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**Editors**

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**CENTRAL SANSKRIT UNIVERSITY**

**GANGANATHA JHA CAMPUS**

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# **JOURNAL OF THE GANGANATHA JHA CAMPUS**

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# सम्पादकीय

प्रसन्नता का विषय है कि Journal of the Ganaganatha Jha Campus का 74 वां खण्ड प्रकाशित हो रहा है। इस खण्ड में 12 शोधपत्र प्रकाशित किए जा रहे हैं। इन शोधपत्रों का संक्षिप्त विवरण इस प्रकार है -

“Revealing the Mystery of Śikhaṇḍī and His Kingdom Roruka Buried Under the Dust” इस शोध पत्र में दिव्यावदान के रुद्रायणावदान तथा मुख्यतः शिखण्डी व उसके शहर रोरुक के ऐतिहासिक एवं प्रामाणिक तथ्याधारित वर्णन का प्रयास किया गया है। महाकाव्यायन जैसे उपदेशक एवं अन्य संबन्धित व्यक्तियों के वर्णन के साथ ही, महाभारत के शिखण्डी से कथित रोरुक के शिखण्डी के न्यायोचित सम्बन्ध की भी बात की गई है।

“An Examination of the Dignāga’s typology of the theory of Perception” इस शोध पत्र के अनुसार प्रायः सभी भारतीय दार्शनिक विचारधाराओं में ज्ञान के आधाररूप तथा तर्कसङ्गत सञ्ज्ञान के रूप में, ‘प्रत्यक्ष’ को स्वीकार किया जाता है। बौद्ध दर्शन भी इससे अछूता नहीं है। विशेषकर दिङ्नाग ने ‘प्रत्यक्षं कल्पनापोढम्’ को वैचारिक निर्माण से भिन्न स्वरूप में परिभाषित किया है, जो अनुमान, इच्छा, पुनः एकत्रीकरण इत्यादि से पूर्णतया भिन्न है। दिङ्नाग ने अपने ‘प्रमाणसमुच्चय’ ग्रन्थ में प्रत्यक्ष को ‘इन्द्रिय-प्रत्यक्ष’, ‘मनस् प्रत्यक्ष’, ‘स्वसंवेदना’ तथा ‘योगी ज्ञान’, इन चार भागों में विभाजित किया, जिसका विस्तृत वर्णन धर्मकीर्ति के ‘न्यायबिन्दु’ तथा ‘प्रमाणवार्तिक’ ग्रन्थों में मिलता है। वस्तुतः दिङ्नाग द्वारा प्रत्यक्ष के चार भागों में विभाजन को स्वीकृति या अस्वीकृति का प्रश्न ही इस लेख का मुख्य विषय है।

“Gender Exchange And Transformations in The Mahābhārata (Tracing The Journey From Ambā to Śikhaṇḍī)” यह शोध लेख, महाभारत आधारित शिखण्डी के लिङ्ग-परिवर्तन के वृत्तान्त की स्पष्ट एवं सूक्ष्म समीक्षा करता है।

“Significance of the auspicious Vedic naming ceremony” इस शोध पत्र के अनुसार ब्रह्माण्ड में ‘नाम’ एक प्रमुख शक्ति के रूप में पाया जाता है। अङ्कशास्त्र के अनुसार नाम से उत्पन्न तरङ्गें जीवन एवं मृत्यु के चक्र भाव चक्र को प्रभावित करती हैं। हमारे महान् वैज्ञानिक आर्यभट्ट एवं पाइथागोरस ने व्यञ्जनों के स्थान पर स्वरों एवं विसर्गों के अधिक सकारात्मक ऊर्जा की बात कही, इसलिए प्राचीन वैदिकों ने नामाक्षरों में स्वरों एवं विसर्गों की संख्या पर बल दिया। अङ्कशास्त्र, अङ्को का संबन्ध हमारे संस्कारों से बताता है तथा उससे उत्पन्न तरङ्ग-तन्त्र की बात करता है।

“संस्कृत-साहित्य में यमुना की उत्पत्ति एवं उसके विविध रस” नामक शोध पत्र के अनुसार ऋग्वेद, ब्राह्मणग्रन्थों, लौकिक संस्कृत साहित्य, पुराणों इत्यादि में पवित्र नदियों एवं तीर्थों के प्रसङ्ग में यमुना का महत्त्व है। कालिदास के रघुवंश, भवभूति के उत्तररामचरित, जयदेव के गीत गोविन्द, शङ्कराचार्य एवं वल्लभाचार्य के यमुनाष्टकों, जगन्नाथ की अमृतलहरी, अनङ्गहर्ष के तापसवत्सराज

तथा आधुनिक संस्कृत-काव्यों में यमुना का सौन्दर्य एवं माहात्म्य वर्णित है।

“कुश का सांस्कृतिक एवं वैज्ञानिक अनुशीलन” यह शोध पत्र भारतीय परम्परा एवं संस्कृत साहित्य, वनस्पतियों एवं मानवों के मध्य घनिष्ठ सम्बन्ध का प्रतिपादन करता है, जिसमें ‘कुश’ नामक वनस्पति का महत्त्वपूर्ण स्थान है। वैदिक काल से वर्तमानकालिक साहित्य तथा धार्मिक अनुष्ठानों में सर्वत्र इस तृणविशेष का अस्तित्व दिखाई पड़ता है। सांस्कृतिक एवं औषधीय महत्त्व के इस तृण को तृणों में सर्वश्रेष्ठ, मन्युनाशक एवं मङ्गलकारक माना जाता है। प्रायः सभी निघण्टुकार, शब्दकोशकार और कवि ‘कुश’ तथा ‘दर्भ’ को समान वनस्पति मानते हैं। भिन्न मत वाले आचार्य भी इन्हें गुण-धर्म में समान बताते हैं। ग्रन्थों में प्राप्त कुश के पर्यायवाची शब्दों से इसके वैज्ञानिक स्वरूप, सांस्कृतिक महत्त्व और औषधीय गुणों की पुष्टि होती है। धार्मिक कार्यों के सम्पादन, देवपूजन, श्राद्धकर्म में अथवा ज्योतिषीय तथा औषधीय दृष्टि से ‘कुश’ अत्यन्त उपयोगी है।

“Environmental Awareness In Kālidāsa’s Plays” इस शोध पत्र के अनुसार कालिदास ने अपने तीनों नाटकों (मालविकाग्निमित्रम्, विक्रमोर्वशीयम्, अभिज्ञानशाकुन्तलम्) में मानव तथा प्रकृति के मध्य घनिष्ठ सम्बन्ध को दिखलाया है। मानवीय संवेदनाओं एवं भावनाओं की चर्चा द्वारा, उन्होंने प्रकृति को जीवन्त किया है। कालिदास की कृतियों में एक ओर जहाँ प्रकृति को सुन्दर नायिका के रूप में दर्शाया गया है, वहीं दूसरी ओर प्रकृति की पूजा का भी वर्णन है। उनके नाटकों में प्रकृति की पवित्रता और उसके प्रति सम्मान प्रदर्शित होता है। सर्वत्र कालिदास की प्रकृति के प्रति संवेदनाएँ परिलक्षित होती हैं।

“K.K. Handiqui’s work Yaśastilaka and Indian culture: A Critical assessment on Jaina Philosophy” यह शोध लेख प्रो. के.के. हांडिकी की रचना के माध्यम से जैन धर्म के मूल सिद्धान्तों के वर्णन का एक प्रयास है। जैन लेखक सोमदेवसूरि ने सन् 959 में ‘यशस्तिलक चम्पू’ नामक जैन धर्म के विश्वकोश के समकक्ष एक पुस्तक लिखी, जिससे जैन धर्म की शिक्षाओं का प्रचार-प्रसार किया जा सके। महान् असमी विद्वान् प्रो. कृष्ण कान्त हांडिकी ने इस ग्रन्थ पर एक समीक्षा पुस्तक की रचना ‘यशस्तिलक एवं भारतीय संस्कृति’ (प्रकाशन-1949) नाम से की, जिसमें अहिंसा पर अपने विचारों के सन्दर्भ में, इस ग्रन्थ से जैन धर्म की शिक्षाओं की सूक्ष्म तथा स्पष्ट समीक्षा की। जैन नीतिशास्त्र, नियम व अनुशासन के साथ-साथ, उन्होंने 10 वीं सदी के जैन धर्म तथा अन्य सम्प्रदायों से उसके टकराव पर भी प्रकाश डाला है।

“Brief Exposition of Metaphysical, Theological and Symbolic elements in the Writings of Ananda Coomaraswamy” यह शोध पत्र कुमारस्वामी के पत्रों, लेखों इत्यादि सामग्री के आधार पर, उनके दार्शनिक सिद्धान्तों पर प्रकाश डालने का एक प्रयास है, जिससे भारतीय विरासत में उनके सराहनीय योगदान को वर्णित किया जा सके। 20 वीं सदी के प्रसिद्ध कला इतिहासकार आनन्द केंटिश कुमारस्वामी (1877-1947) का जन्म 22 अगस्त, 1877 को कोलंबो, सीलोन (वर्तमान श्री लंका) में हुआ। उनके पिता सर मुत्तु कुमारस्वामी, तमिल मूल, के उस समय के बड़े प्रसिद्ध व्यक्ति थे तथा उनकी माता अंग्रेज महिला एलिजाबेथ क्ले बीबी थी, जिनका परिवार भारतीय व्यापार तथा सिविल सेवा में कार्यरत था तथा भारत एवं सीलोन से

भली-भाँति परिचित था। 1903 ई० में कुमारस्वामी का चयन यूनिवर्सिटी कॉलेज के लिए किया गया, जहाँ उनके शोध-कार्य से प्रभावित होकर मिनरॉलोजिकल सर्वे ऑफ सीलोन की स्थापना की गई और उन्हें इसका प्रथम डायरेक्टर बनाया गया। वहाँ उन्होंने सेरेन्डिबाइट तथा थोरियनाइट नामक दो खनिजों की खोज की, जिससे उनकी पहचान मैडम क्यूरी से हुई और 1906 ई० में उन्हें लंदन यूनिवर्सिटी से डॉक्टरेट ऑफ साइंस की उपाधि प्रदान की गई। एक युवा भूविज्ञानी होते हुए उन्होंने पूर्व की कला, संस्कृति एवं परम्पराओं पर साम्राज्यवाद, उपनिवेशवाद तथा पाश्चात्य औद्योगीकरण के विनाशकारी प्रभाव को देखा और महसूस किया। धीरे-धीरे उनकी रुचि इस क्षेत्र में बढ़ी और वे एक भू-विज्ञानी से कला-इतिहासकार हो गए।

“Indra: His Stories through the Ages” यह शोध पत्र इन्द्र संबंधी भिन्न-भिन्न कहानियों को खोजने व वैदिक-पौराणिक इन्द्र की स्वरूप भिन्नता की चर्चा करने का एक प्रयास है। मानव जीवन में कहानियाँ सदियों से ही अभिन्न-अङ्ग सरीखी रही हैं। कहानियाँ जीवन के मूल ताने-बाने के ईर्द-गिर्द ही रची जाती रही हैं तथा पीढ़ी-दर-पीढ़ी प्रसारित होती रही हैं। वैदिक काल से वर्तमान तक, हम समान कथा कहानियों को देख सकते हैं। वैदिक काल में इन्द्र को मुख्य देवता के रूप में माना जाता था, जिसका वर्णन ऋग्वेद में कई स्थानों पर मिलता है। राक्षसों के विरुद्ध देवताओं के नेता के रूप में, इन्द्र को बहादुर देव के रूप में दर्शाया गया है। यद्यपि पुराणों में भी देवताओं के राजा के रूप में इन्द्र की महत्ता कम नहीं है, किन्तु उनकी प्रसिद्धि अवश्य कम होती दिखाई देती है। वैदिक इन्द्र, पुराणों के इन्द्र से भिन्न नजर आते हैं।

“Science and Philosophy of Anthropomorphism in Indian Literature” नामक शोध पत्र कथासरित्सागर, पञ्चतन्त्र, जातक तथा हितोपदेश की भारतीय पशु-कथाओं में अवतारवादी मानवरूपी भाषा के अध्ययन का प्रयास है। एक रचनात्मक मस्तिष्क में दैवीय सत्ता, मानव तथा समान प्राणी, में अधिक भेद नहीं मिलता है। ये रचनात्मक प्राणी, मानवीय भाषा से सज्ज, मानवीय संयम तथा असंवेदना को धारण किए रहते हैं। यहाँ पशुओं के मानव के समान सोचने एवं करने की बात का समावेश है। मानव-पशु के मेल द्वारा ज्ञान का प्रचार ही यहाँ उद्देश्य रहता है। भारतीय लेखक इन पशु दन्तकथाओं को समाज तक ज्ञान के प्रसार का अच्छा मार्ग मानते हैं।

“अद्वैतवादी-दार्शनिक पद्धति की लोकोपयोगिता” इस शोध पत्र के अनुसार शास्त्र और लोक परस्पर पूरक हैं। लोक के सर्वमान्य सिद्धान्त परिष्कृत-परिनिष्ठत होकर शास्त्र बनते हैं और किंकर्तव्यविमूढ़ता की स्थिति में मनुष्य के लिए वही शास्त्र, पथ-प्रदर्शक बन जाते हैं। प्रस्तुत शोध पत्र लोक में अद्वैतवादी दार्शनिक पद्धति की उपयोगिता तथा विश्व की समस्याओं के समाधान के रूप में इसकी सार्थकता का विचार प्रस्तुत करता है।

इस खण्ड के शोधपत्रों के लेखकों के प्रति हम धन्यवाद ज्ञापित करते हुए इसके प्रकाशन में सहयोग करने वाले सभी व्यक्तियों का हृदय से आभार ज्ञापन करते हैं।

**सम्पादक**



## EDITORIAL

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It gives us immense pleasure to bring to you the 74th volume of Journal of the Ganganatha Jha Campus. There are 12 papers published in this volume, a brief description of each of which is as follows –

“Revealing the Mystery of Śikhaṇḍī and His Kingdom Roruka Buried Under the Dust” - This research paper deals with the account of Rudrayaṇāvādāna of the Divyāvādāna, emphasizing upon the character of Śikhaṇḍī and his city Roruka or Rouruka. It aims to throw light upon the historicity of the character and its relations (if any) to the śikhaṇḍī of mahābhārata along with a discussion on the persona of teachers like Mahākātyāyana and others.

“An Examination of the Dignāga’s typology of the theory of Perception” - All schools of ancient Indian thought consider Pratyakṣa or perception to be the means of valid cognition which is the basis of all knowledge. Buddhists also adhere to it. Dignāga, in particular defined perception as ‘Kalpanāpoḍham’, i.e. free from conceptual construction. He distinguishes it clearly from inference, desire, recollection, erroneous cognition etc. Dignāga in his ‘Pramāṇasamuccaya’ classified perception into sense perception, mental perception, self-cognition and logic perception, that were elaborated further by dharmakīrti in Nyāyabindu and pramāṇavārttika. This paper tries to explain the debated point as to whether Dignāga admitted four types of perception or not.

“Gender Exchange And Transformations in The Mahābhārata (Tracing The Journey From Ambā to Śikhaṇḍī)” - This article offers a critical assessment of the gender-transformation journey of śikhaṇḍī as described in the Indian epic Mahābahārata.

“Significance of the Auspicious Vedic Naming Ceremony” - According to this research paper ‘Name’ is the dominant force in our universe, which according to numerology, is supposed to be causing vibrations by means of numbers in ascertaining circle of birth and death. As the great Āryabhaṭṭa and Pythagoras talked about the positive energy attributed more to the vowels and visarga than the consonants, the vedic seers emphasized number of syllables and visarga in a name. Numerology also speaks of the relationship of numbers with our dispositions (samskāras) and creation of vibrational patterns.

“संस्कृत-साहित्य में यमुना की उत्पत्ति एवं उसके विविध रस” - This paper seeks to examine the origin and importance of Yamunā as found in the tales about



holy rivers and ponds in the Vedas, Brāhmaṇa literature, Rāmāyaṇa, Mahābhārata and Purāṇas. The beauty and significance of the Yamunā is mentioned in the texts like Raghuvamśa of kālidāsa, Uttrarāmcharita of Bhavabhūti, Gīta-Govinda of Jaideva, Yamunāṣṭakas of Śankarācārya and Vallabhāchārya, Amṛtalaharī of Jagannātha, Tapasavatsarāja of Anaṅgaharśa and a few modern Sanskrit poetical works.

“कुश का सांस्कृतिक एवं वैज्ञानिक अनुशीलन” - The Indian tradition and Sanskrit literature throw a light upon the relation between human beings and plant kingdom, where ‘Kuśa’ is a notable plant it is mentioned everywhere, starting from Vedic literature till modern Sanskrit works. This plant has cultural and medicinal significance. Generally all writers of Nighaṇṭu and lexicographers believe ‘Kuśa’ and ‘Darbha’ to be one and the same plant. Even those who differ also agree to the similar properties of both. Scientific character, cultural significance and medicinal properties of ‘Kuśa’ are clearly evident from its synonyms found in various texts. ‘Kuśa’ is of utmost importance in the context of religious practices like worship, śrāddha as well as astrologically and medicinally.

“Environmental Awareness In Kālidāsa’s Plays” - This research paper seeks to survey elements of environmental awareness in three plays of Kālidāsa, viz. Mālavikāgnimitram, Vikramorvaśīyam, Abhijñānśakuntalam. These plays maintain a close inter-relationship between man and nature. Kālidāsa makes nature appear alive as it were by adding human feelings and emotions into it. In kālidāsa’s works, nature is a graceful and decorated heroine on the one hand, and she is seen as a divine entity on the other hand. Great respect is shown to and purity is strictly maintained for natural environment in his plays. Kālidāsa’s empathy and respect for the environment is visible everywhere in his plays.

“K.K. Handiqui’s work Yaśastilaka and Indian culture: A Critical assessment on Jaina Philosophy” - This paper attempts to bring out some basic features of Jainism as reflected in Prof. K.K. Handiqui’s Writings. An encyclopedic work dealing with Jainism and Indian thought called, “Yaśastilaka Campū” was composed by Jain writer Somadevasūri in 959 A.D. to popularize the Jain faith and doctrines. The great Assamese scholar Prof. Krishna Kanta Handiqui wrote a critical dissertation of this Jain work entitled “The Yaśastilaka and Indian Culture (Pub.1949), where being a follower of Ahimsā or Non-Violence, he examined the various Jain doctrines particularly in this light

and supplemented his examination with unbiased critical comments. Apart from accounts of the Jaina discipline and ethics he also mentioned Jainism in conflict with other philosophico-religious sects in 10<sup>th</sup> century A.D..

“Brief Exposition of Metaphysical, Theological and Symbolic elements in the Writings of Ananda Coomaraswamy” - This paper aims at presenting a brief analysis of Coomaraswamy’s philosophical ideas as contained in his journals, Personal letters etc., in order to emphasize his contributions to the glorious cultural heritage of India.

“Indra: His Stories through the Ages” - This article seeks to trace and interpret the stories related to and different versions of Indra. Story-telling has been present in the lives of human beings since times immemorial. Stories are basic ways of looking at the world and so, these are woven around different phenomena of everyday life and then transmitted from generations. Starting from the Vedic times till date, we find the mention of similar tales. The most important deity in the Vedic period was Indra, who can be found mentioned in various accounts in the Ṛgveda. In the Ṛgveda, he is portrayed as a great leader of Gods against demons. In Purāṇas, however, he is found in no less a stature than the king of gods, but nevertheless his glory seems to have been decreased. Vedic Indra looks different from Purāṇic Indra.

“Science and Philosophy of Anthropomorphism in Indian Literature” - It aims at studying the anthropomorphic language in ancient Indian animal tales as found in the Kathāsaritsāgara, Pañcatantra, jātakas and hitopadeśa. These tales were devised with a view to imparting a vast store of practical knowledge bearing upon management, ethics, statecraft, etc. It also deals with science and philosophy of human and animal worlds paralleling each other.

“अद्वैतवादी-दार्शनिक पद्धति की लोकोपयोगिता” - This paper aims at studying the utility and efficiency of Advaitavāda and its philosophy as a tool for solving worldly problems.

While expressing our thanks to the authors of the respective papers of this volume, we express our heartfelt gratitude to all the people who made this publication possible.

**EDITORS**



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**JOURNAL OF THE GANGANATHA  
JHA CAMPUS**

**A RESEARCH JOURNAL DEVOTED TO ORIENTAL STUDIES IN  
GENERAL AND INDOLOGICAL STUDIES IN PARTICULAR**



# Revealing The Mystery Of Śikhaṇḍī And His Kingdom Roruka Buried Under The Dust

Manisha S. Agnihotri

## Abstract

*The present study brings out briefly the narrative of the Rudrāyaṇāvādāna of the Divyāvādāna. Besides, this study attempts to trace and situate the correct identity and persona of Śikhaṇḍī, his kingdom and the great city called Roruka, or Rauruka. The present study also aims at ascertaining the historicity of Śikhaṇḍī as well as that of his kingdom and the great city, called Roruka which was devastated and buried along with King Śikhaṇḍī, the great preacher Mahākātyāyana and multitude of people under the heaps of dust of a tempest. The essay also tries to ascertain whether this Śikhaṇḍī of Roruka has to do something with the Śikhaṇḍī of the Mahābhārata fame. Whether the one has influenced the other, or borrowed, or given to the other character, forms the other point of enquiries.*

*(Keywords : Śikhaṇḍī, Divyāvādāna, Rudrāyaṇāvādāna, Rauruka, Mahākātyāyana, Bimbisāra, Rājagṛha)*

.....

The objective of the present research study is to bring out very briefly the narrative of the Rudrāyaṇāvādāna<sup>1</sup> forming a part of the *Divyāvādāna*, a text containing Buddhist legends, composed not before fourth century of the Christian Era. Besides this short critical analysis of the *Avadāna*, the central focus of this study is to trace and situate the correct identity and persona of Śikhaṇḍī, his kingdom and the great city called Roruka, or Rauruka contemporaneous with Rajagṛha and Pāṭaliputra, the big city of Magadha, then being consolidated and expanded under the stewardship of the Magadha Śreniya Bimbisāra, according to the narrative. The present study also aims at ascertaining the historicity of Śikhaṇḍī as well as that of his kingdom and the great city (*mahānagara*), called Roruka which was devastated and buried along with King Śikhaṇḍī, the great preacher Mahākātyāyana and multitude of people under the heaps of dust of a tempest, whether caused by the curse of the great

<sup>1</sup> I gratefully acknowledge the help received from my father, Dr. S.C.Mishra, in the translation of the narrative and understanding the subtle nuances of the narrative.



Buddhist Mahākātyāyana, or due to the visitations of nature's fury. If this happening of devastation (of the city) of such a great magnitude in which the entire population, the king Śikhaṇḍī included, with the exception of his two front ranking Agrāmātyas – Hīruka and Bhīruka could escape with great difficulty, is substantiated as a historical truth and not a religious myth, we need to embark and undertake a frantic and indefatigable search both for the king as well as for the lost city and the kingdom. This also needs to be pursued vigorously whether this Śikhaṇḍī of Roruka has to do something with the Śikhaṇḍī of the *Mahābhārata* fame. Whether the one has influenced the other, or borrowed, or given to the other character may form the other point of enquiries, ancillaries, excluded. This remains a fact that both the king as well as the history of the kingdom Rauruka and its devastation, have remained a historical mystery so far.

Furthermore, in view of the oft – quoted and repeated assertions about the anecdotes and episodes in the form of *gāthās* (songs) concerning the former births (*pūrvajanma*), rebirth (*punarjanma*) and the consequences of actions (*karma vipāka*) related to people in general and the eminent characters of the narrative in particular, it becomes imperative to consider the veracity of their merits. There are two very popular and widely contested notions about the doctrine of former life (*pūrvajanma*), rebirth (*punarjanma*) and the consequences of one's (past) actions called *karmavipāka*, i.e. the results of one's actions in ancient Indian mythological, historical and philosophical thoughts and sources. The former, i.e. former life, or *pūrvajanma*, or rebirth, called *punarjanma* projects the human life backwards in the past, whereas the latter i.e. *karma vipāka*, or the result of one's (past) actions professes to determine the quality and placement of man's life commensurate with his good bad actions for future. In course of our discussions we shall come across numerous instances of characters in whose life we shall see internal connectedness of different stages of events of the past recalled and narrated. In the same way, we find the entire narrative replete with elaborations and emphatic mention of the fall out of one's good or bad actions of the past in the next life to come as 'gospel truth'. Whether they were Rudrāyaṇa, Śikhaṇḍī, Mahākātyāyana, the two Agrāmātyas - Hīruka and Bhīruka and the masses in general, they all had to pass through these two phenomenon. It will be seen that all the characters forming part of our discussion, have undergone the vicissitudes of these two notions. Thus it is within the ambit of this framework outlined above that the

central theme of our discussion as well as the text's narrative have got to be probed and interpreted.

Generally, the pedigree of Śikhaṇḍī may be traced back to his father Rudrāyaṇa and mother Chandra Prabhā<sup>2</sup>, the King and queen of Rauruka. It is gathered from the description of the text that Śikhaṇḍī's father was born in the family of a rich, prosperous and large fief holder<sup>3</sup>. This lord of people was ruling over thousands of villages and Rauruka<sup>4</sup>. Śikhaṇḍī was the prince (*Kumāra*). Hīruka and Bhīruka were the two Chief Ministers (*agrāmātya*) of Rudrāyaṇa. His kingdom was large, rich, prosperous and had good grains for food. It was well spread out and densely populated. The trees were always in blooms and yielded fruits. The kingdom received timely adequate rains and had stock of ample grains. The principality of Roruka was growing and in the process of expansion. There were magazine houses (*koṣṭhāgārs*), treasury and lot of wealth at the disposal of the King. He used to eat sumptuous and delicious food, wore cloths made of *kauseya*, cotton, *Kṣauma* and *Kāśikā*, enjoyed good carriages of elephants; horses, chariots and had a big outstanding fourfold army ready to attend his beck and call. His kingdom was divided into several *Karvaṭakas* (Revenue Headquarters).<sup>5</sup> Rudrāyaṇa was so much attached to his Kingdom that even when he took up the robe and became a

<sup>2</sup> E.B. Cowell and R. A. Neil, *The Divyāvadāna, A Collection of Early Buddhist Legends* (Now First Edited From The Nepalese Sanskrit MSS. in Cambridge and Paris), Second edition, Delhi 1987, *Rudrāyaṇāvadānam*, XXXVII, p.571. In a conversation recorded in the *Avadāna*, Chandra Prabhā (earlier the queen of Roruka), but now a nun asks her son Śikhaṇḍī to grant her fearlessness so that she could speak out the truth. On being granted fearlessness, she revealed, "It so happened my son, he (the slain king Rudrāyaṇa) was not your father, but as I had given birth during the periods (menses) and had come in contact with another person, you were born out of that union."

*putra abahyaṁ tāvata prayachchha yat satyam tata kathayāmi yathābhūtaṁ  
putra nāsau tava pitā kimtu mayā ṛtusnātāyā anyena puruṣeṇa sārddhaṁ paricharitaṁ  
tatastvaṁ jāta iti.*

If this revelation by Chandraprabhā is taken to be correct, it would mean that Śikhaṇḍī was an illegitimate ruler and was also not Rudrāyaṇa's son.

<sup>3</sup> Ibid. p.581. *Ādhye mahādhane mahābhoge kule pratyajāta.*

<sup>4</sup> Ibid., verse, line 1, p.559. *bhuktvāgrāmasahasrāṇi Raurukaṁ tu narādhipa.*

<sup>5</sup> The *Arthaśāstra* of Kauṭilya mentions Gopa, Karvaṭa, droṇamuka and sthāniya as the units of revenue administration of a certain number of villages. For further details, see, R.P. Kangle, *The Arthaśāstra of Kauṭilya* (Three Volumes - Text, translation and A Study. University of Bombay Publication). For more details see S.C. Mishra, *Evolution of Kauṭilya's Arthaśāstra (An Inscriptional Approach)* Delhi.

monk, he could not resist leaving his duty towards his kingdom and its good governance (*rājadharmā*). The text refers to Khara Karvaṣaka and a place called Khalābhidhāna which had ample production of food.

Rudrāyaṇa, the father of Śikhaṇḍī was a contemporary of Bimbisāra and Gautama Buddha. At that time Bimbisāra was ruling in Rājagṛha, a city well protected by its solid defence. Pāṭaliputra, like Rājagṛha and Rauruka was another great city (*mahānagara*) rich and prosperous. Vassakāra, or Varṣakāra, a Brahman, famous for sowing seeds of dissensions among the ruling Chiefs especially, the Vajjis, was the *Mahāmātya* (great Minister) and *Agrāmātya* of Magadha.

### Politics of Trade Relations And Mercantile Diplomacy -

It is under such backdrops of strategic and fertile locations of the above principalities that the mercantile diplomacy starts playing its role through the merchants and the kings take keen interest especially between Bimbisāra and Rudrāyaṇa. The text records the mutual exchange of merchandise such as valuable cloths of high quality and gems and jewels between the two ambitious and aspiring powers.

The mercantile diplomacy between Rājagṛha and Roruka begins with the visit of merchants from Rājagṛha to Roruka with their commodities. After their arrival, the King Rudrāyaṇa surrounded by his ministers for consultation asked them whether there were *janapadas* of other kings also of this type - so extensive, well provided for, densely populated over scattered regions, their trees yielding flowers and fruits, gods giving adequate torrential rains, piled up excess wealth from agriculture. On this, the merchants said that in the East Country, there was Rājagṛha city, where Bimbisāra was ruling. This fulfilled all the qualities enumerated by the lord. Having listened to them the King developed affection towards them. He enquired from his ministers what things were scarce to the King. They said that their King was the lord of jewels (*ratnādhipatiḥ*) and that King was the lord of the cloths (*vastrādhipati*), the jewels were scarce to them. He, therefore sent a box full of jewels along with a letter addressed to him stating that if he had any work, or required anything from Roruka, he should write to him, everything would be available. The merchant having taken that article with them reached Rājagṛha and handed over

the box of jewels (*ratnapeta*) and the letter addressed to Bimbisāra. Having read the letter, he talked to his ministers and asked them ‘What things were not available to that King’. They said that ‘this King is *vastrādhipati*, i.e. the lord of the cloths and that king is the lord of the jewels *ratnādhipati*. For him cloths were scarce’. He therefore sent a box full of cloths of high value along with a letter stating that if he had any business at Rājagṛha, he should write a letter, everything would be available. The emissary went to the King Rudrāyaṇa along with the letter and handed it over to him.

After the lapse of some time, the King Rudrāyaṇa sent an article of Maṇivarma, which was full of five special qualities (*pañchāṅgopetam*). The jewel was hot on touching during the cold and it was cold on touching during the hot (season). It could not be perforated and cut. It could kill poisons and was full of brightness. Bimbisāra was requested not to give it to anybody. He got amazed to see the dazzling jewel and asked for the examiners of the jewels to evaluate the cost of each one of them. The examiners of the jewels said that each one of them is invaluable, whose price cannot be determined correctly. However, each one of them cost crores. Bimbisāra got perplexed not to find any suitable substitute as return gift worthy of being sent to Rudrāyaṇa.

### Religious Orientations To The Relations And Bimbisāra’s Religious Mission -

Ultimately Bimbisāra went to Buddha for consultation, who advised him to send to the King a gift of the shadow of the image of the Tathāgata embossed on a board along with the note of some fundamental teachings of Buddha written on the pedestal<sup>6</sup> just below the shadow of embossed image. Along with this, there were other instructions sent to Rudrāyaṇa by Bimbisāra, when the Buddha image was scheduled to pass through the route there came merchants with their commodities from Madhyadeśa, who gave salute to the Buddha image. They shouted slogans in ecstasy on

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<sup>6</sup> *charaṇagamanashikshāpadāni, anulomapratiroma dvādashāṅjah pratītya samutpāda* and the two *gāthās* (songs). The second *gāthā* (song) conveyed the sense that the person who undergoes the training and follows the precepts of Buddha, he would cross over the sorrows of the world leaving aside the distinction of caste. The *gāthā* reads :  
*asmin yo dharmavinaye hy apramattaschariṣhyati.*  
*prahāya jatisaṁsāram duḥkhasyāntam karishyati.*

(Divyā, XXXVII, p.547)

which Rudrāyaṇa asked about the image. At a later stage when Rudrāyaṇa expressed the willingness of the ladies of inner apartments to benefit from the discourse, Buddha at the instance of Bimbisāra invited Shailā nun to go to the inner apartments of the King Rudrāyaṇa. It was here that Chandraprabhā, the queen took up *pravrajyā*. Chandraprabhā also persuaded Rudrāyaṇa to seek refuge in the Dharma and take up the *pravrajyā*. He took up the *pravrajyā* under the instruction of Buddha. Once Rudrāyaṇa accepted the robe and became a recluse, this opened the opportunity for Śikhaṇḍī, the *Kumāra* to get coronated and sit on the ruler's throne. It is during his rule that many dramatic events take place, which we shall take up later, once we have touched upon the significant happenings and acts during the lifetime of Rudrāyaṇa. Although Rudrāyaṇa continues to remain in the arena even during Śikhaṇḍī's rule. The history of Rudrāyaṇa's later life even when he had turned a recluse remains associated with or around Śikhaṇḍī until his death.

### Glimpse of Imperial Designs and Political Tempers of the Time -

There are at least three instances in the text which speak about and give indications of the military aggressions by one power or the other. Similarly the instances of wicked ministers quarreling and rising in the revolt also are not lacking. The Imperialist Kings both Bimbisāra and Rudrāyaṇa's aggressive tempers may be observed in the consultations of Rudrāyaṇa with the *amātyas* and his enquiring about the expanse of Bimbisāra's Kingdom (*ānāha pariṇāha*). The *amātyas* said "lord, it is like yours". "That King is himself an invader of frontiers, how he is making wars with the Kings there"<sup>7</sup>.

At another place, situation seems to have arisen for a conflict between Bimbisāra and Rudrāyaṇa due to the message of Bimbisāra sent to Rudrāyaṇa to decorate and spruce up the three and a half *yojanas* of the path for the entry of the shadow image of the Buddha to Roruka. He was also supposed to visit the extensive area of space along with his four fold army for greeting the procession. On this Rudrāyaṇa got agitated and furious, burst out and turned angry. He asked his ministers (*amātyas*) what kinds of articles they had sent

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<sup>7</sup> *bhavantaḥ kiḍṛśastasya rājño ānāha pariṇāhaḥ: te kathayanti yādrśa eva devasyāpitu sa rājā svayameva praharta prātisīmaiḥ kiḍṛśam rājabhiḥ sārddham (Divyā, p.546)*

to Bimbisāra for which he was asked to do this type of service. He ordered the Ministers (*amātyas*) to get ready with the fourfold army of soldiers and he would storm the nation.<sup>8</sup>

In yet another context we find Bimbisāra enquiring from Rudrāyaṇa as to what was his purpose of going to Rājagṛha having left his extensive kingdom, inner apartments, *Kumārāmātyas*, citizens, countrymen and so on. Has some King beyond his territory stormed the kingdom, or some Prince got instigated and quarreled by some wicked Ministers, has violated the peace and tranquility of the Kingdom.<sup>9</sup> The entire history of the rule of Śikhaṇḍī over his Kingdom from the time of his coronation to the devastation of the city of Roruka by the dust of storm can conveniently be studied under four phases.

### A Prelude to Śikhaṇḍī's Rule (Counsel of Father to the Son) -

The text records that before Śikhaṇḍī ascended the throne of the Kingdom, he was given counsels and instructions on two occasions by his father. He gave the first instruction to his son, when he decided to take up the *pravrajyā* and install the prince (*Kumāra*) Śikhaṇḍī as the King after coronation. Here he asked his two front ministers (*agrāmātya*) Hīruka and Bhīruka to go to him. He told them that he was going to seek *pravrajyā* and get initiated into the discipline of *Dharma* (*dharmavinaye*). As the two ministers had been to him, similarly the Prince Śikhaṇḍī was to them also. He should be prevented from unbeneficial work and should be engaged in beneficial tasks. The King also spoke to Śikhaṇḍī. 'Son as you listened to my words, acted and obeyed, similarly you should also listen, act and obey the words of both the *Agrāmātyas* - Hīruka and Bhīruka, as I am going to take up *pravrajyā* and training in *dharmā*'. Both the son and the ministers' eyes shed tears. Then Rudrāyaṇa, the King got the bell of announcement rung in Rauruka. Again he spoke to the son,

<sup>8</sup> *tasyāmarsha utpannaḥ. So'amātyānaṁ kathayati. bhavantaḥ kīdriṣam mama tena prābhr̥tam anupreshitaṁ yasya mayaivaṁvidhah satakāraḥ kartavyo bhavishyati. saññāhayata chaturaṅgalakāyaṁ rāshtrāpamardanam asya karishyāmaḥ.* (Ibid., p.548)

<sup>9</sup> *priyavayasya sphitaṁ rājyam apāsyāntaḥpuram kumārāmātyā na paurajānapadān kim ihāgamanaprayojanaṁ mā kenachid bhūmyantareṇa rājñā rāshtrāvamardanaḥ kṛtaḥ kumāreṇa vā kenachid dushṭāmātya vigrāhitena rājyābhīnandinā parākrān-tamiti,* (Ibid., p.557)

‘while you are ruling, you should not forgive anybody’s offence’. That king had attachment to the citizens and the country (*janapada*). Having heard, all the residents of Rauruka and the crowd of the people and others, who had come from different countries became tearful. Then the King Rudrāyaṇa having seated the prince on the kingdom ... went towards Rājagṛha followed by the officials, people and Śikhaṇḍī. Staying for moment, second time he speaks giving counsel to the King Śikhaṇḍī, ‘Son I have governed the Kingdom righteously that is why this number of people in lacs have come following, hence you should also rule righteously.’ He also reassured the body of people and said “I have appointed him your King, enjoy pleasures in life”. Having said so he departed. The King Śikhaṇḍī returned to Rauruka city and Rudrāyaṇa reached Rājagṛha city, where he was given *pravrajyā* by lord Buddha on the recommendation of the King of Magadha, Śreṇī Bimbisāra (*Māgadhaśreṇyam Bimbisāram*).

## Phase – I

### Śikhaṇḍī’s Rule Begins -

The King Śikhaṇḍī was ruling righteously for some time, he started ruling contrary to righteousness. He was cautioned by Hīruka and Bhīruka, the two *agrāmātyās* (front ministers) to rule righteously, not otherwise and that too for whom. “Our *janpadas* (countryside) are like flowers, fruits, trees etc. The trees of the flowers and fruits on being nourished properly from time to time constantly give their flowers and fruits, in the same way the countryside (*janapada*) by continuous use give us *kara*, i.e. taxes and *pratyāya*, i.e. tax in return. Being prevented by both of the *amatyas*, he did rule off and on righteously, (but) again began to rule contrary to righteousness.

### Consultant *Amātyas* : Ill Advisors -

When he was told thrice by the two *amātyas* and prevented, he got displeased and consulted *amātyas*, “what is the punishment for one flouting thrice the orders of the *mūrdhābhishikta kshatriya*, i.e. the *kshatriya* duly consecrated by pouring down water from the head or coronated”. Then some wicked ministers (*duṣṭāmātya*) said, “O lord what is to be known here. The punishment for him is the execution”. They recite the *gāthās* (songs) which purport to say that by getting rid of the wicked minister and the shaking

teeth, while eating these (irritants) unless taken out, there is no comfort. The *amātyas*, who full of intelligence, wisdom and training (if) appointed in the treasury and army, if he was not killed then, the king is attacked and killed (*ghātyate*).<sup>10</sup>

### Expulsion of Hīruka and Bhīruka And the Induction of the Wicked Ministers -

The King Śikhaṇḍī said that those two ministers had been left by his father for him, he would not kill them, but surely they would not be stationed on the path of his sight. The doors were shut for them. The other two wicked ministers were appointed in lieu of the expelled ministers. Both of them said to Śikhaṇḍī that without shouting, weeping, looting, heating, pressing, the sesame are giving oil, in the same way, the King's Janapadas are giving. The King acclaimed them and said that if they had done this so that was the great evidence (of their skill). Both of them started oppressing the countryside (*janapadāna*).

### Phase - II

### Report of Śikhaṇḍī's Misrule to Rudrāyaṇa -

When one of the merchants reached Rājagrha taking his merchandise from Rauruka city for business, he was, by chance seen by Rudrāyaṇa. On recognising, he was enquired about Śikhaṇḍī's welfare and rule in Rauruka. "How is Śikhaṇḍī in Rauruka country along with his servants, strong and healthy and ruling his country (*svarājyaṃ*) righteously and there is no kind of hindrance from others".<sup>11</sup> On this the merchant said, 'O lord this is true that Śikhaṇḍī is strong and healthy along with the class of servants in Rauruka. There is no hindrance of others, but was ruling everyday contrary to

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<sup>10</sup> *amātyaṃ buddhisam̐pattiprajñā vinaya kovidaṃ  
koshasthaṃ cha balasthaṃ cha yona hanyāt sa ghātyate..*

(Divyā, XXXVII, p.563)

<sup>11</sup> *kachchhichikhaṇḍī khaluRaurukeshu sabhr̥tyavargo balavanarogaḥ.  
dharmeṇa vā kārayati svarājyaṃ na chāsya kachchita paratopasarga..*

(Ibid., p.565)



righteousness'.<sup>12</sup>

After this, Rudrāyaṇa started enquiring from the merchant, who was Chief of the *amātyas*, under whose control Śikhaṇḍī was oppressing the countryside people (*janapadāna*). The merchant said that having closed the doors of Hīruka and Bhīruka *Amātyas*, two wicked ministers had been posted against their places. It is under their influence that Śikhaṇḍī was oppressing the countryside and its people (*janapadāna*). Rudrāyaṇa asked the merchant to reassure the residents of Rauruka and its people that the Rudrāyaṇa would also reach there. He would take out or prevent Śikhaṇḍī from the wrong unbeneficial ways and would bring him on the right path. That merchant having disposed of his merchandise and taking in turn other commodities left for Rauruka and reached there. He told his kinsmen secretly that when he had gone to Rājagrha, he had met the old king, who said that he would visit Rauruka and would prevent Śikhaṇḍī from treading on bad path and would engage him on good path, so that the countryside and its people are not oppressed. This matter came to spread from one ear to the other (*karna param̐paryā*) and finally it reached into the ears of the two wicked ministers. They said that if the old king comes, he would definitely restore Hīruka and Bhīruka as Agrāmātya and would do unwanted things.

### Wicked Ministers poisoning Śikhaṇḍī's Ears -

It is therefore absolutely necessary to find out some measures so that Rudrāyaṇa is killed on his way to the internal path. They approached Śikhaṇḍī and told him that it was heard that the old king was visiting Rauruka. Śikhaṇḍī said that he had become a monk and taken *pravrajyā* then what for he was visiting Rauruka. They said to the King that one who had ruled even for a day how could he remain contended without enjoying the rule. To this Śikhaṇḍī said that there was no problem if he came back to become the king, he would happily become *Kumāra* again. The wicked Ministers continued inciting the King and said that it did not behove the King that the king who used to be given salutations by thousands of people, *kumārāmatyas*, citizens and Ministers having governed the Kingdom should again turn to live as a Prince.

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<sup>12</sup> *Tathyaṁ Śikhaṇḍī khalu Raurukeshu sabhr̥tyavargo balavāna arogah.  
na chāsya kachchhit paratopasargo adharmeṇa tu rājyaṁ karoti nityam..*

(Ibid., p.563)

It was better to leave the country but not to live in Kumāra's position. It is just like a King enjoying carriages of different kinds and in the end walking on foot.

### **Recitation of Citations to Arouse Śikhaṇḍī Against His Father And Hatching of a Conspiracy -**

When Śikhaṇḍī enquired from the wicked Ministers what should be understood from the above. They said that Rudrāyaṇa was to be killed and if he was not killed then the warring *duṣṭamātyās* would kill the King. When the King expressed his inability to do so, the wicked Ministers asked him whether he had not listened to the three dictums.<sup>13</sup> The first dictum says that whether he is father, or brother, or son, who has come out of one's own limbs, if they stand against in the army, one should enhance one's territory. The second dictum purports to say that if there are thousand sons of a person boarding on a boat and any one of them be an enemy, for this reason he should be drowned. In the third dictum quoted it is said that for the family, a single person should be discarded, for the sake of a village, one should leave the family and for the sake of a *janapada*, a person should leave the village and for the sake of self, one should leave the earth.

### **Killers Employed by the Wicked Ministers -**

The wicked ministers said to the King that the old king is worthy of being killed. If the king makes delay in this regard, and if the loyal *Kumārāmatya*, Citizens and the countrymen get dissatisfied, they will do the harm. The two wicked Ministers resorted to instigating the Killers. They asked them to go and kill the King and they would distribute the benefits equally among themselves. As that (old) King was affectionate of the citizens, countryside, nobody dared to become ready to kill the King. They were enticed by the grant of the gift of *hiraṇya*, gold and villages, but that ploy also did not work. Then, full of anger, they gave orders to the protectors of the prison to go and after taking the custody of these people along with their sons, wives, friends, relatives and kiths and kins, they should be thrown into the lockup. Hearing this, they were afraid and said that they were servants and they would go to do the job. Taking the sharp sword they went out and Rudrāyaṇa went to the place of Buddha and told him about

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<sup>13</sup> *Divyā*, XXXVII, p.565

the plan of his visits to Rauruka Nagara, inspired by the strength of his *Karma*.

### Rudrāyaṇa Asking About the Welfare of Śikhaṇḍī From the Killers -

Rudrāyaṇa went to another Karvaṭaka (revenue headquarters) passing through inter-path towards Rauruka. When he went out from there, he came across the killers (*vadhakapuruṣāḥ*). He recognized them and started asking them about the well being of his son Śikhaṇḍī. They said that he is all right, but he is not ruling everyday righteously. “O King ! whatever you have done is the sign of your work and whatever Śikhaṇḍī has done, he will get it today”. Rudrāyaṇa asked them whether his son would not welcome his visit there. They answered that he would not welcome him. On this, they recited the song which purports to say, “O king! where will you go, your son is not welcoming you alive. We are thankless people, who have been engaged for your killing by going to that place”.<sup>14</sup> Rudrāyaṇa enquires from them whether they are the killers, to which they said ‘yes’. Rudrāyaṇa asked them for the leave to go to the work for which he had become a recluse. Sitting on the root of a tree, Rudrāyaṇa went on to recite some Buddhist instructions and prayed for becoming an Arhat<sup>15</sup>. He wanted to call for emancipation (*vimukti*), i.e. release from the World. At this point, he recite of the *gāthā* (song). In spite of the fact that Rudrāyaṇa has been made free from all the knots, yogas, thorns and *nirvaraṇa*, even then the monk Rudrāyaṇa was not becoming free from the duties towards the State and Kingship (*rājadharmaiḥ*) even to that day.<sup>16</sup>

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<sup>14</sup> *Kva yāsyasitvaṃ naravīra bhūyona te suto nandati jīvitena  
vayaṃ hy adhanyā nrpa saṃprayuktā ihābhyupetastava ghātanāyetai.*

(*Divyā*, XXXVII, p.566)

<sup>15</sup> *Arhats* are dogmatically all those who are walking in the faith and are in the highest stage of the path leading to *Nirvāṇa*. They surpass the common mortals by their faculties. Arhats are inferior to the *Pratyekabuddha* or private Buddhas.

Dogmatically the *Pratyekabuddha* is a being, who has attained like Buddha by his unaided power the knowledge necessary to *Nirvāṇa* but does not preach it. He is not omniscient and is in all respects inferior to a supreme Buddha. He cannot live at the same time with a Buddha.

<sup>16</sup> *mukt granthaiścha yogaiścha śalyainivaranaistathā  
adyāpi rudrāyaṇo bhikṣuḥ rājadharmairna muchyate..*

(*Ibid.*, p. 567)

### Rudrāyaṇa's Message to the Son Through the Killers -

Having spoken the above, Rudrāyaṇa said to the killers, what ever he had to gain he had gained. Now, they could do the work for which they had gone. They said to Rudrāyaṇa that if the King Śikhaṇḍī asks us what did the old king speak at the time of his death, what should be said. He said that it should be conveyed to him that the King was begetting lot of sins for the sake of the state by killing father. The old king had gone out of this world and the king would go to the Avīchī hell. The king should be told that he had done two acts in the middle, due to which father had been killed and deprived of his life and second that the *Arhat* monk having diminished his *āśrava* (sins) very soon, he was going to live in *Avīchī*, the Great hell. It is most urgent which had been given as instruction that is the *karma* and the perishing of the body - Rudrāyaṇa said that he was going to leave rich. That creature would be liable for the hell. Then one killer out of them, with cruel heart, having left the other world, took out the sword from the scabbard hanging down from his waist and cut down the head of Rudrāyaṇa from below and made it fall down on the earth.<sup>17</sup> Later they recited two songs.

### Killers Went to the Wicked Ministers to Report -

Buddha said to Anand that Rudrāyaṇa has got Arhatship and was deprived of life. Afterwards, the killers collecting the utensils (*pātra*), *chīvara* (cloth) and *khikhira* reached Rauruka and reported the execution to the two wicked ministers that the old king was slain. Having heard that pleasant news, the wicked Ministers went to the King Śikhaṇḍī complimenting their good luck, for they were augmenting at that moment as his kingdom had become free from thorns (*devasyākaṇṭakam rājyam*) and because the enemy of the King was slain. When Śikhaṇḍī asked, who was the enemy, they said that the Old King (Rudrāyaṇa) was the enemy. When the King asked how it was known that he was slain. Both of them showed him the Killers, who had killed him. These killers were asked by Śikhaṇḍī, how much force the Old King had. They came out with the bowl (*pātra*), *chīvara* (*shāla*) and *khikkhiram* of the Old King. Śikhaṇḍī became unconscious hearing the news of his father's death. After he gained consciousness, he asked what the Old King said at the time of his death. They replied that the Old King on that moment said that he

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<sup>17</sup> *Divyā*, XXXVII, p. 568

(Śikhaṇḍī) had done many a sins for the kingdom from the killing of father. He (Rudrāyaṇa) would be emancipated and the King (Śikhaṇḍī) would go to the *Avīchī* hell to live there.

### Phase - III

#### Restoration of Expelled Agrāmātyas -

Śikhaṇḍī having called Hiruka and Bhīruka *Agrāmātyas* enquired both of them why they did not prevent him from doing such work. Hiruka and Bhīruka said that they were seated at the place away at a path, which could not be seen by their lord, how could they prevent<sup>18</sup>. Again the two *Agrāmātyas* were established.

The two wicked Ministers dug out two holes in the *stupa* dedicated to Tishya Pushya Gr̥hapatis. They kept there two cats and pigeons. Everyday they used to get flesh and instructions. Tishya and Pushya by uttering truth and truthful words hoodwinked people and were later born in cat's species, after giving flesh and taking round of their respective *stupas* entered into their holes. When both of them got well educated, then the two *duṣṭāmātyas* said to the queen of Rudrāyaṇa, "Queen your son is weak, lean and faded in physique. What do you think". She says, "what should I do. Both of you have got him done such heinous acts". Both of them said that "O queen, where the pitcher has fallen, there rope should also be made to fall". She says that "the killing of father is true from that I get rid of (sin) but who will remove the killing of Arhad". Both of them said, "O Queen we get rid of the killing of Arhad". She says, "If this is so, it is good".

#### Son's Conversation With the Queen -

Going nearer, she says, "son how you have become paler from pale (*utpāṇḍūtpāṇḍuḥ*), weak, lean and of faded body". He (Śikhaṇḍī) says, "mother you also say like this, for what reasons you have become paler from pale, weaker, lean and of faded body. If you are so, why I should not become pale, weak, lean and of faded body. On being interfered by the wicked Ministers, I have witnessed two acts (1) That father has been deprived of his life and, (2)

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<sup>18</sup> Ibid., p. 570

that the Arhat monk has been reduced to poor *āśrava*(sin)". She says, "son grant me fearlessness so that I may speak the truth".

### **Mother Reveals to the Son, Rudrāyaṇa Not His Father -**

The fearlessness was granted. Then the Queen revealed, "It happened my son, he is not your father, but as I had given birth during my periods and had cohabited with another person, you were born (out of that union)".<sup>19</sup>

### **Episode of Kātyāyana Being covered with Dust : Prelude to Devastation -**

The son contemplates, having known that the patricide had not taken place, he addresses the mother saying that, "mother if this was not patricide, it was killing of an Arhad, how to get over it". She suggested that this should be asked to the knowledgeable gentle experts (*jñānakovidāḥ*) in solitude. After she left, the two wicked Ministers were told to visit. They were told that, "I have dispelled the killing of father by him, you now get rid of the killing of the Arhad". The king Śikhaṇḍi gave orders to the Ministers. All the Ministers and the knowledgeable people started turning up. Both the wicked Ministers stayed there itself. As all are dependent on the king, they started speaking. Some say that who had seen the making of Arhat. The others say that the Arhantas are omniscient and capable of going to the sky. The wicked Ministers said why to mourn here. You also say why sorrow is being expressed, surely both of you have killed the Arhad. Then they argued that there were no Arhantas how could the killing of Arhad take place. They swear in the name of God. He says that he had himself seen Tishya Pushya Arhantas passing through the various ordeals and both of you are saying that there are no Arhats, how the killing of Arhad was possible. Both of them contended to demonstrate it to the King that by befooling people through delusion and placing their reverence, they (Tishya Pushya) were born in the Cat family and they were still sitting in the *stupa*. The King calls upon the Ministers in order to see what had happened, or not happened. That was the talk of the city of Rauruka. Then all countrymen and people came out to see that spectacle. Then both the wicked Ministers said, "As Tishya and

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<sup>19</sup> *yāthā bhūtaṃputra nāsau tava pitā kimtu mayā ṛtusnātayā anyena puruṣeṇa sārddham paricharitaṃ tatastvaṃ jāta iti. (Divyā, XXXVII, p. 571)*

Pushya having cheated both of you and the people by delusion, by truth and truthful words and begetting reverence got born in cat family (were) now sitting in their respective *stupas*, taking round, of their *stupas*, entered into their holes” On their saying so, they went out of their respective *stupas*. Both of them were seen by hundreds and thousands of people. Taking the flesh and making round of their *stupas*, they entered into their holes. Both of the wicked Minsters said that, “did you see lord”. He says, “seen”. The two wicked Minsters reiterated that there are no Arhants in the World. This is only a rumour. Those who have seen that there are Arhantas in the World they have passed away and those who are non-believers they could not see the truth and those in the middle category, they desire and those who believe, for them ‘strange things have happened’. Śikhaṇḍī, the King observes that if there were no Arhants in the World, how is it that people are offering (alms/food) *piṇḍakās* to Kātyāyana and Shailā nun and their respective families around 500 each in numbers. He had discontinued the *piṇḍakas* of a large number of monks and nuns and the monks and nuns had left Rauruka city. But Kātyāyana and Shailā nun stayed on there in expectation of *vinaya* (training). While on the other occasion Śikhaṇḍī went out of the Rauruka city, Kātyāyana enters Rauruka city for (alms/food). He went hiding to an isolated place having seen the King, so that he will not ask for unpleasant thing. Kātyāyana contemplates that, “the King is going, having done ‘play of auspiciousness,’ he will tell me unpleasant things and is leaving with sorrow, will act and will be present with bowl, *chīvara* (cloth) and dust for initiation”. The King kept quiet. Kātyāyana goes out of Rauruka after collecting food (*piṇḍa*) and the king Śikhaṇḍī enters into Rauruka. Mahākātyāyana stood up in the same way in the isolation. The King Śikhaṇḍī says, “earlier also Mahākātyāyana having seen me (Śikhaṇḍī) stayed in isolation and is doing the same thing even now, what could be the purpose”. Behind him were going the wicked Ministers. They are saying that, “God says this, I shall not grant him *pravrajyā* to the ‘killer of father.’ He is not worth examination”. Having heard this, the King kept quiet and said to the crowd, “All of you, to whom I am favourite, he should cast handful of dust (*pāmsu muṣṭim*) on the Śramaṇa one by one”. The entire gathering of people cast a handful of dust one by one. That King is the great officer. Mahākātyāyana was covered with heaps of dust by the casting of one handful of dust by each one of them. Mahākātyāyana also making a cottage of leaves had stayed there. He was seen being covered with dust by cow herdsmen and cattle rearers. They

stood there surrounding him. Later, Hīruka and Bhīruka, the two *Agrāmātyas* having wandered reached the place. Both of them enquired what was this. They say that “Mahākātyāyana was covered with heaps of dust by that King of the Kali (*Kalirāja*), the ‘killer of father’ and the maker of the reprehensible policy (*dūṣyanayakāri*)”. Both of them - Hīruka and Bhīruka started removing dust from above the Kātyāyana along with the shepherds.. Mahākātyāyana came out (of the heaps of dust). Both the *Agrāmātyas* enquired after falling on his feet, “Ārya, what is this”. Mahākātyāyana said, “what else will happen”. They enquired from him that, “if this act has been done by Śikhaṇḍi on you with the help of the body of people what will happen to him”.

### Forecast For the Doom and the Dust Coverage of the City -

Kātyāyana made an imprecatory prophesy that, “on the seventh day from this day, the city of Rauruka will be covered by dust”. Then they asked again, “what will happen in sequence”. Kātyāyana replied that, “on the first day, the ferocious wind will cover up the surface of the city of Rauruka with stones and pebbles. On the second day, there will be the rain of flowers. On the third day, there will be the rain of cloths (*vastravarṣam*), on the fourth day, there will be rain of *hiraṇya* (lump of gold as tax), on the fifth day gold (*suvarṇa*) will rain. After this, those neighbouring population of residents, who have done collective *karma* (*sānavāyika karma kṛtam*) they will enter into Rauruka. After their entry into Rauruka on the sixth day, there will be rain of jewels (*ratnavarṣam*) and on the seventh day, there will be the rain of dust”. The two *Agrāmātyas* say, “whether both of us shall be the shareholder of his (King’s) actions in future”. Kātyāyana says, “Gentleman both of you are not shareholders of his actions”. “Ārya, if it is so, how shall we be able to get out of our cities”. He says, “both of you should sit by setting a boat ready near the house, get a *suruṅgā* (tunnel) dug out between your house and the river and sit waiting. When there is rain of precious stones (*ratnavarṣā*), then by filling up the boat, both of you should get out of it”. Both the *Agrāmātyas* falling on Kātyāyana’s feet went near the King, who had entered Rauruka. They said, “has your lordship said something to Mahākātyāyana who was covered under the dust”. “Gentleman is he alive”. They said, “he is”. “What does he say”. “Lord says so that on the seventh day from this day the city of Rauruka will be covered by dust”. “What is the sequence”, he says. In narrating this they repeated the same order of events for all the seven days as told by Mahākā-



tyāyan above, upto the plan of the exit of the two *Agrāmātyas* by a boat. Then king Śikhaṇḍī reflects, and says, “Let it be so”. Hīruka and Bhīruka, the two *Agrāmātyās*, covering the mouth and changing the hand went away.

