CHAPTER II

1. Manasa Literature in Assam: Pācālī literature for ejā-pāli institution.

There are three prominent Manasa-poets in Assam who composed verses in connection with the origin, spread and glorification of the goddess, Manasa. They are Nanakara, Durgāvara and Sukavi Nārāyaṇadeva and their works are popularly known as Nanakari, Durgāvari and Sakanānmī, an abbreviated form of "Sukavinārayāni" respectively. The Manasa-Literature of all these three poets has been commonly designated as "Padmā-Purāṇa".

Two versions of Padmā-Purāṇa composed by Nanakara and Durgāvara collected by Late Kālīrām Medhi and edited jointly by Dr. B.K. Baruā and Dr. S.K. Sarmā are the only pioneer works of this sort available up till now. The composition of Nanakara and Durgāvara consists of 112 songs of which 76 songs are ascribed to Nanakara and rest to Durgāvara. Regarding his work Nanakara himself has used the term "Pena r Pācālī", Padumār Gīt", "Srāvanar Gīt" and Durgāvara has used "Pena Behulī Mangal". Both the versions are incomplete and there are numerous gaps specially in that of Durgāvara.

Nārāyaṇadeva’s Padmā-Purāṇa is a voluminous one and there is only one complete printed edition edited by Daiba Ch. Tālukdār. There is the mention of another Manasa Poet of Assam named Sasthīvar. But his work is neither popular nor prevalent in Assam.

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2. Ibid, P 19
3. Ibid, P 79
4. Ibid, P 116
The compositions of Nanakara, Durgavar and Narayanadeva are also known as "Pāculī" literature specially meant for ejā-pāli institution. The poets themselves use the term "Pāculī(1ī)" or "Pāculī(ā1ī)" in their texts. Narayanadeva uses the term "Lācārī" also. Probably the very form of the composition of this sort of poetry was called "Pāculī(1ī) of "Pāculī(ā1ī)" and the songs are called "Lācārī" (Skt. Rathyākara). The term "Pāculī(1ī)" or "Pāculī(ā1ī)" is derived from the Sanskrit term "Pāncāla" or "Pāncālikā (a doll)". Dr. M. Neog observes, "It is quite probable that this form of poetry was connected with the ancient amusement of puppet-play, specially popular in the country side. Another suggestion is that the form originated in the "Pāncāla" country (Kanauj). However, the Pāculī literature consisting of the choral songs in Assam was invariably meant to be sung in festive occasions including the Manas Ś worship, specially in Western Assam, even today, by a band of singers known as "Ojā-pāli" consisting of one ejā and a number of pālis, generally five, six or seven. "The ejā (Skt. Upādhyāya; Pā. Ujha) is the master or the leader of the singers who by gestures or different modes of intertwining of the fingers and by dancing postures starts the songs himself, and the pālis (Asm. Pāl, to obey) or his followers sing the chorus. "The pālis (Skt. Pālita) including the Ā Dainā Pālī (Chief assistant, Ādnā-Skt. dakṣina) keep the melody with the zva symbols and dhrākṣa the steps. They use to sing the song in two different positions, first, in small gatherings they begin by sitting and if necessary stand up afterwards; secondly, on huge gatherings they keep standing during the entire performance. The ejā generally takes his position as  

6. Dr. S. Sarma: Assamīyā Sāhitya Itibyutta, PP 98, 94  
7. Aspects of Early Assamese Literature (O.U) P 47.  
a few steps in advance of the pālis, the stand in one row or two and the "Dāina Pāli" remains near the ejā. Regarding their dress it is mentioned, "The pālis put on ordinary Assamese dresses, neat and tidy—a dhuti, a shirt, a scarf (Chādar) and the like. But the dress of the ejā must always be of a particular type, dignified and easily distinguishable from that of the rest. The ejā's dress mostly resembles that of a Sūtradhār in an Ankiyā Nāt'.

The party starts the performance by offering salutation to the five presiding deities through the utterance of some peculiar sounds such as "ha-ta-na-na etc." which are supposed to indicate Ğanapatī, Sadāsīva, Bhavānā, Kraṇa and Gandharba and then recites in chorus, the benedicitory verses relating to Ganesa and some other gods and goddesses which is followed by the recitation of the main theme. In addition to the recitation of the choric song the ejā and the dāina-pāli explained to the audience, through conversation, different incidents narrated in the main song. It has rightly been observed, "The explanation is done in simple Assamese prose with the help of appropriate homely similes and metaphors and in such an interesting process, often humorous, that the whole gathering, irrespective of children and the uneducated, can enjoy the performance equally." Before the origin of the Assamese drama, this ejā-pāli institution had, as though, served the purpose of the dramatical performance. D. R. Meeg remarks, "This institution of ejā-pāli was the direct precursor of the

9. H. Bhattacharyya, Origins and Development of the Assamese Drama and the stage, P 35.
Vaishnava drama in the same way as the holy chorus in the festivals of Dionysus preceded Greek tragedy."

