṣṇa is the 'Rāseśvara',

the lord of the 'Rāsa'. This play 'Rāsālīlā' takes place without any let and hindrance from the 'Goloka' to 'Vṛndāvana and every where its queen is Rādhā. Rādhā is not a material body but a mental construct from which emanates happiness, one may even term it happiness incarnate. She is the deity of poetry, source of worship, origin of all arts and blooming of love. In the words of Sūradāsa, Rādhā is the embodiment of the love pangs of sixteen thousand cowmaidens (Gopīs)- सोलह ..... सहस्र पीर तन एकै राधा कहिये सोय । She is the goddess of the doctrine of fulfillment (पुष्टिसाधना) She is neither some person's own (स्वकीया) nor of some one else (परकीया) but is the super human power full of happiness and bliss.

In earliest literature Rādhā appears in the Gāthā Saptasatī of Hāla or Śālivāhana of 1<sup>st</sup> Century AD, in Bhāsa's Bālā Carita indulging the blissful dance with cowmaidens, in Pañtantra of 5<sup>th</sup> Cent. AD, in the eminent epoch making commentator Ananda-Vardhana's Dhvanyāloka of the 9<sup>th</sup> Cent, in the 10<sup>th</sup> Cent. work Nalacampū of Trivikraana Bhaṭṭa and Śīsupāla Vadhā's commentary of Vallabhadeva, in a text of earlier vintage than 10<sup>th</sup> century 'Kavinīdra Vacana Samuccaya' as well as other sources, without fail. Thus Sanskrit literature extending from 1<sup>st</sup> to 10<sup>th</sup> century AD contains copious references to Rādhā, who appears with greater brilliance in the later Sanskrit and other regional languages.

Among the Purāṇa, Bhāgavata, Viṣṇu, Padma, Devī Bhāgavata and Brahma Vaivarta refer to Kṛṣṇa līlā including his Rāsālīlā. Amongst these Srimad Bhāgavata is the highly respected and fundamental text for all Vaiṣṇavites. But this text does not refer explicitly to Rādhā. There is one śloka however, which is taken as implicitly indicating the existence of Rādhā. This verse is as follows; अनयाराधितो नूनं भगवान् हरि-रीश्वरः । यन्नो विहाय गोविन्दः प्रीतो यामनयंद् रहः ॥ 10.30.24 The word अनयाराधितः has been interpreted without any linguistic basis to refer to Rādhā (as a person) by the Gauḍīya *Vaiṣṇava Gosvāmīs*.

Rādhā is latent even in Viṣṇu Purāṇa also and its reference in this text is a result of the devotion, intelligence and expertise in word power of the commentators. The śloka used by them is....

अत्रोपविश्य वै तेन काचित् पुष्पैरलंकृता ।

अन्यजन्मनि सर्वात्मा विष्णुरभ्यर्चितस्तया ॥ V. 13.35

Padma Purāṇa refers copiously to a person called Rādhā and its very antiquity has been suspected because of this. In Devī Bhāgavata, the intimacy of Rādhā and Kṛṣṇa is alluded at many places. In fact according to this text no one is authorised to worship Kṛṣṇa before he

or she worships Rādhā.

कृष्णार्चायां नाधिकारो यतो राधार्चनं विना ।

वैष्णवैः सकलैस्तस्मात् कर्तव्यं राधिकार्चनम् ॥ IX. 50.17

This text gives full details of the etymology, mantra and method of worship of Rādhā. Jīva Gosvāmī accepts evidence of Rādhā in the Matsya Purāṇa. Rūpa Gosvāmī in commentary of Ujjvala Nilamaṇi finds evidence of Rādhā in Gopālottara Tāpinī Upaniṣad.

गोपालोत्तरतापिन्यां या गान्धर्वीति विश्रुता ।

राधेत्युक् परिशिष्टे च माधवेन सहोषिता ॥ ujjvalanīlamanī

In Bhāgavata māhamaya according to Skanda Purāṇa Rādhā is described as Atman (soul) of Śrī Kṛṣṇa.

आत्मा तु राधिका तस्य तथैव रमणादसौ ।

आत्मारामतया प्राज्ञैः प्रोच्यते गूढवेदिभिः ॥

Two Upanisads are related to Rādhā, namely Radheyopaniṣad and Rādhikā tāpanīyopaniṣad. The former is in prose and gives the etymology of the word Rādhā in the following terms... कृष्णेनाराध्यते इति राधा कृष्णं समाराधयति सदा इति राधिका गान्धर्वीति व्यपदिश्यते। This reference is alluded to by Rūpa Gosvāmī mentioned earlier. The Rādhikā-tāpanīyopaniṣad also throws praise on Rādhā. The famous commentator of Mahābhārata, Nīlakaṇṭha Chaturdhara in his Mantra Bhāgavata has tried to identify the word Rādhā in Rgveda Mantra 3.33.12, but this is not accepted by the other commentators. In Rgveda Mantra Bhāgavata allusion is a reflection of the eudition of Nīlakaṇṭha rather than any real substance and his interpretation is not acceptable.

### Brahmavaivata Purāṇa

The name 'Brahmavaivarta' has been explained in the Purāṇa of the same name as referring to the fact that in this text Lord Śrī Kṛṣṇa has shown or explained the essence of Brahma in complete detail.

विवृतं ब्रह्म कात्स्र्येन यतोऽत्र परमात्मना ।

ब्रह्मवैवर्तकं तेन प्रवदन्ति पुराविदः ॥ (श्रीकृष्णजन्मखण्ड)

The Purāṇa is divided in four parts. Brahma, Prakṛti, Gaṇeśa and Birth of Kṛṣṇa. The fourth part entitled Śrī Kṛṣṇa Janma is longer in extent than all the other three parts combined and in 13 chapters describes the mulliferous activities of Lord Kṛṣṇa. This also describes the nature and activities of Rādhā in an emotive and blissful manner in association with Śrī Kṛṣṇa. The fifteenth chapter of this part describes

the ideal form of Rādhā who has been described as ever present in Śrī Kṛṣṇā.

यथा क्षीरेषु धावत्यं यथा वह्नौ च दाहिका ।

भुवि गन्धं जले शैत्यं तथा कृष्णे स्थितिस्तव ॥ 4.27.211

In this text even the marriage of Rādhā and Kṛṣṇa is described as having taken place with all solemnity so there is no place for any extraneous (परकीया) feeling in this context.. The Prakṛti Khaṇḍa prior to this part describes in the sequence of creation the birth of Nārāyaṇa and other gods from the body of Śrī Kṛṣṇa and of Rādhā in the '*Rāsa Maṇḍala*'. According to this Purāṇa Lord of the universe Kṛṣṇa was sitting in a pearl studded throne in Vṛndāvana situated in a part of the Śataśṅga (hundred peaked) mountain in *Goloka*. Amorous feelings rose in his heart and these feelings crystallised in the shape of Rādhā. This is not to be scoffed at as the whole creation emerges out of the unexpressed desires of the Lord of creation, Lord's body split in two, the right side took the form of Śrī Kṛṣṇa and the left that of Rādhā.

पुरा वृन्दावने रम्ये गोलोके रासमण्डले ।  
शतशृङ्गदेशे च मालतीमल्लिकावने ॥  
रत्नसिंहासने रम्ये तस्थौ तत्र जगत्पतिः ।  
स्वेच्छामयश्च भगवान् बभूव रमणोत्सुकः ।  
रिरंसोस्तस्य जगतां पत्युस्तस्मिन् मल्लिकावने ।  
इच्छया च भवेत् सर्वं तस्य स्वेच्छामयस्य च ।  
एतस्मिन्नन्तरे दुर्गे द्विधारूपो बभूव सः ।  
दक्षिणाङ्गं च श्रीकृष्णो वामाङ्गार्धात् च राधिका ॥

Br. vai. p. 4.48.26-24

Thus this Purāṇa describes the nonphysical, nonhuman origin of Śrī Rādhā who makes her advent in Vṛndāvana in the form of a cowmaid (Gopī). In this connection the following words of Goddess Pārvatī to Rādhā are worth quoting.

श्रीकृष्णार्धाङ्गात् संभूता कृष्णतुल्या च तेजसा ।  
तवांशकलया देव्यः कथं त्वं मानुषी सती ॥  
भवती च हरेः प्राणाः भवत्याश्च हरिः स्वयम् ॥  
वेदे नास्ति द्वयोर्भेदः कथं त्वं मानुषी सती ॥  
षष्टिवर्षसहस्राणि ब्रह्मा तप्त्वा तपः पुरा ।  
न ते ददर्श पादाब्जं कथं त्वं मानुषी सती ।  
कृष्णाज्ञया च त्वं देवि गोपीरूपं विधाय च ।  
आगतासि महीं शान्ते कथं त्वं मानुषी सती ॥

Br. vai. p. 4.27.105-108

Śrī Rādhā provides the foundation (Ādhārarupā) and Śrī Kṛṣṇa becomes active taking support from her, otherwise He is actionless

समाधारस्वरूपा त्वं त्वयि तिष्ठामि सांप्रतम् ।

त्वं च शक्तिसमूहा च मूलप्रकृतिरीश्वरी ॥

त्वं शरीरस्वरूपासि त्रिगुणाधाररूपिणी

तवात्माहं निरीहश्च चेष्टावांश्च त्वया सह ॥

4.6.222-3

**Rāsalilā-** 52<sup>nd</sup> Chapter of this Purāṇa describes Rāsa. In summary the completeness, generality and sweetness with which the divine form of Rādhā having all higher qualities as described in this Purāṇa is not available elsewhere. This description is full of life and full of bliss. The 4<sup>th</sup> Chapter in the beginning also describes the complete emotional span of the Rāsalilā in the divine presence of Rādhā-Mādhava.

# ON THE *TAILADHAUTA* PROCESS AS DESCRIBED IN THE *AGNI PURĀNA*

BY  
R. K. DUBE

[रामायणे महाभारते पुराणेषु च लौहनिर्मितास्त्रशस्त्राणां 'तैलधौत' विशेषणं प्राप्यते । अस्याभिप्रायोऽस्ति यत् तैलधौतास्त्रशस्त्राणि विशेषरूपेण तीक्ष्णानि घातकानि च भवन्ति । अत्र प्राच्यविद्या-धातुशास्त्रोभयविद्यानिष्णातेन विदुषा लेखकेन तैलधौतप्रक्रियायाः प्रामाणिकं विवेचनं प्रस्तुतम् । ] .

The subject matter of Agni Purāṇa is wide and varied. In addition to the traditional subject matter of most of the Purāṇas, it has also discussed subjects like astrology, āyurveda, science of temple and building construction, lapidary, arms and armour, science of archery, poet-ics etc.

The Agni Purāṇa (245. 12-13) describes the construction and characteristics of a good quality arrow/arrow-head made from *ayas*<sup>1</sup> :

अयसश्चाथ वंशस्य शरस्याप्यशरस्य च ।  
ऋजवो हेमवर्णाभाः स्नायुश्लिष्टाः सुपत्रकाः ॥  
रुक्मपुङ्खाः सुपुङ्खास्ते तैलधौताः सुवर्णकाः ।

From the above description, it can be noted that one of the important characteristics of an arrow is that it should have been subjected to the process of "*tailadhauta*".

Before discussing the meaning of "*tailadhauta*", it is important to know whether the word *tailadhauta* has been referred to in Sanskrit texts of period earlier than the Agni Purāṇa, and if so, in what context. It is interesting to note that *tailadhauta* has been referred to as early as in the Rāmāyaṇa. Mahāpārśva attacked Aṅgada with a steel battle axe, which was subjected to the *tailadhauta* treatment :

तं तैलधौतं विमलं शैलसारमयं दृढम् ।  
राक्षसः परमक्रुद्धो वालिपुत्रे न्यपातयत् ॥

(Rāmāyaṇa, Gita Press ed., 6.98.18)

The Mahābhārata (abbreviated as Mbh) has mentioned this word on several occasions. Bhīṣma fired arrows, which were subjected to *tailadhauta* treatment, on Bhīma :

1. *Agni Purāna*, *Tarinish Jha* (ed.), Hindi Sahitya Sammelan, Allahabad, 1986.



ततो भीष्मविनिर्मुक्ता रुक्मपुङ्खाः शिलाशिताः ।  
अभ्यघ्नन् समरे भीमं तैलधौताः सुतेजनाः ॥

(Mbh, Critical ed., 6.68.21)

The other references in the Mahābhārata for arms such as arrows, swords and śakti etc, treated with *tailadhauta* process are as follows:

संपीड्यमानस्तु शरौघवृष्ट्या  
धनंजयस्तान्युधि जातरोषः ।  
षष्ट्या शरैः संयति तैलधौतै-  
र्जघान तानप्यथ पृष्ठगोपान् ॥

(Mbh, Critical ed., 6.81.6)

निष्पेतुर्विमलाः शक्त्यस्तैलधौताः सुतेजनाः ।  
अम्बुदेभ्यो यथा राजन््राजमानाः शतहृदाः ॥

(Mbh, Critical ed., 6.83.28)

जातरूपमयैः पुङ्खैः राजतैश्च शिताः शराः ।  
तैलधौता व्यराजन्त निर्मुक्तभुजगोपमाः ॥

(Mbh, Critical ed., 6.92.48)

ततः शराः प्रापतन् रुक्मपुङ्खाः  
शक्त्यः प्रासा मुसलान्यायुधानि  
परश्वधास्तैलधौताश्च खङ्गाः  
प्रदीप्ताग्राः पट्टिशास्तोमराश्च ॥

(Mbh, Critical ed., 7.154.26)

*Ayas* has different meanings in different periods. Pande<sup>2</sup> has discussed the meaning of *ayas* in the Vedic literature. *Ayas* referred to copper, arsenical copper or bronze in the early Vedic literature. Later on, and certainly in the time of the Rāmāyaṇa and the Mahābhārata, *ayas*, *Kālāyasa* (black *ayas*) were used for denoting iron or in a strict technical sense iron containing carbon as explained below.

In ancient times, iron was manufactured by the solid state reduction of iron ore pieces in a wood/charcoal fired furnace. As a result, porous "sponge iron" pieces were obtained, which contained some carbon introduced in the iron during reduction. In addition to carbon, the product thus produced also contained unreduced oxides present in the starting ore. such as silica, alumina, titanium dioxide, manganese dioxide etc. Some of these oxides would also have reacted with wustite formed during the reduction of iron ores, forming low melting point

2. Govind Chandra Pande, *Vaidik Sanskriti*, Lok Bharati, Allahabad, 2001, p. 49.

slag such as iron silicate. The slag would have flown out of the sponge iron pieces during reduction.

The porous sponge iron obtained just after the reduction was not a useful product. In order to make it useful, it was hot forged to a dense product, during which some of the slag present in it was forced to come out. After hot forging, a dense iron containing some carbon and residual slag was obtained, which was generally termed as "bloomy iron" or "wrought iron" in the literature. It has been stated that such an iron had a maximum carbon content below 0.20 wt% and carbon contents were generally considerably lower than this value.<sup>3</sup>

Subsequently, attempts were made to increase the Carbon content of wrought iron, thereby making a harder material. In Indian context, two approaches were basically used. In the first approach, wrought iron was case carburized in solid state by heating it in a bed of carbonaceous material. This has been termed as "cementation process" in the literature. In the second approach, wrought iron pieces together with carbonaceous material were charged into specially prepared crucibles. The loaded crucibles were heated in a furnace. This resulted in combined carburization of the wrought iron and subsequent melting of the product formed. Melting during processing brought about refining and the steel produced was cleaner and more homogeneous than that produced by the cementation process. Such steels had varying amounts of carbon depending on the process parameters used. Steel produced by this route has generally been termed as "crucible steel". Such a steel of Indian origin, containing high amounts of carbon, of the order of approximately 1.5 wt% has been referred to wootz steel in the literature.

In the Rāmāyaṇa, *ayas*, *Rālāyas* and *kṛṣṇāyas*, have been used with reference to a number of arms such as arrows, swords, spears, maces, clubs, hammers etc. (Gita Press ed., 3.2.8, 3.47. 14, 5.41.12, 5.42.39, 5.46.22, 5.53.43, 5.58.157, 6.3.13, 6.67.63, 6.70.51, 6.71.41, 6.73.23, 6.80.7, 6.86.7, 6.86.22, 6.90.40, 6.97.23, 6.98.6 etc). In the Mahābhārata also, various synonyms of iron containing carbon such as *ayas*, *kārṣṇāyasa* and *lauha* have been stated to be the material of construction of a variety of arms (Critical ed., 6.44.14, 6.44.30-31, 6.72.5, 6.92.5 6, 6.100.29, 6.112.27, 7.24.12, 7.27.9, 7.28.4, 7.43.10, 7.117.38, 7.122.60 etc). It must be noted that on a large number of occasions, the names of the arms have not been qualified with the synonyms of iron containing carbon, as it was implicit to assume, that arms were made from iron containing carbon.

3. K. C. Barraclough, *Steelmaking before Bessemer. Vol. 1. (Blister Steel; the birth of an industry)*, The Metals Society, London, 1984.p.3..

It is interesting to note that both in the Rāmāyaṇa and the Mahābhārata, *tāmra* have been used for denoting copper.

Thus, the arrow/arrow-head made from *ayas* of the Agni Purāṇa was an arrow/arrow-head manufactured from iron containing carbon. In the light of the modern knowledge, it can be considered as plain carbon steel, as the alloying of steel was not known in ancient times.

A pertinent question that may be asked is as to what is the exact meaning of the *tailadhauta* treatment with reference to iron containing carbon. This word has been composed from two words-*taila*, meaning oil, and *dhauta*, meaning washed. The word *dhauta* has been derived from "*dhāv*", meaning neening washed, or cleaned. Phonetically, one can use then word "*dhau*" instead of "*dhāv*" in the sense of cleaning or washing. The word "*dhauta*" is obtained by adding the past participle '*ta*' to it.<sup>4</sup> Thus the literal meaning of *tailadhauta* is "washed with oil". A question which may be raised, is as to what was removed or washed as a result of the *tailadhauta* treatment of steel arrows/arrow-heads, and what was the effect of this process on the arrows/arrow-heads. This aspect is discussed below.

In Sanskrit literature, the word *dhauta* has not only been used in the sense of the removal of some physical thing or feature from an object, but also in the sense of the removal of an abstract thing. Some examples would illustrate this point.

Kālidāsa has used the word *dhauta* in illustrating the removal of eye ointment from the eyes of women during bathing, and soil from the roots of trees due to the force imparted by water stream. The relevant passages are as follows.

तत्र सेकहतलोचनाञ्जनैर्धौतरागपरिपाटलाधरैः ।

(Raghuvamśa, 19.10)

कुल्याम्भोभिः प्रसृतिचपलैः शाखिनो धौतमूलाः ।

भिन्नो रागः किसलयरुचामाज्यधूमोद्गमेन ।

(Śākuntala, 1.1)

He has also used this word in describing the washing of the sitting place made from stone by water having a dispersion of the particles of sandal:

यन्त्रप्रवाहैः शिशिरैः परीतान् रसेन धौतान्मलयोद्भवस्य ।

(Raghuvamśa, 16.49)

4. Vagish Shastri, Personal communication.

As a result, a thin layer of sandal would have got deposited on the stone surface, and the original feature of the surface was changed.

Bāṇabhaṭṭa has used several metaphors in describing the splendid colour of the shining body of Mahāśvetā. One of them, which uses the word *dhautā*, states that her shining body looks like as if she was washed with the stream of liquid mercury:

पारदरसधाराभिरिव धौताम्

(Kādambarī, Mahāśvetāvṛṇanam)

On the other hand, there is a mention of a holy place, called "*dhautapāpam*" on the banks of the river Narmadā in the Matsya Purāṇa (193.62). This word has been formed from two words, viz "*dhautā*" and "*pāpa*" (sin). Its literal meaning is the "one which washes the sin (of people)". This illustrates that *dhautā* has also been used in describing the removal of an abstract thing like sin.

There are some references available, which have given the meaning of *tailadhautā*. The Nīlakaṇṭha commentary (1650 A. D. - 1700 A. D.) on the Mahābhārata (Critical ed., 5.194) has explained the meaning of *tailadhautā* as "*tailamārjita*".<sup>5</sup>

तैलधौतैस्तैलमार्जितैरित्यर्थः ।

Monier-William<sup>6</sup> has stated that *mārja* has been derived from *mṛj*, meaning to wipe, to cleanse or to purify. Thus the meaning of *tailamārjita* is "the one which has been cleaned by oil". The surface of the steel arrows, swords etc, manufactured by hot forging would be black due to the presence of iron oxide film formed during forging. This could only be removed by pickling in acid solution. It does not seem to be logical that oil can be used to remove such oxide films from arrows, swords etc.

The Rāmāyaṇatilaka commentary on the Rāmāyaṇa (6.98.18) has explained the word *tailadhautam* as "*tenātītikṣṇam*", i.e. the process of *tailadhautā* makes the steel objects more hard<sup>7</sup>:

तैलधौतं तेनातितीक्ष्णम् ।

The Rāmāyaṇa-Śiromaṇi commentary on the same passage has given the meaning of *tailadhautam* as "*taikṣṇyārtham*" meaning that the process is used for hardening<sup>8</sup> :

तैलेन धौतं तैक्ष्ण्यार्थं संस्कृतं ।

5. Māhbhārata with Bhārata Bhavadīpa commentary by Nīlakaṇṭha, Ramchandra Shastri Kinjawadekar (ed.), Chitrashala Press, Poona, 1931.
6. Monier Monier-Williams, A Sanskrit-English Dictionary, First published in 1899, Indian Reprint ed., Motilal Banarasisdass, Delhi, 1990, p. 520.
7. Rāmāyaṇam-Rāmāyaṇatilaka-Rāmāyaṇaśiromaṇi-Govindarājīyarāmāyaṇabhuṣaṇatikātrayopetam, Katti Shrinivasa Shastri (ed.), Gujarati Mudranalaya, Mumbai, 1919.
8. ibid.

It is now well known that when hot steels are quenched in a medium such as water, aqueous brine/caustic solution or oil from the austenite region, the steel gets hardened due to the formation of a very hard structure, called martensite, inside the steel. Thus, the appropriate meaning of *tailadhauta* is the "oil quench-hardening" of steels. The word *dhauta* in this context means that the softness of the arrow-heads has been removed or washed off by oil, when hot arrow-heads were quenched in it.

The ability of steel to form martensite on quenching is known as hardenability. One of the important factors affecting the hardenability of carbon steels is the carbon content. There is no literary reference available in Sanskrit literature which gives the carbon content of arrows, arrowheads. However, the studies conducted on the steel arrow-heads obtained from archeological excavations can be of help in this matter.

Several steel arrow-heads were found from the archeological excavation carried out at Kaushambi. Most of these were found in corroded state. Prakash and Singh<sup>9</sup> have reported the chemical analysis of some of these arrow-heads with reference to corroded state, as shown in Table 1. The carbon content of these arrow-heads with reference to uncorroded state can be estimated, and it is also shown in the last column of Table 1. It is interesting to note from Table 1 that the percentage of carbon in arrow-heads varies between a low value of approximately 0.1 wt% to a high value of 0.8-0.95 wt%.

Table 1 : Chemical analysis of some ferrous arrowheads found from Kausambi (U.P.)

S. No.	Object	Approximate period	Chemical analysis, wt%						Estimated content in uncorroded condition, wt%
			Total Fe	Si	N	P	S	C	
1.	Arrowhead	100 B. C.	89.23	0.06	-	0.04	0.03	0.08	0.09
2.	Arrowhead, leaf-shaped blade (highly corroded)	300-200 B.C.	72.13	0.03	-	0.23	0.03	0.11	0.15
3.	Arrowhead, square cross-section	100 B.C to 500 A.D.	90.17	0.05	trace	0.21	trace	0.74	0.82
4.	Arrowhead (highly corroded)	480 A.C.	67.29	0.18	0.01	0.30	0.05	0.65	0.96
5.	Arrowhead, rectangular cross-section	395-325 B.C.	63.12	0.20	-	0.09	0.01	0.41	0.65

9. Satya Prakash Saraswati and Rajendra Singh, Coinage in Ancient India, Vol. 1 and 2, Govindram Hasanand, Delhi, 1986, p. 530.

Arrow-heads have pointed front edge. One of the important requirements of good quality plain carbon steel arrow-heads is that it should have high hardness at the pointed edge. It is reasonable to assume that the very end of plain carbon steel arrow-heads would have 100% martensite, irrespective of carbon content, after oil quenching. Thus it would have high hardness as a result of oil quenching. Further, the outer surface of the plain carbon steel arrow-heads would also have 100% martensite.

It is apparent that the quench hardening of steels in water is cheaper than in oil. It may be asked as to what was the reason for using the costlier oil quenching of steel arrow-heads than water quenching. One of the important problems faced during the quenching of hot steels is the distortion and the appearance of quench cracks in the specimen. These defects arise from thermal and transformation stresses developed during quenching. When hot plain carbon steel arrow-heads are quenched in a liquid medium, the temperature near the pointed edge drops far more quickly than the temperature in the relatively thicker areas. A higher quenching rate, as found in water quenching, results in a large temperature differences between thicker section and the thinner section at the pointed/front end of the arrow-head. This would aggravate the problem of distortion and cracking. The problem will be more pronounced in high carbon steels.

It is against this background, that the quenching of arrow-heads made from carbon steels in oil is beneficial, wherein a lower quench rate is produced than in water quenching, and the heat removal is more uniform than the typically achievable with water. The relatively lower quenching rate obtained in oil than water diminishes the danger of distortion and cracking in the quench hardened arrow-heads.

Martensite phase has high hardness, but is also brittle. A simple heat treatment known as "tempering" improves the physical properties of quench hardened steels. Tempering is done by heating the quenched steel below the eutectoid temperature followed by cooling to room temperature. The resulting structure has a compromise between hardness and ductility and makes steels tough. No separate reference to the tempering of steels has been found in the Agni Purāṇa or the earlier texts like the Rāmāyaṇa and the Mahābhārata. However, literary references are available in the Mahābhārata, which suggest that the effect of tempering was produced in an indirect manner. The Mahābhārata has stated at many places that the arrows which have been subjected to the process of *tailadhuta*, have also been well sharpened or whetted.

The word used is *sutejanāḥ* (Critical ed., 6.68.21, 6.83.28) and *śitāḥ* (Critical ed., 6.92.48). It appears that the composer of the Mahābhārata means that the arrows can be sharpened or whetted on a stone to a higher degree if they have been subjected earlier to the process of *tailadhauta*. The rubbing of oil quenched arrow-heads on a stone would not only produce a sharp edge and a brightened surface, but would also bring about "tempering" of the martensite due to the frictional heat produced. It must be noted that the depth up to which tempered martensite forms, would depend on heat transfer from the surface to the interior. However, the rubbing-treatment on stone would certainly produce tempered martensite on the surface layer and more importantly on the pointed edge of the arrow-heads. This would produce a tough pointed edge in the arrow-head.

To sum up, the process of *tailadhauta* of plain carbon steel as stated in the Agni Purāṇa has its origin in the two important Sanskrit epics—the Rāmāyaṇa and the Mahābhārata. The most appropriate meaning of the word *tailadhauta* in the context of plain carbon steel is the oil quench hardening. The word *dhauta* in this context means that the softness of the arrows/arrows-heads was removed or washed off by oil, when hot arrows/arrow-heads were quenched in it. This treatment would have produced a high hardness value at the pointed front end of arrows/arrowheads. This was because of the formation of hard martensite phase from austenite. It must be noted that hardening could also have been obtained if the quenching was done in water instead of expensive oil. Oil quench hardening of plain carbon steel arrows/arrow-heads was intentionally done, as the chances of distortion and the formation of quench cracks would have been minimal as a result of relatively lower cooling rate as compared to quenching in water. Thus, the word *tailadhauta* was an important ancient Indian terminology of ferrous metallurgy.

## A PROBLEMATIC READING IN THE VIṢṆUDHARMOTTRA

BY

P.K. AGRAWALA

[नानाविषयसंवलितेषु केषुचित् पुराणेषु प्रतिमानिर्माणस्थापनादिविषया अपि प्राप्यन्ते। अस्मिन् निबन्धे विदुषा लेखकेन प्रतिमानामकरणविषये विष्णुधर्मोत्तरपुराणे उपलब्धपाठस्य विवेचनं कृत्वा समीचीनपाठस्य निर्धारणविषये स्वमतं प्रदर्शितम्। एतत्संबन्धे अन्यनाम्नां च निर्देशः प्रस्तुतः।]

The Viṣṇudharmottara Purāṇa is one of those extant works which have incorporated outstanding material on various aspects of ancient treatises and Śāstric manuals treating technical lore of Dance, Painting, Architecture, Temple rituals, Astronomy, Astrology, etc. Its complete edition was fortunately brought out by the Venkatesvara Press, Bombay in 1913-14 for the first time which still awaits a critical editing in most of its portions. However, a partial edition of its was published from Baroda Oriental Research Institute in 1958 as its Series No. CXXX, which handles only chapters 1 to 118 (III Section) with the help of several manuscripts then collected. This also does not complete the entire Third Khaṇḍa of this voluminous Purāṇa or Upapurāṇa of its own comprehensive type.

In spite of best efforts on the part of the previous editors, there are thousands of such readings which usually evade the meaning of the specific themes treated in often summary form of the Purāṇa. One significant stanza is presently taken up here with most of the available variants recorded thereon by earlier authorities for closer scrutiny.

The *śloka* under study runs as follows :

तत्कालमेव कुर्वीत नाम चास्याः समाहितः॥

स्वस्थां तां तु स्वनां नान्ते वैष्णवी प्रतिमा भवेत्॥

III. 96.131 (Venkatesvara Press edn.)

According to the context, here a significant injunction has been made after detailing several rules for constructing a deity-image, its installation rites with due religious acts and performances, and astrological considerations for finally ascribing a name to the image in its shrine, by which that would be known thereafter. As the first line can be rendered in English :



"[The performer-priest] should, with the meditation (*samāhitah*) give immediately a name of that image." The last portion of the second line ordains that (*in such and such 'naming' manner*) the Vaiṣṇava image—an image of the god Viṣṇu—would be designated (*svasthām tām tu svanām nānte vaiṣṇavī pratimā bhavet*). The reading *svasthām* as an adjective to feminine nominative *pratimā* is hopeless and cannot be construed in any known manner. Likewise, *tām* and *svanām* with *nānte* are no way meaningful if taken to qualify *pratimā* which the syntax requires. *Nānte* in locative also does not indicate the mode of naming involved in any intelligible explanation.

The Baroda edition does not appear to solve the problem although it offers several variant readings, recorded in the footnotes. Here the verse is numbered as 132 of ch. 96 and professes to construct the text in the following emendation :

तत्कालमेव कुर्वीत नाम चास्याः समाहितः।

स्वस्थां तां तु स्वनाम्नान्ते वैष्णवी प्रतिमा भवेत्॥

\*v.1. A.B. स्वस्थं ता तु स्वनाम्नाते.

C. स्वास्यन्ता तु स्वनाम्नान्ते.

V. स्वनां नान्ते [i.e. Venk. Press]

Perhaps, *svanāmnānte* is somewhat better and can facilitate a meaning : "When or where in the end of one's own name." This leads to the procedure in which the image of Viṣṇu set up by the *yajamāna* (the donor, the sacrificer-person) can be given a *name* of which the first part of the compound is his own name (*svanāma-*). Indeed, this has been the regular practice of naming the deity-image after the name of the dedicated donor and it has been so detailed in two of the subsequent stanzas of the Purāṇa text discussed here :

केशवान्ताः स्त्रियस्कार्या नाथान्तो ब्राह्मणो भवेत्।

ईश्वरान्ता हरस्योक्ता मिहिरान्ता रवेः स्मृताः॥१३३॥

अन्येषां देवनामान्ताः सुराणां प्रतिमाः स्मृताः।

The Śaiya *liṅga* and its shrine present a well-known instance of this kind of name given to both of them in practice. For example, *Rāmeśvara* (*rāma-īśvara*) as the famous designation for the *Śiva-liṅga* and its shrine traditionally supposed to have been set up by Rāma at Rāmeśvara Tīrtha in far South.

However, in the readings extant and collated for the verse regarding Viṣṇu's image there still remains a puzzle and no forthwith solu-

tion seems to render it intelligible in view of the known names of Vaiṣṇava images and their temples. This textual position seems to lead us to suggest and apply a feasible modification to the available manuscript material. Thus, we would venture to read the stanza in the following manner :

स्वाम्यन्ता तु स्वनाम्नान्ते वैष्णवी प्रतिमा भवेत्।

"An image of Viṣṇu should be (known to have) svāmin as its ending element with the own name of the donor prefixed"

This shows the rule of naming the Vaiṣṇava image after its consecrator whose personal appellation formed the first part of the compound so formed as ending in svāmin, i.e. "the lord of n.n."—*Keśava-svāmī*, the Lord-of-Keśava. Though this type of designation for a Vaiṣṇava image or temple does not appear to be a popular tradition during the late medieval and modern times yet the same can be attested to by several early epigraphical records as well as Purāṇic passages and can be accepted to have been an older practice in the Gupta and post-Gupta epochs. As is now well known and widely discussed the age of the Viṣṇudharamottara Purāṇa and its several compilations roughly ranges from c. fourth century A.D. to c. 7th century at the latest. However, let us collect below several useful references mentioning *svāmyanta* ("svami-ending") designations of Vaiṣṇava shrines and images installed therein.