Hīruka had a son by the name of Śyāmāka (*dāraḥ*) and Bhīruka had a *dārikā* (daughter) Śyāmāvati. Hīruka gave Śyāmāka *dāraka* to Mahākātyāyana with the request to grant him *pravrajyā*, or keep him with himself as a follower. Bhīruka also gave Śyāmāvati *dārikā* (daughter) to the nun Shailā asking to grant her *pravrajyā*, or else there was a *grhapati* (wealthy, respected person) by the name of Ghoshila<sup>20</sup> in Kausāmbī, who was his friend, she should be given to him.

He accepted the proposal. Afterwards, the nun Shailā left Rauruka taking Śyāmāvati with her. Kātyāyana stayed on there itself. The wicked Ministers being aware of the impending events recall the various names of the rain one by one. After the departure of Hīruka and Bhīruka, escaping the disaster, went to settle and lay down the outlay of a city called Hīrukam in another province. It came to be known as Hīrukam Hirukam. Bhīruka laid down the outlay of Bhīruka city in another province. It also, came to be known as ‘Bhīrukaccham Bhīrukaccham’.

#### Phase - IV

When on the seventh day, began the rain of dust the doors were covered shut by the agencies other than the men. Śyāmāka says, “what it is, high sound or great sound”. Mahākātyāyana tells him to take out the *kāśikā* cloth from the window. He took out the cloth from the window. It was covered with dust. Kātyāyana reflects, “he has been visible”. When again taken out (*kāśikā*) it was completely bound by the bangles. Kātyāyana observes, “let me go now *incognito*”. The residing Goddess of Rauruka went to the direction of Mahākātyāyana. Having touched the feet, she says, “Ārya, I also am coming to do service to you”. He accommodated her. Mahākātyāyana spoke to Śyāmāka to take up *chīvara* (cloth) and *karṇikā* and told him to move. He took up *chīvara* and *karṇikā*. He set out along with Śyāmāka. The teuletry goddess of Rauruka city followed him. The city of Rauruka was covered under dust. In sequence they reached Khara Karvaṭaka. He stayed over there in

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<sup>20</sup> Ghoshila later became an *agrāmātya* of the Kausāmbī King Udayana along with Yau-gaṇḍharāyaṇa and Mākandika.

Khalābhidhāna. Leaving Śyāmāka in Khalābhidhāna, he went for the collection of food. By the grace of the deity, production of grains started increasing. The man who was standing there went to the *dāraka* Śyāmāka and said that “it is due to your influence that the grains are growing rapidly in Khalābhidhāna”. He said that “it is not because of me that the grains are multiplying, but since the residing deity of Rauruka has come to stay here in the province, it is thanks to her that the grains are augmenting in the Khalābhidhāna”. The man stationed at Khalābhidhāna touched the feet of the deity and requested her to take up *tāḍaka* and *kuñchikā* till he returned after going to the village. She was requested not to give these to anybody else. She took it and he too went to the Karvaṭaka and the residents and the body of people of Rauruka said, “Gentlemen, the resident deity of Rauruka has come to stay in Khalābhidhāna, due to her influence the grains are augmenting in Khalābhidhāna”. “I have given *tāḍaka* and *kuñchikā* in her hands, saying that deity keep this *tāḍaka* and *kuñchikā* until I come back from my visit to the village. Please do not give these to anyone else except me, this I am notifying to the Headquarters (*adhīsthāna*), that if you anoint any śreṣṭhi son, I shall deprive myself of my life. The deity would not go anywhere from our Headquarters and there will be enhancement of your enjoyment/food etc. and all the affliction will disappear from this place”. They (residents) performed the coronation of the Śreṣṭhi son and the man was deprived of his life. The soul was removed from the life. Then all that Headquarters was decorated with scents, flowers, umbrella, flags, standards, and after taking *bali* went in the direction of the deity. Having gone there touches the feet in obeisance and says, “Deity establish yourself here itself and sit”. “This place is not my territory, I am a helper of Mahākātyāyana”. Kātyāyana says so, “deity bring that *tāḍaka* and *kuñchikā* which you had taken”. Just as she was to bring that, she sees that the time has gone (*kālagataḥ*). He said to the residents of the Headquarters and the crowd of the people, “Gentlemen I was waiting there since long for your preparation of a platform (*sthaṇḍila*) similar to mine for the Ārya”. They acknowledged. If they prepared a *sthaṇḍila* (platform) as is that of her *devatā*. Similarly, it was made for Mahākātyāyana also. The lamp that was placed meant for her *devatā* in the *adhīsthāna*, he taking that lamp keeps on the *sthaṇḍila* of Mahākātyāyana. She was seen going taking lamp placed in the thorns of the rampart along with another person (*puruṣa*). He observes, “This deity that was going, was the beloved (*abhisārikā*) of Mahākātyāyana. She had taken his heart”. She got offended (*rushitā*) as the residents of Karvaṭaka and the crowd of the peo-

ple are of sin minded conduct, who make exception to the smell of scent and the insatiable merits of the Ārya (Kātyāyana). This calumny was the reason for the release and spread of Mārīr epidemic in which a large number of people died. The crowd of the people and the residents of the *Adhiṣṭhāna* (Headquarters) called astrologers (*naimittika*) and enquired what was that. They said that it is the fury of the deity (*devatā prakopa*). They started granting her reprieve (pardon). She said, “you all had done disrespect to the smell of scent of the noble Mahākātyāyana”. They again say, “Deity pardon, nobody will do disrespect”. She says “provided you are like this towards noble Mahākātyāyana”. “Deity forgive us we shall do special treatment”. She gave her pardon. They also did special respect to Mahākātyāyana. Mahākātyāyana lived there for a year and taking Śyāmāka *dāraka* and consulting deity went out. She says, “Ārya give me some momento (*chihna*) so that after doing (*kārā*) I stay here”. He gave her *kāśikā* cloth, spreading that there she got a *stūpa* made and established Maha - which came to be known as ‘Kāśimaha Kāśimaha’. Even today the worshippers (monks) of the *chaitya* worship it. Śyāmāka *dāraka* was seen with *chīvara* and *karnikā* by cowherd tamers. They shouted “*lambate*” “*lambate*”. In that *janapada* men came to be known as “Lambakapāla”.

Mahākātyāyana reached another Karvaṭaka. Sending Śyāmāka *dāraka* at the root of a tree went for collecting food. In that Karvaṭaka a sonless King had died (*kālagataḥ*). The citizens and countrymen are saying, “Gentleman who is going to be coronated as King”. One group of the people says, “one who is meritorious by the name of Mahesh”. The others say, “how that will be known”. Others say, “make use of examiners”. They engaged examiners. Ultimately, they decided in favour of Śyāmāka. On being said by them to wait for the kingdom to which Śyāmāka said that he was not aspirant for the kingdom. “I am Arya Kātyāyana’s follower”. Mahākātyāyana heard it. Whether the actions of this *dāraka* King is really returning, or not. He says, “son wait for the Kingdom but it has got to be run righteously”. He was anointed by the people. *Dāraka* Śyāmāka ruled over there. His kingdom came to be known as ‘Śyāmāka Rājya Śyāmāka Rājya’. After this, Mahākātyāyana reached Vokkāna where he met her mother and instructed her in *Dharma*.

On being asked by the mother to give her some *chihna* (momento), he gave her *yaṣṭi* (big stick). She built a *stūpa* and installed an idol in it. It became

known by the name of Yaṣṭistūpa. Even today, the chaitya votaries worship it.

In his trip to several other places, Kātyāyana was willing to visit Madhyadesh, but reached Sindhu. He came across Uttarāpath a resident deity, who asked for a *chihna* (momento) from him. It was after the name of Kātyāyana that she got made a Charasanti stūpa. Then Kātyāyana reached Śrāvastī. There, he was welcomed by monks, and when enquired about his well being he said that “there is some pleasant things and some pathetic and unpleasant”. He elaborated that by *Sukhacharyā* (pleasant happening) he meant doing works of creatures. In *dukhacharyā* (pathetic, unpleasant happening), he mentioned the case of Śikhaṇḍī and the crowd of the people, residents of Rauruka and himself when all these got covered by dust and the case of Agrāmātyas Hiruka and Bhiruka, who could escape the great disaster with immense difficulty. This is pathetic and unpleasant happening. Hereafter, we come across the conversation of the monks on the path who speak about the end of the killing (*vadhyāntaḥ*). “He is the ‘killer of the father’ (*pitrmārako*), by him Rudrāyaṇa got Arhathood. The non reprehensible policy maker was killed. One who was clean and dispensator of justice and policy was killed. It is his flower only, the other fruits will take place”.

The monks enquired from Buddha as to what acts had Rudrāyaṇa done that one who had taken birth in a rich, opulent and great fief and the one who having taken *pravrajyā* under the instructions of Buddha, leaving aside all afflictions attained Arhatship and was killed by weapon. Buddha said to the monks that the monk Rudrāyaṇa had done acts, accumulated and got loads of materials and the inevitable was on the doors. Rudrāyaṇa had done the works and increased materials, who else will in his place experience. The monks had not done acts, accumulated *Prthivīdhātu* and have done these works accumulated auspicious and inauspicious things. In another Karvāṭaka there was a hunter. Nearby there was a step pond where he laid his snare nets for a trap of deers. But no deers were trapped by him. In the meanwhile, Prateyakabuddha entered the area and finding the place of step pond peaceful, went to perform monk’s routine. The hunter who could not find even a single deer in his trap went down the step pond only to see the Pratyekabuddha in meditation. Thinking, that this man is an impediment in his work, it was urgent to kill him in order to keep his livelihood going. Thinking so, he shot at him an arrow tipped with poison. A Sāmanta of that area rushed to him

to give a helping hand, but all was in vain. The Pratyekabuddha had attained *Nirvāṇa*. His skeltons were put on a pyre lit by the hunter and on being burnt taken into a jar, a 'śarīra stūpa' was made. The hunter after worshipping the Pratyekabuddha's memorial said "To whom he had done wrong, he should not be the shareholder of his actions and asked for his birth in a noble family".

### Rudrāyaṇa was the Hunter -

Buddha asked the monks "what did they think that he who at that time was *Lubdhaka* (hunter), the same person was Rudrāyaṇa monk. That by him the Pratyekabuddha, on account of his *karmavipāka* was hit at the heart with a poisonous arrow. Thanks to his past actions, he underwent the torments of hell for hundreds of years and many a thousand years and was hit at the heart in that step pond by the poisonous arrow due to the left over of the results of his actions has recently got Arhatship, was killed by weapons". Again the monks asked Buddha, What acts Śikhaṇḍī, the residents of Rauruka and the multitude of people and Mahākātyāyana had done by which all were covered by dust, only Hīruka and Bhīruka Agrāmātyas escaped. Buddha said that these people had done acts, increased and acquired loads of materials, reached the stage of impending inevitable. They have done the acts and accumulated (material), who else would experience. The monks have not done acts and increased it, and are liable to see auspicious and inauspicious.<sup>21</sup>

Buddha narrated the events of the past to the monks telling them that there was a Gṛhapati living in a Karvaṭaka. He brought wife from similar family. He had a son born from her. Later a girl (*dārikā*) was born. In the meanwhile, another Pratyekabuddha reached the Karvaṭaka moving around the *janapada* for the alms. The wife born *dārikas* received severals offers, but nobody gave any offer to her. Many Pratyeka Buddhas are born in the world. Another Pratyekabuddha reached Karvaṭaka enjoying the receipt of *janapada* alms. By that time that *dārikā* cleaning the house had stolen the lamp *Samkāraḥ* from the *vāṭa*. The lump of food collected by the Prateykabuddha fell down from his head and that *dārikā* saw it falling. She did not feel any remorse for that. Nor there came any offer from the applicants for her

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<sup>21</sup> *na praṇaṣyanti karmāṇi kalpakotiśatairapil  
sāmagrīm prāpyakālam ca phalanti khalu dehinām.*

(*Divyā*, XXXVII, P.584)

on that day. She was asked by the brother, “What have you done today due to which no applicants (giving offer) had come”. She explained, “I have stolen lamp from above him. He has deflowered (*vipuṣṭam*)”. Then this *Dārikā* told other *dārikas* (daughters/girls). They also had this sin of the people come to their sight and notice. Whosoever applicants came for respective match everyone of them used to steal the lamp from above the Pratyekabuddha’s head. These saints being afraid of disrespect, they all were Pratyekabuddha. He went out of that Karvaṭaka. They started throwing (abuses) on five known sages. Even they went out. Then started throwing on mother and father. In that Karvaṭaka lived two gṛhapatis. He said to these people, “Gentleman this is true *adharmā* increasing”. Being preventive by the calumny propaganda stops.

Buddha asks monks what do they think that the *dārikā* who stole the lamp from the head of the Pratyekabuddha, he was that Śikhaṇḍī and the one who were the residents of Karvaṭaka and the crowd of the people, they were the people residents of Rauruka. If they had seen sin being born on the Pratyekabuddha, they were covered by the dust due to the consequences of their past actions (*karmavipāken*). And that Gṛhapati, who prevented Agrāmātya Hīruka and Bhīruka due to the consequence of their actions, both of them could escape the disaster. And the one who was the brother of *dārikā* (daughter/girl), who deflowered, he is that Kātyāyana monk. As he had deflowered, due to the consequences of his actions, he was covered by the dust. If he had no mind of deflowering, he would not have been covered by the dust. If his sin (*pāpakam*) born is seen by people, Kātyāyana monk was covered under dust afflicted by the calamity caused by bad policy. Monks, lone evil actions give solitary dark consequence. Similarly lone bright/white actions give white results and mixed or confounded action give rise to mixed results. Therefore, monks should leave aside the lone dark actions, should enjoy the lone actions mixed with spotless acts, O monks this is how you should be taught. Monks complemented Bhagavāna Buddha.

## I. Śikhaṇḍī’s Personality : A Critique -

As per the communication of Mahātamā Buddha to the monks that Śikhaṇḍī in his former life (*pūrva janma*) was a *dārikā* (daughter) of a Gṛhapati (wealthy person) a resident of a Karvaṭaka in Rauruka, waiting for (marriage)

proposals from the applicants. She stole lamp (*samkārahchoritaḥ*) from the head of the Pratyekabuddha. And (the person), one who was the brother of that *dārika* had deflowered her, he was monk Kātyāyana. Due to the consequence of this action, he was covered by the dust.

Her (*dārika*'s) present depiction occurs in the narrative as a son of the King Rudrāyaṇa and Queen Chandraprabhā of Rauruka. He enjoyed the status of a Kumāra (prince) in the kingdom and got elevated to kingship on Rudrāyaṇa's becoming a Buddhist recluse. In his discourse to his son before and after his anointment to the Rauruk's throne he was called upon to act judiciously on the advice of the old guards - the two Agrāmātyas - Hiruka and Bhiruka. But once on throne, he started deviating from the right path and was misled by Ministers, leading to the removal of the old Agrāmātyas and replacing them by the two wicked Ministers. When Rudrāyaṇa, the old King learnt about the erring ways of his son's rule, he wanted to visit the kingdom to caution and amend his son. On the news of Rudrāyaṇa's arrival, the wicked Ministers incited Śikhaṇḍī to kill him. They hatched a conspiracy by hiring killers, who killed Rudrāyaṇa. The wicked Ministers went to congratulate the King Śikhaṇḍī on his father's murder, paraded the killers and displayed the paraphernalia of the slain Rudrāyaṇa to confirm his killing.

Later, realising the folly committed by him, Śikhaṇḍī removed two wicked Ministers and restored the old guards in their places. But the wicked Ministers continued to remain perpetual thorn in the body politic till the doom's day. Alarming revelation was made by the queen Chandraprabhā that Śikhaṇḍī was not Rudrāyana's son. He is also branded by wicked ministers as the 'killer of father' due to which Kātyāyan was hiding from Śikhaṇḍī and was totally averse to his initiation into *Dharma*. It was surely in reprisal that Śikhaṇḍī asked the gathering to cast handful of dust over Kātyāyana leading to his complete coverage under dust. When exposed with the help of the two Agrāmātyas, he came out surviving only to make a prophesy of doom's day for the entire kingdom by the dust of a tempest on the seventh day from the day of delivery of imprecation. On request of the two Agrāmātyas, Kātyāyana gave them tips for their survival, one day before that fateful day of catastrophe. When the Ministers wanted to ascertain whether the King Śikhaṇḍī was aware of the prophesy, he was aghast to listen from them that Kātyāyana was still alive. One day before the doom's day, the two Ministers, who had managed to

dig a *suruṅgā* (tunnel) between their houses and the river, managed to escape to Kauśāmbī, laden with treasures (*ratna*) filled in the boat. One of them goes to measure a city, called Bhīrukam, or Bhṛgukachchha for settlements. On the other hand, on that fateful day the people from neighbourhood had entered the city and the non-human agency shut the exits at the time of the rain of dust, in which the entire population of the kingdom along with Śikhaṇḍī and all other celebrities got buried alive. It is intriguing to note that repeatedly Śikhaṇḍī is being dubbed for killing his father. He has been branded as that Kalirāj, the 'killer of the father'. Further, it is in the itinerary of Kātyāyana that we find people calling Śikhaṇḍī as the 'killer of father'.

This is not all. At least on two occasions, we find very meek, feeble and non-resistant behaviour of Śikhaṇḍī, first when the news of the arrival of the old King Rudrāyana was given to him and Śikhaṇḍī was being incited to kill his father in very clear terms. His indulgence into loose talks with the two wicked Ministers on that occasion shows total lack of promptness in action against the erring and arrogant officials of the state. Second time his weakness and helplessness comes to the fore when the wicked Ministers were informing the King Śikhaṇḍī about the killing of his father, Rudrāyana and going to the extent of parading the killers in front of him and also displaying the paraphernalia of the slain Old King, who had become a monk.

Judged by the normal standards of the pre-requisites of Kingship of the times, Śikhaṇḍī falls short of astuteness and firmness in action. Contrary to the counsel of his father, he hardly went by the advice of his Agrāmātyas. His being frequently called 'killer of the father' although, mostly by his adversaries and based on hearsays raises questions about his acceptability by the people who mattered and alludes to the existence of factions. The entire narrative is quiet on his good governance, internal or external, except showing him as a target of conspiracies. In the end, he meets his doom's day, being engulfed by the dust of a storm, along with the entire population and celebrities of the Kingdom.

## II. Mahākātyāyana -

Mahākātyāyana comes to the full view of history in the narrative, when he was invited by Buddha to take up the responsibility of giving discourse of



*Dharma* to Rudrāyaṇa and the members of his family at Rauruka on the request of Bimbisāra. Bimbisāra's suggestion to Rudrāyaṇa, the King of Roruk to give Kātyāyana a kingly welcome and ovation at Rauruka by decorating three and half yojnas of the path, erection of 500 *vihāras* outside the city and establishment of five podiums for holding an Assembly. For this, he was asked to depute his four fold army and pay his personal visit in his honour. This speaks eloquently of the stature of Kātyāyana in the contemporary geo-politics and religion in and around Magadha.

The second major appearance of Mahākātyāyana is noticed at Khalābhidhāna in the Headquarters (*adhiṣṭhāna*) of the Khara Karvaṭaka in Rauruka, when he went with Śyāmāka and met the Rauruka resident deity. The deity was spotted going along with another person by picking up the lamp placed in the rampart's thorny space. It was pointed out that the deity was Mahākātyāyana's fiancée (*abhisārikā*), who was going with the lamp. The people of that Karvaṭaka took it as an exception in the light of the immense merit of Kātyāyana. But the canard got accentuated and it gave rise to the release and spread of the Mārīr epidemic, of no less magnitude than the present Covid-19 epidemic. The spread of Mārīr epidemic took the toll of a very huge population of men who died. When the people of the Headquarters of Khara Karvaṭaka called astrologers, they termed the epidemic as the fury of the deity (*devatāprakopa*). The Rauruka nivasinī devata built Kashimaha stupa by spreading the *Kāshikā* cloth given to her as momento by Kātyāyana. He is stated to have established a Kingdom, called 'Śyāmāka rājya', by anointing Śyāmāka, his follower, as its King.

Mahākātyāyana also visited Vokkāṇa to meet his mother. Here, he initiated her in the *Dharma* and gave an *yaṣṭi* (stick) as momento to her mother, who established *yaṣṭi stūpa*. Prior to this, he had initiated Tishya and Pushya, the two Gṛhapatis of Rauruka. The members of the Gṛhapati family got Tishya and Pushya *stupas* built in their name.

Towards the last, he undertakes a religious journey to Madhyadesh, reaches Sindhu, meets the resident deity of Uttarapatha, offers her momento in which she made a Charasanti stupa, Finally, he reaches Śrāvastī. According to Mahātmā Buddha Mahākātyāyana (monk) in the former life (*pūrva janma*) was the brother of the *dārikā* (girl), whom he deflowered, due to this act of

his, he was covered under the dust. Do the twin acts of committing sexual offences censor Kātyāyana as a great debauch both in the former life as well as in the life thereafter in the present narrative!! In spite of these infirmities, he stands out as the most effective person of his times, who seems to have wielded some political clout as well, as he was the King maker of Śyāmāka and the son of a Śreṣṭhin.

### III. Rudrāyaṇa -

Rudrāyaṇa *bhikṣhu* (monk), earlier the King of Rauruka, in his former life (*pūrvajanma*) was a hunter (*lubdhaka*). Since Lubdhaka's livelihood was at stake in not killing Pratyekabuddha, he shot at him a poisonous arrow. However, he established a *śarīra stūpa* in honour of the Pratyekabuddha.

### IV. The Two Gṛhapatis - Agrāmātyas -

Throughout the narrative of the *Avadāna*, there were the two Agrāmātyas - Hīruka and Bhīruka, associated with both Rudrāyaṇa and Shikhaṇḍī. It is Mahatma Buddha, who tells the monks that these two Agrāmātyas - Hīruka and Bhīruka, were the Gṛhapati, living in a Karvaṭaka in the former life (*pūrvajanma*). Since they prevented the erring ladies (*dārikās*) from indulging in maligning and disrespecting the religious leaders both of them could escape the disaster at Rauruka.

Finally, formerly the people, who were the residents of Karvaṭaka and the crowd of the people, they all were the residents of Rauruka according to Buddha. As by them was seen sin on Pratyekabuddha, they were covered under the dust at Rauruka.

### Whether Śikhaṇḍī, the King of Roruka Was a Historical or Mythical Figure -

There are two main points of debate. The first one is whether Śikhaṇḍī, the King of Rauruka, was a historical figure, or a character created for the Buddhist mythology. The second question that crops up is, if he is a historical figure, does he owe anything to Śikhaṇḍī of the *Māhabharata*, or the *Māhabharata*

owes to him, either as historical character, or otherwise.

We have discussed above threadbare twice that the narrative of the *Avadāna* talks about the four, or five luminaries in terms of their former birth's existence (*pūrvajanma*) and their existence in the current life depicted as the contemporaries of historical figure Bimbisāra, the King of Magadha. The former birth narration<sup>22</sup> comes from the mouth of Buddha in conversation with the monks, who frequently go to him to get sermons and remove their doubts. That is why Buddha has been in most of the *Avadānas* of this text in particular and Buddhist literature in general, has been given the epithet of *sarvasamśay-achhettārah* (Buddha, the remover of all doubts). In our assesment, the former birth stories of the select celebrities and people cannot be accepted as historical truths. These seem to have been fashioned to justify the theory of *punarjanma*, i.e. rebirth and the *karma vipāka*, i.e. the result of one's action in the times to come. As regards the current narrative of these personalities as embedded in it, they appear to be historical figures. If Buddha, Rudrāyaṇa, Kātyāyana, Bimbisāra, their ministers, member of the family and so on could be so, why Śikhaṇḍī of Rauruka cannot be historical. It is quite another thing that on account of his non-mention in historical records of the past, he could not be juxtaposed as a historical reality. If we leave aside the stories of the former births of some of these eminent ones, we stand better chances of locating him correctly on the canvas of historical developments around the Magadha region of the times of Bimbisāra.

The second issue that may be taken up for understanding precisely the historicity of Śikhaṇḍī is his relation, borrowing, or giving some gists to Śikhaṇḍī of the *Mahābhārata* fame and the *Mahābhārata* itself. Śikhaṇḍī is well known probably a mythical figure, first born as a girl and then becoming a male thanks to the boon from Māheshwara. In the epic war between the Kauravas and the Pāṇḍavas, he fought with Bhīṣma, the legendary figure of the epic. But Bhīṣma was not at all inclined to fight with Śikhaṇḍī, because he was first born in the form of female. "First being a girl, then he became male. Hence I shall not fight with him."<sup>23</sup> Bhīṣma, adhering to his promise, stated

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<sup>22</sup> Vide Buddhist *Jataka* stories, which talk of the previous births of Buddha (Faus-boll and/or E.B.Cowell)

<sup>23</sup> *Mahā, Udyogaparva*, 172, 20  
Ambopākhyāna parva (V, 20)

that he would not kill Śikhaṇḍī gone for fighting him in the battlefield, with his bow ready to charge arrows. Making his epithet 'Devabrata' prominent all over the World, he could not kill any female, or one, who had been female previously, that male he would not kill.<sup>24</sup>

It seems quite likely, in view of the feeble and meek personality of Śikhaṇḍī, the King of Rauruka and also other figures that the Buddhist writer of the *Avadāna* tried to connect these historical figures with thier newly invented former births (*pūrvajanma*) stories.

Our reading and scrutiny of the 'Rudrāyaṇavadāna' identifies three references to the *Mahābhārata* names, characters and maxims, which demonstrate that the author of the *Avadāna* was definitely familiar with the epic and its characters. To make it more intelligible, we take up the three references one by one to find out if they have some message, or clues for our purpose. The first reference mentions two words 'utpāṇḍūtpāṇḍuḥ' (twice) and 'notpāṇḍūtpāṇḍuḥ' (once). The two *duṣṭāmātyas* (wicked ministers) told the queen of Rudrāyaṇa that her son was weak, lean and faded in physique, what did she think of that. She rebuffed them. Later, she went closer to him (her son) and said how he had become paler (*utpāṇḍūtpāṇḍuḥ*) from pale, weak, lean and of faded body. He said that "Mother you also say like that, for what reasons you have become paler from, pale (*utpāṇḍūtpāṇḍuḥ*), weaker, lean and of faded physique. If you are so, why I should not become paler (*notpāṇḍūtpāṇḍuko*), weak, lean and of frail body.<sup>25</sup>

Here, in this passage quoted above, there appears to be play of words in using 'utpāṇḍūtpāṇḍuḥ' and 'notpāṇḍūtpāṇḍuḥ'. We have shown the use of the word 'Pāṇḍū' in the sense of pale, or yellow and when it is added by 'ut' as

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Also see *ibid.*, 172.9

*sa hi strīpūrvako rājan Śikhaṇḍī yadi te śrutah.  
kanyā bhūto pumān jāto na yotsye tena bhārata..*

<sup>24</sup> *Mahā, Udyogaparva*, 172.9.

<sup>25</sup> *tadā tābhyām duṣṭāmātyābhyām rudrāyaṇasya rājño devī uktā. devi putraste kṛṣāluko durbalko mlāno 'prāptakāyaḥ kim adhyupekshasa iti. sā kathayati. yuvābh-yām evāsāv īdrśkarm kārita iti...sa tasya sakāśam gotvā kathayati. putra kasmāt tvam utpāṇḍūtpāṇḍuḥ kṛṣāluko durbalko mlāno prāptakāya iti. sa kathayati. amba tvam apyevam kathayasi, kasmāt tvam utpāṇḍūtpāṇḍuḥ kṛṣāluko durbalo mlāno, prāptakāya iti, katham aham notpāṇḍūtpāṇḍuko bhavāmi. kṛṣāluko durbalko mlāno prāptakāya iti. (Divyā, Rudrāyaṇavadāna XXXVII, p.571)*

prefix it becomes, 'over' pale, or 'paler'. The second secret meaning of the word 'utpāṇḍūtpāṇḍuh' may convey his being born like Pāṇḍū, and Dhṛtarāṣṭra. We know that the two sons of Satyavatī, the Niṣāda wife of Śāntanu had two sons Chitrāṅgada and Vichitravīrya. Chitrāṅgada died in a duel and Vichitravīrya died after seven years of his marriage with Ambikā and Ambālikā without any issue. Satyavatī solicited Bhīṣma to marry the two Kaśī King's daughters, who had become widow due to the death of Vichitravīrya, but he outright rejected the proposal in the light of his promise not to accept Kingship and remain a celibate throughout his life. On his refusal, in order to continue the line of Kingship, Vyāsa was appointed to perform *Niyoga* (levirate system) and procreate sons on Ambikā and Ambālikā. Two sons were born from him. Pāṇḍū and Dhṛtarāṣṭra. Thereafter Pāṇḍū's death, the line was maintained not by regular husbands. It may be in the light of sons being born even without legitimate father through marriage, that the author of the *Avadāna* has made the queen and her son say that he (son) was born without the father. The queen later denies that Śikhaṇḍī was Rudrāyaṇa's son and stated that she cohabited with some other persons from whose union he was born. So it is quite likely that the writer has figuratively used the instance of Pāṇḍū and later of his sons, who were born through *Niyoga* (levirate system). That is why 'above' or 'over' Pāṇḍū called 'Pāṇḍūtpāṇḍuh'; but later goes to say 'Notpāṇḍūtpāṇḍuh', not 'above' Pāṇḍu and 'over' Pāṇḍu. Here, he, or the author having played with the words, is clearly denying the comparison of the birth of Śikhaṇḍī like the birth of the Pāṇḍū<sup>26</sup> and Dhṛtarāṣṭra.

The *Avadāna* second time shows its awareness of the heroes of the *Mahābhārata* epic, Kauravas and Pāṇḍavas, when in Rudrāyaṇa's conversation with Bimbisāra, Rudrāyaṇa said that the moment decay sets in the body, the body leaves one. Even the great men such as the Kauravas and the Pāṇḍavas were blinded by their lust for things worldly. Being well off and

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<sup>26</sup> The *Maitreyāvadāna* of *Divyāvadāna* (III, p.61) in a verse shows its awareness of a *Mahārāja* called Pāṇḍuka. The four *Mahārājas* (great kings) Piṅgala of Kalinga, Pāṇḍuka of Mithilā and Elāpatra of Gāndhāra and Śaṅkha of Vārāṇasī are mentioned in it.

*Piṅgalaścha kalingeshu Mathilāyām cha Pāṇḍukah  
Elāpatraścha gāndhāre śaṅkhovārāṇasīpure..*

What relations, if any, the Pāṇḍukas of Mithilā had with Pāṇḍu or the Pāṇḍavas are not known.

bright (famous) with fame they could not resist going to the death. There is no freedom from the death even though one has plenty of money and wealth.<sup>27</sup>

The verse in the form of a maxim, frequently quoted in the *Mahābhārata* also occurs in the *Avadāna*. It says that for the sake of the family, one person should be left and for the sake of the village, the family should be left. The village should be left for the *janapada* and for the sake of self, the Earth should be left.<sup>28</sup>

It becomes evident from the above that the *Avadāna* shows its familiarity with the *Mahābhārata*, but has not borrowed much except this that Śikhaṇḍī was *dārika* in the former life (*pūrvajanma*).

### The Devastation of the City, or the/Kingdom of Rauruka : A Myth, or Historical Reality -

The historical reality of the city, or the kingdom of Roruka, or Rauruka is shrouded in obscurity. To unravel the mystery of its historicity and history, we may divide the entire narrative of *Rudrāyaṇāvadāna* into two parts. The first one which describes the city as the Capital and the Kingdom of Roruka, or Rauruka which witnessed the rule of Rudrāyaṇa and Śikhaṇḍī as the Kings and the religious activities and discourses of Mahākātayāyana all contemporaries of Bimbisāra and Māhatmā Buddha. The second part relates to the conversation of the monks with Buddha, where Buddha is shown telling and connecting the lives of existing celebrities like Rudrāyaṇa, Śikhaṇḍī, Kātyāyana, the two Agrāmātyās - Hīruka and Bhīruka; and the residents of Rauruka to their former lives (*pūrvajanma*) actions of sin and their consequences (*karma vipāka*) in the contemporary times, when they (actually) lived. Thus we find Rudrāyaṇa in his former life as hunter, Śikhaṇḍī as *dārikā* (girl/daughter) who lifted/stole lamp from the head of the Pratyekabuddha, Kātyāyana, who deflowered and defiled his sister and the residents of the Khara Karvaṭaka, who maligned, disrespected and made the sins witnessed by them in public. Due to

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<sup>27</sup> *Āyuh kṣayānte'vitaschyavante, mucheyeta ko neha śarīrabhedāta rājyāni kṛtvāpi mahānubhāvāḥ tṛṣṇāndhakāḥ kauravaścha sapāṇdavaścha saṃpannachittā yaśaḥ samājvalanṭaḥ te na śaktā maraṇaṃ nopagantum..*

<sup>28</sup> *Divyā, Rudrāyaṇāvadāna*, p.565.

their past actions they all were covered under the heaps of dust in devastation.

For critical historical enquiry, we leave the actions and connectivities of these people from their former lives (*pūrva janma*) and try to look at the devastation phenomenon scientifically. Thus when we look at Kātyāyana, due to whose imprecations the city and the kingdom of Roruka is stated to have been buried under the dust on the seventh day, we have seen above how he had committed a sin in his former life as narrated by Buddha to the monks. In historical contemporary times Kātyāyana is shown hiding from Śikhaṇḍī and not inclined to initiate him into the discipline of *Dharma*. This infuriated Śikhaṇḍī, who asked each one of that entire gathering to cast a handful of dust over Kātyāyana, which covered him. It was thanks to Hīruka and Bhīruka, the two Agrāmātyas, who removed the dust to find him surviving. Kātyāyana made an imprecatory prophesy that on the seventh day from that day, the city and the kingdom of Roruka with its population, barring Hīruka and Bhīruka, would be engulfed by the rain of dust (*pāmsu varṣā*). That this curse came true on the seventh day of its delivery, is recorded in the narrative. One day before the rain of the dust entered the residents of the neighbourhood of Rauruka, who had done collective work (*sāmavājika karma*). On the seventh day, non-human agency closed the exits and the inevitable happened. The two Agrāmātyās had already escaped on the sixth day by filling up their boats with gems by way of a *Suruṅgā* that was dug out between their houses and the river. They escaped to Kauśāmbi and later they measure a Hirukam city and Bhṛgukachchham.

### **Checking and Establishing the Identity of the City and the Kingdom of Roruka -**

It is really a challenging task to be able to establish the identity of a lost city or kingdom, especially when the toponym of the place be lost into oblivion. Nevertheless, we want the historians and Archaeologists to undertake the work of identification in order to be able to get a holistic view of the history of the contemporary period. For this purpose, it is on the basis of the clue derived from the scattered structures reported in the narrative that we can endeavour to identify the site. First, it is through the mouth of the merchants, who had gone to Roruka, in the kingdom of Rudrāyaṇa that we come to know about the location of the Kingdom of Roruka situated West

of Rājagṛha, then ruled by Bimbisāra. The houses of the two Agrāmātyas - Hiruka and Bhiruka in Rauruka were connected with a *Suruṅgā* (tunnel) going upto the river leading towards Kauśāmbī. The Kingdom of Rauruka had several revenue Headquarters, called *Karvaṭakas*. Out of these *Karvaṭakas*, Khara *Karvaṭaka* was very prominent, where there was Khalābhidhāna, a place which was a centre of great production of grains. It was also a place, where lived the resident goddess (teutalory deity) of Rauruka who in the narrative is said by people to have been the fiancée (*abhisārikā*) of Kātyāyana. The narrative calls the people of a *Karvaṭaka* as Lambaka or Lambate. An epidemic called Mārīr, no less threatening and dangerous as Covid-19 of the present times, is stated to have spread there and taken the toll of the numerous human lives. Furthermore, it is recorded in the narrative of the *Avadāna* that the city of Roruka was decorated three and a half *yojanas* in extent along the roads. Among the structures raised to welcome the preacher Kātyāyana and also the shadow of the image of the Buddha outside the city were 500 monasteries (*vihāras*). The same number of *vihāras* were also made inside the Capital. Five podiums were also made. The narrative states of the coming up of several *stūpas* in the Kingdom. These are required to be examined thoroughly through the accounts of the Buddhist travellers like Fa-hian, Huen-Tsang, Itsing and others and explored vigorously on the surface, or looked into the Archaeological Gazetteers, and survey records of the site. Among the numerous *stūpas* referred to in the narrative mention can be made of Tishya Pushya *stūpas*, commemorating the memories of the two Gṛhapatis. The Kashīmaha Kashīmaha *stūpa*, the *Prākar* (ramparts) with thorns in the Kingdom, the mines, or sources of jewels (*ratna*), as the city traded in this article, all such clues must be kept in mind while trying to establish the identity of the Kingdom, either through the travelogues, or the Archaeological survey reports. Who knows the endeavour may prove rewarding.

## Abbreviation

1. *Divyā - Divyāvadāna*
2. *Mahā - Mahābhārata*



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# An Examination of the Dignāga's typology of the theory of Perception

K. Bhima Kumar

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## Abstract

*Among the means of valid cognition, the one which appears first in every enumeration, which was considered as being the basis of all other means of knowledge and which was considered as a legitimate method of knowledge by all schools of Indian thought is perception (pratyakṣa). In Buddhist Epistemology a systematic discussion on perception is found in the writings of Dignāga. Dignāga defined perception in terms of 'kalpanāpodham' i.e., perception as that cognition which is free from conceptual construction. For Dignāga perception is distinct from erroneous cognition, inference, and so on. One of the objectives of Dignāga, as stated earlier, in defining perception is to distinguish it in clearer terms from erroneous cognition, cognition of apparent reality, inference, recollection, and desire. Dignāga in his Pramāṇasamuccaya classified perception into sense perception, mental perception, self-cognition and yogic perception. However, an elaborate account of the classification of perception is found in Dharmakīrti's writings namely Nyāyabindu and Pramāṇavārttika. An important question rises regarding accepting four types of perception in Dignāga's typology of perception that whether Dignāga admitted four types of perception or not. This is because it has been a point of debate among contemporary scholars. An attempt has been made in this paper to explain and justify the view that Dignāga has accepted four kinds of perception.*

*(Keywords : Sense-perception (indriya-pratyakṣa), Mental perception (mānasa-pratyakṣa), Self-Consciousness (svasamvedanā), Yogic apprehension (yogi jñāna), Dignāga)*

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## Introduction -

Dignāga in his *Pramāṇasamuccaya*<sup>1</sup> classified perception into sense perception, mental perception, self-cognition and yogic perception. However, an

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<sup>1</sup> Masaaki Hattori., (tr.), *Dignāga on Perception*, Massachusetts: Harvard University Press, 1968, p.2.

elaborate account of the classification of perception is found in Dharmakīrti's writings namely *Nyāyabindu* and *Pramāṇavārttika*. An important question rises regarding accepting four types of perception in Dignāga's typology of perception that whether Dignāga admitted four types of perception or not. This is because it has been a point of debate among contemporary scholars. Franco criticizes Wayman for imposing the later interpretation of Dharmakīrti on Dignāga. According to Eli Franco, Dignāga only accepts three types of perception namely sense-perception, mental perception and yogic-perception. Earlier to Franco, Masaki Hattori and Nagatomi has the same opinion that of Franco by reducing self-cognition to mental perception. Except Wayman, all these scholars had the common view that self-cognition is not a separate type of perception in Dignāga. Even Zhihua Yao<sup>2</sup>, another contemporary scholar argues in support of Wayman that there are four types of perception in Dignāga's framework of perception. This is because Yao uses Dharmakīrti's interpretation to read Dignāga.

Furthermore, Yao claims that the scholars, who are in favor of three kinds of perception in Dignāga's typology of perception, have not paid much attention to the early works of Dignāga himself that are extant in Chinese and to the commentarial tradition of Dharmapala and Chinese counterparts. Besides this, in *Dignāga's Nyāyamukha*, we find evidence for his fourfold classification of perception, even before he wrote *Pramāṇasamuccaya* and *Pramāṇasamuccayavṛitti*. In *Nyāyamukha*, after sense-perception is introduced, he continues to say, 'the mental realm (*mānasa*), when occurring in the form immediate experience (of objects) is also devoid of conceptual construction'. Again, the self-cognition of desire and so forth, and the yogic (intuition) that is devoid of doctrinal conception, are both perception<sup>3</sup>. Thus, in Dignāga's classification of perception, self-cognition is clearly distinguished from the other three types of perception. His own works do not support the allegation that he accepts only three types of perception, which can be found in the commentarial works of *Prajñākaragupta* which are in Sanskrit. Based on this commentarial work, most of the contemporary scholars try to interpret Dignāga's position on the

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<sup>2</sup> Zhihua Yao, "Dignāga and four types of Perception", Journal of Indian Philosophy, February, 2002, Vol.32, No.1, pp.57-99.

<sup>3</sup> Hirakawa and Hirai, 1973-1978, 2 : 16 has *manasa* for *yi di*, but Tucci, 1930 : 50 has *manobhūmi*. The part on self-cognition can be translated literally as : "Again, for desire and so forth, their self-cognition, and ..., are both perception".

typology of perception. This gives a general tendency among scholars who give importance to Sanskrit texts. But if we look at the case of Dignāga, none of his original works survived in Sanskrit, but many scholars still prefer to study Dignāga and want to understand him on the basis of the Sanskrit fragments found in later commentators. Many Sanskrit fragments do not agree with the Tibetan and Chinese translations. And the fact is that, the Sanskrit texts are lost and only available source that we can rely and follow is Chinese and Tibetan translations and based on it we need to admit that Dignāga accepted four types of perception. In this regard I endorse the view of the contemporary Scholar Zhihua Yao who admits that Dignāga accepts four kinds of perception. Even Dharmakīrti<sup>4</sup> also accepts that there are four types of perceptions. They are -

1. Sense-perception (*indrīya-pratyakṣa*)
2. Mental perception (*mānasa-pratyakṣa*)
3. Self-Consciousness (*svaśarṁvedanā*)
4. Yogic apprehension (*yogi jñāna*)

Of these four types of perceptions much importance is given to sense-perception as sense-perception is the ground of all our empirical activities.

### 1. Sense perception (*indrīya pratyakṣa*) -

Sense-perception may be defined as the cognition of an object which comes into being through the functioning of sense-organs and which is devoid of conceptual construction. It is the cognition which depends on the activity of the senses. Here an object is apprehended by the apprehender with the help of his sense-organs. It is a cognition which is generated from the contact of the external sense organs such as visual sense-perception, auditory sense-perception, olfactory sense-perception, gustatory sense-perception and tactile sense-perception with their respective objects such as the perception of colour, the hearing of sounds, the smelling of fragrance, tasting of sugar and

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<sup>4</sup> *Dharmakīrti's Nyāyabindu*, I.1.6-10, (ed.) Dalsukh Malvania, Patna : Kashi Prasad Jayaswal Research Institute, 1955.

touch of an object.<sup>5</sup>

Vasubandhu offers two reasons for considering this variety of perception as sense perception. They are as follows: 1) According to the sense organ whether it is strong or weak, the cognition (*viññāna*) becomes clear or dim. As such the sense organs are regarded as the basis of such cognitions. 2) The sense organ is the specific cause. When a person has a visual cognition, he realizes that his own sense organ is the specific cause of it such as the object like colour, etc. The object cannot be regarded to belong to him uniquely as it can be the object valid cognition for other individuals at the same time. Because of these two reasons, sense-perceptions are named after the sense organs and not after the objects.<sup>6</sup>

Dignāga in his *Pramāṇasamuccaya*, Dharmakīrti in his *Pramāṇavārttika* have endorsed the second reason admitted by Vasubandhu in *Abhidharmakośa* as the proper reason to justify the name 'sense-perception'.<sup>7</sup> According to Dharmakīrti the name is to be taken after its indicator (*gamaka*). For instance if a sprout is named as 'sprout of rice' it can be understood that it has as its specific cause rice and not wheat, but if it were named 'sprout of earth' this name could not specify what it is, for it can be applied to sprout of rice and also sprout of wheat in the same way. Similarly, on the basis of the nature of the object the specific cause (*asādharaṇahetu*) is to be considered as the indicator (*gamaka*). Thus the expression sense-perception is justified.<sup>8</sup> This explanation also makes it clear even if *indrīya viññāna* is interpreted as *indrīyasyaviññānam* (cognition of the senses), it does not signify that the sense organs are the agents. It simply points to the sense organs 'being the specific cause of such cognitions'.<sup>9</sup> This kind of perception is regarded as valid in those

<sup>5</sup> *Yadindriyenajanyate tad indriyasyabhavati.* (Durveka wrote sub-commentary on Dharmottara's *Nyāyabindutika* known as *Dharmottara Pradīpa*), Durveka Miśra., *Dharmottara Pradīpa*, 57.6, (ed.), Malvania, Dalsukhabhai, 2nd edition, Patna, Kashi Prasad Jayaswal Research Institute, 1971.

<sup>6</sup> *Tadvikaravikarivadasrayascaksuradayah! ato'sadharanatvac ca vijñanamtairnirucyate,* Vasubandhu., *Abhidharmakośa*, 1.45. Varanasi: Vols I-IV, Baudha Bharati Series, 1970.

<sup>7</sup> *Asadharanahetutvadaksaistadvyapadisyate,* Dharmakīrti's *Pramāṇavārttikam : The first chapter with the Auto-commentary*, II.1, Rome: Estremo Oriente : Serie Orientale Roma 23, ed. Raniero Gnoli, Istituto Italiano Peril Medicoed, 1960.

<sup>8</sup> *Samiksyagamakatvam hi vyapadesoniyujyate, taccaksavyapadesesti tad dharmas caniyoyjyatam, Ibid.,* II.192.

<sup>9</sup> *indrīyasyajñānampratyakṣamitikathayatanendriyasyadrastrtvamitidarsitam,* (Durveka

cases where it can give rise to a determinate cognition which corresponds very much to the sensation.<sup>10</sup> The very validity of sense-perception depends on the generative efficiency of itself and it can be regarded as an efficient cause of cognition only when it generates the conceptual knowledge of itself.

## 2. Mental Perception (*mānasa pratyakṣa*) -

Dignāga defines mental perception in *Nyāyamukha* as “the mental realm (*mānasa*), when occurring in the form of immediate experience (of object), is also devoid of conceptual construction.”<sup>11</sup> Further, Dignāga in *Pramāṇasamuccayavṛtti* says “the mental perception (*mānasa*) taking visual object, etc., for its object, occurs in the form of immediate experience (*anubhava*) is also free from conceptual construction.”<sup>12</sup> It further specifies *mānasa* as ‘taking visual object, etc., for its object’ (*rūpādi-viśayālambanam*). These definitions clarify that, mental perception is an aspect of the mental realm or mental consciousness, which sometimes occurs in the form of the immediate experience of sensory objects. Here the reference to sensory objects indicates that the immediate experience is externally directed. If this experience were directed internally, then it would become self-cognition. If we go by Dignāga, in contrast to his predecessors, elevates self-cognition to the status of a separate perception, then it has to be independent of mental perception.

Mental perception is defined by Dharmakīrti in his *Nyāyabindu* as “mental sensation which follows sense perception, which is its immediately preceding homogeneous cause.”<sup>13</sup> It is non-constructive and non-conceptual cognition which is preceded by sense-perception. In the process of sense perception, at first we have sensations which are produced by particular objects, and at the next moment we have a mental sensation to the effect that there is something

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wrote sub-commentary on Dharmottara's *Nyāyabindutika* known as *Dharmottara Pradīpa*, Durveka Miśra., *Dharmottara Pradīpa*, 57.10-11, (ed.), Malvania, Dalsukhabhai, 2nd edition, Patna, Kashi Prasad Jayaswal Research Institute, 1971.

<sup>10</sup> *tasmadadhyavisayamkurvadevapratyakṣampramāṇambhavati*. Dharmottara's *Nyāyabindutikā*, 16.7-8, Shastri; Acharya, Chandrasekhara, (ed.); Banaras: Chowkhamba Sanskrit Series, No.22, 1954.

<sup>11</sup> *Mānasam api avikalpakam anubhavākāra-pravṛttam*, Chinese translation T 1628:3b.

<sup>12</sup> *Mānasam api rūpādi-viśayālambanam avikalpakam anubhavākārapravṛttam*, *Pramāṇasamuccayavṛtti*, I D6.

<sup>13</sup> Dharmottara, *Nyāyabindutika*,. Dharmottara's *Nyāyabindutikā*, pp.56ff, Shastri; Acharya, Chandrasekhara, (ed.); Banaras : Chowkhamba Sanskrit Series, No.22, 1954.

to our awareness. Thus in the same stream of awareness there are two consecutive moments of sensation. Firstly, sensory stimulation and secondly, sensations caused by the help of mind, i.e., mental sensations. They are related as a cause and effect to each other. Mental sensation cannot come into existence in absence of pure sensations. These two kinds of sensations have something in common. First, they are homogeneous because they are different moments of the same stream of awareness.<sup>14</sup> Secondly, they are heterogeneous<sup>15</sup> because pure sensation is the product of the senses, while the mental sensations are product of the mind. For instance when we see a particular flower, at the first instance the flower will appear to the visual sense, immediately our attention will be aroused and we will try to apprehend what it is. This second moment of our perception is mental sensation. But the question is how do we know that the mental sensation is the second moment which follows immediately the preceding moment of pure sensation? And what is the basis of our presumption that there is no mental sensation at the moment of pure sensation? In answering these questions four alternative views are found in the Buddhist tradition. According to one view, in the process of perception at the first moment we have the vision of reality through our sense-organs which arises directly from the particular object. In the next moment when the sense-organs have ceased to function we feel that we have perceived something.<sup>16</sup> This second moment of perception is intelligible intuition for Dharmottara. The existence of this factor was first initiated by Dignāga who had conceived the idea of sensations and understanding as entirely two different stages of knowledge. Dharmakīrti developed this idea and Dharmottara had given final shape to it. Dignāga, Dharmakīrti and Dharmottara believe that mental sensation is the second moment of our apprehension. It begins to function when the sense-apprehension has ceased. The existence of mental sensation, according to Dharmottara, cannot be empirically proved because we cannot show its existence the way we show the existence of material things.<sup>17</sup> But it does not mean that it does not exist. Even Dharmakīrti also carries the same view and holds that mental sensation cannot be empirically cognised but can

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<sup>14</sup> *ekasamtanamtarabhutasamanajatiya. Ibid., p.13.*

<sup>15</sup> *Indrīyajñānavisayadanyadvisayomanovijnansya, Ibid., p.13.*

<sup>16</sup> *Ataccamanovijñānamuparatavyaparecakṣusipratyakṣamisyate, Ibid., p.13.*

<sup>17</sup> *Etaccasiddhanta–prasidhhammanasampratyakṣam. Natvasya prasadhakamasti pramāṇam, Dharmottara's Nyāyabindutikā, Shastri; Acharya, Chandrasekhara, (ed.); Banaras: Chowkhamba Sanskrit Series, No.22, 1954, p.14.*

only be realised.<sup>18</sup>

It is significant to note that the notion of mental perception which was discussed in Buddhist tradition especially by Dignāga and Dharmakīrti is altogether different from Nyāya-Vaiśeṣika notion of mental perception. In the Nyāya-Vaiśeṣika tradition mental perception is not preceded by sense perception. For them it is the knowledge of mental facts brought about by their contact (*sannikarṣa*) with the inner sense namely *manas*. Thus mental perception is like introspection, the source of our direct knowledge about mental or subjective facts. According to them the self and its contents are the objects of mental perception. These are perceived when they come in contact with *manas* or the mind. In introspection the mind or self turns back on it and perceives what is going on there without requiring the services of any sense. Viśvanātha Nyāyapanchānana's *Bhāṣāpariccheda* mentions that the objects of mental perception are the feelings of pleasure and pain, desire and aversion, cognition or knowledge and all kinds of mental effort or volition.<sup>19</sup> All these are perceived when there is contact (*sannikarṣa*), in some form or other, between them and the *manas*. Thus, unlike the Buddhists, mental perception is not preceded by sense perception according to the Nyāya-vaiśeṣika tradition. Nyāya-Vaiśeṣika thinkers regard mind as an *antarendriya* (internal sense), but for the Buddhists mind is not *indrīya*; mind stands for the consciousness (*citta*) or strictly speaking a specific moment of consciousness.

### 3. Self-Cognition (*svasamvedanā*) -

Dharmakīrti defines self-cognition as '*sarva-citta-caittānām ātmasamvedanām*' which means all consciousness, cognition (*citta*), and mental states (*caitta*) are self-cognizing.<sup>20</sup> Dharmakīrti, like Dignāga insists on the differential character of consciousness as opposed to matter as its

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<sup>18</sup> *Pratyakṣamkalpanāpodhampratyaksenaivasiddhyati*. Dharmakīrti's *Pramāṇavārttikam : The first chapter with the Auto-commentary*, 3.123, Rome: Estremo Oriente: Serie Orientale Roma 23, ed. Raniero Gnoli, Istituto Italiano Peril Medicoed, 1960.

<sup>19</sup> *manogrāhyam sukham duḥkhamicchā dveṣo matiḥ kṛtiḥ*, Viśvanātha Nyāyapanchānana's *Bhāṣāpariccheda*. 57, Bombay: Nirnaya Sagar Press, 1916.

<sup>20</sup> Dharmakīrti's *Nyāyabindu*, I.9, (ed.) Dalsukh Malvania, Patna: Kashi Prasad Jayaswal Research Institute, 1955.



self-awareness. Matter is always to be known through consciousness, but consciousness can be known by itself. This theory is known as, the self-luminosity theory of consciousness (*svayamprakāśavāda*). According to this theory every consciousness is also self-consciousness. That is, the cognition of an object - external or internal, is at the same time cognition of that cognition. Hence cognition can also be understood as an awareness of awareness. Quite often the Buddhists use the analogy of a lamp to explain the theory of self-cognition. As a lamp while illumines the objects in its surrounding, at the same time it also illuminates its own self. It being not dependent on any extraneous factors for its illumination, so also cognition cognizes itself while cognizing an object. Whatever may be the mechanism in cognizing an object, be it perceptual or inferential, the essential nature of the cognition is the same i.e., self-luminous (*svaprakāśaka*).

*Svasamvedanā* (self-awareness) is a kind of perception found in the first chapter of perception in the *Pramāṇasamuccaya vṛtti*.<sup>21</sup> Dignāga after defining perception as free from conceptual construction (*kalpanāpodha*), he has discussed various conceptual and exegetical problems relating to the definition. Dignāga addresses forms of perception that are different from perception through five external senses (*indriya pratyakṣa*) in *Pramāṇasamuccayavṛtti* 1.6-7. These includes mental perception of external objects and the self-awareness and other mental factors namely hatred, delusion, pleasant and unpleasant feelings etc in *Pramāṇasamuccayavṛtti* 1.6ab. Moreover, self-awareness is non-conceptual, thus a form of perception. Dignāga clarified it and confirms that it is a mental perception, because it is independent of the five external senses.<sup>22</sup>

Self-awareness brings mental associates to awareness exhausts neither its function nor its sphere of application. Dignāga makes it clear by saying that there is also self-awareness of conceptual cognition. Conceptual cognitions are conceptualizing with regard to external objects, but they are perceptual

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<sup>21</sup> Birgit Kellner, "Self-Awareness (*svasamvedanā*) in Dignāga's *Pramāṇasamuccaya and vṛtti: A close Reading*", Published online on 2 September, 2010, pp:203-231.

<sup>22</sup> *mānasam cārtharāgādisvasamvittir akalpikā, Pramāṇasamuccaya, 1.6; mānasam api rūpādiviṣayālabhanam avikalpakam anubhavākārapravṛttam rāgādiṣu ca svasamvedanam indriyāyānapakṣatvān mānasam pratyakṣam, Pramāṇasamuccaya vṛtti.*

in their awareness of themselves.<sup>23</sup> Furthermore, Dignāga introduced self-awareness as a form of perception and perception is a means of valid cognition. From this we can deduce that self-awareness is also a means of valid cognition and a separate kind of perception for Dignāga.

The Sautrāntika and the Yogācāra schools of Buddhism also advocate the self-luminosity theory of consciousness. Dignāga in his *ālambanaparikṣā* examines different theories regarding the object of cognition and ultimately comes to the conclusion that the object of cognition is nothing other than the appearance of the object in the cognition itself. When *svasaṃvitti* is regarded as the *pramāṇaphala*, the role of *pramāṇa* which takes the cognition as its *prameya* has to be attributed to the *svābhāsa* of the cognition itself. The Sautrāntika School also holds that *svasaṃvitti* is the *pramāṇaphala*. According to this school, when an external object (*bāhyārtha*) is brought to the cognition and the cognition comes to possess similarity to the form of the object, there arises the awareness of this cognition, viz. the *svasaṃvitti*. In as much as the awareness is regarded as the *pramāṇaphala* the Sautrāntikas believe that the *prameya* is a case of the cognition itself and not the external object. The difference between the Yogācāras and Sautrāntikas lies in the point that for the Sautrāntikas the external object is the *prameya*, the cognition taking the form of the object is the *pramāṇa* and *svasaṃvedanā* is the result; for the Yogācāras there is no external object.

#### 4. Yogic Perception (*yogi jñāna*) -

The yogic perception is the source of revealing all the objects, physical, and mental, past, present and future which are beyond the limits of the intellect of ordinary human beings. It may be defined as “the cognition which arises out of the contemplation of things, and which is free from conceptual content and error”. Yogic perception was accepted by both Dignāga and Dharmakīrti. For Dharmakīrti Yogic perception has been defined as “perception which is produced from the sub-culminational state of deep meditation on transcendental reality”.<sup>24</sup> The reality which is the substratum of all things and which is devoid of all attributes becomes an object of contemplation for the yogi. The

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<sup>23</sup> *Kalpanāpi svasaṃvittāv iṣṭa nārthe vikalpanāt, Pramāṇasamuccaya, 1.7ab.*

<sup>24</sup> *bhūtārtha-bhāvanā-prakarṣa-paryantajaṃ yogijñānam iti, Dharmakīrti's Nyāyabindu* I.16, (ed.) Dalsukh Malvania, Patna: Kashi Prasad Jayaswal Research Institute, 1955.

yogi focuses his attention on this reality again and again in his consciousness. By his repeated practice of meditation he comes to a stage when the image of the contemplated object begins to reach a condition of clarity as though it were present before him. It is referred to as the culminating point of contemplation. It is the degree of clarity which precedes complete vividness.<sup>25</sup> Hence Yogic perception may be understood in terms of 'a perception of reality which occurs at the sub-culminating stage of contemplation'. This knowledge of the yogi is non-conceptual, un-contradicted by experience, vivid and non-illusory.

