Chapter - II

PURĀNĀS AND THE BHĀGAVATA PURĀNA

Section - 1

In this chapter, an attempt is made to analyse the origin, scope of purānās and the position of Bhāgavata Purāṇa among them.

The Origin and Nature of the Purānās

The sanskrit term ‘purāna’ means ancient. Hence the purānās are collection of ancient lore. Some of the purānās themselves describe this term as ‘the records of past events’\(^1\) and ‘that which lives from ancient times’.\(^2\) Sanskrit lexicons derive the term purāna as purā bhavam and purā niyate iti.\(^3\) Although the major purānās were composed in the present form from about 300-1100 AD, the nucleus from which they developed goes back to the times of Vedic samhitās. The word purāna occurs more than a dozen times in the Rig Veda in an adjectival form.
meaning ‘old’. But it became a noun and was used in the
times of Atharva Veda, satpatha Brāhmaṇa and the
Upaniṣads for a group of works containing ancient tales.

Atharva Veda bears the first testimony to puranas as a
separate class of works, where it is said to have originated
from the ucchista (refuse or crumbs) of sacrifice along
with Riks, sāmāns and chandas. The satapatha
Brāhmaṇa includes ‘Ithihasapurāṇam’ among sādvyāya.
The Taittiriya Aranyaka also mentions about purāṇas.
The Chandogya Upaniṣad speaks of Ithihasapurāṇa as the
fifth Veda. Brihadāranyaka Upaniṣads separately
mentions Ithihāsa and Purāna. Based on all these
references; scholars differ from each other in their
arguments about the origin and development of puranas.

Winternitz is inclined to think that “similar to the Vedic
Samhitās, there existed one or several collections of
Ithihasās and Puranas made up of myths and legends,
legends of gods and tales of demons, snake deities, old
sages (Ṛṣis) and kings of ancient times.” The use of the
singular term ‘purāna’ in Atharva Veda and the reference
to a single *purāṇa* in *Matsya Purāṇa* (53.4) led Pargiter to think that originally there existed only a single *purāṇa*. Jackson and some others agree with this view point. “B.C. Mazumdar holds that there was a separate *purāṇa* for each Vedic school as there were separate *Brahmanās, Anukramanis, Upaniṣads*, etc., and regards the *Agni, Vāyu* and Surya to be such original *purāṇās* connected respectively with *Rg, Yajus* and *Sāma Veda*.”

The *purāṇās* also do not speak about their origin and transmission with one voice. The *Visnu Purāṇa* speaks of four root *samhitās* of the original *purāṇa samhitā*, compiled by Vyasa and entrusted to his suta disciple, Lomaharsana which became the source of all *purāṇa* literature. The *Vāyu Purāṇa* claims that the *purāṇās* were compiled by *Brahma* before the *Vedās* were revealed. Thus attributing the original authorship, the Vyasa and great antiquity going back to Vedic period, the real compilers tries to make their text divine and consequently acceptable to all. P.V. Kane suggests five stages in the origin and development of *purāṇās*. 
He says that though we know hardly anything about the *purāna* mentioned in A.V., the *satapatha* and the *Upaniṣads*, one thing is quite clear: they had attained a status of sacredness like the *Vedās* and were closely associated with *Ithihāsa* even in Vedic times. This juncture in the evolution of the puranic literature can be called the first stage. There must have existed at least three *purānās* in the time of TA, hence the usage *purānāni*. As Āpasthamba *Dharma Sutra* quotes four verses from a *purāna* and expressly names *Bhavisyat Purāna*, it follows that by the fourth or fifth century BC, at the latest there was in existence a *Bhavisyat Purāna* and other *purānās* or *purāna*, which contained *Sarga* and *Pratisarga* and some *smṛti* material. This is the second definite stage of *purāna* literature, of the contents of which we have some traces at least. Since *yājnavalkya smṛti* regards *purānās* as one of the sources of *dharmat* it is clear that some *purānās* containing *smṛti* material must have been composed a good deal before that *smṛti* i.e., before second and third century AD. This is the third
stage. The fourth stage is marked by the composition or completion of the *Mahā-Purāṇās* in the period from fifth to nineth century AD. The last phase can be placed from eighth to thirteenth century, when the *Upapurāṇās* started to be compiled. Thus there is enough evidence to hold that the *purāṇās* began to influence Hindu society a few centuries before Christ, that their influence continued in full force till the 17th or 18th century A.D. and that it continues to some extent even now.