The ojā-pāli institution is divided into two classes; (a) Vyāh-Goā-ojā (Literally - The ojā who recites verses from works compiled by Vyāsa ex i.e. Veda-Vyāsa) and (b) Sukanān̄ni-Goā-ojā (Literally - The ojā who recites verses from the Pāḍmā-Purāṇa of Sukanān̄ni Narāyana Deva). The Vyāh-goā-ojā-pāli party which generally recites verses from the Mahābhārata, "Rāmāyaṇa" and other Purāṇas is also known as "Sabhā-goā-ojā" and the "Sukanān̄ni-Goā-ojā-pāli" party is also popularly known as "Maroi-Goā-ojā". It is found in the Kamrup district that the same ojā-pāli party recites the verses from Pāḍmā-Purāṇa, Rāmāyaṇa, Mahābhārata and other Purāṇas also. Moreover, the "Sukanān̄ni-Goā-ojā-pāli" party in the same district recites the verses not only from the Pāḍmā-Purāṇa of Narāyana Deva, but from that of Manakara and Durgāvara also.

Thus, it is found that the ojā-pāli, an indigenous institution of Assam which has been prevailing in the society with much popularity since a period preceding to Śrī Śrī Sankaradeva is still regarded as the source of edification and amusement and the Pāḍdāli-litterature also associated with this musical institution possesses the same popularity up till now specially in the villages of Kamrup and Darrang districts.

9. THREE IMPORTANT VERSIONS OF MANAKARA, DURGĀVARA AND NARĀYANADEVĀ WITH THE STORY IN BRIEF:

a) Story of the Pāḍmā-Purāṇa as told by Manakara.

Manakara in his version of Pāḍmā-Purāṇa deals with the following three main topics i.e. the creation of the Universe, the marriage of Hari and Parvati and the birth of the goddess, Pāḍmā. He begins his work with

15. Ibid, P 197
the line "Om Ganesaaya. Om Padmakumariyyai Namah." Then he composes benedictory verses relating to the goddess, Sarasvatī and his preceptor.

Next he composes the "Jāgaraṇ gīt (Awakening song) in which the poet mentions that the "Mandapa" along with its different materials and all sorts of requirements for the worship of the goddess, Brahmāṇi are to be awakened. In this connection he points out that the devotee of the goddess and other votaries are also to be awakened. Then he describes, in details how the Universe came into existence and it resembles much with the description of the cosmology of "Sūnya Purāṇa". Before the existence of the Universe there was nothing except water where "Anādi Gosāi", the supreme authority was floating on a "Bata-Patra". He then desires to create the Universe and for this purpose he created the heaven where he kept Indra, the moon, the Sun and the Stars. Then he created the Seven Seas along with the water creatures. Then he created Brahmā, Viṣṇu and Maheśvar. Afterwards He created a pair of birds "Paksiya and Paksini". Anādi Gosāi asked them to get married, but they refused as they were brother and sister. They flew away the "Paksiya" to the east and the "Paksini" to the west. The "Paksiya" got plenty of food, but the "Paksini" got nothing. The "Paksiya" discharged semen which was taken by the "Paksini" and as a result she got pregnant. Anādi Gosāi, then, made them married. They laid three eggs from which the complete set of the Universe originated. (This "Paksiya-Paksini" episode occurs in the composition of Manakara only and it is not found in any other composition of this sort.)

Brahmā, Viṣṇu and Sankara went for meditation. Anādi Gosāi was floating in the form of a corpse and appeared before Brahmā and Viṣṇu, who could not recognise Him, rather, departed in order to get rid of the ugly corpse. Then He appeared before Sankara who, through meditation, could recognise Him and as a result Sankara became "Ardha Anga Mahādeva Ardha Anga Dharma." Further, Sankara was told that he would get Gangā and Durgā as his bride. Durgā was kept in an iron box "Manjusa" which was floating in the
sea. The sage, Henanta who went to the sea-shore for meditation got the bride in the box and took her home. His wife, Menaka pretended to be pregnant and told the people that Durgā was born to them.

Here ends the topics of the creation of the Universe and begins the other topic relating to the marriage of Hara and Pārvatī.

According to the desire of Mahādeva, Visvakarma created a bullock and a plough by which he toiled the field and prepared a garden full of different fragrant flowers. Durgā entered the garden and began to pluck flowers. Mahādeva met her and being charmed at her beauty got excited and enjoyed her. Nārada informed Gangā that his uncle, Mahādeva was rejoicing with Durgā in the garden, "Phuldhārī". At this Ganga got enraged and sent her two sons "Jāngur" and "Māhananda" to kill Durgā by drowning in the Ganges; but they tried in vain.