There are few objections raised against yogic perception by the Mīmāṃsakas<sup>26</sup>. It is argued that as there is no sense-object contact, it cannot be perceptual. Further it is not possible to have cognition of objects far beyond the range of the sense-organs. That is why there would be no difference between yogic perception and the knowledge which arises from illusion and dreams. Hence Yogic perception is unreal. This view is subjected to criticism by Śāntarakṣita and Kamalaśīla. According to them, those objects which are not in direct sense-contact and are condemned as 'illusory' are cognized through the 'mystic intuition of the yogi through the mind' whose perceptiveness has been brought about by the impressions of the past experiences. Yogi has the mental power of apprehending even the most subtle and distant things. The restrictedness of the sense-organs in their scope or the apprehension of one thing by one sense-organ does not arise in the case of Yogic perception. The Yogi acquires the power by which all the objects of past, present and future become apprehensible. The knowledge arising from the Yogic perception is vivid which results from the contemplation on the absolute reality in a meditated and undisturbed condition, while the knowledge arising from dreams, illusions and hallucinations is vague and conceptual. Dharmottara also endorses the importance of Yogic perception. Dharmottara in the *Nyāyabinduṭīkā*, explains the process of yogic perception in three stages. 1) *bhāvanāprakarṣa* in which Yogi's vision begins to be clear, 2) *prakarṣaparyantāvasthā* in which the Yogi contemplates the object as though it were veiled by a thin cloud just as when one looks at the object through a smoked glass,

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<sup>25</sup> *Prakarṣasya paryantoyadasphutabhatvamisada-sampurnambhavati.* Dharmottara's *Nyāyabinduṭīkā* Patna : Tibetan Sanskrit works series 2, Kashi Prasad Jayaswal Research Institute, p.15, 1955.

<sup>26</sup> V.N. Jha, *Studies in Language, Logic, and Epistemology*, Delhi : Pratibha Prakashan, 1986, p.157

and 3) *Yoginaḥ pratyakṣam* in which the object is perceived as clearly as it were a small grain on his palm.<sup>27</sup> When a Yogi reaches the highest stage of his contemplation he has the vision of the reality as vivid and unconstructed as sense perception which is not contradicted by experience. The object and the knowledge which is apprehended in 'meditation' are pure.

To conclude, as it has been evident from the above discussions regarding the classification of perception that Dignāga has been classified perception into four kinds and it has been endorsed by me. Dignāga's position seems to be original whether it is in terms of definition of perception, nature of perception and kinds of perception. Hence Dignāga repudiates the non-Buddhist schools theory of perception as untenable.

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<sup>27</sup> *tadihasphutabhatvarambhavasthabhavanaprakarsah!*  
*Abhṛakavyavahitamivayadab-havyamanamvastup-asyatisa-prakarsaparyantavastha!*  
*karatalamakavadbhavyam anasyarthasyayaddarsanam tad yogina-hpratyakṣam,*  
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# Gender Exchange And Transformations in The *Mahābhārata* (Tracing The Journey From Ambā to Śikhaṇḍī)

Manisha S. Agnihotri

## Abstract

*This article makes a lucid and critical appraisal of the course of narratives of the Indian epic Mahābhārata with regard to the events and anecdotes of the gender transformations of Śikhaṇḍī.*

(Key Words : Mahābhārata, Śikhaṇḍī, Ambā, Gender transformation, queer)

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The aims and objectives of the present research study is to make a lucid and critical appraisal of the course of narratives of the Indian epic *Mahābhārata*<sup>1</sup> with regard to the events and anecdotes of the gender transformations

<sup>1</sup> The present study is based on the narrative of the *Mahābhārata*. A large number of works, some of which are cited below, have appeared which will be taken care of in the second part of the paper for the holistic view on the subject. Deodutt Pattnaik, *Shikhandi and Other Tales They Don't Tell You* (2014) and *The Pregnant King*(2008); Trina Maitra and Nandini Sahi, 'Gender Bending in the Mahabharata : Questioning Fixed Notions of Identity', *Ashvamegha*, (2016); Julian F. Woods, *Destiny and Human Initiative in the Mahabharata*(2001); Simon Brodbeck and Brian Black (eds.), *Gender and Narrative in the Mahabharata* (2007).

The *Mahābhārata* (in Six Volumes) published from Gita Press Gorakhpur used. Śrīman-maharṣi Vedavyāsa Praṇīta *Mahābhārata (Pratham khaṇḍa)* (Ādi Parva Aur Sabhā Parva) (*Sachitra, sarala Hindi-Anuvāda sahita*), Hindi Anuvādaka Pandit Rama Narayana datta Shastri Pandey, Prakashaka, Govinda Bhavana Karyalaya, Gita Press Gorakhpur. The Text of *Mahābhārata* is based on Nīlakaṇṭhi and Southern version. Sixth edition, Saṁvat 2045 (*Dvitiya Khaṇḍa*) Vanaparva aur Virāta parva, Translator Pandit Ram Narayana datta Shastri Pandey, Gita Press, Gorakhpur Fifth edition, Saṁvat 2045. (*Trtīya Khaṇḍa*) Udyoga and Bhīṣmaparva, Translator Pandit Ram Narayana datta Shastri Pandey, Gita Press Gorakhpur, Fourth edition, Saṁvat 2045. (*Chaturtha Khaṇḍa*) Droṇa, Karṇa, Shalya, Sautika and Striparva, Gita Press Gorakhpur, Fifth edition, Saṁvat 2045. (*Pañcham Khaṇḍa*), Shanti Parva, Gita Press, Gorakhpur, Fifth edition, Saṁvat 2045. (*Ṣaṣṭha Khaṇḍa*), Anuśāsana, Āśvamedhika, Āśramavāsika, Mausala, Mahāprāsthānika

of Śikhaṇḍī, the son of Pāñchāla King Drupada, who fought valiantly against and challenged the supremacy of the Commander-in-Chief Bhīṣma, who led the forces of the Kauravas on the battlefield against the Pāṇḍavas. This journey of Śikhaṇḍī as depicted in the epic starts with his former birth as Ambā, the daughter of the King of Kāshi, later he is depicted born as Shikhaṇḍinī as the daughter of Drupada, nourished, nurtured and publicised as a boy in the fond hope of her becoming a male one day, thanks to the boon received from Mahādeva. Drupada, the King of Pāñchāla and his wife made it public that the child born to them was a male and when the child grew up they married her with the daughter of Hiranyavarmā, the King of Dāsārṇa. But when the reality came to be known, that this was a lesbian marriage, the Dāsārṇa King threatened Drupada to attack and dethrone him with the help of other friend Kings. Later, it is with the help of Sthūṇākarna, Yakṣa and a follower of Kubera that exchange takes place between Shikhaṇḍinī and Sthūṇākarna, Sthūṇākarna giving Shikhaṇḍinī his masculinity and accepting her feminity in turn. On the discovery, Kubera, his master gets infuriated and curses Sthūṇākarna to remain a female until the death of Śikhaṇḍī and Śikhaṇḍī to remain a male till his death.

Although the medical science has made it possible today to change the gender of a person, it was surely unthinkable in the past excepting through fancy and the so-called divine boons. In this respect it is also remarkable to point out that the Indian society in the past had very strong notions of the former births (*pūrva janma*), rebirth (*punarjanma*) and the retribution of one's actions called (*Karma-vipāka*). That is why most of the ancient Indian mythological, historical and philosophical studies and treatises have clung to the above notions. As it would be revealed later, the Indian epic *Mahābhārata* is no exception to these notions. The text is replete with numerous anecdotes, events and illustrations making enormous use of such notions. In order to discuss

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and Svargāroḥṇa Parva, Translator Pandit Ram Narayan datta Shastri Pandey, Gita Press, Gorakhpur, Fifth Edition Saṁvat 2046. The following sections furnish data for the study of the life Sketch of Śikhaṇḍī and of those whom he encountered. In all, there are six Parvas supplying information about the subject. These are Ādi Parva, Vana Parva, Udyoga Parva, Bhīṣma Parva, Droṇa Parva and Karṇa Parva. Alberuni does not include the Ādi Parva in the corpus of the *Mahābhārata* in his famous work.

threadbare the above formulations let us descend to the actual description.

In course of our discussion, we may come across several characters in whose lives we find internal connectedness of different stages of events of the past recalled and narrated. In the same way, instances also are not lacking where we find elaborations and mentions of the fall out of one's good or bad actions of the past in the next life to come.

So far as the Indian epic, *Mahābhārata* is concerned, it is replete with several anecdotes as illustration. Ambā, the daughter of the King of Kāshi (along with her two younger sisters Ambikā and Ambālikā) may be pointed as the central figure in this depiction, who is first seen in the narrative of a *svayamvara* organized by her father for the selection of bride groom of their choice. It is around her that the entire coming narrative begins to unfold. It is later that she is shown as being born again in Drupada's family and gets different name and gender. The description of different stages in her life of the former birth and re-birth (*pūrvājanma*, or *punarājanma*) are based on very interesting and miraculous narratives.

### Advent Of Ambā, The Daughter of King of Kāshi -

In order to bring out the essentials and thrusts of the narratives, we start with the very advent and emergence of Ambā, Ambikā and Ambālikā as the three daughters of the King of Kāshi (not mentioned in the text), who were brought to the stage in the bride selection ceremony (*Svayamvara*) organised by the King to choose their respective husbands. Ambā's first encounter with Bhīṣma, the son of Shāntanu and Gaṅgā happened when Bhīṣma had gone to attend the *Svayamvara* ceremony organized by the King of Kāshi for their three daughters. In fact, Bhīṣma wanted to marry Vichitravīrya with some suitable girl of royal family. It was during those days that the three beautiful daughters of the King of Kāshi wanted to select their respective husbands from the bride selection ceremony (*Svayamvara*). Having come to know about the *Svayamvara*, Bhīṣma went to the city of Kāshi in one chariot. There Bhīṣma made all the three girls sit on the chariot after challenging all other Kings, said that he was taking away those girls by force, if they had the guts and power let them combat to get them back<sup>2</sup>. On this challenge by him,

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<sup>2</sup> *Tāimāḥ pṛthivīpālājihīrṣāmi balāditaḥ.*



Bhīṣma got surrounded by the enemy Kings. The great Charioteer Shālva also attacked Bhīṣma from behind for a fight.

### Ambā's Attraction Towards Shālva Made Clear -

When Bhīṣma turned towards Shālva, all other kings became spectators of the fight between Bhīṣma and Shālva. A fierce fight ensued between the two. Bhīṣma killed Shālva's charioteer. Bhīṣma won over Shālva, but left him with his dear life. Being spared, Shālva went back to his capital and started ruling there. Bhīṣma on the other hand, having won the maidens in the *svayamvara* and subsequent fight with the other suitors, taking the three girls, left for Hastinapur. Bhīṣma had brought those daughters of the King of Kāshi as daughter-in-law, younger sister and daughter to the Kuru country. He handed them over to his younger brother Vichitravīrya. Later, preparations got underway for holding the marriage (ceremony) of these daughters of Kāshi King with Vichitravīrya, the son of Satyawati and Shāntanu. But before the beginning of the marriage ceremony, the eldest daughter of Kāshi King, Ambā, told Bhīṣma that she had before hand chosen Shālvarāja (the lord Suzerain of the Mlecchas and the ruler of Mārtikāvata) as her husband. He too has selected her as his wife privately<sup>3</sup>. Now when she was not willing to marry another person, how could Bhīṣma keep her in his royal house. Shālva must definitely be waiting for her. She asked for permission to go to him. Bhīṣma after due cogitation and consultations allowed her to go to the city of the King Shālva under the protection of a Brahman and accompanied by a maid. Having covered the distance, she reached the palace of the King and spoke to him on meeting, that she had come to join him as wife. She asked for

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*te yatadhvaṃ paraṃ śaktyā vijayāyetaṛāyavā*

(Ādi 102/17).

Like this anecdote of the abduction of Ambā, described in the Ādi Parva of *Mahābhārata*, the great epic *Illiad* of Homer also gives a fascinating account of the origins of the Trojan wars (12-13th Century B.C.) fought between the Greeks and the King of Dardanelles (Western Anatolia) for about ten years, which culminated into the victory of the Greeks over the opposite forces and destruction of Troy, now identified with the site at Hissarlik, which was first identified and excavated by Heinrich Schliemann. According to the *Illiad*, Paris, the son of the Dardanelle King Priam abducted Helen, the queen of Meleonus, the King of Sparta. This led to a prolonged war between the two countries.

<sup>3</sup> *Mayā saubhapatih pūrvam manasā hi vṛtaḥ patih.  
tena chāsmi vṛtā pūrvameṣa kāmascha me pituh..*

(Ādi, 102,61)

a place under his feet and reminded him that she had thought of him before hand from the heart and he also had accepted her privately. On this, Shālva said that she had been chosen by others. Therefore, he did not have any desire to marry her. He asked her to go back to Bhīṣma, who had captured her forcibly. Hence, he was not inclined to make her his wife. One who had become another's, it was not his desire to make her his wife. He asked her to go wherever she pleased. Despite numerous pleadings and clarifications for being accepted as wife, her requests went unheeded. In the end, she was dejected as Shālva had left her.

### Travails of Ambā Starts -

She went out of the city cursing all concerned in aggravating her misfortune and miseries. But above all, she cursed, blamed and held Bhīṣma, the son of Shāntanu, responsible for whatever had happened to her. She wanted to wreak vengeance with Bhīṣma by killing him. Moving here and there, she started looking for assistance from different quarters and finally reached an *Āshrama* (cottage) of saints to do penance. It was here that she met an eminent learned Brahmana known as Shaikhāvatya. In her conversation with him she said that she was in distress and wanted to do penance. In her conversation to him, she cursed herself also for her own actions done in the previous birth and said that all this was consequence of that<sup>4</sup>.

While living in the forest, she got an opportunity to come across the sage Hotravāhana, who had gone to the *Āshrama*. He happened to be her maternal grand father. On being introduced, he listened to her pathetic story. He suggested Ambā to meet Paraśurāma, the son of Jāmadagni, who was his close friend. He said that if Bhīṣma did not listen to Paraśurāma, he will kill him in fight. When Ambā was talking to her maternal grandfather (*nānā*), Akṛtavraṇa, the follower and attendant of Paraśurāma, reached there and told them that Paraśurām himself was reaching there next morning, where she could meet him. Ambā was fully determined to go by Paraśurāma's advice.

In his conversation with Ambā, Akṛtavraṇa enquired from her that there

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<sup>4</sup> *Mayaiva yāni karmāṇi pūrvadehe tu mūḍhayā.  
kṛtāni nūnam pāpāni teṣāmetat phalaṁ dhruvaṁ..*

(Udyoga, 175, 42)

were two causes responsible for her distress. One was Shālva, and the other one was Bhīṣma. The lord of Śaubha, Shālva as well as Bhīṣma both of them could be handled by Paraśurāma. Ambā said that it was Bhīṣma, who had taken her away from the *Svayamvara* without knowing that she was inclined to choose Shālva as husband. Then, Akṛtavraṇa concluded that she wanted to take revenge from Bhīṣma. Ambā too said that she wanted to kill Bhīṣma in the battle.

### **Conflict Between Paraśurāma And Bhīṣma -**

When on the advice of her maternal grandfather (nānā) Akṛtavraṇa, and his follower, Ambā went to talk to Paraśurama for her cause, there ensued heated exchanges between Paraśurama and Bhīṣma on the question of the plight of Ambā. When no settlement of the issue was in sight, both the warriors - Bhīṣma and Paraśurāma decided to go to Kurukshetra to measure their powers. Accompanied by Ambā, Paraśurāma went to Kurukshetra and stayed there on the bank of the river Saraswati in a cottage and then sent message through Bhīṣma. He enquired from him why he had expelled Ambā. Paraśurāma compelled Bhīṣma to accept her. Bhīṣma said to Paraśurāma that she had gone to Shaubhupati Shālva of her own accord on the plea that she had chosen him as her husband before hand, and was still inclined to go to him. But Paraśurāma threatened Bhīṣma to kill him. Apart from giving reasons, Bhīṣma pleaded with him that he was his disciple. But the die was cast and it was decided to settle the matter in the fight between the two at Kurukshetra. Thus the fight between the two - Bhīṣma and Paraśurāma continued for several days. It continued as much as twenty three days. Bhīṣma had acquired *prsvāpanastra* (a weapon which was so deadly to make enemy faint and fall asleep). Seeing the unending gravity of the fight and impending disaster, conciliatory attempts were made by the deities to stop the fight. Both of them disengaged themselves from the duel. Paraśurāma expressed his inability to do no more, but Ambā kept on insisting that she would take revenge by killing Bhīṣma. Bhīṣma after coming back to Hastinapur, after the duel, set up a team of spies to know about Ambā's day to day activities.

### **Ambā Goes For Penance -**

Ambā went for penance for twelve years. Then she went to the Vatsa country and started moving around sages, accomplished men (*siddhas*) and

*chāranas* and took bath at several sacred *tirthas*. Her faith was that by roaming about the sacred places and the pilgrim centres, *tirthas*, she would acquire enough power to kill Bhīṣma herself. It is difficult and tricky, however, to interpret the line which says that owing to the impact of that penance, she turned out to become river Ambā from the half of her body and further a girl was born from the other half of her body in the Vatsa country<sup>5</sup>. Is it the projection of Ambā's manifestation of two forms or rebirth as river Ambā and a girl in the Vatsa Country<sup>6</sup> or, is it the trail<sup>7</sup> of a river called Ambā and a girl born both from the half of her body, reminding the readers that she left the memory of her wanderings and penances for the posterity to remember.

All the sages present there prevented her from doing the penance and enquired what she had to do. She told the mendicants that Bhīṣma had insulted and deprived her of getting a husband and doing service to him. She said that her initiation into penance was not to secure the benefits of the other world, but to kill Bhīṣma. This was her determination that by killing Bhīṣma her heart would be in peace. She would not go back from penance without killing the son of Gaṅgā and Shāntanu, on account of whom, she had fallen into deep trouble and was being deprived of the world of husband. I have remained neither a female nor male<sup>8</sup>. This was her resolve. She said that she had developed distaste towards the nature of woman, hence she has engaged herself in penance in order to obtain the body of a male<sup>9</sup>. While she was doing penance, Lord Shiva appeared on the scene in the midst of the

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<sup>5</sup> *Sā nadī vatsa bhūmyām tu prathitāmbeti bhārata.  
vārṣikī grāha bahulā dustīrthā kuṭilās tathā..*

(Udyoga 186, 40)

<sup>6</sup> *Sā kanyā tapasā tena dehārdhena vyajāyata.  
nadī cha rājan vatsesu kanyā chaivābhavat tadā..*

(Udyoga, 186, 41)

<sup>7</sup> Interestingly, a river called 'śasura khaderī' flows even now in Allahabad/Kauśāmbi district. The word meaning of śasura khaderī in local dialect is that, the woman who had been compelled to flee or driven by her father-in-law (śvaśruḥ). Could it be related with Ambā and Bhīṣma?

<sup>8</sup> *Yatkr̥te duḥkhavasatimimām prāptāsmi śāśvatīm.  
patīlokād vihīnā cha naiva strī na pumānih..*

(Udyoga, 187,4)

<sup>9</sup> *strībhāve parinirvinṇe puṁstvarthe kṛtaniśchayā.  
bhīṣme pratichikīrṣāmi nāsmi vāryeti vai punaḥ..*

(Udyoga 187,6)

sages and this lady mendicant. On being asked to ask for a boon from Shiva, she asked for Bhīṣma's defeat. Shiva assured her that she would definitely kill Bhīṣma in the battlefield and for this she will get manhood. "On your transit into another body you would remember that talk<sup>10</sup>". Shiva said that being born in the family of Drupada, she will be great charioteer (*mahārathi*) and will obtain experience in wielding weapons. At the same time she would become eminent warrior in the field<sup>11</sup>. Lord Shiva said that whatever he had said that will be fulfilled. First she would be borne as girl, then after sometime, she would become male<sup>12</sup>. Having granted the boon to Ambā Shiva disappeared. Ambā prepared a pyre managing collection of wood and set it on the fire. She entered into the fire uttering her resolve for the killing of Bhīṣma. Thus that eldest daughter of the King of Kāshi, Ambā got burnt into ashes of pyre on the bank of river Yamuna<sup>13</sup>.

### How Śikhaṇḍī First Born As Female, Later Became Male

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The Ambopākhyāna Parva in the *Mahābhārata* furnishes sufficient details about the mystery. Being asked by Duryodhana, Bhīṣma reveals this mystery that how Śikhaṇḍī being born as a female later became male. In fact, the queen of Drupada had no son. For this, Drupada, the King of Pāñchāla worshipped Lord Shiva. Drupada had done great penance to obtain son for killing Bhīṣma. He asked the Lord to give them son not daughter. In order to take revenge from Bhīṣma, he wanted a son. But Lord Shiva said that 'first a girl will be born and later he will become male.' On the proper time Drupada's queen

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<sup>10</sup> *haniṣyasi raṇe bhīṣmaṁ puruṣatvaṁ cha lapsyase.  
smariṣyasi cha tat sarvaṁ dehamanyaṁ gatā satī..*  
(Udyoga, 187, 16)

<sup>11</sup> *drupadasya kule jātā bhaviṣyasi mahārathaḥ.  
śīghrāstraśchitrayodhī cha bhaviṣyasi susammātaḥ..*  
(Udyoga, 187, 14)

<sup>12</sup> *yathoktameva kalyāṇi sarvametad bhaviṣyati.  
bhaviṣyasi pumān paśchāt kasmāśchitkālapyayāt..*  
(Udyoga, 187,15)

<sup>13</sup> *chitām kṛtvā sumahatīm pradāya cha hutāsanam.  
pradīpteagnau mahārājaroṣadīptena chetasā..  
uktvā bhīṣmavadhāyeti praviveśa hutāsanam.  
jyeṣṭhā kāśi sutā rājan yamunāmabhito nadīm..*  
(Udyoga, 187, 18-19)

gave birth to a most beautiful girl. But the queen of Drupada, who had no son, announced that the child born was her son<sup>14</sup>.

There after, the king Drupada performed all sacraments of a son by the hidden daughter. Drupada's queen had managed to keep this secret concealed. She called this girl 'son'. Except Drupada, no one else in the city knew that he is a girl. Due to their belief in Mahādeo's statement, King Drupada concealed the girl and said that she was a male. The King organized all her birth rites like a boy child. People knew him by the name of Śikhaṇḍī. Bhīṣma could know that Śikhaṇḍī was a girl child due to the reports gathered by the spies for him.

According to Bhīṣma, Drupada made special arrangements for promoting extra qualifications to his daughter in writing and *shilpa* studies. For teaching archery Droṇāchārya was made Śikhaṇḍī's teacher.

### **Contestations On A Lesbian's Marriage With A Male Prince (Drupada Marries His Daughter With The Daughter Of Hiraṇyavermā) -**

The beautiful mother of Śikhaṇḍī inspired Drupada to bring a daughter-in-law for his son. She wanted to marry her daughter like a son. Drupada observed that his daughter has grown young, but still she was a female (she could not become male as per the blessings of Mahādeva). This caused a lot of anxiety to him. Drupada said that having attained youth, she was increasing his sorrow. Trusting the prophetic boon of Mahādeva's statement, Drupada had concealed her femininity.

The queen said that the prediction and blessings of lord Shiva could not be false. She advised him to take it as per his intellect. She sounded confident that lord's blessings would be proved true. Therefore, she pressed for her marriage with a girl. Then having determined to marry their daughter, they selected the daughter of the King of Dāsārṇa for their son. The king of Dāsārṇa was

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<sup>14</sup> *aputrasya tu rājñah sā drupadasya manasvinī.  
khyāpayāmāsa rājendra putro hyeṣa mameti..*

(Udyogaprava, 188, 14)

Hiraṇyavarmā. He gave his daughter to Śikhaṇḍī<sup>15</sup>.

The daughters of Hiraṇyavarmā and Drupada were both in their youth. After marriage, Śikhaṇḍī, accompanied by wife came to Kāmpilya city. Within a few days, after the marriage, the daughter of the King of Dāsārṇa understood that Śikhaṇḍī was a female. The daughter of Hiraṇyavarmā having known the true reality, told her maids and friends the secret that the son of the Pāñchāla King, Śikhaṇḍī was not male, but a female<sup>16</sup>. The maids in service of the Dāsārṇa King's daughter became grief-stricken. Many slave women were sent to King of Dāsārṇa to tell this secret to the King. They narrated the real matter to the King of Dāsārṇa and said that the Pāñchalā King Drupada has cheated him. The King of Dāsārṇa got enraged. After some time, having come to know that Śikhaṇḍī was a female, Hiraṇyavarmā got flared up and sent an envoy to Drupad's court. Śikhaṇḍī too was roaming about pleasantly like a male in the royal house. He was not liking his feminineness<sup>17</sup>.

That envoy spoke to the King in privacy that he had deceived the King of Dāsārṇa. His anger knew no bounds and sent this message for Drupada, that he has insulted the Dāsārṇa King, that speaks of his meanness. Just out of delusion, he had chosen Dāsārṇa King's daughter for his daughter<sup>18</sup>. He would soon face the consequences for his deception. Wait for being uprooted with the attendants and ministers.

On the reinvestigation by Hiraṇyavarmā, it was established that the

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<sup>15</sup> *Hiraṇyavarmeti nrpo yoasau dāsārṇakah smṛtaḥ.  
sa cha prādān mahīpālaḥ kanyām tasmai shikhaṇḍīne..*  
(Udyoga, 189,10)

<sup>16</sup> *kṛtadāraḥ shikhaṇḍī cha kāmpilyam punarāgamat.  
tataḥ sā veda tām kanyām kañchit kālam striyam kil..  
hiraṇyavarmanah kanyā jñātvā tu shikhaṇḍīnīm.  
dhātrīnām cha sakhīnām cha vridamāna nyavedayat.  
kanyām pañchāla rājasyasutām vai shikhaṇḍīnīm..*  
(Udyoga, 189,13,14)

<sup>17</sup> *shikhaṇḍyapi mahārāja puṁvad rājakule tadā.  
vijahāra mudā yuktaḥ strītvam naivātirochayan..*  
(Udyoga,189,17)

<sup>18</sup> *Avamanyase mām nrpate nūnam durmantritam tava.  
yanme kanyām svakanyārthe mohāt yācheivānasi..*  
(Udyoga, 189, 22)

daughter of the King of Pāñchāla, Shikhaṇḍinī was a girl. The Dāsārṇa King intended to attack Drupada and had shared the issue of Drupada's deception to him with other Kings. The collective decision of all these Kings was that if it is proven that Śikhaṇḍī was really not a son, but a girl, the Kings would imprison the King of Pāñchāla and bring him home. They would make some other King sit on the throne in his Kingdom. They would assassinate Drupada along with Śikhaṇḍī. Drupada told his queen that their relative was confirmed that her son, Śikhaṇḍī was in fact a girl<sup>19</sup>. Drupada realized that they all were in trouble. That Śikhaṇḍī was just a girl. Drupada himself was deprived of duty towards son and at the same time the king of Daśārṇa stands deceived by them.

The mother of Śikhaṇḍī told the actual things to her husband about the girl Shikhaṇḍinī (*kanyā shikhaṇḍanim*). She told Drupada that his son is not Śikhaṇḍī but a girl by the name of Śikhaṇḍinī. She said that on account of having no son and fearing the (taunts of) kings's co-wives she told on the birth of Śikhaṇḍinī that she was a son. Drupad also had affectionately approved of this statement and the king of Pāñchāla had performed all the sacraments of a boy (*putra karma*), despite his being a female. It was on the faith on my statement that you went to bring Daśārṇa king's daughter as Śikhaṇḍī's wife. On account of their faith in Mahādeva's blessings that the Pāñchāla queen had announced her to be a son. Mahādeva had said that first a female child will be born and then she will become a son<sup>20</sup>. This was the reason why the current calamity was not foreseen. Drupada clarified the problem to all his ministers.

### **Yakṣa Sthūṇākaraṇa Comes To The Rescue Of Drupada's Daughter -**

After this dialogue between the King and queen of Pāñchāla, the tightening of the defence of the city was made in view of the impending

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<sup>19</sup> *kimidānīm kariṣyāvo mūḍhai kanyāmimām prāh.*  
*Śikhaṇḍī kil putraste kanyeti pariśamkitaḥ..*

(Udyoga, 190,15)

<sup>20</sup> *bhāryā choḍhā tvayā rājan dashārṇādhīpateḥ sutā.*  
*mayā cha pratyabhīhitaṁ devavākyārtha darśanāt.*  
*kanyā bhūtvā pumān bhāvītyevaṁ chaitadupekshitam..*

(Udyoga, 191, 4)



invasion of Hiranyavarmā, the King of Dāsārṇa. Having heard her parents talking on the issue seriously with a heavy heart, the mendicant daughter of both the King and the Queen felt ashamed and started thinking that her parents were in trouble due to her. Hence, she thought of ending her life and rushed towards the forest, which was protected by the Yakṣa, Sthūṇākārṇa. There was a big palace made of lime and clay, its gate and ramparts were high. Entering that house, the daughter of Drupada Śikhāṇḍinī went on doing penance and weakening her body without taking any food. When noticed by Sthūṇākārṇa, she was enquired how he could help her. He told her that he was a follower of Dhaneshvara (Kubera) and can bless her. He asked her what he could give her. She could be given even difficult things. It was then that Shikhāṇḍinī narrated her woes to the Chief of the Yakṣas Sthūṇākārṇa. She said that her sonless father would soon be destroyed due to the inevitable invasion of the King of Dāsārṇa. Hence, she prayed for the protection of her parents and herself. She said to Guhyaka, the Yakṣa Chief that as he had made a promise for the removal of her distress, she wanted that with his favour, she would become a good male (*bhaveyaṁ puruṣo yakṣa*). She asked him to ensure her protection till the invasion of Hiranyavarmā over her city did not take place.

### Mutual Exchange And Transference of Gender -

Having listened to the sentence of Shikhāṇḍinī, the divinely afflicted Yakṣa told her after some thought. It would be done as per her request, but that would be the cause of his (Sthūṇākārṇa's) suffering, even then he would fulfill her desire. He asked her to listen to his condition in regard to that. He would give her his manlihood and adopt her femalehood (or femininity) himself<sup>21</sup>. But he agreed to give his masculinity for some time only. She would go to that place to return his masculinity within that fixed time. He asked for a true commitment from her. He instructed her to guard her city and kinsmen. He said that it is in that way that he would adopt her femininity. He asked to ensure and extract promise from her that after completion of the work, she would return his masculinity, or manlihood, then he would do her favourite

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<sup>21</sup> *svaṁ te puṁstvaṁ pradāsyāmi strītvam dhārayitāsmite.  
kiñchit kālāntare dāsyē puṁlliṅgaṁ svamidaṁ tava.  
āgantavyaṁ tvayā kāle satyaṁ chaiva vadasva me..*

(Udyoga, 192, 3)

work<sup>22</sup>. Shikhaṇḍinī agreed to it and said that she would return his manlihood on time. He was requested to accept her womanhood for some limited time. When the lord of Dāśārṇa, Hiraṇyavarmā went back, she would again become a girl and Sthūṇākarna would, as previously, become male<sup>23</sup>.

Having talked to each other, they resolved mutually and both of them transmitted in their individual bodies manlihood and femininity. Sthūṇākarna Yakṣa adopted the femininity of that Shikhaṇḍinī and Shikhaṇḍinī obtained brilliant manlihood of the Yakṣa<sup>24</sup>.

In this way, the Pāñchāla, Prince Śikhaṇḍī having secured manliness came pleasantly, met his father and narrated him all that had transpired. Drupada became overjoyed. The husband and wife both recalled the blessings of lord Mahādeva. This prompted Drupada to send envoy to Hiraṇyavarmā with the assertion that his son was male. He was asked to trust them. In the meanwhile, the Dāśārṇa King Hiraṇyavarmā had invaded Drupada. Having reached the vicinity of Kāmpilya city, Dāśārṇa King sent a Brahman envoy with the threat to taste him the fruit of treachery for the sin committed by Drupada by marrying the daughter of Dāśārṇa King with his daughter. The envoy told him to suffer the consequences of the treachery displayed by his daughter. Since Drupada had committed the crime, he should taste its fruits. He challenged Drupada to face the King in the battle field.

Drupada, in turn, sent to Hiraṇyavarmā his envoy, who narrated to King whatever he was told to say to him. The envoy told the King that Drupada had invited him to examine that the Kumāra (prince) is boy, not girl. Somebody had falsely reported her of being girl, which was unbelievable. Hi-

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<sup>22</sup> *strīliṅgaṃ dhārayiṣyāmi tadevaṃ pārvivātmaḥ.  
satyam me pratijānīha kariṣyāmi priyam tava..*  
(Udyoga, 192, 5)

<sup>23</sup> *pratikāśyāmi bhagavan puṃliṅgaṃ tava suvrat.  
kiñchitkālantaram strītvam dhārayasva niśāchara..*  
(Udyoga, 192,6)

<sup>24</sup> *ityuktvā samayam tatra chakrāte tāvubhau nrpa.  
anyoanyasyābhisamdehe tau samkrāmayatām tataḥ..  
strīliṅgaṃ dhāryāmāsa sthūṇāyakṣoatha bhārata.  
yakṣarūpamcha tad dīptam Śikhaṇḍī pratyapadyat..*  
(Udyoga, 192.28)

raṇyavarmā, the King of Dāsārṇa sent some young and beautiful women to ascertain whether Śikhaṇḍī was a female or male<sup>25</sup>. Those young women pleasantly reported everything favourable to the Dāsārṇa King Hiraṇyavarmā. They assured the King of Dāsārṇa that Śikhaṇḍī was impressive and great male. Hiraṇyavarmā was pleased to hear the report. He gave gifts to his son-in-law, Śikhaṇḍī. Not only this, he also reprimanded his daughter for false message sent to him. Shikhaṇḍinī was happy for Hiraṇyavarmā's returning to his capital happily.

After the passage of sometime, Naravāhana Kubera roaming about in the world came to the house of Sthūṇākaraṇa. Hovering over his house, Kubera observed him closely and then entered the well decorated house. Kubera enquired, why Sthūṇākaraṇa was not going to him, he should get punishment for this. The Yakṣas told the King that there was a girl named Śikhaṇḍī in Drupada's house. Sthūṇākaraṇa has devoluted his manliness to her due to some special reasons and in turn has accepted her femininity. Ever since, he lives inside home in the form of a woman. Due to his being in womanhood and being ashamed of, he was not going to him.

On being asked to go, Sthūṇākaraṇa went to Kubera and stood before him. Having seen him in this form Kubera got enraged and cursed him in this way by addressing Yakṣa, "Guhyaka". Let the feminity of that Sthūṇākaraṇa remain as it was. Kubera chided him by saying that he had brought down the dignity of the Yakṣas and had given manlihood to Śikhaṇḍī and taken up his femininity. What a foolish and impractical work he had done, he would remain a woman since today and let Śikhaṇḍī remain as male.

On the persistent prayers of the Yakṣa followers of Sthūṇākaraṇa to finish and take back his curse to Kubera, the lord of the Yakṣas, Kubera said that after Śikhaṇḍī got killed, Sthūṇākaraṇa would return to former form. Hence,

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<sup>25</sup> *tataḥ sa rājā drupadasya shrutvā.  
vimarṣayukto yuvatīrvariṣṭhāḥ.  
sampreṣayāmāsa suchānurūpāḥ.  
shikhaṇḍinām strī pumān veti vettum..*

(Udyoga, 192,28)

he should not fear<sup>26</sup>. Saying so Kubera left.

On the other hand Sthūṇākarna started living there under the impact of the curse of Kubera. Śikhaṇḍī on the other hand, after the lapse of given time reached him on the fixed time to return Sthūṇākarna's gender exchanged with him. Sthūṇākarna said, he was very pleased. The Yakṣa Sthūṇākarna told Śikhaṇḍī everything. He told that the Chief of all the Yaṣkas, Kubera had cursed him for Śikhaṇḍī<sup>27</sup>. Hence, he should go back and roam about pleasantly in the world. He said, he considered it as his old providence that on his immediately leaving that place, Kubera came at the same time<sup>28</sup>. The destiny cannot now be removed. Having listened to Sthūṇākarna Śikhaṇḍī pleasantly returned to his city. Drupada was pleased and did worship of the deities.

### Ambā Born As Śikhaṇḍī -

Drupada sent his son Śikhaṇḍī, who was born as girl previously, in the service of Droṇāchārya to teach him dhanurveda i.e. science of archery. Thus, Śikhaṇḍī, Drupada Kumāra was formerly born as woman and later became male. The eldest daughter of the King of Kāshi, who was famous by the name of Ambā, she was born as Śikhaṇḍī in Drupada's family<sup>29</sup>.

### Bhīṣma And Śikhaṇḍī -

Bhīṣma stated on being questioned that when Śikhaṇḍī would appear before him with bow in hand for fighting, at that time he would not see towards him for a moment, nor he would strike on him. That promise is known in the world that Bhīṣma would not attack with armour those, who were female and

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- <sup>26</sup> *Shikhaṇḍinī hato yakṣāḥ svam rūpaṁ pralipatsyate.  
sthūṇo yakṣo nirudvego bhavatviti mahāmanāḥ..*  
(Udyoga, 192,50)
- <sup>27</sup> *śapto vaiśravaṇenāhaṁ tvatkrte pārvhivātmaja.  
gachchedānīm yathākāmaṁ chara lokān yathāsukham..*  
(Udyoga, 192,55)
- <sup>28</sup> *diṣṭametata purā manye na śakyamativartitum.  
gamaṇam tava cheto hi paulastyasya cha darśanam..*  
(Udyoga, 192,56)
- <sup>29</sup> *jyeṣṭhā kāśīpateḥ kanyā ambānāmeti viśrutā.  
drupadasya kule jātā Śikhaṇḍī bhāratarṣabha..*  
(Udyoga, 192,64)

had become male after being female, whose name is like a female, or whose form and dress resembles those of women<sup>30</sup>.

This is the reason why Bhīṣma could not kill Śikhaṇḍī. Bhīṣma knew the real details of the birth of Śikhaṇḍī. Therefore, even if he came as an oppressor in the battlefield, he would not kill him<sup>31</sup>.

According to him, if he (Bhīṣma) kills women, the gentle people would decry it, therefore, he would not kill Śikhaṇḍī finding him in the battle field. Duryodhana, who had accosted Bhīṣma too, considered the non killing of Śikhaṇḍī by Bhīṣma as appropriate.

On Dhṛtarāṣṭra's soliciting the information from Sañjaya, Sañjaya said that all the Pāṇḍavas went out of the military camp, keeping Śikhaṇḍī on the forefront at the beginning of war. That day Śikhaṇḍī having made *vyūha* (arrays), capable of destroying all enemies, himself stood in front of all armies. He was very well guarded by the Pāṇḍavas. Arjuna and other sons of Kuntī bringing Śikhaṇḍī in the forefront invaded Bhīṣma, shooting various types of arrows. Bhīṣma started burning Śikhaṇḍī's army of the chariots in the fire of sharp arrows on the tenth day of the war. Śikhaṇḍī made big attack on Bhīṣma by shooting arrows. The army of the Pāṇḍavas defended Śikhaṇḍī. Bhīṣma said to Śikhaṇḍī, whether he attacked him willingly, or not, Bhīṣma would not have any fight with him. In which ever form he was created by the Creator, he was that very Shikhaṇḍī<sup>32</sup>. On this, Śikhaṇḍī got fainted with anger. There were verbal accusations from the other side also. Śikhaṇḍī swore that he would kill Bhīṣma that day itself. Arjuna too encouraged Śikhaṇḍī to attack Bhīṣma whole heartedly. He said that, if Śikhaṇḍī were to leave the

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<sup>30</sup> *vratametana mama sadā pṛthivyāmapī viśrutam.  
striyāṃ strīpūrvake chaiva strīnāmni.strīsarūpini.  
na muñcheyamaham bāṇamiti kaurava nandana.*  
(Udyoga, 192,66)

<sup>31</sup> *na hanyāmahametena kāraṇena shikhaṇḍīnam..  
etat tattvamaham veda jana tāta shikhaṇḍīnaḥ.  
tato nainaṃ haniṣyāmi samareṣvātātāyinaṃ..*  
(Udyoga, 192,67-68)

<sup>32</sup> *kāmamabhyas vāmā vā na tvām yotsye kathaṅchana.  
yaiva hi tvam kṛtā dhātra saiva hi tvam shikhaṇḍīnī.*  
(Bhīṣma, 108,43)

battle field that day itself, without killing Bhīṣma, he alongwith Arjuna would be an object of ridicule in the world. “Kill Pitāmaha instantly that very day in the battle field and accomplish your task<sup>33</sup>.”

Arjuna said to Śikhaṇḍī to go ahead to face Bhīṣma. He could not be afraid of Bhīṣma. Arjuna himself would fell him down from the chariot. On this Śikhaṇḍī attacked Bhīṣma. When Bhīṣma attacked Arjuna, Śikhaṇḍī attacked Bhīṣma. When Bhīṣma saw Śikhaṇḍī in front of him, Bhīṣma took back the divine weapon. Bhīṣma attacked Pāṇḍava soldiers, but remembering that femininity of Śikhaṇḍī, he did not use arrows on him. Arjuna appeared on the scene with Śikhaṇḍī in the vanguard. Thus, all Pāṇḍavas bringing Śikhaṇḍī in the forefront started shooting arrows on Bhīṣma in the battle field. Arjuna cut down Bhīṣma’s bow making Śikhaṇḍī stand in the forefront. Śikhaṇḍī hurled arrows on him and his charioteer. For two reasons Bhīṣma would not fight with the Pāṇḍavas. First, that they were the descendants of Pāṇḍu and second, that Śikhaṇḍī had gone in front of Bhīṣma<sup>34</sup>. He was female earlier. Bhīṣma thought that the boon granted by his father to accept death by his choice has come, so he should accept it. At this moment, Śikhaṇḍī shot at several sharp arrows in his chest. Unmindful of them, Bhīṣma did not tremble even then. Śikhaṇḍī’s sharp arrows could not inflict wounds, nor torment him. Arjuna, keeping Śikhaṇḍī ahead of him in the forefront and face to face with Bhīṣma, marched forward and cut Bhīṣma’s bow. Arjuna wounded Bhīṣma badly keeping Śikhaṇḍī in front. Bhīṣma said that he was wounded by sharp arrows. The continuous flurry of arrows did not belong to Śikhaṇḍī, said Bhīṣma repeatedly. These were Arjuna’s arrows<sup>35</sup>. In the end, falling down from the chariot, he waited for appropriate time for his life to end, waited for the Sun to go to

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<sup>33</sup> *ahatvā samare bhīṣmaṁ yadi yāsyasi māriṣa.  
avahāsyoasya lokasya bhaviṣyasi mayā saha..*  
(Bhīṣma, 108, 54)

<sup>34</sup> *kāraṇadvyamāsthaya nāhaṁ yotsyāmi pāṇḍavān..  
avadhyatvāccha pāṇḍūnām strībhāvāccha shikhaṇḍīnaḥ.*  
(Bhīṣma, 119, 33)

<sup>35</sup> *samāviśanti marmāṇi neme bāṇāḥ shikhaṇḍīnaḥ.  
Arjunasya ime bāṇā neme bāṇāḥ shikhaṇḍīnaḥ..  
kr̥ntanti mama gātrāṇi māghamām segavā iva.*  
(Bhīṣma, 119, 65).

There are atleast five repetitions of the statement that these arrows are not shot at by Śikhaṇḍī, but they belonged to Arjuna.

northerly direction.

Mourning Bhīṣma's loss, in conversation with Sañjay, Dhritarāshtra said that it was all the time unbelievable to know the killing of Devabrata Bhīṣma. That Bhīṣma, who could not be killed even by divine weapons of Paraśurama, the son of Jāmadagni, that very Bhīṣma was then killed by the hands of Śikhaṇḍī, the Drupada Kumāra. This was really a matter of great sorrow<sup>36</sup>.

A critical perusal of the other scattered details in the epic in respect of Bhīṣma and Śikhaṇḍī's encounters and their stand, statements, boasts and promises made by the respective heroes smacks of the perpetual condemnation, swearing and braggings of Śikhaṇḍī to wreak revenge from Bhīṣma, who had brought him to this pass. The epic, time and again, gives the full credit of killing of Bhīṣma to Śikhaṇḍī. He has been called as the killer of Bhīṣma (*Bhīṣma hantā*), reason for the death of Bhīṣma, (*mṛtyorhetu*) and a creation by the Creator for killing Bhīṣma, despite the fact that he suffered defeats at the hands *interalia*, of Kṛtavarmā, Kripāchārya and Karṇa and had to leave battlefield, despite the fact that he was always guarded and well defended by the Pāṇḍavas, especially Arjuna.

On the other hand, Bhīṣma had ever remained a lofty pillar of strength in the precincts of righteousness and had to bear the brunt of sinful accusations and abuses from Śikhaṇḍī. In spite of all this, he had made a promise, that he would not strike and fight with Śikhaṇḍī and he kept his promise till he breathed his last.

In order to bring out some of the above formulations we first take up the heroic projections of Śikhaṇḍī and his accomplishments. It is in the Udyogaparva, which records the visit of Ulūka, the son of Shakuni, as an emissary to various eminent persons, that Śikhaṇḍī conveyed his message through him to the sinner King that he would fell Bhīṣma Pitamaha from the chariot<sup>37</sup>. He

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<sup>36</sup> *punaḥ punarna mṛṣyāmi hataṁ devavratam raṇe.  
na hato jāmadagnyena divyairastrairayaṁ prrā..  
sa hato draupadeyena pāñchālyena shikhaṇḍinā.*

(Bhīṣma, 120, 6)

<sup>37</sup> *Śikhaṇḍī tu tato vākyamulūkamidamavravīta.  
vaktavyo bhavatā rājū pāpeṣvabhirataḥ sadā..*

brags that the Creator had created him for the killing of Bhīṣma. Hence, he would kill Bhīṣma.

The second epithet used for Śikhaṇḍī occurs in the Karṇa Parva, where Śikhaṇḍī is said to have stopped the advancement of Dhritarāshtrā's sons and Kauravas. He is called Śikhaṇḍī, the killer of Bhīṣma. He prevented Karṇa from the assault by his arrows<sup>38</sup>. Still at another place it is stated that Śikhaṇḍī, who was the reason for the death of Bhīṣma, came under virulent attack of Kṛitavarmā<sup>39</sup>.

In the third anecdote, Śikhaṇḍī on being denounced by Yudhiṣṭhira, took his reprimand as his commandments to him and at once became active to kill Bhīṣma. It was on the occasion, when Yudhiṣṭhira watched and got offended on Bhīṣma's cutting Śikhaṇḍī's bow. He said that Śikhaṇḍī was not killing Bhīṣma, that he was frightened<sup>40</sup>. Śikhaṇḍī fought fierce battle with Karṇa, Kṛtavarmā and Kripācharyā also and suffered defeat from them. Karṇa is stated to have hit Śikhaṇḍī three arrows. Śikhaṇḍī also wounded Karṇa. In the battle, Śikhaṇḍī's horse and charioteers were also wounded. Karṇa cut his flag. Both of them used *shakti* (a missile) on each other. In the end, Śikhaṇḍī fled away from the battlefield<sup>41</sup>. In the fight with Kṛitavarmā, Śikhaṇḍī got fainted, but

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*paśya tvarīṁ māṁ rañe rājan kurvāṇaṁ karmadāruṇam  
yasya vīryaṁ samāsādyā manyase vijayaṁ yudhi  
tamahaṁ pātayiṣyāmi rathāt tava pitāmaham.*

(Udyoga (Ulūkadūtāgamana Parva), 163, 42-43)

<sup>38</sup> *Śikhaṇḍī tu tataḥ karṇaṁ vicharantambhītarat.  
bhīṣmahantā mahārāja varayāmāsa patribhīh..*

(Karṇa, 61, 16)

<sup>39</sup> *bhīṣmasya samare rājan mṛtyurhetuṁ mahātmanaḥ.*

(Droṇa, 114, 89-90)

<sup>40</sup> *dṛṣṭvā hi bhīṣmaṁ tamananta vīryaṁ  
bhagnaṁ cha sainyaṁ dravamāṇamevam.  
bhītoasi nūnaṁ drupadasya putra  
tathā hi te mukhavarṇo 'aprahṛṣṭaḥ..*

(Bhīṣma, 85,24)

<sup>41</sup> *karṇachāpachyutān bāṇān varjayaṁstu narottamaḥ  
apayātstatastūrṇam Śikhaṇḍī bhṛśavikṣataḥ*

(Karṇa, 61,23)



his chariotier took him out of the battlefield<sup>42</sup>. Kripācharyā<sup>43</sup>, on the other hand, covered him by the arrows shot by him<sup>44</sup>.

Contrary to Śikhaṇḍī's attempts in the battle ground, Bhīṣma stands out as an ideal, who kept his promise made that he would not kill Śikhaṇḍī, gone for fighting and facing him in the battle, with his bow ready to charge arrows. Making his sobriquet 'Devavrata' prominent all over the world, he could not kill any female, or one who had been female previously, that male he would not kill<sup>45</sup>. Bhīṣma asked, if he had heard that Śikhaṇḍī was born in the form of a woman. First he was girl and then became a male. That is the reason why Bhīṣma would not fight with him<sup>46</sup>.

In addition to the examination of the profile of the above characters, it would be useful to look for the related heroes, who seem to have had encounters with Ambā, Shikhaṇḍinī, or Śikhaṇḍī. We come across the names of about fifteen men of repute, who came in contact with Ambā and Śikhaṇḍī. Among these, the names of Śālva, Bhīṣma, Paraśurāma, Sthūṇākarna, Hiraṇyavarmā, Hotravāhana, Shaikhāvatya, Akṛtavraṇa, Aśvatthāmā, Yudhiṣṭhira, Arjuna, Kṛpāchārya, Kṛtavarmā, Karṇa and so on are remarkable. Most of the names of these people and their actions have been mentioned in one context, or the other before hand. A detailed study of all of them will, however, take us beyond our premises. Hence, it would be useful to study, merely Shālva the King of Mārtikāvata, who had some contacts with Ambā and also the early

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<sup>42</sup> *apovāha raṇāttūrṇam sārathī rathinām varam..*  
*hārdikyaśarasamtaptam niḥśvasantam punaḥ punaḥ.*  
(Karṇa, 26,37)

<sup>43</sup> Karṇa,26,37. Cited in f.n. 42

<sup>44</sup> *tamāpatantam sahasā śaraiḥ samnatparvabhiḥ.*  
*chhādayāmāsa samare tadadbhutnivābhavat..*  
(Karṇa, 54, 10)

<sup>45</sup> *pāñchālyam tu mahābāho nāham hanyām shikhaṇḍinam.*  
*udyatesu matho drṣṭvā pratiyudhyantamāhave..*  
(Udyoga, 172,16)

*devavratatvam vijñāpya pṛthivīm sarvarājasu.*  
*naiva hanyām striyam jātu na strīpūrvam kadāchana..*  
(Udyoga 172,19)

<sup>46</sup> *sa hi strīpūrvako rājan Śikhaṇḍī yadi te śrutah.*  
*kanyā bhūtvā pumān jāto na yotsye tena bhārata..*  
(Udyoga, 172,20)

life of Bhīṣma. Because of the above we shall examine the role and career of Shālva as depicted in the epic.

### Life Sketch of Shālva -

Shālva was an active participant in the bride selection ceremony (*svayamvara*), organized by the King of Kāshi and the choicest contender as Ambā's bridegroom, besides being a fighter with Bhīṣma. He has been variously described in the epic as the lord suzerain of the Mlechchhas (*śālvo mlechchhagaṇādhipaḥ*), a native and King of Mārtikāvata country, a resident of the Saubha (*saubha nīwāsi*) and the lord the Saubha aerial van (*śālvaḥ saubhapati*), or *Saubharāṭa*. In the beginning of this discourse, we have briefly discussed Ambā's encounters with Shālva. Here we shall take up his encounters with (i) Pradyumna and (ii) with Shri Krishna, as described in the epic.

### Shālva In Conflict With Krishna -

Shri Krishna told the Pāṇḍavas that since during the occasion of gambling, he was not in the Ānarta country (*mamānartesvabhūto tadā*), the crisis cropped up due to gambling. When Shri Krishna reached Dwarkā, Sātyaki gave exact news of Pāṇḍavas' falling in the crisis. Krishna said that he had gone to destroy Śaubha *vimāna*<sup>47</sup>. The brave king Shishupāla, the son of Damaghoṣa was killed by Shri Krishna on the issue of 'fore-worship' (*agra pūja*) at the beginning of the Rājasūya Yajña, organized by the Pāṇḍavas. Having come to know the demise of Shishupāla, Shālva had become very angry. While Krishna was in Hastinapur, Shālva reached the city of Dwaraka in their absence<sup>48</sup>. He went there in Śaubha carrier, killed children of the city and destroyed gardens and enquired Krishna's whereabouts too from the natives of Ānarta<sup>49</sup>. The owner of Śaubha *vimāna* (*śaubhārāṭa*), Shālva used to rush for war. He said that he would kill Krishna as he had killed his brother, Shishupala.

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<sup>47</sup> *śālvasya nagaram Śaubham gatoaham bharatarṣabha.*  
(Vana, 14, 2)

<sup>48</sup> *śrutvā tam nihataṁ shālvastīvra roṣa samanvitaḥ.*  
*upāyād dvārakām śūnyāmihashte mayi bhārata..*  
(Vana, 14, 5)

<sup>49</sup> *Ānartaḥ satyamākhyāta tatra gantāsmi yatra saḥ.*  
(Vana, 14, 9)

His brother was of young age. On Krishna's arrival in Dwaraka, he was abused like anything. Krishna said, "I had gone there with an intention to destroy Śaubhnagar, keeping in mind destructions caused by him in Ānarta country." The Śaubha master was spotted on an island. The residents of Śaubha, with whom Krishna fought, were called *Dānavas* (monsters). Dwāraka was invaded by Shālva due to the killing of Shishupala, the son of Shruta Shrava (Vāsudeva's sister). To meet this challenge, the defence of the city was made up-to-date under the protection of Āhuka, or Ugrasena.

Shālva invaded Dwaraka with a huge army. Having kept his army at a distance, Shālva reached Dwaraka. The defence force came out. Shālva's ministers and commanders fought with Sāmba. Having seen Shālva sitting on the Śaubha, all the forces of Dwaraka got terrified. Then Pradyumna reassured the residents of Ānarta. Fierce fight between Pradyumna and Shālva took place. But when Shālva fell down, there was huge consternation in the army. When Shālva fell down and got fainted, as he was destined to be killed by Krishna, hence Pradyumna was prevented to kill him. Having left Dwaraka, he fled with Saubha. Then Krishna visited Ānarta Nagar (Dwaraka) which was seized by Shālva. Krishna reached Mārtikāvarta from Dwaraka. Then Shālva stayed on an island. Shālva's soldiers fell down in the ocean. In the meanwhile, Krishna got a message of Āhuka (Ugrasena) from Dwaraka that Shālva had killed Krishna's father Vasudeva in Dwaraka. Krishna was asked to go and defend Dwaraka.

In the end, Krishna got Saubha cut into two parts from the middle and using his discus, he killed Shālva. All the buildings were destroyed there. Krishna came back to Ānarta Nagar (Dwaraka)<sup>50</sup>. The Shalya Parva, 20 furnishes different detail about the death of Shālva, the lord suzerain of the Mlechchhas. As per the statement of Sañjaya, when the people of Kaurava clan came back for fighting, at that time the King of Mlechchhas, Shālva came riding on the big elephant like Airāvata<sup>51</sup>. Shālva started throwing arrows, when the

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<sup>50</sup> *evam nihatya samare saubham śālvaṃ nipātya cha.  
Ānartān punarāgamyā suhrdām pṛtimāvaham..*

(Vana śālva vadhopakhyāna 13, 22.41)

<sup>51</sup> *sañivṛtte janaughe tu śālvomlecchagaṇādhipaḥ.  
Abhyavartata saṃkrudhaḥ pāṇḍavānāmahadbalaṃ..*

(Shalya, 20)

elephant was being felled there, the Shini clan Chief, the brave Sātyaki cut the head of Shālvarāja<sup>52</sup>. After being beheaded by Sātyaki, Shālva also along with that elephant lay down<sup>53</sup>. Those were the reasons why Krishna could not reach Hastinapur, when Pāṇḍavas were exiled, said Krishna.

Here, Sātyaki is stated to have cut the head of Shālva King. But in the paragraph, before this, it is stated that Krishna killed Shālva with his discus. Which one of these two accounts should be taken to be correct need to be reconciled.

### Early life of Bhīṣma -

Bhīṣma was the son of the King Shāntanu and Gaṅgā. He was the eighth incarnation of the Vasus. His other names were Gāṅgeya, Gāṅgādatta and Devavrata. He was well versed in handling the weapons and became as much an expert as Paraśurāma. He brought Satyawati, the daughter of a Niṣāda for his father, Shāntanu. Pleased with his selfless service and dedication to his father, he got blessings from his father for death by his own choice. Chitrāṅgada and Vichitravīrya were born from Satyawati. Chitrāṅgada died in a duel and Vichitravīrya on being King after Shāntanu acted on the advice and protection of Bhīṣma. When Bhīṣma had gone to the Niṣāda Chief for his daughter, Satyawati's marriage to his father, the Niṣāda Chief put a demand to him that the son born from Satyawati would be the King after his father. To this Bhīṣma agreed and said that what he wanted would be done. The son born from Satyawati would be our King<sup>54</sup>. When Dāṣarājña (the Niṣāda) raised questions about his progeny, Bhīṣma took the oath of keeping stand on his life long celibacy<sup>55</sup>. The second acid test of Bhīṣma's unshakable commitment

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<sup>52</sup> *sa śālvarājasya śinipravīro  
jahāra bhallena śiraḥ śitena.*  
(Shalya, 20,26)

<sup>53</sup> *hṛtōttamāṅge yudhi sātvatena  
papāta bhūmau saha nāgarājñā.*  
(Shalya, 20,27)

<sup>54</sup> *evametat kariṣyāmi yathā tvamanubhāṣuse.  
yo'asyām janiṣyate putraḥ sa no rājā bhaviṣyati.*  
(Ādi, 100,87)

<sup>55</sup> *Adyaprabhṛti me dāś brahmacharyam bhaviṣyati.  
aputrasyāpi me lokā bhaviṣyantyakṣayā divi.*  
(Ādi, 100,96)

to his promise can be seen when Satyawati solicited him to marry the two daughters of the King of Kāshi after the demise of Vichitravīrya only in order to continue the line of progeny in the family. He turned down the request of Satyawati reminding her of his firm oath.