(1) *Aṣṭabhuja-svāmī*-

[Sircar, *Select Inscriptions* Vol. I, 1965, pp. 525-26]

Nagarjunakonda Inscription of Ābhīra Vasuṣeṇa, Year 30=278 A.D.

(2) *Kokāmukha-svāmin and Śvetavarāha-svāmin*

[Sircar, *ibid.*, pp. 337-8, 348-49.]

5th cent. Copper-plates of Budhagupta's time and of Gupta Year 224=543 A.D. from Damodarpūr.

(3) *Cakra-svāmī*-

[Sircar, *ibid.*, pp. 351-52.]

Susuniya Rock-inscription of Candravarman, c. 340-60. A.D.

(4) *Govinda-svāmī*

[Sircar, *ibid.*, pp. 355-56.]

Baigram Copper-plates of Gupta Year 128=448 A.D.

(5) *Ananta-svāmī*-and *Citrakuṭa-svāmī*

[Fleet, *Gupta Inscriptions*, No. 66.]

Gadhwa Stone Inscription of Gupta Year 148=467-8 A.D.

(6) *Jaya-svāmī-pāda*

[Mehta and Thakkar, *M.S. University, Copper-plates of the time of*

*Toramāṇa*, Baroda, 1978, p. 14.]

(7) *Bhadreśvara-svāmī-pāda*

[Sircar, *ibid.*, pp. 506-07, 509]

Inscriptions of Bhadravarman, Annam (Campa) ruler, c. 4th cent. A.D. In this case, the deity may have been a composite form of Viṣṇu and Śiva (Harihara)

(8) *Keśavapura-svāmī-*

[See Agrawal, *Gupta Temple Architecture*, 2nd edn., 1981, pp. 25, 58.]

(9) *Govindasvāmī* and *Vikramasvāmī*. Described in Brahma Purāṇa 43. 77-82. Two temples dedicated to Viṣṇu at Ujjain were thus named after the founders of them :

आस्ते तत्रैव भगवान् देवदेवो जनार्दनः।  
 गोविन्दस्वामिनामाऽसौ भुक्तिमुक्तिप्रदो हरिः॥७७॥  
 वैष्णवं योगमास्थाय ततो मोक्षमवाप्नुयात्।  
 विक्रमस्वामिनामानं विष्णुं तत्रैव भोर्द्विजाः॥८२॥

These two shrines may be perhaps recounting a historical background referring to two great scions of the Gupta dynasty, namely Govindagupta and Candragupta Vikramāditya, I, after whom their names were popularly coined in accordance with the convention mentioned in the above stanza of the Viṣṇudharmottara Purāṇa under study.

(10) Refer also to Śrī-varadarāja-svāmī Temple at Viṣṇukāñcī, Tamilnadu.

[Kalyāṇa-tīrthāṅka, Gorakhpur, 1957, p. 572.]

# DR. MITCHINER'S EDITION OF THE YUGAPURANA

BY

UPENDRA NATH ROY

[युगपुराणनामकम् एकं संक्षिप्तं पुराणं वर्तते यस्मिन् प्राचीनैतिहासिकविषये सामग्री प्राप्यते । अस्य प्रथमं संस्करणं डी. आर. मनकडमहाभागेन प्रकाशितम् । तदनन्तरमस्य पुराणस्यापरं संस्करणं बहूनां हस्तलेखानामाधारेण विदुषा डाकूरमिचनरमहाभागेन १९८६ वर्षे एशियाटिक सोसाइटी, कलकत्ता संस्थया प्रकाशितम् । अस्य ग्रन्थस्य द्वितीयं संस्करणं तेनैव महाभागेन अनुवाद-परिशिष्टभूमिकासंवलितं २००२ वर्षे प्रकाशितम् । अस्मिन् निबन्धे एतत् संस्करणस्य केषांचित् पाठानां विषये निबन्धकारेण विवेचनं कृत्वा तद्विषये स्वमतं प्रकाशितम् ।]

The Yugapurāṇa is a small work of 115 verses. Though attention to the Yugapurāṇa was drawn as early as 1865 by Hendrik Kern in his 'Introduction' to the Bibliotheca Indica edition of the Bṛhat-Samhitā, the complete text was edited for the first time only in 1951 by D. R. Mankad. He had obtained a manuscript from Jodiya and only three other manuscripts were known at the time. So his edition was based mainly on the manuscript he possessed. He incorporated variant readings from other manuscripts only in case of about 56 verses. It became out of print by 1975, when it was republished with a Hindi commentary by S. Tripathi (Chaukhamba Surabharati Granthmala Series No. 16). Then came an edition by John E. Mitchiner (based on 14 manuscripts) in 1986, which I was not fortunate enough to see. Later, Dr. Mitchiner was able to find two more manuscripts and the second edition of that work appeared in 2002, published like the first edition by the Asiatic Society, Kolkata.

This book contains an 'Introduction' of 95 pages, "Text And Critical Apparatus" in 40 pages, "Translation and notes", three appendices, bibliography and four indices. It deserves attention and careful study by all interested in the Purāṇas. Here I am going to comment only on some of the main features of the work.

## TEXT

Based as this edition is on 16 manuscripts, it is undoubtedly better than all the previous editions and removes a number of ambiguities and controversies. That is a great achievement and paves the way for further endeavour.

Particularly notable are the verses 47, 55 and 56. In respect of the verse 47, the reading adopted is ततः साकेतमाक्रम्य पञ्चाला माथुरास्तथा which bears me out (Some Disputed Texts Of The Yugapurāna, Purāna, Vol. XLV, No. 2, p. 167). But when Dr. Mitchiner translates it as "having approached Sāketa together with the Pañcālas and Māthuras", he seems to be mistaken. Both the words 'Pañcāla' and 'Māthurās' ought to be treated as adjectives of the 'Yavanā' as they have got the same case-ending. So we ought to translate it as: "the Yavanas residing in Pañcāla and similarly (the Yavanas) residing in Mathurā" etc. Neither the Pañcālas nor Māthuras are mentioned subsequently in verses 56 and 58. That is inexplicable if they were the allies of the invaders.

In case of the verse 49, the reading adopted is based on four manuscripts (A, J, P, 2) only, So there is room for further consideration and even this reading need not mean "wooden weapon". It may well mean "a treeshaped weapon or missile".

In the verse 55, a number of scholars were keen to discover 'Dharmamita' and to identify him with Demetres. We find a bold departure from the practice here as the reading adopted is धर्म भीततमा. That is no mean feat on the part of a Western Orientalist. Though I prefer to read धर्मवीततमा as suggested earlier (vide, my article mentioned above), I praise him for his courage.

In the verse 56, we find यवना ज्ञापयिष्यन्ति नगरे यं च पार्थिवाः Which is "not altogether satisfactory" according to the editor's own admission (P. 105). The most dissatisfying part of it is the reading "यं", which is alleged to refer to the word जनम् in the previous verse. That is not tenable for three reasons. Firstly, because the verses 50-55 digress from the preceding and following verses about the Yavanas and describe the evils of the Kali age. Secondly, were there any reference to जनम् in the verse 55, we would expect तम् and not यम् in 56. Thirdly, if we assume that the verse constitutes a fresh statement, यम् in the first part ought to be followed by something like तम् in the second part which is missing. Therefore, we must conclude that यं च ought to be replaced by पञ्च and if the verb is ज्ञापयिष्यन्ति, the verb means: "The five Yavana chief will announce (their victory) in Nagara". The नगर in my humble opinion does not mean "city" as generally believed, it is but the other name of Nagarī, that is, Madhyamikā referred to in the Mahābhāṣya.

As the nature and content of the announcement is not mentioned, the verb क्षापयिष्यन्ति instead of ज्ञापयिष्यन्ति is preferable. Dr. D. C. Sircar admits that 'kṣa' in the Nāgarī script can be mistaken for 'jña', but he hesitates to adopt it because he fails to decide if the five Pañcāla princes

were burnt by the Yavanas or the five Pancāla princes burnt the Yavanas. As the text stands, it can well mean, "the five Yavana chiefs will burn at Nagar", that is, they will set Madhyamikā on fire. As the siege of Madhyamikā proved futile and the Yavanas could not enter and capture it, they resorted to arson on the outskirts of the city. That seems probable, as the people of Madhyamikā could have learnt a lesson from Sāketa and Pāṭaliputra and prepared well to resist the enemy. The line that follows declares that the Yavanas, badly, intoxicated with war, will not stay in Madhyadeśa. It suggests their passing to the south from Rajasthan, probably toward Gujrat.

In the verse 46, the reading साधु केतेति does not satisfy us. Dr. Mitchiner is right in holding that Vijaya is the name of a person and the verse tells something about the eldest brother of Sālisuka. But he fails to note that the verb स्थापयिष्यति generally means, "will place", "will appoint" when the object is a person. Even when he translates it as "will cause to establish", he has to say where, in what position. In this connection, it deserves to be noted that the manuscript K reads "साधु केतेति" while R reads साधु साकेतं They are merely the corruptions from साधु साकेते, the reading I suggest. The verse will, then, mean: "the deluded one will place his eldest brother, a righteous person famous for his qualities, at Sāketa."

In the verse 77, K. H. Dhruva sought to read something like 'Madra' as he did not believe that the very existence of a country called Bhadra was impossible. But we find भद्रयके देवो here. That is good no doubt. However, the second quarter of the verse has nine syllables instead of the usual eight. Moreover, the reference to the Kilaka year seems unwarranted. So the original reading must have been something like अग्रिमित्रस्य कीलिते meaning "in the country subject to or under control of Agnimitra."

In the verse 112, the same region is called भद्रयके देवो with a slight variation in spelling. Dr. Mitchiner does not attempt to bring in uniformity in spelling, nor reject it altogether, which is a correct stand in such cases. But we are puzzled to note that while the text cited by him reads which means "(the river) Aśokā which is very famous", his translation refers to "a famous and illustrious river like the Asokaṭi" (p. 110). Such confusion in the second edition of a book published sixteen years after the first one seems bewildering to the reader.

In the verse 44, we find ऋतक्षजः कर्मसुतः शालिशूकः which is translated as "born for the destruction of truth, the offspring of Karma (Fate)" (p. 103). In my humble opinion ऋतक्षजः can mean "born of the destroyer

of truth" but not "born for the destruction of truth." Moreover, as both ऋतक्षजः and कर्मसुतः are the adjectives of Śāliśuka, we have to believe that the author of the Purāṇa viewed the father of Śāliśuka as "the destroyer of truth" and "fate" which is quite inexplicable. As Śāliśuka was the son of Indrapālita, the context demands some reference to him. So the probable reading seems to be ऋभुक्षिकर्मकसुतः which means "the son of a man who acted like Indra (in protecting and nourishing his subjects)".

In the verse 45, the reading कर्मणः सुतो is not well attested by the manuscripts. The manuscript C omits the line. Three (A, J, Q) have कर्मसुतो and one (K) has कर्मसुता while eight manuscripts read कर्ममसुतो (mss. B, D, E, H, L, M, N, S). That supports my contention that the original reading was स राजाऽकर्मसु रतो (Purāṇa, Vol. XL V, No. 2, p. 166).

There are three verses that leave gaps. In case of one of these, that is, the verse 15, his emendation is quite satisfactory. The first half of that verse ought to be accordingly: ततः स्त्रैणगुणा नार्यस्तयोर्वा प्रोच्यते युगम् But his emendation of verses 6 and 84 leave room for deliberation.

The first part of the first line of the verse 6 is corrupt in all manuscripts according to Dr. Mitchiner. His emendation is सुरकृतं युगं नाम (a yuga called Surakṛta) But the first age was not called Sura-kṛta according to the Purāṇas. There seems to be no justification for calling only one of the yugas "made of gods" when the entire cycle of the yugas may well be called the creation of God or Gods. The readings like सुरकेन, सुशुक्रम् and शुक्लम् suggest that the original reading called the first age, the age of good deeds (सुकृतम्). So the first line should have read:

सुकृते तु युगे पूर्वमासीद् ब्राह्मण्यमुत्तमम्

A similar use of सुकृते युगे or कृते युगे is seen in the following verse from the Bhaviṣya Purāṇa (Brahma Parva, Adhyāya 22, verse 6) :

कौमारे लक्षणे पुंसां स्त्रीणां च सुकृते युगे ।

विघ्नं चकार विघ्नेशो गाङ्गेयस्य विनायकः ॥

The first line of verse 84, as presented by Dr. Mitchiner is:

विंशद् भार्या दृशो [....] या भविष्यन्ति नरास्तदा

This line occurs is one of the five verses (82-86) that describe the consequences of the loss of male population in war. The meaning intended is that men will marry ten or twenty women as a result. That requires replacement of या with वा and insertion of द्वा in the gap. Then, the reading will be:

विंशद्भार्या दशोढा वा भविष्यन्ति नरास्तदा

### Questions of History and Chronology

The readers of the book will find ample food for thought in the *Introduction* and Appendices. As the *Yugapurāṇa* is a part of the *Gārgīya Jyotiṣa*, Dr. Mitchiner has sought to establish the authenticity of both of them. Particularly remarkable is the Appendix I (pp. 118-126), which demonstrates that the *Gārgīya Jyotiṣa* is a work consisting of 64 divisions and the *Yugapurāṇa* is the fortyfirst division (or aṅga) of them. Thus the *Yugapurāṇa* is not an appendage to but an integral part of the *Gārgīya Jyotiṣa*.

However, the structure of the *Gārgīya Jyotiṣa* as given in the Appendix I poses a problem. The lines announcing the end of the *Vṛddha-Gārgīya Jyotiṣa-Saṃhitā* occur at the end of the chapter about Aṅga 62 called *Nakṣatrapuruṣakoṣa*. Does that not prove that the last two aṅgas of the work are lost? I wonder why Dr. Mitchiner failed to notice it. Leaving other matters for future research, I intend to limit myself to brief comments on the major contentions of Dr. Mitchiner as we find them in the *Introduction*.

**The Seven Rṣis:** Dr. Mitchiner plays up the question of the two lists of the seven Rṣis, one of which he associates with the Central and South regions of India and marks as "new". That is but natural for him as he has written a book on the subject (I have not seen it to date, I must admit). I wonder if Dr. Mitchiner is aware of the fact that the *Purāṇas* give a varying list for each *Manvantara* with the result that there are at least seven, if not fourteen lists of the seven sages. No scholar has cared to explain it to date with the single exception of Dr. K. L. Daftari (vide his book *The Social Institutions in Ancient India*, Nagpur University Office, 1947).

**Language:** The language of the *Yugapurāṇa* is "influenced by a hybrid form of Sanskrit" contends Dr. Mitchiner (p. 40). As I have discussed to some extent in my article 'Some Obscure *Purāṇa* Texts' (*Purāṇa*, Vol. XL., No. 1, Jan. 1998, pp. 65-69), Sanskrit was the language of the common folk in ancient times and as such, it did not conform to the standard set by Pāṇini.

**Śālīśuka and the Yavanas:** As I have shown in "The Mauryas in Magadha" (*Purāṇa*, July 2000, pp. 132-145), Śālīśuka was a usurper who perished with his father (Samprati, aka Indra-Pālita) and his eldest brother (Vijaya) during the Yavana atrocities.



The Yavanas concerned were the degraded Kṣatriyas residing in Pañcāla and Mathurā during the Maurya period, not the kith and kin of Demetreus as generally believed (The text as edited by Dr. Mitchiner belies the contention of Dr. D. C. Sircar and others that the Yugapurāna mentions two invasions of the Yavanas.

The Yavanas known to Indian tradition kept their heads shaved (Viṣṇu-Purāna IV. 3. 11) which does not correspond to the hair-style of the Greeks as seen in the Greek art. Even Herodotus testifies against the assumption that the Greeks ever kept their heads shaved. Referring to the defeat of Argos by Sarta in 546 B. C. he states:

"From that day the Argives, who were previously compelled by custom to wear their hair long, began to cut it short, and made it an offence against their religion for a man to grow his hair, and for any woman to wear gold, until Thyreal was recovered. The Spartans also adopted a new custom, but in precisely the opposite sense: they used not to grow their hair long, but from that time they began to do so" (The Histories, Penguin Classics, 1994, p. 34).

**Seven Kings of Sāketa and the Agniveśyas:** Dr. Michiner identifies the seven kings of Sāketa mentioned in the verses 58-59 with the later rulers of the Śuṅga line (P: 67). What he fails to see is that they constitute the subject matter of not only those two verses but of the 60 and 61 also. The last one of them calls them the Agniveśyas. Coins of Viśākhadeva, Dhanadeva and Jayavarman and the inscription of Dhanadeva prove nothing in this context as their relationship with Puṣyamitra is far from established. That Dhanadeva was not a descendant of Puṣyamitra has been well established by Dr. K. K. Thaplyal in "The Ayodhyā Stone Inscription Of Dhanadeva: An Appraisal" (Purāna, Jan, 1994, pp. 104-113).

While the verses 58-59 refer to seven rulers of Sāketa, verses 79-81 refer to a single sovereign who mounted the throne after the death of Agnimitra, the ruler of Bhadrāyak, who had died in a terrible battle for the sake of a Brāhmaṇa girl (77-78). This Agniveśya sovereign reigned for twenty years over a vast kingdom and died in a battle with Śabarās. Thus besides the seven kings of Sāketa, there was one and only one Agniveśya ruler known to the Yugapurāna. That does not satisfy Dr. Mitchiner who discovers four Agniveśya rulers in the kingdom of Bhadrāyaka (Introductions, PP. 70-75).

Dr. Mitchiner is mistaken because the discovery of the seal of Gopala from Pātaliputra does not suffice to establish that the four rul-

ers, Gopāla, Puṣpaka, Anarāya and Bikuyaśas belonged to the same line and also that Puṣpaka is identical with Puṣyamitra. Were the four kings mentioned in the verses 71-76 of the same line, there would be no point in differentiating the last one of them as a Brāhmaṇa as the verse 76 does. Then, Puṣyamitra became a king by killing the last Mauryan king Bṛhadratha according to all reliable evidences. How can then he succeed Gopāla and rule for one year instead of 36 at an unspecified time? That shows the mistake in identifying Puṣyamitra with Puṣpaka. Similarly fallacy is in the identification of the king of Bhadrakya called Agnimitra with the Śuṅga ruler. Had Agnimitra lost his life while he was a provincial chief at Vidiśā, how could he succeed his father and rule for eight years in Magadha as the Purāṇas unanimously claim? Nor can Agnimitra and his destroyer Agniveśya belong to the same line. Dr. Mitchiner's logic leads him astray when he says that Bhadrakya is "a region of the Vindhya" (P. 71) because the Śabarās or Sabalās are mentioned. Hoards of such nomadic tribes can be seen even in West Bengal and cannot prove anything. The verse 112 associates Bhadrakya country with the river Aśokā and a forest called Pañca Kānana, the latter of which Dr. Mitchiner hastens to identify with the Pañca Vaṭikānana (p. 90). Though I confess my inability to identify the two, I disagree with him.

A careful reader of the Yugapurāṇa will not fail to note that Sāketa, Agniveśya and Bhadrakya are inseparable. As the Agniveśya ruled in Sāketa they are likely to be the Kṣatriyas of the region and the Bhadrakya country must be either a part of their land or somewhere in the neighbourhood of it. The word "Agniveśya" means a man belonging to the gotra of Agniveśya. A branch of the solar line of the kṣatriyas is called 'Baisa' and they are included in the 36 rājakulas (Udaya Narayana Singh, Kṣatriya Vamśāvāli, Khemraj Srikrishnadas, Mumbai, Samvat 2050, pp. 26-27). A part of U. P. is known as Baiswādā to this day after these Baisa Kṣatriyas. Obviously, the word 'Baisa' has evolved from the second part of the 'Agniveśya'. The Baisa Kṣatriyas at present are associated with the gotra of Bharadvāja but that can be explained as the gotra of the kṣatriyas changes sometimes with the change of the purohita family (ibid, p. 17).

There is a place called Bhadarī in the Kuṇḍā sub-division of Pratāpagarth district of U. P. which seems to be derived from Bhadrakya or Bhadreyaka. Though modern Bhadari may not represent the entire expanse of the ancient Bhadrakya, it may from the ocre of that territory. The variation of spelling like Bhadreyaka for Bhadrakya shows that a section of people in U. P. had the habit of

replacing the sound 'a' with 'e' in some cases as they have even now. The words 'sahar' and 'nahar' are often pronounced as 'śaher' and 'naher' in Awadh.

**ĀMRĀTA:** Dr. Mitchiner identifies Āmrāṭa (or Āmlāṭa) with Khāravela. What deserves to be noted in this connection is that Āmrāṭa is called a 'mleccha' in the Yugapurāṇa (verses 68 and 70). Such a word is not used even for Śālīśuka who is denounced otherwise in so many words. In the beginning of the Hathigumpha inscription of Khāravela, the epithets used for that king are 'aira', 'mahārāja', 'mahameghavāhana' and 'cedirājavasavadhana'. The first and last of these are quite significant. 'Aira' according to R. D. Banerjee is just a variant for 'Aila' (the progeny of Ila), while Sten Konow takes it to mean 'Ārya'. In any case, his connection with the Vedic Cedi lineage remains undisputed and Sten Konow links him with Eastern Cedi. (some problems raised by Kharavela inscription, Acta Orientalia, Vol. I, 1933, PP. 37-42).

So, Āmrāṭa, "red-eyed" and "clothed in red" must be different. In my humble opinion, he was the chief of a nomadic tribe who had occupied Magadha during the days of anarchy and perished with his hoardes without a trace. The verse 78 testifies to it. Kāhravela, on the other hand did not perish with his kith and kin following the campaign against Magadha. There is another point of difference. Āmrāṭa's campaign was directed against Pāṭaliputra (verses 66-67) but Khāravela's inscription leaves no doubt about it that he targeted Rājagṛha.

**The Śakas and The Andhras:** Dr. Mitchiner follows the beaten track in identifying Śāta, the ruler of Kalinga with Śātakarṇi and Satuvara with Simuka. He fails to explain why the founder of the Andhra Dynasty is mentioned later than his descendant in the Yugapurāṇa. As a matter of fact, Śāta is mentioned in the verse 63 while Satuvara follows him in verse 87.

Names like Śatabāhu, Śatamakha were not unknown in those days and they could be called Śāta for sake of brevity. As for Satuvara, his identity is confused, as verse 87 is isolated from the following two verses that make it appear an unwarranted parenthesis. We get a better understanding of the text if we take the three verses together:

ततः सतुवरो राजा हत्वा दण्डेन मेदिनीम् ।

व्यतीते दशमे वर्षे मृत्युं समुपयास्यति ॥ 87 ॥

(Then, king Satuvara, having afflicted the earth with his rule, will go to his death once his tenth years passed.)

ततः प्रनष्टचारित्राः स्वकर्मोपहताः प्रजाः ।

करिष्यति शको घोरो बहुलाश्च इति श्रुतिः ॥ 88 ॥

(Then the terrible Śaka will cause the people acting for their own destruction (and) afflicted by the result of their own deeds, to be scattered so it has been heard.)

चतुर्भागं च शस्त्रेण नाशयिष्यति प्राणिनाम् ।

हरिष्यन्ति शकाः कोशं चतुर्भागं स्वकं पुरम् ॥ 88 ॥

(He will destroy a quarter of living beings by arms: (while) the Sakas will take a quarter of the wealth to their own city.)

Now if Satuvara is not "the terrible Śaka" referred to in the verse 88 we have to identify two persons instead of one. Dr. Mitchiner seems to be mistaken when he translates प्रजाः and बहुलाः with the words "peoples" and "scattered" respectively. Though the word प्रजाः in Sanskrit does mean 'subjects' and "people", it means "progeny" as well and बहुलाः can well stand for "many" So the verse 88 ought to be translated as following: "The terrible Śaka will beget many children devoid of moral character and afflicted by their own deeds. so it has been heard". It explains why the Śaka chief had no one to succeed him. The first half of the verse uses the singular form of the verb, though the second half of the verse 89 has the plural forms of the subject and verb. Consistency demands हरिष्यति शकः instead of हरिष्यन्ति शकाः:there.

Thus the Yugapurāṇa mentions two waves of the Śaka onslaught. The first led by an unnamed chief ended in disaster as Śāta, the king of Kalinga repulsed the Śakas. The second led by Satuvara lasted ten years and involved a lot of bloodshed and social turmoil.

**The Śaka Defeat and the Vikram Era:** Dr. Mitchiner contends that "use of the era of 58 B. C. which was almost certainly founded by the Saka king Azes-was perpetuated from around 150 A. D. solely by the Mālavas: it was referred to first as the Kṛta era, "handed down by the Mālava people", then from around A. D. 400 as the Mālava era: until from around A. D. 750 onwards it is termed as the Vikram era" (p. 81). He goes on to suggest that "Śrī Śātakarnī is to be identified with the Śāta king of our account who, with the help of the Sabalas, defeated a Śaka king and his followers-and thereafter ruled over Ujjain... This episode of the defeat of the Śaka king most probably took...at a date sufficiently close 58 B. C. whereby the Mālava peoples who had inherited the use of the era of 50 B. C. could subsequently come to

associate the foundation of that with their legendary hero "Vikrama", who had expelled the Śakas from their city of Ujjain (p. 84).

There are several objections to this contention. The era founded by Azes was associated with his name and could not be confused with some other era or episode (JRAS, 1914, p. 949). Then Azes ruled in Punjab and the Mālavas could have no reason to adopt his era. Thirdly, even though people use eras of foreign origin under certain conditions, they never confuse them with an era commemorating their victory. The Hijrī Era was much in vogue during the rule of the Turks and Mughals and the Christian era is used today in India but nobody claims an Indian origin for them. Fourthly, there is ample evidence to equate the Kṛta Era with the Mlava Era, but there is neither literary nor epigraphical evidence to establish that the same era came to be known as the Vikrama era.

Instead, we find strong evidence to the contrary. In the well-known sun temple at Mandasore was discovered the panegyric by Vatsabhāṭṭi which gives two figures 493 and 529. Generally, they are believed to be the figures of the same era, the first referring to the date of the construction of the temple and the second to the date of repair or reconstruction. That yields 36 years as the interval between the two events. That is incredible as the interval is stated to be long one and covered the reign of many rulers according to the inscription. Now, the inscription associates the first figure very explicitly with the Mālava era but does not link the second figure with any era. That obviously means that the temple was constructed in 493 Mālava era and repaired 529 years later. If the Mālava era is equated with the Vikram era that yields  $493+529=1022$  Vikram era, that is, 965 A. D. But as Mitchiner admits, the Mālava era had become obsolete by A. D. 750 and Vatsabhāṭṭi could not have called it Mālava era at that time. So the Kṛta or Mālava era must have been earlier than 315 B. C. and therefore can not be equated with Vikram Era as done by numerous scholars beginning with Dr. A. S. Altekar.

**The Place of Composition:** Dr. Mitchiner attaches utmost importance to "the present-day locations of the manuscripts of Yugapurāna" and concludes that "it was in and around Ujjain that the Gārgīya-Jyotiṣa was composed" (p. 91). But if the places of the discovery of the manuscripts were deemed decisive enough, we should have decided that the Arthaśāstra, the dramas of Bhāsa and most of the Vedic literature were composed in the southern part of India. As Ujjain was the center of Jyotiṣa studies, is it not natural that most of the literature on jyotiṣa was compiled and collected there?

The tradition associating Garga and Bṛddhagarga with the river Sarasvatī cannot be dismissed as lightly as Dr. Mitchiner does (p. 90). As the Sarasvatī lost its importance soon after the Vedic age and the Gaṅgā came to the fore, nobody could have associated anyone with Sarasvatī without substantial ground for it.

**Chronology:** Dr. Mitchiner bases his chronology on the supposed synchronism of Chandragupta Maurya with Selucus. I have demolished this synchronism in a number of articles (Location of Paligothra, V. I. J., June-Dec. 1989, pp. 210-220; King Xandrames: A Ruler of Palibothra, V. I. J. Jan-Dec., 1993-94, pp. 291-304; Sandrocottus: A Forgotten King, Journal of Ganganath Jha K. S. V. Jan-Dec., 1991, pp. 1-14; Problems of Identification in Classical Accounts, Purāṇa, Jan. 2001, pp. 50-50).

# THE DEVIATIONS OF VEDIC NAME NĀBHĀNEDIṢṬHA IN PURANIC TEXT

BY

MANSUKH K. MOLIYA

[मनुपुत्रो नाभानेदिष्टो वैदिकसाहित्ये समुल्लिखितो वर्तते। ऋग्वेदस्य दशममण्डले सूक्तद्वयं एकषष्टिर्द्विषष्टिश्च नाभानेदिष्टदृष्टमस्ति। नाभानेदिष्टस्याख्यानं तैत्तिरीयसंहितायामैतरेयब्राह्मणे च प्राप्यते। अन्येष्वपि वैदिकग्रन्थेषु अस्य समुल्लेखः प्राप्यते। किन्तु पौराणिकसाहित्ये अस्य नाम नानाविध-परिवर्तनं गतम्—यथा नाभागोदिष्ट, नाभागोरिष्ट, नाभाग+दिष्ट, नाभाग+रिष्ट नाभाग+अरिष्ट इत्यादि। इत्थं मनुपुत्राणां संख्यापि पुराणेषु वृद्धिगता दृश्यते। अत्र लेखकेन प्रमाणपुरस्सरं एतद्विषये विवेचनं प्रस्तुतम्]

Nābhānediṣṭha, the son of Manu is the seer of two hymns of Rgveda (10.61-62). The tale of these hymns is narrated in Taittirīyasamhitā 3.1.9.4-6 and Aitareyabrāhmaṇa 22.9. According to the tale, the brothers of Nābhānediṣṭha gave him the father Manu instead of the share in the paternal property. Nābhānediṣṭha followed his father's order and enchanted these two hymns in the sacrifice of Angiras and completed their sacrifice, removing all obstacles. Afterwards God Rudra was satisfied with his truthfulness and honesty. Therefore, he gave him the remaining wealth of that sacrifice. The references about Mānava Nābhānediṣṭha are also found in Pañcaviṃśabrāhmaṇa 20.9.2, Sāmkhāyanabrāhmaṇa 28.4 and 30.4 and in Sāmkhāyanaśrautasūtra 26.11.18-30.

The name Nābhānediṣṭha, that we found in Vedic literature is deviated variously in the Purānic literature. In beginning, the Purāṇas were told orally by Suta. Afterwards they were transformed into manuscripts by various scribes and took the form of books. thus, due to so many faults occurred in oral and written tradition, there are a number of deviations in the text. The Purāṇas give various variants in place of Nābhānediṣṭha. In fact, in none of the Purāṇas this name has been preserved in its original form. In the list of the sons of Vaivasvata Manu, his name has been put at the seventh number. Some Purāṇas accept Nābhāgodiṣṭa or Nābhāgoriṣṭa text. While in some other Purāṇas, this name has been divided, into two names, i.e.

Nābhāgo+Diṣṭa, Nabhago+Riṣṭa or Nābhāga+Ariṣṭa. Because of this division, the total number of the sons of Vaivasvata Manu goes to ten instead of nine. Thus, two different traditions have come into existence regarding the sons of Manu. Moreover, the description of the genealogy of Nābhānediṣṭha starts with Diṣṭa or Ariṣṭa and it creates confusions also.

Now let's study the deviations regarding the word Nābhānediṣṭha in different Purāṇas :

(1) Numerical word नव has been used in the beginning and end in the namelist of Manu's sons in Harivaṁśa. Here Manu's seventh son is referred as Nābhānediṣṭa which is the transformation of Vedic name Nābhānediṣṭha.

मनोवैवस्वतस्यासन् पुत्रा वै नव तत्समाः।

इक्ष्वाकुश्चैव नाभागो धृष्णुः शर्यातिरेव च॥१॥

नरिष्यन्तस्तथा प्रांशुर्नाभागरिष्टसप्तमाः।

करुषश्च पृषधश्च नवैते मानवाः स्मृताः॥२॥

हरिवंशः, १.१०

It has also been noted in the Nīlakaṇṭhaṭīkā of Harivaṁśa that Nābhānediṣṭha is more reliable text than that of Nābhānediṣṭa, because it is supported by the Veda. Moreover, Śrīnīlakaṇṭha is well aware of the deviations occurred in the Purāṇas, regarding the name Nābhānediṣṭha.

(2) The text referring the names of the sons of Vaivasvata Manu in Agni Purāṇa is almost similar to that of Harivaṁśa. Here we read the text Nābhānediṣṭa in place of Nābhānediṣṭha. In the beginning, the words न च are corruption of the text नव.