Durgā returned home in the next morning. Her father, Henanta grew angry and rebuked her much. He resolved to prove her chastity. Consequently Durgā had to undergo eight tests of fire, vermilion, tulā etc. Durgā succeeded and the gods proclaimed her chastity.

Afterwards, Mahādeva, one day in the guise of a "Kevālia" appeared at the gate of the house of Henanta and begged offerings from Durgā who could recognise him and was much delighted at his sight. Henanta noticed the incident and rebuked her that she should be given to that "Kevālia". Mahādeva also expressed his willingness to get Durgā and as such informed Henanta that he would beg his daughter through proper rites and manner.

17. B.K.Bārua & S.N.Sarma (op.cit), Intro.
18. S.N.Sarma; Asamiya Sāhityar Itiḥāśa : PP 74, 102.
19. Ibid, P 230 (Dānagur and not Jāngur).
Siva expressed his desire before Ganga and appealed to allow him to marry Durga. Ganga abused her husband but at last she had to yield. Narada who was asked to negotiate proceeded to the house of Hemanta with all the requirements for the "Joron". On the way the men who carried the materials got tired and took rest in the shade of a tree where all of them fell asleep. Narada, in the mean time, finished all the eatable commodities and filled up the pots with bricks, mud etc. However, the marriage was settled and Mahadeva proceeded in the form of a bridegroom. The women who went to welcome the bridegroom fled away at the sight of a half-naked bridegroom. The wife of Hemanta was determined not to give her daughter to such a person. In the mean time Mahadeva changed his previous appearance and assumed an attractive form. Afterwards, in due course of time marriage ceremony was performed according to the customary rites.

Then begins the topic of the birth of Padma. Mahadeva led a pleasant life along with his two wives - Ganga and Durga. After some time Siva desired to go to the S Garden, "Phuladhari". Ganga and Durga also decided to accompany him. But he did not allow and at last at the consent of his wives he went to the "Phuladhari" alone. On the way he happened to meet numerous birds and at the sight of their enamorous rejoicing he grew excited and memory of Ganga and Durga came to his mind. He then went to the lake where he saw the flowers blooming, the bees humming and the snakes mating. Mahadeva grew much excited and as a result semen was discharged upon a lotus leaf and through the stalk it reached "Pata" where a beautiful girl was born. She was named Padumali. The Nagas began to worship the girl as goddess who then along with eight Nagas came to the lake and used to reside on its bank.

20. A ceremony in connection with the proposal for the bride.
Mahādeva plucked forty two kinds of flowers in the "Puspadhāri" and spent there four days. Durgā doubted that Mahādeva was sporting with the "Kuchumi" and as such she proceeded to the "Puspadhāri" in the guise of a "Kuchumi". Siva was excited and asked for embrace. Then again Durgā went to Mahādeva in the guise of a milk-maid.

Mahādeva met "Padumāi" on the bank of the lake. He was charmed with her beauty and begged embrace. Padmāvati lamented and told that she was his daughter. Mahādeva asked to prove her identity. Padmā assumed her fierce appearance with her Nāga-ornaments. Mahādeva now came to recognise her and requested to take her usual form. Padmā, then, requested Mahādeva to take her home. He asked her to take the form of a fly and to enter into a flower which is then kept in the "Karanḍi" (Flower basket). Siva went home and kept the "Karanḍi" upon the roof. Durgā suspected and tried to bring down the "Karanḍi".

21. Here ends the composition of Manakara; but it seems to be incomplete probably the poet composed the rest of the kāvya i.e. the Cāndo and Beulā-Lakhindār episodes as the poet gives some hints regarding the latter portion of the story in the verses relating to the creation-myth. The verses read:

"Kāncer merat paṭī ialog kāhbī Lakhāi".

The composition of Durgāvara is, as if, the supplementary to that of Manakara. He deals with the story of Cando and Beulā-Lakhindār only; but his work itself is a separate kāvya.

Durgāvara begins his work with "Hisaharyayā Namah". In the benedictory verses he offers salutation to Ganesa, Narayana, Pancānana, Gouri, Laksā, Sarasvati, Brahma, Indra, Sāi, Bāmr-Brahmāni (Padma) and other gods and goddesses. Then he offers salutation to King Miva-Simha, the Lord of Kanatā, his parents and his preceptor.