From the above discussion we can assume that irrespective of the fact of whether the *Purāṇa* was originally one or more, one thing is definite, that from the days of *Atharva Veda* the *purānic* literature was growing enormously. Consequently it is true that, *purāṇās* as they exist at present cannot be assigned to any particular age because of the processes of inflation, contamination, omission, emendation etc., have been taking place continuously. Modern scholars agree that the *purāṇās* must be the work of many minds of diverse times and the name Vyāsa indicates a mere arranger and compiler.
The statement of the Vishnu Purana\textsuperscript{12} a Veda Vyāsa arises in each dvāpara Yuga to arrange the Vedās and give the purānās to the world – affirms this fact.

**Mahāpurānās and Upapurānās**

As the terms Mahāpurānās and Upapurānās presuppose those, which are greater importance, are major purānās and those, which are of minor importance, are subsidiary purānās respectively. It is believed that there are eighteen Mahāpurānās and eighteen Upapurānās traditionally.\textsuperscript{13} Though the Purānās received recognition as ancient and comprehensive, the term Mahāpurānā for the eighteen principal purānās is of very late origin and can be traced only in Bhāgavata Purāna. It gives us the clue that by the time of Bhāgavata, the boarder line between major and minor purānās was clearly distinguished.

Although, purānās themselves vary in listing the principal purānās, the traditionally accepted list according to the Bhāgavata purāna is as follows:\textsuperscript{14}
1. Brahma  2. Padma
3. Viṣṇu  4. Vāyu
7. Markandeya  8. Agni
11. Linga  12. Varāha
17. Garuda  18. Brahmanda

All these Mahapuranas are praises of the deities – Viṣṇu, Brahma and Siva and connected with them; elsewhere in the puranas they have been classified as sāttvika, rājasa and tāmasa also. Some purāṇas read Siva in place of vāyu and Devi Bhāgavata instead of Bhāgavata. Pargiter takes their number to be nineteen including both Siva and Vāyu and Farquhar increases the number of twenty by adding Harivamsa and Vāyu.
The *Upapurānas* have lesser value and most of them are sectarian teachings. There is no uniformity in their number. Its composition is comparatively late and has little historical value. The generally accepted *Upapurānas* are the following:

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Though some have mentioned more than hundred *upapurānas*, of which hardly fifteen have appeared in printed form. The generally accepted norm is that all the
purānās except the so called eighteen major purānās are to be affiliated with one of them as a supplement or subsidiary.

Though many of these texts do not recognise any such subordinate status for themselves, the vāyu purāna interprets the name Upapurāna to mean a ‘sub-division’ (upa bheda) and the Saura Purāna ‘supplement’ (khila) in respect of the relation to the major puranas.”

The Characteristics and Contents of Purānās

The ancient sanskrit lexicographer, Amara Sinha in his Amarakosa defines purāna as a work which has given distinguishing characteristics such as:

1. the creation of the universe

2. its destruction and renovation

3. the genealogy of gods and patriarchs

4. the ages of the world and their regents

5. the history of the solar and lunar races of kings.
Though the *pañcalakṣana* definition is found in various *purānās* such as Vāyu, Matsya, Garuda, Viṣnu etc., with minor variations, none of these *purānās* conforms to this fully. S. Bhattachārya argues that, the above-mentioned five topics were formulated during the Brahmanical period when the ‘*purāna*’ was meant for recital during the period of elaborate vedic sacrifices such as horse sacrifice. Bhattacharyya argues that this sacrificial milieu necessitated the formation of *pañca* lakṣana. The scope of the *purānās* was widened when it became a separate body of literature meant to convey the teachings of the Veda and the message of personalised devotional cults for the religious instruction of vast majority of men. In later times the original five distinguishing marks are meant for *Upapurānās* and *Mahāpurānās* were known by *Daśa Lakṣana*, which includes additional topics of *vr̥tti*, *rakṣa*, *mukti*, *hetu* and *apāsraya*. All the definition of *purānās* leave out of account several of the features of the extent *purānās*. 
According to the traditional definition the *purānās* deal with early religion, mythology, philosophy, genealogy, traditional history etc. But apart from these, the *purānās* also provide supplementary topics such as religious instructions, *rituals*, *dāna*, *vrata*, *yoga*, *bhakti*, various incarnations of Viṣṇu etc. Some *purānās* are encyclopedic works which contain abstracts of works in arts, sciences, grammar, dramaturgy, medicines, astrology etc. Much of the *purānās* contain *dharma-sāstra* materials.\(^{23}\)

Dr. Eric Lott\(^{24}\) summarizes the main subjects which emerge out of the mass of *purānic* material into nine points, such as: The prominence given to the

1. Mythological accounts of the creation by *Brahma* as well as the sānkhyan account of the evolutionary process.

2. The accounts of the great four *yugās* namely, *krta*, *tretā*, *dvāpara*, *kali* and the description of *Kalpa Yuga*. 
3. The availability of considerable ritual materials as well as various instructions about sacrifices, purification, sacred texts, sraddha ceremony etc.

4. Mention of pilgrim centres and sacred places.

5. Social teachings such as Varnāśrama Dharmās, rules of marriage, duties of wife etc.

6. Sectarian teachings, of which Vaiṣṇavism predominates; very little about Brahma and comparatively less about saiva sects.

7. Syncretistic doctrine of Trimūrtīs as a theoretical doctrine, but even here predominance of Vaisnava cult.

8. Emanation of the universe from the subtle being of the creator, accepted in all purānās.

9. Viṣṇu series of Avatārās is an important feature of the purānās. Among the
innumerable descents of Viṣṇu, ten are accepted as more common.

In short, no definitions, fully exhausts the vast mine of subjects latent in the purāṇās. Hara Prasad Sastri is not wrong in his evaluation that “Anything old may be the subject of a purāṇa and it covers all the aspects of life.”

Section - 2

The Bhagavata Purana

Even as early as the first part of the 19th Century, in introducing the Viṣṇu Purāṇa, H.H. Wilson has to refer to the great importance of BhP:

The Bhāgavata is a work of great celebrity in India, and exercised a more direct and powerful influence upon the opinions and feelings of the people than any other of the Purāṇās.

The Bhp, which is written originally in Sanskrit has a number of translations and commentaries both in
Indian and foreign languages. Regarding the importance of this, Vopadeva says that the Bhp. synthesizes the function of Vedās, Purāṇās and Kāvyā, in advising us like the master, friend and beloved respectively. Though it is only a smṛti text, it is held in high esteem by orthodox Hindus, especially Vaisnavites and those who worship Kṛṣṇa. At this juncture, I consider it is worthwhile to enquire in brief, some details about the author, date, place of origin, contents and various religious traditions of the Bhp.

**The Date of the Bhagavata Purana**

To find out a fully convincing date for BhP. is a difficult task. Scholars of both west and east tried their best to unveil the date of this mahāpurāṇa. Though BhP. and some other purāṇās assign the former in fifth position in the list of Mahāpurāṇās, it is far from being the earlier purāṇās. In order to understand the full implications of this book, we have to dig out more details from the text as well as the opinions of other scholars. Since scholars differ in their opinions about assigning a
date for the Bhp., what we can do is to seek a probable date, as an approximation.