मनोवैवस्वतस्यासन्पुत्रा वै न च तत्समाः।

इक्ष्वाकुश्चैव नाभागो धृष्टः शर्यातिरेव च॥५॥

नरिष्यन्तस्तथा प्रांशुर्नाभागाद्यष्ट सप्तमाः।

करुषश्च पृषधश्च अयोध्यायां महाबलाः॥६॥

अग्निपुराणम्, २७३

(3) The number of the sons of Manu is nine in Mārkaṇḍeyapurāṇa and here the text is Nābhānediṣṭa instead of Nābhānediṣṭha.

इक्ष्वाकुर्नाभगश्चैव धृष्टः शर्यातिरेव च।

नरिष्यन्तश्च विख्यातो नाभागोदिष्ट एव च॥११॥

करुषश्च पृषधश्च वसुमाल्लोकविश्रुतः।

मनोवैवस्वतस्यैते नव पुत्राः प्रकीर्तिताः॥१२॥

मार्कण्डेयपुराणम्, ७६



(4) In the edition of Gita Press of Viṣṇupurāṇa, the word Nābhāgoriṣṭa is read as follows :

इक्ष्वाकुश्च नृगश्चैव धृष्टः शर्याति एव च ।  
 नरिष्यन्तश्च विख्यातो नाभागोरिष्ट एव च ॥ ३३ ॥  
 करूषश्च पृषधश्च सुमहल्लोकविश्रुतः ।  
 मनोर्वैवस्वतस्यैते नव पुत्राः सुधार्मिकाः ॥ ३४ ॥

—विष्णुपुराणम् (गीताप्रेस), ३.१

But in the edition of Jivananda Vidyasagar, there are two different names 'Nābha' and 'Udviṣṭa' in the place of Nābhāgoriṣṭa, found in Gita Press edition. Moreover, this Purāṇa accepts वसुमान् as the last name. Here the total number of them is clearly stated as nine. Now if we consider Nābha and Udviṣṭa separately the number goes to ten. Thus, it has been proved that 'Nabha Udviṣṭa' is the deviation of a single name Nābhānediṣṭa found in Vedic Literature.

इक्ष्वाकुश्चैव नाभागो धृष्टः शर्यातिरेव च ।  
 नरिष्यन्तश्च विख्यातो नाभ उद्विष्ट एव च ॥ ३४ ॥  
 करूषश्च पृषधश्च वसुमान् लोकविश्रुतः ।  
 मनोर्वैवस्वतस्यैते नव पुत्राः सुधार्मिकाः ॥ ३५ ॥

(विष्णुपुराणम् (जी. वि.), ३.१

It is a matter of great pleasure that the Oriental Institute, Vadodara has printed the Critical edition of Viṣṇa. Here, all the Variants of Vedic word Nābhānediṣṭha are seen in critical apparatus. They are नदीष्यन्तो दिष्ट, नाभाते दिष्ट, नोभगो दिष्ट, नाभोनं दिष्ट, नाभागोऽरिष्ट and नाभागोधिष्टः<sup>1</sup>.

(5) Vāyuprāṇa gives the text as नाभागोऽरिष्ट. Here the original word might be Nābhāgoriṣṭa but the sign of Avagraha might have been added by the scribe during the writing of its manuscript or by the editor of the printed edition. If we accept the Avagraha, the number of the names goes to ten, while in the beginning and the end the word नव is employed in the text. So, I kindly opine that it should be read as Nābhāgoriṣṭa instead of Nābhāgo'riṣṭa.

मनोः प्रथमस्यासन्नव पुत्रास्तु तत्समाः ॥ ३ ॥  
 इक्ष्वाकुर्नहुषश्चैव धृष्टः शर्यातिरेव च ।  
 नरिष्यन्तस्तथा प्रांशुर्नाभागोऽरिष्ट एव च ॥ ४ ॥  
 करूषश्च पृषधश्च नवैते मानवाः स्मृताः ।

—वायुपुराणम्, ८५

(6) The text that we find in Liṅgapurāṇa is the same as we find in Vāyupurāṇa chapter 85.

(7) Vāyupurāṇa chapter 65 also states the names of the sons of Manu. Its text is very similar to that of the Viṣṇupaāṇa, edited by jivananda Vidyasagar, which is mentioned earlier. Here the last son, named Vasumān is said to be the ninth one. Now, if we consider Nābha and Udviṣṭa to be different names then Vasumān becomes the tenth son instead of ninth. Thus it has been self proved that the original Vedic word Nābhānediṣṭa has been divided into two names. Nābha and Udviṣṭa.

इक्ष्वाकुश्चैव नाभागो घृष्टः शर्यातिरेव च ।  
 नरिष्यन्तश्च विख्यातो नाभ उद्विष्ट एव च ॥ २९ ॥  
 करूषश्च पृषधश्च वसुमान्नवमः स्मृतः ।  
 मनोर्वैवस्वतस्यैते नव पुत्राः प्रकीर्तिताः ॥ ३० ॥  
 -वायुपुराणम् , ६५

(8) The word Nābhāgoriṣṭa is found in the Brahmāṇḍa Purāṇa, but the text of this Purāṇa has strange contradiction. In the commencement of the text, the number of the son of Manu is stated is stated ten but at the end they are said to be nine. The word दश seems to be the result of error during the tradition of copying the text. The text of Brahmāṇḍapurāṇa is similar to the text of Harivamśa, Agnipurāṇa, Vāyupurāṇa (chapter 85) and Liṅgapurāṇa mentioned above.

तस्माद्वैवस्वतात्पुत्रा जज्ञिरे दश तत्समाः ।  
 इक्ष्वाकुश्च नृगश्चैव घृष्टः शर्यातिरेव च ॥ २ ॥  
 नरिष्यन्तस्तथा प्रांशुर्नाभागोदिष्ट एव च ।  
 करूषश्च पृषधश्च नवैते मानवाः स्मृताः ॥ ३ ॥  
 -ब्रह्माण्डपुराणम् , २.३.६०

(9) Though Brahmapurāṇa accept the tradition which supports the nine numbers of Manu's sons, it also divides the word Nābhāgoriṣṭa into two names. The name of Manu's second son is Nābhāga. So, with the view to omit the unnecessary repetition of the word Nābhāga, it has removed, the word Nābhāga, divided from the seventh name, Nābhāgoriṣṭa and the only word Riṣṭa has been put in the place of seventh name.

मनोर्वैवस्वतस्यासन्पुत्रा वै नव तत्समाः ।  
 इक्ष्वाकुश्चैव नाभागो घृष्टः शर्यातिरेव तु ॥ १ ॥

नरिष्यन्तश्च षष्ठो वै प्रांशू रिष्टश्च सप्तमः ।

करूषश्च पृषधश्च नवैते मुनिसत्तमाः ॥ २ ॥

-ब्रह्माण्डपुराणम्, ५

As mentioned above in No. (1), there are so many deviations in the text that have come into existence and yet the nine number of Manu's sons has also been preserved. Now we shall examine various references from the Purāṇas that support the division of the two names in place of Nābhāgodiṣṭa. This second tradition accepts the number of the sons of Manu as ten instead of nine.

(1) In the prose text of Viṣṇuprāṇa, all the names are given in a single combined word. But here the numerical word leaves no दश ground for the dispute about the number of the names. We have to consider the words Nābhāga and Diṣṭa as two separate names and then the word दश becomes meaningful.

मनोरिक्ष्वाकुनुगधृष्टशर्यातिनरिष्यन्तप्रांशुनाभागदिष्टकरूषपृषध्राख्या दश पुत्रा बभूवुः ॥  
विष्णुपुराणम्, ४.१.७

Earlier, it has been noted that Viṣṇupurāṇa 3.1.33-34 gives the text which accepts nine number of the sons of Manu. But here it accepts their number to be ten in above prose text. So, I have humble submission that the later tradition, dividing Nābhāgodiṣṭa into two different names has been represented in this prose text.

(2) The number of ten has been accepted at two different places in Bhāgavatapurāṇa even though the text at both the places is not similar to each other. In the following text the order of the names is as accepted by other Purāṇas generally. There Nābhāga and Diṣṭa, are believed as two different names. Moreover the name Vasumān is included as tenth name.

Consequently the name of Prāṁśu has been dropped out from the list to maintain the number ten.

मनुर्वैस्वतः पुत्रः श्राद्धदेव इति श्रुतिः ।

सप्तमो वर्तमानो यस्तदपत्यानि मे शृणु ॥ १ ॥

इक्ष्वाकुर्नभगश्चैव धृष्टः शर्यातिरेव च ।

नरिष्यन्तोऽथ नाभागः सप्तमो दिष्ट उच्यते ॥ २ ॥

करूषश्च पृषधश्च दशमो वसुमान् स्मृतः ।

मनोर्वैस्वतस्यैते दश पुत्राः परन्तप ॥ ३ ॥

-भागवतपुराणम्, ८.१३

But the order of the number of Manu's sons has been totally changed in the following verses of the Bhāgavatapurāṇa and a new name कवि is added as the last one. Here also the name Prāṁśu is absent and Nrga is found instead of Nābhāga, available in above verses.

ततो मनुः श्राद्धदेवः संज्ञायामास भारत।  
 श्रद्धायां जनयामास दश पुत्रान् स आत्मवान्॥११॥  
 इक्ष्वाकुनृगशर्यातिदिष्टधृष्टकरूपकान्।  
 नरिष्यन्तं पृषध्नं च नभगं च कविं विभुः॥१२॥  
 -भागवतपुराणम्, ८.१३

(3) The text tradition of Matsyapurāṇa regarding the name list of Manu's sons differs from all the Purāṇas mentioned above. Here the eldest son of Manu is Ila. The number of them reaches to ten including this Ila. in other Purāṇas, Nābhāgodiṣṭha takes place of Nābhānediṣṭha, while in Matsyapurāṇa it is reduced as only Ariṣṭha.

मनोर्वैवस्वतस्यासन् दश पुत्रा महाबलाः।  
 इलस्तु प्रथमस्तेषां पुत्रेष्ट्यां समजायत॥४०॥  
 इक्ष्वाकुः कुशनाभश्च अरिष्टो धृष्ट एव च।  
 नरिष्यन्तः करूषश्च शर्यातिश्च महाबलः॥  
 पृषध्नश्चाथ नाभागः सर्वे ते दिव्यमानुषाः॥४१॥  
 -मत्स्यपुराणम्, ११

(4) The text found in Padmapurāṇa is quite different to other Purāṇas but very similar to Matsyapurāṇa.

मनोर्वैवस्वतस्यापि दश पुत्रा महाबलाः॥७५॥  
 इलस्तु प्रथमस्तेषां पुत्रेष्ट्यामसकल्पि यः॥  
 इक्ष्वाकुः कुशनाभश्च अरिष्टो धृष्ट एव च॥७६॥  
 नरिष्यन्तः करूषश्च शर्यातिश्च महाबलः।  
 पृषध्नश्चाथ नाभागः सर्वे ते दिव्यमानुषाः॥७७॥  
 -पद्मपुराणम्, सृष्टिखण्डम्, ८

The tradition of ten names is reflected in above mentioned Bhāgavatapurāṇa, Matsyapurāṇa and Padmapurāṇa. They all have accepted two different names in place of Nābhānediṣṭha.

Now, let's see the text of Kūrmapurāṇa, Garuḍapurāṇa and Śivapurāṇa :

(1) Kurmapurāṇ has preserved the original tradition, having nine names and yet it has divided the word Nābhāgodiṣṭha into two. It has

added the word between the two words, Nābhāga and Ariṣṭa. So, it has removed the name Prāṁśu, but the order of the names is retained in its original form.

मनोस्तु प्रथमस्यासन्नव पुत्रास्तु संयमाः।  
 इक्ष्वाकुर्नभगश्चैव धृष्ट शर्यातिरेव च॥४॥  
 नरिष्यन्तश्च नाभागो ह्यरिष्टः कारूषकस्तथा।  
 पृषधश्च महातेजा नवैते शक्रसंनिभाः॥५॥  
 -कूर्मपुराणम्, १.१९

(2) No numerical word is used in Garuḍapurāṇa, but the names Nābhāga and Diṣṭa are printed as they are separate names. It is notworthy that this Purāṇa gives it own text which is quite different from the traditional text of Purānas.

मनुरिक्ष्वाकुशर्याती नृगो धृष्ट पृषधकः॥२॥  
 नरिष्यन्तश्च नाभागो दिष्टः शशक एव च।  
 मनोरासीदिला कन्या सुद्युम्नोऽस्य सुतोऽभवत्॥३॥  
 -गरुडपुराणम्, १.१३८

(3) Śivapurāṇa gives the numerical word नव in the biginning and count their names. Here, neither Riṣṭa or Ariṣṭa from Nābhāgoriṣṭa mor Diṣṭa from Nathāgodiṣṭa but only Nābhāga is survived. Manu's another son's name is also Nābhāga.

मनोर्वैवस्वतस्यासन्पुत्रा वै नव तत्समाः।  
 पश्चान्महोन्नता धीराः क्षात्रधर्मपरायणाः॥१॥  
 इक्ष्वाकुः शिबिर्नाभागो धृष्टः शर्यातिरेव च।  
 नरिष्यन्तो नाभागो करूषश्च प्रियव्रतः॥२॥  
 -शिवपुराणम्, ५.३६

Thus, it is clear from the above discussion based on Puranic refences that the name of Nābhānediṣṭha, the son of Manu has been deviated variously during the long oral and written tradition of the Purānas. It is sometimes transformed as Nābhāgāriṣṭa, Nābhāgoriṣṭa, Nābhāgodiṣṭa or Nābhāgahyariṣṭa. Sometimes, it has also been accepted as Diṣṭa, Rista or Ariṣṭa.

Due to these deviations, some complications have occured in the description of the progeny of Nābhānediṣṭha. This description is found in Vāyupurāṇa, Brahmāṇḍapurāṇa, Garuḍapurāṇa, Viṣṇupurāṇa and

Bhāgavatapurāṇa. The line of Nābhānediṣṭha is known as Vaiśālaka dynasty. But in the beginning of the description of this dynasty, some serious errors had taken place in each of these Purāṇas. Some names of this dynasty are also found in Rāmāyaṇa and Mahābhārata. It is noteworthy that we found detailed descriptions of some earlier kings in Mārkaṇḍeyapurāṇa.

On the basis of the comparative study of the Puranic texts of this line it is obviously seen that the name of the son of Nābhānediṣṭha was Bhalandana. Therefore the original Puranic text in the beginning may be as under.

नाभानेदिष्टपुत्रस्तु विद्वानासीद्भलन्दनः ।

The text of Vāyupurāṇa and Brahmāṇḍapurāṇa is very close to this text. The word Nābhānediṣṭha has been transformed as Nābhāgoriṣṭha and Nābhāgodiṣṭha in Vāyupurāṇa and it results the word Nābhāgo'riṣṭha while in Brahmāṇḍa Purāṇa it becomes Nābhāgo diṣṭha because of the division in the single name. For example.

नाभागोरिष्टपुत्रस्तु विद्वानासीद् भलन्दनः । वायुपुराणम् , ८६.२

नाभागोदिष्टपुत्रस्तु विद्वानासीद् भलन्दनः । ब्रह्माण्डपुराणम् , २.३-६१.३

Now, if we assume Ariṣṭha as the first king of this line and take Nābhāga as his son according to Vāyupurāṇa how can we take Bhalandana as the son of Nābhāga The same problem arises in the case of the Brahmāṇḍapurāṇa, too. We can never interpret Bhalandana as the son of Nābhāga. But if we read Nābhāgoriṣṭha in the Vāyupurāṇa and Nābhānediṣṭha in the Brahmāṇḍapurāṇa as a single word, the beginning of the description of this line becomes meaningful. The above text of Vāyupurāṇa and Brahmāṇḍapurāṇa itself proves that there should be a single word instead of two, separate words.

Even Harivaṁśa and Brahmaṇḍapurāṇa though they have a very short reference about the progeny of Nābhānediṣṭha, support this assumption.

○ नाभागघृष्टपुत्राश्च क्षत्रिया वैश्यतां गताः । ब्रह्मपुराणम् , ६.२६

○ नाभागारिष्टपुत्राश्च क्षत्रिया वैश्यतां गताः ॥ हरिवंशः , १.१०.३०

In addition to the above references about the sons of Nābhānediṣṭha in Brahmaṇḍapurāṇa and Harivaṁśam these two Purāṇas give another reference that two sons of Nābhāgāriṣṭha had achieved Brahmanhood from Vaiśyatva. Even Agnipurāṇa is familiar with this fact, even if only Nābhāga text has been preserved there instead of Nābhāgoriṣṭha,

Nābhāgodiṣṭa or Nābhāgodyaṣṭa.

नाभगारिष्टपुत्रौ द्वौ वैश्यौ ब्राह्मणतां गतौ । हरिवंशः, १.११.९

नाभगारिष्टपुत्रौ द्वौ वैश्यौ ब्राह्मणतां गतौ ॥ ब्रह्मपुराणम्, ६.४२

नाभागस्य च पुत्रौ द्वौ वैश्यौ ब्राह्मणतां गतौ ॥ अग्निपुराणम्, २७३.१७

In has already been stated earlier in this article that Agnipurāṇa gives the word Nābhāgadyaṣṭha as a deviation of Vedic, word Nābhānediṣṭha, But while describing his progeny, this Purāṇa gives the text as नाभागस्य च in the beginning, which seems to be the corrupt form of Nābhāgadyaṣṭa of Nābhāgodiṣṭa.

Thus, though the deviations are found at the commencement of the discription of progeny of Nābhānediṣṭa of Vāyupurāṇa, Brahmāṇḍapurāṇa. Harivaṁśa, Brahmapurāṇa and Agnipurāṇa as quoted above, they all are the variants of Nābhānediṣṭa. The Purāṇas, accepting Nābhāga and Diṣṭa as two different words have tried to revise the irrelavant text as preserved in Vāyupurāṇa and Brahmāṇḍapurāṇa with a view to make it meaningful. These Purāṇas start this decription from Diṣṭa and consider Nābhāga as the son of Diṣṭa.

दिष्टपुत्रस्तु नाभागो वैश्यतामगमत् । विष्णुपुराणम्, ४.१.१९

दिष्टपुत्रस्तु नाभागो वैश्यतामगमत्स च । गुरुडपुराणम्, १.१३८.६

दिष्टपुत्रस्तु नाभागः स्थितः प्रथमयौवने । मार्कण्डेयपुराणम्, ११०.२

नाभागो दिष्टपुत्रोऽन्यः कर्मणा वैश्यतां गतः । भागवतपुराणम्, ९.२.३३

Thus the dynasty of Nābhānediṣṭa has been described from the name Diṣṭa, instead of either Nābhāgodiṣṭa or Nābhāgoriṣṭa according to the text found in Viṣṇupurāṇa. Garuḍapurāṇa, Mārkaṇḍeyapurāṇa and Bhāgavatapurāṇa. There have been many genealogies in 'भारतवर्षीय प्राचीन चरित्र कोश' an encyclopaedic work by Siddheshwar Shastri Chitrav. Here the kings of Vaiśālak Dynasty are referred to Diṣṭa line. In fact, it is Nābhānediṣṭa who is the first king of this line. But Diṣṭa has been wrongly considered as the first of this line. As a result a new tradition has come into existence that believes Nābhāga as a son of Diṣṭa. Only Mārkaṇḍeyapurāṇa alone describes the characters of kings of this line in detail. Here we find the story of battle between Diṣṭa and Nābhāga, the father and the son. Nābhāga the budding youth had kidnapped a Vaiśya girl. So, Diṣṭa had ordered the army troops to control him and thereafter he himself started the battle to punish his son. Thus, we can see that very interesting stories have been created around the two names

which are the result of division in a single name.

The study about the deviations in the word Nābhānediṣṭha informs us about the deviations of the word Nābhānediṣṭa and how the various variants have been occurred during the long tradition of text transmission. This just one name is a sufficient example for the editor of Puranic texts that the text-editing of a Purāṇa is very hard, labourious and minute.

### Footnotes

1. नाभागरिष्ट इत्यत्र दिष्ट इत्यपि पठन्ति। 'नाभानेदिष्टं वै मानवम्' इति श्रुतेः। नाभानेदिष्ट इति पाठः प्रामाणिकः॥ नीलकण्ठटीका, पृ.३३
2. In the edition of Naga Publication of Mārkaṇḍeyapurāṇa, this name is printed as Nābhāga and Diṣṭa, the two different names instead of one single name. If we consider them as two then the number goes to ten while here numerical word is used. So I have taken and accepted Nābhāgodiṣṭa as one name.
3. Viṣṇupurāṇs (Vol.-1) (Critical edition), p. 266

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# RIDDLES AND THEIR RESOLUTIONS IN THE MYTHOLOGY OF ŚIVA

BY

S. JENA

[अस्मिन् निबन्धे विदुषा लेखकेन पुराणेषूपलब्धस्य शिवचरित्रस्य गूढतत्त्वानां विवेचनं कृतम्। शिवस्य लिङ्गपूजनस्यार्धनारीश्वररूपस्य तात्पर्यार्थो लेखकेन प्रतिपादितम्]

Lord Śiva is a Dravidian god. He was accepted into the Aryan fold at a later date. When all other deities of the Hindu pantheon are worshipped in the form of idols, Śiva is worshipped in two ways—in the form of *bera* (anthropomorphic image) and in symbol. And his worship in the form of *liṅga* is much more important than the worship in the anthropomorphic form. The *Śiva Purāṇa* (SP) points out that Śiva worship without *liṅga* is thoroughly fruitless, Lord Śiva is of the nature of brahman, without parts and formless. In the language of the redactor of SP he is brahmarupa, *niṣkala* and *nirākāra*. Therefore his symbol is *liṅga* that is formless. Though Śiva is also looked upon as bring sakala and sākāra and he is worshipped in the form of *bera* or say antropomorphic image, his *liṅga-puṣā* is primary while his *bera* form is secondary<sup>1</sup>. As Dandekar rightly holds, "Liṅga-worship is said to constitute the very essence of "Saiva theology"<sup>2</sup>. And as such the redactor of SP clearly maintains that a temple of Śiva with the *bera* but without the *liṅga* is like a barren piece of land<sup>3</sup>.

As regards the origin of *liṅga* worship we come across the following story in the SP (I. Vaidyeśvara-Saṁhitā ch. 5.27-31, ch. 7.10ff; II, Rudra-Saṁhitā, I. Sṛṣṭi-Khaṇḍa ch. 7.47 ff.)

Once there arose a great dispute between Brahmā and Viṣṇu on the issue of superiority between them. They got themselves locked in a serious battle for which Lord Śiva appeared there in the form of the huge blazing column of fire. There upon the two gods, proud of their own strength and prowess, jointly decided to discover the top and bottom of that fiery column. Viṣṇu assumed the form of a white boar

1. S.P.I. Vaidyeśvara, Saṁhitā ch. 5.10-15a, 20a-24a; ch. 9.11, 30-32, 36-46.

2. Vide Dandekar, R.N. "Gleanings from the Śiva Purāṇa : II". PURĀNA, vol. XXVIII, No. 2, July, 1986 p. 100.

3. S.P.I. Vaidyeśvara, Saṁhitā, ch. 9.46.

(श्वेतवराह) and went in search of the bottom whereas Brahmā in the form of a swan went in search of the top. In spite of their strenuous efforts, both the gods failed to find the bottom and top of the column and came out disappointed. The column of fire subsequently became the *liṅga* symbol of Śiva.

About the worship of Lord Śiva in the form of *liṅga* and *yoni* the SP. IV Koṭirudra saṁhitā ch. 12 narrates another story as noted below.

In the Pine forest there lived a group of sages, the devout followers of Śiva. Propitiating the lord with different hymns of praise they were accustomed to offer worship to Siva thrice a day. Once it so happened that when these sages; the staunch devotees of the Lord had repaired to the forest in order to collect faggots for their sacrifice, Śiva Nīllohita with a view to putting them to test, appeared in the Pine Forest in the disguise of a naked ascetic. Brilliant in appearance besmeared with ashes he presented himself before the wives of the sages holding his penis in hand. Struck with wonder at this unusual behaviour of the ascetic, the wives of the sages got terrified; overcome with passion they approached the ascetic; some of them embraced him; others held his hands and thus the women were engrossed in struggling with one another. After collecting the faggots when the sages returned to the hermitage, bewildered with the illusion of the Lord, (शिवमायाविमोहिता) they, in a rage and fury, cursed the ascetic that, his penis would drop down within no time. As a result of this curse, the *liṅga* of Śiva fell on the ground instantly and it went on burying everything to whichever direction it was moving. It did not remain steady anywhere and the three worlds got tormented by it. The gods and sages lost their peace of mind and they took refuge to Lord Brahmā, the great progenitor of the world and sought his advice. Brahmā pointed out that unless and until the *liṅga* was made stable, there would be no peace in the world. (यावल्लिङ्गं स्थिरं नैव जगतां त्रितये शुभम्। जायते न तदा क्वापि सत्यमेतत् वदाम्यहम् II-28). He said "If the goddess Pārvatī assumes the form of *yoni*, then only the *liṅga*, associated with it, will be pacified and as such can be perennially made stable. As per the advice of Brahmā, all the gods and sages prayed and propitiated goddess Pārvatī and the latter assumed the form of *yoni*. Thereafter the fallen *liṅga* of Śiva is traditionally being worshipped in unison with *yoni*, representing the fusion of the symbols of Śiva and Śakti. So any *Śivaliṅga* is, at present, a combination of penis and vagina, a combination of both male and female generative organs."

Now as regard the *liṅga-puja* whatever the Purāṇic explanation may be, at first sight it is obvious that *liṅga* (the human fallus) and *yoni*

(the female generative organ) are the sex symbols and the both are somewhat obscene in the popular Indian conception. They stand for naked eroticism and yet we adore these two symbols with devotion and reverence. On the other hand Lord Śiva is said to be *mahāyogin* (a great ascetic) and *mṛtyuñjaya* (one who conquers death). Then how to account for this eroticism and asceticism in the life of the Lord? This is the paradox or say apparent contradiction of the Śivaite theology. How to solve this riddle?

1) Now in every Śiva temple of India the Lord is worshipped in the form of *liṅga* and *yoni*. It is a united symbol of both the male and female generative organs. The *liṅga* represents the male power whereas the *yoni* represents the female power. It indicates that a man has to lead his life in association with a woman and a woman is required to lead her life in association with a man. For the concept of a sweet home both the husband and the wife must reach a common agreement. The husband must show due regard for his wife and the latter should care for the former. For anything if they do not come forward with a common agreement, there will be discord, dispute and disharmony in their domestic life and their family peace is ruined/marred. Hence, there must be an understanding, a sense of equal participation in the domestic front. The husband should not lord over his wife and the wife should not dishonour her husband. Always they must stand united, in the weal and woe, hot and cold, in the prosperity as well as the adversity, come whatever it may.

2) Let us take the ardhanaṛīśvara aspect of Lord Śiva into account. Lord Śiva is always in *unison* with his spouse. He always enjoys the proximity of his life partner. In the ardhanaṛīśvara image the left half represents goddess Pārvatī whereas the right half is represented by the Lord. Śiva is never separate, never dissociated from his better half. Like the united symbol of *liṅga* and *yoni* he is ever in unison with his life partner. This shows that the husband must protect the interest of the wife and the wife should take care of the interest of the husband. Equal participation in the domestic front is a necessity, a *sine qua non*, for anything, come what may, There must be clear understanding, clear agreement and above all a marriage of the two minds between the husband and wife. In that sense the idea of marriage does not mean physical union only, it represents thoroughly a mental union of both husband and his spouse. Otherwise the concept of a home, sweet home would be a distant dream, a far-fetched reality.

3) Of the different types of Śiva's image, his Hara-Gaurī or Umā-Maheśvara form needs some discussion here. As depicted in the *Matsya Purāna*, in the Umā-Maheśvara form goddess Umā is seated on the left thigh of Lord Śiva being embraced by the left hand of the latter. And the right hand of Śiva will bear a trident and the palm of his left hand will be placed on the breast of Umā. The left portion of Mahādeva is touched by his consort.<sup>4</sup>

According to Hemādri, in this form the left hand of Śiva is laid on the shoulder of the goddess whereas the right hand of the goddess is placed on her husband's shoulder.<sup>5</sup>

IN 'INDIAN IMAGES- the Brāhmanic Iconography' (p. 22) B.C. Bhattacharya is of opinion that in sculpture there are two types of Hara-Gaurī figure-namely a seated type and a standing type. In the former i.e., seated type the vehicles of a bull and a lion belonging to Hara and his consort Gaurī respectively may be noticed. In the latter i.e., standing type Śiva is represented as patting the chin of Pārvatī. And the *Ardhanārīśvara* aspect-the aspect in which the lord and his spouse are shown in amorous posture, is also another type of Hara-Gaurī figure. In this aspect one half of Śiva has the form of the goddess. The right half representing Śiva has plaited hair, a crescent and a trident whereas the left half representing Umā has parted hair, a mirror or a lotus and a plump breast.<sup>6</sup>

Now, be it Hara-Gaurī or Umā-Maheśvara figure or more particularly *Ardhanārīśvara* aspect, whatever that may be, it is evident from these types of Śivaite images that Lord Śiva is ever in close proximity with his spouse. He is never separated from his consort. And for this the historians<sup>7</sup> and the archaeologists perhaps are of the view that Umā-

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4. दक्षिणेन... शूलं वामे कुचभरे करम् । १३a  
वामे तु संस्थिता देवी तस्योरौ बाहुगूहिता ॥ १४b  
वामाशं देवदेवस्य स्पृशन्ती लीलया क्वचित् ॥ १७a *Matsya Purāna* ch. 260
5. वामपाणिन्तु देवस्य देव्याः स्कन्धे नियोजयेत् ।  
देव्याः दक्षिणं पाणिं स्कन्धे देवस्य कल्पयेत् ॥ Hemādri  
Vide Bhattacharya, B.C. - *Indian Images : the Brahmanic Iconography*, p. 21
6. अर्द्धेन देवदेवस्य नारीरूपं सुशोभनम् । १a  
ईशाद्धं तु जटाभागो वालेन्दुकलया युतः ।  
उमाद्धं चापि दातव्यौ सीमन्ततिलकावुभौ ॥ २  
त्रिशूलं चापि कर्तव्यं देवदेवस्य शूलिनः ।  
वामतो दर्पणं दद्यादुत्पलन्तु विशेषतः । ४  
स्तनभारं तथाद्धं तु भागे पीनं प्रकल्पयेत् । ६a *Matsya Purāna*, Ch. 260
7. Vide Panda, L. K. - *Saivism in Orissa*, p. 125.

Maheśvara or Ardhanārīśvara images of Lord Śiva are an outcomes of the concept that Śakti is inseparable from Śiva. One can never be conceived or thought of without the other. In this regard it will be in fitness of things if we add further that this *Ardhanārīśvara* aspect led the world renowned poet Kālidāsa to compare the deep relation of the Lord and his spouse with that of a word and its meaning-वागर्थाविव संपृक्तौ..जगतः पितरौ वन्दे पार्वती-परमेश्वरौ । Like the interrelation of the word and its meaning Śiva is absolutely inseparable from Pārvatī and vice versa. In this sense he is a perfect house-holder and a *bhogin* (भोगिन्) out and out. This shows that the husband and wife-the duo, the married couple should, under no circumstances, remain dissociated from each other. Rather in close association they must share the weal and woe, happiness and suffering, must take up the challenge to encounter the grim realities of life.

Further elaborating the concept of *bhogin* (भोगिन्) on the part of Lord Śiva the S. P. (I. Vaidyeśvara Saṁhitā Ch. 16.101 ff) adds that the word *bhaga* means female generative organ or yoni. This *bhaga* or vagina united with *liṅga* represents the god Śiva. Hence Śiva is rightly said to be *bhagavān*. The word *bhoga* is etymologically explained as that which is produced by *bhaga*. That is to say, *bhoga* denoted various *objects* of enjoyment Since *bhoga* or enjoyment comes through *bhaga*, Śiva being *bhagavān* is the sole provider of *bhoga*, he alone is the real *bhogadātā*<sup>8</sup>.

4) As has been discussed above, the *ardhanārīśvara* form is thus the essential nature of Śiva. It is his real *svarupa*. Being a perfect householder, a true *bhogin* (one that enjoys) and ever worshipped in the *liṅga* and *yoni* representing naked sex enjoyment if at all he is looked upon as lustful and licentious in the public eye, then how the *Śāstras*

8. भं वृद्धिं गच्छतीत्यर्थाद्भगः प्रकृतिरुच्यते ।  
 प्राकृतेः शब्दमात्रादेः प्राकृतेन्द्रियभोजनात् ॥ १०१  
 भगस्य दं भोगमिति शब्दार्थो मुख्यतः श्रुतः ।  
 मुख्यो भगस्तु प्रकृतिर्भगवान् शिव उच्यते ॥ १०२  
 भगवान्भोगदाता हि नान्यो भोगप्रदायकः ।  
 भगस्वामी च भगवान्भगं इत्युच्यते बुधैः ॥ १०३  
 भगेन सहितं लिङ्गं भगं लिङ्गेन संयुतम् ।  
 इहामुत्र च भोगार्थं नित्यभोगार्थमेव च ॥ १०४  
 भगवन्तं महादेवं शिवलिङ्गं प्रपूजयेत् । १०५a

see also Dandekar, R. N. "Gleanings from the Śiva Purāṇa" : PURĀNA. vol. xxviii, No.

again proclaim him as a mahāyogin (a great ascetic) and a mṛtyuñjaya? Is it not a contradiction?