Next he draws a description about the city of Campāvati situated on Eastern Bank of the Ganges where lived a wealthy merchant named Cando, a devout worshipper of Siva. Cando and his wife, Sonekā were not happy at all as they were childless. One day in the rainy season Ojah Dhanvantari came to the city from the North and began to beat a drum in front of the residence of Cando. Sonekā came out and enquired about the god who was being praised by him. Dhanvantari described the uncommon power of the Goddess and asked her to worship the goddess at her residence in the form of a sacred pot. Further he asked her to have bath in the Ganges uttering the word "Mānasāi-Māi" and to offer five flowers of gold. It was also told by Dhanvantari that Sonekā would surely be blessed with what she would desire if she would sincerely observed all these rites. Sonekā was much pleased and she worshipped the goddess accordingly. She sank thrice in the water of the Ganges; first in the name of Dharma, secondly in the name of Kurma and thirdly in the name of Mānasāi but got no blessings from the goddess. Being disappointed Sonekā determined to behead herself in the river Ganges. Jāngur and Mahānanda reported the matter to their mother Ganga who appeared immediately and offered her

99. Manakara also mentions Jāngur. But it is Jāngur, not Jāngur.
six flowers to eat and told her that she would be the mother of six sons. Accordingly Soneka was blessed with six sons in due course of time. They were Nilapâni, Sûlapâni, Gâyapâni, Cakrapâni, Haladhar and Surujâi. They grew up and were married in time with six brides namely Surakṣâ, daughter of Suresvar; Tilottamâ, daughter of Tarâpati; Satyavatî, daughter of Midyânanda; Dhanasâlâ, daughter of Dhanesvar; Hrdayâ, daughter of Hira- dhar and Jayanta, daughter of Yasadhâr. Čândo spent so much money in the marriage ceremony that he had to think of the means of earning money and after all decided to sail in the sea for trade.

Arrangement for construction of the boats was made according to the direction of the astrologer. When the construction was over, the boats were loaded with cargo. An auspicious moment was fixed for starting and Soneka made preparation to worship the boats. Everything was arranged except a pair of "Mâgur" fish for which she herself proceeded to the house of a fisher woman named Saradâi who along with her six daughters-in-law were, at that time, worshipping Padumâi in the form of a sacred pot. Soneka enquired about the goddess who was being worshipped by them. Saradâi replied that the Goddess was "Padumâi", the daughter of Great God, Śiva and narrated that the goddess, if worshipped in the month of Śavaṇa would bless the blind with eye-sight, the sonless with the sons. Moreover, miseries and misfortunes would disappear, wealth and happiness would increase.

After getting the "Mâgur" fish Soneka returned home cherishing the desire of worshipping the goddess, "Bisahârî".

Soneka along with her husband went to the bank of the Ganges and worshipped the boats according to the customary rite and then, Čândo started his voyage. Soneka returned home and being accompanied with her six daughters-in-law began to worship Bisahârî in the form of a sacred golden pot. In the mean time Dhanâi Brândâri, an attendant of Čândo...
appeared there in order to take the fan and the knife left by Cando. He noticed all arrangements of worship and reported the matter to Cando who being enraged returned home and spoiled the objects of worship including the sacred pot with his feet and then resumed his voyage.

Bisahari felt much insulted and resolved to sink his boats and kill all his six sons. And accordingly all the six sons were bitten to death. Ojha Dhanvantari, who was called for treatment was also sent back by Padma. The six dead bodies were preserved by one washer-woman.

Cando completed his trade. He loaded his boats with different valuable commodities collected on barter exchange on favourable terms. He started his return voyage but unfortunately all his twelve boats were sunk in the Ganges. Cando, some how, escaped and after much trouble and torture he reached home. He narrated before Soneka about all his miseries and misfortunes as who pointed out that all these troubles were due to his dishonour shown to the goddess. She took a harsh attitude towards her husband. In the mean time, Manase, in the guise of a Brahmin widow, appeared before them and asked them to become calm and quiet. Her intention was to establish a sound and harmonious relationship in the conjugal life of Cando and Soneka and arouse a tendency of sexual desire and thereby to insert the soul of Aniruddha in the womb of Soneka. Padmavati succeeded and in course of time Lakhindara was born to Soneka. An Astrologer foretold that Lakhindar would die of snake-bite in his wedding night.

At the age of sixteen Lakhindar was married with Behula and in the bridal night the couple remained in a sealed chamber. All sorts of precautionary measures were adopted in order to protect Lakhindar from snake-bite. But every effort was null and void. Lakhindar was bitten to death by the snake, Ajagara, the ex husband of Padma. Behula caught hold of Ajagara. Soneka requested Ojha Dhanvantari to treat
Lakhindar. But he was also bitten to death by Padma herself in the guise of a venomous snake. Soneka lamented bitterly and rebuked Behula who resolved to revive not only her husband but her six brothers-in-law also and to bring back the lost wealth. The corpse of Lakhindar was placed on a raft and Behula sat behind the corpse. She kept by her side the captured snake, Ajagara, a peacock and a mongoose. Then the raft itself began to float on the Ganges.

On the way Behula had to cross many hindrances. She was disturbed by her maternal uncle-in-law, "Gadhā", vulture, tiger etc. Then she met her elder brother, Sangkhadhar, who tried to dissuade her from such dangerous journey but it in vain. In the mean time the body was decomposed and different joints got disconnected. Behula collected everything and preserved carefully.