### **Narrative - A Blend of Mythology, Fiction and Little Bit of Blurred History -**

There seems to be a blend of mythology, fiction and little bit of history in the narrative we have made use of. The wedding of river Ganges with Shāntanu and the river's participation in conversation and events seem to be mythological. Similarly, the use of *vimāna* (i.e. aerial chariot) both by the Yakṣa lord Dhaneshwara (Kubera) and the Śaubhapati Shālvarāja, the King of Mārtikāvata in those days of hoary past are the best kind of imaginary fancy. The frequent worship of Gods and deities to obtain desired blessings by their votaries and the ever readiness of the deities placated to grant the boon, is equally striking. The name of the King of Kashi is not found mentioned in the text, whereas the name of Amba's maternal grand father (*nānā*) is found mentioned as Hotravāhana in the narrative.

Besides, such incongruities, the narrative also suffers from anachronism, e.g. Paraśurāma, Krishna and Pradyumna all have been placed in the same time-frame, making them coeval, whereas seen historically, they were the entities of different eras. In this way, it can be said that mythology and fiction have been the prime movers of the depiction. There is no question, whatsoever of historical methodology, or precision in the narrative. In spite of these snags, the description and the way the events and participants in the drama of the epic have been enacted, remain marvelous and lively.

## Abbreviation

1. Ādiparva - Ādiparva
2. Bhīṣma - Bhīṣmaparva
3. Droṇa - Droṇaparva
4. Karṇa - Karṇaparva
5. Shalya - Shalyaparva
6. Udyoga - Udyogaparva
7. Vana - Vanaparva

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# Significance of the Auspicious Vedic Naming Ceremony

Mallika Bhattacharjee

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## Abstract

*'Name' is a renowned suppressive forcible Power of our universe. According to the numerology, every creature advent in our world by their own foretoken discern 'name'. They are vibrated by their own ascertain circle of numbers and engrossed by the Bhava Cakra or birth to death circle. Our ancient Vedic prophets emphasized on the number of syllables and visarga for the constitution of a name, because, according to the great Āryabhaṭa and the great Pythagoras, the vowels acquired consecutively more power than consonants, therefore, adding vowels or syllables and visarga as a vowel in a name contributed more positive energy and power to the individual. According to the Numerology, the numbers are very much related with our Saṃskāras which are a vibrational pattern that creates and predominates our life.*

*(Keywords: Name, Syllables, Numbers, Planets, Numerological vibration)*

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## Introduction -

'Name' is a renowned suppressive forcible Power of the universe. In our universe all elements are identified by name. There is no existence of a nameless substance in our mundane world. In the Veda – a theological treasure of our society, we hear the following verse, which signifies superlative power of the name, - 'yasya dhāma śravase nāma indriyam' (Rg. 1/57/3; Atha. 20/15/3)<sup>1</sup>. To differentiate from the equal or uneven elements, people have been organizing the programme called, 'Naming ceremony' which is termed in Sanskrit as "Nāmakaraṇa". Intervening mysteries of the word 'name' is concealed into the universe. According to the numerology, 'every creature advent in our world by their own foretoken discern name'. They are vibrated by their own ascertain circle of numbers and engrossed by birth to death circle which explained as a "bhāva cakra" by our venerable Philosopher Buddha in his renowned Buddhist Philosophy.

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<sup>1</sup> Upadhyay & Upadhyay: 1995, p. 778



## Etymological aspects of name -

In Sanskrit, the word 'nāma' is derived from the 'nāman' (noun), which means a characteristic mark or sign, or it describes form or nature of the elements. It also describes the kind or manner of the substances which are universal. Literally, it is used to describe the name (personal or elemental) and appellation. Grammatically, the term 'nāma' is classified as a root 'nam' or ṅyanta 'nāmi's uṇādi nipāta, 'arepasā ta vā nāmabhiḥ svaiḥ' (Ṛg. 1/181/4, Niru. 12/3). In Nirukta, we observe description of the 'nāma' which is mentioned as a pada, 'catvāri padajātāni' (Niru.1/1); 'satvapradhānāni nāmāni' (Niru.1/1) - "sīdati gachati liṅga samkhyādikam asmin iti sattvam". Hence, the word nāma denotes the existence of an object. In Bṛhaddevatā, we hear same reverberation, -

*śabdena uccāritena iha yena dravyaṃ pratīyate.  
tad akṣaravidhou yuktaṃ nāmetyāhurmanīṣiṇaḥ.*

(Bṛhad.1/42)

In Ṛk and Vājasaneyī Prātiśākhya, we also notice the reiterative aspects of name, - 'satvābhidhāyakaṃ nāmā' (Ṛk.prā. xiii.8; Vāj.Prā. viii.49). Therefore, the great grammarian Pāṇini divides the word 'padaṃ' into two categories, viz. *suvanta* and *tiṅanta*, 'sup tiṅantaṃ padaṃ' (Aṣṭā.1/4/14) and includes *nāman*, *upasarga* and *nipāta* as a *suvanta pada*. According to the revered philosopher Buddha, the term 'nāma' denotes the four unembodied components of one's personality: feelings, ideations, mental formation or disposition and consciousness. These elusive components are conjoining with various physical qualities such as size, shape, and weight to form the individual person. Not only that, the quality of the substance is also concealed in the name of one's personality, 'namati ākhyāta śabde guṇabhāvena athavā namayanti svayam artham ākhyāta śabda vācye guṇabhāvena iti nāmāni' (Nirukta, comm of Durgācārya 1/1).<sup>2</sup>

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<sup>2</sup> Deva: 1967, pp. 861 – 862.  
Williams: 1899, p. 536.  
Bhattacharyya: 1962, pp. 4038 – 4039.  
Abhyankar: 1961, pp. 201 – 202.  
Yāska: 1921, pp. 4 – 19.

## Numerological aspects of auspicious Vedic naming ceremony

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In Sanskrit, 'nāma kṛiyate anena iti nāmakaraṇa' which means, *nāma* (from the noun *nāman*) + *karaṇa* (*kṛ* means to perform with addition to *lyut pratyaya*) a nominal suffix together used for calling a person by the name or immortalizes us concerning our most important *saṃskāra*, the ceremony of naming a child after birth. In accordance with our ancient, consecrated *Veda*, our revered Vedic prophets ordained some general rules and regulations for the people of Vedic society which were strictly followed by the people of Vedic civilization. Alike other purgation, our ancient, profoundly honored oracles commanded concerning naming ceremony also.<sup>3</sup> In this custom, after successful observance of *Birth Ceremony (jātakarma)*, the child's father touches the child's shoulder and gives his/her a name beginning with a sonant, with a semi vowel in it, consisting of two syllables or four syllables or six syllables and most importantly he chooses a primary suffix (*kṛt*) instead of a secondary suffix (*taddhita*). Moreover, our ancient honorable Vedic *ācārya Āśvalāyana* said that, the name should follow the *visarga* at its end. The entire process of this naming ceremony theologically sounds very simple but there is a deeper meaning behind this simple process. In this method, the great mysteries of the numbers are concealed.

Science of numbers or numerology deals with power of numbers which effects on human life. Every number is associated with some mystic symbol and hidden meanings that influences the life of human beings. Numerology forebodes future of the person from hidden numbers of his name and from his date of birth.<sup>4</sup> Every letter, every number contains divine mystical accredits of our creator, talents, and qualities that are given to us at birth. They are our incoming vibration along with birth date, and we act and react according to its vibrational content. It is our higher self that is responsible for and has decided upon our personal numbers, and tunes into the vibration of the birth name and date to fulfill it. The numbers are associated with our *saṃskāras* - the magnetic vibrational patterns acquired by action in past embodiments or *karmas*. According to our venerated philosopher Buddha, the six organs of cognition, five senses and *manas (śadāyatana)* depends for their existence

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<sup>3</sup> Oldenbarg: 1886, pp. 31, 76, 118, 189, 246, 272.

<sup>4</sup> Lawrence : 2001, pp. 24, 157, 229.

on the body-mind organism or *nāma-rūpa*, which constitutes the perceptible being of man. But the organism could not develop in the mother's womb and come into existence, if it were dead or devoid of consciousness or *vijñāna*. But the consciousness that descends into the embryo in the mother's womb is only the effect of the impressions or *saṃskāras* of our past existence, the last state of past life which initiates our present existence, contains in a concentrated manner the impressions or effects of all our past deeds.<sup>5</sup>

Unlike current days, in *Vedic* period, most of the separate subjects were taught by the same teacher or group of teachers or *ācāryas* in the same institutional platform or *monastery*. Sacred and profane life were so enlaced in *Vedic* era; therefore, the mathematical formulas and the universal astronomical laws etc. were taught in Sanskrit verse along with the theological and all other subjects. Hence, while learning literature, one could also learn mathematical, numerological as well as astronomical rules etc. In the *Vedic* period, the great mathematician and astronomer *Āryabhaṭa* preferred to use Sanskrit *devanāgarī* alphabets to represent the various numbers in their numerical notation sort of original numbers, especially where large numbers are obsessed.

In the first chapter of *Āryabhaṭīya*, the great mathematician and astronomer *Āryabhaṭa* described an apparently unique alpha-numeric encoding system that depends on the phonetic order of the Sanskrit alphabets -

*vargākṣarāṇi varge'varge'vargākarāṇi kāt ṅmou yaḥ.*  
*khadvinavake svarā nava varge'varge navāntyavarge vā.*<sup>6</sup>  
(Ārya. 1/2)

The basic principle of this cryptic scheme is that consonants are attributed specific integer values and vowels are used to represent decimal powers. Each of the vowel sounds (semi vowels and diphthongs) depending on the value of the consonants with which it forms a syllable. The vowels in *Āryabhaṭīya*'s sequence indicates successively higher powers than consonants<sup>7</sup>.

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<sup>5</sup> Chatterjee & Dutta : 1944, p. 138.

<sup>6</sup> Āryabhaṭa : 1976 , pp. 77 - 79.

<sup>7</sup> Plofker: 1963, pp. 74 & 300.

## Consonants in Āryabhaṭa's Alpha-Numeric System -

### Sanskrit Varga Consonants -

k	kh	g	gh	ñ
1	2	3	4	5
c	ch	j	jh	ña
6	7	8	9	10
ṭ	ṭh	ḍ	ḍh	ṇ
11	12	13	14	15
t	th	d	dh	n
16	17	18	19	20
p	ph	b	bh	m
21	22	23	24	25

### Non-Varga Consonants -

y	r	l	v	ś	ṣ	s	h
30	40	50	60	70	80	90	100

## Vowels in Āryabhaṭa's Alpha - Numeric System -

### Vowels following Varga Consonants -

a	i	u	ṛ	ḷ	e	ai	o	au
$10^0$	$10^2$	$10^4$	$10^6$	$10^8$	$10^{10}$	$10^{12}$	$10^{14}$	$10^{16}$

### Vowels following Non-Varga Consonants -

a	i	u	ṛ	ḷ	e	ai	o	au
$10^1$	$10^3$	$10^5$	$10^7$	$10^9$	$10^{11}$	$10^{13}$	$10^{15}$	$10^{17}$

Consonants and vowels are combined into syllables representing num-

bers, for example, the syllable 'gu' would stand for 3 in the third square decimal place,  $3 = 31000 = 30000$ , while 'la' means  $50 = 500$ . Non- varga and varga consonants can be combined with the same vowel in one syllable as in 'tra' =  $16 + 40 = 16 + 400 = 416$ . The ingenious system can represent every large integer in just a few carefully crafted syllables independently of their order, since their decimal place are fixed by the values of their vowels. On the other hand, the combinations of the consonants are phonetically inflexible, meaning that they (and the words adjacent to them) cannot undergo the euphonic sound changes which are essential part of correctly formed Sanskrit.

Therefore, according to the mathematical (numerical) rules of *Āryabhaṭa*, when a name contains more vowels than consonants, it becomes extremely positive and vibrates positively with its ruling numbers. Hence, our antique noble Vedic vaticinators established the rules for *Naming Ceremony* and emphasized on the number of syllables to constitute a name. Alike *Āryabhaṭa*'s number theory, in Western Countries a new modern numerological system had developed by the great Mathematician, Numerologist and Philosopher *Pythagoras*. The great Philosopher and Mathematician *Pythagoras* believed that, every planet had a peculiar sound of its own. He represented this rummy sound using numbers. The single and compound numbers have each their specific meaning in connection with human life. The great *Pythagoras* taught that a number is a living qualitative reality. It is not just representative of an amount, but a rate of vibration. He felt that numbers can be classified as having male or female qualities, introvert, or extrovert nature, beautiful or ugly etc. He also mentioned that some numbers carry action-oriented debts, i.e., the results of bad actions in past life into the present life of the people which commemorates us concerning the theory of *Pratītya-samut-pāda-tattva* or *dvā-daśa – nidāna* innovated by our eminent Philosopher *Buddha* in his notable Buddhist Philosophy.

According to the Numerology, the numbers are interconnected with our *saṃskāras* - which are a magnetic vibrational force that predominates our life.

Now, the question is that, how our past impressions or *saṃskāras* or vibrational patterns make an impression to our life through the numbers which

are concealed into our name (vowel and consonants or syllables)?

Numbers were nine distinct vibrations. There is not a thing that exists which does not vibrate. Vibration is measurable by using numbers. The great Philosopher and Mathematician Pythagoras saw numbers as universal principle, and each number with a nature all its own. Every manifestation has its own wavelength; a vibrational frequency of electromagnetic energy which is measurable. It means that there is a number that can be applied to everything that exist, and that number includes its own qualities and characteristics, including its own opposites.<sup>8</sup> There is no getting away from the fact that, there were only nine planets in our solar system and there were only nine numbers by which all our calculations on this earth were made. Beyond these nine numbers, all the rest are repetitions. These numbers were given to the planets that control our system in the most distant ages of civilization and have been used and adopted by all students of Occultism, Chaldean, Hindu, Egyptian or Hebrew. The secret underlying the whole of this idea based on the universal numerological law of vibration. The planets have a positive and a negative energy in accordance with the zodiac they rule, the positive giving the more positive and forceful qualities and the negative the mental. The day of the birth giving a key number, which representing a vibration that lasts all through life. Alike planets, each number possesses positive and negative qualities like a balance rod, a vibrational energy or influence.

These nine numbers correspond to the planets are as follows -

Sun	-	1	Uranus	-	4	Neptune	-	7
Moon	-	2	Mercury	-	5	Satrun	-	8
Jupiter	-	3	Venus	-	6	Mars	-	9

Now, it is elaborately explained that, why our revered ancient Vedic prophets accentuated on the number of syllables or number of vowels as well as numbers hidden into our name which dominates the life of human beings.

### **Grammatical analysis of naming ceremony -**

Conforming to mostly Vedic prophesiers, during the name giving

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<sup>8</sup> Cheiro :1977, pp. 34 - 36

ceremony, the child's father chose a 'kṛt' or primary suffix for child's name. In Sanskrit Grammar, 'kṛdanta' word is defined as a 'prātipadika' or 'nāma' (nominal stem) succeeded by the Pāṇini's sūtra, "kṛttaddhitasamāsāśca"<sup>9</sup>. Furthermore, ācārya Āśvalāyana said that, the name must be pursued by the *visarga* at its end. In Sanskrit alphabets, a *visarga* is not substantiated with vowels or consonants - it is honored as an 'ayogavāha varṇa'. But generally, it is applied after the vowel in a word or *pada*. But there are no specific seats of utterance for *visarga* letter. When it is embraced with the vowels, it is occupied same seats of vocalization of same vowels. Since vowels acquires consecutively more and more power than consonants, in consonance with the theory of great Mathematician, Numerologist and Astronomer Āryabhaṭa, therefore, adding *visarga* as a vowel in a name is contributing more and more positive energy and power to the individual by numerological law of vibration. When *visarga* takes place accompanied by *prātipadika* or *nāma*, it is cherished as a *pratyaya* or suffix and successfully build a word. Because, conforming to the eminent grammarian Pāṇini, 'sup tiñantaṃ padam'<sup>10</sup>, where the word *nāma* (besides with *vibhaktis*) is classified as a 'suvanta' in Sanskrit grammar. In Sanskrit grammar, five types of suffix have concerned, viz. *Vibhakti*, *kṛt*, *taddhita*, *strī pratyaya* and *dhātvavayava*. According to the sūtras of Pāṇini, *sup* and *tiñ* are belongs to the *vibhakti* or *inflexions* which are essential part of suffix or *pratyaya*.<sup>11</sup> When a nominal stem or *nāma* becomes a word, the supreme power through universal force is concealing into it. In our renowned Philosophy of Nyaya, we notice replication of the law of vibrational magnetism, "śaktaṃ padam. asmāt padāt ayam artho voddhavya iti īśvara samketah śaktiḥ" (Tarkasaṃgraha, śabda prakaraṇa).<sup>12</sup> In the Bhāṣāpariccheda, we repeatedly hear the reverberation of universal law of vibrational attraction, - "śaktisca padena saha padārthasya sambandhaḥ. sā ca asmāt śabdāt ayam artho voddhavya iti īśvarecchārupā. ādhunike nāmni śaktir asti eva, 'ekādaśe ahani pitā nāma kuryāt' iti īśvarecchāyāḥ sattvat. ādhunika samketite tu na śaktiḥ iti sampradāyah. navyāstu - īśvarecchā na śaktiḥ, kintu icchaiva. tena ādhunika samketite'pi śaktiḥ asti eva iti āhuḥ" (Śabda Khaṇḍam, Bhāṣāpariccheda).<sup>13</sup>

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<sup>9</sup> Aṣṭā.1/2/46

<sup>10</sup> Aṣṭā.1/4/14

<sup>11</sup> Bhaṭṭoji Dīkṣita: 1910, pp. 25, 111

<sup>12</sup> Annambhaṭṭa: 1919, pp. 38 - 40.

<sup>13</sup> Bhatta: 1827, pp. 57 - 58.

## Conclusion -

Sanskrit enriched venerable dictionary Amarakośa defines uses of the term 'nāma' in various aspects, especially in possibility or sambhāvanā, 'nāma prakāśyasambhāvya krodhopagamakutsane'- (Amarakośa, Nānārtha Varga, stanza 250),<sup>14</sup> in which the concept of pre-demonstrative idea is hidden through possibilities. The power of the numbers consisting of the letters are fixed and attracts the pre-indicating substances which are already predicted and circumscribed by the universe. The mysteries behind the constitution of a name, which is consisting of numbers dominated by the ruling planets through numerological law of vibration, were explicated spontaneously in the crystalline cogitation of our antique august Vedic scholars. Hence, in the ancient Vedic period, the antediluvian prophets commanded regarding the rules for the observance of naming a child, because they were well-equipped concerning the numerological facts hidden in the name. They were well-furnished concerning mysteries of the numbers of a name and their relation to the universe through numerological theory of vibrational, so that, they were dispense the numerological theory into public issue and established these theories as a regulation because Indian literature endures the hallmark of great wisdom which is unanimously our ancient Vedic literature or Vedic civilization from the antiquity.

## Abbreviation

1. Atha - Atharvaveda
2. Aṣṭā - Aṣṭādhyāyī
3. Ārya - Āryabhaṭīya
4. Bṛhad - Bṛhaddevatā
5. Niru - Nirukta
6. Ṛg - Ṛgveda
7. Ṛk.pṛā - Ṛkprātiśākhya

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<sup>14</sup> Sinha: 1937, p. 288



8. Vāj.Prā - Vājsaneyī Prātiśākhya

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# संस्कृत-साहित्य में यमुना की उत्पत्ति एवं उसके विविध रूप

हरिदत्त शर्मा

सारांश

आदि वैदिक वाङ्मय ऋग्वेद, ब्राह्मणग्रन्थों, लौकिक संस्कृत-साहित्य के आर्षकाव्यद्वय रामायण एवं महाभारत, भागवत आदि पुराणों में पवित्र नदियों एवं तीर्थों के प्रसङ्ग में यमुना का स्वरूप एवं माहात्म्य वर्णित है। कालिदास के रघुवंश, भवभूति के उत्तररामचरित, जयदेव के गीतगोविन्द, शङ्कराचार्य एवं वल्लभाचार्य के यमुनाष्टकों, जगन्नाथ की अमृतलहरी, अनंगहर्ष के तापसवत्सराज तथा आधुनिक संस्कृत-काव्यों में यमुना के माहात्म्य एवं सौन्दर्य के प्रभूत वर्णन प्राप्त होते हैं।

(कूटशब्द : यमुना, ऋग्वेद, नदी, श्रीकृष्ण)

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भारतवर्ष आदिकाल से ही प्राकृतिक समृद्धि से समृद्ध देश रहा है और उसकी यह समृद्धि संस्कृत-वाङ्मय में पर्याप्त रूप से प्रतिबिम्बित हुई है। इस देश की पावन भूमि अनेक पावन नदियों की क्रीडा-स्थली है। भारतीय मनीषा के आदि ग्रन्थ ऋग्वेद में पुरातन नदियों के नाम प्राप्त होते हैं। ऋग्वेद के दशम मण्डल का पचहत्तरवाँ सूक्त 'नदीसूक्त' के नाम से जाना जाता है, जिसमें नदियों को देवतास्वरूप माना गया है। वहाँ अन्य नदियों के साथ यमुना का नाम इस प्रकार लिया गया है -

**इमं मे गङ्गे यमुने सरस्वति श्रुतुद्रि स्तोमं सचता परुष्या ।  
असिकन्या मरुद्वृधे वितस्तयाऽऽर्जीकीये शृणुह्या सुषोमया ॥<sup>1</sup>**

आचार्य यास्क ने निरुक्त में इसका निर्वचन 'प्रयुवती गच्छति वा । प्रवियुतं गच्छति वा' इस प्रकार किया है। अर्थात् जो किसी नदी के साथ मिलकर भी बहती है और अलग होकर भी बहती है वह 'यमुना' है। यमुना को यम वैवस्वत की बहिन के रूप में 'यमी वैवस्वती' भी कहा जाता है, जो विवस्वत् आदित्य एवं संज्ञा की कन्या थी। विवस्वत् अर्थात् सूर्य का पुत्र यम सब प्राणियों का नियमन करने वाला देवता था, जो मृत्युलोक का अधिष्ठाता माना जाता है। ऋग्वेद में इन भाई-बहिनों का संवाद 'यम-यमी-संवाद' के रूप में प्रसिद्ध है। ऋग्वेद में यमुना नाम दो स्थानों पर और आता है। प्रथम यथा -

**यमुनायामधि श्रुत मुद् राधो गव्यं मृजे निराधो अश्व्यं मृजे ।**

<sup>1</sup> ऋ., 10/75/05

यह दानस्तुति का प्रसङ्ग है। राजा युद्ध में विजयी होने पर ऋषियों को गौ, अश्व आदि दान देते थे। यमुना नदी के तट पर दान देने का प्रसंग है। द्वितीय यथा -

**आवदिन्द्रं यमुना तृत्सवश्च पात्रभेदं सर्वताता मुषायत् ।**

यहाँ यमुना द्वारा इन्द्र के रक्षण का प्रसंग है। तृत्सुओं ने यमुना के तट पर शत्रुओं को हराया था। ऐतरेय और शतपथ ब्राह्मण में बार्हतों को यमुना के तट पर विजयी होने का यश दिया गया है। इन दोनों ब्राह्मणों में उल्लेख है -

**अष्टासप्ततिं भरतो दौष्यन्तिर्यमुनामनु ।  
गङ्गायाम् वृत्रघ्नेऽबध्नात् पञ्चपञ्चाशतं हयान् ॥<sup>2</sup>**

अश्वमेध यज्ञ के अवसर पर दुष्यन्तपुत्र भरत ने अठहत्तर घोड़े यमुना के किनारे तथा पचपन घोड़े गङ्गा के किनारे बाँधे। अथर्ववेद (4/9/10) में यमुना के आंजन का उल्लेख किया गया है। सम्भवतः इसी कारण से यमुना का जल काला माना गया है।

वैदिक वाङ्मय के अतिरिक्त लौकिक संस्कृत-साहित्य में आर्ष महाकाव्यों एवं पुराणों से लेकर परवर्ती काव्यों तक विविध प्रसङ्गों में यमुना का उल्लेख मिलता है। आदिकाव्य वाल्मीकिरामायण में अयोध्याकाण्ड में एवं उत्तरकाण्ड के प्रसङ्गों में यमुना का वर्णन आता है। सर्वप्रथम भरद्वाज ऋषि राम और लक्ष्मण के आगे का मार्ग पूछने पर उन्हें निर्देश देते हैं कि आप लोग गङ्गा एवं यमुना के सङ्गम पर पहुँच कर फिर पश्चिमोन्मुख यमुना नदी का अनुगमन करें -

**गङ्गायमुनयोः सन्धिमासाद्य मनुजर्षभौ ।  
कालिन्दीमनुगच्छेतां नदीं पश्चान्मुखाश्रिताम् ॥<sup>3</sup>**

इससे आगे के प्रसंग में सीता का यमुना के पास आकर उसकी वन्दना करने एवं हाथ जोड़कर यमुना से प्रार्थना एवं याचना करने का वर्णन है -

**कालिन्दीमध्यमायाता सीता त्वेनामवन्दत ।  
स्वस्ति देवि तरामि त्वां पारयेन्मे पतिर्ब्रतम् ॥  
कालिन्दीमथ सीता तु याचमाना कृताञ्जलिः ।  
तीरमेवाभिसम्प्राप्ता दक्षिणं वरवर्णिनी ॥<sup>4</sup>**

<sup>2</sup> ऐत., 8/23, शत. 13/5/4/11

<sup>3</sup> वा.रा. अयोध्या., 55/4

<sup>4</sup> वा.रा. अयोध्या. 55/19, 21

यहीं आगे राम, सीता, लक्ष्मण द्वारा चित्रकूट के मार्ग में पड़ने वाली यमुना नदी पर रात्रिवास एवं प्रातः उसमें स्नान करने का वर्णन है। रामायण में यमुना का दूसरा प्रसंग उत्तरकाण्ड में आता है, जब लवण राक्षस के आतङ्क का विध्वंस करने के लिए राम शत्रुघ्न को मथुरा भेजते हैं तो शत्रुघ्न सेना सहित पहले यमुना के तट पर सात रात वास करते हैं -

**स गत्वा यमुनातीरं सप्तरात्रोषितः पथि ।  
ऋषीणां पुण्यकीर्तिनामाश्रमे वासमभ्ययात् ॥<sup>5</sup>**

संस्कृत के द्वितीय महनीय आर्ष काव्य महाभारत में यमुना को सूर्य की पुत्री कहा गया है और यमुना-गङ्गा के पावन सङ्गम की चर्चा की गई है, साथ ही गङ्गा-यमुना के इस मिलनस्थल को पृथिवी का जघनस्थल बताया गया है -

**तपनस्य सुता देवी त्रिषु लोकेषु विश्रुता ।  
यमुना गङ्गया सार्धं सङ्गता लोकपावनी ॥  
गङ्गायमुनयोर्मध्यं पृथिव्या जघनं स्मृतम् ।  
प्रयागं जघनस्थानमुपस्थमृषयो विदुः ॥<sup>6</sup>**

महाभारत में उल्लेख मिलता है कि यमुना के द्वीप पर पराशर जी ने सत्यवती के गर्भ से व्यास जी को उत्पन्न किया था -

**पराशरेण संयुक्ता सद्यो गर्भं सुषाव सा ।  
जज्ञे च यमुनाद्वीपे पराशर्यः स वीर्यवान् ॥<sup>7</sup>**

कतिपय पुष्ट प्रमाणों के आधार पर कहा जा सकता है कि उत्तर प्रदेश के बाँदा जनपद के यमुनातटीय चिल्ला कसबा के निकट, जहाँ कर्णवती - केन नदी यमुना में सङ्गमित होती हैं, वहीं स्थित 'अदरी' गाँव ही 'अद्रिकाद्वीप' है। यहीं व्यास-जन्मस्थली यमुनाद्वीप है। आदिपर्व में उल्लेख है कि यमुना गङ्गा की सात धाराओं में से एक है, जो इसका जल पीते हैं, पापमुक्त हो जाते हैं (आदिपर्व 169/19-21)। वनपर्व (5/2) के अनुसार वनगमन के समय पाण्डव लोग यमुना के जल का सेवन कर आगे बढ़े थे। वनपर्व में ही कहा गया है कि यमुना ब्रह्मर्षिसेवित पुण्यमयी नदी है, जो पाप के भय को दूर भगाती है। महाभारत में अनेक स्थलों पर यमुना के तट पर अश्वमेधादि बड़े-बड़े यज्ञानुष्ठानों के होने का उल्लेख प्राप्त होता है। भरत, मान्धाता, सोमक, अम्बरीष, शान्तनु आदि राजाओं ने यमुनातट पर यज्ञ किए। भीष्मपर्व (9/15) के अनुसार यमुना भारत की उन प्रमुख नदियों में से है, जिसका जल भारतीय प्रजा पीती है।

<sup>5</sup> वा.रा. उत्तर., 76/15

<sup>6</sup> महा. वन., 83/70-71

<sup>7</sup> महा.आदि., 63/86

संस्कृत के पौराणिक वाङ्मय में पवित्र नदियों, तीर्थों एवं धार्मिक स्थानों के प्रसङ्ग में यमुना नदी के माहात्म्य का वर्णन आया है। जहाँ तक यमुना के सांस्कृतिक महत्त्व का प्रश्न है, स्कन्दपुराण (2/4/11) के अनुसार यमुना ने 'भैया दूज' का व्रत रखकर अपने भाई यम को प्रसन्न किया था। इसीलिए पूर्वप्रधानुसार आज भी भैया दूज (भ्रातृ द्वितीया) के दिन अनेक भाई-बहिन यमुना में साथ-साथ स्नान करते हैं और बहिनें भाइयों के मस्तक पर मङ्गल-कामना के साथ टीका लगाती हैं। विष्णुपुराण में यमुना नदी में भगवद् दर्शन की एक कथा आती है कि जब बलराम, कृष्ण एवं अकूर तीव्र गति वाले घोड़े से चलित रथ पर चढ़कर दोपहर के समय यमुनातट पर पहुँचे तो अकूर ने कहा कि आप दोनों यहाँ बैठिये। तब तक तक मैं यमुना में स्नान कर लेता हूँ। यह कहकर जब वे जल में घुसे तो उन्हें जल में परब्रह्म के दर्शन होने लगे -

गच्छन्तौ जवनाश्वेन रथेन यमुनातटम् ।  
प्राप्ता मध्याह्नसमये रामाकूरजनार्दनाः ॥  
अथाह कृष्णमकूरो भवद्भ्यां तावदास्यताम् ।  
यावत् करोमि कालिन्ध्या आहकार्हणमम्भसि ।  
तथेत्युक्तस्ततः स्नातस्वाचान्तस्स महामतिः ।  
दध्यौ ब्रह्म परं विप्रः प्रविष्टो यमुनाजले ॥<sup>8</sup>

यमुना का सर्वाधिक सम्बन्ध भगवान् श्रीकृष्ण एवं उनकी ब्रजभूमि से है। श्रीकृष्ण की लीलास्थली यमुनातटी ही है। यमुना आधिदैविक रूप से कृष्ण की पट्टमहिषी है। इसीलिए इसे 'कृष्णा' भी कहा जाता है। श्रीमद्भागवत महापुराण में श्रीकृष्णलीला के प्रसङ्गों में यमुना की चर्चा तीन बार आई है - सर्वप्रथम दशम स्कन्ध के तृतीय अध्याय में, जहाँ कारागार में जन्मे नवशिशु कृष्ण को कंस के भय से वसुदेव गोकुल लेकर जाते हैं तो वहाँ जलवर्षा के कारण उफनती हुई नदी यमुना का वर्णन आता है -

मघोनि वर्षत्यसकृद् यमानुजा  
गभीरतोयौघजवोर्मिफेनिला ।  
भयानकावर्तशताकुला नदी  
मार्गं ददौ सिन्धुरिव श्रियः पतेः ॥<sup>9</sup>

तेज घनघोर वर्षा होने पर गम्भीर जलसमूह के वेग से युक्त लहरों वाली, सैकड़ों भयङ्कर भँवरों से व्याकुल यमुना नदी ने सागर की भाँति कृष्ण को रास्ता दे दिया। दशम स्कन्ध के ही 16वें अध्याय में यमुना का दूसरी बार वर्णन 'कालिय-दमन' के प्रसङ्ग में आता है। भागवतकार

<sup>8</sup> विष्णु., 5/18/33-35

<sup>9</sup> भाग., 10/4/50

इस प्रसङ्ग को आरम्भ करते हुए कहते हैं कि कृष्ण ने इस बात का अनुभव किया कि यमुना में रहने वाले इस काले विषैले नाग से यमुना नदी बहुत दूषित हो रही है। अतः इसकी शुद्धि होनी चाहिए। यह चाहकर उन्होंने उस सर्प को वहाँ से हटाया -

**विलोक्य दूषितां कृष्णां कृष्णः कृष्णाहिना विभुः ।  
तस्या विशुद्धिमन्विच्छन् सर्पं तमुदवासयत् ॥<sup>10</sup>**

पर्यावरण-प्रदूषण के विरुद्ध श्रीकृष्ण द्वारा उठाया गया यह एक बड़ा कदम था। यह कदम उन्हें इसलिए उठाना पड़ा, क्योंकि वह कालिय नाग मुख से ऐसी जहरीली आग उगलता था कि उसके प्रभाव से ऊपर उड़ने वाले पक्षी नीचे गिर गिर पड़ते थे और उस जहरीली गैस से जल-भुनकर यमुना के तट पर रहने वाले स्थावर-जङ्गम प्राणी मर जाते थे -

**कालिन्ध्यां कालियस्यासीद्ध्रदः कश्चिद् विषाग्निना ।  
श्रप्यमाणपया यस्मिन् पतन्त्युपरिगाः खगाः ॥  
विप्रुष्मता विषोदोर्मिमारुतेनाभिमर्शिताः ।  
म्रियन्ते तीरगा यस्य प्राणिनः स्थिरजङ्गमाः ॥<sup>11</sup>**

जहरीली गैस से होने वाले पर्यावरण-प्रदूषण के विरुद्ध कैसे अभियान चलाया जाय, इस समग्र प्रसङ्ग से हमें यह चेतना मिलती है। कालिय-दमन की यह कथा विष्णुपुराण (5/7) में भी प्राप्त होती है।

यमुना का तीसरा प्रसङ्ग श्रीमद्भागवत के दशम स्कन्ध के 65वें अध्याय में मिलता है। एक बार कृष्ण के अग्रज बलराम ने यमुना के उपवन में वारुणी मंदिरा का पान कर मदोन्मत्त हो यमुना को जलक्रीडा हेतु बुलाया, परन्तु उनके आह्वान पर यमुना नहीं आई। तब उन्होंने यमुना को हल के अग्रभाग से बाहर खींच डाला -

**स आजुहाव यमुनां जलक्रीडार्थमीश्वरः ।  
निजं वाक्यमनादृत्य मत्त इवापगां बलः ।  
अनागतां हलाग्रेण कुपितो विचकर्ष हा ॥<sup>12</sup>**

यमुनाकर्षण की यह कथा विष्णुपुराण में इस तरह प्राप्त होती है -

<sup>10</sup> भाग., 10/16/1

<sup>11</sup> भाग., 10/16/ 4,5

<sup>12</sup> भाग., 10/65/23



आगच्छ यमुने स्नातुमिच्छामीत्याह विह्वलः ।  
तस्य वाचं नदी सा तु मत्तोक्तामवमत्य वै ॥  
नाजगाम ततः क्रुद्धो हलं जग्राह लाङ्गलिः ।  
गृहीत्वा तां हलान्तेन चकर्ष मदविह्वलः ॥<sup>13</sup>

यमुना यमुनोत्री से उद्गम प्राप्त करती है। आगे व्रजभूमि मथुरा-वृन्दावन आदि तथा आगरा मण्डल में होती हुई अन्ततः प्रयाग में आकर गङ्गा में मिल जाती है। इन दो नदियों के मिलन से यह पवित्र तीर्थ तीर्थराज 'सङ्गम' कहलाता है। इन दो नदियों के सङ्गम का धार्मिक दृष्टि वर्णन तो अनेक पुराणों, स्तोत्रों आदि में मिलता है, पर महाकवि कालिदास ने अपने रघुवंश महाकाव्य तथा विक्रमोर्वशीय नाटक में इन दो नदियों के सङ्गम के प्राकृतिक सौन्दर्य एवं आध्यात्मिक माहात्म्य का मनोरम वर्णन किया है। रघुवंश में पुष्पक विमान से अयोध्या लौटते समय राम सीता को दिखाते हुए कहते हैं कि सुन्दरी सीते! देखो। यमुना की साँवली लहरों से पृथक् प्रवाह वाली, उजली लहरों वाली गङ्गा कितनी सुन्दर लग रही हैं -

पश्यानवद्याङ्गि! विभाति गङ्गा  
भिन्नप्रवाहा यमुनातरङ्गैः ॥<sup>14</sup>

कालिदास इन नदियों के माहात्म्य को बताते हुए कहते हैं कि समुद्र की इन दो पत्नियों गङ्गा-यमुना के सङ्गम में स्नान करके जो पवित्र होते हैं वे तत्त्वज्ञानी न होने पर भी संसार के बन्धनों से छूट जाते हैं -

समुद्रपत्न्योर्जलसंनिपाते  
पूतात्मनामत्र किलाभिषेकात् ।  
तत्त्वावबोधेन विनापि भूय-  
स्तनुत्यजां नास्ति शरीरबन्धः ॥<sup>15</sup>

संस्कृत के प्रसिद्ध नाटककार भवभूति ने अपने नाटक 'उत्तररामचरितम्' के प्रथम अङ्क में एक स्थान पर यमुना की चर्चा की है। जब नेपथ्य से राम के दरबार में मथुरा से पधारे ऋषियों का समूह 'अमङ्गल-अमङ्गल' कहकर पुकारता है और सूचित करता है कि यमुना के तीर पर रहने वाले, कठोर तपस्या वाले ऋषियों का समूह 'लवण' राक्षस से भयभीत होकर रक्षा करने वाले आपके पास आया है -

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<sup>13</sup> विष्णु., 5/25/8-10

<sup>14</sup> रघु. 13/57

<sup>15</sup> रघु.,13/58

ऋषीणामुग्रतपसां यमुनातीरवासिनाम् ।  
लवणत्रासितः स्तोमस्त्रातारं त्वामुपस्थितः ॥<sup>16</sup>

स्तोत्रकाव्यों की परम्परा में श्रीशङ्कराचार्य द्वारा विरचित दो 'यमुनाष्टकम्' प्राप्त होते हैं, जिनमें आठ-आठ गीत्यात्मक स्तोत्रों द्वारा यमुना की स्तुति की गई है। इनमें यमुना के विविध रूपों, गुणों, सम्बन्धों एवं वैशिष्ट्यों की चर्चा की गई है, साथ ही उसके माहात्म्य का भी बखान किया गया है। यमुना के परिचय के साथ उसकी महिमा का वर्णन करते हुए भक्त कहता है -

मधुवनचारिणि भास्करवाहिनि जाहविसङ्गिनि सिन्धुसुते  
मधुरिपुभूषिणि माधवतोषिणि गोकुलभीतिविनाशकृते ।  
जगदघमोचिनि मानसदायिनि केशवकेलिनिदानगते  
जय यमुने जय भीतिनिवारिणि सङ्कटनाशिनि पावय माम् ॥<sup>17</sup>

एक अन्य स्तोत्रगीत की रचना कर पञ्चचामर छन्द में शङ्कराचार्य ने श्रीकृष्ण के साँवले शरीर की कान्ति के समान कान्ति धारण करने वाली यमुना की श्रीकृष्णभक्ति के परिप्रेक्ष्य में स्तुति की है यथा -

मुरारिकाय-कालिमा-ललाम-वारिधारिणी  
तृणीकृतत्रिविष्टपा त्रिलोकशोकहारिणी ।  
मनोऽनुकूल-कूलकुञ्ज-पुञ्जधृतदुर्मदा  
धुनोतु मे मनोमलं कालिन्दनन्दिनी सदा ॥<sup>18</sup>

कृष्णभक्ति से जोड़ते हुए यमुना के सौन्दर्य एवं माहात्म्य की चर्चा इस प्रकार की गई है -

सदैव नन्दनन्दकेलि-शालिकुञ्जमञ्जुला  
तटोत्थफुल्लमल्लिका-कदम्बरेणुसूज्ज्वला ।  
जलावगाहिनां नृणां भवाब्धिसिन्धुपारदा  
धुनोतु मे मनोमलं कालिन्दनन्दिनी सदा ॥<sup>19</sup>

<sup>16</sup> उत्तर., 1/50

<sup>17</sup> स्तो. र., पृ. 274

<sup>18</sup> स्तो. र., पृ. 270

<sup>19</sup> स्तो. र., पृ. 273

मधुरकोमलकान्त पदावली में श्रीकृष्ण के मधुर लीलावर्णन से ओतप्रोत गीतिकाव्य 'गीत-गोविन्दम्' में कविवर जयदेव ने यमुना के तट को ही कृष्ण के कलाविलास की भूमि माना है। श्रीकृष्ण के गोपियों के साथ होने वाले रास, विहार, मान, विरह आदि सब परिदृश्य यमुना के तट पर ही होते हैं। इसीलिए उसमें यमुनातट का नाम बार-बार आता है। यथा -

राधा-माधवयोर्जयन्ति यमुनाकूले रहःकेलयः ।<sup>20</sup>  
वृन्दावनविपिने परिसरपरिगत-यमुनाजलपूते ।<sup>21</sup>  
केलिकलाकुतुकेन च काचिदमुं यमुनाजलकूले ।<sup>22</sup>  
कृतानुतापः स कलिन्दनन्दिनी-  
तटान्तकुञ्जे विषसाद माधवः ।<sup>23</sup>  
यमुनातीर-वानीरकुञ्जे मन्दमास्थितम् ।<sup>24</sup>  
धीरसमीरे यमुनातीरे वसति वने वनमाली ।<sup>25</sup>  
स्फुटतरफेन-कदम्बकरम्बितमिव यमुनाजलपूरम् ।<sup>26</sup>

प्रसिद्ध भक्तिवादी आचार्य एवं कवि रूपगोस्वामी ने 'यमुनास्तोत्र' लिखा था ऐसा साक्ष्य प्राप्त होता है। यमुना की स्तुति में 'यमुनाष्टक' की रचना करने वाले महाप्रभु वल्लभाचार्य पुष्टिमार्गी वैष्णव भक्त हैं। उन्होंने श्रीकृष्णभक्ति के प्रसङ्ग में ही नौ ललित पद्यों द्वारा यमुना की वन्दना की है। आठ पद्यों में यमुना देवी की गुण महिमा का बखान है और नवें पद्य में उसकी फलश्रुति कही गई है। इस यमुनाष्टक का प्रथम पद्य इस प्रकार आरम्भ होता है -

नमामि यमुनामहं सकलसिद्धिहेतुं मुदा  
मुरारि-पद-पङ्कज-स्फुरदमन्द-रेणूत्कटाम् ।  
तटस्थ-नव-कानन-प्रकट-मोद पुष्पाम्बुना  
सुरासुर सुपूजित-स्मरपितुः श्रियं बिभ्रतीम् ॥

सब प्रकार की सिद्धियों को देने वाली ऐसी यमुना को मैं प्रसन्नतापूर्वक नमन करता हूँ, कृष्ण के चरण-कमलों के स्पर्श से जिसकी धूलियाँ व्याप्त हैं, जिसके तट पर स्थित नये वन में सुगन्धित पुष्प खिले हैं और जो देव एवं दानवों से पूजित श्रीकृष्ण की साँवली छवि को धारण करती है।

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<sup>20</sup> गीत. 1/1

<sup>21</sup> गीत. 1/3/7

<sup>22</sup> गीत. 1/4/5

<sup>23</sup> गीत. 3/2

<sup>24</sup> गीत. 4/1

<sup>25</sup> गीत. 5/11/1

<sup>26</sup> गीत. 11/22/2

कलिन्दगिरिमस्तके पतदमन्दपूरोज्ज्वला  
विलासगमनोल्लसत्-प्रकटगण्डशैलोज्ज्वला ।  
सघोषगतिदन्तुरा समधिरूढदोलोत्तमा  
मुकुन्दरतिवर्धिनी जयति पद्मबन्धोः सुता ॥

कलिन्द पर्वत के मस्तक पर गिरते हुए तीव्र जलप्रपात से उज्ज्वल, विलासपूर्वक चलने से बीच में प्रकट होने वाले पर्वत-शिखरों से ऊँची, तेज आवाज़ करके चलने वाली, उत्तम झूले पर चढ़ी हुई, श्रीकृष्ण की रति बढ़ाने वाली सूर्य की पुत्री यमुना की जय हो ।

सत्रहवीं शताब्दी के प्रख्यात आचार्य एवं कवि पण्डितराज जगन्नाथ ने अनेक लहरियाँ लिखी हैं, जिनमें गङ्गा की स्तुति में 'गङ्गालहरी' एवं यमुना की स्तुति में 'अमृतलहरी' प्रमुख हैं । कवि ने शार्दूलविक्रीडित छन्द में ग्यारह मनोरम पद्य रचे हैं । यमुना का सम्बन्ध कृष्ण से है । वह समस्त तापों की हरण करने वाली है, वह यम के भय से भी मुक्त कराती है । यमुना स्नान की महिमा का वर्णन करते हुए कवि उसकी स्तुति इस प्रकार करता है -

मातः पातकपातकारिणि तव प्रातः प्रयातस्तटं  
यः कालिन्दि महेन्द्रनीलपटलस्निग्धां तनुं वीक्षते ।  
तस्यारोहति किं न धन्यजनुषः स्वान्तं नितान्तोल्लस-  
न्नीलाभोधर-वृन्दवन्दितरुचिर्देवो रमावल्लभः ॥<sup>27</sup>

हे पाप का नाश करने वाली यमुने ! तुम्हारे तट पर पहुँचा हुआ जो मनुष्य नीलम मणि के समान चिकने तुम्हारे शरीर को देखता है, उस धन्य जीवन वाले मनुष्य के चित्त पर उमड़ते हुए नीले बादलों के समूह से वन्दित कान्ति वाले भगवान् विष्णु क्यों नहीं आरूढ हो जाते अर्थात् हो जाते हैं ।

पुनः यमुना देवी को नमन करता हुआ कवि उसकी पाप निवारिणी शक्ति का वर्णन करता है -

संज्ञाकान्तसुते कृतान्तभगिनि श्रीकृष्णनित्यप्रिये  
पापोन्मूलिनि पुण्यधावत्र यमुने कालिन्दि तुभ्यं नमः ।  
एवं स्नानविधौ पठन्ति खलु ये नित्यं गृहीतव्रता-  
स्तानामन्त्रितसंख्यजन्मजनितं पापं क्षणादुज्झति ॥<sup>28</sup>

हे सूर्य की पुत्री ! यमराज की बहिन ! श्रीकृष्ण की नित्य प्रिये ! पापों को उखाड़ फेंकने वाली ! पुण्य धारण करने वाली कलिन्दकन्ये ! यमुने ! तुम्हें नमस्कार है । इस प्रकार नित्य व्रत

<sup>27</sup> अमृत, पद्य-1

<sup>28</sup> अमृत, पद्य - 10

धारण किये हुए जो लोग स्नानविधि में पाठ करते हैं उन्हें पूर्व के असंख्य जन्मों का पाप क्षण भर में छोड़ देता है।

अनंगहर्ष-कृत 'तापसवत्सराज' नाटक में प्रयाग की चर्चा दो बार आती है, जहाँ पर गङ्गा एवं यमुना दोनों नदियों के संगम का वर्णन किया गया है -

सख्यं गता यमुनया सह यत्र गङ्गा  
यत्राप्लवन्ति मुनयः स्वसमीहितानि ।  
पापीयसां भवति यत्र परा विशुद्धि-  
स्तं मामितो नयतमिष्टफलं प्रयागम् ॥<sup>29</sup>

आगे गंगा एवं यमुना के संगम के वर्णन द्वारा वासवदत्ता एवं पद्मावती के मिलन की व्यञ्जना की गई है -

इमं गङ्गा-यमुनयोश्चेतोनिर्वृतिकारणम् ।  
आसन्नमिह पश्यामि भवत्योरिव सङ्गमम् ॥<sup>30</sup>

समग्र संस्कृत-साहित्य में यमुना श्रीकृष्णभक्ति के प्रसंग में ही अत्यधिक चर्चित एवं वर्णित हुई हैं। "कदा वृन्दारण्ये विमलयमुनातीरपुलिने । चरन्तं गोविन्दं हलधर-सुदामादिरहितम् ।" जैसे पद्यों में भक्त यमुना के तट पर मधुर मुरली बजाने वाले कृष्ण को देखना चाहता है। यमुना श्रीकृष्ण की प्रिया हैं। अतः उनका रंग साँवला है। उनके इस श्यामल रंग से किसको क्या भ्रम हो रहा है यह इस अज्ञातकर्तृक पद्य में प्राप्त होता है -

यां दृष्ट्वा यमुनां पिपासुरनिशं व्यूहो गवां गाहते  
विद्युत्त्वानिति नीलकण्ठनिवहो यां द्रष्टुमुत्कण्ठते ।  
उत्तंसाय तमालपल्लवमिति च्छिन्दन्ति यां गोपिकाः  
कान्तिः कालियशासनस्य वपुषः सा पावनी पातु वः ॥<sup>31</sup>

आधुनिक काल में कविपुंस्कोकिल हरिदत्त शर्मा -रचित गीतिकाव्य 'गीतकन्दलिका' में ब्रज भाषा के गीत की लय पर लिखित प्रस्तुत गीत में भी गोपवधूटी को यमुनापुलिने पर जाने की प्रेरणा दी गई है -

यमुनापुलिने विहरति माधवो रे  
चल सखि कुञ्ज, काननकुञ्ज चल सुकुमारि ।  
यमुनापुलिने०<sup>32</sup>

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<sup>29</sup> तापस., 2/22

<sup>30</sup> तापस., 6/5

<sup>31</sup> सुभा.र.भा., 1/161

<sup>32</sup> गीत.क.- गीत 12, पृ. 18

इस प्रकार आदि वैदिक काल से लेकर आधुनिक काल तक संस्कृत-साहित्य-धरा पर यमुना-वर्णन की धारा अविरल गति से प्रवाहित होती आ रही है। कविगण यमुना के सौन्दर्य पर मुग्ध हुए हैं, उसके माहात्म्य पर अभिभूत हुए हैं, उसका गुणगान करने को अग्रसर हुए हैं। समग्र संस्कृत-साहित्य यमुना के वर्णन-जल से आप्लावित हो रहा है।

### शब्दसंक्षेपिका

1. अमृत. - अमृतलहरी
2. उत्तर. - उत्तररामचरित
3. ऋ. - ऋग्वेद
4. ऐत.- ऐतरेय ब्राह्मण
5. गीत. - गीतगोविन्द
6. गीत. क. - गीतकन्दलिका
7. तापस. - तापसवत्सराज
8. भाग. - भागवतपुराण
9. महा. आदि.- महाभारत आदिपर्व
10. महा. वन. - महाभारत वनपर्व
11. स्तो.र. - स्तोत्ररत्नावली
12. रघु. - रघुवंश
13. विष्णु. - विष्णुपुराण
14. वा.रा अयोध्या.- वाल्मीकि रामायण अयोध्याकाण्ड
15. वा.रा. उत्तर. - वाल्मीकिरामायण उत्तरकाण्ड
16. सुभा. र. भा. -सुभाषितरत्नभाण्डागारम्
17. शत.- शतपथब्राह्मण

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# कुश का सांस्कृतिक एवं वैज्ञानिक अनुशीलन

धनञ्जय वासुदेव द्विवेदी

## सारांश

भारतीय परम्परा वनस्पतियों के महत्त्व को स्वीकार करती है। संस्कृत साहित्य के अनुशीलन से यह ज्ञात होता है कि वनस्पतियों और मानवों के मध्य घनिष्ठ सम्बन्ध का प्रतिपादन किया है। वनस्पतियों की लम्बी सूची में कुश का स्थान भी अत्यन्त महत्त्वपूर्ण है। यह उन वनस्पतियों में है जिसका उल्लेख वैदिककाल से लेकर आजतक के साहित्य में प्राप्त होता है। यह एक तृणविशेष है जो अपने सांस्कृतिक और औषधीय महत्त्व के लिए जानी जाती है। विभिन्न धार्मिक अनुष्ठानों में कुश का प्रयोग अनिवार्य रूप से किया जाता है। इसे तृणों में सर्वश्रेष्ठ माना जाता है। इसे मन्युनाशक और मंगलकारक माना गया है। कुश के लिए दर्भ शब्द का बहुशः प्रयोग होता है। प्रायः सभी निघण्टुकारों, शब्दकोशकारों और कवियों ने कुश और दर्भ को समान अर्थ में स्वीकार किया है। कतिपय आचार्यों ने, जिन्होंने दोनों में भिन्नता स्वीकार की है, उनका भी अभिमत है कि ये गुण-कर्म में समान हैं। प्रकृत शोधालेख में दोनों को एकरूप माना गया है। निघण्टुग्रन्थों या अन्य शब्दकोशों में कुश शब्द के जो पर्यायवाची बताए गए हैं, वे उसके वैज्ञानिक स्वरूप, सांस्कृतिक महत्त्व और औषधीय गुणों पर प्रकाश डालते हैं। ऐसी मान्यता है कि कुश के बिना किसी भी धार्मिक कार्य का सम्पादन नहीं हो सकता है। देवपूजन हो या श्राद्धकर्म कुश का प्रयोग किसी-न-किसी रूप में अनिवार्य रूप से होता है। ज्योतिषीय दृष्टि से भी कुश का अत्यधिक महत्त्व है। औषधीय दृष्टि से भी कुश अत्यन्त उपयोगी है।

(कूटशब्द : कुशोदक, पवित्री, यज्ञ, देवपूजन, श्राद्धकर्म, वास्तु, दर्भमणि, अशमरीनाशक, स्तन्य-जनन, मूत्रल)

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## भूमिका -

वनस्पतियों के बिना मानवजीवन की कल्पना नहीं की जा सकती है। मानवमात्र की अधिकांश आवश्यकताओं की पूर्ति इन्हीं वनस्पतियों से होती है। ज्ञात वनस्पतियों का अनेकशः विभाजन किया जाता है जिसमें मुख्य हैं - ओषधि, वनस्पति, वृक्ष, गुल्म, तृण, प्रतान, वल्ली आदि। संस्कृत साहित्य में कुश का उल्लेख तृणजातीय पौधों के साथ मिलता है। तृणजातीय पौधों में कुश का स्थान महत्त्वपूर्ण है। ब्रह्मवैवर्तपुराण के अनुसार तृणों में कुश को सर्वश्रेष्ठ माना गया है - "तृणानां च यथा कुशः"।<sup>1</sup> यह ऐसा तृणविशेष है जिसका प्रयोग सनातन परम्परा में पूजाकार्य तथा औषधी दोनों ही रूपों में होता है। धार्मिक दृष्टि से यह अत्यन्त पुनीत माना जाता है। नानाविध धार्मिक समारोहों और श्राद्धप्रभृति कर्मों में कुश का प्रयोग विविध रूपों में होता है। कुश की आसनी धार्मिक कार्यों में बैठने के लिए अधिक पवित्र मानी जाती है। लोग इससे रस्सी भी बनाते थे।<sup>2</sup> भारतीय परम्परा में कुश एक महत्त्वपूर्ण वनस्पति है जिसका उल्लेख

<sup>1</sup> ब्र.वै.पु.-3/3/24

<sup>2</sup> पा.गू.सू.-1/15/4



किसी-न-किसी रूप में वैदिकवाङ्मय में भी प्राप्त होता है इसे मन्युनाशक तथा मंगलकारक बताया गया है। बाद में रामायण, महाभारत, पुराणों, रघुवंश प्रभृति काव्यों तथा आयुर्वेद के ग्रन्थों में भी इसका उल्लेख प्राप्त होता है। आचार्य पाणिनि के अष्टाध्यायी में कुश का उल्लेख प्राप्त होता है जहाँ इसका उल्लेख अनेक स्थलों पर हुआ है, तथा इसके विभिन्नार्थक पदों की निष्पत्ति एवं सिद्धि की गई है।<sup>3</sup> यह सांस्कृतिक और औषधीय दोनों ही दृष्टियों से अत्यन्त महत्त्वपूर्ण वनस्पति है।

### शोधप्रविधि -

इस शोधलेख को तैयार करने में शोध की पुस्तकावलोकन विधि का अनुसरण किया गया है। इसके अतिरिक्त साक्षात्कार विधि का भी आश्रय लिया गया है जिसके अन्तर्गत विषय के लब्धप्रतिष्ठ विद्वानों का मार्गदर्शन प्राप्त किया गया है।

तथ्य विश्लेषण -

‘कुश’ के लिए प्रयुक्त होने वाला एक अपर प्रचलित शब्द है ‘दर्भ’। अनेक निघण्टुकारों ने इन्हें परस्पर एक दूसरे का पर्यायवाची माना है। कतिपय आचार्यों ने इनकी भिन्नता भी स्वीकार की है लेकिन गुणधर्म में समान माना है। आकृतिविज्ञान की दृष्टि से भी दोनों एक ही हैं। सांस्कृतिक दृष्टि से भी दोनों में अभेद ही है। अतः प्रकृत आलेख में दोनों की एकता ही स्वीकार की गई है।

कुश के पौधे मोटे, बहुवर्षायु, दृढ़ तथा 1-2 फीट ऊँचे होते हैं। मूलस्तम्भ सीधा खड़ा परन्तु बहुत गहराई तक होता है। पत्ते 12 इंच तक लम्बे, 0.2 इंच तक चौड़े, अग्र पर काँटे की तरह तीक्ष्ण और पत्रतट सूक्ष्म रोमों के कारण तेज धार का होता है। पुष्पदण्ड 6-18 इंच लम्बा तथा सीधा होता है। बीज 0.25 इंच लम्बे, अण्डाकार तथा चपटे होते हैं। वर्षा ऋतु में पुष्प तथा शीत ऋतु में फल लगते हैं।<sup>4</sup>

कुश समस्त भारतवर्ष में उष्ण एवं शुष्क क्षेत्रों में स्वयंजात पाए जाते हैं, और सर्वत्र प्रसिद्ध हैं। इसके जड़ से अनेक सूत्र या काण्ड निकलते हैं। अतः इसके स्तम्भ का वर्णन उपलब्ध होता है- एकमूलोऽनेकशाखःस्तम्ब इत्युच्यते, दर्भाणां स्तम्बो दर्भस्तम्बः।<sup>5</sup>

