CHAPTER IV

MYTHOLOGY

INTRODUCTORY:

"Mythology means the body of myths or stories which give an account of the gods and heroes, describing their origin and surroundings, their deeds and activities, and it is thus included in, though not co-extensive with, that aspect of religion which is concerned with belief."\(^1\)

All that comes under mythology according to this definition is naturally not available in the MKP to

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its fullest extent. What is mainly found is different accounts of deities like the Devi, the Sun, Dattatreya, and also of some gods already known from Vedic times like Agni, Indra, etc. Besides, in connection with the figure Brahma particularly the question of the origin of the world etc. have also been dealt with in this Purana which come under the famous Puranic topics of Sarga and Pratisarga. This matter can conveniently be considered under the heading cosmogony as part of mythology. The material therefore, that comes under the general topic of mythology divides itself into the following topics:

Section I - Cosmogony.
Section II - Devi-mythology.
Section III - Solar-mythology.
Section IV - Datta-mythology.
Section V - Gods like Agni, Indra, Brahma, Vishnu, and Siva.

2 The stories of ancient Kings (who are naturally heroic figures), that occur in the MKP come under the section Vamśanucarita and require a consideration more as history than as mythology and hence this topic has not been dealt with in this section on mythology.
Section VI - Eschatology, heaven and hell, the pitrs or manes, Yama, the god of dead, the doctrines of transmigration and karmavipāka.

3 The MKP, as many other Purānas, naturally contains matter regarding eschatological topics which generally belong to the section of mythology (cf. how Vedic eschatology is treated by A. A. Macdonell in his Vedic mythology). Hence they are discussed in this chapter.
By Cosmogony (Sarga) is meant the theory of the origin of the universe about which naturally there were lot of speculations even in very early times. In as early a period as that of the RV, "the Vedic thinkers were not unmindful of the philosophical problems of the origin and nature of the world." Cosmogony appears as the first topic in the definition of Purāṇa as Pañca-Lakṣāṇa, and also in almost all the Purāṇas this topic appears to be handled first when the regular purānic contents begin.


3 cf. Sarga's ca pratisarga's ca vamśo manvantarēṇi ca / Vamśānu-caritaṃ ceti purāṇam pañca-lakṣāṇam // MKP 134.13. For a full discussion on this problem, Vide Kirfel, Das Purāṇa Pañca-lakṣāna.
Thus the MKP contains various cosmogonic accounts at the beginning of its regular puranic contents (chaps. 42-49), and though generally of mythological contents they can be divided into two types: (I) Philosophical, containing lot of Sāmkhya-like material mixed with the idea of the Cosmic-egg, and (II) semi-historical, containing genealogical legends in association with the kalpa theory.

(I) The MKP (42.32ff) gives an account of the Sāmkhya evolutionary theory which is somewhat different from that of the classical Sāmkhya. The unmanifested (avyakta) or the subtle, eternal prakrti, composed of both real and unreal is regarded as Brahman, the chief cause, the imperishable, undecaying, immeasurable, self-dependent etc.

4 Pradhānam kārānam yat tad avyakta-khyam mahāsarṣayaḥ / yadā-huḥ prakṛtīṃ suksmām nityām sadasātmikāṃ // Dhruvam akṣaya-yam ajāram aneyam nānyasamāryam / gandharūparasaśair hitam sabdasparśavivarjitaṃ // Anādyantam jagadoṇaḥ asaṃpratam avijñeyam brahmāgre satnavartaṃ // MKP 42.32.34. The Pradhāna kārāṇa = chief cause, going with 'Brahman' in verse 34. We are not sure whether 'pradhāna' is used here in its technical sense; most probably not. Prof. F. E. Pargiter seems to take it in its technical sense (Vide The Markandeya Purāṇa, E. Tr. p. 220). cf. BG 14.3 "mama yonir mahad brahma"/ where mama = kṣetrajña and mahad brahma = prakṛtī.
dis-solution when the three gunas - (viz. sattva, rajas and tamas) were in equipoise, when it was ruled over by KsetraJna (Ksetrajna dhis thrustat), the soul. At the time of creation due to the existence of gunas which were in the process of the original principle being put in the process of creation, there evolved the pradhana from it (i.e. Brahman). From the pradhana the mahat emerged and it was then covered by the avyakta (or pradhana), and being so covered it differentiated itself as the sattvika, rajas and tamsa mahat. The pradhana covered the mahat.

5 The word 'Ksetrajna' in 'KsetraJna dhis thrustat' means Brahman.

6 Gunabhavat srijamana tatra stah punah / MKP 42.36ab. The word in the original is 'srijamana', and according to the textual wording it has to be connected with the word 'pradhana' in verse 32 and 'Brahman' in verse 34. It is clear that Brahman was not being created; on the contrary it was the world that was being created and obviously 'Brahman' was in the process of helping that creation or more correctly itself being evolved in the world. Hence 'srijamana' = 'Being evolved'.

7 In addition to the evolutionary theory, the puranas teach that each generating principle or element envelopes the one generated by it. cf. ViśP 1.2.37ff., Vide the article on 'Cosmogony' and Cosmology (Indian) by Jacobi H., BHE, Vol.4, p.159.

8 This view of the three different kinds of mahat is peculiar to the puranas, which is different from the classical Samkhya. Cf. ViśP 1.2.34; Vide Dasgupta S.N., A History of Indian Philosophy, Vol.IV, p.35, note 2.
just as a seed is covered by the skin. Being so covered there sprang from the three-fold mahat, the three-fold ahumkara called Walkarika, Taijasa and Bhutadi or tamasa ahumkara.

Regarding the further process of creation viz. the rise of the tanmatras and the bhutas, two views are stated in succession which shows that the MKP must have been revised; and the second view, which is not compatible with the first, was incorporated at a later stage. These two views are as follows:-

(a) From the bhutadi or tamasa ahumkara which is covered by the mahat, just as the mahat itself was covered by the pradhana, there sprang through its spontaneous self-modification the sabda-tanmatra, from which by the same process there sprang the akasa, possessing the quality of sound. Again, the bhutadi ahumkara covered up the akasa, which produced spontaneously by self-modification

9 cf. KP:4. 21ff. Remarks of S.N. Dasgupta on the pp.4-21ff MKP are applicable to the case of the MKP and hence they are applied in our estimate of the MKP also. (A History of Indian Philosophy, Vol.III, p.510).
the sparśa-tanmātra, and it produced the Vāyu possessing touch as its quality. Vāyu, in the state of development, produced the rūpa-mātra which produced jyotiṣ (light-heat) possessing the quality of colour. The Vāyu, which is characterised by touch, enveloped the rūpa-mātra. The jyotiṣ, in the condition of development, produced rasa-mātra which produced the water which is characterised by the quality of taste. Water, characterised by taste, covered the rūpa-tanmātra i.e. were covered by it. From water, in the state of development, evolved gandha-tanmātra which produced the earth which has the quality of smell. The tanmātras are the potential conditions of qualities and hence the qualities are not manifested there. They are, therefore, traditionally called avisesa. They do not manifest the three-fold qualities of the guṇas as sānta, ghora and mūdha. It is for this reason also that they are called avīśeṣa.

From the Vaikārika or Sāttvika ahankāra evolved the Vaikārika sarga.\(^\text{10}\)

\(^{10}\) This term is not defined here. Later on (42.49cd, 50ab), however, the manas and the ruling deities of the organs are called Vaikārika.
(From the Taijasa ahamkāra evolved the five cognitive senses viz. the ear, the skin, the eyes, the tongue, and the nose, and the five conative or active ones viz. the generative organ, anus, the hands, the feet and the speech and hence) the five cognitive and conative senses are called the Taijasa organs. The ruling deities thereof are called Vaikārika which term also includes the manas which is the eleventh organ. The functions of the cognitive organs are sound, touch, form, taste and smell, whereas those of the conative ones are sensual pleasure, excretion, eating, movement and speech.

(b) Akāsa as the sound-potential covered up the touch-potential and from this sprang up Vāyu, which has therefore two qualities - the sound and touch. Both the qualities, sabda and sparsa, entered the colour - potential, whence sprang up agni (fire), with three qualities - the sabda, the sparsa and the rūpa. These qualities, viz. sabda, sparsa and rūpa, entered the taste-potential, whence came into existence water having four qualities - sabda, sparsa, rūpa and rasa. These four qualities entered smell-
potential, from which sprang into existence gross bhūmi (the earth), which has all the five qualities of śabda, sparsa, rūpa, rasa, and gandha. The five gross elements are regarded as fully specialised modifications (vīseṣa) and hence are distinguished as śānta, ghora and mūḍha. They contain one another through their mutual inter-penetration, within the earth is contained all this visible and invisible world firmly enclosed. And those distinguishing marks are perceptible by organs of sense, and are recollected by reason of their permanency. They take each successive one the property of its preceding one.

Mahat, ahamkāra and the five tanmatras were in themselves unable to produce the world. Consequently the principles beginning from mahat, working in mutual co-operation, created, through the superintendence of the puruṣa (puruṣa-dhiṣṭhitatvac ca) and by the help of avyakta (avyakta-nugrahena), the (Cosmic) egg which gradually expanded from within like a water-bubble. This egg lying on the water was bigger than the bhūtas. From this Cosmic
egg the Kṣetrajña called Brahman - also called Hiranyagarbha (the four-faced God) - is produced, he is the first corporeal being (sāṁśīta) and is also called the puruṣa; he existed at first, the original creator of living beings. The further description shows that this is the Brahmanda or the Cosmic egg which occupied all the three worlds, moveable and immoveable. Meru was born from it, and then the mountains were its embryo-skin; the oceans were its embryo-fluid; and it (i.e. the Brahmanda, one may say) contained all this world with the gods, demons, mankind, the continents and the other lands, the mountains, oceans and the throng of luminous worlds. The Cosmic egg was encircled on the outer side by water, fire, ākasa, bhūtādi, mahat and avyakta, each of which is ten times as large as the earth. There are thus seven coverings. The eight prakṛtis are also spoken of, and probably the Cosmic egg is the eighth

11 It is a little bit surprising that the Kṣetrajña is said to increase though the Ātman is immutable. This appears to be some special doctrine which later on disappeared.

12 The word 'Brahmanda' is not used in the account. Here it is used in a sort of summarizing stanza (43.1), which may be late, i.e. of the time when the word Brahmanda had become current. Incidentally it shows that the original account is comparatively old.
The prakrti is eternal and within it resides the purusa who is called Brahman. Just as one sunk in water, on emerging from it, throws the water-bubbles away, so Brahman, the all-pervading, throws the prakrti (on emerging from the egg). The Avyakta (prakrti) is called Ksetra, and hence the Brahman is called Ksetrajna.

Such was the creation due to prakrti which is governed by Ksetrajna, the soul. The first creation was not preceded by any intelligence (i.e. it was unintentional) like the lightening (in the sky).

The prakrt-pratissarcara occurs when the universe merges in prakrti. In this state the avyakta exists within itself as it were, and both the prakrti and the purusa subsist with the sameness of character (sadharmya); tamas...
and sattva subsist in equipoise and permeated by each other, and rajas remains as the dynamic principle inherent in sattva and tamas, just as oil remains in sesamum. At the dawn of the day, Brahman awakes and just as love or breeze of spring entering into young women tends to produce agitation, even so the Brahman, the embodiment of supernatural power (yogamūrtimā) enters into prakṛti and puruṣa by its intense supernatural power (yogena pareṇa). When the pradhāna is disturbed the God Brahman is born within the cavity of the egg (as already stated above). He himself is regarded as both dynamic (ksōbhaka) and passive (ksōbhya), the lord of prakṛti, and through contradiction and dilation, he exists even in the state of the pradhāna.  

Being created, the lord Svayambhū eventhough himself creates the universe, nirguna, as Brahma, invested with the rajas guna, creates the universe, preserves it, as Viṣṇu, invested with the sattva guna, and finally destroys it as Rudra, invested with the tamas guna (43.3 ff).

The MKP also deals here with the duration of the

16 Sa eva ksōbhakaḥ pūrvam sa ksōbhyaḥ prakṛteḥ patih / sa saṃkṣoḍavikāsā (it should be sa) bhyaṃ pradhānatale' pā samasthitah // MKP 43.12.
life of Brahma, Visnu and Siva (43.8), and explains how human and divine years are reckoned, the duration of the four ages, the Kṛta, the Treta, the Dvapara and the Kali, and of a manvantara, and the length of Brahma's day and life (43.22ff).

Then it describes the raising of the earth from beneath the waters by Narayana in the form of a boar, and the creation of earth, sky, heaven and maharloka (44.3ff).

In the MKP 44.14ff, we find another account of creation. It is said that to Brahman in the beginning of the kalpas, whilst he was meditating on creation, there appeared an unintelligent creation in the form of tama, moha, mahā-moha, tamisra and andha-tamisra. These were the five kinds of avidya which sprang from the Lord. (From these there came a creation of the vegetation) which have no inner or outer consciousness and may be described as having as it were, closed souls and consisting of vegetation. Since vegetation is declared to be 'primary', this is the Mukhya creation. Not being satisfied with this he created the animals and birds, etc., called tiryak-srotas. The animals,
etc. are called tiryāc, because their circulation is not upwards but runs circularly in all directions. They are full of tamas, and are described as avedinah. They stray in wrong courses (utpathagrāhīnāḥ), and are satisfied with their ignorance as true knowledge, i.e. they do not seem the acquirement of certain knowledge. They are self-swayed, and devoted to self; they comprise twenty-eight classes.17 They are aware internally of pleasure and pain but they cannot communicate with one another (antah prakāsās te sarve

17 Ahamkrtā.ahaṁ-mānā aśṭāvimśat dvidhātmakāḥ // MKP 44.20cd. The twenty-eight classes of animals are not enumerated in the MKP.
Then, being dissatisfied with the animal creation, He created "the gods" who are always happy and can know both their inner feelings and ideas, and also the external objects, and communicate with one another. Being dissatisfied with that creation also He created "men", which creation is called arvak-srotas as distinguished from the creation of gods which is called urdhva-srotas. These men have an abundance of tamas and rajas, and they have therefore a preponderance of suffering and are continuously engaged in action; they are aware internally and externally of pleasure and pain. They are mankind and are capable of causation. Anugraha is the fifth creation; it is disposed in four ways, by contrariety, by perfection, by tranquility and by satisfaction. The objects of this creation have knowledge of the past and of the present. The creation of the origins of the gross elements and the gross elements is called the sixth. They all possess comprehensiveness, and are prone to mutual division, and the origins of the gross elements are both impulsive and devoid of propensities.
There are thus nine creations. The first three, called the unintelligent creation (abuddhipūrvaka), is the naturalistic creation of (i) mahat, (ii) the tanmātras, and (iii) the bhūtas, the physiological senses. The fourth creation, called also the primary creation (mukhya-sarga), is the creation of plants; fifth is the creation of the triyag-srotas; sixth the urdha-srotas; seventh the arvāk-srotas or men. The eighth is the anugraha-sarga which "seems to be the creation of a new kind. It probably means the distinctive characteristic of destiny of each of the four creations, plants, animals, gods and men. The plants have, for their destiny, ignorance; the animals have mere bodily energy; the gods have pure contentment; and the men have the realization of ends." 18 Then comes the ninth sarga, called the kaumārā-sarga, which probably refers to the creation of the mental sons of God such as Santkumāra, etc. The first three sargas, as already stated above, were called prākṛta, the next five creations were known as

Vaikṛta and the last one, the ninth, was prākṛta-
vaikṛta.