Mr. Colebrooke inclined to believe that, the BhP. was composed by Vopadeva, the eminent Grammarian at about 1300 A.D. This view is accepted also by H.H. Wilson in his commentary to Visnu Purāna. But Alberuni's reference to the Bhp. In the year 1030 A.D. disproves the above argument. Hence we cannot accept the argument of Wilson or Colebrooke, and are inclined to believe that it was existed a couple of centuries before Vopadeva.

J.N. Farquhar states that since Alberuni mentions Bhagavata as the fifth mahāpurāṇa, by his time it might have gained much popularity, hence its composition could not be later than A.D. 900.

P.V. Kane suggests that no reliable and cogent evidence has been adduced to prove that the current BhP. can be placed earlier than 9th Century A.D. Charles Eliot feels that the composition of BhP. was probably in the
eighth or nineth century A.D.\textsuperscript{33} Pargiter also holds that the BhP. being one of the very latest has been compiled about the 9\textsuperscript{th} Century A.D.\textsuperscript{34} By the time of Ramanuja (A.D. 1017) the BhP. was still not recognised as an authoritative source for Vedânta, but by the time of Madhva (13\textsuperscript{th} Century) the work had become very famous. Hence Das Gupta points out that is does not have much claim to antiquity before the 10\textsuperscript{th} century A.D.\textsuperscript{35} T.J. Hopkins\textsuperscript{36} cites a long list of dates assigned to BhP. by many scholars such as R.C. Hazra, C.V. Vaidya, K.A. Nilakanta Sastri, M. Winternitz etc., and finally concludes that the 9\textsuperscript{th} Century, probably around A.D. 850 would seem to be the most likely time for the BhP. to have been written. His argument is mainly based on the milieu in which it is written and seems to be reliable.

From the above discussion we can fix the probable date for the composition of BhP. as in between 9\textsuperscript{th} and 10\textsuperscript{th} Century A.D.
The Author and the Place of Origin of Bhagavata Purana

The internal evidences of the text provide us many clues to the authorship and place of origin of this book. So also many scholars are inclined to believe that the BhP. is of South Indian origin. But a definite proof is lacking to prove this fact.

Quoting various passages from BhP. and Bhāgavata Mahātmya, Farquhar concludes that, the BhP. was written in Tamil country, possibly in some community of ascetics who were immersed in fervent devotionalism.37

Bhattacharya sees a three storied development in BhP. and attributes the final stage to the Tamil saints.38

The consensus of many other scholars like Vaidya, Nilakanta Sastri, Mukerjee and others enjoin this view of southern origin.39

Friedhelm Hardy, a recent scholar, discusses in great detail the relationship between the Gopi episodes of BhP. and the songs of Alvars and concludes that it is of
Tamil origin. He also cites typical south Indian legends and myths, the detailed southern geographical knowledge and the Tamil linguistic peculiarities as evidence for his argument.

In the BhP., it is said that the great devotees of Visnu will appear in the Drāvid-land on the banks of Tamraparni, Krtamala (Valgai), Payasvini (Palar), Kaveri and Mahanadi (Periyar).

Apart from these references of rivers, the emphasis given to the southern tirthās and other linguistic materials also prove that the author was a southerner and the place of origin was Drāvida land. The emphasis of bhakti and the grace of the Lord do have affinity with the bhakti cult of Alvars of south. The primacy of devotion to Visnu and his incarnations, the attitude of surrender and the various forms of bhakti, etc., lead us to believe that the BhP. originated in the South and it is this emphasis which gives the work its purpose and consistency.
Contents and Daśalakṣana of Bhāgavata

Whoever may be the author, the BhP. is a great work and bears the stamp of a unified composition. The BhP., itself gives the tradition of the origin and compilation of Vedas and Purānās by Vyasa. Since he was dissatisfied with the inaccessibility of Vedas to women, Śūdrās and mixed class, he composed the Itihāsa. Still again he was dissatisfied; Narada reminded him of the insufficient dealing of the glories of the Lord and the merit of worshipping of Vasudeva and so he composed Bhāgavata. Thus BhP., perceives its principal emphasis as theistic, as concerned with divine worship.