### कुश तथा उसके पर्यायवाची शब्द -

निघण्टुग्रन्थों में कुश के अनेक पर्यायवाची शब्दों का उल्लेख प्राप्त होता है। ये सभी पर्यायवाची शब्द सोद्देश्य हैं। ये सभी कुश के गुणधर्म, वैशिष्ट्य आदि की ओर संकेत करते हैं। विभिन्न निघण्टु ग्रन्थों में परिगणित कुश के पर्यायवाची शब्दों का उल्लेख आगे किया जा रहा है-

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<sup>3</sup> पा.भा.- पृ. 208

<sup>4</sup> भा.नि.-पृ.382

<sup>5</sup> श.ब्रा.-7/2/3/2

### भावप्रकाश निघण्टु -

भावप्रकाश निघण्टु के अनुसार कुश, दर्भ, बर्हि, सूच्यग्र और यज्ञभूषण ये सब नाम कुश के हैं-कुशो दर्भस्तथा बर्हिः सूच्यग्रो यज्ञभूषणः ।<sup>6</sup>

### कैयदेव निघण्टु -

कैयदेव निघण्टु के अनुसार (1) कुश, दर्भ ह्रस्वदर्भ, याज्ञेय, यज्ञभूषण, श्वेतदर्भ, पूतिदर्भ, मृदुदर्भ, लवकुश बर्हि, पवित्रक, यज्ञसंस्तर, कुतप (2) सूच्यग्र, खरदर्भ, मुनिशस्त्र, क्षुरच्छद ये पर्याय क्रमशः दर्भ और कुश के हैं। कैयदेव निघण्टु ने कुश को दर्भ का ही एक भेद माना है -

कुशो दर्भो ह्रस्वदर्भो याज्ञेयो यज्ञभूषणः ।  
श्वेतदर्भः पूतिदर्भो मृदुदर्भो लवः कुशः ॥  
बर्हिः पवित्रको यज्ञसंस्तर कुतपोऽपरः ।  
सूच्यग्रः खरदर्भश्च मुनिशस्त्रं क्षुरच्छदः ॥<sup>7</sup>

### मदनपाल निघण्टु -

मदनपाल निघण्टु के अनुसार दर्भ, बर्हि, कुश, तीक्ष्ण, सूच्यग्र और यज्ञभूषण आदि शब्द कुश के पर्यायवाची कहे जाते हैं - दर्भो बर्हिः कुशस्तीक्ष्णः सूच्यग्रो यज्ञभूषणः ।<sup>8</sup>

### राजनिघण्टु -

राजनिघण्टु में सितदर्भ तथा हरिद्रर्भदर्भ नाम से कुश के दो भेद स्वीकार किए गए हैं। इसके अनुसार सितदर्भ, ह्रस्वकुम्भ, पूत, यज्ञियपत्रक, वज्र, ब्रह्मपवित्र, तीक्ष्ण, यज्ञभूषण, सूचीमुख, पुण्यतृण, वह्नि तथा पूततृण- ये सब सितदर्भ के बारह नाम हैं। शरपत्र, हरिद्रर्भ, पृथुच्छद, शारी, रूक्ष, दर्भ, दीर्घपत्र तथा पवित्रक- ये सब दूसरे प्रकार के कुश हरिद्रर्भ के नाम हैं -

सितदर्भो ह्रस्वकुम्भो पूतो यज्ञियपत्रकः ।  
वज्रो ब्रह्मपवित्रश्च तीक्ष्णो यज्ञस्य भूषणः ।  
सूच्यमुखः पुण्यतृणो वह्निः पूततृणो द्विषद् ॥  
कुशोऽशरपत्रश्च हरिद्रर्भः पृथुच्छदः ।  
शारी च रूक्षदर्भश्च दीर्घपत्रः पवित्रकः ॥<sup>9</sup>

<sup>6</sup> भा.नि.-गु.व./165

<sup>7</sup> कै.नि.-ओ.व./1239-1240

<sup>8</sup> म.नि.-अ.व./338

<sup>9</sup> रा.नि.-शा.व./91, 93

### अमरकोष -

अमरकोष के अनुसार कुश के पर्यायवाची हैं - कुश, कुथ, दर्भ और पवित्र -“अस्त्री कुशं कुथो दर्भः पवित्रम्”<sup>10</sup>

अब कतिपय महत्त्वपूर्ण पर्यायवाची शब्दों का उल्लेख करते हुए उसके उस नामकरण के कारण को रेखाङ्कित किया जा रहा है -

1. कुश-भूमि में गहराई तक इसकी जड़ जाती है। यह पाप का नाश करती है।
2. क्षुरच्छद, तीक्ष्ण- इसके पत्ते अत्यन्त तीक्ष्ण होते हैं।
3. बर्हि- यह पौधा बहुत तीव्र गति से बढ़ता है।
4. सूच्यग्र, सूचीमुख-पत्राग्र सूचीमुख के सदृश तीक्ष्ण होता है।
5. यज्ञभूषण, याज्ञेय, यज्ञियपत्रक- यह यज्ञ में बहुशः प्रयुक्त होने वाला पादप है।
6. दर्भ-इसके पत्ते इतने तीक्ष्ण होते हैं कि वह वस्तुओं को फाड़ सकता है।
7. पवित्रक, पूत, पुण्यतृण, पवित्र-कुश को अत्यन्त पवित्र माना जाता है।
8. मुनिशस्त्र-यह अनेक अवसरों पर ऋषि-मुनियों द्वारा प्रयुक्त होता रहा है।

अन्यत्र भी कुश के कतिपय पर्यायवाची शब्दों का उल्लेख प्राप्त होता है, जिसका उल्लेख यहाँ किया जा रहा है -

1. भूरिमूल- कुश का जड़ गुच्छरूप में विद्यमान रहता है।
2. शतकन्द- कुश के प्रकन्दों की संख्या सैकड़ों में होती है।
3. सहस्रपर्ण- इसके पत्तों की संख्या हजारों में हो सकती है।
4. वेदतृण- इसे वेदों का तृण माना जाता है। वेदों में बहुत ही कम तृणों का उल्लेख प्राप्त होता है, परन्तु वैदिक वाङ्मय में इसका उल्लेख बारम्बार प्राप्त होता है।

### कुश का सांस्कृतिक महत्त्व -

सांस्कृतिक दृष्टि से कुश अत्यन्त महत्त्वपूर्ण है। यह एक ऐसी वनस्पति है जिसका प्रयोग देवताओं, पितरों और प्रेतों तक के लिए समान रूप से होता है। स्नान, सन्ध्योपासन, पूजन, जप, होम, वेदाध्ययन और पितृकर्म में पवित्री धारण करना आवश्यक है। यह कुश से बनाई जाती है।

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<sup>10</sup> अ.को.वनौषधिवर्ग/166

कुश की पवित्री बनाकर 'अनामिका' में धारण करने पर ही अनेक पूजन-विधान पूर्ण और शुद्ध माने जाते हैं। यह पवित्री कुश तृण को मोड़कर अंगूठी के आकार में इस प्रकार बनाया जाता है कि पुच्छ की आकृति बने। इसकी आकृति तीन अंगुल की होनी चाहिए।<sup>11</sup> सभी धार्मिक अनुष्ठानों में इस अंगूठी को अनामिका में धारण करना चाहिए।<sup>12</sup> इसको धारण करने का मुख्य उद्देश्य होता है-साधक का उस समय तन, मन से पवित्र और समस्त बाह्य-बाधाओं से सुरक्षित हो जाना। यह पवित्री एक प्रकार की मुद्रिका होती है। हवन-पूजन ही नहीं-पितरों का आह्वान, श्रद्धा-तर्पण और क्रिया-कर्म तक में पवित्री धारण की जाती है। पवित्री पहनकर आचमन करनेमात्र से कुश जूठा नहीं होता। अतः आचमन के पश्चात् इसका त्याग नहीं होता। हाँ, पवित्री पहनकर यदि भोजन कर लिया जाए, तो वह जूठी हो जाती है और उसका त्याग अपेक्षित है।<sup>13</sup>

दिवंगत व्यक्ति के नाम पर पिण्डदान के समय-'कुश' को ही प्रमुख आधार बनाया जाता है। विविध धार्मिक अनुष्ठानों कुशनिर्मित आसन का प्रयोग किया जाता है। सूर्यग्रहण हो या चन्द्रग्रहण, सनातन परम्परा को मानने वाले भोजन आदि की पवित्रता को बनाए रखने के लिए उसके ऊपर कुश डाल देते हैं।

कुश से जल छिड़कना, कुश को व्यक्ति अथवा देवता विशेष का स्थानापन्न मानकर उसकी पूजा करना, मण्डप आदि की रचना में उसका प्रयोग तथा अन्य कितने ही धार्मिक कृत्यों में उसकी अनिवार्यता, उसके सांस्कृतिक महत्त्व को स्वतः उद्घाटित कर देती है।

स्नान में, हवन में, जप में, दान में, स्वाध्याय में, पितृकर्म में, सन्ध्योपासन में और अभिवादन में दोनों हाथों में कुश धारण करना चाहिए। कुश के बिना जो पूजा होती है, वह निष्फल कही गई है। कुश के बिना किया गया स्नान भी निष्फल होता है।<sup>14</sup> कूर्मपुराण के अनुसार कुश और यज्ञोपवीत के बिना किया हुआ समस्त कार्य राक्षस कहलाता है और वह इहलोक में फलप्रद नहीं होता है -

विना दर्भेण यत्कर्म विना सूत्रेण वा पुनः ।  
राक्षसं तद्भवेत्सर्वत्रामुत्रेह फलप्रदम् ॥<sup>15</sup>

नारद पुराण के अनुसार कुश का प्रयोग धार्मिक अनुष्ठानों अग्नि के चारों ओर में जल छिड़कने के लिए किया जाता है।<sup>16</sup> मनुस्मृति के अनुसार कुश की जितनी आवश्यकता हो उतनी ही लाकर रखनी चाहिए।<sup>17</sup> कुश द्वारा भक्तिपूर्वक पूजन करने से भगवान् हरि प्रसन्न हो जाते हैं। पूजन करने

<sup>11</sup> ना.पु.-51/26

<sup>12</sup> ना.पु.-51/57

<sup>13</sup> नि.क.पू.प्र., पृ. 41

<sup>14</sup> य.मी.-पृ. 371

<sup>15</sup> कू.पु.-उ./18/51

<sup>16</sup> ना.पु.-51/12

<sup>17</sup> म.स्म.-2/157

वाले को भोग-मोक्ष की प्राप्ति होती है।<sup>18</sup>

उपनयन संस्कार के सम्बन्ध में कूर्म पुराण में कहा गया है कि ब्राह्मणों का यज्ञोपवीत तिहरा होना चाहिए, वह कुश का हो अथवा वस्त्र का हो।<sup>19</sup> वट्ट की मेखला मूँज की बनानी चाहिए। मूँज के अभाव में कुश की मेखला बनानी चाहिए।<sup>20</sup>

कूर्म पुराण में कहा है कि मनुष्यों को प्रयत्नपूर्वक प्रातःकाल स्नान करना चाहिए। दृष्टादृष्ट फल देने वाले प्रातःकालीन शुभ स्नान की सभी प्रशंसा करते हैं। लेकिन असमर्थता की स्थिति में स्नान के कुछ विशिष्ट प्रावधान बताए गए हैं। इसमें एक ब्राह्म स्नान है। कुशों के द्वारा जलबिन्दुओं से मन्त्रोच्चारणपूर्वक मार्जन करना ब्राह्म स्नान कहलाता है-“ब्राह्मं तु मार्जनं मन्त्रैः कुशैः सोदकबिन्दुभिः”।<sup>21</sup>

भूतयज्ञ के अन्त में एकाग्रचित्त होकर हाथ में कुश लेकर अग्नि के पश्चिम की दिशा में कुशपुंज पर बैठकर यज्ञशाला की अग्नि, लोकाग्नि अथवा जल में या भूमि पर वैश्वदेव करना चाहिए। यह देवयज्ञ कहलाता है -

अग्नेः पश्चिमतो देशे भूतयज्ञान्त एव वा ।  
कुशपुञ्जे समासीनः कुशपाणिः समाहितः ॥  
शालाग्रौ लौकिके वाग्रौ जले भूम्यामथापि वा ।  
वैश्वदेवं ततः कुर्याद् देवयज्ञः स वै स्मृतः ॥<sup>22</sup>

## कुश की उत्पत्ति -

कुश की उत्पत्ति को लेकर श्रीमद्भागवत महापुराण में बड़ी रोचक कथा का वर्णन है -

बर्हिष्मती नाम पुरी सर्वसम्पत्समन्विता ।  
न्यपतन् यत्र रोमाणि यज्ञस्याङ्गं विधुन्वतः ॥  
कुशाः काशास्त एवासन्शश्वद्धरितवर्चसः ।  
ऋषयो यैः पराभाव्य यज्ञघ्नान्यज्ञमीजिरे ॥  
कुशकाशमयं बर्हिरास्तीर्य भगवान्मनुः ।  
अयजद्यज्ञपुरुषं लब्धा स्थानं यतो भुवम् ॥<sup>23</sup>

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<sup>18</sup> अ.पु.-202/10-11

<sup>19</sup> कू.पु.-उ.वि./12/6

<sup>20</sup> कू.पु.-उ.वि./12/14

<sup>21</sup> कू.पु.-उ.वि./18/13

<sup>22</sup> कू.पु.-उ.वि./18/104-105

<sup>23</sup> श्री.भा.म.पु.-3/22/29-31

अर्थात् सब प्रकार की सम्पदाओं से युक्त बर्हिष्मती नगरी मनु जी की राजधानी थी, जहाँ पृथिवी को रसातल से ले आने के पश्चात् शरीर कँपाते समय श्रीवराहभगवान् के रोम झड़कर गिरे थे। वे रोम ही निरन्तर हरे-भरे रहने वाले कुश और काश हुए, जिनके द्वारा मुनियों ने यज्ञ में विघ्न डालने वाले दैत्यों का तिरस्कार कर भगवान् यज्ञपुरुष की यज्ञों के द्वारा आराधना की। महाराज मनु ने भी श्रीवराह भगवान् से भूमिरूप निवास स्थान प्राप्त होने से इसी स्थान में कुश और काश की चटाई बिछाकर श्रीयज्ञभगवान् की पूजा की थी।

### कुश का माहात्म्य एवं उसका ईश्वरत्व -

पद्मपुराण में ब्रह्माजी ने कहा है कि सम्पूर्ण लोकों में भगवान् विष्णु जल के देवता माने गए हैं। अतः जो जल से स्नान करके पवित्र होता है, उसका भगवान् श्रीविष्णु कल्याण करते हैं। विशेष बात यह है कि कुश के संसर्ग से जल अमृत से बढ़कर होता है। कुश सम्पूर्ण देवताओं का निवासस्थान है, पूर्वकाल में मैंने ही उसे उत्पन्न किया था। कुश के मूल में मैं (ब्रह्मा), उसके मध्य भाग में श्रीविष्णु और अग्रभाग में भगवान् श्रीशंकर विराजमान हैं। इन तीनों के द्वारा कुश की प्रतिष्ठा है। अपने हाथों में कुश धारण करने वाला द्विज सदा पवित्र माना गया है। वह यदि किसी स्तोत्र का पाठ करे तो उसका सौ गुना महत्त्व बतलाया गया है। वही यदि तीर्थ में किया जाए तो उसका फल हजार गुना अधिक होता है। कुश, काश, दूर्वा, जौ का पत्ता, धान का पत्ता, बल्वज और कमल ये सात प्रकार के कुश बताए गए हैं। इनमें से पूर्व-पूर्व कुश अधिक पवित्र माने गए हैं -

जलस्य देवता विष्णुः सर्वलोकेषु गीयते ।  
जलपूतो भवेद्यस्तु विष्णुस्तच्छङ्करो भवेत् ॥  
जलं गण्डूषमात्रं तु पीत्वा पूतोभवेन्नरः ।  
विशेषात्कुशसंसर्गात्पीयूषादधिकं जलम् ॥  
सर्वदेवालयो दर्भो मयाऽयं निर्मितः पुरा ।  
कुशमूले भवेद्ब्रह्मा कुशमध्ये तु केशवः ॥  
कुशाग्रे शङ्करं विद्धि कुश एते प्रतिष्ठिताः ।  
कुशहस्तः सदामेध्यः स्तोत्रं मन्त्रं पठेद्यदि ॥  
सर्वं शतगुणं प्रोक्तं तीर्थे साहस्रमुच्यते ।  
कुशाः काशास्तथा दूर्वा यवपत्राणित्रीहयः ॥  
बल्वजाः पुण्डरीकाश्च कुशास्सप्त प्रकीर्तिताः ।  
आनुपूर्वेण मेध्याः स्युः कुशा लोके प्रतिष्ठिताः ॥<sup>24</sup>

भगवान् राम ने ब्रह्मा की स्तुति करते हुए उन्हें दर्भपाणि (जिसके हाथ में दर्भ हो) कहा है।<sup>25</sup>

<sup>24</sup> प.पु.-1/51/30-35

<sup>25</sup> प.पु.-1/38/165

वराहपुराण में क्षीरधेनु का वर्णन प्राप्त होता है। कुश को क्षीरधेनु का रोम कहा गया है।<sup>26</sup>

### शिवपूजा से सम्बन्धित होम और कुश -

शिवपूजा के अङ्गभूत होम की विधि का वर्णन करते हुए कहा गया है कि उपासक को अग्नि-शाला में जाकर यज्ञकुण्ड का कुशों द्वारा प्रोक्षण और मार्जन करना चाहिए। कुण्ड के उत्तर में तीन रेखा खींचनी चाहिए। यह रेखा कुश से खींचनी चाहिए।<sup>27</sup> भगवान् शिव से सम्बन्धित अग्निहोत्र में कुश का प्रयोग भिन्न-भिन्न रूपों में होता है। इसका विस्तृत विवेचन लिंग पुराण में प्राप्त होता है।<sup>28</sup>

### वास्तुपूजा और कुश -

वास्तुपूजा के क्रम में पुष्पदन्त देव को कुश अर्पित करना चाहिए।<sup>29</sup> सावित्री देवी को कुशोदक अर्पित करना चाहिए।<sup>30</sup> वास्तुमण्डल का कुश, दही, अक्षत तथा जल से पूजन करना चाहिए।<sup>31</sup>

### यज्ञपुरुष और कुश -

वराहपुराण के अनुसार यज्ञपुरुष को नमस्कार करते हुए कहा गया है कि वह कुश के रोम-रोम को धारण करने वाला होता है - दर्भाङ्गरोमाणमथेधमशक्तिं सनातनं यज्ञनरं नमामि ॥<sup>32</sup>

अभिज्ञानशाकुन्तलम् में शकुन्तला के विदाई के अवसर पर कुशों से युक्त यज्ञाग्नि को पापों को नष्ट करने वाला कहा गया है। महर्षि कण्व ने कहा है -

अमी वेदिं परितः क्लृप्तधिष्याः समिद्धन्तः प्रान्तसंस्तीर्णदर्भाः ।  
अपघ्नन्तो दुरितं हव्यगन्धैर्वैतानास्त्वां वह्यः पावयन्तु ॥<sup>33</sup>

अर्थात् वेदी के चारों ओर प्रतिष्ठित समिधाओं से युक्त किनारे पर बिछे हुए कुशों से युक्त ये यज्ञ की अग्नियाँ हवि की सुगन्ध से पापों को विनष्ट करती हुईं तुम्हें पवित्र करें।

### यज्ञ की समिधा के रूप में कुश -

मत्स्यपुराण में हवनकार्य में नवग्रहों के निमित्त भिन्न-भिन्न समिधाओं से हवन करने की बात कही गई है। मत्स्यपुराण के अनुसार मदार, पलाश, खैर, चिचिड़ा, पीपल, गूलर, शमी, दूब और

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<sup>26</sup> व.पु.-104/6

<sup>27</sup> अ.पु.-75/2, 5

<sup>28</sup> लिं.पु.-2/25

<sup>29</sup> अ.पु.-93/15

<sup>30</sup> अ.पु.-93/20

<sup>31</sup> अ.पु.-93/30

<sup>32</sup> व.पु.-5/47

<sup>33</sup> अ.शा.-4/10

कुश-ये क्रमशः सूर्य, चन्द्र, मंगल, बुध, बृहस्पति, शुक्र, शनि, राहु तथा केतु ग्रहों की समिधाएं हैं -

अर्कः पलाशखदिरावपामार्गोऽथ पिप्पलः ।  
औदुम्बरः शमी दूर्वा कुशाश्च समिधः क्रमात् ॥<sup>34</sup>  
अग्निपुराण में भी इसका उल्लेख प्राप्त होता है ।<sup>35</sup>

### कुण्ड-निर्माण एवं अग्निस्थापन सम्बन्धी कार्य में कुश -

अग्निपुराण में कुण्ड-निर्माण एवं अग्निस्थापन सम्बन्धी कार्य में कुश की भूमिका अत्यन्त महत्त्वपूर्ण बताई गई है । इस पुराण के अनुसार अग्नि में प्रादेशमात्र (अंगूठे से तर्जनी के अग्रभाग के बराबर की) समिधाएं देकर तीन बार कुशों द्वारा परिसमूहन करना चाहिए ।<sup>36</sup>

### शिष्यों की दीक्षा तथा कुश -

शिष्यों को दीक्षा देने के क्रम में भी कुश की उपयोगिता बताई गई है । दीक्षा से पूर्व कुशाग्र से पञ्चगव्य छिड़ककर भूमि का प्रोक्षण करना चाहिए ।<sup>37</sup>

कुश उन द्रव्यों में परिगणित है जिनका अर्घ्य के लिए संग्रह करना चाहिए । अन्य द्रव्य हैं-जौ, गन्ध, फल, अक्षत, सरसों, फूल और तिल -

तथाष्टाङ्गार्घ्यमाख्यातं पञ्चगव्यञ्च निःक्षिपेत् ।  
कुशाः सिद्धार्थपुष्पाणि तिला द्रव्याणि चार्हणम् ॥<sup>38</sup>

### पवित्राधिवासन तथा कलशाधिवास एवं कुश -

पवित्राधिवासन के सम्बन्ध में कहा गया है कि उत्तर-दिशा नारायण मन्त्र द्वारा कुशोदक डालना चाहिए ।<sup>39</sup> कलशाधिवास की विधि का वर्णन करते हुए कहा गया है कि कलश में कुश के मूल भाग की मृत्तिका डालनी चाहिए ।<sup>40</sup>

<sup>34</sup> म.पु.-93/27

<sup>35</sup> अ.पु.-167/8

<sup>36</sup> अ.पु.-24/22-23

<sup>37</sup> अ.पु.-27/5

<sup>38</sup> अ.पु.-34/20-21

<sup>39</sup> अ.पु.-35/5

<sup>40</sup> अ.पु.-58/9



## श्राद्धकर्म और कुश -

श्राद्धकर्म और कुश के सम्बन्ध को रेखाङ्कित करता हुआ एक रोचक सन्दर्भ वराहपुराण में प्राप्त होता है। इसके अनुसार जब ब्रह्मा मौनभाव से प्राणियों की सृष्टि करने लगे तो पितरों ने उन ब्रह्मा से कहा - “हे भगवन्! हमें वृत्ति प्रदान करें जिससे हमें सुख प्राप्त हो”। इस पर ब्रह्माजी ने कहा - “तुम्हारे लिए अमावस्या का दिन है। उस तिथि में मनुष्यों द्वारा कुश संयुक्त तिलोदक से तर्पण करने से तुम्हें परम तृप्ति प्राप्ति होगी”।<sup>41</sup>

वायु पुराण में बताया गया है कि अपसव्य होकर विधिपूर्वक हाथ में कुश लेकर अपने जीवनपर्यन्त मनुष्य को पितरों का श्राद्धादि कार्य सम्पन्न करना चाहिए। इस प्रकार श्राद्ध के करने से पितरगणों की तृप्ति होती है -

अपसव्ये कृते तेन विधिवद्दर्भपाणिना ।  
पित्र्यमानिधनं कार्यमेवं प्रीणाति वै पितृन् ॥<sup>42</sup>

श्राद्ध के नियमों की चर्चा करते हुए पद्मपुराण में कहा गया है कि पिण्डों को कुश पर आसीन करवाना चाहिए। तत्पश्चात् पितरों का नामोल्लेखपूर्वक तर्पण करना चाहिए। कुशों का स्पर्श करते हुए अपने पूर्वजों का नाम लेना चाहिए।<sup>43</sup> पितृ-श्राद्ध में दक्षिणाग्र कुशों पर पहले पिता को, फिर पितामह को और उसके बाद प्रपितामह को पिण्ड देना चाहिए। इसी प्रकार पहले माता को, फिर पितामही को, फिर प्रपितामही को पिण्ड अथवा जल देना चाहिए।<sup>44</sup> श्राद्धकर्म में आसन पर कुश अवश्य बिछाना चाहिए। पितृकर्म में कुशों को दुहरा मोड़ देना चाहिए।<sup>45</sup> माता-महादिकों को दक्षिणाग्र कुश पर पुष्प धूप आदि से पूजित पिण्डदान पितृतीर्थ से करना चाहिए।<sup>46</sup> पृथिवी पर कुश फैलाकर पिण्डदान का संकल्प लेकर पितृदेवों को उस पर पिण्डदान करना चाहिए।<sup>47</sup> समूलाग्र हरित तथा गोकर्णमात्र परिमाण के कुश श्राद्ध में उत्तम कहे गये हैं। कुशादि रहित पिण्डादि का दान आसुरी होता है।<sup>48</sup>

श्राद्धकर्म से सम्बन्धित एक विशेष क्रिया वृषोत्सर्ग की है जिसमें कुश का प्रयोग होता है। वराहपुराण के अनुसार जो मनुष्य पूर्व की ओर कुशाओं का अग्रभाग रखकर ब्राह्मणों के साथ बैल स्थापित कर नमस्कार करता है अर्थात् वृषोत्सर्ग करता है, वह समस्त पापों से मुक्त हो जाता है -

प्राचीनाग्रान् कुशान् कृत्वा स्थापयित्वा वृषं नरः ।

<sup>41</sup> व.पु.-34/13-14

<sup>42</sup> वायु.पु.-75/78

<sup>43</sup> प.पु.-1/9/103-105

<sup>44</sup> अ.पु.-264/23-24

<sup>45</sup> अ.पु.-117/7

<sup>46</sup> व.पु.-14/34

<sup>47</sup> व.पु.-188/56

<sup>48</sup> व.पु.-178/64

द्विजैः सह नमस्कृत्य सर्वपापैः प्रमुच्यते ॥<sup>49</sup>

यहाँ ध्यातव्य है कि वृषोत्सर्ग काम्यकर्म के साथ नित्य कर्म भी है। कूर्मपुराण में कहा गया है कि जो पुत्र पिता के लिए वृषोत्सर्ग नहीं करता, वह पुत्र-पुत्र नहीं, अपितु उच्चार मात्र है। इसका कारण यह है कि वृषोत्सर्ग के बिना व्यक्ति को प्रेतत्व से छुटकारा नहीं मिलता, भले ही उसके लिए सैकड़ों श्राद्ध क्यों न कर लिए जाएं।<sup>50</sup> देश, काल तथा परिस्थिति के अनुसार यदि किसी कारणवश प्रत्यक्ष वृषोत्सर्ग करना सम्भव नहीं हो तो इसके लिए शास्त्रों में कुश से वृष और बछिया बनाकर दान करने की विधि बताई गई है।<sup>51</sup>

मत्स्यपुराण के अनुसार कुश और काला तिल-ये दोनों भगवान् विष्णु के शरीर से प्रादुर्भूत हुए हैं, अतः श्राद्ध की रक्षा करने में सर्वसमर्थ हैं-ऐसा देवगण कहते हैं -

विष्णोर्देहसमुद्भूताः कुशाः कृष्णास्तिलास्तथा ।  
श्राद्धस्य रक्षणायालमेतत् प्राहुर्दिवौकसः ॥<sup>52</sup>

अन्त्यकर्म-श्राद्धप्रकाश में एक कर्मकाण्ड-“कुशकण्डिका विधान” का विस्तृत का विवेचन प्राप्त होता है जिसमें कुश का ही मुख्य रूप से प्रयोग होता है।<sup>53</sup>

चिता में बिछाये हुए, रास्ते में पड़े हुए, पितृतर्पण एवं ब्रह्मयज्ञ में उपयोग में लिए हुए, बिछौने, गन्दगी से और आसनों से निकाले हुए, पिण्डों के नीचे रखे हुए तथा अपवित्र कुश श्राद्धकर्म के लिए निषिद्ध माने जाते हैं।<sup>54</sup>

### कुश से सम्बन्धित पर्व -

पौष शुक्ल दशमी को विश्वेदेवों की पूजा करनी चाहिए। विश्वेदेव दस हैं, जिनके नाम इस प्रकार हैं - क्रतु, दक्ष, वसु, सत्य, काल, काम, मुनि, गुरु, विप्र और राम। इन सबमें भगवान् विष्णु भलीभाँति विराजमान हैं। विश्वेदेवों की कुशमयी प्रतिमाएं बना उन्हें कुश के ही आसनों पर स्थापित करना चाहिए। आसनों पर स्थित हो जाने पर उनमें प्रत्येक का गन्ध, पुष्प, धूप, दीप और

<sup>49</sup> व.पु.-209/21

<sup>50</sup> ग.पु.-प्रे.ख./13/8

<sup>51</sup> अ.श्रा.प्र., पृ. 215

<sup>52</sup> म.पु.-22/89

<sup>53</sup> अ.श्रा.प्र.-पृ. 405

<sup>54</sup> अ.श्रा.प्र.-पृ.22

नैवेद्य आदि के द्वारा पूजन करना चाहिए।<sup>55</sup>

माघ मास में कुश के जल से स्नान करना चाहिए - “माघे कुशोदकस्नानम्”।<sup>56</sup>

भाद्रपदमास की अमावस्या ‘कुशोत्पाटिनी अमावस्या’ के नाम से जानी जाती है। इस दिन वर्ष भर के धार्मिक कृत्यों तथा श्राद्धादि कृत्यों के लिए कुश-उत्पाटन किया जाता है। यह तिथि पूर्वाह्नव्यापिनी ली जाती है। हिन्दुओं के किसी भी धार्मिक क्रियाकलाप में कुश की अनिवार्यता होती है। जिस कुश का मूल सुतीक्ष्ण हो, जिसमें पत्ती हो, अग्रभाग कटा न हो और हरा हो, वह देव तथा पितृ दोनों कार्यों के लिए उपयुक्त होता है। कुश-उत्पाटन के लिए इस तिथि को पूर्वाह्न में दर्भस्थल पर जाकर पूर्व या उत्तराभिमुख बैठकर निम्न मन्त्र पढ़ना चाहिए और ‘हुँ फट्’ कहकर दाहिने हाथ से एक बार में कुश उखाड़ना चाहिए -

विरञ्जिना सहोत्पन्न परमेष्ठिन्निसर्गज ।  
नुद सर्वाणि पापानि दर्भ स्वस्तिकरो भव ॥<sup>57</sup>

कृत्यसारसमुच्चय निम्न मन्त्र का उच्चारण करने की बात करता है -

कुशाग्रे वसते रुद्रः कुशमध्ये तु केशवः ।  
कुशमूले वसेद् ब्रह्मा कुशान् मे देहि मेदिनी ॥<sup>58</sup>

अर्थात् कुश के अगले भाग में रुद्र, मध्य भाग में विष्णु तथा मूल में ब्रह्मा का निवास है। अतः हे पृथिवी! मुझे कुश दो।

### कुश का ज्योतिषीय महत्त्व -

ज्योतिषीय दृष्टि से कुश का अत्यधिक महत्त्व है। ज्योतिषशास्त्र के प्रतिनिधि ग्रन्थ बृहत्संहिता में इसका सङ्केत प्राप्त होता है। बृहत्संहिता के अनुसार कुश के पुष्पों की वृद्धि से ईश्वर की वृद्धि का संकेत मिलता है।<sup>59</sup> उपनयन योग्य ब्राह्मण शिष्य को उपनयन के लिए वैद्यप्रशस्त तिथि, करण, मुहूर्त, नक्षत्र में तथा प्रशस्त दिशा में पवित्र स्थान में गोमय से लेपकर कुश बिछा देनी चाहिए।<sup>60</sup> बृहत्संहिता में वास्तुविद्या के विवेचन के प्रसंग में विभिन्न वर्णों के लिए विभिन्न वनस्पतियों से युक्त भूमि की श्रेष्ठता की चर्चा की गई है। इसके अनुसार ब्राह्मणों के लिए कुश

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<sup>55</sup> सं.ना.पु.-पृ. 552-553

<sup>56</sup> वा.पु.-16/42

<sup>57</sup> ब्र.अ.-पृ. 234

<sup>58</sup> कृ.स., पृ. 58

<sup>59</sup> बृ.सं.-29/13

<sup>60</sup> सु.सं.-सू./2/4

से युत भूमि श्रेष्ठ होती है।<sup>61</sup> जिस देश में कौआ कुश के पौधे पर घोंसला बना ले, वह देश चोर, अनावृष्टि और रोग से पीड़ित होकर शून्य हो जाता है।<sup>62</sup>

बृहत्संहिता के दकार्गलाध्याय में बताया गया है कि यदि वल्मीक के ऊपर कुश हो तो वल्मीक के नीचे कूप खोदने से ईक्कीस पुरुष नीचे जल मिलता है।<sup>63</sup> मूज, काश तथा कुश से युक्त भूमि में, पत्थर की कणाओं से मिली हुई नीली मिट्टी वाली भूमि में और काली या लाल मिट्टी वाली भूमि में बहुत मधुर जल होता है -

या मौञ्जिकैः काशकुशैश्च युक्ता नीला च मृद्यत्र सशर्करा च ।  
तस्यां प्रभूतं सुरसं च तोयं कृष्णाथवा यत्र च रक्तमृद्धा ॥<sup>64</sup>

वृक्षायुर्वेद में भी भूमिगत जल के विषय में भी इसी तरह की बात कही गई है। इसके अनुसार जो भूमि मूज, कुश और काश से युक्त हो, वहाँ पर भूमिगत सुस्वाद वाली जलशिरा होती है।<sup>65</sup>

### प्रायश्चित्त व्रत और कुश -

अग्निपुराण में पापों के प्रायश्चित्त के लिए विविध प्रकार के व्रत बताए गए हैं। इनमें से एक है - 'कृच्छ्रसांतपन-व्रत'। इसके अन्तर्गत एक दिन गोमूत्र, गोबर, दूध, दही, घी और कुश-जल का भक्षण करके रहना चाहिए तथा एक दिन उपवास करना चाहिए -

गोमूत्रं गोमयं क्षीरं दधि सर्पिः कुशोदकम् ।  
एकरात्रोपवासश्च कृच्छ्रं शान्तपनं स्मृतम् ॥<sup>66</sup>

### प्रयुक्त कुश का दुबारा प्रयोग नहीं -

कुश आदि का एक यज्ञ में प्रयोग हो जाने के पश्चात् दूसरे यज्ञ में प्रयोग नहीं करना चाहिए-

हविराज्यं पुरोडाशः कुशा यूपाश्च खादिराः ।  
नैतानि यातयामानि कुर्वन्ति पुनरध्वरे ॥<sup>67</sup>

अर्थात् हविष्य, घृत, पुरोडाश, कुश और खदिर के यूप-ये एक यज्ञ के उपयोग में आ जाने पर 'यातयाम' (उपभुक्त) हो जाते हैं, इसलिए विद्वान् इनका फिर दूसरे यज्ञ में उपयोग नहीं करते हैं।

<sup>61</sup> बृ.सं.-53/97

<sup>62</sup> बृ.सं.-95/5

<sup>63</sup> बृ.सं.-54/77

<sup>64</sup> बृ.सं.-54/103

<sup>65</sup> वृ.-318

<sup>66</sup> अ.पु.-171/8-9

<sup>67</sup> वा.रा.-अ.का./61/17

## कुश से जुड़ी रोचक कथा

कुश को लेकर एक अत्यन्त रोचक कथा का वर्णन महाभारत में प्राप्त होता है। अपनी माता को सर्पों के दासत्व से मुक्त कराने के निमित्त गरुण स्वर्ग लोक से अमृत का कलश लेकर सर्पलोक पहुँचे और कहा-‘हे पन्नगों! मैंने तुम्हारे लिए यह अमृत ला दिया है। इसे कुशों पर रख देता हूँ। तुम सब लोग स्नान और मङ्गल कर्म करके इस अमृत का पान करो। तब सर्पगण ‘तथास्तु’ कहकर स्नान के लिए चले गए। इसी बीच में इन्द्र वह अमृत लेकर पुनः स्वर्गलोक को चले गए। इसके अनन्तर अमृत पीने के इच्छा वाले सर्प स्नान, जप और मङ्गल कार्य करके प्रसन्नतापूर्वक उस स्थान पर आए, जहाँ कुश के आसन पर अमृत रखा गया था। आने पर उन्हें मालूम हुआ कि कोई उसे हर ले गया। तब सर्पों ने यह सोचकर संतोष किया कि यह हमारे कपटपूर्ण व्यवहार का बदला है। फिर यह समझकर कि यहाँ अमृतकलश रखा था, इसलिए यह सम्भव है इसमें उसका कुछ अंश लगा हो, सर्पों ने उस समय कुशों का चाटना शुरू किया। ऐसा करने से सर्पों की जीभ के दो भाग हो गए। तभी से पवित्र अमृत का स्पर्श होने के कारण कुशों की पवित्री संज्ञा हो गई।<sup>68</sup>

## कुशस्थल तीर्थ का माहात्म्य -

वराहपुराण में कुशस्थल नामक तीर्थ की चर्चा प्राप्त होती है। इसे पवित्र और पापनाशक तीर्थ बताया गया है। वराह भगवान् का कथन है कि कुशस्थल में स्नान करने वाला व्यक्ति ब्रह्मलोक में आदर पाता है और यदि वह वहाँ प्राण त्याग देता है तो मेरे लोक में जाता है -

कुशस्थलं च तत्रैव पुण्यं पापहरं शुभम् ।  
तत्र स्नातो नरो देवि ब्रह्मलोके महीयते ।  
अथात्र मुञ्चते प्राणान् मम लोकं स गच्छति ॥<sup>69</sup>

स्कन्द महापुराण में बताया गया है कि कुशस्थली अत्यन्त प्रसिद्ध, पवित्र और पापों का विनाशक है।<sup>70</sup>

## प्रयागतीर्थ और कुशासन -

पद्मपुराण में प्रयागतीर्थ में प्रयागभ्रमण का माहात्म्य प्रतिपादित किया गया है। इसी क्रम में बताया गया है कि जो व्यक्ति प्रयागतीर्थ में कुश के आसन पर बैठता है, जो संयतेन्द्रिय है, जो मासपर्यन्त एकाहभोजी होता है, वह सभी प्रकार के आनन्द को प्राप्त करने वाला हो जाता है। वह सदैव धनवान् एवं दानी बना रहता है।<sup>71</sup>

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<sup>68</sup> म.भा.-आ.प./34/17-24

<sup>69</sup> व.पु.-155/17

<sup>70</sup> स्क.पु.-5/1/55/20

<sup>71</sup> प.पु.-3/43/40

## दर्भमणि -

अथर्ववेद में दर्भमणि का उल्लेख प्राप्त होता है को अत्यन्त उपयोगी है। अथर्ववेद के पाँच सूक्तों में दर्भमणि का वर्णन है। यह मणि शरीर की रक्षक, शत्रुनाशक एवं अभिचार कर्म करने वालों की नाशिका है। यह दीर्घायु और तेज देती है। यह हृदय में शान्ति और पवित्रता का भाव देती है। इसको धारण करने वाला व्यक्ति पापों से बचता है। अतएव ऋषि-मुनि इसको धारण करते हैं। इस मणि का यह लाभ बतलाया गया है कि इसको धारण करने वाला व्यक्ति ब्राह्मण, क्षत्रिय, वैश्य और शूद्र सभी का प्रिय हो जाता है। इसका अभिप्राय यह है कि दर्भमणि धारण करने वाला व्यक्ति अपने क्रोध को वश में कर लेता है और अक्रोध के कारण सर्वप्रिय हो जाता है। दर्भमणि को देवों का कवच बताया गया है। इससे ज्ञात होता है कि दर्भ ज्ञान का प्रतीक है और ज्ञान देवों का कवच है। अतएव यह राष्ट्र का रक्षक भी कहा गया है। इसमें हजारों गुण हैं। इसको धारण करने वाला व्यक्ति दीर्घायु होता है। यह मणि घी, दूध और शहद में डालकर बनाई जाती है।<sup>72</sup>

यहाँ पर दर्भमणि से सम्बन्धित अथर्ववेद के कतिपय सन्दर्भों का उल्लेख किया जा रहा है-

शरीर में बाँधने पर यह दर्भमणि दीर्घ जीवन और तेजस्विता प्रदान करने वाली है। यह दर्भमणि शत्रुसंहारक और विद्वेषी शत्रुओं के हृदयों को सन्तप्त करने वाली है -

इमं बध्नामि ते मणिं दीर्घायुत्वाय तेजसे ।  
दर्भं सपत्नदम्भनं द्विषतस्तपनं हृदः ॥<sup>73</sup>

अथर्ववेद में दर्भमणि को देवत्व की प्रतिष्ठा दी गई है। दर्भमणि से प्रार्थना की गई है वह द्वेषभाव रखने वाले वैरियों के हृदय का भेदन करें।<sup>74</sup> यह भी प्रार्थना की गई है कि दर्भमणि शत्रुओं के अहंकार को तथा सैन्य शक्ति का गठन करने वाले शत्रुओं को भी चूर्ण करें।<sup>75</sup>

दर्भमणि से प्रार्थना की गई है - “हे दर्भमणे! आप में वृद्धावस्था के उपरान्त ही मृत्यु होने की शक्तियाँ सन्निहित हैं। जीर्णता और मृत्यु को दूर रखने वाला आपका जो कवच है, उससे इसे सुरक्षा प्रदान करें। अपने सामर्थ्य से शत्रुओं का संहार करें -

यत् ते दर्भं जरामृत्युः शतं वर्मसु वर्म ते ।  
तेनेमं वर्मिणं कृत्वा सपत्नाञ्जहि वीर्यैः ॥<sup>76</sup>

<sup>72</sup> वे.आ., पृ. 217

<sup>73</sup> अ.वे.-20/28/1

<sup>74</sup> अ.वे.-20/28/4

<sup>75</sup> अ.वे.-20/29/6

<sup>76</sup> अ.वे.-20/30/1

पुनः, हे दर्भमणे ! आपके सैकड़ों कवच और हजारों पराक्रम हैं। समस्त देवों ने व्यक्ति की जरावस्था को दूर करने के निमित्त कवचरूप में और पोषण के लिए आपको ही नियुक्त किया है -

शतं ते दर्भ वर्माणि सहस्रं वीर्याणि ते ।  
तमस्मै विश्वे त्वां देवा जरसे भर्तवा अदुः ॥<sup>77</sup>

### क्रोधनाशक दर्भ -

दर्भ स्वयं के एवं दूसरे के क्रोध को नष्ट करने की शक्तिवाला है। यह स्वभावतः क्रोधीपुरुष एवं कारणवश क्रोध करने वाले के क्रोध को शान्त करने में समर्थ है -

अयं दर्भो विमन्युकः स्वाय चारणाय च ।  
मन्योर्विमन्युकस्यायं मन्युशमन उच्यते ॥<sup>78</sup>

बहुत जड़ों वाला, जल की समीप उत्पन्न होने वाला, पृथिवी से उगा हुआ यह दर्भ क्रोध को शान्त करने वाला होता है -

अयं यो भूरिमूलः समुद्रमवतिष्ठति ।  
दर्भः पृथिव्या उत्थितो मन्युशमन उच्यते ॥<sup>79</sup>

### राज्याभिषेक एवं कुश -

कलश से कुशयुक्त जल द्वारा राजा का अभिषेक करना चाहिए। इससे सम्पूर्ण मनोरथों की सिद्धि होती है-कुम्भात् कुशौदकैः सिञ्चेत्तेन सर्वं हि सिद्ध्यति।<sup>80</sup>

### कुश का काव्यात्मक विवेचन -

#### वाल्मीकि रामायण में कुश -

वाल्मीकि रामायण में कुश का उल्लेख प्राप्त होता है। यहाँ कतिपय महत्त्वपूर्ण सन्दर्भों का उल्लेख किया जा रहा है।

नारदजी के मुख से धर्म, अर्थ एवं कामरूपी फल से युक्त, हितकर अर्थात् मोक्षदायक तथा प्रकट और गुप्त-सम्पूर्ण रामचरित्र को, जो रामायण महाकाव्य की प्रधान कथावस्तु था, सुनकर

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<sup>77</sup> अ.वे.-20/30/2

<sup>78</sup> अ.वे.-6/43/1

<sup>79</sup> अ.वे.-6/43/2

<sup>80</sup> अ.पु.-219/1

महर्षि वाल्मीकि पूर्वाग्र कुशों के आसन पर बैठ गए और विधिवत् आचमन करके हाथ जोड़े हुए स्थिर भाव से स्थित हो योगधर्म के द्वारा श्रीराम आदि के चरित्रों का अनुसन्धान करने लगे -

उपस्पृश्योदकं सम्यङ्गुनिः स्थित्वा कृताञ्जलिः ।  
प्राचीनाग्रेषु दर्भेषु धर्मेणान्वेषते गतिम् ॥<sup>81</sup>

श्रीराम वनवास के कष्ट का वर्णन करते हुए सीता को वहाँ चलने से मना करते हुए कहते हैं -

द्रुमाः कण्टकिनश्चैव कुशाः काशाश्च भामिनि ।  
वने व्याकुलशाखाग्रास्तेन दुःखमतो वनम् ॥<sup>82</sup>

अर्थात् भामिनि ! वन में काँटेदार वृक्ष, कुश और काश होते हैं, जिनकी शाखाओं के अग्रभाग सब ओर फैले हुए होते हैं, इसलिए वन विशेष कष्टदायक होता है ।

इसका उत्तर देते हुए भगवती सीता कहती हैं -

कुशकाशशरेषीका ये च कण्टकिनो द्रुमाः ।  
तूलाजिनसमस्पर्शा मार्गे मम सह त्वया ॥<sup>83</sup>

अर्थात् रास्ते में जो कुश-काश, सरकंडे, सींक और काँटेदार वृक्ष मिलेंगे, उनका स्पर्श मुझे आपके साथ रहने से रूई और मृगचर्म के समान सुखद प्रतीत होगा ।

भरत जब श्रीराम में वापस ले जाने के लिए आश्रम पहुँचते हैं तो वहाँ के दृश्य का वर्णन इस प्रकार किया गया है -

शालायास्त्वग्रतस्तस्या ददर्श भरतस्तदा ।  
काष्ठानि चावभग्नानि पुष्पाण्यपचितानि च ॥<sup>84</sup>

अर्थात् आश्रम पर आने वाले श्रीराम और लक्ष्मण के द्वारा निर्मित मार्गबोधक चिह्न भी उन्हें (भरत आदि को) वृक्षों में दिखाई दिए, जो कुशों और चीरों द्वारा तैयार करके कहीं-कहीं वृक्षों की शाखाओं में लटका दिए गए थे ।

मन्दाकिनी के तट पर विशाललोचना कौशल्या ने देखा कि श्रीराम ने पृथिवी पर बिछे हुए दक्षिणाग्र कुशों के ऊपर अपने पिता के लिए पिसे हुए इङ्गुदी के फल का पिण्ड रख छोड़ा है -

<sup>81</sup> वा.रा.-बा.का./3/2

<sup>82</sup> वा.रा.-अ.का./28/22

<sup>83</sup> वा.रा.-अ.का./30/12

<sup>84</sup> वा.रा.-अ.का./99/6



दक्षिणाग्रेषु दर्भेषु सा ददर्श महीतले ।  
पितुरिङ्गदिपिण्याकं न्यस्तमायतलोचना ॥<sup>85</sup>

पञ्चवटी में श्रीराम की आज्ञा से लक्ष्मण द्वारा सुन्दर पर्णशाला का निर्माण किया गया जिसमें कुश-काशादि का प्रयोग किया गया - कुशकाशशरैः पर्णैः सुपरिच्छादितां तथा ।<sup>86</sup>

श्रीराम द्वारा दूषण सहित चौदह सहस्र राक्षसों के वध का वर्णन करते हुए कहा गया है -

तैर्मुक्तकेशैः समरे पतितैः शोणितोक्षितैः ।  
विस्तीर्णा वसुधा कृत्स्ना महावेदिः कुशैरिव ॥<sup>87</sup>

अर्थात् कुशों से ढकी हुई विशाल वेदी के समान युद्ध में लहलुहान होकर गिरे हुए खुले केशवाले राक्षसों से रणभूमि पट गयी ।

भगवती सीता के अपहरण के पश्चात् लंका की अशोक वाटिका में पहुँचे हनुमान् जी विश्वास दिलाने के लिए श्रीराम के वनगमन का वृत्तान्त बताते हुए कहते हैं -

प्रागेव तु महाभागः सौमित्रिर्मित्रनन्दनः ।  
पूर्वजस्थानुयात्रार्थे कुशचीरैरलंकृतः ॥<sup>88</sup>

अर्थात् अपने सुहृदों को आनन्द देने वाले सुमित्राकुमार महाभाग लक्ष्मण भी अपने भाई का अनुसरण करने के लिए कुश तथा चीर-वस्त्र धारण करके तैयार हो गए ।

सुन्दरकाण्ड में श्रीनुमान् ने बताया है श्रीराम ने कुश का प्रयोग अस्त्र के रूप में भी किया है -

स दर्भसंस्तराद् गृह्य ब्रह्मणोऽस्त्रेण योजयत् ।  
स दीप्त इव कालाग्निर्ज्वालाभिमुखो द्विजम् ॥<sup>89</sup>

अर्थात् श्रीराम ने कुश की चटाई से एक कुश निकाला और उसे अभिमन्त्रित किया । अभिमन्त्रित करते ही वह कालाग्नि के समान प्रज्वलित हो उठा ।

मेघनाद और लक्ष्मण के भयंकर युद्ध का वर्णन करते हुए कहा गया है -

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<sup>85</sup> वा.रा.-अ.का./104/8

<sup>86</sup> वा.रा.-अर.का./15/22

<sup>87</sup> वा.रा.-अर.का./26/33

<sup>88</sup> वा.रा.-सु.का./33/28

<sup>89</sup> वा.रा.-सु.का./38/29

स बभूव रणो घोरस्तयोर्बाणमयश्चयः ।  
अग्निभ्यामिव दीप्ताभ्यां सत्रे कुशमयश्च ॥<sup>90</sup>

अर्थात् वह बड़ा भयंकर युद्ध हो रहा था। उसमें उन दोनों के बाणों का समूह यज्ञ में गार्हपत्य और आहवनीय नाम दो प्रज्वलित अग्नियों के साथ बिछे हुए कुशों के ढेर की भाँति जान पड़ता था।

### कालिदास के काव्यों में कुश -

रघुवंश में भी कुश के कुछ सन्दर्भ प्राप्त होते हैं। उनमें से कुछ का उल्लेख यहाँ किया जा रहा है -

कुलपति वशिष्ठ ने जो पर्णकुटी बताई उसी में राजा दिलीप ब्रह्मचर्य का पालन करते हुए रानी सुदक्षिणा के साथ कुश की चटाई पर ही सो गए और प्रातःकाल ही जब वशिष्ठ ने अपने शिष्यों को वेद पढ़ाना प्रारम्भ किया तब उसकी ध्वनि कान में पड़ते ही राजा दिलीप उठ बैठे -

निर्दिष्टां कुलपतिना स पर्णशालामध्यास्य प्रयतपरिग्रहद्वितीयः ।  
तच्छिष्याध्ययननिवेदितावसानां संविष्टः कुशशयने निशां निनाय ॥<sup>91</sup>

इधर युवा राजा अज तो जनता के कामों की देख-भाल करने के लिए न्याय के आसन पर बैठते थे, उधर बूढ़े रघु अपने मन को साधने का अभ्यास करने के लिए कुश के पवित्र आसन पर बैठते थे -

नृपतिः प्रकृतीरवेक्षितुं व्यवहारासनमाददे युवा ।  
परिचेतुमुपांशु धारणां कुशपूतं प्रवयास्तु विष्टरम् ॥<sup>92</sup>

सीता बोलीं-मैं गङ्गा तट के उन तपोवनों में देखना चाहती हूँ जहाँ के हिंसक जन्तु माँस नहीं खाकर नीवार खाते हैं, जहाँ मेरी सखियाँ तपस्वियों की कन्याएँ रहती हैं और जहाँ चारों ओर कुश की ही झोपड़ियाँ बनी खड़ी हैं -

सा दष्टनीवारबलीनि हिंस्रैः संबद्धवैखानसकन्यकानि ।  
इयेष भूयः कुशवन्ति गन्तुं भागीरथीतीरतपोवनानि ॥

कुश को उखाड़ने के लिए दाहिनी भुजा का प्रयोग करना चाहिए।<sup>93</sup>

अभिज्ञानशाकुन्तलम् में भी कुश से सम्बन्धित सन्दर्भ प्राप्त होते हैं जिनका उल्लेख आगे किया जा रहा है -

<sup>90</sup> वा.रा.-यु.का./88/70

<sup>91</sup> र.वं.-1/95

<sup>92</sup> र.वं.-8/18

<sup>93</sup> र.वं.-13/43

मृगया के लिए निकले हुए राजा दुष्यन्त ने सूत को कहा कि-देखो, पीछा करते हुए बार-बार हमारे रथ पर गर्दन मोड़कर मनोहर दृष्टिपात करता हुआ, बाण लगने के भय से अपने अधिकांश पिछले भाग को पूर्वभाग की ओर समेटे हुए, परिश्रम के कारण खुले हुए मुँह से गिरते हुए अर्धचर्वित कुशों से मार्ग को व्याप्त करता हुआ ऊँची कूद के कारण आकाश में अधिक और पृथिवी पर कम चल रहा है -

ग्रीवाभङ्गाभिरामं मुहुरनुपतति स्यन्दने बद्धदृष्टिः  
पश्चाद्धैन प्रविष्टः शरपतनभयाद् भूयसा पूर्वकायम् ।  
शष्पैर्द्धावलीढैः श्रमविवृतमुखभ्रंशिभिः कीर्णवर्त्मा  
पश्योदग्रपुलत्वाद् वियति बहुतरं स्तोकमुर्व्याम् ॥<sup>94</sup>

शकुन्तला की ओर संकेत करता हुआ राजा दुष्यन्त विदूषक को कहता है-कुछ ही पग आगे चलकर वह तन्वी शकुन्तला एकाएक यह कहकर रुक गई कि मेरा पैर कुश के अङ्कुर से बिंध गया है और वृक्षों की शाखाओं में न फंसे हुए भी वल्कल को छुड़ाने के बहाने से मेरी ही ओर मुँह किए रही -

दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे तन्वी स्थिता कतिचिदेव पदानि गत्वा ।  
आसीद्विवृतवदना च विमोचयन्ती शाखासु वल्कलमसक्तमपि द्रुमाणाम् ॥<sup>95</sup>

### कादम्बरी में कुश -

डा. माया त्रिपाठी ने अपनी पुस्तक “कादम्बरी का वानस्पतिक वैभव” में कुश से सम्बन्धित कतिपय सन्दर्भों का उल्लेख किया है जो द्रष्टव्य हैं।<sup>96</sup>

### कुश के औषधीय गुण -

कुश औषधीय गुणों के कारण भी अत्यन्त समादृत है। अथर्ववेद में कुश को अन्य कुछ औषधियों के साथ अमर औषधियों की श्रेणी में रखा गया है -

अश्वत्थो दर्भो वीरुधां सोमो राजामृतं हविः ।  
व्रीहिर्यवश्च भेषजौ दिवस्पुत्रावमर्त्यौ ॥<sup>97</sup>

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<sup>94</sup> अ.शा.-1/7

<sup>95</sup> अ.शा.-2/13

<sup>96</sup> का.वा.वै., पृ.125-127

<sup>97</sup> अ.वे.-8/7/19

अर्थात् पीपल, कुश, सोम, अमृत हवियाँ, धान और जौ आदि यह सब अमर औषधियाँ हैं। ये सब द्युलोक की सन्तानें हैं।

कुश को औषधियों का सारभूत कहा गया है।<sup>98</sup>

द्रव्यगुणविज्ञान के अनुसार कुश का मूल औषधीय दृष्टि से अत्यन्त उपयोगी है। यह त्रिदोषघ्न है। स्निग्धता के कारण वात का, माधुर्य और शैत्य के कारण पित्त का तथा कषाय के कारण कफ का शमन करता है। यह रक्तपित्तशामक तथा स्तन्यजनन है। यह अश्मरी का नाशक, मूत्रल तथा कुष्ठघ्न है। रक्तातीसार, प्रवाहिका एवं तृष्णा में इसका प्रयोग होता है।<sup>99</sup>

चिकित्सकीय दृष्टि से कुश का प्रयोग पृथक् रूप से तथा अन्य वनस्पतियों के साथ दोनों ही रूपों में होता है। निघण्टु ग्रन्थों, अग्निपुराण, गरुडपुराण तथा आयुर्वेदिक साहित्य में कुश के औषधीय गुणों की चर्चा प्राप्त होती है जिनका क्रमवार उल्लेख आगे किया जा रहा है।

### भावप्रकाश निघण्टु -

भावप्रकाश निघण्टु के अनुसार, कुश त्रिदोषनाशक, मधुर तथा कषायरसयुक्त, शीतल एवं मूत्रकृच्छ्र, अश्मरी, तृष्णा, वस्तिसम्बन्धी रोग तथा रक्त प्रदर को दूर करने वाले हैं -

दर्भद्वयं त्रिदोषघ्नं मधुरं तुवरं हिमम् ।  
मूत्रकृच्छ्राश्मरीतृष्णावस्तिरुक्प्रदरास्रजित् ॥<sup>100</sup>

भावप्रकाश में ही अन्य वनस्पतियों से साथ भी कुश के औषधीय गुणों की चर्चा की गई है जिसका उल्लेख आगे किया जा रहा है -

कुश, काश, शर, दर्भ और इक्षु-ये मिलाकर तृणपञ्चमूल कहे जाते हैं। इनका क्वाथ बनाकर सेवन करने से पित्तज मूत्रकृच्छ्र की चिकित्सा होती है। यह बस्तिशोधन का भी कार्य करता है -