Thus on the whole, the above account is a 
mixture of philosophical and mythological ideas. In 
general, it may be stated that the scheme of the primary 
creation is from the Sāmkhya; but the other systems such 
as the theory of illusion of the Vedānta, the doctrine of 
pantheism etc. are also found side by side. Brahman is 
regarded as both puruṣa and prakṛti, which is governed by 
it. Thus the MKP differs from the classical Sāmkhya in 
that therein the Sāmkhya is theistic, and it does not hold 
a duality of the first principles. Here the classical 
Sāmkhya are united in Brahman and are not evolutions there-
from but so many aspects of Brahman.

(II) In the MKP 44.2ff it is stated that Brahman 
assumed four different forms in succession and from them 
were produced the demons, the gods, the fore-fathers and 
mankind. And afterwards assuming another form he produced 
all other living beings, creatures, vegetation etc. from his 
limbs. But these beings did not multiply and he created 
the first Manu Svāyambhuva and a woman Śatarūpā. These
two had two sons Priyavrata and Uttanapada and also two daughters Akuti and Prasuti. Prajapati Ruci married Akuti and begot on her Yajna and Daksina. Yajna begot on Daksina twelve sons known as "Yamas", the gods in the Svayambhuva manvantara.

Daksa married Prasuti and had twenty-four daughters, of whom thirteen were married to Dharma and bore love and other personified feelings; ten were married to the mind-born sons of Brahma and Agni and the pitrs, and one named Sati became Siva's consort.

Adharma (Brahma's son) and his progeny is then mentioned. Adharma begot on his wife Himsa a son called Anrta and a daughter named Nirrti. Anrta begot on Nirrti two sons, Naraka and Bhaya, and two daughters, Maya and Vedana. Bhaya begot on Maya Mrtyu, and Naraka (Raurava) begot on Vedana Dukkha. Mrtyu had two wives Nirrti and Alaksami. Mrtyu begot on Nirrti Vyadhhi, Jara, Soka, Trsna and Krodha. These have neither wives

19 Vide Chart No. 1 on pp. 406-408
nor sons and they all live in perpetual chastity. Mrtyu 
begot on Alaksni fourteen sons, who carry out his 
commands, and visit men at the time of their destruction. 
They inhabit the ten organs and the mind and influence man 
or woman towards the sense-objects, and assailing the 
organs they also influence men by means of passion, anger 
and other feelings, so that men suffer injury through 
adharmas and other evil ways. The other two sons take 
possession of self-consciousness and the intellect respective 
ly, they strive to destroy men and women. The fourteenth 
son named Duhsaha resides in men's houses and is very 
aweful in appearance (45.29ff). In connection with this 
evil spirit and his offsprings the MKP supplies various 
popular superstitions etc. which are dealt with under 
the discussion on superstitions, Beliefs and Taboos 
(chap. II, Sec.V).

Elsewhere in the MKP (101.3ff) we come across 
the story that Daksa's thirteen daughters were married

20 Vide Chart No. 2 on p. 49

21 This Daksa is Daksa Pracetas who is Daksa Prajepati 
reborn in Uttanapada's lineage - cf. VI SP I.5.
to Brahmā's grandson and Marici's son Kaśyapa, who by his wives begot the gods, animals, birds etc.

The foregoing accounts closely follow those in the Viṣṇu and other Purāṇas. They give us some idea of the heterogeneous character of its cosmogonic theory. Mythological and theosophical notions of the Vedic period have been combined with later notions such as the Śāmkhyan evolutionary theory, the genealogical legends and the kalpa theory, in order to give a rational theory of the origin of the world in harmony with the teachings of the Vedas. In effect, however, the scheme leaves the impression of desperate parts, ill-combined or only formally united.

22 ViśP 1.2; 1.4.2-10; 45ff; 1.5; 1.7.1.35; 1.8.1-15; 1-10.

The remarks of H. Jacobi (Op. Cit., ERE., Vol. 4, p. 159) on the ViśP are also applicable to the case of the MKP. Some of them are applied in our estimate of the MKP also.
### Chart No. 1

**Brahma** (47.13ff)

<table>
<thead>
<tr>
<th>Manu Svayambhuva</th>
<th>Satarupa</th>
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**Priyavrata**  
**Uttanapada**  
**Akuti**  
**Prasuti**  
**Ruci**  
**Daksha**  

**Yajna**  
**Daksina**

**Daughters**

<table>
<thead>
<tr>
<th>First thirteen married Dharma</th>
<th>Twelve sons</th>
</tr>
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<tbody>
<tr>
<td>Sraddha</td>
<td>Lakshmi or Sri</td>
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<tr>
<td>Kama</td>
<td>Darpa</td>
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<thead>
<tr>
<th>Harsha</th>
<th>Danda</th>
<th>Naya</th>
<th>Vinaya</th>
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<tr>
<th>Daddhi</th>
<th>Laja</th>
<th>Vapu</th>
<th>Santi</th>
<th>Siddhi</th>
<th>Kirti</th>
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<tbody>
<tr>
<td>Bodha</td>
<td>Vinaya</td>
<td>Vyavasaya</td>
<td>Ksema</td>
<td>Sukha</td>
<td>Yasa</td>
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### Prasūti = Dakṣa (Contd.)

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<tbody>
<tr>
<td>Khyāti</td>
<td>Satī</td>
<td>Sambhr(u)ti</td>
<td>Smṛti</td>
<td>Pṛiti</td>
<td>Kśamā</td>
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<tr>
<td>Bhṛgu</td>
<td>Śiva</td>
<td>Marici</td>
<td>Aṅgiras</td>
<td>Pulastya</td>
<td>Pulaha</td>
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<td>Paurṇamāsa</td>
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<td>Virajas</td>
<td>Parvata</td>
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<td>Praṇa</td>
<td>Mrkaṇḍū = Manasvini</td>
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<tr>
<td>Dyutimat</td>
<td>Mārkandaṇeya</td>
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<td></td>
<td>Dṛvūravatī</td>
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<td>Vedaśiras</td>
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<tr>
<td>Santati</td>
<td>Anasūyā</td>
<td>Urjā</td>
<td>Svāhā</td>
<td>Svadhā</td>
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<td>Kratu</td>
<td>Atri</td>
<td>Vasiṣṭha</td>
<td>Agni</td>
<td>Pitṛs</td>
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<tr>
<td>60,000</td>
<td>Soma</td>
<td>Durvāsas</td>
<td>Dattē- treya</td>
<td>Pavaka</td>
<td>Pavana</td>
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<td>45</td>
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Fortyfive sons.

Raja Gātra Urdhva- bāhu Sabala Anagha Sutapa Sukla

Agniśvattās Bāhiṣsadas Anagnis Sāgnis
CHART NO. 2

Brahma (47.29ff)

<table>
<thead>
<tr>
<th>Anrta</th>
<th>Nirrito</th>
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<tbody>
<tr>
<td>Naraka = Vedana</td>
<td>Bhaya = Maya</td>
</tr>
<tr>
<td>Duhkha</td>
<td>Mrtyu = Nirrito and Alaksma</td>
</tr>
<tr>
<td>Mrtyu = Nirrito</td>
<td>Mrtyu = Alaksma</td>
</tr>
</tbody>
</table>

They had fourteen sons Vyadhi Jara Soka Trsna Krodha viz. Duhaha and others.

N.B.: The sign = stands for the marital relations between the two.
The MKP contains a very important section which is styled as the 'Devi-mahātmya' (= DM) (chaps. 78-90) and which later on became famous as 'Sapta-satī'. This section is introduced in the Purāṇa in order to explain as to how the Sāvarṇi Manu acquired lordship over the eighth manvantara by the grace of the goddess Mahāmāyā obtained in his former life as King Suratha by name. This portion is very important for understanding the mythology of the goddess and is in a sense the 'Bible' of Devī-worshippers or Mother-worshippers in India. Moreover, these thirteen chapters are considered to be the sacred scripture of Śaktism, next only to the Vedas. This section is very popular in almost all parts of India even to-day and in the words of A.B. Barth it may be described...
as "the principal sacred text of the worshippers of Dūrgā in Northern India." It, therefore, highly deserves a critical study from the point of view of mythology.

It is proposed to do this task by analysing the contents of the DM in its different aspects and considering their bearings on the problem of the real nature of the Devī and her mythology. This is done under the following headings:-

(I) Origins and Exploits of the Devī.

(II) Her description under the sub-sections, viz.:-
   (A) Names and Epithets
   (B) Functions
   (C) The philosophico-Mythological aspect.

(III) The Cult.

(IV) Conclusion.

1 Religions of India, p.197, note.
(I) ORIGINS AND EXPLOITS OF THE DEVI:

The Devī is said to be Viṣṇu’s Yoganidrā or Mahāmāyā, whose origin as such is not stated, the presumption, however, being that she is beginningless. The story about how she made Viṣṇu free from her sway in order to enable him to kill Madhu and Kaitabha does not constitute an origin but is only a statement of her exploit. Further it is this Mahāmāyā whose different incarnations are described in the MKP (for references vide below) after relating how Viṣṇu, being freed from the influence of Yoganidrā, killed Madhu and Kaitabha who tormented Brahmā. There are in all five such accounts. They are briefly given as follows:—

(1) The first account relates her superhuman form made up out of the combined lustre of the Gods for killing Mahiṣāsura.

(2) The second account relates to the origin of Kausikī out of Pārvatī’s body.
(3) The third account relates the origin of Kālī from Ambikā's fore-head.

(4) The fourth account relates the origin of Candikā-sakti, also called Śiva-dūtī, from Devī. Here the account of the Sapta-māṭṛkās is also met with.

(5) And finally the fifth account relates her future births.

The main details of the story of Yoganidrā and the various accounts of her different incarnations are as under:--

The Story of Yoganidrā:
Once when Višnu resorted to deep slumber after the dissolution of the world, two demons, Madhu and Kaitabha who were produced out of the dirt of Višnu's ear, tormented Brahmā who was stationed on the navel-lotus of Višnu. Hence Brahmā offered a prayer to the Goddess in order to get Višnu awakened from his Yoganidrā and to disillusion those two demons. Being gratified at his sincere prayer, Yoganidrā cast her bewildering power upon the demons (Madhu and Kaitabha) so as to hasten their death, and roused Višnu
from his slumber by withdrawing her influence which kept him so long in an unconscious state. Viṣṇu, then, killed those demons and saved Brahmā (78.49ff).

**Five Accounts of Origin and Exploits of the Devī:**

1. Once the gods, being defeated by Mahiṣāsura and other demons, went with Brahmā to Viṣṇu and Śiva seeking their refuge. On hearing of their defeat, violent light came out of the mouths of Brahmā, Viṣṇu and Śiva, and also out of the bodies of other gods which when united assumed a female form. The lustre of various gods contributed to form her different limbs, e.g. Siva's lustre formed her mouth, Yama's lustre her hair, Viṣṇu's lustre her heaps, Brahmā's lustre her feet, Vasu's lustre the fingers of her hands, Soma's lustre her three eyes, the lustre of the two twi-lights her eye-brows and that of the Wind her ears. The gods and others then furnished her with their weapons and possessions, e.g. Siva gave her a trident, Viṣṇu a discus, Varuṇa a conch and a noose, Agni a spear, Maruta a bow and a quiver full of arrows, Indra a thunderbolt and a bell from the Airāvata elephant, Yama a rod, Prajāpati a rosary, Brahmā a water-pot, the Sun his rays on all the pores of her
skin, Kāla a sword and a shield, the Milk-ocean a spotless pearl-necklace and a pair of garments, a celestial crest-jewel, ear-rings, bracelets, ardhacandra, armlets over all her arms, anklets, necklace, rings studded with gems for all her fingers, Visvakarmā an axe and an invincible armour, the Ocean the two garlands of unfaded lotuses, the Himavat mountain a lion and gems, Kubera a cup of wine and Śeṣa, the lord of serpents, gave a nāga-hārā adorned with large gems. The goddess, called by various names as Caṇḍikā, Ambikā, Bhadrakāli, Durgā, Kālarātri etc., fought with Mahiśasura and other demons and killed them with the help of her mount lion and her gaṇas which were produced during the fight out of her breaths (chap. 79-80).

The VāP gives a similar account regarding the emergence of Kātyāyanī from the accumulated power of the gods (chap.18). The PP offers an allegorical interpretation of the destruction of Mahiśasura by remarking that personified ignorance was killed by Jñāna-sakti which is the same as personified wisdom. According to T.A.Gopinath Rao, "it may also be that this story indicates the substitution
of the buffalo-totem worship by a form of goddess-worship among certain early primitive tribes in the country.\footnote{2}

2. Once again the gods being oppressed by Sumbha and other demons went to the Himalayas and praised the goddess (Viṣṇu-māyā). Thereupon Pārvatī (Gaurī) came out to bathe in the Ganges. Then Śivā, also called Ambikā, came out of the body of Pārvatī, and said that it was she whom the gods were praising to induce her to kill Sumbha and Nisumbha. She was called Kausīkī, because she sprang out from Kosa or frame of Pārvatī’s body. When Ambikā came out of her body, Pārvatī’s complexion dark, and hence she received the name Kālikā (dark one). Kausīkī then lived on the Himalayas and there the two demons, Caṇḍa and Munda, saw her and informed their king Sumbha about her beauty. Sumbha proposed her to marry him or his brother Nisumbha. But she refused under the pretext of her vow to marry one who conquers her and tones down her pride.\footnote{3} Sumbha then

\footnote{3} Yo māṁ jayati samgrāme yo me darpam vyapohati / yo me pratibalo loke sa me bharta bhavisyati // MKP 82.72.
determined to bring her by force and sent Dhūmralocana with an army. The goddess killed that demon along with his army (chap. 83).

3. Once again Sumbha sent another army of demons now headed by Canda and Munda to bring her by force. When they pounced upon her, her forehead became dark with anger and from it came Kālī, also called Bhīmākṣī (84.16), Bhairavanādini and Karālavaktra (84.18), with a frightful face wearing a garland of skulls and tiger-skin and with an infernal weapon (khatvāṅga) in her hand. She killed Canda and Munda and went back to Ambikā, who thereupon, since she had killed those demons, gave her the name Cāmunda (chap. 84).