In the last course of her journey Behula met Neta, who was washing clothes. Behula arranged a funeral pyre and determined to put an end to her life along with her husband. She became ready to cut Ajagara into pieces and to feed the peacock and the mongoose. At this Padma got frightened and sent Neta to prevent Behula on condition that she would bring her husband back to life. Neta approached Behula accordingly and led her to heaven where she performed a dance in front of the gods. After all by the grace of Padma, she got back her husband, Lakhindar, the other six brothers-in-law and twelve boats loaded with cargo along with all the crew.

All started for home but on the way Behula was imprisoned. And it was informed to the king by Madhusen Dam. The sons and the relatives of the king were brought back to life. The king with his wife saluted.

28-29. This portion is not clear as there are many gaps in this portion. Dr. S. Sen mentions, "This episode is perhaps connected with the episode of the Buraniyas in Vipradasa." Nanasa Vijaya (op. cit) Intro.
Soneka came to know through a dream that her seven sons were returning home. In the meantime Beula herself appeared before Soneka in the guise of the daughter of a fisherman with some decorated fans in her hands and at last revealed her own identity.

The banana trees were planted on the gates and Soneka went to receive them.

A similar incident has been narrated by poet, Jagajjiban in his "Manasa Mangal". Madhusudan Dini met Beula and Lakhindar on their return journey from the domain of the gods, and thought it to be a case of elopement and informed the king accordingly. The king asked the soldiers to keep Beula forcibly. Beula prayed to Padma who sent immediately Taksaka along with the serpent-force. As a result the soldiers of the king and his wife and sons were bitten to death by the snakes. The king then repented and requested Beula for her identity. Beula revealed herself and asked the king to worship Padma for revival of the dead. The king did accordingly and regained what he had lost. (Manasa Mangal of Jagajjiban (ed) S. Bhattacharyya & A. Das. PP 322 - 327).

24. There is no mention in the text regarding the submission of Chand to the goddess Padma. But in the preface of Manasa-kavya (ed) Dr. B.K. Barua Dr. S. N. Sarma, it has been presumed, "On her return Beula entreated Chand to pay offerings to Manasa. Chand agreed to do so only with his left hand."
Narāyana begins his work with the line, "On Ganesāya" "Garabha Namah" "Bhaharyyai Namah"

Then he composes the benedictory verses relating to Ganesa, Sarasvati, Bhavāni, Rāma, Namasa, preceptor, Siva and Cand."

Then he begins a the description of the origin of the Universe.

Narāyana created first Brahma, Visnu and Mahesa. Devī herself came into existence. Anādi Gosāl handed over the charge of Devī to Mahēśa and remained Himself floating on a "Bata-Patra". Out of the dirt(car-wax) from His ear two demons came into being named Madh-kāītava. Being frightened Brahma prayed to Narāyana to protect from the demons. But no response came as Narāyana was asleep and as such Brahma then prayed to Devī. In the mean time Narāyana awoke and resolved to kill the demons. A fierce fighting took place for five thousand years. Narāyana could not kill them. Then Devī illuded the demons and as a result they asked Narāyana to take any boon from them. Narāyana accepted the opportunity and asked the boon by which they might be killed by Him. It was granted and then only they were killed by Narāyana with His "Cakra" placing the demons upon His thigh. Brahma then created the Universe according to the command of Devī. Brahma offered one hundred brides to Kācyapa. Diti, Aditi, Kadru and Binata were prominent among them. Gods were originated from Aditi; Daityas from Diti; Anaru and Garuda from Binata and the Nāgas from Kadru. Once Binata was defeated in a challenge regarding the colour of the horse of Vasava and as a result she had to serve Kadru as her maid-servant. Garuda made her free by offering nectar brought from heaven after defeating Indra. The Nāgas, of course, were deprived of taking nectar as it was stolen away by Indra in time.

In the benedictory verses there are instances of interpolation by local Ojas or scribes and it has been discussed in details in Chapter IV and Appendix B.
Then the origin of nectar has been described:

One day Indra presented a garland of "Parijāt" flowers to a "Vidyādharī" for a nice dance-performance. That garland was, then, offered to the sage, Durvāsā who, by chance, met Indra and gave him that very garland. Indra placed it on the head of his elephant which was thrown away on the ground and unfortunately Durvāsā got it on the way forsaken. He grew angry and cursed Purandara that Lakṣmī would vanish from Heaven. Consequently Lakṣmī disappeared and took shelter in the sea. Now, in order to restore Lakṣmī the sea was churned at the command of Nārāyana. Nectar as well as "Kālakūṭ" poison arose from the sea. Mahādeva took the poison and became Mālakantha. He asked Vāsuki to preserve a portion of the poison till the birth of Visahāri.