5) In order to solve this riddle it is desired that we should delve deep into *Śivatattva*, the theology of Śiva. We should not float on the surface and accept the contradiction as it is. In this context it is proper to analyse the life style of Janaka, the king of Mithilā. He is said to be a *rājarsi*. He is a king as well as a sage. Taking up the reins of administration of a vast kingdom and protecting it like a great warrior, he was at the same time a great saint in his time. It is depicted in the texts that allowing his queen to sit on his lap, king Janaka could take to austerities and was deeply absorbed in meditation. He was able to successfully combine both enjoyment (भोग) and detachment (वैराग्य) in his behaviour. Attached to wordly enjoyment he was simultaneously detached from wordly objects. Look at the proclamation of Janaka, the saintly monarch of Mithilā “मिथिलयां प्रदीप्तायां न मे दहति किञ्चन” (Mahābhārata xii. ch 268. 4) if whole of Mithilā is burnt down to ashes, nothing is lost to me (being a ruler of Mithilā). See the Zenith of asceticism in king Janaka. Ruling over a sprawling prosperous kingdom can a ruler declare this statement unless he cultivates in him a sense of detachment thoroughly?

6) This type of attitude of the world is true in case of Lord Śiva. In his ardhanaṛīśvara form, ever enjoying the union of goddess Pārvatī and showing all signs of a perfect house-holder, he is still deeply absorbed in meditation. Thus he maintains a perfect balance between eroticism and asceticism. He is both an ideal *pati* and an ideal *yati*.<sup>9</sup>

This aspect of Lord Śiva shows that one cannot neglect sex urge in one's life. Satisfaction of sexual urge is a necessity in animal kingdom, but gross eroticism is a danger, wanton sexual behaviour is reprehensible. Hence not being swayed by wild passion, one should practice restraint; while enjoying sex it is desired that one should also control one's sense-organs at the same time. Subduing of lust is an important aspect of *yoga* or penance. Śiva as a *yogin* never destroys the fire of lust in him completely but transmutes it into the fire of asceticism. Passion is controlled, but not completely denied.<sup>10</sup> In that sense Lord

9. See Dandekar, R. N. "Gleanings from the Śiva Puāna" PURĀNA. Vol. XXXVIII. No. 1, Jan' 1986. p. 16.

10. Vide SP-II. Rudra-Saṁhitā 3. Pārvatī-Khaṇḍa Ch. 18.38-45.

हस्तं वस्त्रान्तरे यावदेवाचालयत् शंकरः ।

स्त्रीस्वाभावाच्च सा तत्र लज्जिता दूरतो गता ॥ ३८

Śiva is said to be a wise yogin because he is a *bhogin* with conquered senses.<sup>11</sup> In the words of Dandekar, "he is the only god who remains in the states of *yoga* and *bhoga* simultaneously."<sup>12</sup>

7) We the students of Sanskrit and the public in general know that goddess Pārvatī is renowned in the world for her rigorous penance. As Purāṇas describe, bearing matted locks of hair, sitting on a tiger skin, and besmeared with ashes Lord Śiva is ever engrossed in deep meditation on the peak of mount Kailāsa. He is such a *mahāyogin* that through his penance he has conquered death and has attained immortality. And for this he is addressed as *mṛtyuñjaya*. Thus both Lord Śiva and his spouse, the goddess Pārvatī form an ideal pair in Indian mythology, not only ideal house-holders, but also ideal ascetics, combining both eroticism and asceticism, enjoyment and restraint, passion and dispassion, attachment to and detachment from worldly objects in their very nature and propensity.

8) Lastly we may conclude that ever worshipped in the combined form of *liṅga* and *yoni*, Lord Śiva was primarily a god of creation in the Dravidian or Prehistorical period. And that is why the great poet Kālidāsa in his immortal *mahākāvya* "*Raghuvamśa*" showing the close relationship or better say the deep bond between the lord and his spouse pays his obeisance to them as the prime father and mother of the world

विवृण्वती निजाङ्गानि पश्यन्ती च मुहुर्मुहुः ।  
 सुवीक्षणैर्महामोदान् सुस्मिताऽभूच्छिवा मुने ॥ ३९  
 एवं चेष्टां तदा दृष्ट्वा शम्भुर्मोहमुपागतः ।  
 उवाच वचनं चैव महालीलो महेश्वरः ॥ ४०  
 अस्या दर्शनमात्रेण महानन्दो भवत्यलम् ।  
 यदालिङ्गनमेतस्याः कुर्या किञ्चु ततः सुखम् ? ४१  
 क्षणमात्रं विचार्येत्यं संपूज्य गिरिजां ततः ।  
 प्रबुद्धः स महायोगी सुविरक्तो जगाविति ॥ ४२  
 किं जातं चरितं चित्रं किमहं मोहमागतः ।  
 कामेन विकृताश्चाद्य भूत्वापि प्रभुरीश्वरः ॥ ४३  
 ईश्वरोऽहं यदीच्छेयं पराङ्गस्पर्शनं खलु ।  
 तर्हि कोऽन्योक्षमः क्षुद्रः किं किं नैव करिष्यति ? ४४  
 एवं वैराग्यमासाद्य पर्यङ्कासादनं च तत् ।  
 वारयामास सर्वात्मा परेशः किं पतेदिह ॥ ४५

11. See S.P.-II Rudra-Saṁhitā 2. Sati-Khṇḍa Ch. 10. 24<sup>b</sup>-25.

तत्क्षणात् हर आगत्य मनिन्दत्सुतानपि ॥ २४  
 धिक्कारं कृतवान् सर्वान् निजं मत्वा परं प्रभुम् ।  
 ज्ञानिनं योगिनं नाथं भोगिनं विजितेन्द्रियम् ॥ २५

12. Dandekar, R. N. "Gleanings from the Śiva Purāṇa" PURĀṆA Vol. XVIII. No. 1. Jan, 1986, p. 16.

(जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ), but in the Purāṇic age when the trinity concept developed the task of creation was withdrawn from Lord Śiva, Lord Brahmā becoming Prajāpati, the great progenitor of the world, Rudra a form of Śiva was given the work of destruction and the goddess Pārvatī too in the backdrop of Tantric cult came to be associated with destruction in the form of Mahākālī. According to the S. P.<sup>13</sup> both Śiva and Śivā were elevated to such higher status that when the former became the producer of Brahmā, Viṣṇu and Rudra assigning to them the act of creation, sustenance and destruction respectively, Śivā took up three forms-Sarasvatī, Lakṣmī and Satī, the favourite wives of the aforesaid three deities of the Hindu pantheon.

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13. Vide SP. II Rudra Saṁhitā 2. Satī-khaṇḍa Ch. 10.50<sup>b</sup> ff.



# NEW SKANDA PURĀNA EVIDENCE ON KING ĀMA OF KANAUJ\*

BY

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[अस्मिन् निबन्धे विदुषा लेखकेन प्रतिपादितं यत् कान्यकुब्जेश्वरस्य यशोवर्मणस्तनय आमनामा नृपतिरासीत् । यशोवर्मा प्राच्यप्रदेशेषु विजयं विधाय तत्र स्वसाम्राज्यं विस्तारयामास गौडनरेशं च जघान । इदं सर्वं काव्यमाध्यमेन प्राकृतभाषाकविना वाक्पतिराजेन स्वगौडवहो नामके काव्ये वर्णयामास । यशोवर्मणः प्रभुत्वस्य विवरणं कल्हणस्य राजतरङ्गिण्यामपि लालितादित्यस्य विजयप्रसङ्गे वर्णितम् । यशोवर्मणस्तनय आमराज आसीत् यस्योल्लेखो जैनग्रन्थेषु प्राप्यते ।

अस्य आमराजस्य विवरणं स्कन्दपुराणस्य ब्रह्मखण्डस्य धर्मारण्यमाहात्म्ये प्राप्यते (अध्याय ३६-४०)]

On the literary side our ancient tradition has often neglected political history. Indeed we have a vast literary heritage but that has preserved only here and there certain shadowy gleanings to the past events of any historical significance. The main approach even in such recording is also on mythologisation of facts and details and it is rarely that details are given in a historical relevance. Only in a few cases we are fortunate to have a Bāṇa or Kalhaṇa telling us history for history's sake. Thus in most of the cases the modern historian of ancient India is to take considerable help in his task of reconstructing past history from such literary sources as the one to which we are here drawing attention of scholars.

In Vākpatirāja, the author of the Prakrit work *Gauḍavaho*, we have an example of an early medieval poet-biographer who wrote on the achievements of his patron king Yaśovarman of Kanauj. However, in the *Gauḍavaho* itself clear historical material is quite meagre. But indeed it has served as the main basis of our knowledge about the political glory and military expeditions of this king, who ruled about a century after Harṣavardhana. The event of Yaśovarman's successful expedition in eastern India which forms the theme of this poem, seems to be mostly corroborated by several other sources, particularly a Nalanda inscription and an inscription of Devapāla.<sup>1</sup> That Yaśovarman

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1. *Ep. Ind.*, Vol. XX, pp. 37-46; *Ind. Ant.*, Vol. XVII (1888), pp. 309, 311, note 30. See R. S. Tripathi, *History of Kanauj*, Varanasi, 1959, pp. 205-7, 201.

was a powerful ruler and bade to be the paramount ruler of northern India in the eighth century is also attested to by Kalhaṇa in his *Rājatarāṅgiṇī* with reference to the history of Kashmiri king Lālitāditya, who exchanged arms with Yaśovarman in their struggle of political ambition.<sup>2</sup>

However, we are left almost in the dark as to the family antecedents of this great potentate and about his successors. Only some late Jaina sources giving the life-story of Jaina teacher Bappabhaṭṭi Suri are known to shed some side-light on these points. These texts are practically silent on the other hand about the military achievements of Yaśovarman as they are mainly concerned with the times of his son and successor King Āma, who happened to be an intimate friend and later on disciple of Bappabhaṭṭi Suri. The historical information contained in these texts has been discussed by several scholars and a number of facts known from these sources have been considered reliable, though certain statements in them appear draped in some vagueness, and as to their correct historical implication we are left only to conjecture.<sup>3</sup>

However, the Jaina sources have offered us some reliable dates in the chronology of this dynasty of Kanauj. According to them Āmarāja was converted to Jainism by the saint Bappabhaṭṭi, who was initiated as a monk in Vikrama Y. 807=750 A. D., and who was elevated to the Surihood in Vikrama Y. 810=753 A. D., before which date Āma had already ascended the throne. It is also recorded in them that Yaśovarman was ruling in Vikrama Y. 800=743 A. D. These dates are mostly confirmed by the evidence available from the *Rājatarāṅgiṇī* and the Chinese chronicles of the Tang period. Certain other facts in the early life and rule of king Āma are known from them, evidently with reference to the part played by Bappabhaṭṭi Suri in those incidents. Important are the gleanings of the old and long-drawn rivalry between king Āma and a ruler of Gauḍa, who is named as Dharma. Apart from the tussle between the two political powers of the north and the east, the clash between the Buddhist and the Jaina, on religious matters makes up the theme of the Jaina accounts; according to them Bappabhaṭṭi Suri under the patronage of king Āmarāja defeated in Śāstric discussions the Buddhist scholar Vardhamānakuṅjara of the Gauḍa court.

2. *Ibid.*, pp. 201-5.

3. For earliest of the studies see S. K. Aiyangar, *Ancient India and South Indian History and Culture*. Vol. I, Poona, 1941, pp. 345-87; one of the recent studies, G. C. Choudhary, *Political History of Northern India from Jain Sources*, Amritsar, 1963, pp. 21 ff.

Now we are to draw attention to a Purāṇic account about the similar clashes between the Jaina and the Brahmanical religionists under the hegemony of king Āma of Kanauj. This Āma, the Kānyakubja ruler in the Purāṇa seems to be identical with his namesake in the Jaina texts describing him as the ruler of Kanyā-kubja. In the Brahma Khaṇḍa of the Skanda Purāṇa we have this very interesting account preserved in its Dharmāraṇya-Māhātmya section. After revealing certain legends on the sacred places of the Dharmāraṇya Kṣetra sanctified in the earlier epochs, the events that took place in the Kali age are enumerated in several of the concluding chapters (Chs. 36-40).

But the whole account is woven upon the mythical frame in a complicated manner. It is, however, quite difficult to make out the details in a coherent and logical understanding of the history that is indeed much obscured here in a Purāṇic rhapsody. Yet the contents of the passage in question appear extremely rich in cultural and ethnological material, besides whatever history one is able to gather from it.

At first the main points in the story may be summarised here before we try to interpret them with reference to certain known historical evidence.<sup>4</sup>

(Ch. 326). At the time the Kali Age had descended there became a king named Āma, the lord of Kānyakubja (verse 12). The evils of the age had set in the human nature and disturbed the social and religious order. The lord of Kānyakubja, king Āma by name, ruling on the earth, attained paramouncy (*sārvabhaumatva*) (vs. 34-5). But owing to the Kali influence the subjects had given up the Vaiṣṇava religion and come to follow *Bauddha* (sic, *Jaina*) religion leeing instructed by the Bauddha or Jaina monks (v. 36). The king's queen Māmā by name bore a daughter called Ratnagaṅgā, who when of the age of eighteen was initiated in the Śabarī Vidyā by a Jīvika (Ājīvaka, i.e., Jaina monk) Indrasuri (v. 41). Under the influence of Kṣapaṇa monks of Jaina following the king gave his daughter Ratnagaṅgā in marriage to Kumārapāla, the lord of Brahmāvarta, and the village named Moheraka was given as marriage present. Dharmāraṇya was made the capital and there people became of Jaina leaning, discarding Brahmanical traditions altogether (v. 47). Consequently the Brāhmaṇa-priests deprived of their privileges approached king Āma at Kānyakubja, who himself was surrounded by the heretics (v. 48). Those Moḍha Brāhmaṇas when after waiting for several days got audience of the king made a complaint of their discomfiture in Dharmāraṇya by Kumārapāla, the husband of

4. Venkatesvara Press ed., Bombay.

king Āma's daughter, influenced by the Jaina Indrasuri (v. 54). They explained that their settlements were previously established in Moheraka by the Kajesa (=Kājeśa=Brahmā), by Dharmarāja and then by Rāma through a royal charter (*śāsana*) which was obeyed also by all succeeding kings (v. 57). On this king Āma sent them back to his son-in-law Kumārapāla with the order that they be allotted their previous privileges and abodes (v. 59). But Kumārapāla when intimated by the Brāhmaṇas of this order did not support them either and altogether rejected their plea saying that they were given to Himsā and committed animal slaughter in the sacrifices (v. 68) Thereupon ensued a religious discussion between the prince Kumārapāla and the Brāhmaṇa group. The latter gave repeated reference to the royal charter previously issued by Rāmacandra himself, the god-incarnate, in their favour. The prince ironically asked them where that Rāma or his lieutenant Hanumān or Lakṣmaṇa was be shown to him (v. 81). He further ordered them either to prove their assertions as true or take to the Jaina following (v. 88). The poor Brāhmaṇas in utter dejection knew not what to do except to set out in search of Rāma or his subject Hanumān, who were said to be staying then at Setubandha Rāmeśvara (v. 94).

As the story further has it, some three thousand of the Brāhmaṇas left the place with firm determination and reached Setubandha Rāmeśvara (v. 154). They tortured themselves accepting severe vows by giving up food, etc, so that Rāma being compassionate may appear for their help. Indeed, Rāma was moved at their great misery, and at his behest Hanumān revealed himself before the Brāhmaṇas (v. 208).

(Ch. 37) : By Hanumān the Brāhmaṇas were given two bunches of his hair, the one with the potency of effecting destruction and the other, restituting the destruction caused by the former. Thus armed and fully assured by Hanumān the Brāhmaṇas were further helped by him in their return to Dharmāraṇya.

(Ch. 38) : There they approached the king at Kānyakubja. But the king still pleaded the cause of Jaina religion and asked them to adopt Jaina faith by giving themselves to the worship of Teachers, the recitation of Nachakāra (sic, Namokāra) Mahāmantra, the Paryuṣaṇā vow and charity to the śramaṇas (v. 10). He refused to accord any favour to them and aksed them to go wherever they wished (v. 15). Upon this the highly enraged and disappointed Brāhmaṇas threw the destructive *puṭī* received from Hanumān on the royal palace and thus caused the burning of all royal belongings, appurtenances, treasury, queens, relations, armies, and the Jaina monks, etc. (v. 28).

[Parenthetically we may note that though the site of the scene was earlier stated to be Kānyakubja, the name of the king as mentioned in the text is Kumārapāla (38.64), not Āma. There seems obviously some confusion in this regard.]

The king now had to surrender before the Brāhmaṇas and in utter humility requested them to save him and his subjects from the destruction as he was ready to accept their religious commands.

The story further has it that the fire was extinguished and every thing restored to its former state by the effects of the second auspicious *puṭī* received from Hanumān. The king sanctioning the old tradition issued new śāsanas in favour of the Brāhmaṇas and the Vaiṣṇava and Vedic traditions were once again established in his kingdom. The Brāhmaṇas enjoyed their full privileges, etc.

Further we have in the next chapter (No. 39) of more than 300 verses, a detailed account of the names of the Brāhmaṇa settlements, their *gotras* and *pravaras*, their family deities, etc. In the last chapter of the section some other details about Dharmāraṇya or Moheraka are given with the phalaśruti, etc.

Of this long account related in the Skanda Purāṇa with reference to the Māhātmya of Dhamāraṇya a full analysis seems at present beyond the limits of my humble understanding. Indeed its further close studies by several scholars are likely to reveal a number of other things of cultural and historical implication. At present the text in question is available only in its vulgate editions. A critically prepared text of the particular sections of the Purāṇa will be doubtless of great help for the correct appreciation of the evidence. However, we may be allowed here to give the following observations on it.

1. A king Āma by name is clearly stated to be a paramount ruler on the throne of Kānya-kubja.

Ch. 36 :

- (a) Idānīm ca kalau prāpta Āmo nāmnā babhuva ha /  
Kānyakubjādhipaḥ śrīmān dharmajño nītatparaḥ // 12 //  
Śānto dāntaḥ suśīlaśca satyadharmaparāyaṇaḥ // a 13 //
- (b) ..... kānyakubjādhipo balī /  
Rājyaṁ prakurute tatra Āmo nāmnā hi bhutale // 34 //  
Sārvabhaumatvamāpannaḥ prajāpālanatatparaḥ // a 35 //

2. Āma was a paramount lord (36.35) with his capital at Kānyakubja and married his daughter Ratnagaṅgā, born of his queen Māmā to Kumbhīpāla, the ruler of Brahmāvarta (36.43). The name Kumbhīpāla which occurs only here seems to be a mistake for

Kumārapāla, the name which appears later on in the text several times and invariably denoting this person, Āma's son-in-law.

From the narrative it is clear that Kumārapāla was subordinate to king Āma. His ill behaviour with the Brāhmaṇas was reported by them to Āma at Kanauj, and he, though himself surrounded by the heretics, forthwith gave an order in favour of the Brāhmaṇas to be obeyed by Kumārapāla.

3. One important matter concerns the identification of "Dharmāraṇya, in Tretā as Satyamandira, in "Dvāpara as Vedabhavana, and in Kali as Moheraka". It is lauded as a great Tīrtha and religious Kṣetra of outstanding merit. In fact the entire second section comprising forty Adhyāyas of the Brahmakhaṇḍa (III book of the *Skanda Purāṇa*) is entitled as the "Dharmāraṇya-Māhātmya", and gives edifying tales on its sacred places and shrines.

From the note given by N. L. Dey in his Geographical Dictionary on Dharmāraṇya, this place is either to be identified with a site four miles from Buddhagayā, or with modern Moharapura, fourteen miles north of Vindhyāchala town in Mirzapur District.<sup>5</sup> In this light the mention in the Purāṇa of Kumbhīpāla as the lord of Brahmāvarta seems to be an error, as noted earlier the name Kumbhīpāla itself is a mistake for Kumārapāla. Thus the reading, "*Brahmāvartādhipataye Kumbhīpālāya dhimate*", in verse 43 of Ch. 36, is altogether doubtful. The epithet "*Brahmāvartādhipati*" must have been originally for the king Āma himself, if at all it was there in the text, for Brahmāvarta is to be usually identified as the name of the place with the Brahmāvarta Tīrtha, a landing Ghaṭ on the Ganges at Bithur in Kanpur District, and is not very far from Kanauj. Brahmāvarta as the name of the country also allows the king Āma this epithet, 'Brahmāvartādhipati' since it roughly gave an idea of the region between the rivers Sarasvatī and Dṛśadvatī or Kurukshetra. It is likely that Āma exercised his political influence over this region as he ruled from Kanauj, the seat of north Indian empire since the days of Harṣa.

On the basis of the above discussion it is reasonable to assume that under the king Āma Kumārapāla was governing the region around Gayā or the present Vindhyāchala town. This shows that Āma who succeeded his father Yaśovarman on the throne of Kanauj was able to retain his control over some parts of the eastern area of his father's conquests.

5. *The Geographical Dictionary of Ancient and Mediaeval India*, London, 1927, p. 56.

4. The Purāṇic evidence put forth here seems to clearly indicate that king Āma was an influential monarch well known both to the Jaina and Brahmanical traditions. That he ruled from Kanauj as his capital appears now to be a well-founded fact, though Jaina sources were not clear on this point. Gopagiri or Gwalior sometimes figures as the capital of both Yaśovarman and his successor in the Jaina texts. It might have been a second seat of the Kanauj empire under these two kings. Presumably Āma as heir-apparent was placed here under his father and that may be the reason of its mention as Āma's capital in the Jaina texts. But there seems to be some confusion on this point in several Jaina versions of the narrative which do not agree in such details.

5. The Jaina texts make specific reference to an attack by Āma on the fort of Rājagiri. If this Rājagiri is to be identified with the famous Rājagiri fort of Magadha, it would presumably allude to certain wars waged by Āma against some local rulers of Bihar, indicating that his empire did not extend much beyond this region owing to a powerful and equally ambitious ruler of Gauḍa or Western Bengal, who has been mentioned by the Jaina sources by the name Dharma, presumably Dharmapāla, and as an old rival of king Āma; their long-drawn feud for supremacy evidently in this part of the country being described by the Jaina accounts.

6. The Purāṇic account reveals that in the beginning Āma was devoted to the righteous Dharma (*satyadharma-parāyaṇa*), but later on was converted to Jainism of which he became a great patron. It can be easily guessed that he was earlier given to the Vaiṣṇava faith as he is described to be *satyadharma-parāyaṇa* and endowed with a number of good qualities. The Brāhmaṇa writers of the Purāṇa indeed allowed him this praise only because he was at some time their devoted patron. Though the text at several places describes the religion to which king Āma or his son-in-law Kumārāpāla was converted as *Bauddha-dharma* (see 36. 36. 36. 86), it is abundantly clear from the details given there that the religion in question is Jainism, the text itself referring in its proper description to *Jaina-dharma* or *Jinadharma* (36. 43; 36.46; 36.54; 36.88; 36.110; 36.113; 38.60), Kṣapaṇa (36.36; 36.43), *Ārhata* (38.7; 38.28); *Jina* (38. 7-9), Nachakāra (sic, Namokāra) Mahāmantra (38.9), and to the Jaina concept of Ahimsā in considerable detail (36. 64-66). The teacher who converted the king's daughter and her husband to Jainism is named as Indrasuri (36.41; 36.54), the title Suri being well known for Jaina teachers in the Medieval period. This name is once

given in the text as Indrasutra (36.86), evidently a mistake for Indrasuri.

7. The later part of the narrative seems to be somewhat confused. The Brāhmaṇas after returning from their meeting with Hanumān are described as going to the court of Kanauj to ask for their privileges. Evidently king Āma, the overlord, was approached by them at Kanauj. But in the later description of the narrative the name of the king involved is given as Kumārapāla (38.23; 38.64). However, in the episode of the burning of Kanauj by the miraculous *puṭī* given by Hanumān to the Brāhmaṇas, we have presumably a reference to some historical incident of incendiary destruction at Kanauj during the reign of King Āma.<sup>6</sup>

8. Apart from other things one more point seems to be of some significance though at present that may not be of any help and may even suggest confusion. There in the Bappabhaṭṭisuricharita of the *Prabhāvākacārīta*, a 'Moḍhacāitya has been casually mentioned.<sup>7</sup> Does it have something to do directly or indirectly with the Moḍha Brāhmaṇas or their settlements of the Purāṇic account?

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6. *Ibid.*, p. 40.

7. *Prabhāvākacārīta*, ed., Jina Vijaya Muni, Singhi Jaina Series, No. 13. Bombay, 1940, p. 107, v. 659.



# SOURCES OF GOLD AS DESCRIBED IN SOME PURĀNAS

BY

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[प्राप्यते पुराणेषु स्वर्णस्य सांस्कृतिकमार्थिकं धातुसंबन्धिगुणानां विवरणम् । अस्मिन् निबन्धे केषुचित् पुराणेषु प्राप्तस्य स्वर्णप्राप्तिस्थानानां वर्तते विवेचनम् । पुराणेषु पर्वता नद्यः केषुचित् क्षेत्रेषु च विशिष्टानि स्थानानि च स्वर्णस्योद्गमस्थानरूपेण निर्दिष्टानि सन्ति । पुराणेषु मेरुपर्वतः स्वर्णस्य मुख्योद्गमभूमिरस्ति । मेरुसमीपे स्थितानां नदीनां वर्णनमपि स्वर्णप्राप्तेः स्थानरूपेण वर्तते । एतत्स्वर्णं जाम्बूनदमिति कथ्यते । अत्र विदुषा लेखकेन अग्निविष्णुमत्स्यपुराणादीनामाधारेण एतद्विषयः सविस्तरं विवेचितः ।]

Gold has a very rich and interesting history in India. It has been referred to several times in the Rgveda and other Vedic texts. Gold has widely been mentioned in various Purāṇas with reference to a number of contexts. The present paper discusses the sources of gold, as stated in some Purāṇas, such as Vāyu Purāṇa Matsya Purāṇa, Agni Purāṇa, Viṣṇu Purāṇa, Mānasakhaṇḍa of the Skanda Purāṇa (abbreviated as MKSP here after).

There are three different types of sources of gold, which have been mentioned in Purāṇas. These are: (1) Mountains, (2) Rivers and lakes, and (3) Specific field in certain areas.

Before discussing the various sources of gold, it is necessary to know the geography of earth according to Purāṇas, which follows in brief.

## The Geography of Earth according to Purāṇas : A Brief Description

In the Bhuvanakośa section of Purāṇas, two kinds of conception about the geography of earth are stated. The first is called Caturdvīpī, and the second one Saptadvīpī. The first one was propounded earlier than the second one. However, both have been mixed-up in confusing manner.

According to the Caturdvīpī concept, the mountain Meru (also Known as Mahā-Meru) is the centre of the earth. Bhadrāśva is situated in the eastern, Bhārata or Bhāratavarṣa in the southern, Ketumāla in the western, and Uttarakuru in the northern direction of the Meru mountain:

स तु मेरुः परिवृतो भुवनैर्भूतभावनैः ।  
 यस्येमे चतुरो देशा नानापार्श्वेषु संस्थिताः ॥  
 भद्राश्वं भारतश्चैव केतुमालञ्च पश्चिमे ।  
 उत्तराश्चैव कुरवः कृतपुण्यप्रतिश्रयाः ॥

(Vāyu Purāṇa, 34.56-57)

Exactly the same verses are also stated in the Matsya Purāṇa (113.43-44). At another place, the Matsya Purāṇa (83.32) has given the name Jambūdvīpa instead of Bhārata, while describing the four dvīpas of the earth.

The Saptadvīpī conception of the earth was based on the fact that the earth consists of seven Dvīpas. According to it, the Jambūdvīpa was situated in the centre. Further, it was surrounded by concentric dvīpas. The list of seven dvīpas are - Jambū, Plakṣa, Śālmālī, Kuśa, Krauñca, Śāka and Puṣkara.

According to the Matsya Purāṇa, the Jambūdvīpa consists of seven countries

तेषां मध्ये जनपदास्तानि वर्षाणि सप्त वै ।

(Matsya Purāṇa, 113.26B)

From south to north, the first is Haimavata Varṣa, followed by Hari Varṣa. Beyond these, there is llāvṛta Varṣa, in the centre of which is situated the mountain Meru. In the immediate north of the mountain Meru is the Ramyaka Varṣa, followed by Hiranyaka Varṣa, and then finally Uttarakuru (also known as Śṛṅgaśāka).

इदं हैमवतं वर्षं भारतं नाम विश्रुतम् ॥  
 हेमकूटं परं तस्मान्नाम्ना किम्पुरुषं स्मृतम् ।  
 हेमकूटश्च निषधं हरिवर्षं तदुच्यते ॥  
 हरिवर्षात् परं चापि मेरोस्तु तदिलावृतम् ।  
 इलावृतात्परं नीलं रम्यकं नाम विश्रुतम् ॥  
 रम्यकादपरं श्वेतं विश्रुतं तद्धिरण्यकम् ।  
 हिरण्यकात् परं चैव शृङ्गशाकं कुरुं स्मृतम् ॥

(Matsy Purāṇa, 113.28.31)

Thus in the older scheme, Jambūdvīpa was only one dvīpa, situated south of the mountain Meru, while this name was given to a group of seven Dvīpas in the Matsya Purāṇa has also described the above seven Varṣas of the Jambūdvīpa (34.28-31) :

इदं हैमवतं वर्षं भारतं नाम विश्रुतम् ।  
हेमकूटं परं तस्मान्नाम्ना किंपुरुषं स्मृतम् ॥  
नैषधं हेमकूटं तु हरिवर्षं तदुच्यते ।  
हरिवर्षात्परं चैव मेरोश्च तदिलावृतम् ॥  
इलावृतप (तात्प) रं नीलं रम्यकं नाम विश्रुतम् ।  
रम्यात्परतरं श्वेतं विश्रुतं तद्भिरण्मयम् ॥  
हिरण्मयात्परं चापि शृङ्गवांस्तु कुरुं स्मृतम् ।

(Vāyu Purāṇa, 34.28.31a)

Agrawal<sup>1</sup> has rightly pointed out that the Matsya Purāṇa has not included Bhadrāśva and Ketumāla of the Caturdvīpī conception of the geography of the earth in the newer conception of the different Varṣas of the Jambūdvīpa. However, it can be seen that this is not the case in the Vāyu Purāṇa. It has included the above two Varṣas in the newer scheme, and has stated that the Jambudvīpa consists of nine Varṣas :

नववर्षं प्रवक्ष्यामि जम्बूद्वीपं यथा तथा ।

(Vāyu Purāṇa, 34.9)

In chapter 33, the Vāyu Purāṇa has given the names of these nine Varṣas while describing the allotment of continents by the king of Jambudvīpa, Agnīdhra, to his nine sons. These are Hima (or Himavat), Kimpuruṣa, Hari, Ilāvṛata, Ramya, Hiraṇmān, Kuru, Bhadrāśva, and Ketumāla (Matsya Purāṇa, 33.37-40). Hima or Himavat was situated in the southern direction, which was Bhārata Varṣa, and was allotted to the eldest son Nābhi :

नाभेस्तु दक्षिणं वर्षं हिमाहं तु पिता ददौ ।

(Vāyu Purāṇa, 33.41a)

Thus, the Vāyu Purāṇa has included Bhadrāśva and Ketumāla into Jambūdvīpa

It is interesting to note that one of the mountains of the Śākadvīpa has also been designated as Meru. The Matsya Purāṇa states that one of the important mountains of the Śākadvīpa is Metu, which is also known as Udaigiri. This mountain is full of gold:

देवर्षिगन्धर्वयुतः प्रथमो मेरुरुच्यते ।

प्रागायतः स सौवर्ण उदयो नाम पर्वतः ॥

(Matsya Purāṇa, 112.8)

1. V. S. Agrawal, "Matsya Purāṇa-A Study", 186; 1963, Varanasi.

The Vāyu Purāṇa (49.78) has also described that the Udaya mountain is full of gold.

It is to be noted that the Meru mountain situated in the Ilāvṛta Varṣa of the Jambūdvīpa has been designated as Mahā-Meru in the Matsya Purāṇa (113.19a) :

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मध्ये त्विलावृतं नाम महामेरोः समंततः ।

(Matsya Purāṇa, 113.19a)

Similarly, the Vāyu Purāṇa (46.20a) has also designated it as Mahā-Meru. Perhaps this was done to distinguish between the Meru of the Jambūdvīpa, which was much bigger in size, and the Meru of the Śākadvīpa.