4 Tatah kopam cakārocceir ambikā tān arīn prati / kopena cāśya vadanam maśivarṇam abhūt tada // Bhrukuṭī- 
kuṭilat tasya lalāṭapaśakād drutam / kālī karālavadāna
vinīkrāntāśiśapāsīni // Vicitra_khatvāṅgadharā narmala 
-vibhūṣana / dvipicarmaparidhānā śusktamāṣṭibhairavā //
Ativistāravatanā jihvālalanabhīṣanā / nimagnā raktanayanā 
nādāpurita diṅgukhā // MKP 84.4-7.

5 Yasmac caṇḍam ca muṇḍam ca gṛhitvā tvam upāgata /
cāmundeti tato loke khyātā devī bhaviṣyāsi // MKP 84.26.
4. Next Sumbha sent forth various other armies of demons against the goddess. To help her there came forth the energies of Brahmā, Śiva, Guha (Kumāra), Viṣṇu and Indra being armed with the same weapons, wearing the same ornaments and riding on the same mounts (vāhana) as their corresponding gods (85.12ff). These energies are named as Brahmāṇī, Māheśvari, Kaumārī, Vārāhī, Nārasiṃhī, and Aindrī (chap.85).

Once Śiva being surrounded by these Devasaktis, said to Candikā: "soon kill the Asuras for my pleasure". Then from Devī's body came out the Candikā-sakti who was extremely fierce and dreadful in appearance and was attended by the howlings of hundreds of jackals. She is also called Sivadūtī since she sent Śiva as a messenger to Sumbha and Nisumbha. The demons, however, attacked her. Now the war began with Kāli, Sivadūtī, Brahmāṇī and other Devasaktis.


17 Yato niyukto dūtyena tāyā devyā sivaḥ svayam / sivadūtīti lokesmins tataḥ sā khyātim āgata // MKP 85.27.
These Deva-saktis fought with the demon Raktabija whose drops of blood falling on the earth produced as many demons as the drops. At last, Candika killed that demon with the help of Camunda who drank the demon's blood before it fell on to the ground. Candika next killed Nisumbha with the help of Kali, Siva-duti, Brahma and others (chap.86).

At this, Sumbha censured the goddess for fighting with the help of various goddesses. Hence she absorbed into herself all her vibhutis (Brahmani and others), and fought alone with Sumbha and finally killed him (chap.87).

Next being eulogised by the gods for killing Sumbha and Nisumbha, Devi related about her future births (chap.88), as follows:

(a) She said that in the Vaivasvata manvantara two other demons, Sumbha and Nisumbha would be born and that she would be born of Yasoda in the house of Nanda-gopa and

8 Ekai vaham jagatyaatra dityyakamanaapa / pasyaita duṣṭa mayyeva vigamtyo mad vibhūtayaḥ ātata samastas tā devyo brahmāni pramukhālayam / tasyā devyās tanaṁ jagatvam rekaikvāsit tadāmbika // MKP 87.3-4.
would live on the Viddhya mountain, and kill those demons.

(b) She would eat up the Vaipracitta Dānavas so that her teeth would become as red as pomegranate flowers, and thus she would be known as Rakta-dantikā.

(c) Being eulogised by the sages during a draught lasting for a hundred years she would have an immaculate origin and be known as Śatākṣi and Śākambhari respectively, and would look at the sages with a hundred eyes and maintain until rainfall the whole creation by means of vegetables originating from her own body. During that draught she would kill a powerful demon named Durgāmā and would be called Durgādevī.

According to Marshall the Śākambhari aspect of the MKP is traceable to an oblong terracotta sealing found at Harappa showing a nude female figure upside down with legs wind apart, and with a plant issuing from her womb. Further, he compares this striking representation of the goddess with an early Gupta terracotta sealing a goddess with her legs in much the same position with a lotus issuing from her neck instead of from her womb. In the MKP we do not get any information more than her name. (Mohanjo-Daro and Indus Civilisation, Vol. I, pp. 48-58).
(d) She would again appear in an awful form (Bhimarūpa) on the Himalayas, exterminate the demons and be famous as Bhimādevī.

(e) She would kill the demon Aruṇa by taking the form of a bhramara (bee) and would be known as Brāmari.

Finally, she promised the gods that she would assume births and kill the demons whenever they would oppress them. This promise incidentally reminds us of the famous statement of the theory of divine incarnation (Avatāra) in the BG.

(II) DESCRIPTION ETC.

Mythologically, the Devī is connected with Viṣṇu as his Yogācāra (vide I - Origins and Exploits of the Devī). Philosophically, she is stated to be: the

10 Ithāṃ yaḍā yaḍā bādhā dāna-vātī-thā bhavīṣyatī / tadā tadā vaṁśī-haṁ kariṣyamy āryi sāmkṣayam // MKP 8g.51.
11 Yadā Yadā hi dharmaḥ glānir bhavati bhārata / abhyūdhanam adharmsya tadātmānam karomyaham // BG 4.7.
Prakṛti (78.59) and the Māyā (88.4) of the Śaṅkhya and Vedānta respectively. She is also described in terms which are applicable to higher and lower Brahman e.g. she is described as unborn (Aja, 89.36), immutable (Ākṣara, 78.54), eternal (Nitya, 78.47; Sanātanī, 78.44 etc.), the upholder (Dhātri, 82.3; Jagaddhātri, 78.53 etc.), the creator, preserver, destroyer (78.57 etc.) and resort of the universe (Viśvāśraya, 88.33), all-creating (Sarvakārini, 82.10), Omniform (Sarvasvarūpā, 88.24), the Highest (Parā, 78.55, 62; Paramā, 81.14), the highest of the highest (Parānām Paramā, 78.62), Omnipotent (Sarvasaktisamanvita, 88.24), etc. The Dps also declare that the ultimate reality is unborn, eternal, unaging, undying etc. The Devī is described as having her hands, feet, head, mouth, ears and nose everywhere, which shows her omnipresence. The Ups also describe Brahmā in the same words. She is also described as Akhilātmakā (78.63), Jagannāsti (78.47), Jagamūrti (78.47), Viśvātmikā (88.33).

12 Cf. ajo nityah sāsvatoym purāno... / na jāyate mriyate vā... / KU 1.2.18.

13 Sarvataḥ pānipādānte sarvatokṣiśiromukhe / Sarvataḥ eṣa śravanaghrāne nārayani namostu te // MKP 88.23. This verse is missing in the Cal.ed.

14 Cf. Apānipādo javano grhitaṃ pasyatyacakṣuḥ sa śrṇotyacakṣuḥ // SU 3.19ab.
It may be noted here that the Devi thus represents what Brahman represents in the Upas, the 'Prakṛti' in the Sāṃkhya philosophy and the 'Mayā' in the Vedānta philosophy in a somewhat restricted sense.

Furthermore, her mother or Jaganmātā (80.34) aspect is also touched upon in one of the Devī-Stutis (88.2, 4) in the MBh the MKP. The epic Durgā-stotras also harp on her mother aspect, and she is described as Skandamātā, Vedamātā, Mother of Siddhasena, Mother of the Mantra-collections, etc., though her Daughter and Sister aspects are more prominently emphasised there.  

The DM also refers in many places to various names and epithets as well as certain functions of the Devī and also present philosophico-mythological aspect of her nature. This will be quite clear from what follows:

(A) NAMES AND EPITHETS:

Like almost all the important Gods of the Hindu Pantheon, the Devī, too, has various names and epithets describing her nature, form and functions. They occur in various contexts viz. (1) in her Stutis or panygerics, (2) in the narration of her stories, especially for explaining her origin, form or achievements, and (3) also actually

stated by the Goddess herself with reference to her future incarnations. These names and epithets of the Devī are worth noting as they present her original nature.

Some of her names like Ambikā (79.53 etc.), Durgā (81.18 etc.), Kātyāyani (85.28 etc.), Kāli (84.5 etc.), Bhadrakāli (80.8 etc.), Bhavāni (32.43) etc. are traceable to the later Vedic texts. The name Durgā has been interpreted to mean that she is the goddess who saves from all sorts of misery and affliction - from all sorts of dangers and difficulties. She has certain universal epithets, viz. Bhagavatī (78.42 etc.), Devī (78.42 etc.), Akhileśvarī (88.37), Isā (88.2), Isvari (78.60 etc.), Mahesvarī (78,58; 81.33), Paramesvarī (78.62 etc.), Sarvesā (88.24), Sarvesvaresvarī (78.44), Visvesvarī (88.33) etc. Her epithets like Khadgini, Sulini, Gadini, Cakrini, Sānkhiṇī, Cāpinī, Bānā, Bhūsunī and Parighāyudhā refer to her various weapons with which she destroys evil spirits (vide chaps. 79 etc.), and

15 Cf. VS 3.57; Tbr 1.6.16, 4-5; Tār 10.18; 10.1.7; MU 1.2.4; Grhya-sūtras - Hiranyakesin and Sānkhyāyana. For details vide Banerji J.N., an article on "some aspects of Sakti worship in Ancient India, in Prabuddha Bārata, Vol. LIX, No. 3, pp. 227-232.

protects her devotees (81.24; 88.26, 27, 28).

The one noticeable thing about the Devī is that she is worshipped in her benign as well as terrific forms. Thus she is both Saumyā (78.62), Ati Saumyā (82.11) or Saumyatāra (78.62) and Raudrā (82.8), Ati Raudrā (82.11). Further, some of her names and epithets like Bhadrā (82.7 etc.), Kalyāṇī (82.9), Sarva-maṅgalamaṅgalāyā (88.9) etc. are of gentle mien, while others like Candra (79.50 etc.), Kālī (84.5 etc.) or Cāmuṇḍā (84.26 etc.), Dārūṇā (78.59), Ghorā (78.61), Ghoraurūpā (88.19), Mahākālī (89.36), Maharātri (78.59; 88.21), Kālarātri (78.59; 80.19), etc. are of an opposite nature.

Some of her epithets are of a Vaiṣṇavite character, viz. Kūrmī (82.9), Lakṣmī (82.10 etc.), Nārāyani (88.7 etc.), Vaiṣṇavi-sakti (88.4), Viṣṇumāyā (82.6), while certain others are of a Saivite character, viz. Bābhramī (88.22), Gaurī (81.11 etc.), Mahādevī (78.58 etc.), Pārvatī (82.40), Sarvāni (82.16).

17 Saumyāni yāni rūpāni trailokyā viṣairantī te / yāni catyānti ghorāni tai rāksāsmānāṁ tathā bhuvaṁ // MKP 81.26.
Sivā (79.17 etc.), Śiva-dūtī (85.27 etc.), Trayambaka (80.18) etc.

Among her philosophic attributes mention may be made of the following ones:— Dhruvā (88.21), Gūṇamāyā, Gūṇāsrayā (88.10), Jagatpratisthā (82.8), Janaṇī (78.55), Mahāmāyā (78.2 etc.), Paramā Māyā (88.4), Prakṛti (78.59; 81.7), Sārā (82.10), Tāmāsi (78.68; 88.22), Yoganidrā (78.41 etc.). She is also called Mahāmohā (78.58), Mahāvidyā (78.58; 88.21) or Paramā Vidyā (81.9). It is also declared that all Vidyās (Sciences) are her portions, so are all females and so is the whole world. In fact the whole world has been filled (or pervaded) by her. She has certain ritualistic attributes, viz. Svadhā (78.54; 81.8; 88.21), Svāhā (78.54; 81.8), Vasaṭkārā (78.54). She is also called Svarātmikā, Sudhā, Tridhāmātrātmikā (78.55), Anuccāryā, Śabdātmikā, Trayī (81.10). Moreover, she is also described as the repository of Rṣi, Yajus and Saman hymns and as responsible for the existence and production of all the

18 Vidyāḥ samastātva devī bhedān, striyāḥ samastāḥ sakalaṃ jagac ca / tvayaikayā pūritamambayaitat kā te stutiḥ stavyaparāparōkthā // MKP 88.5. The Cal.ed. reads—"strijah samastah sakala jagatsu" (91.5b) which means "so are all females without exception in the world".
She has also certain mythological epithets,

viśv-candra-tapini- (82.10) - Sarasvati-(82.22) - Savitri

She is associated with certain abstract qualities and virtues, e.g. Alākṣmī (81.5), Bhūbhṛtām Lakṣmī (82.10), Bhūti (82.22), Buddhi (78.60 etc.), Cetanā (82.13), Chāyā (82.17), Dhrīti (82.27), Hri (78.60), Jāti (82.31), Kānti (82.25), Khyāti (82.10), Kṛti (82.8,11), Kṣānti (78.60; 82.20), Kṣudhā (82.16), Lajjā (78.60 etc.), Lakṣmī (82.10 etc.), Mahāmedhā (78.58), Mahāmohā (78.58), Mahāsmṛti (78.58), Medhā (81.11; 82.22), Mādṛī (78.53; 82.15), Nīti (82.31), Puṣṭi (78.60 etc.), Rddhi (82.9), Śaṁti (78.60; 82.23); Siddhi (82.9), Smṛti (82.29), Sraddhā (81.5 etc.), Śrī (78.60), Sukhā (82.9), Trṣṇā (82.17), Tuṣṭi (78.60; 82.32). She is the prosperity

19 Sabdātmikā suvimalargyajusam nidhanam udgitheramyapadāpathavatam ca sāmnām / dāvi trayā bhagavatī bhava bhāvenāya vārttāsi sarvajagatām paramārtrihantī // MKP 81.10. This half verse admits of more than one translation. I have adopted from the commentary what seems to be the most natural meaning. The term vārttā seems obscure; the commentator explains it as vṛttāntarūpā, "having the form of events" as Kṛṣi-go-rāksādi-vṛttir, "following the occupations of cultivation, cattle-rearing and such like."
(śrī) in the house of men of good deeds, ruin (alakṣmī) in the house of men of the evil-minded; intelligence (buddhi) in the hearts of the prudent, faith (śraddhā) in good men, modesty (lajjā) in high born men. Elsewhere she is described as lakṣmī bestowing prosperity on the houses of men while she abides with them and also as alakṣmī unto their destruction while she is absent.

She governs the sense-organs of living beings and rules among all living-beings perpetually. She also pervades this entire universe with the form of Thinking Mind (Citirūpena) (82.36-37). She is also identified with Kāla and Kāsthā which constitute the measures of time (88.8). In the Epic also the goddess is identified with many such abstractions.

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20 Ya śrī svayam sukrtinām bhavanesvalakṣmī, pāpātmanām kṛtadhiyām āntyāvaham buddhiḥ / śraddhā satām kulajāna- prabhavasya lajjā tām tvā īnāṁ bhavān śma paripālaya devī visvam // MKP 81.5.