कुशः काशः शरो दर्भ इक्षुश्चेति तृणोद्भवम् ।  
पित्तकृच्छ्रहरं पञ्चमूलं बस्तिशोधनम् ॥<sup>101</sup>

शतावरी क्वाथ में भी कुश एक महत्त्वपूर्ण अवयव है। अन्य अवयव हैं-शतावरी, काश, श्वदंष्ट्र, विदारी, शालि, इक्षु एवं कशेरुक। इनका क्वाथ बनाकर तथा उसको शीतल करके मधु और शर्करा के साथ सेवन करने से भी पित्तज मूत्रकृच्छ्र की चिकित्सा होती है -

<sup>98</sup> अ.चि.वि.-पृ. 256

<sup>99</sup> द्र.गु.वि.-पृ. 635

<sup>100</sup> भा.नि.-गु.व./166

<sup>101</sup> भा.नि.-म.ख./35/17

शतावरीकाशकुशश्वदंष्ट्रविदारिशालीक्षुकसेरुकाणाम् ।  
क्वाथं सुशीतं मधुशर्कराभ्यां युक्तं पिबेत् पैत्तिकमूत्रकृच्छ्रैः ॥<sup>102</sup>

कुश विदारीघृत का भी महत्त्वपूर्ण अवयव है। इस घृत का सेवन सभी प्रकार के मूत्राघात की चिकित्सा में प्रयुक्त होता है, परन्तु पित्तज मूत्राघात में यह विशेष लाभकारी है। रक्तदोष के कारण उत्पन्न अश्मरिशूल में भी यह अत्यन्त उपयोगी है। यह हृद्रोग, पित्तगुल्म, पित्तज वातासृक्, कास, श्वास, तृष्णा, छर्दि, मनःकम्प, शोणितच्छर्दन, यक्ष्मा, अपस्मार, उन्माद, शिरोग्रह, योनिदोष, रजोदोष, शुक्रदोष, स्वरामय आदि की चिकित्सा में अत्यन्त उपयोगी है। इसे स्मृतिकर, वृष्य एवं उत्तम वाजीकरण माना जाता है। यह पुत्रद, बल तथा रूप-सौन्दर्य को बढ़ाने वाला तथा वातनाशक है। इसे भोजन के साथ पीने या नस्य के रूप में प्रयोग किया जा सकता है। इसे श्रेष्ठ रसायन भी माना जाता है।<sup>103</sup>

कुशादिघृत का विवेचन अश्मरी रोगाधिकार में किया गया है। नियमानुसार तैयार किए गए इस घृत का प्रतिदिन सेवन पित्तसम्भूत अश्मरी को अत्यन्त शीघ्रता से तोड़ देता है।<sup>104</sup>

कुश वरुणादिघृत का भी महत्त्वपूर्ण अवयव है। इस घृत का प्रतिदिन सेवन कफसम्भूत अश्मरी को अत्यन्त शीघ्रता से तोड़ देता है।<sup>105</sup>

कुशादितैल भी चिकित्सीय दृष्टि से अत्यन्त उपयोगी है। इसका प्रयोग अश्मरी, दारुण मूत्रकृच्छ्र, प्रदर, योनिशूल तथा शुक्रदोष की चिकित्सा में किया जाता है।<sup>106</sup>

### कैयदेव निघण्टु -

कैयदेव निघण्टु के अनुसार कुश स्निग्ध, शीतवीर्य, मधुर-कषाय, कफपित्तशामक तथा विसर्प, दाह, मूत्रकृच्छ्र, अश्मरी, तृषा एवं वस्तिविकार को दूर करने वाला होता है -

दर्भः स्निग्धो हिमः स्वादुः कषायः कफपित्तहा ।  
विसर्पदाहकृच्छ्रशमत्तृष्णावस्तिविकारनुत् ॥<sup>107</sup>

### मदनपाल निघण्टु -

मदनपाल निघण्टु के अनुसार कुश से मूत्रकृच्छ्र, पथरी, पिपासा, पित्त, वस्तिरोग, कफवि-

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<sup>102</sup> भा.नि.-म.ख./35/18

<sup>103</sup> भा.नि.-म.ख./36/47-58

<sup>104</sup> भा.नि.-म.ख./37/22-24

<sup>105</sup> भा.नि.-म.ख./37/30-31

<sup>106</sup> भा.नि.-म.ख./37/59-62

<sup>107</sup> कै.नि.-ओ.व./1241

कार एवं रक्तविकार का नियन्त्रण होता है- दर्भः कृच्छ्राशमतृट्पित्तवस्तिनुत्कफरक्तजित् ।<sup>108</sup>

### धन्वन्तरि निघण्टु -

धन्वन्तरि निघण्टु के अनुसार कुश पवित्र, मूत्रकृच्छ्र-विनाशक, शीतवीर्य, रक्तपित्त तथा मुख्यतः पित्तशामक होते हैं -

दर्भयुग्मं पवित्रं स्यान्मूत्रकृच्छ्रधनशीतलम् ।  
रक्तपित्तप्रशमनं केवलं पित्तनाशनम् ॥<sup>109</sup>

### राजनिघण्टु -

राजनिघण्टु के अनुसार दर्भमूल शीतल, रुचिकारक, मधुररसयुक्त तथा पित्तनाशक है और यह रक्तविकार, ज्वर, प्यास, श्वासरोग, कामलारोग तथा शोथ को दूर करने वाला है -

दर्भमूलं हिमं रुच्यं मधुरं पित्तनाशनम् ।  
रक्तज्वरतृषाश्वासकामलादोषशोषकृत् ॥<sup>110</sup>

### अग्निपुराण -

कुश के मूल का क्वाथ ज्वर, अपाचन, पार्श्वशूल और कास का नाश करने वाला है -  
ज्वराविपाकपार्श्वार्त्तिकाशनुत् कुशमूलकम् ।<sup>111</sup>

त्रिफला, खैर, दारुहल्दी, बरगद की छाल, बरियार, कुश, नीम के पत्ते तथा मूली के पत्ते-  
इनका क्वाथ शरीर के बाह्य-शोधन के लिए हितकर है -

त्रिफला खदिरो दार्वी न्यग्रोधातिबलाकुशाः ॥  
निम्बमूलकपत्राणां कषायाः शोधने हिताः ।<sup>112</sup>

कुशोदक पीने के लिए उत्कृष्ट वस्तु है तथा दुःस्वप्नों आदि का निवारण करने वाला है ।<sup>113</sup>

अपस्मार रोग के विनाश के लिए विदारीकंद, कुश, काश तथा ईख के क्वाथ से सिद्ध

<sup>108</sup> म.नि.-अ.व./338

<sup>109</sup> ध.नि.-क.व./119

<sup>110</sup> रा.नि.-शा.व./92

<sup>111</sup> अ.पु.-285/4

<sup>112</sup> अ.पु.-285/33-34

<sup>113</sup> अ.पु.-292/6

किया हुआ दूध रोगी को पिलाना चाहिए।<sup>114</sup>

### गरुडपुराण -

चावल के जल के साथ पान किया गया कुश का मूल रक्तप्रदर रोग का विनाशक है -  
कुशमूलं तण्डुलाद्भिः पीतञ्चासृग्दरं जयेत् ॥<sup>115</sup>

कुश, काश, एरण्ड और गोखरू की जड़ को पीसकर उनके ही द्वारा सिद्ध गोदुग्ध एवं शर्करा का पान करने से गर्भिणी स्त्री के उदरभाग में होने वाला शूल शान्त हो जाता है -

कुशकाशोरुबुकानां मूलैर्गोक्षुरकस्य च ।  
शृतं दुग्धं सितायुक्तं गर्भिण्याः शूलनुत् परम् ॥<sup>116</sup>

कुश की जड़, वानरीमूल, वकुची तथा कांजी का मिश्रित योग दाँतों के रोग का विनाशक है -

सतक्रकुशमूलं वा बाकुचीमूलमेव वा ।  
काञ्जिकेन च बाकुच्या मूलं वै दन्तरोगनुत् ॥<sup>117</sup>

### चरकसंहिता -

कुश की जड़ और आँवला के क्वाथ और साँवा के चावलों से निर्मित यवागू शरीर में रूक्षता लाती है- कुशामलकनिर्यूहे श्यामाकानां विरूक्षणी।<sup>118</sup>

कुशमूल, काशमूल, सिता (मिश्री), लता (मजीठ), बेत की जड़, पद्मारव, मुलेठी, इन्द्रायण, नलिन (कमल), दूब, जवासा की जड़, सुगन्ध वाला जल, और एरका (तृणविशेष), इन सबको बारीक पीसकर लेप करने से दाह की शान्ति होती है -

सितालतावेतसपद्मकानि यष्ट्याहमैन्द्री नलिनानि दूर्वा ।  
यवासमूलं कुशकाशयोश्च निर्वापणः स्याज्जलमेरका च ॥<sup>119</sup>

कुश को स्तन्यजनन माना जाता है।<sup>120</sup>

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<sup>114</sup> अ.पु.-300/29

<sup>115</sup> ग.पु.-171/68

<sup>116</sup> ग.पु.-172/9

<sup>117</sup> ग.पु.-184/31

<sup>118</sup> च.सं.-सू./2/26

<sup>119</sup> च.सं.-सू./3/27

<sup>120</sup> च.सं.-सू./4/17

कुश की जड़ को मूत्रविरेचनीय (मूत्र को अधिक मात्रा में निकालने वाले) माना जाता है।<sup>121</sup>

कुश का प्रयोग रक्तपित्त रोग की शान्ति के लिए प्रदेह, परिषेचन, अवगाहन क्रियाओं के लिए करना चाहिए। इसके क्वाथ तथा कल्क से घी एवं तैल का पाक कर चिकित्सा के लिए उपयोग में लाना चाहिए।<sup>122</sup>

कफज गुल्म की चिकित्सा का वर्णन करते हुए चरकसंहिता में कहा गया है कि सर्वप्रथम कफगुल्म के रोगी को स्नेहन, स्वेदन कराने के बाद जो वमन कराने के योग्य हो, उसे वमन कराना चाहिए। इन क्रियाओं से उस गुल्म में जब शिथिलता आ जाए, तब एक घड़े में जलते हुए कुशों को डाल देना चाहिए। तदनन्तर घड़े के मुख को गुल्मस्थान के ऊपर रख देना चाहिए। जब यह ज्ञात हो कि गुल्म घड़े के मुख के भीतर प्रवेश कर गया है, तब घड़े को ऊपर की ओर उठाना चाहिए। उस समय शीघ्र ही उस ऊपर उठे हुए गुल्म को वस्त्र से बाँध देना चाहिए। उस गुल्म के प्रमाण को जानने वाले चिकित्सक को उसका भेदन करना चाहिए। उसके बाद विमार्ग, अजपद, आदर्श-इनमें से उस समय जो साधन उपलब्ध हो, उस यन्त्र से उसे दबाना चाहिए, जिससे दोष निकल जाए।<sup>123</sup>

कुश की जड़, काश की जड़, विदारीकन्द, ईख की जड़-इनके कल्क तथा क्वाथ द्वारा तैयार किया हुआ घृत वातज-पित्तज अपस्मार का नाश करता है -

वातपित्तोद्धवं क्षिप्रमपस्मारं नियच्छति ।  
तद्वत् काशविदारीक्षुकुशक्वाथशृतं घृतम् ॥<sup>124</sup>

यदि रक्तार्श के रोगी को अधिक रक्तस्राव हो रहा हो और गुदप्रदेश में सदैव गीलापन बना रहता हो तो उस रोगी को कुश, मुलेठी, अमृणाल (खस), पद्माख, लालचन्दन तथा काश-इन द्रव्यों को समभाग में लेकर क्वाथ तैयार कर लेना चाहिए। इस क्वाथ के गुणगुने जल को एक टब में डाल देना चाहिए। उस क्वाथ में रोगी को इस प्रकार बैठा देना चाहिए, जिससे उसके मस्से उसमें भीग सकें -

रक्तेऽतिवर्तमाने दाहे क्लेदेऽवगाहयेच्चापि ।  
मधुकमृणालपद्मकचन्दनकुशकाशनिष्क्वाथे ॥<sup>125</sup>

<sup>121</sup> च.सं.-सू./4/35

<sup>122</sup> च.सं.-चि./4/103, 105

<sup>123</sup> च.सं.-चि./5/137-140

<sup>124</sup> च.सं.-चि./10/30

<sup>125</sup> च.सं.-चि./14/215



कुश का क्वाथ व्रणशोधनकारक होते हैं। इससे व्रणों का उपचार करना चाहिए।<sup>126</sup>

पित्तज मूत्रकृच्छ्र के रोगी को शतावर, काश, कुश, गोखरू, विदारीकन्द, शालिधान, ईख, कसेरू-इन सबका शीतकषाय तैयार कर उसमें मधु और चीनी मिलाकर पीना चाहिए -

शतावरीकाशकुशश्वदंष्ट्राविदारिशालीक्षुकसेरुकाणाम् ।  
क्वाथं सुशीतं मधुशर्कराभ्यां युक्तं पिबेत् पैत्तिकमूत्रकृच्छ्री ॥<sup>127</sup>

पुनर्नवा, लोहभस्म, हल्दी, गोखरू, कुश के फूलों के साथ फल्गु (गूलर) की सुकोमल पत्तियाँ-इन द्रव्यों को दूध, जल, मद्य, ईख का रस, इनसे पीसकर अश्मरी तथा शर्करा रोग का विनाश करने के लिए पीना चाहिए। दूध आदि किसी एक से पीसकर उसी द्रव में घोलकर उक्त योग को कुछ दिनों तक पीना चाहिए -

पुनर्नवायोरजनीधदंष्ट्राफल्गुप्रवालाश्च सदर्भपुष्पाः ।  
क्षीराम्बुमद्येक्षुरसै सुपिष्टं पेयं भवेदश्मरिशर्करासु ॥<sup>128</sup>

### सुश्रुतसंहिता -

कुश वरुणादिगण के अन्तर्गत गृहीत है। तदनुसार यह कफ मेदानाशक, शिरःशूल, गुल्म एवं अन्तःविद्रधि को नष्ट करता है।<sup>129</sup> कुश को वीरतर्वादिगण में भी रखा गया है। तदनुसार यह वातविकारनाशक, अश्मरी, शर्करा, मूत्रकृच्छ्र, मूत्राघात की पीड़ा को शान्त करता है।<sup>130</sup> कुश तृणपञ्चमूल में गृहीत है। यह मूत्रदोष एवं रक्त तथा पित्त विकारों को नष्ट करता है।<sup>131</sup>

कुश उन द्रव्यों में सम्मिलित है जो अधोमार्ग द्वारा विरेचन मार्ग से मलों को निकालते हैं।<sup>132</sup>

दन्ती और द्रवन्ती की जड़ों की मिट्टी एवं कुश के अन्तर्गत रखकर पुटपाक विधि से पकाना चाहिए। जब भलीभाँति स्विन्न हो जावे तब पिप्पली और शहद में मिलाकर त्रिवृत् की विधि से कफ-पित्त रोगियों में प्रयोग करना चाहिए।<sup>133</sup>

कुश के बीजों के कल्क से सिद्ध किया घृत पित्तजन्य अश्मरी को शीघ्र नष्ट कर देता है।<sup>134</sup> बला, दर्भ, गोखरू इनका क्वाथ चौथाई शेष रखकर शर्करा और घृत के साथ मिलाकर पीना

<sup>126</sup> च.सं.-चि./25/84

<sup>127</sup> च.सं.-चि./26/50

<sup>128</sup> च.सं.-चि./26/63

<sup>129</sup> सु.सं.-सू./38/9

<sup>130</sup> सु.सं.-सू./38/10

<sup>131</sup> सु.सं.-सू./38/75

<sup>132</sup> सु.सं.-सू./39/4

<sup>133</sup> सु.सं.-सू./44/46-47

<sup>134</sup> सु.सं.-चि./7/9, 12

चाहिए। यह वातज्वर नाशक है।<sup>135</sup>

बिल्व, अरहर, लघुपञ्चमूल और दर्भ से सिद्ध पानी कफजन्य तृष्णा को नष्ट करता है।<sup>136</sup>

### अष्टाङ्गहृदय -

कुश वीरतर्वादिगण में पठित है। तदनुसार यह वातज विकारों, अश्मरी, शर्करा, मूत्रकृच्छ्र तथा मूत्राघात की पीड़ा का शमन करता है।<sup>137</sup> कुश वरुणादिगण में भी पठित है। तदनुसार यह कफज विकार, मेदोविकार, मन्दाग्नि, ऊरुस्तम्भ, शिरःशूल, गुल्मविकार तथा विद्रधि (भीतर की ओर मुँह वाला फोड़ा) को नष्ट करता है।<sup>138</sup>

पित्तज तृष्णा की चिकित्सा के लिए बिजौरानींबू, मुनक्का, बरगद की जटा, बेत के कोमल पत्तों तथा कुश-काश के मूलों को मुलेठी को जल में पकाकर इनका क्वाथ शीतल होने पर पीने के लिए देना चाहिए।<sup>139</sup>

काश, विदारीकन्द, ईख तथा कुश की जड़ के क्वाथरस में दूध को पकाकर सेवन करने से अपस्माररोग नष्ट हो जाता है-तद्वत् काशविदारीक्षुकुशक्वाथशृतं पयः।<sup>140</sup>

दर्भ, कास, ईख की जड़, शर और शालिधानों की जड़-इनके योग का नाम 'तृणपञ्चमूल' है। यह पित्तशामक होता है-तृणाख्यं पित्तजिद्धर्भकासेक्षुरशरशालिभिः।<sup>141</sup>

दर्भ की जड़, कपूर, खस, शिरीष के बीज, सौफ के बीज और चावल के आटा के लेप का प्रयोग वसन्त ऋतु में होता है।<sup>142</sup>

### चक्रदत्त -

बिल्व, आढकी, धातकी, पञ्चकोल तथा दर्भ से तैयार क्वाथ कफज तृष्णा की चिकित्सा में लाभकारी है - बिल्वाढकीधातकिपञ्चकोलदर्भेषु सिद्धं कफजां निहन्ति।<sup>143</sup>

त्रिकण्टक, आरग्वध, दर्भ, काश, दुरालभा, पाषाणभेद तथा हरीतकी से तैयार क्वाथ को

<sup>135</sup> सु.सं.-उ.त./39/168

<sup>136</sup> सु.सं.-उ.त./48/21

<sup>137</sup> अ.ह.-सू./15/24-25

<sup>138</sup> अ.ह.-सू./15/21-22

<sup>139</sup> अ.ह.-चि./6/69, 71

<sup>140</sup> अ.ह.-उ.त./7/28

<sup>141</sup> अ.ह.-सू./6/171

<sup>142</sup> अ.ह.-सू./22/20

<sup>143</sup> च.द.-16/7

मधु में मिलाकर पीने से असाध्य अश्मरी और मूत्रकृच्छ्र का नाश हो जाता है -

त्रिकण्टकारग्वधदर्भकाशदुरालभापर्वतभेदपथ्याः ।  
निघ्नन्ति पीता मधुनाश्मरीं च सम्प्राप्तमृत्योरपि मूत्रकृच्छ्रम् ॥<sup>144</sup>

नल, कुश, काश, इक्षु का शीतक्वाथ, उसे शर्करा के साथ प्रभात में नित्य देने पर मूत्रग्रह की चिकित्सा होती है -

नलकुशकाशेक्षुशिफां क्वथितां प्रातः सुशीतलां शीताम् ।  
पिबतः प्रयाति नियतं मूत्रग्रह इत्युवाच कचः ॥<sup>145</sup>

कुशाद्यघृत पित्तसम्भूत अश्मरी को अतिशीघ्र नष्ट करता है ।<sup>146</sup>

### वङ्गसेनसंहिता -

कुश की जड़ और बला को पीसकर चावल की धोवन के साथ पान करने पर गुदा से होने वाला रक्तस्राव तथा सभी प्रकार का प्रदर रोग दूर होता है -

कुशमूलं बलायुक्तं पानं तण्डुलधावनम् ।  
रुणद्धि गुदजास्रावं प्रदरं वापि सर्वजम् ॥<sup>147</sup>

कुशादि तैल का प्रयोग पान, मालिश, बस्ति और उत्तरबस्ति में करने से शर्करा, पथरी, भयंकर मूत्रकृच्छ्र, प्रदर, योनिशूल तथा वीर्यविकार नियन्त्रित होते हैं। इस तैल के सेवन से बन्ध्या नारी सन्ततिजनन में सक्षम हो जाती है ।<sup>148</sup>

### वृन्दमाधव -

कुशमूल को लाकर तण्डुलोदक से पीस तीन दिन पान करने से स्त्री प्रदर रोग से मुक्त हो जाती है -

कुशमूलं समाहृत्य पेषयेत्तण्डुलाम्बुना ।  
एतत्पीत्वा त्र्यहं नारी प्रदरात्परिमुच्यते ॥<sup>149</sup>

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<sup>144</sup> च.द.-31/21

<sup>145</sup> च.द.-32/10

<sup>146</sup> च.द.-33/14-17

<sup>147</sup> व.सं.-21/75

<sup>148</sup> व.सं.-73/56-59

<sup>149</sup> वृ.मा.-63/10

### काश्यपसंहिता -

सम्पूर्ण मूत्रग्रह रोगों में दर्भमूल, शतावरी, मुलहठी, क्षीरमोरट, पाषाणभेद, खस तथा निर्मली बीजों का क्वाथ, कल्क अथवा इनसे सिद्ध दूध पिलाना चाहिए-ऐसा महर्षि कश्यप का मत है -

शतावरी दर्भमूलं मधुकं क्षीरमोरटः ।  
पाषाणभेदकोशीरं कतकस्य फलानि च ॥  
एषां क्वाथरसं कल्कं क्षीरं वा पाययेद्विषक् ।  
मूत्रग्रहेषु सर्वेषु सिद्धमित्याह कश्यपः ॥<sup>150</sup>

### हारीतसंहिता -

दूर्वा, मूर्वा, कुश, काश, दन्तीमूल, मंजीठ और शालवन-इनका क्वाथ शुक्रप्रमेह और रक्तप्रमेह में लाभकारी होता है -

दूर्वा च मूर्वा कुशकाशमूलं दन्ती समङ्गा सह शाल्मली च ।  
शुक्रप्रमेहे क्वथितं जलेन पानं हितं वा रुधिरप्रमेहे ॥<sup>151</sup>

### उपसंहार -

उपर्युक्त तथ्यों के अनुशीलन से यह सुस्पष्ट है कि कुश का महत्त्व सर्वातिशायि है। देवपूजन, यज्ञकार्यों, विविध संस्कारों तथा श्राद्धकर्मों में उसका विविध रूपों में प्रयोग उसे सनातन परम्परा का अभिन्न अंग बना देता है। कुशों की दैवीय उत्पत्ति तथा उसमें त्रिदेवों की प्रतिष्ठा उसे पूज्य और आदरणीय बनाती है। होम आदि में उसका प्रयोग प्रशस्य माना गया है। अथर्ववेद में वर्णित दर्भमणि भी अत्यन्त उपयोगी है। ज्योतिषशास्त्रीय दृष्टि से भी कुश का अपना विशिष्ट महत्त्व है। विभिन्न पर्वों एवं उत्सवों में भी कुश का प्रयोग अनिवार्यतः होता है। काव्यों को काव्यकला की दृष्टि से समृद्ध करने के लिए कुश का प्रयोग हुआ है। औषधीय दृष्टि से भी कुश अत्यन्त उपयोगी है। यह अश्मरी और मूत्रविकारों के लिए विशेष रूप से उपयोगी है, यद्यपि इसका प्रयोग विविध रोगों की चिकित्सा में होता है।

<sup>150</sup> का.सं.-खि./10/144-145

<sup>151</sup> हा.सं.-28/10

## शब्दसंक्षेपिका

1. अ.पु. - अग्निपुराण
2. अ.चि.वि. - अथर्व-चिकित्सा-विज्ञान
3. अ.वे. - अथर्ववेद
4. अ.श्रा.प्र. - अन्त्यकर्म-श्राद्धप्रककाश
5. अ.व. - अभयादिवर्ग
6. अ.शा. - अभिज्ञानशाकुन्तलम्
7. अ.को. - अमरकोष
8. अ.का. - अयोध्याकाण्ड
9. अर.का. - अरण्यकाण्ड
10. अ.हृ. - अष्टाङ्गहृदय
11. आ.प. - आदिपर्व
12. उ. - उत्तरार्ध
13. उ.त. - उत्तरतन्त्र
14. उ.वि. - उपरिविभाग
15. ओ.व. - ओषधिवर्ग
16. क.व. - करवीरादिवर्ग
17. का.वा.वै. - कादम्बरी का वानस्पतिक वैभव
18. का.सं. - काश्यपसंहिता
19. कू.पु. - कूर्मपुराण
20. कै.नि. - कैयदेव निघण्टु
21. खि. - खिलस्थान

22. ग.पु. - गरुडपुराण
23. गु.व. - गुडूच्यादिवर्ग
24. गो.गृ.सू. - गोभिलगृह्यसूत्र
25. च.द. - चक्रदत्त
26. च.सं. - चरकसंहिता
27. चि. - चिकित्सास्थान
28. द्र.गु.वि. - द्रव्यगुणविज्ञान
29. ध.नि. - धन्वन्तरिनिघण्टु
30. ना.पु. - नारद पुराण
31. नि.क.पू.प्र. - नित्यकर्म-पूजाप्रकाश
32. प.पु. - पद्मपुराण
33. पा.भा. - पाणिनिकालीन भारतवर्ष
34. पा.गृ.सू. - पारस्करगृह्यसूत्र
35. बा.का. - बालकाण्ड
36. बृ.स. - बृहत्संहिता
37. ब्र.वै.पु. - ब्रह्मवैवर्तपुराण
38. भा.नि. - भावप्रकाश निघण्टु
39. म.पु. - मत्स्यपुराण
40. म.ख. - मध्यमखण्ड
41. म.न. - मदनपाल निघण्टु
42. म.स्मृ. - मनुस्मृति
43. म.भा. - महाभारत

44. य.मी. - यज्ञमीमांसा
45. यु.का. - युद्धकाण्ड
46. र.वं. - रघुवंश
47. रा.नि. - राजनिघण्टु
48. लिं.पु. - लिंगपुराण
49. व.सं. - वङ्गसेनसंहिता
50. व.व. - वनौषधिवर्ग
51. व.पु. - वराहपुराण
52. वा.पु. - वामनपुराण
53. वायु.पु. - वायुपुराण
54. वा.रा. - वाल्मीकि रामायण
55. वे.आ. - वेदों में आयुर्वेद
56. वृ. - वृक्षायुर्वेद
57. वृ.मा. - वृन्दमाधव
58. व्र.अ. - व्रतपर्वोत्सव-अङ्क
59. श.ब्रा. - शतपथब्राह्मण
60. शा.व. - शालमल्यादिवर्ग
61. श्री.भा.म.पु. - श्रीमद्भागवतमहापुराण
62. स.ना.पु. - संक्षिप्त नारदपुराण
63. सु.का. - सुन्दरकाण्ड
64. सु.सं. - सुश्रुतसंहिता
65. सू. - सूत्रस्थान

66. स्क.पु. - स्कन्दपुराण

67. हा.सं. - हारीतसंहिता

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# Environmental Awareness In Kālidāsa's Plays

Paromita Biswas

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## Abstract

*In Kālidāsa's three plays (Mālavikāgnimitram, Vikramorvaśīyam, Abhijñānaśākuntalam), Kālidāsa maintains the same inter-relationship between man and nature without any distinction. The playwright infuses life into nature. He presents nature vividly relating with the human feelings and emotions. In Kālidāsa's works, Nature is a graceful and decorated heroine. Moreover, in his dramatic creation, we have some other aspects of Indian tradition relating to environment such as: pray to the Sun, the Moon, rivers etc, the natural elements as deity. In his all plays, the playwright portrays the natural environment i.e. the hermitages with a great respect. The dramatist is very much strict towards those who act against the purity of such hermitages. Similarly, his plays reflect Kālidāsa's emphatic mind to protect the plant and animal kingdom. All these denote Kālidāsa's sense of regard towards nature or natural environment.*

*(Keywords : Kālidāsa, Environmental Awareness, Mālavikāgnimitram, Vikramorvaśīyam, Abhijñānaśākuntalam)*

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## Environmental Awareness in the Mālavikāgnimitram -

The 'Mālavikāgnimitram' is known as the first attempt of dramatic creation of Kālidāsa containing the love-story between the King Agnimitra and Mālavikā as its central theme. From the beginning to the end, in delineation of the main theme, the poet associates various types of pictures of different seasons, and natural objects like the Sun, the Moon, clouds, sky etc and the inanimate objects apart from flora and fauna in a very fantastic, artificial and exciting manner which ultimately reflects the aware or attractive mind of Kālidāsa towards his environment.

The poet begins this play with a benedictory stanza, i.e. with the Nāndī-verse of the play, where Kālidāsa propitiates his favourite deity in its eight forms - the earth, water, fire, air, the Sun, the Moon and sacrifice -

‘एकैश्वर्ये स्थितोऽपि प्रणतबहुफले यः स्वयं कृत्तिवासाः,  
कान्तासंमिश्रदेहोऽप्यविषयमनसां यः परस्ताद् यतीनाम् ।  
अष्टाभिर्यस्य कृत्स्नं जगदपि ननुभिर्बिभ्रतो नाभिमानः,  
सन्मार्गालोकनाय व्यपनयतु स वस्तामसीं वृत्तिमीशः ॥’<sup>1</sup>

Although from the scientific point of view, these are inanimate ; but the vital elements for all living creatures and have a significant role to keep the environment in balance. Thus, in the ‘Mālavikāgnimitram’, the affiliation of the poet towards nature or natural environment and the theme of the play takes steps hand to hand with each other.

In the first scene of the first act, Mālavikā, the heroine of the play, has been presented as a performer and the pupil of Gaṇadāsa, who takes rest at the stage following the order of her master enjoying the sweet gentle breeze of a particular environment –

‘इदानीमेव पञ्जाङ्गाभिनयमुपदिश्य मया विश्रम्यतामित्यभिहिता  
दीर्घिकावलोकनगवाक्षगता-प्रवातमासेवमाना तिष्ठति’<sup>2</sup>

Obviously, such an environment has great impact. So, in the same act, the Paribrājaka becomes delighted by the sweet voice coming from the stage –

‘जीमूतस्तनितविशङ्किभिर्मयूरै  
रुदग्रीवैरनुरसितस्य पुष्परस्य ।  
निहृदिन्युपहितमध्यमस्वरोत्या  
मायूरी मदयति मार्जना मनांसि ॥’<sup>3</sup>

In the next verse, the king himself states that his mind becomes impatient by the sound of the environment therein.

Similarly, in the third act, the king Agnimitra expresses his deep feelings to Vidūṣaka that occur at advent of the spring.

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<sup>1</sup> Māl. 1/1

<sup>2</sup> Māl. Act- I

<sup>3</sup> Māl. 1/21

In the 'Mālavikāgnimitram', Kālidāsa shows the impact of various seasons upon other living beings expect human life. In the second act of this play, we have a clear description of the impact of mid-day on all living creatures –

‘पत्रच्छायासु हंसा मुकुतितनयना दीर्घिकापद्मिनीनां ।  
सौधान्यत्यर्थतापाद् वलभिपरिचयद्वेषिपारावतानि ॥  
विन्दुक्षेपान् पिपासुः परिसरति शिखी भ्रान्तिमद् वारियन्त्रं ।  
सर्वैरुसैः समग्रैस्त्वमिव नृप गुणैर्दीप्यते सप्तसप्तिः ॥’<sup>4</sup>

In the 'Mālavikāgnimitram', from the beginning to the end, the dramatist portrays his characters in the form of natural objects which reveals his great affiliation towards nature. For example, in the tenth verse of the second act, King Agnimitra compares Mālavikā's smiling face and her slightly displayed teeth to blooming lotus and building lotus respectively.

Similarly, in the third act, he compares lightly ornamented pale-cheeked Mālavikā to a Kuda-creeper as it appears with only a few folders ripened by the spring season. In her face has long eyes and luster of the autumnal moon. In the second act, Vidūṣaka compares himself to Cātaka bird –

‘मए णाम सुक्षघणगज्जिदे अन्तरिक्षे जलपाणं इच्छिदा । चादआइदम् । अहवा पण्डितसंतोसपच्चआणं सूढा जादी । जदि अन्तहोदीए सोहणं भणिदं नदो इमं से परितोसिअं पअच्छामि’<sup>5</sup>

In the same play, Kālidāsa presents nature in human form. Entering the Pramodavana, the king was easily attracted by the touching pleasure of the spring season. Thus, in the description of Kālidāsa's natural environment, there is no distinction between human being and nature, moreover, the poet shows co-relationship between the two. For example, in the third act, Mālavikā the heroine is sent to the Aśoka-garden to strike the Aśoka-tree which is waiting for the kick of a fair lady to blossom fully.

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<sup>4</sup> Māl. 2/12

<sup>5</sup> Māl. Act-II

Here, Kālidāsa presents Mālavikā replete with natural ornaments. Similarly, in this play, the poet portrays in the very fantastic manner how nature shares joy and sorrow of human beings. According to Kālidāsa, nature has the same feelings and emotions as human beings. It has its own way of articulation through which they communicate with human beings. Therefore, in the fourth verse of the third act, the intoxicated cuckoos with sweet notes asked him how he bears the intricacies of being deeply rooted in love. Again, in the same act, Kālidāsa displays the inter-relationship between the bird Sārasa and traveller. The poet compares Mālavikā to a river, Vidūṣaka to a Sārasa, and a king with a traveller respectively. From the sound of Sārasa (cranes), the traveller comes to know that his beloved (river) is nearby him –

‘त्वदुपलभ्य समीपगतां प्रियां हृदयमुच्छ्वसितं मम विक्लवम् ।  
तरूवृतां पथिकस्य जलार्थिनः सरितमारसितादिव सारसात् ॥’<sup>6</sup>

In the fourth act, the love attitudes of Mālavikā towards her beloved, i.e., the king Agnimitra has been compared by Kālidāsa to a tree though which he ties up man’s love to a tree –

‘तामाश्रित्य श्रुतिपथगतामाशया वद्धमूलः  
संप्राप्तायां नयनविषयां रूढरागप्रवालः ।  
हस्तस्पशैर्मुकुलिव इव व्यक्तरोमोद्गमत्वात्  
कुर्यात् कान्तं मनसिजतरुर् मां रसजं फलस्य ॥’<sup>7</sup>

In the ‘Mālavikāgnimitram’, the Aśoka-garden plays a very significant role, in fact like a character of the play. In the third act, for the first time, the King Agnimitra the hero of the play unites with the heroine Mālavikā in the Aśoka-garden. This Aśoka-garden always bears a sweet natural environment where anyone may be delighted fully enjoying the sweet notes of the cuckoos or pass his time easily like the god of love in the bodily form –

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<sup>6</sup> Māl. 3/6

<sup>7</sup> Māl. 4/1

‘परभृतकलव्याहरेषु त्वमान्तरतिर्मधुं  
नयसि विदिशातीरोद्दानेष्वनङ्ग इवाङ्गवान् ।  
विजयकरिणामालानत्वं गतैः प्रबलस्य ते  
वरद वरदारोधोवृक्षैः सहावनतो रिपुः ॥’<sup>8</sup>

Therefore, the King Agnimitra united with Mālavikā in the Aśoka-garden with the permission of queen Dhāriṇī. So, these all stands as examples of the great attractive mind of Kālidāsa towards a peaceful natural environment.

In this play, the serpent episode, included by Kālidāsa for his dramatic purpose, bears a specific role. In the fourth act, Vidūṣaka is dissolved in though because Mālavikā had been put in the cellar by Dhāriṇī with an order to the door-keeper for not letting her until and unless the signet ring bearing the seal of serpent is presented before him. Vidūṣaka pre-tends to be bitten by a venomous snake on his finger. The snake-physician asks for a serpent seal, due to sympathy towards Vidūṣaka. Dhāriṇī gives it away which ultimately helped Mālavikā to be released. Thus, by employing a venomous snake in his dramatic creation, the poet shows the inter-relationship between man’s life and a poisonous serpent.

From the beginning of the play ‘Mālavikāgnimitram’, Kālidāsa has been observed as a devoted worshiper of nature. Through his excellent poetic manner Kālidāsa portrays nature in such away, that everyone gets delighted. As stated above, the Paribrājaka, Vidūṣaka, the King all are made impatient by the sweet natural environment. Again, the lovelorn hero, the King Agnimitra has described the spring season and the pleasure garden. Today, the wind coming from the Malaya-mountain bears the pollen of the Kurubaka-flower with the drops of water of newly opening tender leaves, which can easily create longings in anyone’s mind. The King feels the agreeable touch of the southern breeze which is fragrant with the mango-spouts like the palm of hand.

In the ‘Mālavikāgnimitram’, the poet depicts the attractive, pleasant and glorious sides of the natural environment. In the third act, Agnimitra, Vidūṣaka observes the vernal beauty of the spring season in his pleasure-

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<sup>8</sup> Māl. 5/1



garden. The poet draws alluring picture of natural object. The nights of the Caitra-month is very agreeable, today, the stars are clearly displayed with the constellations faced from the mist and with the rising moon, appears like a beautiful heroine in short silken attires (dress) –

‘अनतिलम्बिदुकुलनिवासिनी  
बहुभिराभरणैः प्रतिभाति मे ।  
उडुगणैरुदयोन्मुखचन्द्रिका  
हतहिमैरिव चैत्रविभावरी ॥’<sup>9</sup>

In the ‘Mālavikāgnimitram’, by presenting nature in various manners Kālidāsa communicates messages and lessons through nature for people of all times to come. In the second act of this play, Kālidāsa minutely observes impact of the hot sun-shine. In this hot season, the sun blazes with all his rays and falls perpendicularly in darkness which delights all. Thus, a being a king of all should remove wrongs and render good to his subjects.

Similarly, by comparing the characters of his play to many natural objects in many times, Kālidāsa keeps no distinction between the natural objects and human beings. In some cases, it has been observed that the playwright places the animals in higher position than man. For example, in the second act, Vidūṣaka compares Mālavikā to the moonlight obscured by a row of clouds and the king is compared to a nature covetous of meat hovering round the slaughter house. Through this comparison Kālidāsa hints the fact that in some respects man is no better than animal. Thus, Kālidāsa brings a harmony between man and nature. ‘Nature’ in Kālidāsa is a heroine graceful and decorated.

Various trees and plants have been considered as very sacred and respected by the Indians since antiquity and this stands as a norm of environment in Indian tradition. The ‘Mālavikāgnimitram’, carries out a clear instance regarding this aspect. In this connection, the queen compares Mālavikā as sandal-wood which feels pity for her as she used sandal-wood for her shoes. Some other references are found in the

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<sup>9</sup> Māl. 5/7

‘Mālavikāgnimitram’, which reflect Kālidāsa’s view on protecting the plant kingdom.

Thus, all these reveal Kālidāsa’s aware mind towards environment.

### **Environmental Awareness in the Vikramorvaśīyam -**

The ‘Vikramorvaśīyam’ is another five-act play by Kālidāsa relating the love story between the terrestrial king Puroravā and celestial Urvaśī, where Kālidāsa endows poetic grandeur in the delineation of nature. In this play also the poet associates various types of animate and inanimate objects of nature which plays vital roles as the characters of this play. These all ultimately reflect Kālidāsa’s aware-mind towards his environment.

As this subject matter of the first act, King Puroravā just returns from Sūryopāsanā (pray to the sun), where he heard the bawl of the nymphs. Therefore, the King goes to protect the nymphs from the demon Keśī and returned with Urvaśī to the Hemakūta mountain. Here the whole environment becomes joyful –

‘गतं भयं भीरु सुरारिसंभवं  
त्रिलोकरक्षी महिमा हि वज्रिणः ।  
तदेतदुन्मीलय चक्षुरायतं  
महोत्पलं प्रत्युषसीव पद्मिनी ॥’<sup>10</sup>

Thus, in the commencement of this play the deification of the natural objects as gods and prayer to them and presentation of the king as the protector of the world bear a great significant role to protect the environment. Moreover, in the leading scene of this play, Kālidāsa compares Urvaśī to the season’s beauty (the spring) and her friends to creepers which are equally eager to meet each other –

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<sup>10</sup> Vik. 1/5

‘यावत्पुनरियं सुभ्रूत्सुकाभिः समुत्सुका ।  
सखीभिर्याति संपर्कं लभाभिः श्रीरिवार्तवी ॥’<sup>11</sup>

There all bear Kālidāsa’s awareness towards environment.

In the last scene of the first act, Kālidāsa uses a creeper for his dramatic intrigue. Urvaśī with her friends jumps into the sky to return to the heaven. Urvaśī necklace is caught by the twig of a creeper. So, the request Citralekhā to remove it from the creeper. This incident helped both the king and Urvaśī to exchange their view. Therefore, the king shows his gratefulness towards the creeper –

‘प्रियमाचरितं लते त्वया मे गमनेऽस्याः क्षणविघ्नमाचरन्त्या ।  
यदियं पुनरप्यपाङ्गनेत्रा परिवृत्तार्धमुखी मयाऽद्य दृष्टा ॥’<sup>12</sup>

Thus, from the beginning of this play, nature or environment plays a very significant role like a character of the play. Again, in the act, the dramatist compares many characters to many natural objects at different points of time. For example, when the king rescued Urvaśī from the demon Keśī, Kālidāsa compares the senseless heart of Urvaśī to a trembling stem of a flower. Similarly, the king describes Urvaśī release from senseless condition as the night released from the darkness owing to the rising moon, as the flames of fire at night released from the deep smoke and as the impure stream of Ganges because of breach of the river-sides becoming Puroravā describes Urvaśī as created by the cupid, the lord of erotic sentiment or by the spring season full of flowers.

In the Praveśaka of the second act, behind the curtain, a bard recites a verse praying the king. Here, the king has been compared by the bard to the sun through which the king is presented by Kālidāsa as the protector of the world.

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<sup>11</sup> Vik. 1/13

<sup>12</sup> Vik. 1/16

Again, in the same act, the king expresses his lovelorn felling towards Urvaśī. Here the king Puroravā has been compared by Vidūṣaka to a Cātaka bird and Urvaśī to the water where, being a Cātaka-bird, the king is coveting the heavenly rase (the love of water).

In the second act of the 'Vikramorvaśīyam', the king is being exhausted by the pain of love. Here, Kālidāsa presents a very exciting picture of the garden. King was welcomed to that garden by southern breeze as a guest of honour. The king feels his beloved in each and every objects of that garden –

‘निषिञ्चन्माधवोमेतां लतां कौन्दीं च नर्तयन् ।  
स्नेहदाक्षिण्ययोर्योगात् कामीव प्रतिभाति मे ॥’<sup>13</sup>

Kālidāsa draws a very alluring picture of the spring season pervaded thereby. Here, the Kuruvaka-flower appears like the nail of a lady's finger, the red Aśoka-flower are ready to bloom being less pollen, the mango-tree becomes grey as if it appeared at the threshold of youth. Thus, Kālidāsa portrays nature in human-form through which the dramatist keeps no distinction between human beings and nature. Regarding such a natural environment, Kālidāsa is so in favour of that he regards pramodvana (natural garden) as a part of Nandanavana of the heaven –

‘एदस्मिं गन्दण-वंगेक्कदेसे विअ पमद-वणे ओदरिअ जाणिस्सामो’<sup>14</sup>

There are some other instances which denote Kālidāsa as a minute observer towards his surroundings. In the last verse of the second act, Kālidāsa shows impact of the mid-day heat upon peacocks, bee, flamingo etc. Today, due to hot Sun-shine, the peacocks sit in the cool basin around the root of a tree, the bees lie in the newly opened karniraka bud, avoiding the heated water, the flamingo resorted on the bank rounded by the lotus creeper feel very exhausted ; instead of staying at their pleasure house.

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<sup>13</sup> Vik. 2/4

<sup>14</sup> Vik. Act-II

The third act of the 'Vikramorvaśiyam' reflects Kālidāsa's perception of spiritual environment. In the beginning of this act, we have a delightful description of a merry evening of royal-place of Puroravā. In this act, we have the charming picture of the moon-rise. The moon embellishes the piled up hair of Śiva. Religious rites are performed with its rise. It satisfies the gods and ancestors with ambrosial rays. Again, from the conversation between the queen and Vidūṣaka it is clear that queen prepares herself to worship the moon-beams.

Nature as well as environment plays a very significant role in the fourth act of the 'Vikramorvaśiyam'. In this act, the poet highly brings out the harmony between human beings and nature. In the beginning of this act, we have the information that the king goes to the Gandharva-madana forest with Urvaśī for their honey-moon.

King Puroravā, the hero of the play becomes almost mad in grief due to separation from his beloved. Kālidāsa vividly describes the impact of nature upon a love-muddled man –

‘नवजलधरः संनद्धोऽयं न हृत्तनिशाचरः  
सुरधनुरिदं दुराकृष्टं न नाम् शरासनम् ।  
अयमपि पदुर्धारासारो न बाणपरंपरा  
कनकनिकषस्निग्धा विद्युत्प्रिया न ममोर्वशी ॥’<sup>15</sup>

The pleasant objects of this environment sometimes evoke the love sentiments of Puroravā and sometimes give more inspiration to him. The love muddled Puroravā observes a young Kandalī-plant, with its flowers having red lines on them and surcharging with rain water which remind him the eyes having tears through anger. These all display Kālidāsa's knowledge about the natural environment surrounded by him. Here, Kālidāsa depicts environment of the rainy season and its impact upon the flora and fauna – 'A peacock with his crest, beaten by violence of wind, is looking at the cloud anticipating a shower'. Seeing the direction of the cloud, the royal swans are ready to go for the Mānasa-lake –

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<sup>15</sup> Vik. 4/1

‘मेघश्यामा दिशो दृष्ट्वा मानसोत्सुकचेतसाम् ।  
कूजितं राजहंसानां नेदं नूपुरशिञ्जितम् ॥’<sup>16</sup>

In the ‘Vikramorvaśīyam’, Kālidāsa shows the co-existence of man and nature. In the fifth act of this play, Kālidāsa presents Āyuṣa as co-existent of a peacock. So, the boy specially requests Tāpasī to send him the peacock Maṇikaṅṭhaka from Cyavana’s hermitage which has just crossed his infancy –

‘याः सुप्तवान्मदङ्गे शिखण्डकण्डुयनोपलब्धसुखः ।  
तं मे जातकलापं प्रेषय मणिकण्ठकं शिखिनम् ॥’<sup>17</sup>

In the whole play ‘Vikramorvaśīyam’ nature or environment plays a very significant role like a character of the play without which the theme is motionless and unimaginable, and through which the poet brings a co-relationship between human-beings and nature. In the ‘Vikramorvaśīyam’, the poet maintains some aspects of Indian tradition relating to environment such as pray to the sun, to the Moon, to the rivers and so on. In this play, the poet not only portrays the alluring, exciting picture of nature but also shows its impact of nature on Puroravā as depicted in the third act may be cited here as examples. In the ‘Vikramorvaśīyam’, Kālidāsa presents the king as the protector of environment. Kālidāsa depicts the penance-groves as a holy place. Anyone who violates the purity of such places must be punished. In this regard, the creeper-formed Urvaśī in the fourth act and send back Āyuṣa from the hermitage of Cyavana are two strong instances to be cited. All these, bear testimony of the awareness of Kālidāsa towards his beloved environment.

## Environmental Awareness in the Abhijñānaśākuntalam

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Kālidāsa’s masterpiece the ‘Abhijñānaśākuntalam’ is a full-fledge unique play in seven acts. The love story between Śakuntalā and Duṣyanta

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<sup>16</sup> Vik. 4/14

<sup>17</sup> Vik. 5/13

in the main theme of the play, through which the dramatist has been able to occupy a unique position not only in Sanskrit literature but also in the world literature. In this dramatic creation, nature as well as environment plays an extraordinary role through which the playwright spreads the importance of nature environment in human life. All these denote Kālidāsa's great sense of awareness towards his surroundings.

The aware-mind of Kālidāsa persists from the very beginning of this play. The play begins with a benedictory verse, commonly known as Nāndī, where Kālidāsa propitiates lord Śiva in his eight forms, the five elements of nature (i.e. the air, water, fire, earth and ether), the Sun and the Moon as well as the self (or sacrifice). Kālidāsa worships his favourite deity lord Śiva, endowed with these eight visible forms to protect the world

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‘या सृष्टिः स्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्री  
ये द्वे कालं विधत्त श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम् ।  
यामाहुः सर्वबीजप्रकृतिरिति यया प्राणिनः प्राणवन्तः  
प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः ॥’<sup>18</sup>

As per the starting event of the play, Duṣyanta, the hero of the play enters into the hermitage following a deer to hunt. He was restrained by Vaikhānasa from killing the hermitage deer. Duṣyanta withdraws his bow for which he was got the blessing from the sage -

‘जन्म यस्य पुरोर्वशो युक्तरुपमिदं तव ।  
पुत्रमेवंगुणोपेतं चक्रवर्तिनमाप्नुहि ॥’<sup>19</sup>

The king was also highly attracted by the environment of the peaceful penance forest. Therefore, he wanted to purify himself with a sight of the holy hermitage and entered it with a simple dress. Thus, Kālidāsa shows and immediate impact of peaceful, tranquil, natural environment. Here, Kālidāsa

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<sup>18</sup> Abh. 1/1

<sup>19</sup> Abh. 1/12

demonstrates the hermitage as a place of the religious activities by the ascetics and also as a nourishing environment for education, health and so on. As observed by Duṣyanta: *'Grains of wild rice lying under the trees fallen from the mouth of hollows in the interior of which live parrots, in some places are oily stones indicated as being used in breaking the nuts of the Ingudī tree; the deer, having acquired confidence, bear the noise (of our approach) and do not vary their gait; and the passages to the reservoirs of water are marked with lines of water dropping from the fringe of bark garments'*. (Abh. 1/14)

Thus, from the beginning of the play, Kālidāsa presents nature or natural environment in a most fascinating manner which ultimately reflects the aware-mind of Kālidāsa towards environment.

In the description of Kālidāsa, a peaceful nature environment has endless large enduring impact. Therefore, in the second act, king Duṣyanta gives up his favourite pastime (i.e. hunting). He orders the general and his soldiers not to disturb the quite atmosphere of the hermitage -

‘गाहन्ता महिषा निपानसलिलं शुङ्गेर्मुहुस्ताडितं  
छायाबद्धकदम्बकं मृगकुलं रोमान्थमभ्यस्ततु ।  
विश्रब्धं क्रियतां वराहततिभिर्मुस्ताक्षतिः पल्वले  
विश्रामं लभतामिदं च शिथिलज्याबन्धमस्मद्भुनु ॥’<sup>20</sup>

Kālidāsa earnest love towards nature is again seen in the second act where he compares the heroine of this play to many objects of nature. In the tenth verse of this play, the king says that Śakuntalā's unflawed beauty is like *'a flower which is not yet smelt by someone, like a tender spout not plucked by anyone with the nails, a gem yet un-pierced, a fresh honey which is (yet) untested and the reward of collection merit not yet exhausted (by enjoyment)'*.

In the third act of the play, Kālidāsa shows that nature can share feelings and emotions like human-beings. For example, in the fifth verse

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<sup>20</sup> Abh. 2/6



of the third act, Duṣyanta feels a great pleasure buy the breeze which is fragmented by lotus spread by ripples of the river Mālinī –

‘शक्यमरविन्दसुरभिः कणवाही मालिनीतरङ्गाणाम् ।  
अङ्गैरनङ्गतप्तैरविरलमालिङ्गितुं पवनः ॥’<sup>21</sup>

Nature as well as environment takes a remarkable position in the fourth act in this play, where the playwright portrays nature endowed with sharp human feelings and emotion without any distinction between the two. Śakuntalā has to go to her husband’s house. Therefore, Anasūyā and Priyamvadā, the two friends of Śakuntalā are busy to collect the gifts from the hermitage for her decoration at that auspicious time –

‘तेन हि एतस्तिंश्रुतशाखावलम्बिते नारिकेरसमुद्रके एतन्निमित्तमेव कालान्तरक्षमा नि-  
क्षिप्ता मया केशरमालिका तदिमां हस्तसन्निहितां कुरु । यावत् अहमपि तस्यै गोरोचना-  
तीर्थमृत्तिका दुर्वाकिसलयानि इति मङ्गलसमालम्भानि विरचयामि ।’<sup>22</sup>

At the time of Śakuntalā’s departure, the whole penance grove becomes very sad and wears a very pathetic look. Here, Kālidāsa presents Śakuntalā as a daughter of nature. Therefore, as the mother of her, Mother-nature had shown all material affection and obligation towards Śakuntalā. So, Mother-nature provides all required ornaments at her daughter’s marriage ceremony.

In the ‘Abhijñānaśākuntalam’, Śakuntalā has been depicted as a co-existent and undistinguished member of nature. She has a sisterly affection towards trees and creepers of the hermitage. Therefore, she never attempts to drink water at first without watering the trees and despite her weakness, she never plucks even a leaf for ornaments –

‘पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या  
नादत्ते प्रियमण्डनापि भवना स्नेहेन या पल्लवम् ।

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<sup>21</sup> Abh. 3/5

<sup>22</sup> Abh. Act-IV)

आद्ये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः  
सेयं याति शकुन्तला पतिगृहं सर्वैरनुज्ञायताम् ॥<sup>23</sup>

Due to such a close relationship, at this emotional movement, the whole penance grove becomes very lamenting. The female deer had dropped their half chewed darva-grass, the peacocks have given up their dancing and the creepers shed tears in the form of falling off their yellow leaves –

‘उद्गलितदर्भकवला मृगाः परित्यक्तनर्तना मयूराः ।  
अपसृतपाण्डुपत्रा मुञ्जत्याश्रूणीव लता ॥’<sup>24</sup>

In the ‘Abhijñānaśākuntalam’, Kālidāsa presents king Duṣyanta as the protector of environment. The ninth verse of the fifth act clearly reflects the protective mind of Duṣyanta. He is astonished to know the sudden arrival of Kaṇva’s disciples. So, he thought –

‘किं तावत् व्रतिनामुपोढतपसां विघ्नैस्तपो दूषितं  
धर्मारण्यचरेषु केनचिदुत प्राणिष्वसच्चेष्टितम् ।  
आहोस्वित् प्रसवो ममापचरितैर्विष्टद्धितो वीरुधा-  
मित्यारुढवहुप्रतर्कमपरिच्छेदाकुलं मे मनः ॥’<sup>25</sup>

Protection of animals from killing has been observed as another norm of Kālidāsa’s concept of environmental awareness. In his works, Kālidāsa strictly prohibits the killing of animals. In the sixth act of the ‘Abhijñānaśākuntalam’, also, Śalya, the police officer intending to condemn profession of the fisherman, made an ironical remark that the fisherman was in a very pious profession –

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<sup>23</sup> Abh. 4/9

<sup>24</sup> Abh. 4/12

<sup>25</sup> Abh. 5/9

‘सहजं किल यद्विनिन्दितं न खलु तत्कर्म विवर्जनीयम् ।  
पशुमारणकर्मदारूणोऽनुकम्पामृदुरेव श्रोत्रियः ॥’<sup>26</sup>

In the seventh act of the play, Duṣyanta becomes very astonished to see that a boy was playing with a lion –

‘अर्धपीतस्तनं मातुरामर्दक्लिष्टकेसरम् ।  
प्रक्रीडितुं सिंहशिशुं वलात्कारेण कर्षति ॥’<sup>27</sup>

Again, the boy was counting the teeth of that lion –

‘जृम्भस्व, रे सिंहशावक, जृम्भस्व । दन्तान् ते गणयिष्यामि ।’<sup>28</sup>

Thus, Kālidāsa brings a close attachment between man and animals. Moreover, in the description of Kālidāsa’s environment there is no distinction between living and non-living organisms. According to Kālidāsa, both have feelings, emotions, happiness and sorrow. So, in view of the playwright, there should be a perfect harmony between the two their equilibrium. Life in solitude was a preference with Kālidāsa. Śārangarava and Śāradvata condemn the king’s crowded capital city. Śārangarava compares the city swarmed with people as a house enveloped in fire.

So, through the study of his all plays, it has been observed that in his three plays, Kālidāsa maintains the same inter-relationship between man and nature without any distinction. The playwright infuses life into nature. He presents nature vividly relating with the human feelings and emotions. In Kālidāsa’s works, Nature is a heroine, graceful and decorated. Moreover, in his dramatic creation, we have some other aspects of Indian tradition relating to environment such as: pray to the Sun, the Moon, rivers etc, the natural elements as deity. In his all plays, the playwright portrays the natural environment i.e. the hermitages with a great respect. The dramatist is very much strict towards those who act against the purity of such hermitages. Similarly, his plays reflect Kālidāsa’s emphatic mind to protect the plant and animal kingdom. All these denote Kālidāsa’s sense of regard towards nature or natural environment.

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<sup>26</sup> Abh. 6/1

<sup>27</sup> Abh. 7/14

<sup>28</sup> Abh. Act-VII

## Abbreviation

1. Abh. - Abhijñānaśākuntalam
2. Māl. - Mālavikāgnimitram
3. Vik. - Vikramorvaśīyam

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# K.K. Handiqui's Work Yaśastilaka and Indian Culture : A Critical Assessment on Jaina Philosophy

Jagadish Sarma

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## Abstract

*The great Assamese scholar Prof. Krishna Kanta Handiqui wrote three monumental works based on Sanskrit literature. Among them the Yaśastilaka and Indian culture (pub.1949) is the exceptional one. This work is a critical dissertation of the Yaśastilaka-Campū, originally composed by Jaina writer Somadevasūri in 959 A.D. The original treatise written in Sanskrit is an encyclopedic work dealing with Jainism and Indian thought and culture. Somadeva's intension was to popularize the Jaina doctrines and faith through his work, where all the elements of Jainism have been dealt with. Prof. Handiqui was the follower of Ahimsā (non-injury) and rightly pickup the story of Somadeva and critically examined all the doctrines of Jaina and comments accordingly. He also not hesitates to point out the weakness of Somadeva in particular and Jainism as a whole. Prof. Handiqui has overlooked nothing for explaining the facts of dogmatic, discipline and ethics of Jainism, which are described or alluded to in his work. With the help of the Yaśastilaka and with adequate literary and epigraphic information, Prof. Handiqui describes the position of Jainism in the tenth century A.D. and records the controversies or conflicts with diverse Hindu sect and Buddhists. The present paper is a modest attempt to bring out some basic ideas of Jainism through the writings of Prof. K.K. Handiqui.*

*(Key Words: Yaśastilaka, Jaina Philosophy, Handiqui, Jainism)*

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Krishna Kanta Handiqui (1898-1982) was a scholar of singular distinction, a pioneer Indologist and philanthropist. He was one of the greatest scholars of India, earned worldwide recognition as an Indologist who spent most of his time practicing the knowledge. It is for his monumental literary works that the world of letters will be ever indebted to Prof. Handiqui, who was one among the world's leading orientalist. A voracious reader, scholar, researcher and academician Prof. K.K. Handiqui composed three books in English which were regarded as precious gems in the gamut of literature. He translated

Śrīharṣa's Naiṣadhacarita (1934) into English with critical notes and extracts. His second book Yaśastilaka and Indian culture (1949). Handiqui proved his extraordinary dexterity in Prakrit language by critically editing and translating Pravarasena's Setubandha (1976) into English. The publications were received with appreciation both at home and abroad, particularly from leading Sanskritists like A.B. Keith (1879-1944), M. Winternitz (1863-1937), Oscar Botto (1922-2008), L. Renou (1896-1966) etc. As a distinguish scholar who has the capacity of knowing as many as thirteen languages, was the founder principal of J.B. College, Jorhat (1930-1948) and founder Vice-Chancellor of Gauhati University, Assam (1948-1957).