As discussed later, the two great mountains of the Jambūdvīpa and the Śākadvīpa were called Meru, because of their similarity, in particular their high peaks and auriferous rocks (i.e. rocks containing gold).

### Sources of Gold

#### Mountains

In the chapters 34 and 35 of the Vāyu Purāṇa, the description of Jambūdvīpa has been given. It has been stated that the mountain Meru of the Jambūdvīpa has an appearance of four colours in the four directions, and is full of gold :

चातुर्वर्णस्तु सौवर्णो मेरुश्चोच्चतमः स्मृतः ।

(Vāyu Purāṇa, 34.15a)

At another place in the Vāyu Purāṇa (35.10), it has been stated that Meru contains gold, and it is because of this fact that it is also called as Kanaka (gold) mountain :

योऽसौ मेरुर्द्विजश्रेष्ठाः प्रांशुः कनकपर्वतः ।

(Vāyu Purāṇa, 35.10a)

All the above description of the Meru mountain is also described in the Matsya Purāṇa. For example, the Matsya Purāṇa (113. 12) reiterates that the Meru mountain is full of gold, and its rocks have the appearance of four different colours. Meru mountain is also known as Kanaka (gold) Mountain (Matsya Purāṇa, 113.37) :

परिमण्डलयोर्मध्ये मेरुः कनकपर्वतः ।

चातुर्वर्ण्यसमो वर्णैश्चतुरस्रः समुच्छ्रितः ॥

(Matsya Purāṇa, 113.37)

Viṣṇu Purāṇa (2.2.13) also states that the Meru mountain contains gold.

According to Purāṇas, there are several mountains in all the four directions of the Meru mountain. These mountains are quite large in size. These have caves formed into rocks containing gold mineral (Vāyu Purāṇa, 35.13-14). Clearly, the rocks in the vicinity of the caves contained veins of gold.

Purāṇas have also stated that the Meru mountain situated in the Śākadvīpa, which was also designated as Udai mountain, contains gold. For example, the Matsya Purāṇa (122.8) states that Meru (Udai) contains gold:

देवर्षिगन्धर्वयुतः प्रथमो मेरुरुच्यते ।

प्रागायतः स सौवर्ण उदयो नाम पर्वतः ॥

(Matsya Purāṇa, 122.8)

Similarly, the Vāyu Purāṇa (49.78) has also described that the Udai mountain is full of gold.

The conception of Meru, as the centre of the earth has been extended to the Kailāsa mountain by Purāṇas. It has been stated in the Matsya Purāṇa (121.2a) that it is the centre of the Himalaya region :

मध्ये हिमवतः पृष्ठे कैलासो नाम पर्वतः ।

(Matsya Purāṇa, 121.2a)

Both the Matsya and Vāyu Purāṇas have discussed the various mountains situated in different directions of the Kailāsa mountain, and many of them contain gold. The Matsya Purāṇa (121.19b) states that the Varuṇa mountain is situated in the north direction of the Kailāsa mountain, and contains gold :

वरुणः पर्वतश्रेष्ठो रुक्मधातुविभूषितः ।

(Matsya Purāṇa, 121.19b)

The Vāyu Purāṇa has stated that there is a mountain called Gaura,

situated in the north of the Kailāsa mountain. Its peaks contain gold (47.23). Similarly, there is a mountain called Aruṇa, situated in the western direction of the Kailāsa mountain. It also contains gold (47.17). Near to Aruṇa mountain, there is mountain called Śrīmāna mountain, which is also full of gold (47.18). There is Suryaprabha mountain, which is near to the Piśaṅga mountain, and is situated in the south-west direction of the Kailāsa mountain. It contains gold (47.9-10).

The Vāyu Purāṇa states that Nīlagiri mountain (34.20) and the central peak of the Niṣadhagiri mountain (41.49) also contain gold. The chapter 41 of the Vāyu Purāṇa has described the eight Deva mountains. An interesting fact has been quoted with reference to these mountains, which is that these contain deposits of the mineral Hiṅgulak-āñcana- gold deposit rocks also containing Hiṅgula (cinnabar) :

सुवर्णपर्वतैर्नैकैस्तथा रजतपर्वतैः ।  
नानारत्नप्रभासैश्च नैकैश्च मणिपर्वतैः ॥  
हरितालपर्वतैर्नैकैस्तथा हिङ्गुलकाञ्चनैः ॥

(Vāyu Purāṇa, 41.74b-75)

The Matsya Purāṇa (113.68) states that one of the peaks of the Śrīṅgavān mountain situated in the Hirṇvata Varṣa of the Jambūdvīpa, contains gold. The Kumuda mountain situated in the Gomedakadvīpa also contains gold (Matsya Purāṇa, 123.3-4).

The Vāyu Purāṇa (41.29) states that the central peak of the Niṣadhagiri mountain in Himalaya region contains gold. The Nīlagiri mountain (Vāyu Purāṇa, 34.20) of the Jambūdvīpa also contains gold.

The Mānasakhanda of the Skanda Purāṇa has given several references for gold mines. This Purāṇa has stated the existence of Kapilā Tīrtha in the centre of the Nala mountain, through which the Kapilā river flows. The mountain situated on the south bank of the Kapilā river contains gold mines :

ततस्तु दक्षिणे तीरे कपिलायाः शुभ्रव्रते ।  
काञ्चनस्याकरैर्युक्ता स्मराख्या गिरिकन्दरा ॥

(MKSP, 16.88)

Another reference to gold mines is that of Padmagiri mountain, situated adjacent to the Dārukānana (62.12).

The Khecara and Indra mountains, situated near the Sītā river are enshrined with gold mines :

सीतानद्या वामभागे खेचरो नाम पर्वतः ।  
 नानाधातुशतैर्युक्तो नानापर्वतभूषितः ॥  
 रौप्यस्वर्णाकरैर्युक्तः सुरसिद्धनिषेवितः ।  
 नृत्यद्बर्हिकदम्बेन सर्वतः परिशोभितः ॥

(MKSP, 159.6-7)

वामे इन्द्रगिरिस्तस्माद्धिद्यते सुरसेवितः ।  
 अस्ति पर्वतमुख्यो वै स्वर्णगूढो महागिरिः ॥

(MKSP, 176.6)

The rocks of Viśvanātha mountain have veins of gold :

स्वर्णादिधातुखचिता हिमसीकरपूरिता ।  
 उपपातकसंयुक्ता महापापान्विता अपि ॥

(MKSP, 17.92)

### Rivers

Purāṇas have referred to rivers and lakes as a source of gold. Rivers, lakes, gulches are the source of alluvial placer gold deposits, which are derived from vein gold deposits. Many Purāṇas have stated that the river Jambū, flowing in the vicinity of the Meru mountain contains gold. The gold obtained from this river has been designated as Jāmbūnada, i.e. produced from the river Jambū. For example, the Matsya Purāṇa (114.80) has referred to Jambū river in the vicinity of the Meru mountain, which is the source of the Jāmbūnada gold :

तत्र जाम्बूनदं नाम कनकं देवभूषणम् ।  
 इन्द्रगोपकसंकाशं जायते भासुरं च यत् ॥

(Matsya Purāṇa, 114.80 and Mahābhārata, Bhīṣma, 7.27)

The Vāyu Purāṇa states that the river Jambū originates from the mountainous region situated in the southern direction of the famous mountain Meru. The gold obtained from this river has a colour similar to that of the flame of fire, and is called Jāmbūnada (35.30a) :

तत्र जाम्बूनदं नाम सुवर्णं ज्वलनप्रभम् ।

(Vāyu Purāṇa, 35.30a)

At another place, the Vāyu Purāṇa (47.65-66) states that there is Candraprabha lake near the mountain Meru. The river Jambū flows near this lake, from which the auspicious gold- Jāmbūnada, is obtained :

मेरोः पश्चात्प्रभवति हृदश्चन्द्रप्रभो महान् ।  
तत्र जाम्बूनदी पुण्या यस्यां जाम्बूनदं शुभम् ।

(Vāyu Purāṇa, 47.65b-66a)

The Vāyu Purāṇa (47.22-25) has given information about Bindu lake, which contains gold., i.e. the mud and sand of the lake are auriferous. It has given the physical location of this lake, as the foot-step of the Gaura mountain, situated in the north of the Kailāsa mountain. As reported earlier, the Vāyu Purāṇa (47.23) has also stated that the Gaura mountain is auriferous:

अस्त्युत्तरेण कैलासाच्छिवसत्त्वौषधौ गिरिः ।  
गौरो नाम गिरिस्तत्र हरितालमयः शुभः ।  
हिरण्यशृङ्गः सुमहान्दिव्यो मणिमयो गिरिः ॥  
तस्य पादे महद्दिव्यं शुभं काञ्चनबालुकम् ।  
रम्यं बिन्दुसरो नाम यत्र यातो भगीरथः ॥

(Vāyu Purāṇa, 47.22b-24)

It appears that the placer deposit of the Bindu lake was derived from the weathered auriferous rocks of the Gaura mountain.

The Mānasakhaṇḍa of the Skanda Purāṇa (18.70) states that the Sunandā river is full of gold :

तत्रोत्तीर्णा सरिच्छ्रेष्ठा सुनन्दा हंससेविता ।  
स्वर्णाभा हिमसम्भूता पूरिता स्वर्णधातुभिः ॥

(MKSP, 18.70)

### Specific Field Areas

Some Purāṇas have described that the earth of certain places/regions is highly auriferous, i.e. contains gold. This is an example of the region rich in placer gold deposits, in which gold is present as flakes, powder, small nuggets etc. along with the soil and rubbles. Such placer gold deposits must have been derived from the nearby vein gold deposits, i.e. gold present in the mountain rocks. The Matsya Purāṇa (114.72) has been very explicit, when it states that fine gold powder particles are spread over the earth of Uttarakuru Varṣa, and the word used for it is "Kañcanabālukā" :

सर्वा मणिमयी भूमिः सूक्ष्मा काञ्चनबालुका ।  
सर्वत्र सुखसंस्पर्शा निःशब्दाः पवनाः शुभाः ॥

(Matsya Purāṇa, 114.72)



Purāṇas have described the presence of auriferous earth in certain regions in a different manner by taking the help of a simile. If small creatures, such as mice, hares, griffins etc. dig holes for their shelter over an auriferous earth, the soil dug by them and collected near the mouth of the hole, would also have been auriferous. In ancient times, people were collecting such auriferous soil dug by these small creatures for recovering gold from it. In a way, these small creatures were acting as miners. The Matsya Purāṇa (119.21) states that the earth near the hermitage of Maharāṣi Atri is auriferous, similar to that of the auriferous soil found near the mouth of holes dug by creatures over an auriferous land. The word used for describing it is "*biladvārasamo*":

बिलद्वारसमो देशो यत्र तत्र हिरण्मयाः ।

प्रदेशः स तु राजेन्द्र द्वीपे तस्मिन् मनोहरे ॥

(Matsya Purāṇa, 119.21)

The Vāyu Purāṇa (45.15) also states that the soil of the land of the Uttarakuru Varṣa is intermixed with fine gold power :

सर्वा मणिमयी भूमिः सूक्ष्मकाञ्चनबालुकाः ।

(Vāyu Purāṇa, 45.15a and also Matsya Purāṇa, 114.72)

Similarly, the Viṣṇu Purāṇa (4.94) mentions that the soil of Puṣkaradvīpa is full of gold, and the word used is "*Kāñcanī bhumih*":

स्वादूदकस्य परतो दृश्यतेऽलोकसंस्थितिः ।

द्विगुणा काञ्चनी भूमिः सर्व्वजन्तुविवर्जिता ॥

(Agni Purāṇa, 119.27)

### Discussion

A pertinent question which may be asked is whether the sources of gold, viz. mountains, rivers, and fields, as discussed in Purāṇas, stand the test of the modern knowledge.

Lode or vein gold deposits in the earth are formed, when hydrothermal solution flows through an open fissure, and deposits its dissolved gold. Such type of deposits are found in cracks and veins in rocks. Most of the gold vein deposits are gold bearing quartz veins deposited from hydrothermal fluids at medium or shallow depths in the crust. Precipitation is usually caused by cooling of the hydrothermal solution, by boiling, or by chemical reaction between the solution and rocks lining the fissure. Veins may also contain carbonate, pyrite, pyrrhite arsenopyrite, albite and chlorite minerals. Stibnite or scheelite minerals are also significant in some deposits.

The vein deposits of gold situated at depth in mountain rocks got exposed as outcrops over geological time due to tectonic upheavals. In ancient times, the near surface parts of friable (oxidized) veins were first mined. Subsequently, deep mining of gold was practiced.

The gold found from river beds, stream beds and flood plains are known as alluvial placer deposits. This type of gold deposit is actually derived from vein type gold deposits. Rocks at or near the earth's crust are subjected to both physical and chemical changes due to contact with the prevailing atmospheric conditions brought about by natural agencies such as air, water, frost etc. As a result, the rocks are broken down or undergone chemical changes leading to their decomposition. This process is called "weathering". The products of weathering of rocks are subject, from the moment they are formed, to dispersal by various agents, such as moving water, air, or ice. Flowing water is the most common agent for the transport of the weathered product. The weathered products are eventually transported down by water streams. Several such streams may join together progressively at lower levels to form a bigger stream, having a larger amount of sediment. As the stream reaches lower level, gradient becomes flattened, and rivers are formed.

The most important point to note is that water not only transports the material, but also helps in sorting the sediment. The debris of weathered product would move in different fashion, depending upon the size and the gradient.

The deposition of the suspended particles in the stream would take place wherever the velocity of flow falls below the critical flow velocity. The basic principle which governs the settling of suspended particles is that the hydraulically equivalent particles settle at the same velocity in water. As a result, smaller grains of high density minerals, such as gold, deposit together with the bigger grains of low density minerals such as quartz, when settling conditions are fulfilled.

Thus, if the mountain rocks contain gold veins, the weathered product would also contain gold particles. Subsequently, the weathered product forms the load of rivers and streams. The deposition of gold occurs at suitable places along the river and stream flow as discussed earlier. This explains as to how gold appears in river beds as stated in Purāṇas.

Depending upon the physical topography, the products of weathering may get collected at some places over a period of time, and thus an auriferous field is formed. The "*kāñcanī bhumiḥ*" and "*kanakasya Rṣetram*" of Purāṇas, as discussed earlier, are the examples of such

gold deposits. Rich auriferous fields have been reported even in pre-modern times. Burton and Cameron<sup>2</sup> have quoted the evidence of Andrew Swanzy before the House of Commons in London in 1816, in which he remarked that gold was abundant and was procured in every part of the Gold Coast of West Africa; in fact it appeared more like an impregnation of the soil than a mine. It has been stated that after rains the naked eye can note the spangles of gold on the roads<sup>3</sup>. The interaction between India and various regions of the Southeast Asia since the beginning of the Christian era is a well known fact. Many parts of the Southeast Asia were rich in gold. References of gold fields are also available from these regions. It is interesting to note that there is a province named Savannakhet (Sanskrit Suvarṇakṣetra) in Laos. It appears that this name was given to this area because of the availability of placer gold in fields. It is important to note that recently gold mining activity at Sepon in Savannakhet province in Laos has been started by foreign companies<sup>4</sup>. Thus, the reference to gold fields in Purānas is not a mere fiction but a reality.

It can be noted from the description reported in this paper that the regions of the Meru mountain and Himalaya mountain including Kailāsa mountain were the important sources of gold deposits. It would be rather difficult to identify the exact locations of the sources of gold as discussed earlier, in the light of the present day geography. However, information on a broader term can be obtained. Harshe<sup>5</sup> has discussed the identity of the Meru mountain and believes that it is no other than Altai mountain in the central Asia. Altai mountain system covers a vast region in four different countries: Russia, Kazakhstan, China and Mongolia, In the older geographical system the Altai included nearly the whole of the entire northern mountain system of Asia, extending through the Yablonoï and Stanovoi ranges to the N.E. extremity of the continent<sup>6</sup>. The name Altai has been derived from the Turkish-

2. R. F. Burton and V. L. Cameron, "To the Gold Coast for Gold", Vol. 2, 359; 1883, London.
3. R. F. Burton and V. L. Cameron, "To the Gold Coast for Gold", Vol. 2, 111; 1883, London.
4. Hersila Fonseca (ed.), "Mining : Social and Environmental Impacts", 86; 2004, Montevideo, Uruguay, World Rainforest Movement. [www.wrm.org.uy/deforestation/mining/text.pdf](http://www.wrm.org.uy/deforestation/mining/text.pdf).
5. R. G. Harshe, "Meru-Homeland of the Aryans", Visvesvarananda-Bharat Bharati Series No. 109, 1964, Hoshiarpur.
6. Angelo Heilprin and Louis Heilprin, Geographical Dictionary of the World in the Early Twentieth Century, Part 1, 51; 1990, Indian Reprint Edition, New Delhi.

Monogolian "altan", meaning "golden" and resembles with the description of the Meru as "gold mountain" in Purāṇas. There are three main prongs of the system - Soviet, Mōngol and Gobi Altai. The Soviet peak Beluka at 14,783 feet is the highest point<sup>7</sup>. As reported earlier, the Mahābhārata has stated that the Meru lies in the north of the Himalayas. It is also interesting to note that the Altai range is situated in the northern direction of the Himalayas. In this connection it is important to note that the Mongols, the Buriats, the Kalmucks call the World-mountain, the centre of the Universe- Sumbur, Sumur, which is nothing else but Sumeru or Meru<sup>8</sup>. Pathak<sup>9</sup> has attempted to give some fresh light on the identification of the Meru on the basis of linguistic study. He also believes that the complex mountain chains from the Altai to the upper Himalayas are variously termed as Meru. Altai region has a legacy of gold deposit. Russian archaeologists have discovered more than a hundred ancient gold mines in the Altai ranges, from Lake Balkhash in eastern Kazakhstan to Lake Baikal in Siberia. These mines had been worked since about 1500 B. C. It is rather very interesting to note that the skeleton of a Bronze Age gold prospector was found in one of the mines, whose leather bag still held gold nuggets<sup>10</sup>. Many ancient and medieval Sanskrit texts have described the availability of gold in the Himalayas. Some Vedic references are discussed later. Kālidāsa has said in his Meghadūta (Uttarakhaṇḍa, 6) epic that the sand of the river Mandākinī contains gold. A number of references of British travellers and scientists of nineteenth century period have reported the working of gold deposits in various parts of the Himalayas<sup>11</sup>.

Various Purāṇas have discussed the mountains and the rivers of the Śākadvīpa. Agrawal<sup>12</sup> has opined that the description of the Śākadvīpa is based on a factual account of the mountain and rivers of that locality. A similar view is also held by Prakash,<sup>13</sup> who has stated

7. The New Encyclopaedia Britannica, Vol. 14, Jacob E. Safra (Chairman of the Board), 15<sup>th</sup> ed., 168; 2002, Chicago.
8. U. Harva, Die Religiösen Vorstellungen der Altaischen Volker, 1938, Helsinki, 59 ff; cited in Giuseppe Tucci, *East and West*, 27, 1977, 27.
9. V. S. Pathak, Proc. Thirtysecond Session of the All Indian Oriental Conference, 78; 1987, Ahmadabad.
10. A. Mayor and M. Heaney, Griffins and Arimaspeans, *Folklore*, 104, 1993, 40-66.
11. J. D. Herbert, On the Mineral Productions of that part of the Himalaya Mountains, lying between the Satlaj and the Kali (Gagra) rivers, J. of the Asiatic Society of Bengal, Vol.18, (1), 1849, 227-258.
12. V. S. Agrawal, Matsya Purāna-A Study, 207; 1963, Varanasi.
13. Buddha Prakash, "India and the World", 217; 1964, Hoshiarpur.

that "the data pertaining to Śākadvīpa are based on real facts, traditions and informations". Prakash<sup>14</sup> has discussed the identification of the Śākadvīpa in detail, and is of the view that the Śākadvīpa may be identified with the Pamir mountain range. Most of the Pamirs lie within the Tajikistan. However, fringe areas penetrate into Afghanistan, Pakistan, China and Kyrgyzstan. The Pamirs form the core of the "Pamir Knot"-roof of the world, from which radiate the highest mountain ranges of the world, viz, the Tien Shan, Karakoram, and Kunlun mountains in the east, the Himalaya mountains in the south, and the Hindu Kush in the west. There are very high peaks in the Pamir, rising to more than 20,000 feet above sea level. Some examples are Communism Peak, rising to 24,590 feet, and Lenin Peak, rising to 23,405 feet<sup>15</sup>.

Since ancient times, Pamir mountains have been well known for their mineral resources including gold. In this context, the following remarks of Pavel Luknitsky made in 1954 is of significance<sup>16</sup>.

"Since ancient times the Pamir mountains have been famous for their mineral deposits - gold, pink spinel (the so-called Goran "ruby mines"), mountain crystal, garnet, asbestos and iron ore (mined by primitive methods in Vanch). Many of the deposits were known all over the Orient ten centuries ago, but in the nineteenth and beginning of the twentieth century they were either abandoned and forgotten, or were so little exploited that they lost practical importance".

During the last few decades, there has been a considerable amount of activity to mine gold in Tajikistan.

The two most important rivers flowing through the Pamir and its nearby area are Oxus and Zeravshan rivers. An idea about the richness of the area in gold can be obtained by the fact that these rivers were considered to be the source of gold since ancient times. Aristotle has mentioned in his work "De Mirabilibus Auscultationibus" that the Oxus river carries down numerous small nuggets of gold and throws out much gold on the bank<sup>17</sup> :

14. Buddha Prakash, "India and the World", 215; 1964, Hoshiarpur.

15. The New Encyclopaedia Britannica, Vol. 14, Jacob E. Safra (Chairman of the Board), 15<sup>th</sup> ed., 187; 2002, Chicago.

16. Pavel Luknitsky, Soviet Tajikistan, 225; 1954, Moscow.

17. Aristotle, De Mirabilibus Auscultationibus, W. D. Ross (ed.), T. Loveday, E. S. Forster, L. D. Dowdall, and H. H. Joachim (tr.), 1 ed., 1923, Reprint ed., 1961, Oxford.

"They say that among the Bactrians also the river Oxus carries down numerous small nuggets of gold and moreover that in Siberia the river Theodorous both throws out much gold on its banks and likewise also carries it down the stream".

(De Mirabilibus Auscultationibus, 46)

The river Sughd, flowing in the northern area to the Oxus river, is also known as "Zarfshan" or "Zeravshan". "Zar" is a Persian word for gold, and the meaning of Zarfshan or Zeravshan is "gold spreader or scatterer". The name "Zarfshan" indicates the availability of alluvial placer gold over there.<sup>18</sup> This river starts from the Jabal-al-Buttam mountain range, which contains mines of gold, silver and other metals.

It is to be noted that the alluvial placer gold of the rivers Oxus and Zarfshan were derived from the vein deposits of the Pamir and the adjoining areas.

The meaning of Vedic Verses has been expanded in Purāṇas. This notion was certainly prevalent in the time of Mahābhārata, as evident from the following Verses from the Mahābhārata for Purāṇas:

पुराणपूर्णचन्द्रेण श्रुतिज्योत्स्नाः प्रकाशिताः ।

(Mahābhārta, 1.1.86)

There is another well-known passage, quoted in various Purāṇas, which states that the teachings of Vedas have been expanded through Itihāsa and Purāṇas:

इतिहासपुराणाभ्यां वेदं समुपबृंहयेत् ।

A question which arises is as to whether there are references for the sources of gold in Vedas. If so, how they compare with those given in Purāṇas, as described earlier.

In the Vedic literature, it has been stated that the chest of the earth contains gold:

विश्वंभरा वसुधानी प्रतिष्ठा हिरण्यवक्षा जगतो निवेशनी ।

वैश्वानरं बिभ्रतो भूमिरग्निमिन्द्रऋषभा द्रविणे नो दधातु ॥

(Atharvaveda, 12.1.6)

It clearly indicates that the earth has mines of gold. The word "*bhumi*" used in the above hymn does not denote merely the surface of the plain land, but it also includes banks and beds of rivers, hills of

18. Fazl-i-Ali, A Dictionary of the Persian and English Languages, 294-295; 1 ed. Printed in 1885, reprint ed., 1979, New Delhi.

mountains, together with the interior of the earth.

There are several references in the Vedic literature on the alluvial placer gold, i.e. gold obtained from rivers. The Ṛgveda (10.75.8) mentions that the river Sindhu contains gold :

स्वश्चा सिन्धुः सुरथा सुवासा हिरण्ययी सुकृता वाजिनीवती ।  
 ऊर्णावती युवतिः सीलमाव त्युताधि वस्ते सुभगा मधुवृधम् ॥  
 (Ṛgveda, 10.75.8)

In another reference mentioned in the Rgveda (8.26.18), it has been stated that the path, i.e. both banks, of the river Sindhu contains gold, and the word used for it is "*hirṇyavartaniḥ*":

उत स्या श्वेतयावरी वाहिष्ठा वां नदीनाम् ।  
 सिन्धुर्हिरण्यवर्तनिः ॥  
 (Ṛgveda, 8.26.18)

Sāyaṇa, the great commentator of the Vedic hymns, has given the following commentary on the above hymn:

“विश्वमना ऋषिः श्वेतयावरीनाम्न्यो नद्यास्तीरेऽश्विनावस्तौत् ।  
 अनया नद्यपि स्तुतवतीत्याह । उतापि च श्वेतयावरी । श्वेतजला यातीति  
 श्वेतयावरी । कीदृशी । सिन्धुः स्यन्दमाना हिरण्यवर्तनिर्हिरण्यस्वीयमार्गा  
 हिरण्यमयोभयकूला । सैषा श्वेतयावरीनामिका नदीनामन्यासां नदीनां मध्ये  
 वां युवां वाहिष्ठा स्तुत्यातिशयेनांगत्री भवति । एषापि युवां स्तौती-  
 त्यर्थः । यद्वा । एषा नदी युवयो रथस्य वाहिष्ठा वोढूतमा सती प्रियकरी  
 भवति । यस्मादहमस्यास्तीरे युवामस्तुवमिति ।

According to Sāyaṇa, the translation of the above hymn is as follows—

"And moreover, the river Sindhu having white (i.e. clean) water flow, and path (i.e. both banks) containing gold, praises you (Aśvins)"

It is to be noted that Sāyaṇa has translated "*hirṇyavartani*" as "*hiraṇmayobhayakūlā*" (i.e. both banks containing gold). The lexicon Amarakośa (2.1.15) states that "*vartani*" is one of the twelve words used to denote the word "path".

In other hymn of the Rgveda (6.61.7), "*hiraṇyavartaniḥ*" adjective has also been used for the river Sarasvatī.

The above hymns of the Rgveda are some of the earliest indirect references to the alluvial placer gold in ancient India.

In Śatapatha Brāhmaṇa, it has been stated that gold is found in water, apparently referring to alluvial placer gold found from rivers:

“अथ हिरण्यं सम्भरति । अग्निर्हवाऽअपोऽभिदध्यौ मिथुन्याभिः  
स्यामिति ताः सम्बभूव तासु रेतः प्रासिञ्चत्तद्विरण्यमभवत्त-  
स्मादेतदग्निसंकाशमग्नेर्हि रेतस्तस्मादप्सु विन्दन्त्यप्सु हि प्रासिञ्चत्त-  
स्मादेनेतेन न धावयति न किं चन करोत्यथ यशो देवरेतसं हि  
तद्यशसैवैनमेतत्समर्धयति सरेतसमेव कृत्स्नमग्निमाधत्ते तस्माद्विरण्यं  
सम्भरति।”

(Śatapatha Brāhmaṇa, 2.1.15)

### Concluding Remarks

The present paper shows that Purāṇas have described three types of sources for gold, namely mountains, rivers and specific field areas. While mountains are the source of the lode or vein type gold deposit, rivers and fields are of the placer type gold deposit. However, all placer gold deposits are derived from lode or vein gold deposits. It has been shown that the Vedic literature has also stated mountains and rivers as the sources of gold. However, the description given in Purāṇas are elaborate and extensive. The important mountains having gold deposits are: the Meru mountain range of Jambudvīpa, the Meru mountain range of Śākadvīpa, and the Himalaya mountain range including the Kailāsa mountain. An attempt has been made to identify Meru mountain in a broader sense. Several rivers flowing through these and other ranges are being reported to be the source of alluvial placer deposit. The most important river in this context is the river Jambu flowing in the vicinity of the Meru mountain. It may be noted that Purāṇa have given some newer information on the sources of placer type gold, viz. gold fields (*kanaka kṣetram*), which I have not yet found in the Vedic literature. Thus, Purāṇas have not only expanded the *sutra* style information given in Vedas on the sources of gold, but have also given newer information on the subject.



# DISCREPANCIES IN THE STORIES OF MAHĀBHĀRATA AND ŚRĪMADBHĀGAVATA

BY

ABHAYA CHARAN PANDE

[महाभारते श्रीमद्भागवतपुराणे च वर्णितेषु केषु चिदाख्यानेषु वर्णितविषयेषु क्वचिद् वैषम्यमपि प्राप्यते । अत्र लेखकेन एतादृशवैषम्यभाजां स्थलानाम् अत्र संकलनं कृत्वा प्रदर्शितम् ।]

Śrīmad Bhāgavata (S.B.) has been presented as a supplement of the Mahābharata. The story starts with the birth of Partkṣit and narrates briefly the aftermath of Mahābhārata (M. B.) at Hastināpura. The demise of Dhṛtrāṣṭra, Gāndhārī, Kuntī, Vidura, Draupadi and Pāṇḍavas is described briefly and the story of Kṛṣṇa has been told quite in detail.

परिक्षितोऽथ राजर्षेर्जन्मकर्मविलापनम् ।

संस्थां च पाण्डुपुत्राणां वक्ष्ये कृष्णकथोदयम् ॥

1/7/12

It is stated in S. B. that Mahārṣi Vyāsa did not feel satisfied even after compiling all the four Vedas, eighteen Purāṇas and writing a great epic like M. B. There remained a feeling of unfulfilment in him.

तयापि बत मे दैह्यो ह्यात्मा चैवात्मना विभुः ।

असम्पन्न इवाभाति ब्रह्मवर्चस्यसत्तमः ॥

1/4/30

He thought that since in M. B. he had not adequately praised or elaborated the story-charitra-of Śrī Kṛṣṇa fully which might have been the reason for his desolate feeling.

किं वा भागवता धर्मा न प्रायेण निरूपिताः ।

प्रियाः परमहंसानां त एव ह्यच्युतप्रियाः ॥ 31 ॥

तस्यैवं खिन्नमात्मानं मन्यमानस्य खिद्यतः ।

कृष्णस्य नारदोऽभ्यागादाश्रमं प्रागुदाहृतम् ॥ 32 ॥

भा. 1/4

While he was brooding like this Nārada comes and tells him the same thing and advises him to write and praise the story and glory of Śrī Kṛṣṇa.

अजं प्रजातं जगतः शिवाय तन्-  
महानुभावाभ्युदयोऽधिगण्यताम् ॥

भा. 1/5/21

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

भा. 1/5/22

According to S. B. the motive of M. B. writing was to make the ideal and meaning of the Vedas clear to general masses, so as to enable them to put into practice the complicated and obscure teachings of Vedas in practical life.

भारतव्यपदेशेन ह्याम्नायार्थश्च दर्शितः।  
दृश्यते यत्र धर्मादि स्त्रीशूद्रादिभिरप्युत॥

भा. 1/4/29

But the purpose of S. B. presentation had been to praise God precisely in saṅga form e. i. human form of Śrī Kṛṣṇa and to narrate various stories of his glory. Besides having a difference in motives of presentation, we find significant discrepancies in the stories of these texts also.

### **Birth of Parīkṣit**

To begin with, let us take the story of Parīkṣit's birth. Parīkṣit was born dead from his mother, Uttarā's womb, as he was hit by Aśvathamā's deadly brahmāstra (divine missile). Śrī Kṛṣṇa being the incarnation of lord Viṣṇu, put life into the dead boy by his divine virtue.

अमोघः परमास्त्रस्य पातस्तस्य भविष्यति।

स तु गर्भो मृतो जातो दीर्घमायुरवाप्स्यति॥

म. भा. सौप्तिक/ऐ /16/8

अहं तं जीवयिष्यामि दग्धं शस्त्राग्नितेजसा।

पश्य मे तपसो वीर्यं सत्यस्य च नराधम॥

म. भा. सौप्तिक/ऐ/ 16/16

But the same story is presented in S. B. with a little but significantly altered form. Here Parīkṣit when was not born still, was saved in his mother's womb before taking birth, by Śrī Kṛṣṇa's divine power. The foetus saw a brilliant and radiating Puruṣa (Viṣṇu) in the womb. Lord Viṣṇu saved the foetus by his mace.