20a Bhavakāle nṛnām saiva lakṣmīr vṛddhipradā grhe / saivābhāve tathālakṣmīr vināśayopajñaye // Ibid, 89.37.

(B) FUNCTIONS:

The main theme of the DM is to depict the heroic stories of how the Devi destroyed all the evil spirits in the world. Whenever it was troubled by oppressive and cruel demons, the gods approached her and the Devi, assuming various forms, destroyed the demons. There are many such stories and they are briefly grouped under the following three heads:-

<table>
<thead>
<tr>
<th>Request made by the God or Gods</th>
<th>Devi's forms</th>
<th>Destruction of the demon or demons</th>
<th>Chaps.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Brahmā</td>
<td>Vishnu's Yog nidra or Mahāmāyā who aroused Viṣṇu from his deep slumber.</td>
<td>Madhu and Kai- tabha killed by Viṣṇu when bewitched by Yoganidrā.</td>
<td>78.49ff</td>
</tr>
<tr>
<td>II Indra and others Ambikā or Simha-vāhinī</td>
<td>Mahiśāsura and his army.</td>
<td></td>
<td>79-80</td>
</tr>
<tr>
<td>III Kausikī</td>
<td>Dhūmrālocana and his army.</td>
<td></td>
<td>82-83</td>
</tr>
<tr>
<td>Kālī or Cāmūndā</td>
<td>Canda and Munḍa and their army.</td>
<td></td>
<td>84</td>
</tr>
<tr>
<td>Candikā-Sakti or Śiva-āṭṭā</td>
<td>Rakta-bija and his army.</td>
<td></td>
<td>85</td>
</tr>
<tr>
<td>as well as</td>
<td>Niśumbha and his army.</td>
<td></td>
<td>86</td>
</tr>
<tr>
<td>Sapta-Mātrkās and Kālī</td>
<td>Sumbha and his army.</td>
<td></td>
<td>87</td>
</tr>
</tbody>
</table>
This shows very clearly that the main function of the Devī has been the destruction of evil and the establishment of good. These stories of the Devī specially bring out her real character. One can even say that the Devī ultimately symbolises the triumph of Good over Evil, or more correctly the appearance of the God-head in concrete form to destroy evil when worldly powers are unable to counteract it, or to use the words of the DM itself, to destroy the demons whenever they would oppress the gods (89.51).  

Besides, the DM in various places also refers to the role that the goddess plays in the cosmos. Of course, no special function is attributed to her in this connection. Still, however, her cosmic as well as beneficentary functions can be inferred from the various 'Stutis' or panegyrics offered by the different gods like Brahmā and others. She is here mainly depicted as the creatrix of the universe and as the saviour of the world from evil (for references vide below). Her functions are as follows:—

21 See under Origins and Exploits of the Devī above.
She is the cause of the creation, preservation and dissolution of the universe (78.43, 53, 56, 57 etc.). Further, she also protects the three worlds (Trailokyatraya- namahitā, 88.17) and desires their welfare (Jagattraya- hitaisini, 82.36). It is she who causes infatuation or the error in the minds of all, but at the same time, when invoked, she also bestows knowledge, and when gratified she bestows prosperity (89.34), enjoyment, heaven and liberation (bhuktimuktipradayinī, 88.6; svargāpavargadā, 88.7; bhogasvargāpavargadā, 90.3; muktihetu 81.9).

Further, she also bestows riches, fame, devoted children, wife and servants. By her favour, one's relatives do not perish away, and one performs good deeds and thereby gains heaven. When remembered, she also bestows intelligence and removes poverty, pain and fear. She has ever benevolent thoughts for granting benefits to all (81.15-17). She accomplishes every petition (sarvārthasādhikā) and is also a giver of refuge (śaranyā) (88.9). Elsewhere, she is said to be the supreme way for salvation of those who seek refuge, of the woe-begone and also of the afflicted (88.11 etc.). When propitious, she destroys all sickness
from men, but on the other hand, when wrathful, she
destroys all their desires. It is said that no calamity
befalls her devotees and those who seek her refuge become
the very refuge (of others) by themselves (88.29).

(C) PHILOSOPHICO-MYTHOLOGICAL ASPECT:

Some interesting details on this point are found
in the DM (78.33ff). It opens with an enquiry as to why
even intelligent beings are found to be victimised by Maya 22
or lack of correct understanding. 23 Though they are endowed
with the discriminating power in all secular matters, they can
not rise above their earthly attachments. However learned
and wise a man may be, he is bound to be caught in the
meshes of Maya. 24 It is impossible to extricate oneself

22 Here 'Maya' does not mean illusion as will be clear
from what follows.

23 Tat kāmātah mahābhāga yan moho jñāṇīrapi / mamāsya
cā bhavateṣa vivekāndhyasya mūḍhataḥ // MKP 78.33.

24 Jñānimānapi cetāṃsi devī bhagavatī hi sā / balād
ākṛṣya mohāya mahāmaya prayacchati // Ibid 78.42.
Cf. Devī-Bhāgavata 5.33-52; Jñānimānapi cetāṃsi
paramā prākṛtiḥ kila / balād ākṛṣya mohāya prayacchati
mahīpate //.
from this eternal bondage. Māyā has got a peculiar nature so as to plunge one and all into the ocean of awful ignorance. It should not, however, be supposed that Māyā or Vaiṣṇavi-sakti is only a bewildering phenomenon, or power that stupefies all. As one representing the incomprehensible power of the Supreme God, Māyā has a far loftier significance in the Purāṇas and Tantras. One should not lose sight of the fact that she is at once the cause of both bondage and salvation. She is a divinity that creates the whole world; and if propitiated by selfless devotion, she is said to be so gracious as to make her devotee liberated from the bondage of saṁsāra.

In the same chapter of the DM (78.45-46)

Next a question is asked regarding the nature and functions of the Goddess called Māhāmāyā, and in response

25 Sā vidyā paramā mukter hetubhūtā sanātani / saṁsāra-bandha hetus' ca saiva sarvesvareśvarī // MKP 78.44. Cf. Devi-Bhāgavata 5.33.53: Yāyā vyāptam idam sarvam bhagavatyā carācaram / mohadā jñānādā saiva bandha-mokṣapradā sadā//

26 Šrīvīrṣyate visvam jagad etac carācaram / saīrā prasannā varadā nṛṇām bhavati muktaye // MKP 78.43.
to the query of the King (Suratha), the sage (Sumedhas) starts giving various accounts of her mysterious appearance on the earth (for details vide Origins and Exploits of the Devī). First of all, our attention is drawn to the fact that Sakti, considered as a Goddess, is eternal and all-pervading, and that the visible world is only a form of that Sakti. 27

Though, she pervades the whole sphere of existence and is not at all liable either to creation or destruction, yet many stories relating to her birth are told in our ancient mythology. Inspite of her eternal character and imperishable form, Sakti in her grosser shape is often said to be born whenever she makes her appearance obviously to accomplish those things over which nobody has any control. 28 What deserves our special notice is the fact that the all-pervading character of Sakti has been fully recognised in the DM and expressed in clear and unequivocal terms. 29

27 Nityaiva sa jaganmūrtis tayā sarvam idam tatām / tathāpi tat samutpattir bahudhā śravyatām mama // MKP 78.47.
28 Devānām kāryasiddhyartham āvirbhavati sa yadā / utpanneti tadā loke sa nityāpyabhidhiyate // Ibid, 78.48.
29 Yac ca kiṁcit kvacīd vastu sadasad vākhilaṁtāmike / tasya sarvasya yā saktiṁ tvam kim stūyase mayā / Ibid, 78.63.
further stated that no language is adequate enough to express the glory of one that caused the trinity of gods, Brahmā, Viṣṇu and Śiva to assume their corporeal form. 30 Sakti is depicted as the ultimate cause of the world and rightly described as adyā-prakṛti (premordial substance). 31 The main current of Sakti-cult is summed up as follows:- 'Bhagavatya kṛtam sarvaṁ na kiñcīt avāsiyate /'. 32 It shows unmistakably the stern fact that everything is being done by the sacred hand of the Goddess as Sakti or the eternal energy.

The Cult:

In the DM there are no special instructions regarding the details of Devī-worship. There are, however, references to her worship as performed by King Sūratha and Vaiśya Samādhi and also to eulogies of Devī-worship and

30 Cf. Brahmā's invocation to Goddess:- Viṣṇu sariragraha- nam aham īśana eva ca / kāritās te yatotās tvām kāh stotuṁ saktimaṁ bhavet // MKP 78.65.

31 Hetuḥ samastaḥ jagatāṁ trigunāpi doṣair na śāyase hariḥarādibhiḥ āprapyaṁ / sarvādṛṣṭarāksitaṁ jagad- amaśabūtam avyakṛtāḥ hi paramā prakṛtis tvamādyā // MKP 81.7.

32 Cf. Sarvam kṛtam tvāya devī kāryam nah khalu sāmpratam / Devī-Bhāgavata, 5.20.
these are treated under Chap.II, Sec.I. It may be noted that the latter developed cult is not found here.

(IV) CONCLUSION:

The foregoing survey of the DM chapters shows they contain a sort of philosophico-mythological attempt to explain the fundamental principle of error or illusion in which humanity falls and suffers. It is a sort of ignorance or Māyā which covers the true nature of man. This Māyā is conceived as a Goddess and when she is worshipped, one gets freedom from her.

Further the Devī-mythology is a development of the entire Hindu Mythological movement depending directly upon the Veda (cf. the striking similarity of the Vāk-Sūkta, RV.10-125 with the pantheistic nature of the Devī as described in the DM), then to some extent on Viṣṇuism and finally on the polytheistic nature of God-head which was predominant feature of the Vedic mythology and was further developed by the Purāṇas, and used so profusely in the DM. 32a The whole creation of the Devī's figure in the DM shows a great synthetic genius behind it and this grand figure has probably been utilised by the Sāktas in so far.

32a The Devī being born from the lustres of the different gods (vide I - Origins and Exploits of the Devī).
as it was suitable to them.

In the DM Sakti does not necessarily stand for Sakti as understood by the Tantra Literature. She is not merely the Mother-Goddess also. The Sakti of the Tantras is more connected with Siva and also belongs to the context of the mysterious Yoga. Here in case of the Devī, on the other hand, there is just worship and prayer and she is connected with Viṣṇu, as the first manifestation of the Devī is Viṣṇu's Yoganidrā. Here the Devī personifies the eternal principle, the supreme creatrix of the world. She is the ultimate of the world in a female form viewed from the philosophical & mythological point of view. In this connection, as stated earlier, her figure can be compared with the Rgvedic Vāk (RV.10.125) which pervades every thing and makes everything move. Moreover, she is to some extent also comparable with the Śāṃkhya principle of prakṛti from which the world is created. But the difference is that prakṛti has three guṇas viz. light, energy and ignorance, whereas the Devī, on the other hand, is primarily said to be the Māyā or the error into which the world falls. Moreover, she also contains the essence of all the different gods, which fact symbolises a spirit of unity among all the sects.
Thus, in the Devī-mythology, there is an attempt to present the divine principle in a female form, in the frame-work of the incarnation theory (Avatāra-Vīdaḥ), and as such it belongs to a slightly later period in the development of Indian mythology & religion, i.e. the one after the full development of the trinity of Brahma, Viṣṇu and Siva, and also when the theory of incarnation as first propounded in the BG (4.7) had been accepted as very important.

It may be also noted here that the figure of the Devī as presented in the DM appears to have little or no connection with any uncivilised or aboriginal culture. The only reference is to the offering of blood which might have been a remnant of human sacrifice known even to very early Veda times (cf. the story of Sunahsepa in the ABr. and the Puruṣamedha in the VS). Further, the Devī is

33 Cf. Different epithets/which are discussed earlier.
referred to as drinking some intoxicant (pāna) during her fight with Mahiśasura (80.34) which is an element probably from some popular source. Moreover, it admits of little doubt that many of the Devī's forms especially those connected with mountains viz. Himalaya (e.g. Simhavāhinī and Kausikī) and Vindhya (e.g. Vindhyavāsinī) were modelled on the popular deities. Here mention may also be made of the Devī's form as Śakambhari which is probably some popular vegetation deity stated as the future incarnation of the Devī (vide I - Origins and Exploits of the Devī discussed earlier). This suggests that the Devī's figure as presented by the DM has much to do with a popular cult or mythology.
SECTION III

SOLAR MYTHOLOGY

INTRODUCTION:

The Sun-god belongs to the Vedic pantheon. His adoration was a common practice with the Vedic Aryans. In the Brāhmaṇas it is found that offerings were made to the Sun for the removal of sins.1 However, there is no definite evidence from the Vedic literature of a special sect of the Sun-god. The prevalence of Sun-worship was known and practised in the Gupta age and references to temples of the god are found from the inscriptions of the Gupta period.2 Varāhamihira informs that the installation and consecration of the images and temples of the Sun should be caused to be made by the Magas and it appears that in his days the Magas were the special priests of the Sun-god.3

1 Bhandarkar R.G., Vaisnavism, Saivism and Minor Religious systems, pp. 151-152.
Thus it may be noted here that Sun-worship had been a feature of the Rgvedic times but the Sun-cult as such was introduced into India as a foreign form of worship i.e. from Persia and the construction of the temples of the god was also due to foreign influence.⁴ The BhP contains a legend which also implies the same.⁵ There also existed a school for the exclusive worship of the Sun known as Sauras whose existence in South India in the times of Śaṅkaraśārya⁶ can be inferred from the information of Ānandagiri who brings him in contact with the followers of that sect.⁷ This sect appears to have evolved a theology of its own, but the system does not contain even the remotest allusion to a temple of the Sun and seems to have no connection whatever with the cult of the Sun⁸ as it prevailed in North India.

⁶ About the eighth century A.D., the period generally assigned to him, vide Radhakrishnan S., Indian Philosophy, Vol.II, pp.
The MKP merely alludes to the Sun-worship and does not suggest any existence of the Sun-cult as such. In the MKP, however, much material is available on the mythology of the Sun. It is found that the material available in the Purāṇa could divide itself in the following three parts, viz.:

(I) The Birth of Martanda, the Sun.

(II) Solar Family.

(III) A general description of the deity, especially his weapons, names and epithets, his identifications with the gods and abstractions, his functions etc. and finally the conclusion.

(I) THE BIRTH OF MARTANDA:

Martanda, the Sun is Kāśyapa's son by Aditi. The story of his birth is narrated in the MKP as follows: 9

Bṛhmaṇa's grandson Kāśyapa Mārīca married

Dakṣa's thirteen daughters, Aditi and others, who begot the gods, demons, mankind, animals, birds, trees etc.