Yaśastilaka and Indian culture is the one of the monumental works of Prof. K.K. Handiqui. The Yaśastilaka, a Sanskrit Campū type of work, was originally written in prose and verse by Somadeva in the tenth century A.D. dealing with the aspects of Jainism and Indian thought and culture. Prof. Handiqui's work was published in the year 1949 by Jaina Sanskrit Samrakshaka Sangha of Sholapur, and the second edition came out in the year 1968. This book has been published under the supervision of two eminent scholars Dr. A.N. Upadhye and H.L. Jain as General Editors. In the preface of the book, an interesting observation has been made by the editors, "His dissertation on the Yaśastilaka has been a pioneer and scholarly exploration in a more or less neglected religious romance based on domestic tragedy of a medieval author of encyclopedic learning. Somadeva was fortunate that his work came to be studied by a worthy scholar of great literary acumen and in historical perspective".<sup>1</sup>

The Yaśastilaka-Campū is originally composed by Somadevasūrī, a Jaina theologian and famous author, patronized by Vāgarāja, the Cālukya ruler of Lemulavāḍa in 959 A.D. He was an erudite Sanskrit scholar and composed various works in Sanskrit. But his extent works are — Yaśastilaka and Nītivākyāmṛta, a book on polity. The Yaśastilaka merely is a religious romance in containing combined prose and verse. It has eight chapters, known as āśvāsas, dealing with the story of prince Yaśodhara. But in each chapter, it is observed that nearly half of his work is devoted to the defense and exposition of the tenets of the Jaina religious faith. It seems that Somadeva's main object in writing the Yaśastilaka neither to narrate a simple story nor to display his mastery in every branch of knowledge, though he has capability to exhibit

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<sup>1</sup> Handiqui 1968: vii

this in his work. It is undoubtedly a work well stocked with the Jaina theology and the work was used as a stand-point to defense of the Jaina philosophical beliefs and practices against the criticism coming from the prevailing trend at that time particularly from Śaivas.

Prof. K.K. Handiqui was the stalwart of the each system of Indian philosophy. He selected this work for a critical study to make a comparison of Jainism with other branches of Indian philosophy. The Somadeva's work Yaśastilaka Campū is a compendium of Jaina philosophy and doctrines where references have been made to various Indian philosophies of schools, viz. Vaiśeṣika, Sāṃkhya, Vedānta, Jaimini etc. As an erudite scholar, Prof. Handiqui discussed all the views as expressed by Somadeva in his work Yaśastilaka and Indian culture. Prof. Handiqui has organized his study in eighteen chapters, with four appendices and two indexes. The chapters run thus: (i) Somadeva and his Age, (ii) Synopsis of Yaśastilaka, (iii) The Story of Yaśodhara and its Sources, (iv) Yaśastilaka as a Prose Romance, (v) Yaśastilaka as a Socio-Political Record, (vi) Yaśastilaka as a Religious Romance, (vii) Yaśastilaka as an Anthology of Sanskrit Verse, (viii) Philosophical Doctrines, (ix) Schools of Thought, (x) Jaina Dogmatics and Moral and Spiritual Discipline, (xi) The Anuprekṣās and Jaina Religious Poetry, (xii) A Controversial Dialogue, (xiii) Jainism and Other Faiths, (xiv) Jaina Criticism of Vedic Sacrifices, (xv) Non-Jaina Cults, Customs and Beliefs, (xvi) Jaina Religious and Moral Stories, (xvii) Myths and Legends, (xviii) Quotations and References .

In the first chapter of the book, Prof. Handiqui discusses on Somadeva and his age. This chapter is historically very important, as because, it is full of contemporary historical information based on the Cālukyas of Lemulavāḍa and their overlord, the Rāṣtrakūṭas of Mānyakheṭa. The Yaśastilaka was composed in the tenth century A.D. and this century was rich in the elements of the Jaina literature in Sanskrit, Prakrit and Kanarese (Kannada, also known as Kanarese, is a Dravidian language). Here, Somadeva refers to his predecessors who developed the Jaina literature by their various learned contributions, which are very significant to portrait a distinct idea about the Jaina theology, beliefs and practices.

In the second chapter, a synopsis of the story of the Yaśastilaka has been presented. Among the eight books or āśvāsas of the original Yaśastilaka Campū, the first book (chapter) deals with the Yaudheya country and Māradatta,



son of Candamahāsenā; the second book described the marriage and coronation of Yaśodhara, the prince of Avanti; the third book described the daily work of king Yaśodhara; the fourth book described about the unhappy marriage life of king Yaśodhara and his tragic death. The fifth book described the rebirth of Yaśodhara; in the sixth book, there is a description of the religious apprentices by the Jaina sage Sudatta to Māradatta, viz. *Samyaktva* etc.; the seventh chapter gives a discourse on the Jaina religious practice, e.g. the prohibition of wine and meat; the last book speaks on the Jaina system of worship and devotions, (*japa, dhyāna* etc.). At the end of the story, Somadeva sings the glory of the Jaina faith and acclaims the Goddess of Poetry at the end of the story.<sup>2</sup>

From the story of the *Yaśastilaka*, it is clearly indicated that the prime motive of the poet Somadeva was to popular the Jaina faith among the people at that time through his poem. Basic elements of Jaina philosophy have been dealt with by the poet in this poem. Prof. Handiqui rightly opines that, *Yaśastilaka* is clearly a *dharmakathā*. Apart from the fact that it is a comprehensive manual of Jaina moral and religious doctrines, its purpose is to illustrate the great doctrine of *ahiṃsā* and its manifold implications. *Yaśodhara*, it will be remembered, had to undergo grievous suffering in several births even for the sin of sacrificing the paste model of a cock with the idea of killing. This aspect of the story brings into relief certain moral and religious issues which throw interesting light on the Jaina view of *ahiṃsā*<sup>3</sup>. It is also observed that the insistence on *ahiṃsā* brought Jainism into conflict with diverse cults, and *Yaśastilaka* preserves a faithful record of the religious conflict of the times. Somadeva's romance is a notable protest not only against the Vedic sacrificial system but against the debased form of contemporary Kaula or Tantric cults involving human sacrifice, and contains also important data on the historic conflict between *Śaivism* and Jainism in the South.<sup>4</sup>

It is also to be note that the dialogue between *Yaśodhara* and his mother *Chandramati* appeared in the Book IV of the *Yaśastilaka*, is highly interesting from the standpoint of comparative religion. In the first place, the attack on

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<sup>2</sup> jayatu jagadānandaspaṇḍī jinoktisudhārasaḥ  
tadanu jayatāt kāmārāmah satām phalasaṅgamaiḥ.  
jayatu kavītādevī śāsvattataśca yadāśrayāt  
kṛtmatiriyam sūte sūktim jagattrayabhūṣaṇam.. (*Yaśastilaka*, 418)

<sup>3</sup> Handiqui 1968: 125

<sup>4</sup> Handiqui 1968: 128

the Brāhmaṇical deities, found also elsewhere in the work as well as in other Jaina texts.<sup>5</sup>

Somadeva has recorded a historically important conflict between the Śaivas and the Jainas in south India arising in the tenth century A.D. in his work *Yaśastilaka*. The *Yaśastilaka* is the unique creation of Somadeva, defending the Jaina faith against the philosophical ideologies and practices of different schools of Indian philosophy, viz. the school of Śāṅkara, the Vaiśeṣikas, the Kulācāryas, the Bārhaspatyas, the Jaiminīyas, the Sāṃkhyas, the Śaivas, Pāśupātas and the Buddhists, which were prevailing at the time of Somadeva. Prof. Handiqui has sincerely recounted the views of these schools and put his observation in the chapters viii-xvi of his book the *Yaśastilaka* and Indian culture. Prof. B.V. Mishra rightly observed that Prof. Handiqui has given full exposition to it with objectivity and he has nowhere thrust his (Somadeva's) views and stands aloof for the readers to form their own impression. The objectivity is rare and is seldom noticeable in other works.<sup>6</sup>

From chapters viii to xvi of his treatise the *Yaśastilaka* and Indian culture, Prof. Handiqui actually discussed the fundamental doctrines of Jaina philosophy. In the chapter viii, he emphasis on the doctrines of the various Indian philosophy, though these are not directly quoted in the Somadeva's work. He has cited the basic fundamentals of Indian philosophical schools, viz. Tārkika-Vaiśeṣika, Sidhānta-Vaiśeṣika, Bauddha, Sāṃkhya, Vedānta, Jaiminīya, Pāśupāta, Kulācārya, Trikamata, Śaiva and Cārvāka. When discussing the philosophical doctrine of a particular school, Prof. Handiqui first give the statement as recorded in the Somadeva's *Yaśastilaka* and after that he either boost the statement or refuted citing his views with the help of other Indian thoughts. For example, when he discussed the philosophical doctrine of Vaiśeṣika school, he first explains the statement made by Somadeva, thus, "Somadeva makes some statements criticizing the Vaiśeṣika views on salvation. He criticizes the Siddhānta Vaiśeṣikas by saying that faith alone cannot lead to salvation; the Udumbara fruit never becomes ripe on account of the faith of a hungry fellow. Further, if Mantras or mystic texts brought about the purification of the Self, no one would undergo the hardship imposed by self-discipline. Dikṣā or initiation, too, cannot bring about salvation, as it is seen that the worldly blemishes which existed before initiation persist even

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<sup>5</sup> Handiqui 1968: 132

<sup>6</sup> Sharma 2011: 42

after the completion of the rite”.<sup>7</sup>

Prof. Handiqui critically observed this statement and accordingly he gives his views with the help of Patañjali and other philosophical groups - “The purport of what he says is: it may be readily admitted that there is no knowledge or bliss of a worldly character in salvation, but if it is assumed to be a condition in which knowledge is totally absent, what would be the character of the emancipated soul? There cannot be a soul without knowledge, just as there cannot be fire without heat. The opinion of the Yoga system of Patañjali is cited to show that knowledge exists in the state of salvation”.<sup>8</sup>

In the next chapter, Prof. Handiqui enumerates the different systems mentioned by the author and brings together some additional information bearing on the character and historical position of certain of these schools of thought. He also mentioned the intellectual discourse as arises in between different philosophical doctrine at that time. He mentioned that the Pāsupātas as a Śaiva sect were in conflict with the Jainas. They are, for instance, mentioned along with Śaivas, Kāpālikas, Sāmkhyas and Buddhists in the Śravaṇa Belgola epitaph of Malliṣeṇa of 1129 A.D. or thereabouts, engraved on a pillar of the temple of Pārśvanātha on the Candragiri hill, which describes a Jaina teacher named Vimalacandra as having publicly challenged all of them to controversy.<sup>9</sup>

In the tenth chapter of this work, description of various basic ideas of Jaina philosophy has been found. One of the aims of Yaśastilaka is to illustrate the doctrine of ahimsā, the work is designed to be a comprehensive manual of Jaina doctrines. The prime object of Somadeva is to provide entertainment as well as religious instruction, and help forward the propagation of the Jaina faith. Books VI, VII, and VIII of the Yaśastilaka, divided into forty-six Kalpas or sections, are styled as Upāsakādhyayana or Headings for laymen, and deal elaborately with samyaktva or right faith and its various aspects as well as the different vows, which are viewed as the mainstay (upabr̥nhaka) of right faith.<sup>10</sup>

It is really understood that the Jaina canon and its doctrines had been fixed long before the tenth century, but the age of Somadeva was an era of

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<sup>7</sup> Handiqui 1968: 186

<sup>8</sup> Handiqui 1968: 187

<sup>9</sup> Handiqui 1968: 240

<sup>10</sup> Handiqui 1968: 246

systematization and interpretation; and judged from this standpoint, his comprehensive review of the salient topics of Jaina dogmatics has a definite place in the literature of Jainism in Sanskrit. Thus, Somadeva was the pioneer of literary establishment of Jaina tradition.

In the 6th Book of the Yaśastilaka, there is an interesting dialogue between Yaśodhara and a Digambara saint on the tenets of the Jaina religion, where some of the basic fundamentals of Jainism have been flourished as in the form of question and answer. Prof. Handiqui summarized this conversation for common understanding of the general people. It is somewhat as follows -

What is Dharma?

That which inculcates kindness to all creatures.

Who is Āpta?

He who is free from worldly blemishes.

What is the means to know him?

A śāstra free from contradictory statements.

What constitutes religious austerities?

Extermination of all desire for worldly objects.

What is Jīva?

That which possesses self-experienced attributes such as the intellectual faculty.

How does the incorporeal Jīva come into contact with the body?

It is bound to the body by its own actions, just as the sky comes into contact with the dust raised by wind; and by its own actions it is subjected to birth in order that it may suffer their consequences, just as a learned Brahmin is made to tumble over an unclean substance by intoxicating drugs.

How can Dharma be acquired?

By observing the vows to the best of one's ability.

What is a vow?

The extermination of desires preceded by the acquisition of faith.

What is faith?

Reasoned belief in the categories (recognised by Jainism).

What are the categories?

They are the agencies which uphold the universe.<sup>11</sup>

Prof. Handiqui has dealt with some of the fundamental principles of the Jainism in this chapter with close understandability. Some of those basic principles are - Samyaktva or right faith; Āgama or religious code; Āpta or trustworthy spiritual overlord; the Padārthas; Ajīva or non-self; Mokṣa or liberation; Triratna, i.e. right faith, right knowledge and right conduct; Aṅgas or auxiliaries of Samyaktva; Dṛgdoṣah or hindrances to Samyaktva; Anuvrata or lesser etc.

Regarding the discourse on Samyaktva or Right faith in Book VI of the Yaśastilaka, opens with a further definition of Dharma, which is described as the factor causing human advancement resulting in supreme beatitude. After enumerating the twenty-five hindrances to Samyaktva, Somadeva points out that a man of right conduct, who possesses right faith, and is conversant with the fundamental truths, attains salvation, even though he is devoid of vows; but while a man without faith can never attain salvation, even though he observes the vows. Śaṅkā, ākāṅkṣā, vinindā and anyaslāghā are the four obstacles to the growth of Samyaktva or Right Faith. Somadeva then describes the four attributes which contribute to the growth of Samyaktva. They are upagūha, sthitikāra, prahāvana and vātsalya. Prof. Handiqui presented a detail discussion on the Samyaktva here. He also explains the Ajīva or the non-self comprises Dharma, Adharma, Space, Time and Pudgala or Matter.<sup>12</sup>

Dealing with the question of injury, Somadeva enunciates a positive view of ahimsā and defines hiṃsā as destruction of living creatures through error of judgment, and ahimsā as the protection afforded to them. It follows, therefore, that animals must not be killed for the purpose of worshipping the gods or the Manes, or entertaining one's guests, or in any mystic rites, or for medicinal purposes or out of fear; this constitutes the vow of ahimsā. Somadeva then enumerates certain qualities which should be cultivated to realize the ideal of ahimsā. They are maitrī, pramoda, kāruṇya and mādhyasthya.

According to Prof. Handiqui, the four Śikṣāvratas are treated in detail in Book viii, which practically brings to an end Somadeva's masterly discourse on the Jaina religion. They are sāmāyika or customary worship, proṣḍhopāsana

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<sup>11</sup> Handiqui 1968: 247

<sup>12</sup> Handiqui 1968: 258

or religious fasting, niyama or limitation of worldly enjoyment, and dāna or charity.

In the eleventh chapter of his book, Prof. Handiqui discussed a very pertinent topic of Jainism, i.e. Anuprekṣā. According to him, the Anuprekṣā verses are the most important not only from the standpoint of subject-matter, but on account of the place they occupy in Jaina literature and religious thought<sup>13</sup>. Anuprekṣā means anucintana 'pondering', 'reflection'. Pūjyapāda in his commentary on Tattvārthasūtra explains Anuprekṣā as 'pondering on the nature of the body and other substances'.<sup>14</sup>

The Anuprekṣās are the topics of meditation. These are twelve in number, and cover a wide range of the cardinal teachings of Jainism. They are in the form of reflections on the transient character of things (anityānuprekṣā), helplessness (aśaraṇānuprekṣā), the cycle of rebirth (saṃsārānuprekṣā), loneliness (ekatvānuprekṣā), the distinction between the self and the not-self (anyatvānuprekṣā), the impurity of the body (aśucyanuprekṣā), the inflow of Karmas (āsravānuprekṣā), stoppage of the inflow of Karmas (saṃvarānuprekṣā), the shedding of Karma (nirjarānuprekṣā), the constitution of the universe (lokānuprekṣā), the difficulty of attaining the Right Path consisting of the Three Jewels (bodhidurlabhānuprekṣā), and the Law expounded by the Arhat (dharmasvākhyātātvanuprekṣā). It may be also noted that the Anuprekṣās are known also as Bhāvanās.<sup>15</sup>

Jainism is one of the important philosophies in India. Apart from other doctrines of Jainism, the fundamental doctrine of Jainism is ahimsā or non-injury. As an extra ordinary scholar, Prof. Handiqui takes the opportunity to expand this ahimsā ideal of Jainism through his research work the Yaśastilaka and Indian culture. But Prof. Handiqui was not a such person who blindly support all aspects of Jainism, rather, he was very critical some of the adverse comment made by Somadeva. When Somadeva criticized some the procedures of Vedic sacrifices and certain Hindu practices, e.g. fire worship, the worship of edifices and trees etc., Prof. Handiqui faithfully reproducing Somadeva's aversion, but could not refrain to pinpoint the misleading statement of Somadeva and other Jaina writers. Regarding the Jaina stories, he did not hesitate to comment that "some of the stories recorded

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<sup>13</sup> Handiqui 1968: 291

<sup>14</sup> śarīrādīnām svabhāvanucintanamanuprekṣā. (Tattvārthasūtra, 9.2)

<sup>15</sup> Handiqui 1968: 291

by Somadeva are based on Brāhmanical mythology, and may be called Jaina versions of Hindu tales” (P.408). The work of Prof. Handiqui is unique and sufficient for understanding the Jaina doctrines and fundamentals; even one who has not possessed adequate knowledge on Jaina philosophy.

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# Brief Exposition of Metaphysical, Theological and Symbolic elements in the Writings of Ananda Coomaraswamy

Vipul Tiwari

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## Abstract

*Ananda Kentish Coomaraswamy (1877-1947) is well known art-historian and art critic of the twentieth century needs no introduction at all. He was born in Colombo, Ceylon (modern Sri Lanka) on August 22, 1877. His father, Sir Mutu Coomaraswamy, a Ceylonese of Tamil origin, was one of the foremost men of his country and time. His mother Elizabeth Clay Beeby was an English woman of a healthy Kent family that had engaged in the "Indian trade" and the civil service and knew India and Ceylon quite well. The family was Tamil in origin and might have originally come from the Indian subcontinent. In 1903, Coomaraswamy was selected for Fellow of University College. Because of his findings the authorities in England and Ceylon form a Mineralogical Survey of Ceylon of which he was the first director. He went to Ceylon, a land of his forefathers, which ultimately proved a turning point in his life. From 1903 to 1906 Coomaraswamy was working at the post of Director of the Mineralogical survey of Ceylon and during this time he discovered two minerals Serendibite and Thorianite. This latter being radioactive led to his association with Madam Curie and to receiving his Doctorate in Science from London University in 1906. These years were eyes opener for the young geologist and he saw and observed the destructive effect of Imperialism, Colonialism and Occidental Industrialism on art, culture and tradition of the East. Gradually his passion and inner instinct for art-historical studies motivated him to give up his geologist profession and Coomaraswamy was transformed from a geologist to an art-historian.*

*His contribution in the field of Indian art, architecture, painting, culture, symbolism, religion, iconography, metaphysics, etc., is pioneer in nature and of the greatest importance for the proper understanding of Indian civilization. The limit and the scope of the present research paper is to undertake the brief analysis and exposition of Coomaraswamy's philosophical ideas. I have endeavoured to sketch his metaphysical ideas on the basis of his essays which were published in various reputed international journals and few personal letters in order to evaluate the real contribution of Coomaraswamy to the study of Indian metaphysic. He was not only a profound Orientalist scholar, a pioneer historian of Indian art, a great interpreter, but an idealist man, the one who heartily urged the Indians to be conscious of their glorious heritage.*



(Key Words: *Metaphysical, theological, coomaraswamy, substratum*)

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## Introduction -

In order to have a comprehensive understanding of the metaphysical aspects of Indian culture in totality, one should study the dialectic in hermeneutical inquiry in the philosophical works of Ananda Kentish Coomaraswamy chronologically. We observe two phases in his writings - (i) art-historical phase (1908-1931); and (ii) philosophical phase (1932-1942). The term '*philosophical phase*' needs some clarification in this regard it does not mean that Coomaraswamy gave up his writings on arts. Actually his interest in art never ceased and so everything continued articles on works of art for the museum Bulletin, studies of the Oriental theatre, special projects such as articles for the Encyclopaedia Britannica, exhibition notes for an American showing of Rabindranath Tagore's paintings, etc. But this phase witness his bent of interest more towards metaphysics and religion, independent of art history, which gradually occupied a central place in his inner life and the life of his writings until his death. And this nature of work is considered by Coomaraswamy more valuable than his previous writings. In this context Mr. Whitall N. Perry's account and a letter from Mrs. Dona Luisa to Perry shortly after the death of Coomaraswamy are significant.<sup>1</sup>

The background and substratum of his metaphysical and transcendental thinking explicitly reveals in his work 'Yaksas'. It seems that the comprehensive and comparative study of 'Yaksas' left everlasting imprint on his mind and proved the dominant cause which provide profound space to philosophical subjects in his later writings. If one study the 'Yaksas' and contemplate one will surely understands his Perennial Philosophic attitude.<sup>2</sup> In this re-

<sup>1</sup> Perry, Whitall N. "The Man and the Witness", in S.D.R. Singham (ed.), Ananda Coomaraswamy: Remembering and Remembering Again and Again, Kula Lumpur: privately published. 1974, p.4.

<sup>2</sup> The Vedanta and Western Tradition. American Scholar, (Washington, D.C.), VIII, 1939, pp.223-247, Also published in Hindu, (Madras, India), under the title of 'An Introduction to Vedanta' - date uncertain. Reprinted in Roger Lipsey (ed.), Coomaraswamy 2: Selected papers Metaphysics. Also see Roger Lipsey. Coomaraswamy 3. His Life and Work, pp. 274-280; Coomaraswamy, Rama P. (ed.), The Essential, The Essential Ananda K. Coomaraswamy., p.1.

gard his letter dated 15, June 1939 written to Dr. Herman Goetz, a well-known German art historian and translator of 'History of Indian and Indonesian Art' into German also shed valuable light.<sup>3</sup> Therefore, the reason about his attention and attachment towards metaphysics in his later writings is 'maturity' than 'age'. The 'Yaksas' reflects philosophical transition in his writing but Coomaraswamy remained an outstanding scholar of art, iconography, philology and myth to the end of his life.

Unlike Buddha's pragmatic agnosticism<sup>4</sup> (Buddha passes over in silence all questions of metaphysical import<sup>5</sup>), Coomaraswamy prefers to resolve metaphysical queries and in this attempt his position seems much closer to the Advaita Vedanta. Coomaraswamy is an idealist who rejects duality and but he strongly argues that: "the immediate purpose of Indian civilization is not Nirvana or Moksa, but Dharma; not a desertion of the household life, but the fulfilment of function."<sup>6</sup> But the most important fact is that Coomaraswamy often proclaimed that he has said nothing new in the field of metaphysics or philosophy.<sup>7</sup>

## The Research Paper -

After having some acquaintance of Coomaraswamy's metaphysical perception, we shall now briefly study some of his metaphysical essays and philosophical works. 'Mahā-Pralaya and Last Judgement' is one of the earliest writings of metaphysical nature which first published in the Cultural World, (Los Angeles, Calif.), III, No. 4, 1932, pp. 14-16. Also printed in Indian Historical Quarterly, Calcutta, IX, 1933, pp. 18-21, and in Black friars, (Oxford, England), XIV, 1933, pp. 494-497.<sup>8</sup> The chief feature of this essay lies in the comparative study of religious and metaphysical concepts of Hinduism and Christianity.

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<sup>3</sup> Moore, Alvin, Jr. and Rama Poonambulam Coomaraswamy (ed.), Selected Letters of Ananda K. Coomaraswamy. pp. 26-27.

<sup>4</sup> Radhakrishnan, S. Indian Philosophy, Vol I. pp.465-467.

<sup>5</sup> Upadhyaya, Baladev. Bauddha Darshanamimansa, pp.42-44.

-Also see, Radhakrishnan S. Indian Philosophy, Vol II. pp. 445-558.

<sup>6</sup> Coomaraswamy, A.K. Yaksas, pp. 1-2.

<sup>7</sup> Coomaraswamy, Rama P. (ed.), The Essential, op. cit., p.1.

<sup>8</sup> Coomaraswamy, Rama P. (compiled.), Ananda Kentish Coomaraswamy (A Working Bibliography), p. 41.

It appears that Coomaraswamy reached a new height, a more sensible exploration of his inner events than he had in his earlier writings. His metaphysical studies collate a series of Indian, Platonic and Christian texts where a principle was voiced with a commentary intuitive in nature. It seems that unlike Guenon, his writings are close to Neo-Scholasticism.<sup>9</sup>

In the essay 'Kha and other Words Denoting 'Zero', in connection with the Indian Metaphysic of space' which published in the Bulletin of the school of Oriental and African Studies, London Institute, (London), VII, part 3, 1934, pp. 487-497.<sup>10</sup> It was reprinted in 'Selected papers of Coomaraswamy'. Coomaraswamy points out various comparative and structural dimensions to delineate the meaning and concept of zero. He states that 'In order to understand the use of term for "space" (kha, ākāśa, antarīkṣa, śūnya, etc.) as verbal symbol of zero which represent privation of number, and is yet a matrix of number in the sense  $0 = X-X$ , it must be realized that ākāśa, etc., represent primarily a concept not of physical space, but of a purely principal space without dimension, though the matrix of dimension'.<sup>11</sup>

The another very interesting essay is 'Nirukta = Hermeneia' which published in Visva-Bharati Quarterly, (Calcutta), II (New Series), part 2, 1935, pp. 11-17 (see No 483 for addendum); French translation, Etudes Traditionnelles, (Paris), XLI, 1936, pp. 405-415. It was reprinted in 'Selected Papers of Coomaraswamy'.<sup>12</sup> He argues that 'Nirukta is not, in fact, a part of Philology in the modern sense: a hermeneutic explanation may or may not coincide with the actual pedigree of a word in question'. Nirukta = Hermeneia is founded upon a theory of language of which Philology and grammar are only departments. One may even say the most humble departments, nor do I say this without a real and genuine respect for those omniscient impeccable leviathans of science that headlong sound the linguistic ocean to its most horrid depths, and (in the intervals of ramming each other) play their flukes on such audacious small fry as even on the mere surface will venture within their danger. And whose advice in matters of verbal genealogy I am always ready to accept. Etymology, an excellent thing in its place, is nevertheless precisely

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<sup>9</sup> Guenon, Rene., Introduction to the Study of Hindu Doctrine, pp. 137-157.

<sup>10</sup> Coomaraswamy, Rama P. (comp.), Working Bibliography, op. cit., p. 43.

<sup>11</sup> Lipsey, Roger. Coomaraswamy2: Selected papers of Metaphysics, p. 225.

<sup>12</sup> Coomaraswamy, Rama P. (comp.), Working Bibliography, op. cit., p. 46.

one of those modern sciences which really represent quite literally residues' of the old science, no longer understood. In India the traditional science of language is the special domain of the Pūrva-Mīmāṃsā, of which the characteristic is that it lays stress on the proposition that articulate sounds are eternal, and on the consequent doctrine that the connection of a word with its sense is not due to convention, but is by nature inherent in the word itself'.<sup>13</sup> Perhaps he also provides the new dimension to the meaning of the 'eternity of the Vedas'. He explained that, what is meant by the 'eternity of the Veda' is sometimes misunderstood. "Eternal" is without duration, 'not in time' (akāla), therefore ever present. The "eternity" of tradition has nothing to do with the "dating" of a given scripture, in a literary sense. As St. Thomas Aquinas expressed it, 'both the Divine Word and the writing of the Book of life are eternal. But the promulgation cannot be form eternity on the part of the creature that hears or reads'.

The next important essay is 'On the Pertinence of Philosophy' which was published in Contemporary Indian Philosophy, edited by S. Radhakrishnan, George Allen and Unwin: London, 1936, 1952 and 1960, pp. 151-172. It was reprinted in 'The Forces of Creation' see no. 653.<sup>14</sup> In this essay he enquires into the nature, problem and definition of philosophy. He also analyses the words: knowledge, wisdom, reality, religion, perfection, immortality, etc., and strongly refutes the ideology that 'East is East and West is West, and never twain shall meet'.<sup>15</sup>

In the essay 'Sri Ramkrishna and Religious Tolerance', this was published in Prabuddha, (Mayavati, India), XLI, No. 9, 1936 pp. 268-274. It was reprinted in 'Selected papers of Coomaraswamy' – see No. 652.<sup>16</sup> In this essay Coomaraswamy analyses the value of comparative religion. He states that 'the purpose of any art, and no less of that highest art of theology, in which all other arts, whether literary or plastic, subsist *per excellentiam*, is to teach, to delight, and above all to move' (Augustine's docere, delectare, movere).<sup>17</sup> He concludes that 'Hence we say that the very implication of the phrase "religious

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<sup>13</sup> Lipsey, Roger. Coomaraswamy 2: Selected papers of Metaphysics, pp. 256-257.

<sup>14</sup> Coomaraswamy, Rama P. (comp.), Working Bibliography, op. cit., p. 47.

<sup>15</sup> Coomaraswamy, Rama P. (ed.), The Essential, op. cit., pp. 67-82.

<sup>16</sup> Coomaraswamy, Rama P. (comp.), Working Bibliography, op. cit., p. 47.

<sup>17</sup> Lipsey, Roger. Coomaraswamy: Selected papers of Metaphysics, p. 37

tolerance” are to be avoided: diversity of faith is not a matter for unwilling “toleration,” but of divine appointment’.<sup>18</sup>

Another interesting essay is ‘Vedic Exemplarism’, which was published in Harvard Journal of Asiatic Studies, (Cambridge, Mass.), I, 1936, pp. 44-64 with addenda and corrigenda on p. 281. It was reprinted in ‘Selected papers of Coomaraswamy’ – see No. 652.<sup>19</sup> Coomaraswamy explores that ‘the doctrine of Exemplarism is bound up with that of forms or ideas, and has to do with the intelligible relation that subsists as between the forms, ideas, similitudes, or eternal reasons of things (nama, ‘name’ or ‘noumenon’ = forma) and the things themselves in their accidental and contingent aspects (rupa, ‘phenomenon’ = figura). This is as much as to say that Exemplarism, in the last analysis, is the traditional doctrine of the relation, cognitive and casual, between the one and the many’.<sup>20</sup> In the essay ‘Vedic Monotheism’, which was published in Dr. S. Krishnaswami Aiyangar Commemoration Volume, Madras, 1936, pp. 18-25. A revised version of this item was published in the Journal of Indian History, (Bombay, India), XV, 1936, pp. 84-92. It was reprinted in ‘Selected papers of Coomaraswamy’ – see No. 652.<sup>21</sup> He points out some of the most conspicuous of the Vedic text in which the identity of the one and the many is categorically affirmed.<sup>22</sup>

The essay ‘La Doctrine tantrique de la Bi-unite divine’ or ‘The Tantric Doctrine of Divine Bi-unity’ published in Etudes Traditionelles, (Paris), XLII, 1937, pp. 289-301; the English translation, the Annals of the Bhandarkar Oriental Research Institute, (Poona, India), XIX, 1938, pp. 173-183. Reprinted in ‘Selected papers of Coomaraswamy’ – see No. 652,<sup>23</sup> is a delightful essay in which he deeply studies the notion of a bisexual polarity in Deity i.e. the Identity is of Essence and Nature, Being and Nonbeing, God and Godhead – as it were, masculine and feminine.<sup>24</sup> Through this essay Coomaraswamy attempts to indicate that an adequate symbolism of this sort has been universally employed in the unanimous and orthodox tradition and, more specifically, within

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<sup>18</sup> Ibid. p.42.

<sup>19</sup> Coomaraswamy, Rama P. (comp.), Working Bibliography, op. cit., p. 47.

<sup>20</sup> Lipsey, Roger. Coomaraswamy 2: Selected papers of Metaphysics, p.177

<sup>21</sup> Coomaraswamy, Rama P. (comp.), Working Bibliography, op. cit., p. 47.

<sup>22</sup> Lipsey, Roger. Coomaraswamy 2: Selected papers of Metaphysics, p.169.

<sup>23</sup> Coomaraswamy, Rama P. (comp.), Working Bibliography, op. cit., p. 48.

<sup>24</sup> Lipsey, Roger. Coomaraswamy 2: Selected papers of Metaphysics, p.231.

the limits of the present article, to show in what like manner it has been employed in the Hindu and Christian forms of the transmitted revelation.

When Mahatama Gandhi attained his 70th year (1939) a commemoration volume was presented to him containing world's tributes to the 'naked fakir'. This splendid book was edited by no less a person than Dr. S. Radhakrishnan who invited Coomaraswamy to contribute an article. He wrote a scholarly article entitled 'Mahātmā' giving a convincing explanation of the origin, meaning and interpretation of the term.<sup>25</sup> Coomaraswamy concludes with the remark that 'our object in the present article has been to explain the word 'Mahātmā' historically'. The name has been given to Gandhiji by common consent, perhaps in the general sense of 'Saint'. There can be no doubt that in some of its connotations, that of selflessness (with a higher sense than that of mere unselfishness) for example, it can be properly applied to him. But we have not had in mind to discuss the applicability of the term in its full meaning to any individual; for that must ever remain a secret between himself and God.<sup>26</sup>

'Some Pali Words' is another outstanding essay of Coomaraswamy, published in Harvard Journal of Asiatic Studies, (Cambridge's Mass.), IV, 1939, pp. 116-190. It was reprinted in 'Selected Papers of Coomaraswamy' – see No. 652.<sup>27</sup> It reflects his extra-ordinary understanding about Buddhism and the early Buddhist texts. Coomaraswamy states that 'Buddhist doctrine is very largely addressed directly to learned Brahmans bearers, already familiar with almost all of the technical terms in their Sanskrit forms and with the Indian rather than the specifically Buddhist content of the words: it follows that the more we can approach the texts from the same point of view, the better we shall be able to grasp them'. Buddhism presupposes the Brahmanical position, and for the most part is only in conflict with actual or supposed perversions of this position. In so far as Buddhism is an argument addressed to a learned audience, it is an argument that presupposes a knowledge of the Vedas and Upaniṣads; if we are not equipped with a similar knowledge, we can hardly expect to understand more to the Dhamma that is "deep, deep in meaning transcendental and coupled with negation (te ye suttanta gambhira gambhirathha

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<sup>25</sup> Coomaraswamy, Rama P. (comp.), Working Bibliography, op. cit., p.53.

<sup>26</sup> Bagchee, Moni., Ananda Coomaraswamy : A Study, pp. 139.

<sup>27</sup> Coomaraswamy, Rama P. (comp.), Working Bibliography, op. cit., p.53.

lokuttara sunnata patisannuta, A.I.72, S.I.267 etc.)” then is directly addressed to the “untaught many-folk” (asuta putujjana), “the man in the street”.<sup>28</sup> Perhaps it is the most remarkable fact about the origin and evolution of the Buddhism which is generally overlooked by most of the contemporary scholars of Indian philosophy in their study’.

The essay ‘The Vedanta and Western Tradition’ was published in American Scholar, (Washington, D.C.), VIII, 1939, pp. 223-247. It was also published in the Hindu, (Madras, India), under the title of ‘An Introduction to Vedanta’ – date uncertain. It was reprinted in ‘Selected Papers of Coomaraswamy’ – see No. 652.<sup>29</sup> It is a very popular and often quoted essay in which he precisely argues that ‘Sankara’s style is one of great originality and power as well subtlety. I shall cite from his commentary on the Bhagavad Gita a passage that has the further advantage of introducing us at once to the central problem of the Vedanta that of the discrimination of what is really, and not merely according to our way of thinking, “Myself”.’ ‘How is it’, Sankaras says, ‘that there are professors who like ordinary men maintain that “I am so-and-so” and “This is mine”? Listen: it is because their so-called learning consists in thinking to the body as their “self”.’ ‘In the Commentary on the *Brahma Sutra* he enunciates in only four Sanskrit words what has remained in Indian metaphysics from first to last the consistent doctrine of the immanent Spirit within you as the only knower, agent, and transmigrant’.<sup>30</sup>

‘The Vedanta is not a “Philosophy” in the current sense of the word, but only as the word is used in the phrase *Philosophia Perennis*’.<sup>31</sup> The metaphysical Philosophy is called “Perennial” because of its eternity, universality, and immutability.<sup>32</sup> He concludes that Śāṅkara’s so-called “Philosophy” is not an “enquiry” but an “explicitation”; the ultimate Truth is not, for the Vedantist, or for any traditionalist, a something that remains to be discovered but a something that remains to be understood by Everyman, who must do the work for himself.

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<sup>28</sup> Lipsey, Roger. Coomaraswamy 2: Selected papers of Metaphysics, p.264.

<sup>29</sup> Coomaraswamy, Rama P. (comp.), Working Bibliography, op. cit., p.53.

<sup>30</sup> Lipsey, Roger. Coomaraswamy 2: Selected papers of Metaphysics, p.4.

<sup>31</sup> Ibid, p. 6.

<sup>32</sup> Ibid, p.7.

The essay 'Akimcanna: Self-Naughting' was published in *New Indian Antiquary*, (Bombay, India), III, 1940, pp. 1-16. It was reprinted in 'Selected Papers of Coomaraswamy'- see No. 652.<sup>33</sup> He concludes that 'the student must not be misled by such terms as self-naughting, nonbeing, or any other of the phrases of the negative theology'. Nonbeing, for example, in such an expression as Eckhart's "non-existence of the Godhead", is that transcendent aspect of the supreme Identity which is not, indeed, being but that to which all being, God's can be reduced, as to its principle; it is that of God's which is not susceptible of manifestation, of which, therefore, we cannot speak in terms that are applicable only to states of manifestation, yet without which God would be only a 'pantheon', a 'pantheistic' deity, rather than "all this" and "more than this", "within" and "without". In the same way, it must be realized that of one assimilated to God by self-naughting and therefore no longer anyone, we have no longer any human means or speech way (uadaphatha) to what he is, but only to say that he is not such or such. The doctrine of self-naughting is therefore addressed to all, in measure of their capacity, and by no means only to those who have already formally abandoned name and lineage. It is not the saint, but the sinner, that is called to repent of his existence'<sup>34</sup>

'Two passages in Dante's *Paradiso*' is also very interesting essay. It was published in *Speculum*, (Boston, Mass.) XI, 1936, pp. 327-338. Coomaraswamy authoritatively remarks that 'We think that it has been shown that the references of an exponent of orthodox Christian principles, writing at the end of and, as it were, resuming all the doctrine of the Middle Ages, can actually be clarified by a comparison with those of scriptures that were current half the world away and three millenniums earlier in times; and that this can only be explained on the assumption that all these "alternative formulations of a common doctrine (dharma-paryaya)" are "dialects of the one and only language of the spirit", branches of one and the same "universal and unanimous tradition", Sanatana dharma, *Philosophia Perennis*, St. Augustine's "Wisdom uncreated, the same now as it ever was, and the same to be for evermore" (*Confessions IX. 10*)'.<sup>35</sup>

The essay 'The Vedic Doctrine of Silence' was published in *Indian Cul-*

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<sup>33</sup> Coomaraswamy, Rama P. (comp.), *Working Bibliography*, op. cit., p.54.

<sup>34</sup> Lipsey, Roger. *Coomaraswamy 2: Selected papers of Metaphysics*, pp. 104-5.

<sup>35</sup> *Ibid*, p. 255.



ture, (Calcutta), III, No. 4, 1937, pp. 559-569. It was reprinted in 'Selected papers of Coomaraswamy' – see No. 652.<sup>36</sup> It seems that Coomaraswamy has rightly pointed out that the Supreme Identity is neither merely silent nor merely vocal, but literally a no-what that is at the same time indefinable and partially defined, an unspoken and a spoken Word.<sup>37</sup> In the essay "Manas" which published in the Woolner commemoration Volume, edited by Mohammad Shaffi, Mehar Chand Lachhman Das publ: Lahore, India (now Pakistan), 1940, pp. 53-60. It was reprinted in 'Selected papers of Coomaraswamy' – see No. 652.<sup>38</sup> Coomaraswamy underlines the important fact that 'the terms of Scripture and Ritual are symbolic (*pratikavat*); and merely to submit this self-evident proposition is to say that the symbol is not its own meaning but is significant of its referent. Under these circumstances, would it not be a contraction in terms for me who can say that "such knowledge as is not empirical is meaningless to us" to claim to have understood the texts, however encyclopaedic his knowledge of them might be? Must there not be recognized an element of perversity in one who can stigmatize the Brahmanas as "puerile, arid, and inane" and yet propose to study or translate such works? Under such conditions, what other result could have been expected that have been actually attained? To take only one example: the whole doctrine of "reincarnation" and the supposed "history" of the doctrine have been so distorted by a literal interpretation of symbolic terms as to justify a designation of the study of Indian mythology by statistical methods may fairly be described as "arid and inane". The recent adoption of the naturalistic and nominalistic point of view by Indian scholar has led, for example, to such absurdities as the belief that the "sky-faring vehicles" (*vimāna*, etc.) of the ancient texts were actually airplanes; we are merely pointing out that such absurdities are no greater than, but of the same sort as, those of Western scholars who have supposed that in the Vedic rescue of Bhujyu from the "sea" there is no more to be seen than the vague reminiscence of the adventure of some man who, once upon a time, fell into the salt sea and was duly rescued, or those who argue that RV.46.I, represents no more than the case of the royal retainer who follows his leader no matter what befalls not recognizing that verses of this kind, far from being anecdotal, are general equations or forms of which events as such, whether past or present, can only be regarded as special cases. Our only purpose has

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<sup>36</sup> Coomaraswamy, Rama P. (comp.), Working Bibliography, op. cit., p.49.

<sup>37</sup> Lipsey, Roger. Coomaraswamy 2: Selected papers of Metaphysics, p. 208.

<sup>38</sup> Coomaraswamy, Rama P. (comp.), Working Bibliography, op. cit., p. 54.

been to show that to make of Vedic studies nothing more than ‘an inquiry into human conduct’ (to quote the phrase attributed to Socrates) presupposes ample misunderstanding of the nature of the texts themselves; and in the present case, that those who propose to investigate such terms as *manas* from this all-too-human and anti-exclusively humanistic point of view must necessarily fail to distinguish “dementation” from “insanity” and “unknowing” from “ignorance”. We maintain, accordingly, that it is an indispensable condition of true scholarship to “believe in order to understand” (*crede ut intelligas*), and “to understand in order to believe” (*intellige ut credas*), not, indeed, as distinct and consecutive acts of the will and of the intellect, but as the single activity of both. The time has surely come when we must not merely, as heretofore, consider the meanings of particular terms but also reconsider our whole method, of approach to the problems involved. We venture to propound that it is precisely the divorce of intellect and will in the supposed interest of objectivity that primarily explains the relative infirmity of the modern approach’.<sup>39</sup> It appears that Coomaraswamy has aptly pointed out the real hermeneutical and semantic problems that lies in the study of symbols and “texts” in proper *Con* (*text*).

In the essay ‘*Lila*’ which published in the *Journal of the American Oriental Society*, (New Haven, conn.) LXI, 1941, pp. 98-101, with erratum on p.194, French translation, *Etudes Traditionelles*, (Paris), LXXIV, 1975, No. 447, pp. 13-21.<sup>40</sup> Coomaraswamy traces not only the continuity and universality of the notion of the divine activity thought of as a kind of game and dalliance, but also to recognize in the “play” of a flickering flame or vibrant light the adequate symbol of this epiphany of the Spirit.

‘*Ātmayajña: Self Sacrifice*’ is another long essay with three appendixes published in the *Harvard Journal of Asiatic Studies*, (Cambridge, Mass.) VI, Nos. 3-4, 1942, pp. 358-398. It was reprinted in ‘*Selected Papers of Coomaraswamy*’ – see No. 652.<sup>41</sup> Coomaraswamy analyses the metaphysical aspects of the Sacrifice as an exhaustive series of symbolic acts to be treated as supports of contemplation (*dhiyalamba*) which reflects a traditional assumption that every practice implies and involves a corresponding theory. The es-

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<sup>39</sup> Lipsey, Roger. *Coomaraswamy 2: Selected papers of Metaphysics*, pp. 217-19

<sup>40</sup> Coomaraswamy, Rama P. (comp.), *Working Bibliography*, op. cit., p. 55.

<sup>41</sup> *Ibid.*

say 'Play and Seriousness' was published in the Journal of Philosophy, (New York), XXXIX, 1992, pp. 550-552.<sup>42</sup> It appears to be part of the discussion we witnessed in the essay 'Lila'. Coomaraswamy points out the important fact that the activity of God is called a "game" precisely because it is assumed that he has no ends of his own to serve; it is in the same sense that our life can be "played" and that insofar as the best part of us is in it, but not of it, our life becomes a game. At this point we no longer distinguish play from work.

The Essay 'Measure of Fire' was published in the 'O Instituto', (Coimbra, Portugal) C, 1942, pp. 386-345. It was reprinted in 'Selected Papers of Coomaraswamy' – see No. 652.<sup>43</sup> Coomaraswamy critically analyses the thesis of Dr. William C. Kirk. In the last Para of the essay he clearly states that 'In drawing parallel, it has been very far from my intention to suggest that the philosophies of Heraclitus or Plato are derived from Indian or other Oriental sources. No culture, people, or age can lay claim to any private property in the Philosophy Perennis'.<sup>44</sup>

'Recollection, Indian and Platonic' is one of the major essay of Coomaraswamy which was published in the Journal of the American Oriental Society, (New Haven, Conn.), Suppl. No. 3, pp. 1-18. It was reprinted in 'Selected Papers of Coomaraswamy' – see No. 652.<sup>45</sup> The essay throw profuse light on the importance and the universality of the 'doctrine of Recollection' and bring out that it is only one of the many consistent features of a philosophy that is essentially the same in Plato and in the Vedānta.

'On the one and only Transmigrant' is much erudite and path finder essay of Coomaraswamy which was published in the Journal of the American Oriental Society, (New Haven, Conn.) LXIV, Suppl. No. 3, pp. 19-43. It was also printed in Indian Review, (Madras, India) XLVI, No. 12, pp. 669-675. It was reprinted in 'Selected Papers of Coomaraswamy' – see No. 652.<sup>46</sup> In this essay, he discusses the problem of Transmigration vividly and argues that: 'It need not be demonstrated here that the Saṁhitās do not know of a 'rein-

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<sup>42</sup> Ibid, p. 56.

<sup>43</sup> Ibid.

<sup>44</sup> Lipsey, Roger. Coomaraswamy 2: Selected papers of Metaphysics, p.165.

<sup>45</sup> Coomaraswamy, Rama P. (comp.), Working Bibliography, op. cit., p. 59.

<sup>46</sup> Ibid.

carnation' (individual rebirth on earth) since it is generally accepted that even Brahmanas know nothing of such a doctrine (cf. the Keith edition of AA, Introduction, p. 44) — except, of course, in the normal progenitive sense of rebirth in one's offspring (RV v.4.Io, vi.703. AB VII. 13; AA 11.5). Our concern is rather to point out that the Veda speaks both of transmigration and of a one and only transmigrant, and distinguisher "liberation" from "coming back again" "coming back again" (vimucam navrtam punah, RV v.461). Our argument is that the expressions punarmrtyu and punarjanma which occur already in RV and the Brahmanas do not in the later scriptures acquire the new meanings of "dying again" (elsewhere) and "being born again" (here) that are generally read into them, in the majority cases the references of "repeated death" and "repeated birth" are to this present life or "becoming", as in AB VIII.25, sarvam ayur eti, na punar mriyate, and SB v.4.II, sarvan ... mrtyun atimucyate, where it is the relative immortality of not dying prematurely that is involved, and there is no question of never dying at all. In "becoming" (*bhava*, *yeveois*) we die and are reborn every day and night, and in this sense "day and night are recurrent deaths" (punarmrtyu ... yad ahoratre, JB I.II). Punarmrtyu is not some one other death to be dreaded as ending a future existence but, together with punarbhava or janma, the condition of any form or type of contingent existence; and it is from this process, this wheel of becoming (*bhavacakra*, in James 3:6) here or hereafter and not from any one death only, that liberation is sought'.<sup>47</sup> He concludes that the scriptures of the Vedanta, from the Rig Veda to the Bhagavad Gita, know of but One Transmigrant. Such a doctrine follows, indeed, inevitably from the word Advaita.

'Who Is 'Satan' and Where Is 'Hell'?' is also very interesting essay published in the Review of Religion, (New York) XII, 1947, pp. 36-47. It was reprinted in 'Selected Papers of Coomaraswamy' — see No. 652.<sup>48</sup> Coomaraswamy states that Our whole metaphysical tradition, Christian and other, maintains that "there are two in us", this man and the Man in this man; and that this is so is still a part and parcel of our spoken language in which, for example, the expression "self-control" implies that there is one that controls and another subject to control, for we know that "nothing acts upon itself".<sup>49</sup> Coomaraswamy concludes that Satan is not a real and single person, but sev-

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<sup>47</sup> Lipsey, Roger. Coomaraswamy 2: Selected papers of Metaphysics, p.74

<sup>48</sup> Coomaraswamy, Rama P. (comp.), Working Bibliography, op. cit., p. 64.

<sup>49</sup> Lipsey, Roger. Coomaraswamy 2: Selected papers of Metaphysics, p.24.

eral postulated personality, a “Legion”. Each of these personalities is capable of redemption (*apokatastasis*), and can, if it will, become again what it was before it “fell” – Lucifer, Phosphorus, Helel, Scintilla, the Morning Star, a Ray of the Supernal Sun; because the Spark, however it may seem to be smothered, is Asbestos that cannot be extinguished, even in hell. But, in the sense that redemption of all beings cannot be thought of as taking place at any one time, and in as much as there will be devilish souls in need of redemption throughout all time. Satan must be thought of as being damned forever, meaning by ‘damned’, self-excluded from the vision of God and the knowledge of Truth.

### Conclusion -

Actually these metaphysical essays are arduous studies, published in a variety of Indian, American and European Journals. Besides all sort of difficulty to comprehend these much erudite articles are extremely rich source to understand Indian metaphysic inherent is Vedic and Upaniṣadic literature. They discuss the importance of intellectual and philosophical background and their role in Indian tradition. The comparative study of Indian and Western philosophical thought under holistic perception is also prominent feature of these essays. Although Coomaraswamy is a great Orientalist and has endeavoured to represent the metaphysical and religious experience of pre-modern world yet it appears that he worked too fast in these essays because he thought that it was more significant to collect the material of his studies than to present it in a lucid and agreeable form. Yet none can deny that these essays explore the rich Metaphysical, Ontological, Religious, Symbolic and Theological elements inherent in Perennial Traditions.

### Abbreviation

1. AA - Aitareya Āranyaka
2. AB - Aitareya Brāhmaṇa
3. JB - Jaiminīya Brāhmaṇa
4. RV - Ṛgveda
5. SB - Śatapatha Brāhmaṇa

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# Indra: His Stories through the Ages

Chinmayi H. Deodhar

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## Abstract

*Human beings have constantly told stories from times immemorial. In fact story is the very basic way of looking at and understanding the world. So, different stories woven around different phenomena or people form a part of everyday life.*

*These stories are transmitted from one generation to another and have been transformed and adapted to suit the circumstances. This is in fact the reason for the existence of different versions and variations of stories. These stories are used as media for expressing new feelings and thoughts which must be assimilated to the old tradition and ways of life.*

*Right from Vedic age we come across many stories which are recurrent in later literature. Indra was the most important deity in the Vedic period. R̥gveda is replete with very interesting stories and accounts about Indra. He is portrayed as a valorous leader of the Gods who lead them in their perennial conflict with the demons. However in Purāṇas, though Indra is not regarded as an insignificant deity, he is said to be the King of Devas, it seems that he has lost his vitality and glory of the Vedic age. Indra is figured in many of the Purāṇic stories, but we come across a deity which is remarkably different from the Vedic Indra.*

*The paper aims at tracing and interpreting the stories and their versions related to Indra, through various sources mainly the stories in Vedic and Purāṇic literature.*

*(Key Words: Indra, Version, Variation, Indra, Kṛṣṇa, Rāma, Common traits)*

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## Introduction -

Human beings have constantly told stories from times immemorial. In fact story is the very basic way of looking at and understanding the world. Therefore, different stories woven around different phenomena or people form a part of everyday life.



A Story can be defined as a sequence or an account of event or series of events. It can be an account of real incidences or of imagined events.

Stories are actually a tool through which ancient incidences, knowledge are recorded, preserved and transmitted. Myths, legends, folklores, fairy tales, and fables can be called different types of stories. Stories and in fact any literature is the mirror of the society or a window through which we can peep into the social, religious, political, cultural scenario of that particular time period. Therefore study of this literature is very important.

Stories especially mythological stories are the means through which an account of culture and civilization is preserved and told. They are indeed the expressions of the culture and religion of a particular society.

India has been called a land of fairy tales and fables where people had been fond of telling stories which they looked upon as sacred.<sup>1</sup> This literature was transmitted and preserved very efficiently by oral tradition.

The Vedic hymns, though were transmitted orally, being sacred were of course preserved strictly without any change. However the story element in them being part of floating literature was subjected to changes and recurrent appearance.

Maurice Bloomfield has observed that 'In India more than in any other country entire stories or story traits go on repeating themselves. Many of the Vedic legends reappear in epic, in drama and in other story books.'<sup>2</sup>

This repetition of the same story in various texts underlines certain points. The story must be of great importance capsulizing a remarkable event which has profound impact on the group of people to which the story belongs.

- When the story is repeated there are some changes sometimes minor and sometimes major.

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<sup>1</sup> Jain J., Prakrit Narrative Literature Origin and Growth, Munshiram Manoharlal Publishers Pvt. Ltd, New Delhi, 1981, p. 3

<sup>2</sup> Ibid, p. 3

- According to the genre of that text, time period, target group and the need of the society in that particular time period the story is moulded differently which gives us numerous versions and variations of the same story. The oral tradition which has admirably preserve this literature is the also the reason of the versions and variations of these stories.

A Version can be defined as a particular form of something differing in certain respects from an earlier form or other forms of the same type of thing. And a Variation can be defined as a change or slight difference in condition, amount, or level, typically within certain limits.

### Vedic Stories and Indra -

Right from Vedic age we come across various stories. Vedic hymns are typical examples of the encrypted narrative accounts<sup>3</sup> or stories according to A. Panikkar. The basic feature of this type is that there is ample scope for improvisation and development. And many of these Vedic accounts have found a significant place in the Indian literature of the later date, these stories are well developed in Epics and Purāṇas.

In this research paper, an attempt is made to study the various accounts related to Indra appearing in Vedic, Epic and Purāṇic literature.

Indra is undoubtedly most important deity in Ṛgveda. Almost Two hundred and fifty of the total hymns and that is almost one fourth of the whole text, are addressed to Indra. He is the deity of mid-region, has thunderbolt (vajra) as his weapon. He is closely connected with rain. Indra is described as having golden colour hair and bear (suśipra), and long arms (dirghahasta). He is described as constantly in war with Vṛtra- a demon in form of a serpent obstructing the cosmic water primarily, and other enemies of gods mentioned as Namuci, Śambara, Vala, Pipru, Cumuri, Dhuni etc. His successful fight against Vṛtra has gained him the title Vṛtrahā.

Vedic Indra also has a trait of fertility god in his personality.<sup>4</sup> A very important statement is made with reference to Indra in RV III.53.8 where he

<sup>3</sup> Panikkar A., Indian Narratology, IGNC, Sterling Publications, New Delhi, 2003, pp18

<sup>4</sup> RV IV.57.7. इन्द्रः सीतां नि गृह्णातु

is said to assume numerous forms through his special power māyā.<sup>5</sup> He is described to assume form of bird, honey etc.

Yaska mentions in Nirukta, two schools of the scholars regarding the true nature of Indra. One group opines that Indra is personification of natural phenomenon of rain, in this case and lightning is his Vajra with which he strikes Vṛtra, the water bearing cloud. Modern scholars like Max Müller, Macdonell, supported this view.

According to the other group Indra was a human Hero, who led the Aryans to India who was later deified as the warrior God basically. He acquired the highest position then in pantheon of Vedic deities and then many of the cosmic functions were ascribed to him as the almighty Godhead. Scholars like Hillebrandt, R. N. Dandekar, and S.A. Dange support this view.

It should be noted that Indra's personality in Vedas does have more human traits than any other Vedic deity. His love towards intoxicating Soma, and strong attraction towards women is also mentioned in RV II.15.7, VII.3.82, VII.33.17, 91, Similarly in Kāthaka III.47.9. Even his blabbering after getting intoxicated by Soma is recorded in Labsūkta (RV X.119).

This paper accepts the second opinion and the study and analysis is based on that assumption.

### **Some Important Vedic Stories and their later versions -**

Indra is called the performer of the manly deeds (narayapāmasi karta, RV VIII.96.19 and naryāpasam RV VIII.93.1). He is the one who separated the Heaven and earth and made the mid-region wide making adequate space for human beings. At the same time he supports the earth and the sky and stabilizes them. (RV II.12.2)

He set free the rivers after killing the serpent -Vṛtra (RV I.32.5, 8-10 and RVII.14.2) and cows from the clutches of Vala by opening his cave. (ibid II.12.3). Indra is praised in the same hymn as the god who vanquished Śambara in the mountains after following him for forty years. He killed the Ahi who is called as Vṛtra very often and Dānu also.