To give a synopsis of the bulky work – BhP., (which synthesized varied thoughts of Hinduism from the time of Bhagavad Gita) is rather difficult if not impossible. The story is related to the Rishis at Naimisharanya by the Suta, but he only recites what was really narrated by the sage Suka, son of Vyasa to Parikshit, King of Hastinapura, and grandson of Arjuna, who in consequence of a hermits curse was condemned to die by the bite of a deadly snake.
in seven days, and who therefore, goes to the banks of the Ganges to prepare for death. As he lay dying he wished to fix his thoughts on Vishnu. There he is visited by certain sages, among whom is Suka who answers his inquiry by relating the BhP., as he received it from Vyasa. This great work contains 18000 slokas in 12 skandhās. A major part of it – 90 chapters – forms the famous tenth skandha. The author flashed out this skeleton story (mentioned above), in the Vedic, Puranic and Epic episodes of Hindu spirituality keeping generally a good distance away from the subtle logic and metaphysics of the Darśanikās. The BhP., is considered by many as Hindu catechetics at its best. The tenth and eleventh skandha deals exclusively with Bhagavān Kṛṣṇa. One recent interpreter puts it in somewhat flowery languages thus:

It is this enchanting picture of the eternal Krishna that the great artist builds up stroke against the sulphurous, storm-tossed background of a world in dissolution. On this glorious figure he lavishes all the delicacy of his spiritual perception all his wealth of poetic imagination.
The BhP., dislikes the *panćalakṣana* definition of the *Purāṇās* and replaces it with *Dasalakṣana*. They are subtle creation, gross creation, law and order ensured by God, protection or welfare of all, material lust for *Karmās*, the periods of *Manus* and history of that epoch, accounts of the deeds of the Lord, physical annihilation, liberation and the last resort of the universe or the ultimate reality. With some changes these characteristics occur elsewhere in BhP. The amplified *Daśalakṣana* given by the BhP., emphasises the supremacy of the Lord and *Dharma*. The Lord as āsraya or apāsraya is given the chief priority and the other nine topics are secondary and meant to elucidate the tenth, i.e., the highest reality. In this the BhP., shifts the importance from vague principle to supreme personality. Along with this are introduced with similar definite purpose, the incarnations of Lord Visnu and salvation concept.

In short, the ten characteristics laid down by Bhp., and its subsequent elaborations through the whole story,
is meant to lead one to God and to attainment of his grace through devotion.

The Bhāgavata Purāṇa and the Religious Traditions

As Winternitz observes:

The extremely numerous manuscripts and prints of the text itself, as well as of many commentaries on the whole and of separate explanatory writings on parts of it, in addition to the many translations into Indian vernaculars bear witness to the enormous popularity and the extraordinary reputation of the work in India.\(^{48}\)

This estimation seems to be factual from the enormous number of translations of this text into various Indian and foreign languages. It is the first purana that has been edited and translated in European soil. Farquhar gives a list of translations of Bhp., thus. Telugu (1435), Gujarati (1484), Kanarese (1600), Malayalam (17\(^{th}\) Cent. A.D.), Bengali (1480).\(^{49}\) Being the most reputed purāṇa, eminent commentators of different schools of thought still vying each other to prove that the BhP., supports their particular system exclusively. For example
we can cite many scholars such as Sridhara and Ganga Sahaya (Advaita), Vira-raghava and Sudarsana Suri of Viśiṣṭādvaita School, Vijayadhvaja of Dvaita, Sukadeva of Bhedabheda, Jiva-Gosvami and Visvanatha Cakravarti of Bengal School of Vaiṣṇavism.