Once as the demons subdued the gods, Aditi, the mother of the gods, worshipped the Sun imploring his help. The Sun revealed himself to Aditi and asked her to choose a boon. She chose that he (i.e. the Sun) himself may be born as her son and destroy the demons. Thereupon she became pregnant. At that time she performed penance and observed fasts. Kasyapa became angry at her fasting and reproached her saying why did she destroy the egg in her womb by observing fasts. Aditi replied him that the egg was not destroyed, but it (i.e. the egg) was meant for the death of their adversaries. Then out of anger at the words of her husband, she cast away that egg which blazed brilliantly with its lustre. On seeing the shining egg, Kasyapa fell prostrate and worshipped it respectfully. Being gratified at his worship, the Sun revealed himself from that foetal egg pervading the sky with his glory. Moreover, a voice from the air addressed Kasyapa explaining the name Maṛtanda: "Since thou oh Muni! hast spoken of
this egg as destroyed (māritam andam) he shall be called Martanda and he shall destroy the demons." The gods became joyful on hearing that speech but the demons lost their vigour. Thereupon, Indra challenged the demons to the battle and the latter (i.e. the demons) encountered the gods. In that battle, Martanda destroyed the demons and restored the gods to their sovereign positions.

It may be noted here that the above story is much different from the account that we get in the RV though Aditi, the mother of Martanda, is referred to here as invoking the help of the Sun who later on became her son and came to be called Martanda.

(II) SOLAR FAMILY:

The account of Solar Family occurs twice

10 In the RV (2.38.8; 10.72.8) the Sun is called Martanda. Sayana explains the name Martanda in RV 10.72.8 as follows: "मर्तान्दः पुत्रं सूर्यं राजा:"

10a cf. Particularly RV 10.72.6, 9.
It is given in (chaps 74–75 and 103–105) in the MKP. It is given in brief as under:—

The Sun married Śamjñā, Tvaśtr’s daughter. She gave birth to two sons viz. Vaivasvata, Yama and a daughter called Yamuna. Śamjñā could not bear the excessive lustre of her husband and hence leaving Chāyā-Śamjñā in her place, she departed for his father’s home. Chāyā-Śamjñā also begot two sons viz. Sāvarṇi and Sanaiscara and a daughter named Tapatī. Once Yama enraged at the indiscriminative of Chāyā, the substitute mother for his real mother Śamjñā, raised his right leg to strike her in righteous instillation, whence he was cursed by her to the effect that his leg would ever be in sepsis etc. Being deeply afflicted at that curse, he (i.e. Yama) went to the his father for remedy for which he showed his inability by saying that for all curses could be averted but not the curse of a mother.

Afterwards out of love for his son, the Sun said that insects taking some flesh from his foot would go forth to the earth, and thus he was saved. One thing to be noted here is Yama’s sentiment that mostly Chāyā was
not his real mother as she cursed him; because even towards unworthy sons a mother is not wanting in good qualities. The Sun then perceived deception played upon by Samjñā. He then went to Tvaśtr's home to inquire about her. Tvaśtr disclosed him the real matter and at his request parred off his lustre whereat the whole world was put to chaos and disorders as the Sun was whirled around. From the parred off lustre, Tvaśtr made the weapons of gods, e.g. he made Siva's trident, Visnu's discus, Vasu's saṅkus, Agni's spear, Kubera's palanquin, Yama's rod and Kartikeya's spear. He also made brilliant weapons of other gods, Yakṣas, Vidyādhāras etc. Afterwards, the Sun, disguised as a horse went to his wife Samjñā who was practising penance under a mare's form. With the motive that her husband may be of gentle lustre. The Sun begot of her three sons viz. two Aśvins, Nāsatya and Dasra, and also Revamatana. He then revealed to her his true form whereat she was filled with intense joy. She also then changed her form and the Sun brought her to his home. He then allotted different offices to his children. Thus Vaivasvata became the lord of the
seventh manvantara, Yama the lord of manes, Yamunā the river flowing from the recesses of mount Kalinda, two Āśvins the physicians of gods, Revanta the lord of Guhyakas, Sāvarṇi the lord of the eighth manvantara, Śanaiscara the planet and Tapati the river.

(III) DESCRIPTION:

Mythologically, Sun is Kāśyapa's son by Aditi (as noted earlier). He is said to have originated in the beginning from the Vedas and he is called Āditya because he originated first (cf. ādityasamjñām agamata ādāveva yatobhavat, 99.14cd).

He is identified with several gods like Brahmā, Visnu (Hari), Siva (Aja-samjñitah, Mahādeva), Indra, Kubera, the lord of wealth (vittēsa), Yama, the lord of Manes (Pitṛpati), Varuṇa, the lord of water (Ap-pati), Agni and Prajāpati (102.36; 106.69).

Moreover, he is also equated with gross elements like the wind, sky, water and earth. This suggests that here the gross light is meant. He is also identified with the mountain, ocean, trees and herbs (102.36; 106.69-70)
and also with the Time composed of nimesa, kāsthā and other measures of time (75.13).

Besides, he is also identified with luminaries like the Moon, grahas and nakṣatras (102.36; 106.70).

He is also likened to the Vṛṣa or bull (104.4). 11

His weapons are cakra, śāmkha, śārṅga and Padma. Thus he is described as Cakrin, Śānkhin, Śārṅgin and Padmin (75.4). He has a well-proportioned car which is drawn by seven parrot-hued swift and ever unwearied horses. 12 He mounts on that car and moves for the benefit of the world (104.8,10).

He is also described in the MKP in terms which are applicable to higher and lower Brahman. For example, he is described as unborn (Aja, 101.36), imperishable (Aksara, 106.66), unchanging (Acyuta, 100.66), all-pervading (Vibhu, 100.21), unending (Ananta, 106.65), pure (Viśuddhaḥ,

11 In the RV in one passage Sūrya is called a bull (5.47.3) and in another a mottled bull (10.189.1).

12 In the RV Sūrya is said to have a car which is drawn by seven horses (5.45.9) or mares called haritāḥ (1.50.8; 7.60.3) or by seven swift mares (4.13.3).
unthinkable (Acintya, 106.68), possessed of unthinkable power (Acintya-Sakti, 100.6), the highest (para, 75.4; parama, 99.22), the highest soul (Paramatman, 75.4), eternal (Sasvata, 99.21; 101.18). At times, like the Upaniṣadic Brahman, Sun shares contradictory attributes like 'mūrti' and 'amūrta', 'sthūla' and 'suksma' (75.3). He is described as Brahman's forms both 'para' as well as 'apara' (75.12^cd). He is called Parabrahma (98.27). He is the ultimate reality of great sages and the ponderable by the metaphysicians (75.5; 100.10 etc.). He is also described as the sole domain of knowledge (jnanaikadhāmabhūta, 75.3).

He is said to be the highest soul (Parama Puruṣa) and Brahma, Viṣṇu and Siva are mentioned as his manifestations in the act of creation, preservation and destruction respectively (99.112^cd, 13; 19.21; 100.2; 101.35, 38; 106.71 etc.).

Further he has certain philosophic attributes, viz. Amaṇḍatman (75.3), Sadatman (101.29), Mahatman (75.30 etc.), Bhūtātman (104.4), Guṇātman (101.27), Ādya, Akhilamartyamūrti, Viśvāṣraya, Visvamūrti (100.5), Guhya (106.6).
Names and Epithets:

Like other important gods of Hindu pantheon, the Sun-god, too possesses various names and epithets. They are worth noting as they throw a good deal of light on his nature, form and functions. Some of his epithets are universal, i.e. are applied to all gods alike e.g. Adideva (98.15 etc.), Bhagawān (74.33 etc.), Deva (101.24 etc.), Deva-deva (103.49), Devesa (103.54), Ṭaṣa (101.18), Sarvēśvara (100.10), Surottama (106.5), Prabhu (102.6), Tridasavara (104.11), Jagannātha (75.11; 103.49), Jagatpati (103.56) and Jagatpratisthā (103.56).

Some of his names like Śūrya (74.28 etc.), Savitṛ (101.16; 106.64), Mitra (48.54), Aryaman (106.64), Pūṣaṇ (106.64), Vivasvat (74.2 etc.), Āditya (99.14 etc.) are of Vedic antiquity. But in the Vedic mythology these names signify several Sun-gods and not a single god only.

He has certain epithets signifying his lustrous nature and also functions of giving light and destroying
darkness viz. Arka (74.3 etc.), Divākara (74.59 etc.), Bhāskara (74.41 etc.), Prabhākara (104.68), Bhāmu (74.1 etc.), Bhānumat (75.25 etc.), Bhāsvat (75.35 etc.), Vibhāvasu (74.34 etc.), Sahasrāmsu (107.6), Sahasrarasmi (106.78), Vajasaṁ rśik (75.15; 101.17 etc.), Sutejas (104.2), Mitra-tejas (104.5), Timirāpaha (74.33 etc.), Nirdhūta-tamas (75.3), Tamahpatāla-pāvapātin (104.8) etc. As such he is called the 'eye' (lokasamastacaksus, 104.5) and the 'lamp' of all the worlds (Akhilajagatpradīpabhūta, 104.11). He is described as the lustre of lustrous things (dhamavatām dhāman) and as the repository of lustre (dhamānām ādhāra) (101.18). He even surpasses (other) gods, demons, māksas, plants and luminaries in point of lustre (106.12). Dwelling in the sky he makes everything around him brilliant and penetrates the earth and atmosphere with his rays (106.63). Further, he enlivens the three worlds with his heat (104.7).

**Functions:**

In the MKP Sun is mainly described as punctuating
time and seasons and giving light by destroying darkness with his rays.\textsuperscript{14} Besides, the MKP in various places also refers to the cosmic and beneficentary functions of the Sun. Thus, he is said to be the creator, preserver and destroyer of the universe. He is also described as the cause of all (Sarvakaraṇa-bhūta, 75.5; Sarvaheṭu, 100.7).

Many a times he is also referred to as highly compassionate (101.34; 104.4, etc.) and is said to remove affliction of his devotees (102.7) and bring welfare to all (104.6).

CONCLUSION:

The mythology of the Sun in the MKP appears to have three elements viz. (1) the Vedic (2) Upaniṣadic and (3) Purānic as such. That Mārtaṇḍa is the son of Aditi is a Vedic idea, as is noted earlier. His description in MKP clearly shows that he is a form of Brahman as described in the Upaniṣads. Further in his description as the son of Aditi and Kaśyapa there is a purānic story; moreover the

\textsuperscript{14} Vide his Names and Epithets discussed above.
name Aditya is explained as ādau abhavat (99.14cd) which might have some popular basis. The figure of the Sun, therefore, as presented in the MKP serves as a good example of the continuity of Indian thought from the Vedic times to the Purāṇas.
INTRODUCTORY:

The MKP contains the accounts of Dattatreya's parentage, his association with Arjuna Kārtaṇīrya, his teaching of Yogic practices to Alarka and some of his personal traits etc. His association with Arjuna Kārtaṇīrya and his personal traits have already been treated under Datta-worship (chap.III, sec.I). The remaining data is treated in the following pages.

THE BIRTH OF DATTATREYA:

The MKP narrates the story of his birth in detail with the motive of his human form. This is in a dialogue between Sumati alias Jāda and his father, where the former narrates to the latter how Dattatreyā taught Yoga to Alarka when he (i.e. the father) asked about Dattatreyā, his parentage and about Alarka who happened to ask him about the Yoga. Jāda narrated the story as follows:-
In the Pratiṣṭhāna City there lived a brahmin named Kausika, who was led astray of all vices. He was diseased with leprosy on account of his sins of his previous life. He had a chaste wife solely devoted to him. Inspite of his harsh nature and rude behaviour, she, like a true Indian woman, esteemed him as a deity and as superior to all. Once he requested his wife to lead him to a courtesan, whom he had seen living in a house on the high-way, as he was unable to forget her. Hearing the words of her husband, she, a faithful and an obedient wife, taking abundant money and bearing her husband on her shoulder, crippled as he was, started for the house of that courtesan on one dark night. On the way, he, through the fear of the thieves in the darkness pushed away Mandavya who was no thief but was afflicted with grievous pain, being impaled on a stake. Mandavya cursed him to the effect that he would die at sunrise. Thereupon, his wife exclaimed distressed: "the Sun shall not rise". Thenceforward the Sun did not rise and the worldly activities were
consequently stopped. The gods in heaven could not obtain their sacrificial share as the sacrifices were not performed by the people. Thus the whole cycle of sacrifice, rain, grain and so on stopped, creating thereby a great chaos in the world. Prajāpati then asked the gods to propitiate Anasūyā, who was sage Atri's chaste wife. "Oh gods!" he said, "only the light can be a match for the light and the penance for the penance,¹ and you should worship Anasūyā, a great Satī, who will only be able to regain the position which is lost due to the curse of a Satī".

The gods propitiated her and she asked them to choose a boon. The gods chose that there be a day as before.

Anasūyā went to that Brahmin's chaste and devoted wife and told her mission of her coming there, explaining how for her sake alone, the entire universe was troubled. She agreed to consider the question favourably but was worried for her life without her husband. Anasūyā promised

her that she would see that her husband would be given a new life. She then enlivened the world by the light of the Sun and Anasūyā restored the life of Kauśika by her power of chastity.2

The gods in turn requested Anasūyā to choose a boon which she liked, and she chose that the three gods, viz. Brahmā, Viṣṇu and Maheśa should be born as her sons and that she may obtain Yoga along with her husband to be free from affliction. The gods granted her boon.

As the time went on, one day Atri saw Anasūyā who had just finished the four days of her monthly sickness, and there arose light from the eyes of Atri which became the seed for the three mind-born sons, who were Soma, Dattātreyā

2 Yathā bhartṛśāmam nānyam apasyām puruṣam kvacīt / rūpataḥ silato buḍḍhā vaṃgmādhīrūḍībhūsanaiḥ //
Tena sātyam viprīyaṃ yādīmuktaḥ punar yūvā / 
prāptomājīvitaṃ bhārya saḥāyaḥ śaradām satam //
Yathā bhartṛśāmam nānyamāham pasyāmi daivataṃ / 
tena sātyena viprīyaṃ punar jīvatvamāmayah //
Karmanā maṇasa vaća bhartṛpraśāhdam prati / 
yathā-māmodyamo nityam tathāyaṃ jivatāddvīja //
MKP 16.82-85.
and Durvāsas. Soma was a partial incarnation of Brahmā, Dattātreya of Viṣṇu and Durvāsas of Śiva who turned out only after seven days from the womb of his mother as there was a great trouble from the Haihayas. Thus the three deities took their birth and fulfilled the promise given to Anasuyā.