Dakṣa performed a sacrifice to which Śiva was not invited. Sati went there alone and gave up her life out of grief. Śiva was informed. He hastened to the place and at the sight of His dead wife Śiva got enraged and spoilt the sacrifice. Brahmā and Viṣṇu along with other Gods tried to quiet His mind. They told Him that Sati would revive again in another form and Mahādeva would get her in course of time. The dead body of Sati was immolated and Mahādeva took the "Asthi" on His neck and began to observe austerities.

In the mean time gods were being tortured by the Asuras. Brahmā told the gods that none except the son of Śiva would be able to destroy the Asuras. So the gods prayed to Candi to be borned as Pārvatī in the house of Hemavanta. Hemavanta got Pārvatī inside a box, floating in the sea and accepted her as their daughter. When Pārvatī grew up, Gods sent Kāmadeva to awaken Mahādeva from meditation; but he was turned into ashes at the sight of Mahādeva. Rati, wife of Kāmadeva prayed for regaining her husband. Sarasvatī told that she should remain in the house of sambar in the guise of a cook and there she would regain her husband.
Mahādeva happened to see Pārvatī and was charmed by her beauty. He desired to enjoy her. But Pārvatī refused and directed him to contact her father for getting her in marriage. Mahādeva asked Brahma to arrange who along with other gods informed Hemavanta that Mahādeva would marry his daughter. Hemavanta agreed and accordingly Mahādeva sent Narada for "Adhivāsa" with all necessary requirements carried by Bhūma. Both Narada and Bhūma consumed "Sāndaha" with banana and sugar on the way and filled the empty pots with sand, water and etc. and offered all these uneatable articles to Hemavanta who distributed these things among his kinsmen. But they came to recognise the commodities at their respective residence and felt much insulted. They determined not to co-operate in the marriage ceremony. But at last at the request of Hemavanta they expressed their willingness to participate on condition that he must bring Ganga to cook food and then only they would take meal at his residence on the occasion of the marriage of Pārvatī.

Mahādeva brought Ganga from Sāntamu and sent to Hemavanta. She cooked and all his kinsmen took meal. Mahādeva proceeded to the house of Hemavanta as the bridegroom accompanied by other gods. The women who attended to welcome the bridegroom were much frightened at the sight of the serpents coiling round the neck. They went back and informed Menaka that the bridegroom was mad, half-naked, old and ugly. She hastened to have a look of the bridegroom. She too got surprised at the wonderful sight and determined not to give her daughter in marriage. After all the bridegroom was welcomed and the marriage ceremony was performed.

In course of time, Candi created a son, Ganañapati with four arms. All gods except "Sani" came to welcome the son of Mahādeva. Sani was not willing to visit, because the head of Ganañapati might vanished at his glance. But Candi replied that the presence of Sani would not be harmful to son. At this Sani came and all on a sudden the head of Ganañapati dis-
appeared. Candi began to lament and warned all the gods that she would destroy the creation if her son could not be revived. The gods searched for the head and at last the head of Airavata, the elephant of Indra was brought and adjusted on the neck of Ganapati. It was proclaimed by the gods that Ganapati would get the worship first. The Gods, afterwards, created another head for Airavata at the request of Indra.

Then Kartika was born in Saravana. Gods rejoiced and offered him "Brahma-Astra" to kill the demons. Then the gods headed by Kartika went to fight with the demons and after a fierce battle Kartika killed Tarakaksa.

Siva asked Narada to decorate his bull as he was proceeding to "Kamal Van" i.e. the garden of lotus flowers. Narada informed Candi that Mahadeva was leaving for "Kamal Van" without her knowledge. Candi immediately appeared before Mahadeva and tried to prevent him from going outside. Mahadeva postponed his journey for the time being, but at the dead of the night he fled away. Candi lamented in the morning while she found Mahadeva missing. Narada informed that it was heard that a "Padmini" was born in the "Padma-van" and Mahadeva had gone to marry her. Candi immediately proceeded to the "Ghat" in the guise of a fisher woman where she had met Mahadeva who wanted to cross the river. Mahadeva being charmed by her beauty enjoyed her and in that moment Candi assumed her own appearance. Mahadeva got ashamed. Candi insulted him much and at last Mahadeva went to the "Kamal Van" alone after sending back Candi.

Mahadeva went to "Kalidah" and on its bank he noticed a pair of "Sreephala" and imagined to be the breasts of Candi. He became sexually excited and as a result semen was discharged and it was preserved on a lotus-leaf. Then he had his bath and grew hungry. He took hemp and "Dhutura" and being intoxicated he began to sing and dance. Siva sweated
and he rubbed his body with a piece of cloth (Neta â†œâ€œâ€œ) and pressed it. Drops of sweat fell on the ground and all on a sudden a girl was born. Mahādeva offered her a "Neta Dastra" to cover her body. She was named Neta, who was sent to Kailāsā. On the way, she found the sage, Asābhakra and insulted him for his ugly appearance. The sage cursed that she would never be married. She would serve as a washerwoman.