The BhP., has a crucially important place among the devotional literatures of Vaiṣṇavism, especially as the scripture of the Bhāgavatas. The various incarnations of Visnu, especially as Kṛṣṇa in BhP., are the enthusiastic focal point of devotion for the Viṣṇuites. While Kṛṣṇa is a ‘partial’ avatāra (Amśa) or Viṣṇu in Mahābhārata, in BhP., he is a pūrnāvatāra. The emotional aspect of Bhakti which is explicit in the gopi episodes makes this purāṇa highly revered to Vaiṣṇavism.

Sridhara Svamis commentary on the BhP., which is called Bhāvārtha-Dīpika is the first in the line of Advaitic school. Bhattaḥcarya50 writing very recently also gives emphasis to the Advaitic philosophy. Though the theology of the BhP., does have Advaitic elements and uses advaitic terminology at times, it differs greatly from Saṅkara; that
the *purāna* is reliant on his system of thought cannot be proved.

The argument from silence of Ramanuja does not prove that the BhP., is of later origin or has no affinity with the *Viśiṣṭadvaita* philosophy. But as Van Buitenen notes:

That neither (Ramanuja nor Yamuna) appears to quote from our text may mean either that in their days it was not sufficiently known, or that it was not sufficiently respectable for their orthodox purposes.\(^5^1\)

Clearly, however it stood as a source of inspiration for the later commentators of *Vaiṣṇavism*.

Madhava, the famous *Dvaita Vedāntin* finds foundation for his *svatantara-paratantara* in the BhP., and he has sbrought out the basic tenets of his system in his famous commentary *Bhāgavata-tātparya-nirnaya*. Many other *Dvaitins* such as Jadupate, Chalari and Vedagarbhanara-yanacarya have based their response to the *purāna* on this.\(^5^2\)
The Puṣṭi Mārga of Vallabha and Viṣṇupuris Bhaktiratnāvali are also based on the BhP. The innumerable commentaries and other philosophical systems based on the BhP., clearly shows the utmost validity of Bhāgavata purāṇa.

The Hare Kṛṣṇa Movement

The BhP., has influenced many religious traditions considerably and new movements have also originated based on this scripture. Most significant among recent movements is the Hare Kṛṣṇa movement or Kṛṣṇa consciousness movement which is a part of an important and distinctive tradition of devotional faith, the Gaudīya Vaiṣṇava tradition, which began in the sixteenth century with the great saint, Sri. Čaitanya.

A new wave of love of Kṛṣṇa broke across north India about five hundred years ago which resulted in a new reformation among Hindus. There were many poets, saints and theologians who contributed to this era of exuberant devotion. Among them was the Bengali
spiritual leader Čaitanya who may be called the original
founder of the Hare Kṛṣṇa movement. He gave himself
fully to the devotional worship of Kṛṣṇa popularising and
developing a form of worship called kīrtan, (hymn or song
of praise) the chanting and singing of the holy name of the
Lord with musical instruments. In 1933 one of the
leaders of the Gaudiya Vaisnava movement, initiated a
new disciple namely A.C. Bhaktivedanta Swami who
spread out this new movement to whole of the west apart
from India.

This movement, as its name connotes, is a Kṛṣṇa
bhakti movement in which great stress is laid on the
scripture Bhāgavata purāṇa and Gita. They believe that
Kṛṣṇa is the Supreme personality of the God head –
(Kṛṣṇastu bhagavān syayam). The chief guru of this
movement says:

Lord Kṛṣṇa is the Supreme personality of God head, the
cause of all causes, the reservoir of all rasas or
relationships which are calls neutrality (pasive
adoration), servitorship, friendship, parenthood, conjugal
love, comedy, compassion, fear, chivalry, ghastliness,
wonder and devastation. He is the Supreme attractive form, and by his universal and transcendal attractive features He has captivated all the Gopis...