मातृगर्भगतो वीरः स तदा भृगुनन्दन।  
 ददर्श पुरुषं कंचिद्दह्यमानोऽस्त्रतेजसा ॥ 7 ॥  
 अस्त्रतेजः स्वगदया नीहारमिव गोपतिः।  
 विधमन्तं संनिकर्षे पर्यैक्षत क इत्यसौ ॥ 10 ॥

भा. 1/12

### Naming of Parikṣit

As per S.B. Parikṣit was born on a very auspicious day and was named Viṣṇurāta, as he was saved by lord Viṣṇu in his mothers womb. Lateran, He was given the name Parikṣit because he was searching that lustrous person in every person.

दैवेनाप्रतिघातेन शुक्ले संस्थामुपेयुषि  
 रातो वोऽनुग्रहार्थाय विष्णुना प्रभविष्णुना ॥  
 तस्मान्नाम्ना विष्णुरात इति लोके वृहच्छ्रवाः।  
 भविष्यति न संदेहो महाभागवतो महान् ॥

भा. 1/12/16/17

स एव लोके विख्यातः परीक्षित इति यत्प्रभुः।  
 गर्भे दृष्टमनुध्यायन् परीक्षेत नरेष्विह ॥

भा. 1/12/30

But in M. B. we get a different reason for his being called Parikṣit. There, the Pāṇḍava family had annihilated (परिक्षीण) the boy wa famously called Parikṣit.

परिक्षीणेषु कुरुषु पुत्रस्तव भविष्यति ।  
 एतदस्य परिक्षित्त्वं गर्भस्थस्य भविष्यति ।

म. भा. सौ. /ऐ 16/3

परिक्षीणे कुले यस्माज्जातोऽयमभिमन्युजः।  
 परिक्षित्तिनामास्य भवत्वित्यब्रवीत् तदा ॥

म. भा. आश्वमेधिक पर्व 70/11

### Whereabouts of Vidura

According to S. B. Vidura was turned out from Dhṛtarāṣṭra's court very disgrace-fully-by Duryodhana. He abuses Vidura in meanest words and orders Vidura to be thrown out of the city. Dhṛtarāṣṭra keeps mum at that moment. That pained Vidura too much. He laid down his bow at the door of the court and proceeded on a long country wide pilgrimage and left Hastināpura immediately.

इत्यूचिवांस्तत्र सुयोधनेन  
 प्रवृद्धकोपस्फुरिताधरेण ।  
 असत्कृतः सत्स्पृहणीयशीलः  
 क्षत्ता सकर्णानुजसौबलेन ॥ १४ ॥  
 क एनमत्रोपजुहाव जिह्वाम्  
 दास्याः सुतं मद्धलिनैव पुष्टः ।  
 तस्मिन् प्रतीपः परकृत्य आस्ते  
 निर्वास्यतामाशु पुराच्छसानः ॥ १५ ॥  
 स इत्थमत्युल्वणकर्णवाणै-  
 भ्रातुः पुरो मर्मसु ताडितोऽपि ।  
 स्वयं धनुर्द्वारि निधाय मायां  
 गतव्यधोऽयादुरु मानयानः ॥ १६ ॥  
 भागवत स्कन्ध 3/1

Thus, insulted and expelled Vidura was not present in Hastināpura while Mahābhārata was being fought. He came to know about the defeat and total annihilation of Kauravas when he visited Prabhāsa śṣetra in course of his pilgrimage. Feeling extremely sorry on hearing about the out come and end of Mahābhārata he proceeded again on his long journey further. By that time Yudhiṣṭhira had been established as the sole ruler of the conquered land.

इत्थं ब्रजन् भारतमेव वर्ष  
 कालेन यावद्गतवान् प्रभासम् ।  
 तावच्छशास क्षितिमेकचक्रा-  
 मेकातपत्रामजितेन पार्थः ॥ २० ॥  
 भाग, 3/1

तत्राथ सुश्राव सुहृद्विनष्टिं  
 वनं यथा वेणुजवहिसंश्रयम् ।  
 संस्पर्धया दग्धमथानुशोचन्  
 सरस्वतीं प्रत्यगियाय तूष्णीम् ॥ २१ ॥  
 भा. 3/1

From Prabhāsa he first went to the banks of Sarasvatī and from there he proceeded to different tūrthas. After roaming about 36 years in this fashion he ultimately reaches on the banks of Yamunā. Here he meets Uddhava, the famous devotee and friend of Śrī Kṛṣṇa. Till then he was not aware of the demise of Śrī Kṛṣṇa. He came to know about this from Uddhava's mouth.

कृष्णद्युमणिनिम्लोचे गीर्णेष्वजगरेण ह ।  
किं नु नः कुशलं ब्रूयां गतश्रीषु गृहेष्वहम् ॥  
भा. 3/2/7

But the story in M. B. is entirely different. Vidura was present all the time with his brother Dhṛtarāṣṭra in Hastināpura. Just on the eve of MB's commencement he visits Kuntī and intends to persuade her to help to stop the on coming war in her own way.

असिद्धानुनये कृष्णे कुरुभ्यः पाण्डवान् गते ।  
अभिगम्य पृथां क्षत्ता शनैः शोचन्निवाब्रवीत् ॥ १ ॥  
जानासि मे जीवपुत्रि भावं नित्यमविग्रहे ।  
क्रोशतो न च गृहणीते वचनं मे सुयोधनः ॥ २ ॥  
म. भा. उद्योग 44

He explains to Kuntī that Duryodhana is in no mood to heed anybody. Owing to his adamant injustice the catastrophic war was going to happen. Vidura was so worried about the consequence that he could neither sleep in the day nor in the night.

ततः कुरुणामनयो भविता वीरनाशनः ।  
चिन्तयन् न लभे निद्रामहः सु स निशासु च ॥ १ ॥  
म. भा. उद्योग 44

But Kuntī was not convinced. She felt the war had become unavoidable, and she decides to go to Karṇa to bring him to his natural brothers Pāṇḍva's side, though in vain.

पश्ये दोषं भवे युद्धे तथायुद्धे पराभवम् ।  
अधनस्य मृतं श्रेयो नहि जातिक्षयो जयः ॥ १३ ॥  
योऽसौ कानीनगर्भो मे पुत्रवत् परिरक्षितः ।  
कस्मान्न कुर्याद् वचनं पथ्यं भ्रातृहितं तथा ॥ २५ ॥  
म. भा. उद्योग 44

As far as the expulsion of Vidura is concerned, we get only a hint of it in the narrative of Ulūka, the deployed envoy of Duryodhana to Yudhiṣṭhira, that Vidura was forsaken by Duryodhana. Just forsaken not expelled.

त्वत्कृते दृष्टभावस्य संत्यागो विदुरस्य च ।  
जातुषे तु गृहे दाहं स्मर त्वं पुरुषो भव ॥ ४८ ॥  
म. भा. उद्योग 60

Although we do not find any reference of Vidura during that 18 days fought war but his presence before and after the war confirm that he was not expelled. He remained always with Dhṛtarāṣṭra in Hastināpura.

In Strī parva also we find Vidura consoling Dhṛtarāṣṭra when he falls down upon the floor after hearing the news of Duryodhana's death. The long consolatory speech runs through ch 1 to ch9.

समाश्वासितस्तेन स संजयेन महात्मना।

विदुरो भूय एवाह बुद्धिपूर्वं परंतप।। ४४ ॥

म. भा. उद्योग / 11

विदुर उवाच

उत्तिष्ठ राजन् किं शेषे धारयात्मानमात्मना ।

एषा वै सर्वसत्वानां लोकेश्वर परा गतिः ।

म. भा. स्त्री. 2/2

Continued almost up to the end of ch9

आत्मनाऽऽत्मानमाश्वास्य

मा शुचः पुरुषर्षभ ।

नाद्य शोकाभिभूतस्त्वं

कार्यमुत्स्रष्टुमर्हसि ॥

म. भा. स्त्री 9

When the war was over Yudhiṣṭhira performs an Aśvamedha Yajña on the advice of Mahṛsi Vyāsa. In this Yajña Śrī Kṛṣṇa was also invited. He visited Hastināpura with his elder brother Balarāmā and sister Subhadrā. There also Dhṛtarāṣṭra greets them with Vidura.

तानागतान् समीक्ष्यैव धृतराष्ट्रो महामतिः।

प्रतिगृह्णाद् यथान्यायं विदुरश्च महामनाः॥ ६

तत्रैव न्यवसत् कृष्णः स्वर्चितः पुरुषोत्तमः।

विदुरेण महातेजास्तथैव च युयुत्सुना॥ ७ ॥

म. भा. अश्वमेध पर्व 66

### Contradiction in Draupadi's Behaviour

When all her five sons along with her brother Dhṛṣṭadumna were slain by Aśvathāmā with the help of Kṛtavarmā and Kṛpācārya, the remaning warriors of Kaurava's side, Draupadi got filled up with great grief.

As per S. B. Arjuna consoles her and promises to take revenge on Aśvathāmā. He assures her to behead Aśvathāmā and bring that head to Drāupadi, so that shee could take bath on that cut of head.

तदा शुचस्ते प्रमृजामि भद्रे  
 यद्ब्रह्मबन्धोः शिर आततायिनः।  
 गाण्डीवमुक्तैर्विशिखैरुपाहरे  
 त्वाऽऽक्रम्य यत्स्नास्यसि दग्धपुत्रा॥ १६ ॥  
 भा. 1/7

Arjuna duly defeated Aśvatthāmā but not cut off his head as promised, even though provoked by Śrī Kṛṣṇa. He dragged him, tied with ropes like an animal to Draupadī. Draupadī not only pardoned him but out of compassion and respect towards the dead guru Droṇācārya also saluted him. Draupadī has been shown as a very compassionate, meek and generous lady here.

एवं परीक्षिता धर्म पार्थः कृष्णेन चोदितः।  
 नैच्छद्भ्रन्तुं गुरुसुतं यद्यप्यात्महनं महान्॥  
 भा. 1/7/40

तथाऽऽहतं पशुवत्पाशबद्ध-  
 मवांङ्मुखं कर्मजुगुप्सितेन।  
 निरीक्ष्य कृष्णापकृतं गुरोः सुतं  
 वामस्वभावा कृपया नमाम॥ ४२ ॥  
 मा रोदीदस्य जननी गौतमी पतिदेवता।  
 यथाहं मृतवत्सार्ता रोदिम्यश्रुमुखी मुहुः॥ ४७ ॥  
 भा. 1/7

But in M. B. the story is little different. Here the grief stricken Draupadī reproaches Yudhiṣṭhira in very harsh words and demands appropriate revenge to be taken on Aśvatthāmā. She wants him killed with his associates. For pressing her demand she sits on hunger strike till death.

तस्य पापकृतो द्रौणेर्न चेदद्य त्वया रणे ।  
 हियते सानुबन्धस्य युधि विक्रम्य जीवितम् ॥ १४ ॥  
 इहैव प्रायमासिष्ये तन्निबोधत पाण्डवाः ।  
 न चेत् फलमवाप्नोति द्रौणिः पापस्य कर्मणः ॥ १५ ॥  
 म. मा. सौप्तिक 11

Yudhiṣṭhira tries to console her by saying that all her sons and brother died according to war rules. And even if Aśvatthāmā is killed how would she now known about that. Then Draupadī informs him that she was aware of that Maṇi with which Aśvatthāmā was born and always kept hidden in his hairs on his head. She demands that maṇi to

be brought since shee knew that Ashvathāmā will never part with that maṇi as long he remains alive.

धर्म्यं धर्मेण धर्मज्ञे प्राप्तास्ते निधनं शुभे।  
पुत्रास्ते भ्रातरश्चैव दूरं द्रौणिरितो गतः।  
तस्य तं पातनं संख्ये कथं ज्ञास्यसि शोभने॥ १९ ॥

द्रौपद्युवाच

द्रोणपुत्रस्य सहजो मणिः शिरसि मे श्रुतः।

निहत्य संख्ये तं पापं पश्येयं मणिमाहृतम्॥ २० ॥

म. भा. सौप्तिक 11

Probably finding Yudhiṣṭhira reluctant, she approaches Bhīma and persuades him to go after Aśvathāmā. Bhīma accompanied with Nakula goes after Aśvathāmā. Śrī Kṛṣṇa apprehends that Aśvathāmā may harm Bhīma. Thus to save Bhīma from being killed by his hands Śrī Kṛṣṇa Arjuna and Yudhiṣṭhira follow. Bhīma finds Aśvathāmā sitting near Mahrṣi Vyāsa. On seeing the Pāṇḍavas coming with Śrī Kṛṣṇa Aśvathāmā charges his Brahmāstra upon Pāṇḍavas not by an arrow but by a reed (ऐषीक). Thus the chapter is also named as Aiṣika parva. In return Arjun also charges a Brahmāshtra. Then both these Brahmāstras strike one another in the sky. On Vyāsa's advice Arjuna takes back his weapon but Aśvathāmā directs the Brahmāstra to fall upon Uttará's womb, in order to annihilate Pāṇḍava's family totally.

The whole episode is described in detail covering six chapters from 11th to 16th of Sauptika (सौप्तिक) parva. In the end we find that Aśvathāmā was pardoned by Arjuna in lieu of the head Maṇi which Aśvathāmā agrees to handover to Arjunā on Vyāsa's advice. Although Kṛṣṇa curses him but he was neither shaved by any sword or put to that utter shame which he faces in S. B. Not he was brought to Draupadī and she does not get any chance to show her benevolence.

As per S. B. Arjuna shaves Aśvathāmā's head with his sword and snatches away the head maṇi. He was turned out of the camp in utter disgrace and shame.

अर्जुनः सहसाऽऽज्ञाय हरेर्हादमथासिना ।

मणिं जहार मूर्धन्यं द्विजस्य सहमूर्धजम् ॥ ५५ ॥

भा. 1/7

विमुच्य रशनाबद्धं बालहत्याहतप्रभम् ।

तेजसा मणिना हीनं शिविरान्निरयापयत् ॥ ५६ ॥



But as per M. B. Aśvatthāmā hands over his head maṇi on Vyāsa's order and goes to forest.

मणिं चैव प्रयच्छाद्य यस्ते शिरसि तिष्ठति।  
एतदादाय ते प्राणान् प्रतिदास्यन्ति पाण्डवाः ॥ २९ ॥

Aśvatthāmā replies-

यत्तु मे भगवानाह तन्मे कार्यमनन्तरम्।  
अयं मणिरयं चाहमीषिका तु पतिष्यति ॥ ३१ ॥  
गर्भेषु पाण्डवेयानाममोघं चैतदुत्तमम्।  
न च शक्तोऽस्मि भगवन् संहर्तुं पुनरुद्यतम् ॥ ३२ ॥  
एतदस्त्रमतश्चैव गर्भेषु विसृजाम्यहम्।  
न च वाक्यं भगवतो न करिष्ये महामुने ॥ ३३ ॥

म. भा. सौप्तिक 15

प्रादायाथ मणिं द्रौणिः पाण्डवानां महात्मनां।  
जगाम विमनास्तेषां सर्वेषां पश्यतां वनम् ॥ २० ॥  
म. भा. सौ. 16

### The end of Vidura and other prominent characters of Mahābhārata.

It is stated in M. B. that Kṛṣṇa's. dies after 36year of M. B. war. As per S. B. Vidura, Pāṇḍvas, Draupadī: Kuntī, Dhṛtarāṣṭra and Gāndhārī dy after Kṛṣṇa. Vidura during his journey comes to Yamunā bank, where he meets Uddhava the desciple and friend of Kṛṣṇa. Here only he comes to know about Kṛṣṇa's demise. From here he proceeds to Hastināapura to meet his kith and kins.

Although Vidura was aware of Kṛṣṇa's death along with most of the Yādavas but he did not disclose the news in Hastināapura. He only convinced and persuaded Dhṛtarāṣṭra and Gāndhārī to leave Hastināapura for forest. On his persuasion his brother and sister in law left Hastināapura without telling any one about their intention. On finding both his uncles. and aunt goṇe Yudhiṣṭhira became extremely anxious about their whereabouts and welfare.

The next day Nārada comes and informs, worried Yudhiṣṭhira that they had gone to Sapta srotas at the foot hills of Himalaya and would end their lives by offering their mortal bodies to jungle fire.

On hearing the demies of Kṛṣṇa and other Yādavas, Kuntī also leaves her mortal abode. The mode and place of death are not described. All the five Pāṇḍvas leave their home in utter dejection. Draupalī finding her husbands unconcerned about her also dies. The mode of death is not described. Vidura also dies in Prabhāsa after some time.

षट् त्रिंशे त्वथ सम्प्राप्ते वर्षे कौरवनन्दनः ।

ददर्श विपरीतानि निमित्तानि युधिष्ठिरः ॥ १ ॥

म. भा. मौसल 1

षट्त्रिंशेऽथ ततो वर्षे वृष्णीनामनयो महान् ।

अन्योन्यं मुसलैस्ते तु निजघ्नः कालचोदिताः ॥

म. भा. मौसल 1/13

इत्युक्तो धर्मराजेन सर्वं तत् समवर्णयत् ।

यथानुभूतं क्रमशो विना यदुकुलक्षयम् ॥ १२ ॥

भा. 1/13

एवं राजा विदुरेणानुजेन

प्रज्ञाचक्षुर्बोधित आजमीढः ।

छित्वा स्वेषु स्नेहपाशान्द्रुढिमनो

निश्चक्राम भ्रातृसंदर्शिताध्वा ॥ २८ ॥

पतिं प्रयान्तं सुबलस्य पुत्री

पतिव्रता चानुजगाम साध्वी ।

हिमालयं न्यस्तदण्डप्रहर्षं

मनस्विनामिव सत्सम्प्रहारः ॥ २९ ॥

भा. 1/13

### Nārada tells Yudhiṣṭhira

धृतराष्ट्रः सह भ्रात्रां गान्धार्या च स्वभार्यया ।

दक्षिणेन हिमवत ऋषीणामाश्रमं गतः ॥ ५० ॥

स वा अद्यतनाद् राजन् परतः पञ्चमेऽहनि ।

कलेवरं हास्यति स्वं तच्च भस्मीभविष्यति ॥ ५६ ॥

दह्यमानेऽग्निभिर्देहे पत्युः पत्नी सहोदजे

बहिः स्थिता पतिं साध्वी तमग्निमनु वेक्ष्यति ॥ ५७ ॥

भा. 1/13

विदुरस्तु तदाश्चर्यं निशाम्य कुरुनन्दन ।

हर्षशोकयुतस्तस्माद् गन्ता तीर्थनिषेवकः ॥ ५८ ॥

Now Kuntī also dies after hearing the news of Kṛṣṇa's death from Arjuna.

पृथाप्यनुश्रुत्य धनञ्जयोदितं

नाशं यदूनां भगवद्गतिं च ताम् ।

एकान्तभक्त्या भगवत्यधोक्षजे

निवेशितात्मोपरराम संसृतेः ॥ ३३ ॥

भा. 1/15

Vidura dies in Prabhāsa.

विदुरोऽपि परित्यज प्रभासे देहमात्मवान् ।

कृष्णावेशेन तच्चित्तः पितृभिः स्वक्षयं ययौ ॥ ४९ ॥

भा. 1/15

Draupadī also follows likewise

द्रौपदी च तदाऽऽज्ञाय पतीनामनपेक्षताम् ।

वासुदेवे भगवति ह्येकान्तमतिराप तम् ॥ ५० ॥

भा. 1/15

But in M. B. Dhṛtarāṣṭra, Gandhārī Kuntī and Vidura die much before the demise of Kṛṣṇa. Paṇḍavas and Draupadī die one after another except Yudhiṣṭhira who goes to heaven with his mortal body.

As per M. B. Dhṛtarāṣṭra seeks and gets the permission from Yudhiṣṭhira for going to forest. Vidura, Gandhārī, Kuntī and Sanjaya also go along with. The story is described in detail through whole of the Āśrama vāsika parva.

It is stated at various places that Dhṛtarāṣṭra lived for 15 years at Hastināpura with Yudhiṣṭhira and spent about three years in forest. The first to die was Vidura whose soul got merged with Yudhiṣṭhira's soul. Dhṛtarāṣṭra Gandhārī and Kuntī sumit their bodies to jungle fire whose ashes were collected by Yudhiṣṭhira afterwards Some relevant ślokas are presented here.

पाण्डवाः सर्वकार्याणि सम्पृच्छन्ति स्म तं नृपम् ।

चक्रुस्तेनाभ्यनुज्ञाता वर्षाणि दश पञ्च च ॥ ६ ॥

म. भा. आश्रमवासिक 1 ।

ततः पञ्चदशे वर्षे समतीते नराधिपः

राजा निर्वेदमापेदे भीमवाग्बाणपीडितः ॥

म. भा. आश्रमवासिक 3/12

अथान्नवीत् पुनर्वाक्यं धृतराष्ट्रो युधिष्ठिरम् ।

अनुजानीहि मां राजंस्तापस्ये भरतर्षभ ॥ ७९ ॥

म. भा. आश्रमवासिक 3/

Vyāsa also advises Yudhiṣṭhira to grant permission to Dhṛtarāṣṭra for going to forest for penance (tapas)

अनुजानीहि पितरं समयोऽस्य तपोविधौ ।

न मन्युर्विद्यते चास्य सूक्ष्मोऽपि युधिष्ठिर ॥ १७ ॥

म. भा. आश्रमवासिक 4/17

Yudhiṣṭhira agrees to the request of Vyāsa and others and allows Dhṛtarāṣṭra to proceed to asharmas.

Dhṛtarāṣṭra spends 15 years in Hastināpura and after that three years in forest. Kuntī, Gāndārī and Dhṛtarāṣṭra all die in Haridwar or Gangadwar.

एवं वर्षाण्यतीतानि धृतराष्ट्रस्य धीमतः ।

वनवासे तथा त्रीणि नगरे दश पञ्च च ॥ २५ ॥

आश्रवासिके 39

### Passing away of Śrī Kṛṣṇa

According to S. B. Arjuna was present in Dvāraka when all the Yādavas including Kṛṣṇa and Balarāma fought amongst themselves and died at Prabhāsa. Yudhiṣṭhira being very anxious about Yādavas had sent Arjuna almost seven months earlier to Dvārakā and had not received any news from him. Then Arjuna Arrives and tells about the calamity that had fallen upon Yādavas.

युधिष्ठिर उवाच

सम्प्रेषितो द्वारकायां जिष्णुर्बन्धुदिदृक्षया ।

ज्ञातुं च पुण्यश्लोकस्य कृष्णस्य च विचेष्टितम् ॥

भा. 1/14/6

गताः सप्ताधुना मासा भीमसेन तवानुजः ।

नायाति कस्य वा हेतोर्नाहं वेदेदमञ्जसा ॥ ७ ॥

भा. 1/14

While Yudhiṣṭhira was anxious like that, Arjuna arrives and narrates the whole story in brief.

अर्जुन उवाच

वञ्चितोऽहं महाराज हरिणा बन्धुरूपिणा ।

येन मेऽपहतं तेजो देव विस्मापनं महत् ॥ ५ ॥

भा. 1/15

All the inebriate Yādvas fought amongst themselves and killed each other. Only four or five persons were left alive.

वारुणीं मदिरां पीत्वा मदोन्मथितचेतसाम् ।

अजानतामिवान्योन्यं चतुःपञ्चावशेषिताः ॥ २३ ॥

भा. 1/15

Śrī Kṛṣṇa after being hit by the arrow of Jara. orders his charioteer Dārūka to go to Dvārakā and to inform about his and brother Balarāma's and all others death to his father Vasudeva. He advises all

the remaining persons of Dvārakā to go to Hastināpura with Arjuna in his custody as the city will get submerged in the sea when he will not be there.

गच्छ द्वारवतीं सूत ज्ञातीनां निधनं मिथः ।  
 संकर्षणस्य निर्याणं बन्धुभ्यो ब्रूहि महशाम् ॥ ४६ ॥  
 द्वारकायां च न स्थेयं भवद्भिश्च स्वबन्धुभिः ।  
 मया त्यक्तां यदुपुरीं समुद्रः प्लावयिष्यति ॥ ४७ ॥  
 स्वं स्वं परिग्रहं सर्वे आदाय पितरौ च नः ।  
 अर्जुनेनान्विताः सर्वे इन्द्रप्रस्थं गमिष्यथ ॥ ४८ ॥

भा. 11/30

But as per M. B. Arjuna was staying in Indraprastha at this happening. Kṛṣṇa orders Dārūka his charioteer to go to Indraprastha and call Arjuna to Dvārakā to take his remaining family members to Indraprastha. S. B. deals with this story in very brief. But in M. B. a whole parva, Mauśala Parva is devoted to the episode.

There are a lot of minor discrepancies here and there. In M. B. Kṛṣṇa comes to his father Vasudeva in Dvārakā and tells him about the whole happening. He informs his father about his decision to go in penance as it was not possible for him to see Dvārakā devoid of all those killed at Prabhāsa. He advises Vasudeva to proceed to Indraprastha with Arjuna when he comes.

Then Kṛṣṇa goes to Balarāma who was sitting on the sea shore of Prabhāsa. Balarāma leaves his mortal body and returns to his original Śeṣanāga form and enters into the sea. After that Kṛṣṇa lies down in the forest in Yoga dhyāna and gets hit by the arrow of the hunter Jara and goes to heaven. Kṛṣṇa orders Dārūka.

ततः समासाद्य महानुभावं  
 कृष्णस्तदा दारुकमन्वशासत् ।  
 गत्वा कुरून् सर्वमिमं महान्तं  
 पार्थाय शंसस्व वधं यदूनाम् ॥ २ ॥

म. भा. मौसल 4

Kṛṣṇa to Vasudeva

नाहं बिना यदुभिर्यादिवानां  
 पुरीमिमामशकं द्रष्टुमद्य ॥ १९ ॥  
 तपश्चरिष्यामि निबोध तन्मे  
 रामेण सार्धं वनमभ्युपेत्य ।  
 इतीदमुक्त्वा शिरसा च पादौ  
 संस्पृश्य कृष्णस्त्वरितो जगाम ॥ १० ॥

म. भा. मौसल 4

**Dāruka goes to Pāṇḍavas**

दारुकोऽपि कुरुन् गत्वा दृष्ट्वा पार्थान् महारथान् ।  
आचष्ट मौसले वृष्णीणनन्येनोपसंहतान् ॥  
म. भा. मौसल 5

**Kṛṣṇa sleeps down in Mahāyoga**

स संनिरुद्धेन्द्रियवाङ्मनस्तु  
शिश्ये महायोगमुपेत्य कृष्णः ॥ २१ ॥  
मौसल 4

**Jara hits Kṛṣṇa**

स केशवं योगयुक्तं शयानं  
मृगासक्तो लुब्धकः सायकेन ॥  
जराविध्यत् पादतले त्वरावां-  
स्तं चाभितस्तज्जिघृक्षुर्जगाम ।

म. भा. मौसल 4/22/23

**Thus Kṛṣṇa passes away.**

ततो राजन् भगवानुग्रतेजा  
नारायणः प्रभवश्चाव्ययश्च ।  
योगाचार्यो रोदसी व्याप्य लक्ष्म्या  
स्थानं प्राप स्वं महात्माप्रमेयम् ॥ २६ ॥  
म. भा. मौसल 4

In the end Arjuna comes and takes all the remaining persons with him to Indraprastha. Vasudeva dies in Dvarkā and Arjuna performs the last rites of all the dead persons. In the way the loot of the women etc is quite similar.

S. B. is silent about what happened to the looted woman of Śrī Kṛṣṇa but M. B. gives them a decent ending. They all drowned themselves in Sarasvatī river and joined Śrī Kṛṣṇa in heaven as apsaras.

षोडश स्त्रीसहस्राणि वासुदेवपरिग्रहः ।  
अमज्जंस्ताः सरस्वत्यां कालेन जनमेजय ॥ २५ ॥  
तत्र त्यक्त्वा शरीराणि दिवमारुरुहुः पुनः ।  
ताश्चैवाप्सरसो भूत्वा वासुदेवमुपाविशन् ॥ २६ ॥

म. भा. स्वर्गारोहण पर्व 5

## DEPICTION OF ŚIVA BHAKTI IN THE VĀYU PURĀNA

BY

GANGA SAGAR RAI

[वायुपुराणम् अष्टादशपुराणेषु एकं प्राचीनतमं पुराणं गण्यते। अस्मिन् पुराणे सर्गप्रतिसर्गादिसामान्यपुराणविषयातिरिक्तं शिवभक्तिप्रतिपादकाश्च केचन अंशा अपि अनुस्यूताः सन्ति। अस्मिन् पुराणे वर्णितानामेतादृशशिवभक्तिप्रतिपादकानां स्थलामत्र विवेचनं प्रस्तुतम्।]

The Vāyu Purāna is regarded as one of the oldest Purānas. It is also some times referred to as Śiva Purāna. It mainly describes the five characteristics of the Purānas like Sarga, Pratisarga etc. and in between also relates the subjects containing the glory of lord Śiva. The narrator of this Purāna is Vāyu or Wind god hence it is named as Vāyu Purāna. It is also called some times as Śiva Purāna because it contains matters related to Śiva and also because that Vāyu is a form of Śiva in this Aṣṭa Mūrti conception of Lord Śiva. The Skanda Purāna twice refers it as Śiva Purāna. In the list of major eighteen Mahāpurānas one Purāna is named as Śiva Purāna and that is really Vāyu Purāna and not the vulgate Śiva Purāna. Because of emphasis on devotion to Śiva it is Śiva Purāna.

According to sectarian division some Purānas are grouped in Vaiṣṇava category, some is Śākta category and some in Śaiva category. These Purānas besides the description of major Puranic subjects give emphasis on their own sectarian themes such as tīrthas vratas, rivers, stutis and so on. However, in the Vāyu Purāna such emphasis on tīrthas and vratas is not available but occasionally it narrates Śiva bhakti, Śiva stuti and Śiva yoga. It goes on describing its Puranic subject, and during this analysis it establishes the importance of Śiva. Hence we have collected only those portions which demonstrate the Śiva Bhakti and greatness of Śiva. The literal meaning of bhakti is extreme dedication to god or pleasing the God. Vāyu Purāna is an ancient Purāna and it has in between the general Puranic subject described the subjects relating to Śiva Bhakti. Here we discuss in brief those parts where the greatness of Śiva is narrated.

The Prāna begins with Siva Stuti. The first auspicious śloka in Purānas and Mahābhārata as is here also.

नारायणं नमस्कृत्यं नरं चैव नरोत्तमम्।

देवीं सरस्वतीं व्यासं ततो जयमुदीरयत्॥

This is not part of any Purāna but is benedictory first verse of Mahābhārata. After general prayer of Viṣṇu and Vyāsa available in

itihāsa Purāṇa the first śloka of the Purāṇa is in praise of Śiva.

प्रपद्ये देवमीशानं etc. ....

The next three ślokas describe Śiva as - all knowing, uninvincible, possessing unparallel knowledge, asceticism, grandeur, creator of the whole world, Viśvakarman etc.

After this prayer of Śiva the tradition of narrators of Purāṇa is said - Brahmā, after Brahmā Vāyu, after Vāyu Mahendra then Jātukarṇa and Vasiṣṭha.

In chapters 11 & 12, there is description of various steps of Pāśupata Yoga in the Purāṇa. This is demonstrative of grandeur of Śiva and Vedic processes of yoga. In the end there is description of worship of Rudra. Chapter 20 is the demonstration of importance of Omkāra and in the end there is vedic vocabulary. It is said that the contemplation of Omkāra is an indicator of achieving Śivatva. It has been told while describing the various things in the prose that in the summary the origin of all is Rudra/Shiva. It had been stated that— सर्वकामफलो रूद्रः Rudra is the fruit or result of all the desires. The Purāṇa has highly praised the Onkāra and giver of Śivatva.

then

इत्येतदक्षरं ब्रह्म परमोङ्कारसंज्ञितम्।  
यस्तु वेदयते सम्यक् तथा ध्यायति वा पुनः॥  
संसारचक्रमुत्सृज्य मुक्तबन्धनबन्धनः।  
अचलं निर्गुणं स्थानं शिवं प्राप्नोत्यसंशयः॥  
यथा वृन्तात् फलं पक्वं पवनेन समीरितम्।  
नमस्कारेण रुद्रस्य तथा पापं प्रणश्यति॥  
यथा रुद्रनमस्कारः सर्वधर्मफलो ध्रुवः।  
अन्यदेवनमस्कारो न तत् फलमवाप्नुयात्॥  
तस्मात् त्रिषवणं योगी उपासीत महेश्वरम्।  
दशविस्तारकं ब्रह्म तथा च ब्रह्म विस्तरम्॥  
ओकारं सर्वतः काले सर्वं विहितवान् प्रभुः।  
तेन तेन तु विष्णुत्वं नमस्कारं महायशाः॥  
नमस्कारस्तथा चैव प्रणवस्तुवते प्रभुम्।  
प्रणवं स्तुवते यज्ञो यज्ञं संस्तुवते नमः।  
नमः स्तुवति वै रुद्रस्तस्माद्ब्रह्मपदं शिवम्॥

This prayer of Rudra declares the superiority of Rudra at the very end. In chapter 22 there is again praise for Rudra. In chapter 21 Viṣṇu prays to Rudra. First the question is raised :



कथं च विष्णो रुद्रेण सार्द्धं प्रीतिरनुत्तमा।  
 सर्वे विष्णुमया देवा सर्वे विष्णुमया गुणाः॥  
 न च विष्णुसमा काचिद् गतिरन्या विधीयते।

and then supiriority of Śiva is established

इत्येवं सततं देवा गायन्ते नात्र संशयः।  
 भवस्य स कथं नित्यं प्रमाणं कुरुते हरिः॥

In this chapter there is description and interpretation of eight names of Mahādeva, and directives of duties for his eight forms. Rudra, Bhava, Śiva, Paśupati, Īśa, Bhīma, Ugra and Mahādeva, these are the eight names of Rudra whose eight forms are described. Rudra is pleased by prayer of these forms and punishes those propounding violence. The eight forms of Śiva are comparable to the maṅgālācaraṇa śloka of Śākuntala. The representative Śivalingas of these eight forms are also available. For instance, the temple of Chidambaram is representative of sky form of Śiva.