The semen discharged by Śiva, and preserved on a lotus-leaf was taken by a female bird and since then she used to feel uneasy. She along with her husband went to Kālidāh and narrated everything before Śiva, and as directed the bird disgorged it on the same lotus-leaf from which she had taken it. It then reached Rasūla through the stalk. Vasiṣṭha, through meditation realised that the semen belonged to Śiva and with the help of Hirmanī a beautiful girl was created out of it having four arms and three eyes. She was named Padmāvatī and was sent to Mahādeva who became excited at the first sight. She immediately introduced herself to her father. Mahādeva asked her to assume her original form if, actually, she was his daughter. She took her uncommon appearance and at the glance of her poison-eye Mahādeva fell on the ground unconscious. At the request of the gods Manasā brought him back to life with the help of a glance through her nectar-eye. Then Mahādeva accompanied by Manasā proceeded to Kailāsā. On the way, they met Bāchāī, the farmer who wished to marry her. But at the glance from her poison-eye Bāchāī fell down senseless. His mother, Mālatī requested her to bring her son back to life. Padmā promised to revive on condition that Mālatī should worship her offering thousand animal sacrifices. Accordingly Mālatī worshipped Padmā in the form of a pot including eight Nāgas offering sacrifices of ducks, goats, sheep and buffaloes. Padmā kept her promise and restored Bāchāī to life.

Mahādeva led her to Kailāsā and kept her concealed in his
flower basket which was placed in the kitchen. Nārada narrated before Gāngā and Durgā that Mahādeva had brought home a girl who was kept hidden in the flower-basket. Candī hastened to the place and found Padmā in the basket and suspected her to be a concubine of Śiva. She abused her much and even lost her temper and spoilt one segment of her eyes by her bracelet. Padmavatī got terrific pain and took revenge by biting Candī in the form of a venomous snake. Candī fell down senseless. Nārada immediately reported the matter to Śiva who lamented and requested Padmā to make Candī alive. At Śiva's request Padmā brought Candī back to life. Mahādeva told the story of Padmā's birth and as a result the matter came to a happy end.

Mahādeva thought of the marriage of Padmā and requested Brahma to find out a bridegroom for her. Brahma pointed out the sage, Jaratkāru. But he was not willing for marriage as he dedicated his life to meditation. The spirits of his ancestors were urging him to marry and thereby to have a son because, without a son, the continuity of their line would be interrupted and thereby they would be prevented from obtaining salvation. After all, he had to submit and asked them to select a bride. In the mean time, Mahādeva along with Brahma approached him for marriage and Jaratkāru gave his consent for the same. Arrangements for the marriage ceremony were made and after observing all sorts of rites and rituals the ceremony was solemnised. Candī, the step-mother of Padmā could desire of a happy conjugal life and as such she used some medicinal herb at the time of ceremonial bath of the bride so that the bridegroom had to leave her in the bridal night.

26. In Viprādāsa's Manasā Vijaya Candī advised Manasā to wear her snake ornaments for the bridal night so that the bridegroom had to leave her for fear of the snakes.
Manasā Vijaya (op.cit) P 48.
The newly married couple went to Kurukṣetra where Ṛṣvakarṇa constructed a beautiful house for them. They enjoyed a peaceful life. One day, while Pāda along with her friends were having bath in the Ganges the sage, Ugratāpī happened to see her and was charmed and desired to enjoy her. Pāda tried to dissuade him from such evil motive. She revealed her identity that she was the daughter of Śiva and the wife of Jaratkāru. She was much devoted to her husband. Such evil proposal did not suit her. The sage grew angry and was about to curse her. Pāda begged his permission to go back home and to consult with her friends. The sage agreed and accordingly she returned home immediately and requested Netā to solve the problem. Pāda asked Netā to wear her dress and ornaments and sent her to the sage in her place.

The sage, Ugratāpī enjoyed her and led a happy conjugal life. In course of time Netā gave birth to a male child named Dhananjaya. Then one day again while Pāda along with other friends were having bath in the Ganges, the sage saw her and enquired about her. Netā revealed the truth. The sage cursed Pāda that she would soon be divorced by her husband. He offered Netā immense wealth and advised her to go to Pāda. Then he departed.

One day Jaratkāru, keeping his head upon the thigh of his wife was sleeping peacefully. It was about sunset and as such Pāda tried to awaken her husband. The sage got up from sleep and felt disturbed. He rebuked Pāda who pleaded that she had no fault. It was evening and as such she awakened him for the performance of the evening rites. The sage told that actually it was not evening. Kāli Nāga along with his kith and kin after being defeated by Garuda fled away through the sky and the sun was covered. Now the sage, was as disturbed by Pāda was ready to divorce her. She lamented much and reminded him that their marriage was performed for having a son for the protection of his ancestors from the hell and as such she requested him to bless her with a son. The sage uttered "Vedamantra"
and touched her abdomen and uttered the word "Asti". In course of time a son, handsome and endowed with all sorts of qualities, was born. His name was "Astika".