They believe that *Bhakti-yoga* is the highest path of attaining God consciousness. *Kṛṣṇa* consciousness teaching is very simple; it is joyful, chanting the holy names of God, (the nucleus of their chanting is Hare Kṛṣṇa Hare Kṛṣṇa, Kṛṣṇa, Kṛṣṇa Hare Hare, Hare Rāma, Hare Rāma, Rāma, Rāma, Hare Hare) dancing in ecstasy and studying the sublime philosophy of the BhP., and Gita. By serving God through each thought, word and deed and by chanting of His holy names they teach, the devotee quickly develops God-consciousness, or inevitably arrives at *Kṛṣṇa* and believes thus:

> True work is that which pleases Hari, true learning is that by means of which the mind becomes fixed on Him.

Hence the *Bhāgavatās* understanding of *Bhagavān* Kṛṣṇa forms the foundation of Hare Kṛṣṇa Movement.
The Value of Bhāgavata Purāṇa

From the point of view of this study, the characteristics of the BhP., that are of special significance are those shown above, in particular poṣana and āsraya, the fourth and the tenth respectively. Although āsraya has been given primary importance and poṣana secondary importance, both these aspects stand intertwined or inseparable. Poṣanam is revealed as the Lords Grace in BhP., thus fitting in the purānās intention, noted earlier, to declare the glories of the Lord and the grace of the Lord. The tenth lakṣana seeks a response from the sādhaka and the intention is to lead the sādhaka to love and worship the Lord. Hence the study of the concept of Grace in BhP., in connection with all other aspects attached to it is eminently worthwhile.

Notes and References

1. Matsya Purāna. 53.63.
2. Vāyu Purāṇa. 1: 123
3. śabda-kalpa-druma III. 179, Pāṇini. 4.3.23. Quoted in G.V. Tagore, The Bhagavata Purana, Ancient Indian


5. Satapatha Brahmana. XI.5. 6-8 Reference from P.V. Kane,

   Taittiriya Aranyaka. 11. 10 History of Dharmaśāstra,


   Brihadaranyaka Upanisad. IV.1.2.


12. Vishnu Purāna. 11.3.

13. The traditional acceptance of Number 18 may be due to the importance attached with Mahabharata, (Bharata war 18 days, the total of the armies engaged in the war - 18 aksauhinis, the Epic contains 18 parvas. The Gita has 18 chapters etc.


19. Sargaś ca, prati-sargaś ca

Vaisāo manvantarāni ca

Vaisānucaritam ca'pi


21. This is echoed in Bhāgavata Purāṇa XII. 7.9-11.

22. Detailed study is found in next section.

23. P.V. Kane, op.cit., Vol. I, pp. 164-167 provides a detailed account of this.


27. vedāh purānam kāvyāṁ ca

prabhur mitram priyeva ca

bodhayantiti hi prahus tri-vad
Bhagavatam punah. Hari-śāmṛta. 1.9.

(Quoted by Bhaṭṭācārya, op.cit., opposite to introductory page.

29. H.H. Wilson. op.cit., p. XXVIII.
30. S. Bhaṭṭācārya. op.cit., p. XII.
38. op.cit. p.XV.
39. T.J. Hopkins, op.cit. p.5
41. op.cit. pp. 637-646.
42. BhP. 11.5.38.40. Bases on this text Das Gupta comments that, the latest form of Bhp. has been

43. 1.4.20-1.5.11.


45. atra sargo visargasca sthānān poṣanam útayah manvantarēśānukatha nirodho muktir āśrayah. 2.10.1.

46. 12:7:9-10.

47. Dasamasya visuddhyarthan

navanamiha lakṣanam. II. 10.2.


49. Farquhar. op.cit. p.372.

50. *The Philosophy of the Srimad Bhagavata.*


54. Tat karma, Hari-toṣam yat:
    sā vidyā, tan-matir yaya. 4.29.49.

55. ‘...poṣanam tadanugrahah’ – 2.10.4a
Chapter - III

DIVINE GRACE AND ITS EXPLICIT EXPRESSION IN BHĀGAVATHA PURĀNA