Again there is description of eight Śiva forms in chapter twenty seven. The details of form, name, spouse and son of these eight forms is available in the Purāṇa.

There is a description of Rudra in Dakṣa Yajña in the chapter 30 of this Purāṇa. The importance of Śiva and the genealogy of all gods is described in 300 ślokas in this long chapter. Here is a prayer of Śiva by Dakṣa in 100 ślokas and is the demonstrative of the greatness of Śiva.

The importance and worship of Śiva is intermingled in the midst of chapter 21 and 24. Here the name of Viṣṇu is Meghavāhana. It states that Viṣṇu by taking form of cloud carried Śiva for divine thousand years.

यत्र विष्णुर्महाबाहुर्मैघो भूत्वा महेश्वरम्।  
 दिव्यं वर्षसहस्रन्तु अवहत् कृत्तिवाससम्॥

When Pārvatī showed concern for construction of house Mahādeva asked do we need home? There is a story in the Vāmana Purāṇa that he says that let us go above the clouds. When they went above the clouds it started raining. Here in this Purāṇa Lord Visnu is the carrier of Śiva and hence the name of Bhadravāhana for Śiva.

Chapter 22 is based on description of Kalpas. Here is description of Sadyojata Vāmadeva, Aghora and Māheśvara forms of Śiva. The descriptions of the brith of Kumaras in every Kalpa is narrated . The 28 incarnations of Vyāsa are described here. Further there is descrip-

tion of incarnation of Rudra in every ages and sermons of Pāsupata Yoga. The name of the chapter is Māheśvara Yoga. The twenty fourth chapter of the Purāna is filled with Śivabhakti and description of greatness and supremacy of Śiva.

Here, the supremacy and greatness of Śiva is demonstrated by Viṣṇu. Here Viṣṇu prays to Śiva and this prayer is ascribed as Sāra stotra consists of seventy two ślokas-Here every name of Śiva is enjoined with Namah Śivāya. Most of these names are similar to the thousand names of Śiva in the Mahābhārata and are similar to the ideas of Śatarudriya and Śiva Mahimna.

This lovely prayer contains its own literary fragrance. It has been stated that Śiva is the master of every thing. It had been made clear that this prayer is done with Vedic names. In the 25<sup>th</sup> Chapter there is description of amiable relation among Brahmā, Viṣṇu and Śiva and their mutual feeling of venerable and venerator. In the 54th chapter of the Purāna there is description Nīlakaṇṭha. In the beginning four ślokas are prayer of Kārtikeya by Vasiṣṭha. Later on the story of Śiva's being Nīlakaṇṭha is told by Kārtikeya to Vasiṣṭha. Here is literary description of the natural beauty of Kailāsa the residence of Śiva. In correction of the story of *Samudra Manthana* it is told that by seeing the poison coming out, Viṣṇu became black and he was not black before this. It was told by Brahmā that no one has the power to take this poison and the prayed to Maheśvara again in 16 ślokas. Śiva is appeased by the prayer of Brahmā and takes the poison in his throat and hence he is called as Nīlakaṇṭha. Later on the gods, asuras and snakes had stated.

अहो बलं वीर्यपराक्रमस्ते, अहो पुनर्योगबलं तवैव।  
अहो प्रभुत्वं तव देव देव, गंगाजलस्फालितमुक्तकेश॥

At the end the merits of reciting this prayer is described.

In 55th chapter is described the origin of lingam. Here is referred the origion of Śivalinga consisting of light and how Brahmā and Viṣṇu surrendered themselves to it.

There are some places also other where the supremacy of Viṣṇu is also described. The prayer of Viṣṇu by Śiva is also described in the end of the Purāna. Many scholars have opined that various sectarian portions were added later on in the Purāna.

# शिवमहापुराणे सृष्टिप्रलयमीमांसा

गोपबन्धुमिश्रः

[The mythology of creation and dissolution (सृष्टिलयविद्या) is a popular theme of the most of the Purāṇas. Here in this article the learned author has discussed this subject on the basis of the Śiva Purāṇa. Here on the basis of this Purāṇa the author has shown how the different types of sargas appear one by one and in the process of dissolution they merge into one another in reverse process.]

चराचरजगतः स्थिति-स्वभाव-संरचनावैचित्र्यं निर्वर्णयं तदनुभूय च मानवसभ्यताविकासस्य आदिकालादेव एतस्य सृष्टिविषयिणी जिज्ञासा स्वतःस्फूर्ता समजायत । परमपुरुषस्य परमात्मनो विविधेभ्यः अङ्गेभ्यः ऋगादिवेदाः, गवाश्ववादयः पशवः ब्राह्मणादयो मनुष्याः चन्द्रमसादयो देवरूपाः पदार्थाः, ग्रीष्मादय ऋतवो जज्ञिरे इति ऋग्वेदीयपुरुषसूक्ताद् एतदनुमातुं शक्यते यत् मन्त्रद्रष्टृणाम् ऋषीणां चित्ते स्थावराणां जङ्गमानां च सृष्टिरहस्यं सुतरां विजिज्ञासितमासीत् इति । 'ऋतं च सत्यं चाभीद्भ्रातृपसोऽध्यजायत' इत्यादिषु वैदिकमन्त्रेष्वपि सृष्टिक्रमविमर्शां लालक्ष्यन्ते । कार्यरूपाम् अखिलां सृष्टिं समीक्ष्य तत्कारणजिज्ञासा उपनिषत्सु बहुधा स्थानं लेभे । महाभारते गीतायां 'तदात्मानं सृजाम्यहम्'<sup>2</sup> इत्यत्र यदेत्यव्ययापेक्षिणः 'तदा' इत्यव्ययप्रयोगेण सृष्टिप्रक्रियायाः सहेतुकताऽपि च निरन्तरं प्रवर्तमानता द्योत्यते । वेदानां समुपबृंहकेषु पुराणेषु सर्गप्रतिसर्गवर्णनप्रसङ्गयोः लक्षणाङ्गभूततया सृष्टिप्रलयाख्ययोरेतयोः न केवलं तत्तत्पुराणग्रथितप्रसङ्गपर्यवसायिता सिद्ध्यति अपितु वैदिकवाङ्मये बीजवदारोपितमौलिकचिन्तनस्य सम्यगुपबृंहणवृत्तिः साधीयमाना लक्ष्यते । शिवमहापुराणे एतयोः विषये प्रसक्तान् विमर्शान् अत्र समासेन मीमांसितुं प्रयत्यते ।

'जायते, अस्ति, विपरिणमते, वर्धते, अपक्षीयते विनश्यतीति'<sup>3</sup> आचार्यो वाष्पार्याणिः षण्णां भावविकाराणाम् उल्लेखप्रसङ्गे 'जनी प्रादुर्भावे' इत्यादौ 'णश अदर्शनि' इत्यन्ते क्रियाद्वयम् उल्लिख्य मध्ये शिष्टान् चतुरो विकारान् विवृणोति । अर्थात् कस्यचित् पदार्थस्य प्रादुर्भावात् आरभ्य तस्य अदर्शनं यावत् स्थितिकालो लोके गृह्यते, तदनुसारं विकाराश्च परिगण्यन्ते । गीतायामपि-

अव्यक्तादीनि भूतानि व्यक्तमध्यानि भारत ।

अव्यक्तनिधनान्येव तत्र का परिदेवना।<sup>4</sup>

1. ऋग्वेदः 10.190.1
2. गीता 4.7
3. यास्कः, निरुक्तम् 1.1.3
4. गीता 2.28

इत्युक्तौ लोके कस्यचित् वस्तुनः प्रादुर्भावतः आरभ्य अदर्शनं यावत् अवस्थामाश्रित्य एव तद्विषयकाः सुखदुःखमोहाः प्रवर्तन्ते इत्याशयो लक्ष्यते । अतः कस्यापि भौतिकस्य वस्तुनः सृष्टिः तस्य प्रलयप्रसङ्गम् अविचिन्त्य नैव प्रवर्तते, प्रवर्तितश्चेत् सः अनवस्थादोषदुष्टताम् आप्नुयादिति विमृश्य एव पुराणेषु सर्वविधं सृष्टिचिन्तनं प्रलयकथनेन सह अनुस्यूतं दृश्यते । अत एव शिवमहापुराणस्य द्वितीयाया रुद्रसंहितायाः प्रथमे सृष्टिखण्डे शौनकादिभिः ऋषिभिः सृष्टिविषयिण्यां जिज्ञासायां कृतायां सूतः ब्रह्मनारदसंवादमुखेन आदौ महाप्रलयकालगतां स्थितिं प्रस्तौति—

महाप्रलयकाले च नष्टे स्थावरजङ्गमे ।

आसीत्तमोमयं सर्वमनर्कग्रहतारकम् ॥<sup>5</sup>

तस्मिन् अचन्द्रे, अनहोरात्रं, अनग्न्यनिलभूजले, अप्रधाने, वियच्छून्ये, अन्यतेजोविवर्जिते, अदृष्टत्वादिरहिते शब्दस्पर्शसमुज्झिते, अव्यक्तगन्धरूपे रसत्यक्ते अदिङ्मुखे सत्यन्धतमसे, सूचीभेद्ये निरन्तरे<sup>6</sup> च प्रलयकाले एकम् अवाङ्मनसगोचरम् अनामरूपवर्णं सद् ब्रह्म केवलं तिष्ठति ।<sup>7</sup> तच्च अजम् अमरं नित्यमिति विशेषणैः युक्तं भवति अर्थात् सृष्टेः मूलाधाररूपेण कस्यचित् असृष्टस्य उपस्थितिः सर्वादौ परिकल्पिताऽस्ति । एतेन सृष्टेः आदिमप्रसङ्गे अनवस्थादोषपरिहारः साध्यते किं च सृष्टिरहस्यस्य गहनत्वम् अपि सङ्केत्यते । तथा च प्रलयदशावर्णनपूर्वकं सृष्टिक्रमस्य कथनेन सृष्टि-स्थिति-लयेति तिसृणां दशानां चक्रारपङ्क्तीनामिव अनुक्रमप्रवृत्तिः सम्प्लोष्यते एवं च अव्यक्ततः व्यक्तस्य पुनश्च व्यक्तादव्यक्तस्य भावस्य स्थितिः संसूच्यते । अतः सृष्टिस्थितिलयाख्येषु कर्मसु हेतुरूपेण क्रमशः रुद्रं विष्णुं पितामहं च दृष्ट्वा स्वयं महेश्वरः प्रसीदति इति उक्तमस्ति, तद्यथा—

सृष्टिस्थितिलयाख्येषु कर्मसु त्रिषु हेतुताम् ।

प्रभुत्वेन सहैतेषां प्रसीदति महेश्वरः ॥<sup>8</sup>

सृष्ट्यादीनां त्रयाणां परस्परं सम्बन्धम् उल्लिख्य तत्रैवोच्यते—

एते परस्पोत्पन्ना धारयन्ति परस्परम् ।

परस्परेण वर्धन्ते परस्परमनुव्रताः ॥<sup>9</sup>

यदा सृष्टेः वैशिष्ट्यं परिगण्यते तदा सृष्टिहेतुको देवो ब्रह्मा प्रशस्यते, तद्वत् स्थितेः प्रसङ्गे विष्णुः लयप्रसङ्गे रुद्रश्च स्तूयते इत्यतः एतेषां परस्परं न्यूनाधिक्यराहित्यं स्वीकरणीयम् अस्ति—

क्वचिद् ब्रह्मा क्वचिद् विष्णुः क्वचिद् रुद्रः प्रशस्यते ।

नानेन तेषामाधिक्यमैश्वर्यं चातिरिच्यते ॥<sup>10</sup>

अत्र सृष्टिः स्थितिसापेक्षा, स्थितिः लयसापेक्षा इति लौकिकवृत्तेरनुवदनेन सह लयस्यापि सृष्टिसापेक्षतेरि रहस्योद्घाटनं कृतमिव विद्यते । एतेन त्रयस्यापि परस्परम् उत्पादन-धारण-

5. रुद्रसंहिता (रु. द्र. सं.), सृष्टिखण्डः (सु. ख.) 6/4

6. रु. सं., सु. ख. 6/5-7

7. रु. सं., सु. ख. 6/7-9

8. वायुसंहिता (वा. सं.), पूर्वखण्डः (पू. ख.) 10/4

9. वा. सं., पू. ख. 10/6

10. वा. सं. पू. ख. 10/7

संवर्धनानुवर्तनेति पूर्वोक्तक्रियाः सुतरां साधयितुं शक्यन्ते । केवलं तत्र अव्यक्तदशायां लयपदवाच्यता, व्यक्तदशायां च सृष्टिस्थितिपदद्वयवाच्यता परिलक्षितुं शक्यते ।

रुद्रसंहितायां सृष्टिक्रमं पुरस्कृत्य एकस्य सदाख्यस्य अनादिनिधनरूपस्य ब्रह्मणः आत्मनः इतरस्य द्वितीयस्य कृते काचित् इच्छा समजयत, तथा चेच्छया स्वलीलया काचित् सर्वैश्वर्यगुणोपेता सर्वज्ञानमयी मायाख्या प्रकृतिः समुद्भूता अर्थात् अमूर्तेन काचित् मूर्तिः कल्पिता, सा एव सृष्टिचक्रस्य आदौ विनिर्मितस्य बुद्धितत्त्वस्य हेतुस्वरूपा अभूत् —

प्रधानं प्रकृतिं तां च मायां गुणमयीं पराम् ।

बुद्धितत्त्वस्य जननीमाहुर्विकृतिवर्जिताम् ॥<sup>11</sup>

अत्र सम्पूर्णस्य मूर्तस्य जगतः सृष्टौ यद्यपि अमूर्तं पराख्यं तत्त्वं मूलाधारः अस्ति, तथापि तस्मादेव अमूर्ताख्यात् स्वविग्रहात् स्वशरीरानपायिनी सा प्रकृतिः सृष्टेति अत्र परिकल्पितम्—

शक्तिस्तदैकलेनापि स्वैरं विहरता तनुः ।

स्वविग्रहात् स्वयं सृष्टा स्वशरीरानपायिनी ॥<sup>12</sup>

रुद्रसंहितायाः सृष्टिखण्डे सांख्यदर्शने इव एतस्याः प्रकृतेः महान्, महतः गुणत्रयम्, ततः अहङ्कारः, ततः पञ्चतन्मात्राः, एकादश इन्द्रियाणि, तन्मात्रेभ्यः पञ्च महाभूतानि इति जडात्मकं चतुर्विंशतिसंख्यकं तत्त्वं समुत्पन्नमिति वर्णितम्—

तत्त्वानामिति संख्यानमुक्तं ते ऋषिसत्तम ।

जडात्मकञ्च तत्सर्वं प्रकृतेः पुरुषं विना ॥

तत्तदेकीकृतं तत्त्वं चतुर्विंशतिसंख्यकम् ॥<sup>13</sup>

अत्र यद्यपि सांख्यदर्शने इव जडात्मकानां चतुर्विंशतिसंख्यकानां तत्त्वानाम् उल्लेखो विद्यते, तथापि अत्र 'एकोऽहं बहु स्याम्' इत्यौपनिषदं वचनमनुसृत्य इव परमेश्वरस्य अमूर्तस्यापि द्वितीयस्य कृते इच्छा परिकल्पिता, तथा इच्छया च या प्रकृतिः उदपद्यत सा सर्वगा सर्वरूपाः सर्वदृक् सर्वकारिणी सर्वैकसंवेद्या, सर्वाद्या सर्वदा सर्वसंस्कृतिः<sup>14</sup> इति तस्याः स्वरूपकथनप्रसङ्गे मूलतः भौतिकसृष्टेः दृष्ट्या उपयोगिनीनां वृत्तीनाम् उल्लेखः कृतो विद्यते । अन्यथा पराख्यस्य ब्रह्मण इव तस्याः अमूर्तत्वे सति भूतेषु सृज्यमानेषु विद्यमानानां रूपरसगन्धादीनां सन्निवेशे सारल्यं न स्यात् ।

सर्गाख्यं तत्त्वं विवक्षुभिः पुराणैः तस्य स्वरूपं भेदाश्च उक्ताः । श्रीमद्भागवते सर्गस्वरूपम् एवम् उच्यते—

अव्याकृतगुणक्षोभात् महत्स्त्रिवृतोऽहमः ।

भूतसूक्ष्मेन्द्रियार्थानां सम्भवः सर्ग उच्यते ॥<sup>15</sup>

11. रु. सं., सु. ख. 6/20

12. रु. सं., सु. ख. 6/19

13. रु. सं., सु. ख. 6/58,59

14. रु. सं., सु. ख. 6/16

15. वा. सं. पू. ख. 12/13

श्रीमद्भागवतमहापुराणेन इव भूतसूक्ष्मेन्द्रियार्थानां सम्भवरूपं सर्गं वर्णयता शिवमहापुराणेन नवविधः सर्गो वर्णितो विद्यते । वायुसंहितायाः पूर्वखण्डे किं च रुद्रसंहितायाः सृष्टिखण्डे एते सर्गाः प्रोक्ताः सन्ति ।

नवधा सर्गः

तत्रादौ सर्गः त्रिधा विभज्यते (१) प्राकृतः, (२) वैकृतः, (३) प्राकृतवैकृतः । प्राकृतसर्गः अबुद्धिपूर्वको भवति, वैकृतः बुद्धिपूर्वकः, प्राकृतवैकृतश्च उभयात्मको भवति ।

प्राकृतसर्गः नैसर्गिको भवति, तत्र काचित् सृष्टिः बुद्धिपूर्विका नैव भवति । एषः सर्गः त्रिविधो भवति—

(१) ब्रह्मसर्गः, (२) भूतसर्गः, (३) वैकारिकः सर्गः, तत्र महत्तत्त्वस्य सर्गो ब्रह्मसर्गरूपेण गृह्यते—

प्रथमो महतः सर्गो ब्रह्मणः परमेष्ठिनः ।

द्वितीयः भूतसर्गः तन्मात्राणां सृष्टिः, तृतीयः वैकारिकः सर्गः इन्द्रियाणां सृष्टिरिति परिगणितं विद्यते—

तन्मात्राणां द्वितीयस्तु भूतसर्गः स उच्यते ।

वैकारिकस्तृतीयस्तु सर्ग ऐन्द्रियकः स्मृतः ॥<sup>16</sup>

एते त्रिविधाः सर्गाः नैसर्गिकाः अबुद्धिपूर्वका वा इत्यतः प्राकृतपदवाच्याः सन्ति ।

वैकृतः सर्गः

वैकृतसर्गः बुद्धिपूर्वकः भवति, स च पञ्चधा विभज्यते— (१) मुख्यसर्गः, (२) तिर्यक् सर्गः, (३) देवसर्गः, (४) मनुष्यसर्गः (५) कौमारसर्गः ।

प्राकृताश्च त्रयः पूर्वे सर्गास्तेऽबुद्धिपूर्वकाः ।

बुद्धिपूर्वं प्रवर्तन्ते मुख्याद्याः पञ्च वैकृताः ॥<sup>17</sup>

बुद्धिपूर्वकं सर्गं निर्मातुकामस्य ब्रह्मणः तमोमयः मोहः, महामोहः, तामिस्रः अन्धतामिस्रः, अविद्या इति पञ्चविधाः मोहाः समुत्पन्नाः ॥<sup>18</sup> एवं प्रकारेण बहिः अन्तश्च अप्रकाशस्य प्राबल्येन जडाः स्थावराः वृक्षाः नगादयः उत्पन्नाः, ते च पूर्वोक्तमोहादिजडपदार्थानां मूर्तरूपाः आसन् किं च भूतले स्वस्य चिरस्थायिताकारेण मुख्यसर्गरूपेण प्रथिताः जाताः— “मुख्या वै स्थावराः स्मृताः ॥”<sup>19</sup>

शिवमहापुराणानुसारं चेतनेषु इव स्थावरेषु जडेषु वा बुद्धेः इन्द्रियाणां च सत्ता स्वीक्रियते । तत्रायं भेदः चेतनेषु बुद्धिः इन्द्रियाणि च उन्मुक्तानि तिष्ठन्ति, परन्तु स्थावरेषु तानि तमसा आवृतानि भवन्ति ।

16. वा. सं. पू. ख. 12/14

17. वा. सं. पू. ख. 12/8

18. वा. सं. पू. ख. 12/1,2

19. वा. सं. पू. ख. 12/15

(२) तिर्यक् सर्गः— स्थावरसर्गेण पुरुषार्थसिद्धिम् अशक्यां मत्वा ब्रह्मा तिर्यग्योनीन् पशून् पक्षिणश्च सृष्टवान् । एते उत्पथग्राहिणः भवन्ति । स्थावरात् परम् एषः प्रथमः जङ्गमसर्गो जातः ।<sup>20</sup>

(३) देवसर्गः— तिर्यक्सर्गमिति पुरुषार्थसिद्धौ अनुपयोगिनं मत्वा ब्रह्मणा देवसर्गः निर्मितः । एते देवाः ऊर्ध्वस्त्रोतसः, सात्त्विकवृत्तयः, बहिरन्तश्च अनावृताः, सुखप्रीतिबहुलाः भवन्ति ।<sup>21</sup>

(४) मनुष्यसर्गः— देवसर्गमपि मोक्षस्य असाधकं मत्वा ब्रह्मणा मनुष्यसर्गो विहितः । एते मनुष्याः दुःखसमुत्कटाः अर्वाक्स्रोतसः तमोद्रिक्ताः रजोऽधिकाः ।<sup>22</sup>

(५) अनुग्रहसर्गः— एष विपर्ययसिद्धिशक्तिरूपैः चतुर्धा विभक्तः—

विपर्ययेण शक्त्या च तुष्ट्या सिद्ध्या तथैव च।

तेऽपरिग्राहिणः सर्वे संविभागरताः पुनः॥<sup>23</sup>

**कौमारः सर्गः**

एष नवमः सर्गः उक्तः एष च प्राकृतवैकृतेति उभयात्मकः, एतस्मिन् सनकादयः ब्रह्ममानससम्भूताः परिगण्यन्ते ।

अत्रायं विशेषो यत् वैकृतसर्गेषु मनुष्यसर्गः एव पुरुषार्थस्य साधकरूपेण प्रदर्शितः—

‘ततोऽभिध्यायतोऽव्यक्तादर्वाक्स्रोतस्तु साधकः ॥’

(वा. सं. पू. ख. 12.10)

**प्रलयः**

श्रीमद्भागवते चतुर्विधः प्रलयो वर्णितोऽस्ति—

(१) नित्यः, (२) नैमित्तिकः, (३) प्राकृतः, (४) आत्यन्तिकश्च ।

नित्यं नैमित्तिकञ्चैव प्राकृतात्यन्तिकौ तथा ।

चतुर्धाऽयं पुराणेऽस्मिन् प्रोच्यते प्रतिसञ्चरः ॥

प्रतिक्षणं वस्तुनि परिवर्तनं नित्यप्रलयः, कल्पसमाप्तौ ब्रह्मणः एकस्य दिवसस्याऽवसाने नैमित्तिकः प्रलयः, ब्रह्मणः आयुषः समाप्तौ प्राकृतः प्रलयः, कालस्य परिधेः बहिः कदापि यत् किञ्चित् परिवर्तनं तदेव आत्यन्तिकप्रलयपदवाच्यं भवति ।

प्रलयः प्रतिसर्गशब्देनाऽपि गम्यते । प्रचलितकल्पे अनेके प्रतिसर्गाः कथिताः सन्ति—

य एष खलु कल्पेषु कल्पः सम्प्रति वर्तते ।

तत्र संक्षिप्य वर्तन्ते सृष्टयः प्रतिसृष्टयः ॥<sup>24</sup>

20. वा. सं. पू. ख. 12/7

21. वा. सं. पू. ख. 12/8.9

22. वा. सं. पू. ख. 12/10-11

23. वा. सं. पू. ख. 12/12

24. वा. सं. पू. ख. 11/6

यथा पूर्वम् उल्लिखितं शिवमहापुराणे सृष्टिस्थितिलयानां परस्परं सापेक्षता अभिमता एव । तत्र ब्रह्मत्वे सृष्टिः, कालत्वे संहतिः, पुरुषत्वे उदासीनः इति विभोः कर्मत्रयं कथितमस्ति—

ब्रह्मत्वे सृजते लोकान् कालत्वे संक्षिपत्यपि ।

पुरुषत्वेऽत्युदासीनः कर्म च त्रिविधं विभोः ॥<sup>25</sup>

सर्वम् अव्यक्तप्रभवम् आनुलोम्येन जायते, प्रातिलोम्ये अनुलीयते । गुणसाम्ये विलयः, गुणवैषम्ये सृष्टिरिति विज्ञातव्यम् ।

गुणाः कालवशादेव भवन्ति विषमाः समाः ।

गुणसाम्ये लयो ज्ञेयो वैषम्ये सृष्टिरुच्यते ॥<sup>26</sup>

अतएव पुराणलक्षणे सर्गस्य प्रातिलोम्यं प्रतिसर्गपदवाच्यम् अस्ति । तत्र प्रतिसर्गविधौ वैकृतसर्गप्रसङ्गे प्रातिलोम्ये जाते सति कौमारसर्गात् मनुष्यसर्गः, मनुष्यसर्गात् देवसर्गः, देवसर्गात् तिर्यक्सर्गः, तिर्यक्सर्गात् प्राग्वर्ती स्थावररूपः मुख्यसर्गः इति बुद्धिपूर्वकं सर्गस्य एषः प्रतिक्रमः भवेदिति ऊहितुं शक्यते । तद्वत् प्राकृतसर्गप्रसङ्गे अबुद्धिपूर्वकविधौ वैकारिकसर्गात् भूतसर्गः भूतसर्गात् ब्रह्मसर्गः इति प्रातिलोम्यं शक्यमस्ति । तथा च प्राकृतवैकृतसर्गः कौमारसर्गः स्वस्य अनन्यत्वात् प्रातिलोम्यं नानुभवेत् इति नवविधानां सर्गाणां प्रातिलोम्ये एतादृशं दृश्यम् उपतिष्ठते । किन्तु प्राकृतसर्गप्रसङ्गे ब्रह्मसर्गे, वैकृतसर्गप्रसङ्गे स्थावरसर्गे, प्राकृतवैकृतसर्गप्रसङ्गे कौमारसर्गे विहिते तदनन्तरं कथं सर्वे एते परमेश्वरस्य इच्छायां समाहिताः स्युरिति लयप्रक्रियाविषये तथा च गुणानां साम्यावस्थायां को हेतुरिति विषये पुराणमिदं मौनमाचरति ।

**सर्गप्रलययोः दार्शनिकः पक्षः**

भौतिकसर्गः गुणानां वैषम्ये भवति, तेषां साम्ये एतस्य प्रलय इति विवेको विद्यत एव । एतत् साम्यं वैषम्यं वा न केवलं भौतिकमपि तु अन्तरङ्गतया मानसिकमपि भवति चेत् तत्र चित्तवृत्तौ सर्गप्रलययोः स्थितिः उत्पद्येत । तद्यथाऽऽह श्रीभगवान् गीतायाम्—

इहैव तैर्जितः सर्गो येषां साम्ये स्थितं मनः ॥<sup>27</sup>

अर्थात् मानसिकस्तरे यदि सत्त्वरजस्तमांसि साम्यम् आचरन्ति तर्हि तादृशस्य जनस्य एष सर्गजयः अर्थात् सर्गात् प्रलयावस्था समायाता इति कथयितुं शक्यते, गुणसाम्ये लयस्य उत्पत्तेः शक्यत्वात् ।

शिवमहापुराणे आनुलोम्येन अव्यक्तप्रभवस्याखिलस्य सृष्टिः, प्रतिलोम्येन स्वस्वकारणशरीरे विलयः इति विविच्य तथा च गुणानां साम्यं वैषम्यं चाश्रित्य क्रमशः प्रलयसर्गयोः स्थितिं च विमृश्य उभयोः भौतिकमानसिकयोः सर्गप्रलययोः भौतिकं दार्शनिकं च स्वरूपं सङ्केतितमेव तथा च सृष्टिस्थितिलयानां परस्परसाकाङ्क्षवृत्तिरपि सम्पोषितैव ।

25. वा. सं. पू. ख. 10/28

26. वा. सं. पू. ख. 10/40

27. गीता 5/19



# इतिहासोत्तमादस्माज्जायन्ते लोकोक्तयः

गौरी माहुलीकर

[Maxims or wise sayings are found in most of the literary works. These are used to corroborate the subject described by the authors. Here in this article the maxims found in the Mahābhārata are discussed.]

श्रीमन्महाभारतस्य आदिपर्वणि व्यासेनोक्तम्, "इतिहासोत्तमास्माज्जायन्ते कविबुद्धयः।" तदनुसृत्य वक्तुं शक्यते, इतिहासोत्तमादस्माज्जायन्ते लोकोक्तयः। रचना कालादेव महाभारतग्रन्थः कवीनामाकरग्रन्थः। महाकाव्यं वा स्यान्नाटकं वा, चम्पूकाव्यं भवेदथवा खण्डकाव्यं, महाभारतस्य अननुमेयः प्रभावः सर्वत्रैव दरीदृश्यते। न केवलं साहित्ये, अपि तु भारतीयानां जनभाषासु, लौकिके व्यवहारेऽपि महाभारतस्य प्रभावो दृश्यते। कुवलयानन्दे अप्यप्यदीक्षितेन वर्णितेषु अर्थालङ्कारेषु ये 'उक्ति' विषयकाः अलङ्काराः तेऽत्र द्रष्टव्याः। लोकोक्तिः लोकप्रवादानुकृतिः। छेकोक्तिः यत्र लोकोक्तेः स्यादर्थान्तरगर्भिता। (यथा - भुजङ्ग एव जानीते भुजङ्गचरणं सखे।) वक्रोक्तिः श्लेषकाकुभ्यामपराधकल्पनम्। गूढोक्तिः अन्योद्देश्यं चेद्यदन्यं प्रति कथ्यते। स्वभावोक्तिः - स्वभावस्य जात्यादिस्थस्य वर्णनम्। व्याजोक्तिः अन्यहेतूक्त्या यदाकारस्य गोपनम्।

घटे पूरितः अनुभवसागर एव लोकोक्तिरिति एका हिन्दी व्याख्या। 'कहावत' इति तस्यापरं नाम। एतदपि 'कथावत्' इत्यस्य प्राकृतं रूपम्।

महाभारतस्य कर्तारं जानीमो वयं, किन्तु लोकोक्तीनां कर्तारं न विद्यः। सत्यमुक्तम्- "A Proverb is a saying without an author "or" Proverbs are wisdom of street."