Afterwards Soma went to heaven and Durvāsas moved all over the world. Dattātreya, wishing to be without attachment, dived down in a lake. Yet the young sages around him did not leave the bank of that lake even after hundred celestial years. On knowing this, Dattātreya came out with a beautiful lady who had put on the best type of clothes. Even then the young sages were not set aback, thinking that the sage Dattātreya was without any attachment. Dattātreya, again, tried to test them and drank wine with her, but the youths were not disturbed, thinking that wind is always pure even though it blows over many impure places. Dattātreya finally gave them their desired object, viz. the Knowledge of the Absolute.3

3 MKP chaps. 16-17. For the stories in other Purāṇas and other works, vide Joshi H.S., Origin and Development of Dattātreya Worship in India, pp. 101ff.
DATTATREYA AND ALARKA:

We have referred above to his connection with a group of young sages. In the same way he is frequently connected with Alarka as a teacher teaching him either Asṭāṅga Yoga or Ānvikṣikī and Sūtraka Vidyā. The MKP narrates the story in detail (chaps. 18ff). Alarka was the fourth and the last son of King Rtudhvaja and Madālasā, who was herself a great Yogini and had the knowledge of self, which she transferred to all the three elder sons named Vikrānta, Subāhu and Satrumardana. Alarka was spared as King Rtudhvaja intervened and expressed his desire that somebody must be spared for the kingdom and for the sake of pinda-dāna (offering of oblations after their death). Alarka thus got the worldly kingdom after the departure of his parents to the forest. Alarka ruled with success and peace for many years but was not satisfied with enjoyments. Hence his elder brother Subāhu thought out a plan to divert him from such a life. For wrestling the kingdom from

4 MKP 18ff; BP (180.32), BhP (1.3-11), GP (16.12) etc.

5 For details, vide Appendix I.
Alarka, he sought the help of the King of Kāśi who attacked the kingdom of Alarka and occupied it. Alarka's city was besieged and his life was made miserable. Disgusted at the defeat, the broken-hearted Alarka thought of his mother's instructional note which stated that one should avoid attachment (sāṅga) and Kāma as far as possible, and if it is not possible, one should live in the company of saints since their company is a penacea; and wish for mokṣa for that desire is a cure for the Kāma. Thereupon he went to sage Dattātreya and asked him to remove his affliction. In reply, Dattātreya explained him wherein lay his suffering and launched into a metaphysical disquisition on the soul, the mind, the body, and pleasure and pain and also taught him Yoga (vide chap.III, Sec. III).

DESCRIPTION, FUNCTIONS ETC.:

Dattātreya as an incarnation of Viṣṇu is already

6 Saṅgaḥ sarvātmāḥ tyājayāḥ sa cet tyaktum na sakyate / sa sadbhīḥ saha kartavyah satām saṅgo hi beṣajam //
Kāmaḥ sarvātmāḥ heyo hātum cec ma chakyate na saḥ / mumukṣām prati tat kāryaḥ saiva tasyaśi beṣajam //
MKP 34.23-24.
The motive of his incarnation is stated to be the destruction of adharma and practice of its opposite viz. the dharma and preserving of the stability of the world. Thus the Avatāra-doctrine as put forward in BG 4.7 seems to have been reflected in the story of Dattātreya.

The MKP states that whoever ponders on the highest form of Dattātreya, happy is he, and he may soon pass over the worldly existence (17.39cd-40ab). He is easy of reach by faith to the Vaiṣṇavas and if worshipped with the leaves (patra), flowers (puṣpa) and fruits (phala), he bestows final emancipation (17.40cd-41ab). He is always compassionate to his devotees (bhaktānāṁ nitya-vatsala, MKP 16.182b).

He has various named and epithets which are shared by Viṣṇu e.g. Hari (16.107), Kṛṣṇa, Hara (16.180), Nārāyana, Vāsudeva, Janārdana (16.19), Śaṅgadhanvan (17.38) etc. (16.182; 17.39), Cakrapāṇi (16.182), Sāṅkha-Cakragadābhṛt //

7 Adharmasya Viṇāṣaya dharmadhārārtham eva ca / anādinidhano devaḥ karoti sthitipālanam // MKP 17.42.
He is also called Anagha (16.148 etc.), Carācaraguru (17.38), Daityāntaka (16.180) and Jagannātha (16.150 etc.). Some of his epithets are generic or philosophic in nature e.g. Ananta (16.181; 17.38,39), Acyuta, Akṣaya, Ajara (16.181), Aprameya (17.39), Vibhu (16.109), Mahātman (16.109 etc.) etc. He has also a dishonourable attribute like Madyapa (16.144), but he is not a drunkard in the real sense of the term, for he resorts to wine only when he wants to test his devotees (For details vide Datta-worship, chap. III, sec. I).

In almost all the Purāṇas, except the Liṅga-Purāṇa and Kurma-Purāṇa, Dattātreya is referred to as a great saint and a Yogin. In the MKP he is frequently called a Muni (16.112), Muni-āreṣṭha (16.153), Mahāmuni (16.180), Yogīsa (16.116), Yoga-vit, Yogīśvara (16.117), Sarvatra-samadarsin (16.133), Samadarsin (16.151) etc.

SECTION XV

In this section mythological traits of Agni, Indra, Brahma and Viṣṇu are discussed.

I - AGNI

Agni, the fire god, belongs to the Vedic pantheon. In the RV, he is the personification of the sacrificial fire, and "next to Indra he is the most prominent of the Vedic gods. He is celebrated in at least 200 hymns of the RV, and in several besides he is invoked conjointly with other deities."1

In the later mythology, Vedic conceptions of Agni are partly retained and occasionally revived. Thus he bestows all the gods the means of their subsistence,2 and he is the mouth of the gods, and cheers up all the gods by consuming the oblations. He is the life-breath of the gods.3 He is also the support of the sacrifices,4 and drinks the soma at the sacrifices and consumes oblations.5

1 Macdonell A.A., VM, p.88.
2 Namah samastadeva nam vṛttidāya suvarcase / Ibid 96.28.
3 Tvam mukham sarvadeva nam tvayāttam bhagavān haviḥ / prīṇayasyakhilān devān tvat prānān sarvadevān / MKP 96.29.
4 ...Yajñās tvadādharā hutaśana / Ibid 96.33ab.
5 Hutaśanas tvamiti sadābhipūjyase, mahākratau niyamapa-rāir mahārśibhiḥ / abhiṣtutah pibasi ca somaḥ adhvare, vaṣaṭkṛtānāpi ca haviṁśi bhūtaye // Ibid, 96.95.
The Sun, the Moon, the gods and the demons are said to gratify him with the oblations and obtain their desired things.6

The common synonyms of Agni viz. Vahni (96.33 etc.), Jatavedas (96.25,44), Hutasa (96.33 etc.), Havyavaha (96.41,61; 97.1); Havyavahana (96.46,60), Havyasan (96.70), Saptarci (96.26), or Saptarci (96.60), Krnavarman (96.59) etc. are all derived from the Vedic conceptions of Agni.

Agni resembles gold in lustre.7 He is the cause of the creation of gold and as such the epithets like Hiranyaretas, Hiranyagarbha are applied to him (96.49-50).8

On the whole the later Agni is a personification of the element fire, and is, therefore, spoken of as having

6 Suryendu sakalasurasuras ca havyah, santosyabhimatalabhanychapnuvanti // Ibid 96.67cdef.
7 cf. also RV 2.2.4; 7.3.6.
8 Hiranyaretas tvam vahne hiranyodbhavakaranam // Hiranyagarbhas ca bhavah hiranyasaradsaprabhah // Ibid 96.49cd - 50ab. Cf. Mbh 13.84.46 where Agni and Soma are reckoned as joint fathers of gold, "Agnisomätmakam idam suvarnam".
wind for his charioteer (Anila-Sārathi). He is said to fatten and nourish the gods, Dānavas, Yaksas, Daityas, Gāndharvas, Rākṣasas, men, cattle, trees, animals, birds and reptiles, and is also said to be the cause of their creation and destruction. He is associated with the creation of the universe, both moveable and immovable (96.41–44, 46). He nourishes the world and all the living beings (96.47–49).

He creates and consumes the waters and renders them wholesome so as to make them the source of nourishment for the living beings.

9 Devatādānāvāyakṣādāityāgandharvarākṣasāḥ / mānuṣāḥ pasavo vṛkṣāḥ mṛgāpakṣīṣvārpaḥ // Āpyāyyante tvāya sarve samvārdhyante ca pāvaka / tvatta evodbhavam yānti tvāyyante ca tathā layam // MKP 96.34–35.

10 Apah srjasī deva tvam, tvam atsi punarevāca pacyamānas tvaya tāms'ca prānīnām pustikāraṇam // MKP 96.36.
There seems to have been no definite idea about his figure except that he has seven tongues\textsuperscript{12} viz. Kāli, Karālī, Manojavā, Sulohitā, Sudhūmravarna, Sphulīṅgini and Viśvasrjā (96.52-58). These names are already given in the MU 1.2.4 where the seventh tongue is named as Viśvarūcī.

Fire is one, but his forms are many.\textsuperscript{13} He is trividha, three-fold (in earth, air and sky\textsuperscript{14}).

He is described as light among all living beings.\textsuperscript{15} He is also described as dwelling under the form of glowing light, among the Siddhas with loveliness, among the Nāgas under the form of wind, among the mankind he is anger, among the birds and animals he is moha or illusion, among the trees he is stability; he is hardness with reference to the

\textsuperscript{12} Cf. RV 3.6.2.
\textsuperscript{13} MKP 96.63.
\textsuperscript{14} Ibid 96.40.
\textsuperscript{15} Ibid 96.48.
earth, fluidity in water, swiftness in wind, and with his faculty of permeation, he abides in the sky.\(^\text{16}\)

He is the sublime essential truth dwelling in the lotus-heart of every-being (96.63); he sprang before all the created beings (96.61).

He is identified with certain gods of whom viz. Brahma, Visnu, Siva, the lord of the bhutas, Indra, the lord of the gods, Aryman, Varuna, the lord of the waters (96.67\textsuperscript{ab}), Aditya, the illuminating one (96.48). He is also identified with certain abstractions e.g. the day, the night, and the two twilights (96.49\textsuperscript{ab}), Kala or Time and its various measures, e.g. muhurta, ksana, lava, kalā, kāsthā and nimesā (96.50\textsuperscript{cd} - 51).

He is also equated with the gross elements like the wind (96.47,70), the earth, with its mountains and

\(^{16}\text{Devesu tejorūpena kāntyā siddhēsvavasthitāḥ / viṣa-rūpena nagesu vāyurūpah patatriṣu // Manuṣeṣu bhavan krodho mohah pākṣimrgādiṣu / avaṣṭambhoṣi taruṣu kāthiṇyam tvam māhim prati // Jale dravas tvam bhagavān javarūpi tathāhile / vyāpitvena tathāivāgne nābhasi tvam vyavasthitāḥ // Ibid, 96.37-39.}
forests, and the sky which holds the Moon and the Sun (96.64). He is also called the submarine fire that is held within the bosom of the great ocean (96.64).

He has great many names and epithets, which fall into three classes, as they describe his appearance, functions and relations. Indeed all words for 'fire' may be used to designate Agni; the more common ones are Anala (96.17,18), Pāvaka (96.23 etc.), Kṛṣṇu (96.60), Pingākṣa, Yellow-eyed (96.45,52), Lohita-grīva, red-necked (96.59), Vibhāvasu (97.2,6), Suci (96.70), Sukra (96.60), Sūkra-rūpa, Suvarcas (96.28), Mahādyuti (96.44), Vaidyutābha, having lightening-like lustre (96.70), Vimala, Atidipta (96.70) etc. Many of these epithets are shared with the Sun-god e.g. Vibhāvasu, Suvarcas, Suci. These names and epithets also occur in the Epics.17 The common epithets of the gods viz. Deva (96.36 etc.), Bhagavān (97.1,19), Jagatprabhu (96.57), are also applied to him. He has also certain generic or philosophical attributes in common with the other gods, e.g. Avyaya (96.61; 97.9), Akṣaya (96.62,64).

17 Hopkins E.W., EM, pp.97ff.
Indra stands in the first rank among the gods in the Vedas.1 In the period of the Brāhmaṇas, he became the chief of the heaven and even maintained this position in the period of the Purāṇas, though, of course, subordinate to the trinity of Brahmā, Viṣṇu and Śiva,2 but as the chief of all the other gods.3 Thus he is called by various epithets viz. Amarādhipa (79.22), Devarāja (8.256,259), Devesa (8.263), Surādhirāja (1.28), Suresa (5.14), Suresvara (8.263; 118.3), Tribhuvanesvara (8.269), Vibudhādhipa (8.270). Some of his epithets are universal, viz. Bhagavān (1.38; 118.3), Deva (118.1), Prabhu (8.250). He is also called Śacīpati (1.29; 82.1), Sakra (1.27 etc.)

In the MKP, there is a story relating that five Pandavas are Indra's incarnations and Draupadi an incarnation of Indra's wife. This story is introduced in the Purana for justifying Draupadi's polyandrous marriage with five Pandavas. The story runs as under:—

Once Indra killed Tvastr's son, and due to brahma-hatyā, he lost his lustre which entered into Dharma. Tvastr, being enraged at the killing of his son, produced out of Agni a demon called Vṛtra. Indra, being afraid of that demon, sent seven sages for compromise with him, but later on killed him in complete disregard of the terms of compromise, and once again lost his lustre which entered into the wind. So also when Indra seduced Ahalyā, sage Gautama's wife, he lost his lustre which then entered into the Āśvins. When the demons knew Indra to be devoid of

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4 Cf. TS 2.5.1.1 which narrates how Indra incurred the sin of brahma-hatyā by killing Viśvarūpa, Tvastr's son, and hence all beings ran him down as Brahmahan.
vigour, they took births on the earth to defeat him. At this the earth, being overburdened, went to the assembly of the gods on the Meru mountain and implored their help. The gods, then, incarnated themselves with the portions of Indra's lustre. Thus Dharma, the Wind and Indra were born as Yudhishthira, Bhima and Arjuna respectively through Kunti (Pāṇdu's wife), and the two Aśvins were born as the twins (viz. Nakula and Sahadeva) through Mādrī (Pāṇdu's another wife). Thus Indra himself was incarnated into five Pāṇḍavas and his wife was born out of Agni as Kṛṣṇā, King Drupada's daughter. Thus in fact Kṛṣṇā married but one person of whom five Pāṇḍavas were only the incarnations (M KP, Chap. 5).  