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<sup>5</sup> RV III.53.8 इन्द्रो मायाभिः पुरुरूपमीयते

Some traits of Indra can be seen in the exploits of Kṛṣṇa as a child. Kṛṣṇa also is the protector of cows - Gopāla; he subdued Kāliyā, a serpent because of whom the pool of Yamuna was poisoned and prohibited. A serpent obstructing the water – either cosmic or local and the Hero releasing the water can be regarded as common theme of the story. Kṛṣṇa also had fights with various demons sent by Kaṁsa, these demons are described as having various forms like python, cyclone, horse, crane etc.

In a dialogue hymn IV.18, in which Indra, Aditi and Vāmadeva are involved Indra is said to have born through unusual birth passage. (RV IV.18. 2) In the same hymn it is said that Indra drank Soma in the house of Tvaṣṭṛ, his father and then killed him making his mother widow. (RV IV.18.3,12). A Fatherly figure is killed by Kṛṣṇa also, in form of Kaṁsa, though there is absence of the motif of Soma or the nectar, in Kṛṣṇa's case. In the Purāṇic versions of Indra killing a fatherly figure, there are certain variations. Instead of Tvaṣṭṛ, Indra is said to kill Viśvarūpa, the son of Tvaṣṭṛ, who was performing sacrifice and was secretly giving oblations to demons and men. He killed Vṛtra the younger son of Tvaṣṭṛ. (Skanda P VI.8.90), (Brahmāṇḍa P II.4.99.8-24), (Mārkaṇḍeya P 5.1ff). He is also said to kill demon Namuchi in the form of foam breaking the treaty. It is mentioned in all these accounts that the sin of brahmahatyā incurs upon Indra and to get rid of the sin Indra performs different types of expiations.

In Maitrāyaṇī Saṁhitā there is a myth which records that Indra made the earth stable by cutting the wings of mountains. In a later account, these mountains became sons of Prajāpati. In Epics the myth appears and in that variation some more details are added like Maināka, the son of Himālaya and Mena hid himself in the ocean and his wings were saved. In that he was helped by Vāyu and this help was repaid by Maināka by providing a place to rest to Hanuman.

Another important myth of Indra is related to a woman named Apālā. The story appears in hymn RV VII.91., Jaiminiya Brāhmaṇa I.220, and Pañcaviṁśa Br. IX.2.14, in later texts her name is mentioned as Akūpārā. The story runs as 'Once there was a girl named Apālā who suffered from some sort of skin disease, therefore she was discarded by her husband. She then returned to her father's place and performed penance to please Indra. She went to river to fetch Soma shoots. She chewed the shoots with her teeth. Hearing the sound

Indra came there and Apālā offered Somarasa directly from her mouth. Indra pleased by this favoured her. He pulled her through three holes successively of a chariot, a cart and of a yoke and made her lustrous. It is further added that she asked for three favours.

1. Her father's bald head should be rich with hair
2. Their field should be full of crops
3. The private parts of her body should be full of hair and should grow

There is story of demon Śuṣṇa, a demon possessing rejuvenating drink. Indra deceived him and lays in his path as honey (madhu), Śuṣṇa swallows it and Indra takes the nectar within the body of the demon and comes out with renewed strength. (RV I.51.11) Similar story is mentioned in Mahābhārata, in which Kaca approaches Śukrācārya, the priest of the demons who is said to have the sañjivanī vidyā. Śukrācārya is made to swallow him and Kaca comes out of his stomach using the same sañjivanī vidyā. Further similar story is related with Śiva and Śukrācārya in which Śiva swallows Śukrācārya and releases him through genital organ.<sup>6</sup>

Indra also appears in the story of Śunaḥśepa, Hariscandra and Rohita. He is the one who convinced Rohita not to return to the capital even after the King suffers the wrath of Varuṇa in form of dropsy. In one more Vedic account Indra is described to deceive the demons in disguise of a Brahmin when they tried to construct a stair case to heaven. Interestingly this trait of Indra, assuming different forms and deceiving can be seen in Epics and Purāṇas wherein he deceives Karṇa and snatches away the armour and earrings. Even in the famous myth of Ahalyā (Skanda P. V.3.136-137) he is said to assume the form of Gautama first and then a cat. While entering Diti's womb and splitting the foetus into pieces he assumes form of a young attendant. He takes forms of a monkey, a ram, a serpent, a jackal, lion to frighten Varāṅgī, (wife of Vajrāṅga), who was practising penance. ( Skanda P I.2.14.74)

Interestingly this trait of deceiving by assuming another form is a trait of Viṣṇu and Kṛṣṇa also. In the myths of Vāmana and Bali, Mohini incarnation

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<sup>6</sup> Dange S.A., Towards Understanding Hindu Myth, Aryan Book International, New Delhi, 1996, pp 54

of Viṣṇu moreover Kṛṣṇa going in the form of a Brahmin to Jarāsandha, this can be seen.

The myth of Ahalyā needs to be explained further. It is important to note that in Jaiminiya Br. II,79, similar story appears and Indra is called ahalyāyai jāra there. This account in Brahmavaivarta P is related to the fact that Indra lost his privilege of being worshipped on the earth in form of idol.

Skanda P (V.3.136-137) mentions that Gautama curses Indra to have thousands of holes – bhagas on his body. At another place (VI. 207.8ff) Gautama cursed him to be impotent- (a-vṛṣaṇa). Thousands bhagas were later transformed to eyes, and a testicle of ram was attached to Indra later.

Skanda P II.7.23.8ff also mentions that Indra seduced wife of Utathya, and cowardly ran away when he was spotted doing so. After that he was devoid of his manliness. Perhaps these stories signify the downfall of Indra as a God.

Vedic Indra expresses his fear in RV (I.32.14), this constant fear of losing the position can be seen throughout the Epic and Purāṇic mythology. He tried to stop Sagar from performing the hundredth horse sacrifice. Brahma P (XI. 13 ff) mentions a story of king Rāji. This king helped the gods in their battle against the demons. Gods had promised him the status of Indra and it was given to him. But Indra disguised himself as Rāji's son and approached him, along with the other sons and demanded the kingdom. They were successful and Rāji was dethroned. After acquiring his status as Indra he gave wealth to the sons of Rāji.

Skanda P (I.1.18 88-113) records that once the position of Indra was given to a gambler by Yama. Indra was very angry when he demanded the explanation, Yama criticised Indra as old and being greedy for kingdom.

In the Govardhana legend described in Bhāgavata P though Indra did not lose his position but faces a grim defeat. He had to confer the title of Upendra and Govinda to Kṛṣṇa.

Such stories may be regarded as expressions of Indra's diminishing significance and control as godhead.

In Purāṇas very often Indra's excessive pride and arrogance is highlighted. It is evident in the incidences in which Indra was cursed by Durvāsas that Lakṣmī would leave him and would get submerged in the ocean. The reason of the curse is mentioned as Indra placed the garland, which was given by Durvāsaa to him, on the temple of the elephant, instead of wearing it in his own neck. (Skanda P II.9.8.12-26). Remarkably Lakṣmī then chose Viṣṇu as her husband.

In the same Purāṇa, he insults Vāḷakhilya sages and in turn was cursed by them that he would have fear from the son of Kaśyapa-Garuḍa. (Skanda P III.1.38) The germ of these stories exhibiting the pride and arrogance of Indra may be the Labsūkta. Intoxication by Soma is replaced by intoxication by mada in Purāṇic versions.

There are many more stories which can be studied but it is quite impossible to include all of them. However I hope that above mentioned stories are adequate to give a fair idea about the stories related to Indra.

### **Conclusion -**

We can see that there is a gradual decline in the personality of Indra from Vedic accounts to Purāṇic mythology. Indra's rise to the supreme power was definitely by side-lining Varuṇa.<sup>7</sup> Because in that period Aryans needed a warrior God, hence Indra who was a human hero, who led the Aryans through all the hardships, was deified. However after they got settled in the region of pañcasindhu and saptasindhu, and proceeded towards agrarian society from pastoral community the need of warrior god was not so strongly felt. Consequently Indra's significance was reduced. Viṣṇu ascended the position being a God of maintenance and stability. Viṣṇu is also intimately connected with higher philosophical thoughts.

Apart from that Buddhist influence also was quite responsible for tarnishing the luster of Indra as pointed out by Kosambi. He further adds that

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<sup>7</sup> RV X.124

this was done through flat denial of Vedic sacrificial system by Buddhist religion and the new conception of morality and social justice.<sup>8</sup>

If we examine the Vedic and Purāṇic versions we can see that most of Indra's functions were transferred to Viṣṇu and his forms mainly. Indra is shown as being engaged in fighting with demons in Vedas similarly Viṣṇu is constantly fighting with demons in various incarnations.

With reference to the myths of Apālā and Vṛṣākapi it should be noted that both these myths underline aspect of fertility. Indradhvaja festival is also said to be related with cultivation and sitāyajña.<sup>9</sup> Viṣṇu also shows traits of fertility deity from Vedic period itself, which is even more emphasized in Sūtra period.

The myth of Ahalyā in Rāmāyaṇa is also interpreted as myth of agricultural technique. Ahalyā means non tilled land whereas Sītā is tilled land. Rāma rejuvenated Ahalyā, means he made the land suitable for the cultivation, which is again related to fertility. Like Indra, Dāśarathī Rāma is also regarded as the leader of Aryans who tried to spread the Aryan culture in the south of India.

As mentioned earlier many of Kṛṣṇa's feats are comparable to the heroic deeds of Indra.

May be this shows that when Indra lost his significance as the chief of the Gods, Viṣṇu and later the forms of Viṣṇu took over the certain traits and functions of Indra as a Godhead. Therefore we have Purāṇic versions of certain Vedic accounts in which Indra is replaced by Viṣṇu or by his forms. In fact, the very concept of incarnation probably owes its origin to Indro māyābhiḥ pururūpamīyate.

As Indra lost his Vedic glory, negative shades of his personality which are subtle but evident in the Vedas were more emphasized where as, positive sides were transferred to other deities. In later literature this was even more

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<sup>8</sup> D.D.Kosambi, Myth and Reality ,Popular Prakashan, Mumbai, 1962, p67

<sup>9</sup> Agravala. V.S., Ancient Indian folk Cults, Prithvi Prakashana , Varanasi, 1970, p 49



profound. Indra basically was a human hero and hence it was possible.

However Indian religion and society did not totally discarded Indra as a deity. In fact, though weak, Indra remained in the pantheon as the chief of the gods.

J. Gonda very nicely points out tendency of Indian mind to cling to the ancient and especially Vedic ideas. It will never abandon something which is related to Vedas because of the sanctity attached to holy Vedas. Thus the study of versions and variations of stories related to Indra implies that Indra who was the most important deity at one point of time was retained in later time as the king of gods but his character and personality was transformed significantly. Simultaneously his exploits, feats and stories describing them were moulded, adapted and changed to produce various versions and variations featuring new gods and heroes in them.

## Abbreviation

1. RV - R̥gveda
2. Skanda P - Skanda Purāṇa
3. Brahama P - Brahama Pprāṇa

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# Science and Philosophy of Anthropomorphism in Indian Literature

Ashima Shrawan

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## Abstract

*There is no unbridgeable inlet between divine beings, human beings and creatures inside the creative mind. They have been equipped with human language to dramatize the human temperance and indecencies. That animals have musings and aims like people is accepted inside this perspective. Its purpose is to instruct people by giving wisdom of life, specially focusing on the reality of others looming large, establishing human-animal nexus. The genre of animal fables has been accepted by Indian writers as an effective tool to instruct the human world. The present paper aims at studying how the anthropomorphic language has been used in the Indian animal tales of the Kathāsaritasāgara, the Pañcatantra, the Jātakās and the Hitopadeśa to impart a vast practical knowledge or wisdom of life. The paper categorically deals with the science and philosophy of the human and animal world paralleling each other.*

*(Keywords: Anthropomorphism, Kathāsaritasāgara Pañcatantra, Jātakās, Hitopadeśa)*

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## Anthropomorphism in the Vedic Period -

In the Vedic writings animals have been utilized inventively so as to support divine beings and gives the message of other worldliness. There is a story of Saramā, the emissary bitch of Indra (RV., 10.108). Saramā is a legendary being alluded to as the female canine of the divine beings, or devaśunī. In the legend a gathering of Asuras (“evil spirits”) named Paṇis to abduct the steers tended by the Angiras – the predecessors of man, who were the children of the sage Angiras. The Paṇis at that point shrouds the cows in a cavern until Saramā pursues the tracks of the criminals and causes Indra to recuperate them. Saramā is portrayed to have discovered the cows “by the way of truth”. Saramā is portrayed to have discovered the milk of the steers, which supported mankind. This is translated as Saramā instructing the man to drain bovines and utilize the spread made from it for flame penances. The pieces of talking animals in the Upaniṣads, presumably fall into the general Upaniṣadic

example of shrewdness and learning originating from startling and remarkable sources: non-Brahmins, poor and low-station men, ladies, Gandharvas, and creatures. The animal stories woven in them help comprehend the learning of Brahma. In the Chāndogya Upaniśad, Satyakāma gains from a bull, a flame, a swan and a jumper feathered creature which separately are imagery for Vāyu, Agni, Āditya and Prāṇa about the learning of Brahma. He gains from them that types of Brahman is every cardinal way (north, south, east, west), world-bodies (earth, air, sky and sea), wellsprings of light (fire, sun, moon, lightning), and in man (breath, eye, ear and brain).

There are pedagogical goals in employment of the animals in the Vedas and Upaniśads which have been illustrated in the animal tales of the Kathāsaritasāgara, the Pañcatantra, the Hitopadeśa and the Jātakas.

### **Cultural Setting of Anthropomorphism -**

There is an innate propensity for anthropomorphism within the human psyche. The particular forms that such humanoid attribution received in India were molded by its cultural setting. There are animals associated with constellations known as rashis or zodiac signs, gods and goddesses. The animal who stand for rashis or zodiac signs are meṣa (the ram) mīna (the fish), vriścika (the scorpion), simha (the lion) and vriśabha (the bull), karka (the crab). The animals are also associated with gods and goddesses—bull with Śiva, lion with Durgā goddess, eagle with Viṣṇu as their vehicles. Matsya (fish), kurma (tortoise) and varāha (wild boar) and narsimha (man-lion) as incarnations of Viṣṇu. Gods becoming animals interestingly presents a twofold anthropomorphism of gods acting like humans and animals acting like gods, and thus as humans. Even extraordinary humans can assume animal guises, such as the seer in Mahābhārata (1.109) who mated with his wife in the guise of a deer and was shot by king Pāṇḍu, thus drawing the seer's wrath and curse.

There are stories in the Puranas that Kaśyapa, the child of Brahmā, had numerous spouses who bore him various sorts of youngsters. Aditi brought forth the devas—divine beings who live in the sky. Diti brought forth the asuras—evil spirits who live under the earth. Kadrū brought forth the nāgas, crawling snakes and worms that slither on trees and on earth. Vinatā brought forth Garudas, flying creatures and creepy crawlies that fly noticeable all

around. Saramā brought forth all the wild animals with hooks and Surabhi brought forth all the delicate creatures with hooves. Timi brought forth every one of the fishes and Surasā brought forth beasts. In this way, all divine beings, evil presences, creatures and even people have a typical progenitor in Kaśyapa. There is another story about the birth of the animal world. The first man, Brahmā, once saw the first woman, Śatarupā, and fell in love with her. He tried to touch her. She laughed and ran away. He followed her. To avoid getting caught, she turned into a dove. To catch up with her, he turned into a stag. She then became a mare. He became a stallion. She transformed into a cow. He turned into a bull. She became a goose and flew up into the air. He followed her, taking the form of a gander. Every time she took a female form, he took the corresponding male form. This went on for millions of years. Thus, over time, all kinds of beasts came into being, from ants and elephants to dogs and cats. It is also told in the lore of yogis that it was Shiva, the great yogi, from whose yogic posture came out the animal kingdom. Once in his joy, he assumed many yogic postures like uṣtra-āsana, matsya-āsana, bhujāṅg-āsana, salabh-āsana and go-mukha-āsana, and accordingly camels, fishes, snakes, locusts, cows came into being. Shiva thus stood in millions of poses, giving rise to millions of different kinds of animals. Divine beings becoming animals strangely displays a twofold humanoid attribution of divine beings acting like people and animals acting like divine beings.

### **Anthropomorphic language -**

In Indian indigenous creative world of tales, it has been conceived that animals speak like humans and have emotions. The tale of Guṇādhyā (2nd Century AD) who was the court poet of King Satavāhana exhibits this feature of anthropomorphism. Once the queen of the king who was a scholar of Sanskrit during her water sport, said “modakaiḥ paritādyā” which means “hit with water”. But the King having poor knowledge of Sanskrit language took modakai as sweet ball and so started hitting the queen with sweet ball. The queen rebuked the king. Being ashamed of her poor knowledge of Sanskrit, the king requested the scholars of his kingdom to teach him Sanskrit language in minimum period. Guṇādhyā said that he would take minimum six years to teach this language. Another scholar said that he could teach him Sanskrit within two years. On this Guṇādhyā challenged the king saying that if he learnt Sanskrit language within two years, he would leave Sanskrit and

the kingdom. The King learnt the language and so Guṇādhyā had to leave the kingdom and the Sanskrit language. In the forest he wrote Vṛhadakathā, a big collection of tales in seven lakh verses in Paiśāci and sent it to the king. The king paid no attention to the tales written in Paiśāci. Then Guṇādhyā felt so insulted and desperate that he started burning the tales one by one reading them loudly. When Guṇādhyā was reading the tales, the animals and birds listened to them. All animals were absorbed in listening to the tales. They shed tears. Their behavior changed. The king was worried to know the change in the behavior of the animals. When he came to know about the fact that the animals and birds are lamenting to see the sorrowful state of Guṇādhyā, he went to Guṇādhyā and requested him not to burn the stores. The behavior of the animals and birds was taken to be an appropriate mode of instruction to people. The incident inspired later writers to write animal tales in order to instruct people by giving wisdom of life, specially focusing on the reality of others looming large, establishing human-animal nexus. There is, then, no unbridgeable gulf between gods, humans and animals within the Indian imagination.

One of the stories of Viṣṇu Sharma's Pañcatantra (1993) unfolds the possibility of animal language. In this story, a youthful deer named Citrāṅga has been caught and is taken to the youthful sovereign of the kingdom, who keeps the animal as a pet in his very own room. At some point, during the rainy season, when generally sweethearts pine for their missing accomplices, the young deer remembers his own people. In the middle of the night, his longing unbearable, the deer utters this couplet -

“O, to run with the coursing herd of deer,  
Swiftly, with the wind in my face!  
When, O, when will that be?” (p. 257)

The prince is shocked when he sees that the deer could speak. He calls different magicians and sorcerers fearing it is demonic. They hit the deer with sticks, bricks and cudgels. When they are about to beat the poor deer to death, one holy man interprets the deer's speech and says: “Why kill this poor creature?” He understands the state of mind of the deer and advises the prince explaining that in the season of rains, the deer is remembering his herd and in longing, he recites the verse. Therefore speech by animals is nothing extraor-

dinary; they just do not speak in front of humans.

The anthropomorphic language is used as a style equipped with various features in narrative literature. It has a concrete folk setting, folk thinking and imagination, practices and traditions, belief and faith. It has togetherness of word and meaning, a phrasal organization without compounds, suggested meaning based on primary meaning. Brevity as an important characteristic, which implies mastery over language, control over situations. Every word contributes to the main effect. So the economy is always kept in mind. Descriptive passages are used only when it is necessary to contribute to the main effect. No scenic descriptions are made. Figures of speeches are aptly employed. Let us see how this language works in narrative literature. In order to demonstrate, there is a tale from Pañcatantra. Once Chitrigriva, king of doves is trapped in a net and Hiranya (mouse) comes and makes him free by cutting the net. Hearing about this friendship, Laghupatanaka (crow) decides to befriend Hiranya. The dialogues between them, expressive of all features of the anthropomorphic language, are given below -

When Laghupatanaka calls out at Hiranya's hole, he asks -

'Hello! Who are you?'

The crow: 'I am a crow named Laghupatanaka'....

Sir, you must do me this favor. You must become my friend.'

Hiranya laughed and told him -

"Sir, you are the eater; I am the food. What kind of friendship can exist between us? You know the saying -

"One who is fool enough to make friends

With a person not his equal,

Be his inferior or superior,

Merely becomes the world's butt of ridicule." (p.202)

The crow replied -

Surely it is not right for you to dismiss my request out of hand ....

He says -

"A person seeks friendship for a reason;

With reason a person incurs enmity.

So, is it not reasonable for a person

To seek amity rather than enmity." (p.203)



When he heard this,  
Hiraṇyaka said to the crow -  
Do not trust a foe though he binds himself  
With strongest oaths..”(p.204)

The crow -  
‘Come, my friend. How can we be enemies? We haven’t even seen each other! Why do you utter such nonsense?’...

After listening to that, Hiraiyaka said to the crow -  
“Friend, you have gained my trust. I spoke the way I did because it was necessary to test your intelligence first. I now embrace you in affection.”  
(p.205)

The anthropomorphic language has been used to show a contrast or opposition between the external side and the internal side. In it sometimes the external is simple and internal complicated and vice versa. Another important and most common style in all the animal tales of the Mahābhārata, the Rāmāyana, the Pañcatantra, the Kathāsaritasāgara, the Hitopadeśa, and the Jātakas is allegorization in which animals are attributed with human qualities. These tales have specific characteristic fantasization which establishes a relationship between the external elements and the unseen power in the heart of the reader. Jātaka tales show how Nature is repeated in accordance with the instinct of a person. This style is known as cyclization. The elasticization of time is another important style in which animal tale takes place not in the framework of time but in the framework of place in order to universalize the tale.

### **Philosophy of Anthropomorphism -**

The Kathāsaritasāgara, the Pañcatantra, the Hitopadeśa and the Jātakas, rich collections of animal tales, are impregnated with philosophy aiming at establishing a relationship between two worlds - animal and human. They give lessons of life and establishes a relationship between the animal and the human worlds. They unmask human nature, its strength and weakness symbolically through animals. These animal fables promote a particular ideology and are not just for ‘fun’, not simply fairy tales for the entertainment of children. There are instructions related to social, political organization. There is

a comment on human psychology in order to render the readers a vast practical knowledge or worldly wisdom in life. “The Old Tiger and the Greedy Traveler” is a striking tale of the evil effects of greed and danger of trusting wicked persons. There is an old cunning tiger who traps a Brahmin traveler by making him lured for the golden bracelet in the mud. He pretends to be a charitable fellow. He also tells the Brahmin that he has studied the religious scriptures. The traveler is lured by the cunning tiger for the gold bracelet and while enters the muddy lake to bathe, he is seized by the old tiger and killed. In “Kanha Jātaka” (29) a crane eats all the fishes one by one and at last, it is killed by a Crab.

There are certain pedagogical goals pertaining to debates and arguments over the issue of superiority between nature and nurture. Society has created distinct svabhāvas (natures) for each species. Such svabhāvas are, of course, culturally created and projected, although these creations are based on certain observed behavior patterns of animals. People think that svabhāva drives one’s behavior and action. The tales of the Pañcatantra explicitly have a debate on the issue of the superiority between nature and nurture or one’s birth and one’s character. Arguments embedded in tales are advanced for both sides. Let us have some tales which are illustrative of nature. The tale “Ass in the Tiger’s Skin” of the Pañcatantra shows the ruin which overtakes a man when he takes to an occupation for which he is conspicuously unfit. In the tale, an ass who, wearing a tiger’s skin, grazes in the farmers’ field. One day it is badly beaten by the farmers when its loud braying reveals its real identity. The nature of the ass symbolizes such type of an individual who howsoever tries to make up things, his real nature will burst-out at unguarded moments when instincts prevail over education. There is a tale of dog. In the tale ‘The Dog that went abroad’, there is a dog who leaves for another country in search of livelihood. But after some days the dog returns to its native place. While asking about the experiences in the foreign land by other dogs of his own land, he reports that he was treated as an enemy by his own race abroad. He says -

Find foods in plenty and a great variety  
I found when I went abroad -  
and in the cities  
the sweet young ladies

are easygoing, really;  
but there's just one thing wrong  
in your foreign land;  
your kith and kin who live abroad  
hate your guts quite sincerely. (IV.69)

The tale of the dog gives a message that it is much better to endure misery at home instead of going abroad and enjoying luxuries that will only land of attacks by the people of that place in envy. However, in the case of dogs, the strong sense of territorial possession is the source of the enmity. The domestic dog has to face some wild dogs in the foreign land as an intruder, which is a matter of their intolerance.

The tale of the 'The Lion and the Bull' of the Kathāsaritsāgara shows that no friendship is possible between grass-eaters and meat-eaters, between prey and predator, between food and eater. The Lion in the tale behaves like a king of beasts in a judicious manner and gives full confidence, giving a promise of protection to the bull and to the camel. Both these honest and innocent animals become the victim of that very lion who is instigated by some treacherous fellows. The tale of "Sanjivaka and Pingalaka" is also illustrative of this kind of relationship. The theory of natural enmity between species is also enunciated in the Jātaka tale of an owl and a crow. The big mistake that the owl king Arimardana made was to give shelter to a crow, his natural enemy. The crow killed the young ones of the owl. There are also tales that show the superiority of nurture. They illustrate the nobility of a person based on nurture. For the priority of character, several gnomic verses are cited, from the tale "Laghupatanaka and the Hiranyaka"

A man's nobility comes  
not from the quality of his birth;  
The eminence of mortal men  
rests on how they conduct themselves.  
Disgrace and in its train a web  
of disasters, hundreds of them,  
Hound a man who is an ingrate,

both in this world and in the next.

(Pancha I, 166)

Knowledge is the true eye, not mere eyesight;

Conduct makes one noble, not noble birth;

To be content is true prosperity;

To refrain from wrong is erudition.

(Pancha II, 46)

In this tale Laghupatanaka (crow) and Hiraṇyaka (mouse) have inborn and natural enmity between yet they become good friends.

It is observed that different kinds of birds and beasts, which have natural enmity, have been shown sometimes as the symbol of peace, good adviser, as savior and sometimes as a well-wisher, sometimes as a wise subject of a king. Thus, in such tales stereotypes do not predominate. Such a feature is worth mentioning in certain Jātaka tales also. The Bodhisattva as a monkey king saves his own tribe by his fearless courage (407). A monkey, elephant and a crane decided to respect the senior-most in Baka Jataka (38). An elephant saves a man who had lost his way Kharssar Jataka (79). A crocodile on the advice of his wife went to take the heart of a monkey but the money saved himself by his intelligence in “Kuddal Jātaka” (70).

There is another pedagogical goal pertaining to a controversy over the issue of fate and human effort. Patrick Olivelle in *Talking Animals* (2013) portrays. Inevitable, whose death was near, paid no heed to Farsighted’s plea and said, “It is not fitting that a person should abandon his native lake on mere hearsay” (134). So, recognizing that his two friends made up their minds to stay, Farsighted went off to another lake. The next day, the fishermen came and caught every single fish. When this happened, Quick-witted lay in the net and made itself appear as if it were already dead. The fishermen, thinking it to be dead, drew it out of the net and placed him on the bank. Quick-witted then jumped in and fled quickly into the water. Inevitable struggled and thrashed around trying to escape. But unluckily, the fishermen bound it with the net. Thus the Farsighted and Quick-witted, prospered while Inevitable died.

There is yet another tale of a bird in the Pañcatantra which teaches the message of nonattachment. In the tale, there was a bird that was happily

singing sitting on the branch of a tree. He saw a piece of flesh and felt tempted to eat this. He flew to the piece of flesh and tasted it. No sooner did he taste than he was surrounded by many other birds and tried to snatch this piece of flesh from him. The bird flew by taking this piece in his beak. The other birds followed him and started attacking him. He thought that he would be killed now. During the fight, the piece of flesh dropped from his beak, and immediately all birds left him and flew to take that piece of flesh and started attacking each other. The bird now felt relieved. The message is that material possession is the cause of suffering.

There are also animal tales in the Mahābhārata to give great wisdom relating to practical matters. In the “Śāntiparva,” the king’s policy of collecting revenue from his subjects is told through animal behavior. Bhishma says to Yudhishtira that a ruler should gather income from his subjects like a honey bee gathering nectar from blossoms. He additionally tells that the ruler should act towards his subjects of charges like a tigress in the way of conveying her calves, getting them with her teeth however never penetrating them. The ruler ought to carry on like a mouse which, however, had of sharp and pointed teeth, still cuts the feet of resting people and creatures in such a way, that they don’t move toward becoming at all aware of it.

There is a tale “The Tiger and the Jackal” in the “Śāntiparva” of Mahābhārata in which Bhishma tells Yudhishtira about wisdom required for a king. Here is a jackal who in his previous life was a cruel king and so met a desirable end. Regretting his previous life, he gives up eating meat and becomes compassionate, pious, honest and gentle. Due to these qualities, jackal rises in life and becomes minister to Tiger, the king of the jungle. But unluckily he becomes the victim of a plan hatched by the wicked servants and ministers of the Tiger. They secretly took the meat, which was prepared for the Tiger and placed it in the house of Jackal. Knowing that his meat to be stolen, he orders to find the thief. The wicked ministers and servants tell that it is the proud Jackal who has taken his meat. The Tiger immediately orders to kill the Jackal but the mother of the Tiger stops him and says: “Dear son! Don’t judge in a hurry! Wicked people are always after demeaning the good. Jealous people will stoop to anything to harm their enemy.” In the meanwhile, the Jackal steps forward and revealed the plan hatched by the wicked servants and ministers. The anthropomorphic language of the animals unfolds

how outward appearances can be deceptive and how the king should not accept anything at face value and how he should use his own intelligence and reasoning power to discern falsehood, hypocrisy and treachery.

## **Conclusion -**

To conclude, the device of anthropomorphism has been employed to instruct and entertain, aiming at establishing a relationship between two worlds - animal and human. There are comments on human psychology in order to render a vast practical knowledge or worldly wisdom in life. They give lessons of life like the path of truth which ultimately wins, the knowledge of Brahma which mitigates the difference between one and all and the path of dharma or which promotes an impersonal point of view in which the reality of others looms large. There are certain pedagogical goals pertaining to debates and arguments over the issue of superiority between nature and nurture, between fate and human effort. In a word, the essence of folk and the Vedas and Upanisads i.e. the message of dharma at two levels - extraordinary and ordinary or spiritual and worldly has been imparted in these animal tales. It is rightly observed that “the animal characters are equipped with human voices to participate vicariously in an anthropomorphized animal linguistic and social world paralleling the human” Olivelle (2013). Their language has a concrete folk setting, folk thinking and imagination, practices and traditions, belief and faith. This kind of human-animal nexus renders animals worthy of moral care and consideration, gives good reasons not to ill-treat animals, creates greater willingness to help them when they are in distress, no matter, our empathy and compassion are anthropomorphic. It helps us simplify and make more sense of complications of life and motivates individuals who are lacking social connections with other people, to seek out connections from animals. It helps us no longer seeing ourselves as the center of the universe, rather makes us allow to color our imagination and rational understanding of the world. As a whole, this human-animal nexus helps obliterate the perception of difference and promotes a thinking in which the reality of others looms large.

## Abbreviation

1. Pancha - Pañcatantra
2. RV - Ṛgveda

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# अद्वैतवादी-दार्शनिक पद्धति की लोकोपयोगिता

मीनाक्षी जोशी

सारांश

शास्त्र और लोक एक दूसरे के पूरक हैं। लोक से ही शास्त्र का निर्माण होता है और आगे जाकर शास्त्र लोक का पथ प्रदर्शक बन जाता है। लोक में जो सर्वमान्य सिद्धांत होते हैं अनुभूति जगत् पर और वैचारिक जगत् पर वही परिष्कृत परिनिष्ठ होकर शास्त्र के सिद्धांत के रूप में दार्शनिक आकाश में नक्षत्र की भांति विराजते हैं। जब-जब मनुष्य को नैराश्य रूपी अंधकार दिग्भ्रान्त करता है तब वही नक्षत्र उसके पथ प्रदर्शक बनते हैं। प्रस्तुत शोध पत्र अद्वैतवादी दार्शनिक पद्धति की लोक में उपयोगिता दर्शाने के साथ-साथ यह भी विचार प्रस्तुत करता है कि किस तरह विश्व की बड़ी-बड़ी समस्याओं का समाधान अद्वैत-शास्त्र अपने सार्वजनिक सिद्धांतों के द्वारा कर सकते हैं।

(कूटशब्द : अद्वैतवादी, आत्मा, वेदान्त, शंकराचार्य)

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मानवीय अन्तर्जगत् अर्थात् मनोभूमि के दो महत्वपूर्ण पक्ष हैं - अनुभूति एवं विचार। जब मानव को इन दोनों ही महत्वपूर्ण पक्षों को संतुष्टि प्राप्त होती है तब वह आनंदरूपी साक्षात्कार की प्राप्ति करता है। अद्वैत वेदांत मानवीय अन्तर्जगत् के दोनों पक्षों को पूर्णता प्रदान करता है। इसी हेतु वेदांत की प्रतिष्ठा सर्वमान्य है। अनुभूति की भूमि पर अद्वैतभाव की प्रतिष्ठा तो हम इसी बात से ज्ञात कर सकते हैं कि वैश्विक परिष्कृत-भावभूमि सम्पन्न प्रत्येक मानव अद्वैतभाव अथवा उससे उत्पन्न होने वाली आनन्दानुभूति को ही अपने जीवन का चरम लक्ष्य मानता है। यह लौकिक तथा अलौकिक दोनों ही दृष्टियों से सम्पन्न है। वैचारिक भूमि की प्रतिष्ठा में तो वाङ्मय की अमूल्य निधि संहिता में ही अद्वैतानुभूति एवं उसकी वैचारिक अभिव्यक्ति के दिग्दर्शन होते हैं। जिसका पुष्पन् हमें उपनिषद् में सहज सुलभ है। वैश्विक पटल पर कोई भी ऐसा विचारक नहीं होगा जिसने अपने प्रयोजनीय लक्ष्य के मूल में अद्वैतपरक विचार का शिलान्यास न किया हो और यही कारण है कि अद्वैतवाद का ऐतिहासिक विकासक्रम ऋग्वेदीय ऋचाओं से लेकर उपनिषद्, शंकराचार्य, शंकराचार्य के उत्तरवर्ती आचार्य तथा आधुनिक कालीन विवेकानंद, अरविंद तथा विनोबा भावे आदि तक सप्रमाण पल्लवित हुआ। भारत के अन्यान्य दर्शन ही नहीं वरन् विश्व के अधिकांश दर्शन वेदान्त की पद्धति से प्रभावित हैं।

सम्पूर्ण ब्रह्माण्ड में एक ही आत्मा है जो विभिन्न पदार्थों और जीवों के रूप में अभिव्यक्त होती है वह हमें उनसे कहीं पूर्व शब्दशः श्वेताश्वतर उपनिषद् में मन्त्र के रूप में दृष्टिगोचर होता है -

**‘एकोदेव सर्वभूतेषुगूढः सर्वव्यापी सर्वभूतान्तरात्मा’<sup>1</sup>**

<sup>1</sup> श्वे.श्व. 6/11



अतः निर्भ्रान्त रूप से हम कह सकते हैं कि वैश्विक दर्शन पटल पर अद्वैतवेदान्त तन्तुरूप से सहज स्वीकृत हो आधार की संरचना करता है। परन्तु यहां न केवल दार्शनिक सिद्धान्तों की वरन् 'लोकोपयोगिता के भी गुण अद्वैत वेदांत में अनुस्यूत है' इसकी विशद चर्चा करेंगे। अद्वैतवेदान्त केवल भारतीय मेधा का विजृम्भण-मात्र न होकर मानव की समस्त समस्याओं के एक सुंदरतम निदान के रूप में भी दार्शनिकों द्वारा प्रवर्तित किया गया है -

### "कस्त्वं कोऽहं कुत आयातः ?"<sup>2</sup>

श्रीमच्छङ्कराचार्यकृत द्वादशपञ्जरिकास्तोत्र श्लोक की यह कौतूहल भरी जिज्ञासा स्वभावतः मननशील-मानव-मन में प्रारम्भ से आ रही है। वस्तुतः समस्त दर्शनों - प्राच्य एवं पाश्चात्य का उद्भव इन्हीं पौरस्त्य गम्भीर प्रश्नों के साथ हुआ है।

"कोऽहं" से "सोऽहं" तक की परिक्रमा ही भारतीय किम्वा विश्वदर्शन की दर्शनीय परिधि है। पार्थक्य की दृष्टि से जहां पाश्चात्य-दर्शन कथ्य-प्रधान होकर कोविदों के मनोविनोद का साधनमात्र है, वहीं भारतीय दर्शन तथ्य-प्रधान होकर दुःखत्रय के अर्हनिश अवघात के मूलोच्छेद हेतु संकल्पित है। अध्यात्म ही इसका प्राणत्व है तथा आत्मसाक्षात्कार ही चरम लक्ष्य - "आत्मा वा अरे द्रष्टव्यः"<sup>3</sup> आत्मानुभूति के इसी केंद्रीय महत्त्व के कारण भारतीय दर्शन के अधिकांश प्रस्थान अनेक धार्मिक संप्रदायों को सैद्धांतिक कील-कवच भी प्रदान करते हैं।

संक्षेपतः दैहिक-दैविक-भौतिक तापों की निवृत्ति के साथ ही आत्मदर्शनजन्य आनन्दबोध की एकान्त उपलब्धि ही भारतीय दर्शन का अथ और इति है। भारतीय दर्शनद्रुम का अंकुरण हुआ वेदों तथा उपनिषद् की उर्वर धरा पर, यह कमनीय किसलयों से लद गया। सूक्ष्मरूप में यह द्रुम अनेक शाखाओं में विभक्त हो गया। स्थूलरूप में इन शाखाओं को दो भागों - वैदिक एवं अवैदिक में बांटा जा सकता है।

इनमें अवैदिक-दर्शन को नास्तिक-दर्शन तथा वैदिक-दर्शन को आस्तिक-दर्शन के अ-भिधान से मण्डित किया जाता रहा है। अवैदिक-दर्शनों में चार्वाक, जैन एवं बौद्ध दर्शनों की गणना की जाती है तथा वैदिक-दर्शनों में वैशेषिक, न्याय, सांख्य, योग, मीमांसा तथा वेदान्त षड्दर्शन के नाम से विख्यात है। इन छः आस्तिक-दर्शनों में भी वेदान्त-दर्शन अपने स्वभाव एवं प्रभाव से समस्त भारतीय-दर्शनों का चूड़ामणि है। वेद का पर्यवसान उपनिषद् में होता है, अतएव इसे वेदान्त भी कहते हैं।<sup>4</sup>

उपनिषदों में आपाततः प्रतिभासित विरोधों के परिहार हेतु व्यासजी ने "ब्रह्मसूत्र" की रचना की। यह सूत्र पाणिनि से भी प्राचीनतर है। गीता में "ब्रह्मसूत्रोपदेशश्च" से इसकी प्राचीनता स्पष्ट

<sup>2</sup> श्रीमच्छङ्कराचार्यकृत द्वा.प. २३

<sup>3</sup> बृहद २/४/५

<sup>4</sup> भा.द. - बलदेव उपाध्याय पृ.२०

है। इन्हीं ब्रह्मसूत्रों की व्याख्या-भेद से वेदान्त की अनेक शाखाएं विकसित हुई, जिनमें सर्वश्रेष्ठ है - भगवान् शंकराचार्य का अद्वैत मत प्रतिष्ठापकपरक भाष्य ।

आचार्य शङ्कर के आविर्भाव से पूर्व कराल-कलिकाल के प्रभाव से शून्यवादी नास्तिक बौद्धों के दुष्प्रचार से वैदिक धर्म के प्रचार तथा प्रभाव के मन्द हो जाने से समाज प्रायः श्रुतिसम्मत विशुद्ध ब्रह्मवाद को भूलकर अवैदिक संप्रदायों द्वारा प्रचारित अद्वैतवाद को ग्रहण करने लगा था ।

हीनयान तथा महायान के अंतर्भूत अष्टादश सम्प्रदाय ; शैव, पाशुपत, कापालिक, कालामुख आदि माहेश्वरसम्प्रदाय ; , पांचरात्र, भागवत आदि वैष्णवसम्प्रदाय तथा गाणपत्य, सौर आदि विभिन्न धर्मसम्प्रदाय भारतवर्ष के विभिन्न देशों में फैल गये थे । स्थानविशेष आर्हत सम्प्रदाय का प्रभाव भी कम न था । देश के खण्ड-खण्ड में विभक्त होने के कारण तथा मनुष्यों की रुचि और प्रवृत्ति में विकार आ जाने के कारण श्रौतधर्मनिष्ठ एवं श्रौतधर्मरक्षक सार्वभौम चक्रवर्ती राजा भी कोई नहीं रह गया था, जिसके प्रभाव तथा आदर्श से जनसमुदाय शुद्ध धर्म के अनुष्ठान में प्रवृत्त हो सकता । ऐसी परिस्थिति में भगवान् शंकराचार्य ने अपने ग्रन्थों में वेदानुमत निर्विशेष अद्वैत वस्तु का शास्त्र तथा युक्ति बल से दृढ़तापूर्वक प्रतिपादन कर केवल विविध द्वैतवादों का ही नहीं, अपितु भ्रान्त अद्वैतवाद का भी खण्डन ही किया है ।

आज भी अद्वैत- वेदान्त अपने सिद्धांतों के साथ न केवल आत्मिक उन्नति का माध्यम बनता है वरन् राष्ट्र समाज और उसकी इकाई के रूप में परिवार के भी सर्वतोभद्र का विधान करता है ।

इसी तारतम्य में हम कुछ बिंदु के आधार पर मानव समाज, राष्ट्र एवं वैश्विक समस्याओं के निदान के साथ-साथ इन विषयों पर अद्वैत वेदांत के समाधान की भी चर्चा करते हैं -

### साकार और निराकार का अद्भुत समन्वय -

अद्वैत वेदान्त साकार-निराकार का अदभुत मिलन स्थली है । विश्व की समस्त दर्शन धर्म या मत या तो साकार को मानते हैं या निराकार को मानते हैं या फिर वह गुरुओं की परंपरा हैं , अद्वैत वेदांत इन समस्त दृष्टिकोणों का समन्वय कर एक सार्वभौमिक चिन्तन प्रस्तुत करता है जहां पर 'सर्वखल्विदं ब्रह्म'<sup>5</sup>, 'नेह नानास्ति किंचन' इत्यादि द्वारा समस्त सृष्टि जगत् को ब्रह्म का ही विवर्त मानता है<sup>6</sup> जिसमें साकार अर्थात् मायोपहित चैतन्य, निराकार अर्थात् सच्चिदानन्द तथा गुरु-परम्परा अर्थात् प्राज्ञ तीनों ही समाविष्ट है । आज वैश्विक शान्ति पर प्रबल प्रश्नचिह्न इसी आधार पर अर्थात् धर्म मतान्तर पर रखा हुआ दिखाई देता है अतः समाधान के रूप में अद्वैत वेदान्त सदैव प्रासंगिकीय उपस्थिति प्रदर्शित करता है ।

<sup>5</sup> छान्द., ३.१४.१

<sup>6</sup> बृहद., ४/४/१९

### चरित्र शुद्धि तथा आत्मशुद्धि -

आज व्यक्ति से लेकर समष्टि पर्यन्त नैतिकता तथा मूल्यों का हास हमारे समक्ष यक्ष प्रश्न की भांति अनुत्तरित तथा चिंतनीय विषय बन गया है इस समस्या का समाधान मनुष्य की चारित्रिक तथा आचारीय शुद्धि के माध्यम से अद्वैत वेदान्त में प्रतिपादित किया गया है जहां हम वेदान्त के आधिकारी की पूर्व चर्चा कर चुके हैं उसमें नित्यानित्य-वस्तुविवेकादि में से कोई एक या दो भी गुण मनुष्य अपना ले तो उसके चरित्र और आचार दोनों ही असन्दिग्ध रूप से पवित्र हो सकते हैं। शुद्ध चरित्र तथा आचार समस्त समस्याओं का एकमात्र समाधान होता है।<sup>7</sup>

### आनंद की खोज -

वस्तुतः सारे मतों दर्शनों तथा धर्मों को मानव की सुख उपलब्धि ही अपेक्षित है। परन्तु हम जानते हैं कि सुख और दुःख युगपत् ही प्राप्त होते हैं। तब हम जब भी सुख को प्राप्त करते हैं तब निश्चित रूप से दुःख का भय या आवर्तन अवश्यंभावी होगा। अतः मानव एक ऐसी स्थिति चाहता है जो दुःख-सुख से अतीत हो, परन्तु साथ-साथ आनन्दप्रद हो। वेदान्त में ब्रह्म का स्वरूप आनन्दमय बताया गया है जिसका वैपरीत्य होता ही नहीं है साथ ही जीवो ब्रह्मैव नापरः की स्थिति भी बताई गई है<sup>8</sup> जिससे वह आनन्दत्व की स्थिति स्वरूपतः जीव में भी संक्रान्त होती है। इस आनन्द में स्थिति को खोजने के लिए अन्यत्र नहीं जाना होता है इसके हेतु कोई बाह्य-करण अपेक्षित नहीं है। तब जीव आत्मसाक्षात्कार की ओर प्रवृत्त होगा जिससे कि दुःखों की निवृत्ति स्वतः ही सिद्ध हो जाएगी।

### आत्म नियंत्रण तथा आत्मव्याप्ति -

आधुनिक मानव की दो प्रकार की समस्याएं हैं पहली वह स्वयं पर नियंत्रण नहीं रख पाता तथा स्वत्व का उपन्यास वह सर्वत्र करता है अर्थात् संसार की प्रत्येक वस्तु जो इच्छित हो उसे पाना चाहता है भले ही उसे प्राप्त करने का मार्ग उचित है या अनुचित। दूसरी समस्या है वह संकुचित भी हो जाता है जिसके कारण एकाकी जीवन जीने पर बाध्य होता है परिवार के साथ सामञ्जस्य कर नहीं पाता है, राष्ट्र के साथ उसकी आत्मा की व्याप्ति कहीं नहीं हो पाती। इन दोनों ही समस्याओं का निदान बड़ी ही सुन्दरता से अद्वैत वेदान्त में प्रस्तुत किया गया है। प्रथम तो ईशावास्योपनिषद् के प्रथम मन्त्र ही कहता है - ईशावस्यमिदं सर्वं<sup>9</sup> अर्थात् उस ब्रह्म की व्यापकता सिद्ध करते हुए समस्त भोगों को त्याग भाव से ही उपभोग हेतु कहा गया है। साथ ही किसी भी किसी के भी अधिकार क्षेत्र को बाधित न करने हेतु भी प्रवृत्त किया गया है अतः प्रत्येक मानव अपनी स्वतन्त्रता वस्तु का उपयोग त्याग भाव से करें और किसी की भी धन-संपत्ति अथवा अधिकारों का हनन न करें यही ज्ञान विश्व की समस्याओं के निराकरण हेतु औषध की भांति कार्य करता है। दूसरी समस्या आत्मा व्याप्ति ना होना अर्थात् समुदाय के साथ अपनत्व का अभाव होना भी वेदनप्रक्रिया

<sup>7</sup> वे.सा. - साधचतुष्टयसम्पन्न प्रमाता अधिकारी -१३

<sup>8</sup> तैत्तरी. ३.६

<sup>9</sup> ईशा.-प्रथम मन्त्र

में नहीं हो पाता। इसके बारे में कहा गया है कि -

### तत्सद्म तदेवानुप्राविशत<sup>10</sup>

अर्थात् इस संसार को सृजन कर वह ब्रह्म उसी में अनुप्रविष्ट हो गया तथा **ह्यस्मिन्सर्व-भूतान्यात्मैवाभूद्विजानत्: तत्र को मोहः कः शोकः एकत्वमनुपश्यतः**<sup>11</sup> अर्थात् जब भूतों में अपनी ही आत्मा को देखते हैं उन्हें कहीं पर भी शोक या मोह नहीं होता वरन् वे उनके साथ अपनेपन की अनुभूति करते हैं। इस प्रकार व्यक्ति विचार करें वह अपनी ही व्याप्ति समस्त संसार में देखेगा और कोई भी उसे पराया नहीं लगेगा। वह संकीर्ण मानसिकता से ऊपर उठकर समष्टि मुलक-चिन्तन में प्रसक्त होगा।

### अभय की उपलब्धि -

भय समस्त अशुभताओं तथा अपराधों की जन्मस्थली है। अतः भय-त्रस्त मस्तिष्क कभी भी हितकारी चिन्तन नहीं कर पाता। वेदान्त में अभय की प्राप्ति कई सन्दर्भों में विवेचन हुआ है याज्ञवल्क्य के जनक संवाद में याज्ञवल्क्य कहते हैं **अभयं वै जनक! प्राप्तोसि!** तुमने अभय की स्थिति प्राप्त कर ली है यही आध्यात्मिकता का पूर्ण विकास है।<sup>12</sup> जब साधक स्वयं ही दिव्य आन्तरिक प्रकृति को जानकर निर्भीक होता है। वेदान्त निर्द्वन्द्व तथा निर्भीक बनाता है। वह सिकुड़ कर बैठना नहीं सिखाता और यही निर्मल आत्मा को कलुषित होने से बचाता है। विभिन्न दार्शनिकप्रस्थानों में ध्येय प्रायः एक समानरूप में दृष्टिगत होता है, विशेषतः व्यावहारिक जगत् के सन्दर्भ में। जहाँ तक अद्वैत वेदान्त की बात है - सामान्यतया हम सुनते हैं कि प्रातिभासिक जगत् से सन्दर्भित बातों की व्याख्या के संदर्भ में ही वेदांत का क्षेत्र माना जाता है।

### निष्कर्ष -

वेदांत का मूल उपनिषद् है, यदि उपनिषद् संदर्भित सिद्धांतों को आत्मसात किया जाए तो हम पाते हैं कि यह दर्शन प्रस्थान न केवल अलौकिक जगत् का वीक्षण करता है अपितु व्यवहारिक धरातल को भी उतना ही महत्वपूर्ण स्थान देता है। ईशावास्योपनिषद् के अनुसार व्यवहारिक कर्म के अनंतर ही पारमार्थिक कर्म की चर्चा की जा सकती है। वहां पर विद्या और अविद्या के माध्यम से इस तथ्य को उद्घटित किया गया है। अद्वैत वेदांत न केवल व्यवहारिक एवं परमार्थिक तथ्यों को समाकलित करता है अपितु पारंपरिक दृष्टि से सामाजिक स्वरूप को भी व्याख्यायित करता है। कठोपनिषद्<sup>13</sup> में यम के समीप पहुंचकर नचिकेता अपने उच्चतम ज्ञान की अभीप्सा के क्रम में यम से अपने जिज्ञासाओं को प्रशमित करने के लिए कहता है। वस्तुतः प्रसंग इस प्रकार है - नचिकेता के पिता क्रोधवश उसे यम के पास जाने को कहते हैं। जब वह यम के पास पहुंचता

<sup>10</sup> तैत्तरी. २/६

<sup>11</sup> ईशा.-सांतवां मन्त्र

<sup>12</sup> बृहद. ४/२/४

<sup>13</sup> कठ. प्रथम अध्याय

है तो उस समय यम अन्यत्र होते हैं। जब वह वापस आते हैं तो उस समय तीन वर मांगने को कहते हैं। यहां पर तीन वर अत्यंत महत्वपूर्ण हैं क्योंकि इन वरों के माध्यम से संपूर्ण वेदांत की गुत्थी को सुलझाया गया है। प्रथम वर के रूप में वह अपने पिता के सहज क्रोध के शांत होने की बात करता है। स्वाभाविक रूप से कोई भी व्यक्ति जब तक पारिवारिक, सामाजिक दायित्वों का निर्वहन नहीं करता है तब तक वह व्यावहारिक या पारमार्थिक जगत के लिए अधिकारी नहीं होता है। नचिकेता द्वितीय वर के रूप में स्वर्ग संदर्भित अग्नि की बात करता है। समाज में प्रथित है कि पुण्य कर्म करने वाला व्यक्ति स्वर्ग जाता है वहीं पर अनुचित कर्म करने वाला व्यक्ति नरक जाता है। यहां पर उचित और अनुचित कर्म समाज के द्वारा निर्धारित नियमों के आधार पर हैं कोई भी व्यक्ति व्यावहारिक जगत या समस्त माया मोह से विरक्त तभी हो सकता है जब उसने अपने समाज के प्रति जो उसके कर्म हैं उन्हें संपूरित किया हो। इसके बिना संन्यास की अनुमति नहीं दी गई है। तीसरे वर के रूप में आत्मतत्त्व की बात की जाती है। वस्तुतः वेदांत का चरमोत्कर्ष आत्मतत्त्व को जानना ही है किंतु आत्मतत्त्व तक पहुंचने के लिए हमें भी विभिन्न सोपानों से होकर गुजरना पड़ता है इसी संदर्भ में ईशोपनिषद् को देखें तो यहां पर व्यावहारिक धरातल को बहुत ही सहज रूप में समझाया गया है, यहां पर ब्रह्म तत्त्व या सर्वोच्च सत्ता की सर्व व्यापकता बताई गई है। कहा गया है संपूर्ण जगत ईश्वरमय है। यहां पर जो कुछ भी है उसका भोग हमें त्याग पूर्वक करना चाहिए। इसके साथ ही साथ किसी से ईर्ष्या नहीं करना चाहिए। यदि वेदांत के इन वचनों को आत्मसात किया जाए तो वर्तमान समय में जितनी भी समस्याएं हैं। अधिकांश समस्याओं का निदान स्वयं हो जाता है। इस तरह ईश्वर अथवा सर्वोच्च सत्ता की व्यापकता को यदि ध्यान दिया जाए तो वह वर्तमान समय के लिए सर्वाधिक प्रासंगिक होगी। इससे आचरण की शुद्धता साथ ही साथ स्वयं के प्रति समाज के प्रति राष्ट्र के प्रति दायित्व का निर्वहनबोध भी हो पाएगा।

दायित्व निर्वहन के संदर्भ में स्पष्ट रूप से कहा गया है कि अपने कार्य को करते हुए हम सौ वर्ष तक जीने की इच्छा रखें। यहां एक ही वाक्य के माध्यम से बहुत सारे तथ्यों को प्रस्तुत कर दिया गया है। एक तो स्वयं जो कर्तव्य निर्धारित किया गया है परिवार के माध्यम से समाज के माध्यम से या राष्ट्र के माध्यम से उसका निर्वहन करना साथ ही साथ चिरायु होना अर्थात् स्वास्थ्य के प्रति सजग होना। इस तरह वेदांत न केवल एक अमूर्त सत्ता की बात करते हुए इस दुनिया से अलगाव की बात करता है अपितु वेदांत इस संसार में रहते हुए इस संसार में अपना कर्तव्य निर्वहन करते हुए इस संसार के जो तमाम लोभाविष्ट करने वाले कारक हैं उनसे विलगाव की बात करता है। यह इस संसार के तमाम आकर्षण से अलग अपने लक्ष्य मात्र पर केंद्रित होने की बात करता है। जब नचिकेता नियम से आत्मतत्त्व के संदर्भ में बताने की बात की तो यम नाना प्रकार के लोभ देते हैं। कहते हैं कि जो चाहो ले सकते हो, जब तक चाहो जिंदा रहो। किंतु इन सभी बातों को नचिकेता एक सिरे से खारिज करते हुए कहता है कि यह सभी श्लोभाव हैं। अर्थात् मात्र कल तक रहने वाले हैं।

यदि इस तथ्य को हम गहराई से देखें तो वेदांत के महत्त्वपूर्ण बिंदु के रूप में इसे हम देखते हैं। जहां पर संसार में लक्ष्य से विचलित करने वाले विभिन्न प्रकार की आकर्षक वस्तुओं से अलग

हमें लक्ष्य की ओर निरंतर आगे बढ़ने के लिए वेदांत वचन प्रेरित करते हैं। मनुष्य के लिए अपने लक्ष्य तक बिना विचलित हुए पहुंचना एक महत्त्वपूर्ण कार्य होता है। यदि योग दर्शन की बात करें तो वहां भी एक क्रम में यम-नियम के माध्यम से लक्ष्य तक पहुंचने का मार्ग बताया गया है। वेदांत का लक्ष्य उस आत्मतत्त्व के बोध से संदर्भित है।

संसार में उत्तरोत्तर विकास के साथ-साथ नाना प्रकार की समस्याओं का जन्म होना स्वाभाविक है। यही कारण है कि समस्याओं के निदानार्थ संयुक्त राष्ट्र संघ का उदय हुआ। इसके साथ ही साथ विभिन्न वैश्विक धरातल पर संस्थानों को हम पाते हैं जो विभिन्न समस्याओं के निदान के लिए मार्ग प्रशस्त करते हैं। समस्याओं का निदान उसके मूल में जाने से ही संभव है। इन समस्याओं के निदान के लिए वेदांत के चिंतन अत्यंत ही प्रासंगिक है 13वीं शताब्दी में आचार्य सर्वदर्शन संग्रह के रचयिता माधवाचार्य ने ग्रंथ का आरंभ चार्वाक दर्शन से प्रारंभ किया और अंत अद्वैत वेदांत से किया है। यह समायोजन साशय है। चार्वाक दर्शन जहां पर प्रत्यक्ष मात्र को ध्यान में रखते हुए सांसारिक विलासिता की बात करता है वहीं पर वेदांत दर्शन इन मार्गों से होते हुए चरम लक्ष्य की बात करता है। वर्तमान समय में विश्व में जो भी समस्याएं हैं उनमें एक महनीय समस्या अतिशय विलासिता एवं क्षुद्र स्वार्थपरता की है। विश्वशान्ति के लिए भिन्नभिन्न प्रकार से प्रकल्प व्यवस्थित करने का आयास किया जाता है किंतु उसके मूल में न जा कर अन्यान्य समाधान के प्रति प्रयास के कारण उन समस्याओं का निदान संभव नहीं हो पाता है यदि वेदांत के वचन 'सर्वं खलु इदं ब्रह्म' इन सूक्तियों को ध्यान में रखा जाए तो सहजतया विश्व शान्ति के मार्ग पर होते हुए चरम लक्ष्य तक का मार्ग सुगम हो जाएगा।

## शब्दसंक्षेपिका

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3. छान्द. - छान्दोग्योपनिषद्
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5. द्वा.प. - द्वादशपञ्जरिकास्तोत्र
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9. श्वे.श्व. - श्वेताश्वतरोपनिषद्

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