निबन्धेऽस्मिन् लोकोक्तीनां द्विविधं रूपं निर्दिष्टम्। व्यक्तिनिष्ठं, प्रसङ्गनिष्ठं च।

[अ] व्यक्तिनिष्ठता लोकोक्तीनाम्-

लोकोक्तयः अनुभवसिद्धाः। नात्र पुस्तकस्थं ज्ञानमात्रमपि तु प्रसङ्गोपात्तं वैचक्षण्यम्। क्वचित् क्वचित्, कुत्रचित् अतिव्याप्ति अव्याप्तदोषा अपि स्युः तथापि आसां सारगर्भितत्वं, व्यङ्ग्यात्मकत्वं सर्वमप्युताउनीयमेव। 'यदिहास्ति तदन्यत्र यत्रेहास्ति न तत् क्वचित्' व्यासोक्तिरियं महाभारतस्य सर्वस्पर्शित्वं प्रकटयति। ग्रन्थेऽस्मिन् नैकानि वैशिष्ट्यपूर्णानि पात्राणि। ते ते पात्रविशेषाः भाषायाः माध्यमेन अङ्गीकृताः मुखरिता न च जनेन।

अत्यन्तकठिना प्रतिज्ञा अद्यापि 'भीष्मप्रतिज्ञा' इति विश्रुता। आत्मीयं सर्वं याचकेभ्यः ददानः 'कर्णस्यावतारः' इति स्तुतः। उदरपूर्णं भुञ्जानः 'बकासुरः कपटनीतेः पुरस्कर्ता 'शकुनिः', दास्यभावं

स्वीकुर्वन्नात्मनः वैदुष्यं प्रकटयन् 'विदुरः' इत्यादिभिः नामभिः महाभारतस्थाः पुरुषविशेषाः प्रतिदिनं स्मरन्ते। द्रौपदी इव गान्धारी यद्यपि प्रातःस्मरणीये पञ्चके न उल्लिखिता, तथापि पत्युः अन्धत्वं सहर्षं स्वीकुर्वन्ती, तदर्धमात्मनः दृष्टिसौख्यं त्यजन्ती गान्धारी पातिव्रत्यस्य अपूर्वमुदाहरणं खलु। अधुनापि सम्पत्तौ च विपत्तौ च भर्तारमनुसरन्ती, त्यागमूर्तिः पत्नी गान्धारीति निगद्यते।

धृतराष्ट्रस्यान्धत्वं न केवलं दृष्टिहीनत्वं, नाङ्गवैकल्यमात्रमपि तु वैचारिकवैकल्यमपि। पुत्रमोहो विस्मृतः तेन धर्माधर्मविवेकः। यदा जातिमोहेन योग्यायोग्यमविचारयन् राजनीतिधुरन्धरः कश्चिन्नेता पुत्रप्रेम्णा व्यामूढः सन् अयोग्यं पुरुषं पुरकरोति तदा तस्मै 'धृतराष्ट्र' इत्येवाभिधानं दातव्यं नु? एतादृशाः व्यक्तिनिष्ठाः वाक्यप्रचाराः कदा केन वा आरब्धाः, न ज्ञातम्। अपूर्वोऽयं कोशः अपौरुषेयवेदराशिमिव उत्तराधिकारेण प्राप्तः अस्माभिः।

### [आ] प्रसङ्गनिष्ठता लोकोक्तीनाम्-

महाभारतस्य नैकाः घटितवृत्तान्ता लोकोक्तीनां जनकाः इति वक्तुं शक्यते। यस्मिन्कुले भ्रातरः बान्धवाश्चान्योन्यमसहमानाः स्पर्धन्ते, युध्यन्ते च तस्मिन्कुले 'महाभारत'मारब्धमित्येव कथ्यते। तद् गृहमपि 'कुरुक्षेत्र'मिति बुध्यते।

द्रोणाचार्यकृतशिष्यपरीक्षामधिकृत्य, अर्जुन एवं वृक्षस्थितशकुनेः चक्षुमात्रं पश्यन्, आत्मनः सूक्ष्मेक्षिकां प्रदर्शयन् जनः प्रशस्यते।

धर्मक्षेत्रे कुरुक्षेत्रे युद्धार्थमुपस्थितः नरर्षभः अर्जुनः पुरतः उपस्थितान् गुरुन्, बन्धून् च दृष्ट्वा गलितगात्रोऽभवत्। जीवनस्य उत्कर्षापकर्षौ अनुभवन् किं कार्यं किमकार्यमिति द्विविधं मानसिकान्तर्द्वन्द्वं अनुभूय यदा कश्चिज्जनः कर्तव्यविमूढः हतोत्साहश्च जायते तदा तस्य स्थितिः अर्जुन इव जातेति श्रूयते।

अश्वत्थाम्नो वधः महाभारतस्य विवाद्यः प्रश्नः। धर्मराजयुधिष्ठिरस्य चरित्रं कलङ्कितमेतेन प्रसङ्गेन। 'अश्वत्थामा हतः नरो वा कुञ्जरो वा' इति तस्योत्तरं श्रुत्वा, युधिष्ठिरस्य सत्यनिष्ठतामादृत्य गुरुणा द्रोणेन शस्त्रत्यागः कृतः, धृष्टद्युम्नेन च सः हतः इति प्रसिद्धमेव। यदा यदा सत्यं पिहितं बुद्धिभ्रमकारिणा वचनेन, तदा तदा नरो वा कुञ्जरो वा इत्येतादृशमनिश्चितवचनमिति कथ्यते।

भगवद्गीतावचनानि तु एवं प्रचलितानि, रूढानि च, यद् असमयेऽपि, अनुपपत्तावपि तानि उपयुज्यन्ते। यथा कंचन संशयशीलं जनमनुलक्ष्य अन्यः वक्तुमर्हति, 'संशयात्मा विनश्यती'ति। अहं पुनर्मिलामि इति वक्तुकामः आत्मनः वैचक्षण्यं बहुश्रुतां च प्रदर्शयन् 'संभवामि युगे युगे' इति ब्रूते। 'मामेकं शरणं ब्रजे'ति सोपहासं कस्यचिन्नेतुः वचनम्। 'योगक्षेमं वहाम्यहम्' एतत्तु आयुवीमायोजनायाः सिद्धान्तवाक्यम्।

भाषणेषु, प्रवचनेषु एतादृशाः भूरिशः दृश्यन्ते यथान्नं लवणहीनं तथैव भाषणं लोकोक्तिहीनमित्येकं प्रसिद्धं वचनम्।<sup>4</sup> 'अर्थस्य पुरुषो दासः' भीष्मोक्तिरियमद्यतनीयस्य जगतः मन्त्रः सञ्जातः। 'दण्डो रक्षति रक्षितः', 'स्वामी रक्षति रक्षितः' 'अर्थो रक्षति रक्षितः' एतादृशं स्थित्यन्तरं प्राप्तः इत्यत्र किमाश्चर्यम्?

वृत्तस्यासन्दिग्धत्वं संशयराहित्यं दर्शयितुं 'अयं सूर्यः, अयं जयद्रथः' अथवा सत्यपि वैमनस्ये परचक्रकाले 'वयं पञ्चोत्तरं शतम्' एतादृशी भावना प्रदर्शयते चेत्तत्र महाभारत एव आकरग्रन्थः।

नैकानि पृष्ठानि यत्स्पष्टीकर्तुमसमर्थानि, तद्यथा कतिपयरेखाभिः चित्रकारेण सुस्पष्टं क्रियते, तथैव अल्पाक्षरैः अर्थगौरवं अभिव्यनक्ति लोकोक्तिः।

लार्ड बेकनमहोदयेनोक्तम्, "The genius, wit and spirit of a nation are discovered in proverbs." लोकोक्तिस्तु समाजस्य प्रज्ञां, प्रतिभां तथैव आत्मानमाविष्करोति। सत्यं, महाभारतं भारतीयानां अणुरेणुषु सुनिहितम्।

इति शम्।

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  3. तत्रैव, पृ. १०, पृ. २०
  4. भारतीय कथावत संग्रह, (संपा) विश्वनाथ नरवणे, पुणे, १९७५।

# श्रीशिवमहापुराणे शिवतत्त्वविमर्शः

प्रभुनाथ द्विवेदी

[Here the author has discussed the different aspects of lord Śiva as described in the Śiva Purāṇa. The author has quoted the text in support of his points]

सप्तसंहितात्मकं शिवचरिताख्यानपरमेतत्पुराणं नाम महापुराणेषु गण्यते वा न वेत्यत्र नायं विषयः । मया त्वत्र शीर्षके 'शिवमहापुराणमि'त्यभिज्ञाऽस्मै प्रयुक्ता । मन्मते सर्वाण्येव पुराणानि महापुराणानीति । यथा कीर्तिदं चारुविशदवस्तुग्रन्थितं काव्यं यः करोति स 'महाकवि' रिति संज्ञया भूष्यते, तेन महाकविना कृतं काव्यं 'महाकाव्यमि'त्यभिधीयते, तथैव महर्षिणा वेदव्यासेन कृतं सर्वमेव पुराणं 'महापुराणमि'ति भवितुमर्हति भारतस्य महाभारतवत् पुराणस्य महापुराणता ।

अथ प्रकृतमनुसरामः । शिवतत्त्वमिदं पुराणमनुसृत्य विमृश्यते । ब्रह्मादयः सर्वे देवाः सन्ति शिवस्य वशवर्तिनो न तु शिवः कस्यचिन्निग्रहानुग्रहास्पदत्वं धत्ते । अतस्तस्यानायत्तमैश्वर्यम् । स्वतन्त्रः कर्ता यतो हीदृशमैश्वर्यमेव तस्य स्वातन्त्र्यलक्षणमिति स्वभावसिद्धमवितथं तथ्यम् । स्वतन्त्रः स ईशानः स्वेच्छया नित्यानित्यविपर्ययं करोति । परमात्मा शिवः सर्वानतिशेते । शिवतत्त्वविदस्ते शिवं सर्वानुग्राहकं प्राहुः ।<sup>2</sup> शं करोति लोकस्य कल्याणं विदधातीति व्युत्पत्तिं समर्थयति पुराणवचनम् -

'एवं कृष्णः समाराध्य शङ्करं लोकशङ्करम् ।

कृतार्थोऽभून्मुनिश्रेष्ठ सर्वाजियोऽभवत्तथा ॥'<sup>3</sup>

शिवस्य महिमा सर्वस्मिन् जगति व्याप्तोऽस्ति । सर्वेषां चराचरजीवाजीवानां स एव प्रभुः स देवः समेषामात्मरूपोऽस्ति । स एव सर्वत्र दृश्यते सर्वं च वस्तुजातं पश्यति-

'शिवः सर्वेश्वरो देवःसर्वात्मा सर्वदर्शनः ।

महिम्ना तस्य सर्वं हि व्याप्तं च सकलं जगत् ॥

शिवस्यैव परा मूर्तिः ब्रह्मविष्ण्वीश्वरात्मिका ॥'<sup>4</sup>

परात्परात्सर्वमयात् स्वयंवेद्यात् शिवादेव भूता वर्तमाना भविष्या वा सर्वे प्रवर्तन्ते, वृद्धिमागताः

1. कैश्चिद्रीकाकारैः महाकविकालिदासकृतं 'मेघदूतमपि महाकाव्यमिति प्रोक्तम्।
2. वायवीयसंहितायां पूर्वभागे, ३०.४-९,१८
3. उमासंहितायाम्, ३.५२
4. तत्रैव, ४.८

पुनःस्तत्रैव प्रलीयन्ते । कल्पद्रुमकल्पः शिवः सर्वेषां नृणां बन्धुमित्रं माता, पिता, भ्राता, आचार्यो गुरुश्च । स एव रक्षकस्त्राता च । कोऽस्ति स शिव इति वक्तुं न शक्यते । तस्य परमा दिव्या माया सर्वव्यापिनी, सर्वं जगत् तदधीनं वर्तते ।<sup>5</sup>

शिवमहापुराणस्याङ्गभूता कैलाससंहिता शिवतत्त्वविवर्धिनी<sup>6</sup>ति प्रोक्ता ।<sup>6</sup> वस्तुतस्तु समस्त एव शिवपुराणे शिवतत्त्वं तथैवानुस्यूतं यथा सुमनोमालायाः पुष्पेषु सूत्रम् । अथवा, क्षीरे नवनीतमिव शिवतत्त्वं सर्वत्रान्तः सन्निहितम् । यथा शिवोऽखिले ब्रह्माण्डे तथैव शिवमहापुराणेऽप्यन्यथाऽन्वर्थकता कथं स्यात् । इति कृत्वा मतिं देवा वेदा वापि पुनः पुनः शिवेन योजयामासुः महावाक्यानि सर्वशः एवमत्र शिवमहापुराणे यानि 'प्रज्ञानं ब्रह्म', 'अहं ब्रह्मास्मि', 'तत्त्वमसी'त्यादीनि महावाक्यानि तानि सर्वाणि शिवस्वरूपाण्येवेति दृढे प्रतिपादितम् । यथा—

ज्ञानं ब्रह्मवाक्यार्थः पूर्वमेव प्रबोधितः ।  
अहं पदस्यार्थभूतः शक्त्यात्मा परमेश्वरः ॥  
अकारः सर्ववर्णाग्र्यः प्रकाशः परमः शिवः ।  
हकारो व्योमरूपः स्याच्छक्त्यात्मा संप्रकीर्तितः ॥  
शिवशक्त्योस्तु संयोगादानन्दः सततोदितः ।  
ब्रह्मेति शिवशक्त्योस्तु सर्वात्मत्वमिति स्फुटम् ।<sup>7</sup>

“वेदाः प्रणवसम्भूताः प्रणवार्थो महेश्वरः”<sup>8</sup> इत्येवं कथयताऽनेन पुराणेन शिवस्य प्रणवार्थता स्पष्टतः प्रतिपादिता । महेश्वरो निजमुखादेवात्मानं प्रणवात्मकं प्रतिपादयति—

“प्रणवार्थपरिज्ञानमेव ज्ञानं मदात्मकम् ।  
बीजं तत्सर्वविद्यानां मन्त्रं प्रणवनामकम् ॥  
अतिसूक्ष्मं महार्थं च ज्ञेयं तद् वटबीजवत् ।  
वेदादि वेदसारं च मद् रूपं च विशेषतः ॥  
देवो गुणत्रयातीतः सर्वज्ञः सर्वकृत्प्रभुः ।  
ओमित्येकाक्षरे मन्त्रे स्थितोऽहं सर्वगशिवः ॥  
यदस्ति वस्तु तत्सर्वं गुणप्राधान्ययोगतः ।  
समस्तं व्यस्तमपि च प्रणवार्थं प्रचक्षते ॥  
सवार्थसाधकं तस्मादेकं ब्रह्मैतदक्षरम् ।  
तेनोमिति जगत्कृत्स्नं कुरुते प्रथमं शिवः ॥  
शिवो वा प्रणवो ह्येष प्रणवो वा शिवः स्मृतः ।  
वाच्यवाचकयोर्भेदो नात्यन्तं विद्यते यतः ॥  
तस्मादेकाक्षरं देवं मां च ब्रह्मर्षयो विदुः ।  
वाच्यवाचकयोरैक्यं मन्यमाना विपश्चितः ॥”<sup>9</sup>

5. तत्रैव, ४.१४

6. कैलाससंहितायाम्, १.२. — 'कैलाससंहितां ब्रूहि शिवतत्त्वविवर्धिनीम् ।'

7. तत्रैव, एकोनविंशत्यध्याये १९.१.३ ।

8. कैलाससंहितायाम् १.१७

9. तत्रैव, ३.२-८.

अत्रायमभिप्रायः - 'ॐ' इति प्रणवमन्त्रः प्रणवार्थज्ञानमेव शिवज्ञानम् । शिवः नित्यमेव 'ओम्' (ॐ) इति एकाक्षरे मन्त्रे वाच्यवाचकयोरभेदरूपतया स्थितः परिज्ञायते । अतोऽभेदः खलु शिवप्रणवयोः । तच्चैक्यं ज्ञात्वैव ब्रह्मर्षयः प्रणवज्ञानपूर्वकं शिवतत्त्वं विजानन्ति । पुराणमिममेवार्थं पौनःपुन्येन विशदयति-

“प्रणवो हि परः साक्षात् परमेश्वरवाचकः ।  
वाच्यः पशुपतिर्देवः पशूनां पाशमोचकः ॥  
वाचकेन समाहूतः पशून् मोचयते क्षणात् ।  
तस्माद् वाचकतासिद्धिः प्रणवेन शिवम्प्रति ॥  
ओमितीदं सर्वमिति श्रुतिराह सनातनी ।  
ओमिति ब्रह्म सर्वं हि ब्रह्मेति च समब्रवीत् ॥  
एवं स्थिते जगत्यस्मिन् शिवादन्त्यत्र विद्यते ।  
सर्वरूपधरः स्वामी शिवो व्यापी महेश्वरः ॥  
समष्टिव्यष्टिभावेन प्रणवार्थः श्रुतो मया ।”<sup>10</sup>

अथैतदत्र विविच्यते । जगदिदं तत्त्वत्रयात्मकम् । तानि त्रीणि तत्त्वानि सन्ति पशुः पाशः पतिश्च । जीवमन्त्रं पशुः निर्जीवमात्रं बन्धनं वा ( भौतिकवस्तुमोहात्मकं वा ) पाशः । एतद्द्वयात्मकस्य स्वामी प्रभुरीश्वरो वा पतिः शिवः । स शिवः पशूनां पतिः पशुपतिः, पशूनामुद्धारकः पाशमोचकः । स एव शिवः पशुपतिः वाच्यः प्रणवस्य यतो हि प्रणवः परमेश्वरवाचक-इति शैवागमः । अतो वाचकेन 'ओऽमि'ति प्रणवमन्त्रेण समाहूतः तद्भावितेनान्तःकरणेन स्मृतः, समुच्चारितः कीर्तितो वाऽचिरादेव पशून् पाशान्मोचयते भवबन्धादुद्धरते । एवं शिवं प्रति प्रणवस्य वाचकत्वं सिद्धयति । इयमेव शिवप्रणवयोरभेदप्रतिष्ठा । एक एव जगत्स्वामी सर्वजीवानां पाशच्छेदकरः शिवः, स तु प्रणव एव नान्यः ।

अमुमेवार्थं पुनरनुवदन् द्रढयति पुराणं पदान्तरैः -

'लोकेस्मिन् पशवः सर्वे नानाशास्त्रविमोहिताः ।  
वञ्चिताः न परमेशस्य माययातिविचित्रया ॥  
न जानन्ति परं साक्षात्प्रणवार्थं महेश्वरम् ।  
सगुणं निर्गुणं ब्रह्म त्रिदेवजनकं परम् ॥  
दक्षिणं बाहुमुद्धृत्य सशपथं ब्रवीमि ते ।  
सत्यं सत्यं पुनः सत्यं सत्यं सत्यं पुनः पुनः ॥  
प्रणवार्थः शिवः साक्षात् प्राधान्येन प्रकीर्तितः ।  
श्रुतिषु स्मृतिशास्त्रेषु पुराणेष्वामेषु च ॥  
यतो वाचो निवर्तन्ते अप्राप्य मनसा सह ।  
आनन्दं यस्य वै विद्वान् न बिभेति कुतश्चन ॥

यस्माज्जगदिदं सर्वं विधिविष्ण्वन्द्रपूर्वकम् ।  
 सह भूतेन्द्रियग्रामैः प्रथमं सम्प्रसूयते ॥  
 न सम्प्रसूयते यो वै कुतश्चन कदाचन ।  
 यस्मिन्न भासते विद्युन्न सूर्यो न च चन्द्रमाः ॥  
 यस्य भासा विभातीदं जगत्सर्वं समन्ततः ।  
 सर्वैश्वर्येण सम्पन्नो नाम्ना सर्वेश्वरः स्वयम् ॥  
 यो वै मुमुक्षुभिर्ज्ञेयः शम्भुराकाशमध्यगः ।  
 सर्वव्यापी प्रकाशात्मा भासरूपो हि चिन्मयः ॥<sup>11</sup>

पुराणकारोऽत्र कथयति यद् भवभ्रमभ्रान्ताः पशवः प्राणिनो मानवाः नानाकारणैः विमोहिताः साक्षात्प्रणवार्थं महेश्वरं शिवं नाभिजानन्ति । स सशपथं प्रत्यायनं कुर्वन् ब्रवीति यत् प्रणवार्थः स शिव एवानन्दरूपोऽवाङ्मनोगोचरः सदा योगिभिर्ध्येयः । तस्यैव जगज्जनकस्य भासा सर्वमिदं विभाति । प्रकाशात्मा स सर्ववित्सर्वव्यापी च । स सर्वेश्वरो नित्योऽजो विभुश्च । अन्ततः पुनर्ब्रवीति—

“बहुनेह किमुक्तेन मुने सारं वदामि ते ।  
 शिव एवेतमखिलं शक्तिमानिति निश्चितम् ॥”<sup>12</sup>

शक्तिमानेव शिवः सर्वं कर्तुं प्रभवति । विना शक्तिं कथं शिवः? विना शिवं तु का शक्तिः? अतः परमात्मनि शिवत्वं शक्तित्वमविना भावेन विलसति । शक्त्या समायुक्त एव शिवो जगत्कारणतां प्रतिपाद्यते । तयोः संयोगादेवानन्दः समुदेति—

“एवं शिवत्वं शक्तित्वं परमात्मनि दर्शितम् ।  
 शिवशक्त्योस्तु संयोगादानन्दः सततोदितः ॥  
 शिवशक्तिसमायोगः परमात्मेति निश्चितम् ।  
 पराशक्तेस्तु संजाता चिच्छक्तिस्तु तदुद्भवा ॥”<sup>13</sup>

शिवो ह्येष गुणातीतः सर्वज्ञः सच्चिदानन्दविग्रहः प्रकीर्तितः

“सर्वज्ञः सर्वकर्ता च शिवः सर्वेश्वरोऽगुणः ।  
 त्रिदेवजनको ब्रह्म सच्चिदानन्दविग्रहः ॥”<sup>14</sup>

अयं संसारो दुःखरूपोऽत्र दुःखं कथमिति विचारणा नैव कार्या । दुःखस्य निवारणं कथं स्यादिति विचारणीयो विषयः । एतत् संसाररोगदुःखस्य भैषज्यं शिवज्ञानमेव । आज्ञापकः शिवः भिषक्तम इति श्रुतिः ।<sup>15</sup> तथा चेदं पुराणं —

11. तत्रैव, कैलाससंहिता, १२.३-११.

A पाठान्तरम् — ‘भासो’ ।

B पाठान्तरम् — ‘ध्येयः’ ।

12. तत्रैव, कैलाससंहितायाम्, १५.५१

13. तत्रैव, १६.३३,५४.

14. तत्रैव, १७.४

15. ‘भिषक्तमं त्वां भिषजां शृणोमि’ — ऋग्वेदे, २.३३.४

‘अस्य रोगस्य भैषज्यं ज्ञानमेव न चापरम् ।  
 भिषगाज्ञापकः शम्भुश्शिवः परमकारणम् ।  
 दुःखमेव हि सर्वोऽपि संसार इति निश्चितम् ॥<sup>16</sup>

पुनरप्ययं शिवः सर्वज्ञः संसारवैद्य इति कथितः -

शिवो महेश्वरश्चैव रुद्रो विष्णुः पितामहः ।  
 संसारवैद्यः सर्वज्ञः परमात्मेति मुख्यतः ॥<sup>17</sup>  
 संसारस्येश्वरो नित्यं समूलस्य निवर्तकः ।  
 संसारवैद्य इत्युक्तः सर्वतत्त्वार्थवेदिभिः ॥<sup>18</sup>

अतःपूर्वं प्रसङ्गेऽस्मिन् पुराणकारः शिवस्य रुद्रत्वं व्युत्पादयति-  
 रुद्रदुःखं दुःखहेतुर्वा तद्रावयति नः प्रभुः ।  
 रुद्र इत्युच्यते सद्भिः शिवः परमकारणम् ॥<sup>19</sup>

पशुपतेः शिवस्य पाशुपतं शैवं ज्ञानमथ च शिवस्य विभूतिं प्रख्यातुकामः पुराणकारो जिज्ञासामुत्पाद्य  
 समादधति-

दिव्यं पाशुपतं ज्ञानं विभूतिं वास्य कृत्स्नशः ।  
 कथं पशुपतिर्देवः पशवः के प्रकीर्तिताः ।  
 कैः पाशैस्ते निबध्यन्ते विमुच्यन्ते च ते कथम् ॥  
 ब्रह्माद्याः स्थावरान्ताश्च देवदेवस्य शूलिनः ।  
 पशवः परिकीर्त्यन्ते संसारवशवर्तिनः ॥  
 तेषां पतित्वाद् देवेशः शिवः पशुपतिः स्मृतः ।  
 मलमायादिभिः पाशैः स बध्नाति पशून्यतिः ॥  
 स एव मोचकस्तेषां भक्त्या सम्यगुपासितः<sup>20</sup>

सर्वव्यापी सर्वेश्वरः स शिवो याभिः विभूतिभिः लोकमिमं व्याप्य तिष्ठति ताः नैकधाः  
 परिकीर्तिताः । तस्य पञ्च मूर्तयस्तनवो वा प्रसिद्धास्सन्ति । शिवमहापुराणे सविस्तरमेतदाख्यातम् ।  
 अत्र तु तत एव निष्कृष्य नाममात्रेणैव समासेनोपन्यस्यते-

स शिवः सर्वमेवेदं स्वकीयाभिश्च मूर्तिभिः ।  
 अधितिष्ठत्यमेयात्मा ह्येतत्सर्वमनुस्मृतम् ॥  
 ब्रह्मा विष्णुस्तथा रुद्रो महेशानः सदाशिवः ।  
 मूर्तयस्तस्य विज्ञेया याभिर्विश्वमिदं ततम् ॥

16. शिवमहापुराणे, वायवीयसंहितायाः पूर्वभागे, ३१,८१,८३

17. तत्रैव, ३२,२३

18. तत्रैव, वायवीयसंहितायाम् (पू. भा.), ३२. ४०

19. तत्रैव, ३२.३६

20. तत्रैव, वा. सं. (उत्तरभागे), २,८,९,११,१२,१३.



अथान्याश्चापि तनवः पञ्च ब्रह्मसमाह्वयाः ।  
 तनूभिस्ताभिराव्याप्तमिह किञ्चिन्न विद्यते ॥  
 ईशानः पुरुषोऽघोरो वामः सद्यस्तथैव च ।  
 ब्रह्माण्येतानि देवस्य मूर्तयः पञ्च विश्रुताः ॥<sup>21</sup>

अत्र प्रथमं ब्रह्मा, विष्णुः रुद्रः, महेशान, सदाशिव इति पञ्चमूर्तयः तत ईशानः, पुरुषः, अघोरः वामदेवः, सद्योजात इति पञ्चमूर्तय आख्याताः आसां स्वरूपं विस्तरभिया नात्र विमृश्यते । अतः परमष्टमूर्त्यात्मकं शिवं प्रस्तौति पुराणकारः—

तस्य देवादिदेवस्य मूर्त्यष्टकमयं जगत् ।  
 तस्मिन् व्याप्य स्थितं विश्वं सूत्रे मणिगणा इव ॥  
 शर्वो भवस्तथा रुद्र उग्रो भीमः पशोः पतिः ।  
 ईशानश्च महादेवो मूर्तयश्चाष्ट विश्रुताः ॥  
 भूम्यम्भोर्गिनमरुद्व्योमक्षेत्रज्ञार्कनिशाकराः ।  
 अधिष्ठिता महेशस्य शर्वाद्यैरष्टमूर्तिभिः ॥<sup>22</sup>

अत्र व्यक्ताव्यक्तरूपेणाष्टमूर्तीनां नामानि पृथक्-पृथक् कथितानि । प्रथमं त्वव्यक्तरूपाः शर्वः, भवः, रुद्रः, उग्रः, भीमः, पशुपतिः ईशानः महादेव इति । ततो भूमिः, जलं, अग्निः, वायुः, नभः, क्षेत्रज्ञः, सूर्यः, चन्द्र इति व्यक्तमूर्तयोऽष्टविधाः प्रोक्ताः । अत्र पुराणानुसारं, शर्वो भूमेरधिष्ठाता, भवः अपाम्, रुद्रः अग्नेः, उग्रो मरुतः, भीमो व्योम्नः, पशुपतिः क्षेत्रस्य, ईशानः सूर्यस्य, महादेवश्च चन्द्रस्याधिष्ठातारः । संक्षेपतो भूतार्कचन्द्रयज्वानो मूर्तयोऽष्टौ प्रकीर्तिताः । अत्र पञ्चमहाभूतानि, सूर्यः चन्द्रमाः, यज्वा (याजको यजमानो होता वा) इत्येता अष्टौ मूर्तयः शिवस्य याः प्रत्यक्षमेव शिवरूपिण्यः कल्याणकारिण्यः लोको लोकैरालोक्यन्ते । महाकवि कालिदासे नापि स्वस्याभिज्ञानशाकुन्तलमित्यस्य नाटकस्यादौ भगवतः शिवस्यैता अष्टौ मूर्तयः सादरं प्रयुक्ता आशीर्वचसि ।<sup>23</sup> अत्र पुराणेऽन्यत्र च शिवस्य यानि प्रत्यक्षभूतानि शरीराणि प्रकीर्तितानि तेष्वेकत्र भेदः । पुराणोल्लिखितस्य 'क्षेत्रज्ञ' इति स्थानेऽन्यत्र 'यज्वा' होता वेति पाठः प्रदर्शितः । 'यज्ञो वै विष्णुः' 'यज्ञो वै रुद्रः' इति श्रुतय आमनन्ति । अतो यज्ञकर्तुः हेतुर्याजकस्य वा शिवत्वं स्वत एवोपपद्यते । एवं निखिलेऽपि चराचरात्मके ब्रह्माण्डे याः लोकहितावहाः विभूतयो विलसन्ति तास्त्वष्टसंख्यान्तर्गताः प्रत्यक्षस्वरूपाः शिवस्याविनिग्रहाः विग्रहाः । तत्र शर्वादिभिः शिवतत्त्वस्य सूक्ष्मता भूम्यादिभिः स्थूलता सङ्केतिता । एवं तत्त्वस्य वैचित्र्यं नानात्वं च निरूपितम् ।

21. तत्रैव, ३, २-५.

22. तत्रैव, वायवीयसंहितायाम् (उ. भा.), ३, १७-१९.

23. 'या सृष्टिः स्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्रो ये द्वे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम् । यामाहुः सर्वबीजप्रकृतिरिति यया प्राणिनः प्राणवन्तः प्रत्यक्षभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरिशः ॥

शिवशक्तयोभेदत्वं पुराणकारः पुनर्पुनः प्रस्तौति—

एवं परस्परापेक्षा शक्तिशक्तिमतोः स्थिता ।  
न शिवेन विना शक्तिर्न शक्त्या च विना शिवः ॥<sup>24</sup>

एवमेव कैलाससंहितायास्तृतीयेऽध्याये शिवस्य यत्प्रणवत्वं निरूपितं तत्तु वायवीय-संहिताया उत्तरभागे षष्ठेऽध्याये शिवतत्त्ववर्णने कैश्चित्पदपरिवर्तनैः पुनः समक्षमायाति । मन्ये, पुराणकारो महर्षिः शिवमहिमानं बहुधा निरूप्य पुनः पुनस्तस्मिन्नेव तत्त्वकथने समायाति । अत्रैकाक्षरः स देवः प्रणवात्मको विभाति—

प्रणवो वाचकस्तस्य शिवस्य परमात्मनः ।  
शिवरुद्रादिशब्दानां प्रणवो हि परस्मृतः ॥  
शम्भोः प्रणववाच्यस्य भवनात्तज्जपादपि ।  
या सिद्धिः सा परा प्राप्या भवत्येव न संशयः ॥  
तस्मादेकाक्षरं देवमाहुरागमपारगाः ।  
वाच्यवाचकयोरैक्यं मन्यमाना मनस्विनः ॥  
अस्य मात्राः समाख्याताश्चतस्रो वेदमूर्धनि ।  
अकारश्चाप्यकारश्च मकारो नाद् इत्यपि ॥  
अकारं बहवृचं प्राहुरुकारो यजुरुच्यते ।  
मकारः साम नादोऽस्य श्रुतिराथर्वणी स्मृता ॥  
अकारश्च महाबीजरजः स्रष्टा चतुर्मुखः ।  
उकारः प्रकृतिर्योनिः सत्त्वं पालयिता हरिः ॥  
मकारः पुरुषो बीजं तमः संहारको हरः ।  
नादः परः पुमानीशो निर्गुणः निष्क्रियः शिवः ॥<sup>25</sup>

इत्थं 'ॐ' कारतत्त्वं विशदं विविच्य वाचकतया तं प्रतिष्ठाप्य वाच्यस्य शिवस्य तत्त्वदृष्ट्या तदेकाक्षरत्वं सूक्ष्मं निरूपितम् । तत्त्वरहस्यमेतदागमपारगाः एव ज्ञातुं शक्नुवन्ति । तत्त्वज्ञानयुताय तस्मै शिवः स्वयं नैजं सायुज्यं ददाति । शिवज्ञानामृतं पायं-पायमपि तृप्तिर्नोपजायते ।<sup>26</sup> यत्पशुपाशपतिज्ञानं तदेव ज्ञानमित्यभिधीयते ।<sup>27</sup> एतच्छिवतत्त्वज्ञानं समुपलभ्य श्रद्धावान् शिवभक्तः संसारबन्धविनिर्मुक्तो भवतीति नात्र संशयः ॥ ॐ नमः शिवाय ॥

24. तत्रैव, वायवीयसंहितायाम् (उ. भा.) ४.१२

25. तत्रैव, वायवीयसंहितायाम् (उ. भा.) ६.२३-२९

26. तत्रैव, वायवीयसंहितायाम् (उ. भा.) १०.४

तुलनीयम् - रामकथा जे सुनत अघाहीं । रस विसेस जाना तिन्ह नाहीं ॥

27. तत्रैव वायवीयसंहितायाम् (उ. भा.), १०.३१ ॥

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