5 For details vide Marriage, Chap.II, Sec.II.
III - BRAHMA

INTRODUCTORY:

In the Rgvedic pantheon, Prajāpati is a minor deity, but often in the AV and the white YV and regularly in the Brähmaṇas, he is recognised as the chief and the father of the gods. In the Sūtras, he is identified with Brahmā, his successor in the post-vedic age.1 When the post-Brähmanical age of rationalism ushered in and the cult of sacrifice fell into comparative disuse, the worship of Prajāpati gradually declined. But the theists coined a new name for him and called him Brahmā, first of the later trinity.2

DESCRIPTION ETC.:

In the MKP, Brahmā is identified with the Brahman of the Ups. He is thus described as unborn (Aja), unchanging (Avyaya), the resort (of the universe, Āsraya), the highest abode (Parama Pada) (42.37), incomparable (Aṇaupamya, 42.28), imperishable (Aksaya), undecaying (Ajara), immensurable (Ameya), self-dependent (Nānyasamsraya), devoid of odour, form and taste (gandharūparasārīna), devoid of sound and touch (sabdaspārśavīvarjita) (42.33), without beginning and end (anādyanta), not modern (asāmprata.),

Brahma lacks the hold of the nature-gods upon the popular imagination. He is vaguer and tends to pass back in to the universal world-power, the neuter Brahman. Yet the personifying power invests even It with figurative anthromorphism; "the world of Brahman" = Brahman (Sa yati brahmalokam hi... MKP 26.34). The Brahman is philosophical; Brahman is mythological, one out of whom goddess Sarasvatī is said to have sprung (Brahmayonī, 21.32). Brahmā is the deity or genius of Brahma-saras, which, as Kālidāsa explains, is equivalent of avyakta sarovara of Buddhi (Brahmam sarah kāraṇamāptavaco budāherivāvyaktamudāmaranti / Raghuvamśa 13.60), or the Universal Mind or Collective Unconscious. Sarasvatī is Brahma's power, substance, represented as his 'daughter'.

Brahmā is Svayambhū (43.17 etc.) and as such is generally identified with Prajāpati or the Great Father of the World, Pitāmaha, and with the other personified abstractions like Dhātr, Vidhātr (Maker, Disposer), and Viṣṇakarman, the All-maker. He is Lokapitāmaha

He is at once the creator, the preserver and the destroyer, thus combining into him the three-fold function later appropriated by other gods (42.28). His Supreme position is acknowledged and he, the self-existent god, is said to have manifested himself as Brahma, Viṣṇu and Rudra while creating, preserving and destroying respectively the universe (43.13ff). As creator he created the world's (lokakṛt), and all that moves and does not move (caracarasya jagataḥ ahaṭā). "Maker and lord of the world" he is called by various terms, e.g. Jagadādi, Jagadyoni, Jagato gatiḥ, Jagatpati, Jagatpūrva, Jagatsūti-kara, Lokatantrin, Hiranyagarbha. He is Ādi-Puruṣa, the "first-male" and so Aja, "unborn". Brahma's own birth from the mundane egg or from the lotus (below) is also recognised in the cosmogonic accounts; cf. his names and epithets like Bhūpadmakarṇikāsāṃstha, Kamalodbhava, Padmayoni and Paṅkaja-jañman (vide Appendix II). His birth out of the novel-lotus of Viṣṇu is also referred to.

4 Vide Chapter IV, Section I.
was saved by Visnu from destruction at the hands of the
demons Madhu and Kaitabha (chap.78).

He is called Dhīmat (42.29 etc.), Vedhas (2.65 etc.), Parameṣṭhi, the highest sacrifice (46.64) etc.

He shares certain names and epithets with other
gods, e.g. Ādideva (4.40), Deva (44.1 etc.), Devadeva
(43.20), Devādi (43.21), Bhagavān (44.1 etc.), Paramesvara
(43.9), Prabhu (44.3 etc.), Jagatpati (43.9 etc.),
Jagannātha (42.19). Among his generic or philoso-
phical names mention may be made of Acintyatma (43.8),
Aguṇa (42.13; 43.13), Anādimān (43.8), Asamprata (43.34),
Dhīva (43.33), etc. (vide Appendix II for his names and
epithets). Many of these names and epithets occur in
the Epics.5

INTRODUCTORY:

Visnu, though a deity of capital importance in the mythology of the Brāhmaṇas, occupies but a sub-ordinate position in the RV. In the later Saṃhitās and Brāhmaṇas, he assumes importance and prominence. In the Epic and Purānic mythology, he is one of the leading gods and appears as the Supreme Spirit. But the names of Nārāyaṇa and Vasudeva-Kṛṣṇa apparently occur more frequently or are more prominent. The name Nārāyaṇa occurs in the ŚBr but there he is not in any way connected with Visnu, and the conception of Nārāyaṇa as the Supreme Being had already been evolved in the later Brāhmaṇic period. In the TAr, however, the name Nārāyaṇa is

1 Macdonell A.A., VM, p.37.
directly related to Viṣṇu. By the time of Panini the worship of Vasudeva had become well-known and it appears that Vasudeva came to be identified with Narayana sometimes afterwards, as in the Mbh. In the Mbh we get a definite evidence for the identification of Viṣṇu with Vasudeva; still in many parts of the Mbh, the divinity of Vasudeva-Kṛṣṇa is not generally acknowledged. In the Purānic times, however, the cult of Vasudeva ceased to be militant and the three different streams of religious thought - one flowing from the Vedic Viṣṇu, the second from the Cosmic and philosophic god Narayana and the third from the historical god Vasudeva- mingled together so as to form the later Vaisnavism.

DESCRIPTION ETC.:

In the MKP 1.4, Viṣṇu is recognised as the chief

among gods. He is also called Suresa (4.36) or Suresvara (8.24), i.e. the ruler of the gods. He has certain universal epithets viz. Bhagavan (78.49) etc., Prabhu (78.49), Jagatsvami (78.6), Jagatpati (78.41), Jagannatha (78.70), Isā (8.240). He has also certain qualifying and distinguishing epithets, viz. Vasudeva (1.4 etc.), Nārāyaṇa (8.240), Janārdana (1.4 etc.), Madhusudana (79.8), Kaitabha (81.11), Hari (8.240 etc.), Kṛṣṇa (8.241; 79.20), Kesava (78.73), Atulatejas (78.53). Many of the epithets occur in the epics. 9

The usual weapons of Viṣṇu are Saṅkhā, Cakra and Gadā. He is described as Saṅkhacakra-gadābhṛt (78.77) and as Cakrin (79.9). In the Epics, Viṣṇu gets the same epithets. 10 He is described as 'pitambarah', having yellow garments (8.241). He is said to be Garudadhvaja (79.3) and Kamalekṣanaḥ (78.75).

He is also described in the MKP in terms which are applicable to higher and lower Brahma. He is described as the creator, preserver and destroyer of the

universe (1.13; 4.39). He is without the beginning and end (anādinidhana, 8.241; Amṛta, 4.37) and yet the beginning of the universe (jagadādi, 4.38). Thus he is independent of time, space and cause. He is eternity without the beginning and end. In short plurality emerges from and sinks in him. This compares well with the Upanisadic Brahman. He is atomic and even greater than the great (4.38ab). The KU (1.2.20) also describes the Highest in such terms. He is also said to dwell in the heart (Hṛtakṣotaraguhāsin, 8.240). He is also described as Acyuta (78.6), the universal (Purusa 4.36), or the highest soul (Paramātman, 8.240), unborn (Aja, 4.38), eternal (Sāsvata, 4.36), unchanging (Avyaya, 4.36), all-pervading (Vibhu, 78.72), unknowable (Aprameya, 4.36), attributeless (Aguna, 4.37; Nirguna 1.13; 4.37), the most choice and venerable and the excellent (Varistha, Garistha, Vareṇya, 4.37).

**DOCTRINE OF VYUHA AND THEORY OF INCARNATION:**

In the beginning of the MKP, the Birds relate to Jaimini the doctrine of the Supreme Being called

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11 Radhakrishnan S., Indian Philosophy, Vol.1, p.175.
Nārāyana subsisting in four-forms (caturvyūhatman, 4.37).

The name Nārāyana is explained as "one whose abode (ayana) is waters (narah)" Nārāyana, both as saguna and nirguna, is said to exist in the following four forms (mūrti) (4.44) corresponding to the four well-known vyūhas of the Pañcarātras:

(1) The first form is called Vasudeva which is indescribable (anirdēsa), bright (sukla), covered with the garland of flames, ever-existent etc. He is the highest goal of the Yogins. He is both far and near. He transcends the gunas or qualities and is devoid of egoism. His shape, colour etc. are not real but imaginary (4.45-47).

(2) The second form is called Śeṣa, which supports the world and possesses the quality of darkness (4.48).

(3) The third form is called Pradyumna, which is full of the quality of goodness (sattvodrikta), and

12 MKP 4.43 = MS 1.10 with 'munibhir tattvadarsibhih' in place of 'āpo vai naraśūnavah' in b and 'āyanam tasya tāh pūrvas' in place of 'tā yad asya yam pūrvas' in c. For the meaning of the term 'Nārāyana', vide Bhandarkar R.G., Op.Cit., pp.42-43.
which preserves the world and establishes dharma (4.49).

(4) The fourth form (apparently Aniruddha), which lies on the serpent-bed, has the qualities of passion and creates beings (4.50).

It is further stated that the third form of Nārāyaṇa (viz. Pradyumna) incarnates himself whenever dharma declines and adharma rises up. In this connection the Varāha (Boar), Nṛsimha (Man-lion), Vāmana (Dwarf) and Māthura (Kṛśṇa) incarnations of the god are also referred to (4.51ff). Elsewhere Dattātreya is also mentioned as an incarnation of Viṣṇu (16.133). In the geographical chapters, Viṣṇu is said to reside under the forms of Asvasiras, Kūrma, Varāha and Matsya in the Bhadrāsva, Bhārata, Ketumāla and Uttara-Kuru varṣas respectively (51.31).
SECTION VI

In this section the material of the MKP about eschatology, heaven and hells, pitṛs or manes, Yama, the god of dead, and doctrines of transmigration and Karma-vipāka is discussed.

1. ESCHATOLOGY

In MKP 40.2ff various signs indicative of approach of death are specified. They are already mentioned under the discussion on Yoga,¹ and hence they are not repeated here.

Further, the Purāṇa also sets out persons to whom death is happy and easy and not a source of misery and sorrow or otherwise.² Thus, it states that if a man gives water and food in gift, he feels satisfaction at the time of his death (10.51-52); but, on the other hand, if he does not give them (i.e. water and food) in gift, he

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¹ Vide Signs of Approaching death (Ariṣṭas), Chap.III, Sec.III.
² MKP 10.51ff ; cf. BP 214.34-39.
endures burning thirst and hunger at that time (10.56).
Moreover, if a man gives gift of wealth, he overcomes cold
and if he bestows gift of sandal, he overcomes heat at the
time of his death (10.57). Furthermore, he who speaks the
truth, does not separate loving relatives, and is a theist
dies happily (10.53). Similarly he who worships gods and
brahmins, is unspiteful, and shame-fast and speaks sweetly
to others meets a happy death (10.54). So also a man
who does not give up righteousness through lust, anger or
in hatred, acts up to his words and is gentle/disposition dies
in happiness (10.55). Whereas he who is a false-witness,
or a liar and who criticises the Vedas is said to die in
delusion (10.59).

The Purana asserts that after a man dies, the
soul or spirit assumes an ethereal body similar in shape
to the physical body for undergoing torments. The
underlying conception is that when the gross body is
destroyed after death by cremation, burial or other

3 Or 'false' as the Cal.ed. says (10.56).
4 Cf. GP, Pretakhandha 10.79ff; BP 214.29-30, 51; AP
230.2-3; 371.9-10; PP 2.67.68.
methods an intermediate subtile body is built up before the departed soul assumes another body.  

The subtile body is gradually built up by the rites performed on death and on several days after death. This conception is traceable to the Vedic period and is implicit in some of the Rgvedic hymns (10.15.14; 10.16.4-5).

2. HEAVEN AND HELL

IDEAS ABOUT HEAVEN:

The MKP does not contain glowing descriptions of heaven as are found in the Mbh, Purānas and other works.\(^1\) It states that men of good deeds reach heaven by mounting in heavenly car and there they are attended upon by Gandharvas and Apsaras who sing and dance respectively (10.94-95\(^ab\)). But, on the other hand, it also expresses the view that the pleasures of heaven are not unmixed with the pain and worries. Heavenly pleasures come to an end after sometime or other, and hence even from the very time of ascension there men worry for their rebirth (11.26).

DESCRIPTION OF VARIOUS HILLS:

In the MKP we have a description of hells like the Raurava, Maharaurava etc. (chap. 12) and also of the punishment meted out to perpetrators of various sins (chap. 14). It is expressed that men go to specific hells for their specific sins on earth. The various hells are described as follows:

RAURAVA HELL:

The false witness, an ungrateful man, one killing a brahmin, a cow or the father, the stealer of other's lands and wives, the seducer of the teacher's wife and daughter are said to enter the Raurava hell. This hell is two thousand yojanas in size. There is a chasm, just knee-deep, and very difficult to pass over. There the charcoal is heaped up and made level with the ground. It burns vehemently with its glowing surface of kindled charcoal. Yama's servants cast the evil-doer in its midst. This evil-doer runs about there being burnt by the violent flame and at each
step his foot is wasted and consumed again and again, and day and night he continues on the move. When he has passed over a thousand yojanas he is released and then he enters another hell to purge away his sins (10.81-87).

MAHARAURAVA HELL:

Those, who tread the forbidden paths and eat prohibited things, those who prove false to their friends, those who break the faith of their masters, those who are addicted to other's wives and who abandon their own wives, those who destroy the paths, ponds and resting places, are burnt in this hell by Yama's servants.

This hell is twelve thousand yojanas in size. The earth there is made of copper. Beneath it is fire. Heated by the heat thereof the whole region shines with light equal to that of the rising Moon, intensely severe to sight, touch etc. There the evil-doer is deposited, bound hand and foot by Yama's servants. He moves rolling about in the midst, preyed upon by crows, herons, wolves,
owls, scorpions and mosquitoes and vultures, he is speedily
dragged into the road, full of fear he can get no repose.
He is released therefrom after hundreds of years (12.4-12).

TAMAS HELL:

Those who have killed a cow or the brothers, and
those who have destroyed water, food and infants go to this
hell. It is bitterly cold. It is as long as the Mahā-
raurava hell. It is enveloped in darkness. There men
afflicted with cold, running about in the dreful darkness
encounter one another and seek refuge clasping one another.
Their teeth adhere together chattering with pain through the
cold. There are also other plagues the strongest of
which are hunger and thirst. A cutting wind, laden with
particles of snow, pierces their bones. Pressed with
hunger, they feed on the marrow and blood that trickle
down therefrom. Constantly licking, they in mutual contact. In this hell great affliction
is endured by men till their sons are completely consumed
(12.13-17cd).
NIKRNTANA HELL:

In this hell potter’s wheel revolve incessantly. Men are mounted thereon and are cut up by the string of fate, which is borne on the fingers of Yama’s servants; from the sole of the foot to the head, and these men do not lose their life thereby and their portions severed in hundreds reunite. In this manner the sinners are cut asunder during thousands of years till their sins are consumed (12.17cd - 24ab).

APRATISTHA HELL:

He, who brings obstacles to brahmins, who are engaged in their duties, is brought in this hell bound by terrible bonds. There are wheels, jars and well-ropes which cause pains to the sinners, for thousands of years, in the same condition. Others are bound to the jar and well-rope, like the jar in the water. Men whirl around there continuously spitting out blood, with blood pouring from their faces, and with eyes streaming with tears. They are visited with pains that are beyond endurance by living creatures (12.24cd - 30ab).
ASIPATRAVANA HELL:

This hell has the ground covered with blazing fire for one thousand yojanas, where the living-beings are grievously scorched by the very fierce vehement beams of the Sun. The living-beings that go to this hell are ever falling down there. In the midst thereof appear a charming forest with moist leaves, which are sword-blades. Myriads of powerful black dogs also bark there, with long muzzled and large teeth as formidable as tigers. Then gazing at that forest before them with its cool shades, the living beings hasten thither, oppressed with raging thirst, their feet burnt by the fire lambent on the ground. When they went there, the wind blows hurling down the sword-leaves and so casts the swords down upon them. There-at they fall to the earth into a mass of blazing fire which has pervaded the entire surface of the ground, and is constantly licking in other directions. Thereupon the terrific dogs quickly rend limbs from the bodies of the wailing sinners (12.30cd - 40).
TAPTA-KUMBA HELL:

In this hell, on all sides heated pitchers are surrounded with the flames of fire and are filled with oil, iron and powder which boil over onto the heaps of blazing fire. Into them the workers of iniquity are cast piecemeal by Yama's servants. They are boiled, and foul the water with the marrow that oozes from their burning limbs. Terrible vultures pulling them out fracture the eye-bones of their bursting skulls, again they are dropped into the same pitchers by the impetuous birds, again they become united with the liquefied heads, limbs, sinews, flesh, skin and bones by means of the oil in the seething vessel. Then being quickly and vigorously stirred up by Yama's servants with a spoon, the sinners are churned up in the whirling pool of copious oil (12.41-48).
The word 'pitr' means 'father', but the word 'pitarah' is used in two senses, viz. (1) a man's three immediate deceased ancestors, (2) the early or ancient ancestors of the human race that were supposed to inhabit a separate world (loka) by themselves.\(^1\)

In the MKP, Brahmā is supposed to have created in the beginning four classes, viz. gods, asuras, pitrs and human beings.\(^2\)

**TYPES OF PITRS:**

The pitrs are divided into two classes viz. mūrta (corporeal) and amūrta (non-corporeal).\(^3\) There is also another division of pitṛ into four classes, viz.

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2 MKP 45.4; cf. Brahmāṇḍa-Purāṇa, Prakṛti-Kaṇḍa, Chap. 8, and Upodgāta-Kanda, 9.35: Ītete pitaraḥ devā devās ca pitaraḥ punaḥ anyonyapitaro hyete /
3 Amūrtaḥ ca mūrtaḥ pitṛnām diptacetasām / MKP 94.3ab; cf. VP 72.1; 73.60; Brahmāṇḍa-Purāṇa (Upodgāta-Kanda 9.53), PP 5.9.2-3; Viṣṇudharmottara 1.138.2-3.
(1) Agniṣvāttās (2) Barhiṣadas (3) Ājayapas and (4) Soma-
pās (93.40-42). Elsewhere the Agniṣvātta pitṛs are
referred to as 'Anagnis' and the Barhiṣadas as 'sāgnis'
(49.32). The VP also states this. The Agniṣvātta
and Barhiṣada pitṛs are referred to as early as the RV
t10.15.4 and 11 and in the ŚBr, which mentions three kinds
of pitṛs viz. Somavantah, Barhiṣadah and Agniṣvāttah,
these are defined as follows:— those that performed a soma
sacrifice are pitaraḥ somavantah; those that offered, cooked
oblations (like caru and purodāsa) and secured a world are
pitaraḥ barhiṣadah; those that did none of these (two
actions) and whom fire consumes when burning them are
pitaraḥ agniṣvāttah; these are the only ones that are
pitaraḥ" (2.6.1v7). The TBr also has a somewhat similar
passage (1.6.9-5) and Kāthaka Saṃhitā 9.6.17 also refers
to these three kinds of pitṛs. Later writers introduced
certain changes in the meanings of the words for the
different classes of pitṛs, and also increased the number

4 Agniṣvāttah smṛtās te vai pitaro nāhitāgnayah /
yajvanas teṣu ye hyāsan pitaraḥ somapithinaḥ //
VP 30.6-7.
of the classes of pitṛs, e.g. in the MKP, thirty one
pitṛgaṇas are mentioned (93.48cd) and they are divided into
five divisions viz. of four, five, six, seven and nine
groups, which fall into two classes, as they describe
their nature and functions. These five groups are given
as follows:—

(I) The group of Four Pitṛs:— (1) Sukhada
(2) Dhanada (3) Dharmada and (4) Bhūtida (93.47cd - 48ab).

(II) The group of Five Pitṛs is enumerated as:—
(1) Mahān (2) Mahātman (3) Mahita (4) Mahimāvat and
(5) Mahābala (93.46cd).

(III) The group of Six Pitṛs include those
called (1) Kalyāṇa (2) Kalyatām Kartā (3) Kalya (4) Kalyata-
tarāśṭaya (5) Kalyatā hetu and (6) Anagha (93.44cd-45ab).

(IV) The group of Seven Pitṛs is mentioned as:—
(1) Vara (2) Vareṇya (3) Varada (4) Puṣṭida (5) Tuṣṭida
(6) Visvapāṭr and (7) Dāṭr.

Vide Kane P.V., HDS, Vol.IV, p. 343f.
The group of Nine Pitras is referred to as:

1. Viśva
2. Viśvabhuk
3. Ārādhya
4. Dharma
5. Dhanya
6. Subhānana
7. Bhūtida
8. Bhūtikṛt

Elsewhere the pitṛs of the gods, the great sages, the Siddhas, the Guhyakas, men, Vipras, the forest-hermits, the life-long celebates, the rājanyas, the vaiśyas, the śūdras, the great demons, the Nāgas, and the Sarpas are referred to have been invoked by Prājāpati Rci, on being advised by Brahma, for obtaining a wife. K.M. Kapadia remarks that "it can be asserted that in these passages pitṛs do not mean the dead person of the family but the dead persons of various groups - they may be ethnic groups - which we find in the Brāhmanic and the Purānic literature. And invocation in this manner must imply that at some stage in the development of the ritual manes of the community as a whole were worshipped."

6 The pitṛs of the śūdras are named as Sukālins, MKP 93.23cd; cf. MS 3.198.

NATURE OF PITRS:

The pitrs are said to be the most ancient of the gods (adyah surānām) and are regarded as worthy of worship by the latter (i.e. the gods, cf. amaresā-pūjyāh) (93.39). They are said to abide in various places such as the world of gods (devaloka), the atmosphere (antarikṣa) (93.27), the moon's rays, the Sun's orb and a white heavenly car (93.31). They are the presiding deities in the śrāddha ritual (93.13). They derive their satisfaction from the clarified butter offered as an oblation in Agni, or from the pīṇḍas (rice-balls) offered to them in śrāddha and they are believed to feed on the same by dwelling in the bodies of Brahmins (93.32). They, being as luminous as the Kumuda flower and the moon (i.e. white colour) are regarded as worthy of worship from Brahmins; and they having the hue of the rising Sun (i.e. red colour), are said to be worthy of worship from Kṣatriyas. Further, they, as bestowers of gold (i.e. yellow colour), are considered to be worthy of worship from Vaisyās and also, as resembling the indigo plant (i.e. the dark colour), are declared to be
worthy of worship from Śūdras (93.36). They are said to be the leaders of Indra and other gods, of Prajāpati Dakṣa and Kasyapa Mārīca, of Saptarśis and also of other (sages), of Manu and others, of Munis, of the Sun and the moon, of nakṣatras and grahas, of the wind, the fire and the sky, of the heaven and the earth and also of Devarśis (94.4-7). The pīṭṛs are described as 'somasūryāgniṁur- tayah', (i.e. having the bodies of the moon, Sun and fire) and also as 'jagatsvarūpinah' as well as 'Brahmasvarūpinah' (i.e. whose true nature is the world and Brahman).

They are believed to be beneficient in nature and also to be saviours of the world from evil forces. Thus they bestow desires on people, viz.: god-head, Indra's status or even more than this, and also sons, cattle, strength and houses (93.30). When meditated upon by the Yogins, they free them from affliction (93.28). They are powerful to bestow all desired objects and grant deliverence to those who have no engrossing interests (93.29). They also expel the Rākṣasas, Bhūtás and fierce Asuras and also what is unpropitious to people (93.39).

8 Vide Varṇa and Jāti, Chap.II, Sec.I.
4. YAMA, THE GOD OF DEAD

Yama is the son of Vivasvata and Saṃjñā, Tvaṣṭr's daughter. Manu Vaivasvata is his brother and Yamuna is his sister. Etymologically his name means 'Twin' and this probably is the real meaning of his name, for his twin-sister Yamī¹ is also a Vedic personage. In the later mythology Yama is regarded as a restrainer and punisher of the wicked and his name is derived from the root √yam, to restrain or to punish,² but such an idea is quite out of place in the province of the Vedic thought.³

Yama is described as having fearful face with fiery red eyes, terrific eye-brows, long teeth and hands carrying rod (daṇḍa) and noose (pāsa) (10.78-80).

He is said to delight in righteousness (105.16ab)

1 In the MKP also Yamunā is once called Yamī and she and Yama are called twins (Yamalaji) (103.4).

2 cf. MKP 74.3-4.

3 Vide Hopkins E.W., The Great Epic of India, p.
and is described as righteous-eyed (dharma-drṣṭi). He is impartial to friend and foe (76.29; 105.17cd-18ab).

He is called Sraddhadeva (8-160), which epithet is also shared by his elder brother Manu Vaivasvata (103.4).

Yama's abode is in the 'antarikṣa' (8.65-66). It is referred to as Yamaloka (8.66), Yamāsādana (2.18), Dharmarājapura (10.70); Yamakṣaya (10.68) etc. His messengers are described as terrific, foul-smelling, carrying noose hammer and mace and hard-hearted (8.141; 10.60). They carry deceased sinners to the abode of Yama binding them with cruel fetters and striking them with their staff (10.65). The road to Yama's abode is described as dreadful. Men who make gift of umbrella, shoes, clothes and food are said to pass that road with ease. His city is described as awful and terrible.
5. DOCTRINES OF TRANSMIGRATION AND KARMA VIPĀKA

The doctrines of transmigration and Karma vipāka are very important in Indian Philosophy and the belief in them is noticeable even in modern times. In the Purāṇas it is found that these doctrines are taken for granted.

The MKP contains expressions suggesting the belief in the past and future lives, e.g. anya-janmanī (used in the sense of future birth in MKP 8.225) and in the sense of past birth in MKP 68.36), janmanī janmanī (32.48 etc.) and many other phrases of a similar import.

The term Karma vipāka occurs frequently in the MKP (14.4 etc.). It means "ripening of works, retribution for works done in a former life."¹

The concepts of transmigration and of Karma vipāka are inextricably mixed up in Indian thought from at least the ancient times of the Upaniṣads.² The general rule is that Karma, whether good or evil, cannot be got rid of, except by enjoying or undergoing its consequences. The MKP says that whatever human action it may be, whether good or evil, it cannot be got rid of except by enjoying its consequences; a man gets rid of good and evil deeds by enjoying their

¹ Macdonell A.A., A Practical Sanskrit Dictionary, p.64.
² Kane P.V., HDS, Vol. IV, p.39.
This doctrine is based on the ŚBr (2.2.27); Brū 4.4 and 6.2; ChŪ 3.14 and 5.3-10; KU 5.6-7 etc.\(^5\)

But this general principle was modified in various ways by the Śāstras and later writings. They had evolved the doctrine that if a sinner did not undergo prāyāscitta, he had to suffer torments in hell, thereafter he became born as some insect or lower animal or a tree on account of some remnants of his sins and that he was born as a human being afflicted with certain diseases or with defects.\(^6\) These last two consequences are described under the title Karma-vipāka (the fruition of evil deeds). The MKP asserts that the effects of Karma are lead the man first to the abodes of enjoyment or punishment, heaven.

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4 Na hi karma kṣiyate / GDS 19.5 quoted by Śaṅkarācārya in his bhāṣya on Vedanta-sūtra 4.1.13.  
5 Vide also ADS 2.1.2.2-7; VIDS 20.47; for details vide Kane P.V., Op.Cit., Vol.IV, pp.39f.  
Further, when the sinners have passed through the various hells, then they are born again in this world because of their evil actions in different forms such as those of lower animals, insects, trees, decrepit or deceased human beings, i.e. first among lower castes, then among the four varṇas in the ascending order or sometimes in the descending order and then also as gods (10.88ff). The righteous-doers on the other hand, when descending from heaven, are born in the family of Kings and other high-souled men, and there observing upright conduct, they experience vigorous pleasures and afterwards they either go upwards or they take a downward path and are born as men as before (10.95-97).

The MKP devotes a whole chapter to the topic of Karma-viśāka (chap.15). Therein it states into what animals and vegetables sinners are born after undergoing hell torments, and also from diseases and deformities sinners suffer after they are born as men. The belief that diseases were the consequences of sins reaches back
to the times of AV (8.7-3). A few verses of the MKP are mentioned here by way of sample:— The dvija, who accepts gifts from an outcaste (patita), is born as an ass, and who sacrifices for him (i.e. for an outcaste) is born as a worm after his release from hell (15.1). One, who takes away land, cow, gold etc., after going to Raurava and other terrible hells, becomes grass, a bush, a creeper, a climbing shrub, a reed and a tree in order and afterwards when one's sins have been diminished to insignificance, one becomes a worm, an insect, a grasshopper, a bird, an aquatic animal, a deer and having attained the condition of kine, and despicable castes such as cāndala, pukkasa, one becomes lame, blind, deaf, leprous and afflicted with pulmonary consumption; one is seized with diseases affecting the mouth, the eyes and the arms and also becomes epileptic, one attains also to the condition of a sudra (15.32-36).

Dr. P. V. Kane observes that the teachings of the works on Karma-vipāka, though dismal and terrying,
comes to this that no soul need be without hope provided it is prepared to wait and undergo torments for its misdeeds, that it need not be appalled by the numerous existences foreshadowed in those works and that the soul may in its long passage and evolution be ultimately able to discover its true greatness and realise external peace and perfection.  