Jaratkāra left his wife and went alone to "Badarikāśrama" where he again used to practise austerities. Siva and Brahmā accompanied by other gods went to Padmā and celebrated "Cakrakara" and "Sacred thread offering ceremony" of both Dhananjaya and Astika who were then sent to "Guru-grha" for the study of the vedas. Afterwards both of them went to a hermitage where they used to observe austerities. After completion of such observance, they led married life.

Padmā accompanied by Netā came to the bank of "Kalidaha" and created a nice building where they kept numerous serpents as door-keepers, store-keepers and messengers. Then both Padmā and Netā roamed about and met some boys herding cattle in a meadow. Then Padmā asked Netā to fetch milk from the cowherds. The head cowherd was charmed with their beauty and wished to keep both of them as his wife. Other cowherds also cherished the same desire and as a result a quarrel took place among them. The head-cowherd proceeded to Padmā to catch hold of her but he fell down senseless as the goddess cast a deadly glance from her poison eye. Other cowherds also became the victims of the same fate. Netā asked Padmā to bring some of the cowherds back to life and thereby to pave the way for her worship.

In Viprādāsa's Manasā Vijaya the reason for abandonment of Padmā by Jaratkāra is narrated in a different way. Jaratkāra could not sleep for fear of the snakes in the bridal night. In the mean while a frog was thrown into the room by Candī for which the snakes began to hiss. The sage was so terrified that he ran out from the house and took shelter in a conch in the sea. Siva went out in search of him and at last took him out from the conch. The sage returned to Manasā and assured that she would be blessed with a son and then he departed.

Ibid. PP 48 - 46.
Padma brought some of the cowherds back to life and asked them to worship her in the form of a sacred pot offering sacrifices of birds and fruits including banana. Accordingly they began to worship Padma who got highly pleased and revived all the cowherds. From that day onwards all of them used to worship Padma regularly.

The cowboys of the Mahamadan "Qasi" noticed and called it "Bhūta-Puja" and tried to break the sacred pot. A quarrel took place among the boy-boys. The Mahamadan cowboys were defeated and they immediately reported the matter to the "Qasi", who communicated information to Hasan and his brother Hasan. They sent some soldiers to catch hold of the cowboys. The soldiers arrived on the bank of the river "Bina" and found there the cowboys worshipping the sacred pot. All of them were driven away and the "Qasi" broke the sacred pot. Padma could realise the situation and asked all her Nāga-soldiers to get ready. She, then, mounted on a chariot named "Hansa Hanasa" and reached Hastinapura. The Nāga warriors took their position encircling "Dilli-Nagar" and Padma sent information to Hasan-Husan through a messenger called Pānda Nāga that the "Qasi" who spoilt the objects of her worship was to be produced before her. Hasan-Husan refused, rather, they told that they were ready to fight.

A fierce fighting took place. The Nāgas killed many soldiers of Hasan-Husan who at last were compelled to join the battle; but on the ground senseless at the glance cast by Padma through her poison-eye. This information was communicated to Mbi Fatema, the mother of Padma.

According to the story narrated in Manasa Vijaya, Padma in the guise of an old Brahman woman begged milk of the cowherds for breaking her ceremonial fast. The boys refused, rather, they threw stones at her. She told that she was Manasa, the daughter of Siva. The boys asked to prove her identity. Manasa immediately brought the snakes before them and Manasa disappeared and made their cows fall into a marsh. The boys who were in such a great distress saw Manasa standing nearby and laughing at them. The boys were convinced of her identity and requested her to rescue the cows. Manasa did accordingly and the boys worshipped her as directed. (Ibid, PP 60 - 62).

In Manasa Vijaya there is no mention of Fatema Mbi. On the other hand...
Ifrān-Bīsān who came immediately to Padmā and begged her for her two sons. Padmā made them alive on condition that they would have to worship her offering nine lakhs of sacrifice. Accordingly Ifrān-Bīsān worshipped Padmā with pomp and grandeur and Padmā revived all their soldiers including the "Gāndā.

Then begins the description of the birth of Cānde.

Prasukāta, a devotee of Sankara while having a bath in the Ganges saw a pair of nestlings floating on water. He rescued the birds and kept inside the hollow of a tree where in course of time they laid two eggs. Two nestlings were born in time. A serpent, Padmā swallowed the nestlings and fled away. The birds became disappointed. They assumed that the nestlings had been killed by the sage and as such they cursed the sage that he would also experience the same sort of mental agony owing to the premature death of his son. While the sage returned to the hermitage he found neither the nestlings nor the birds. Through meditation he realised what had happened and out of grief he gave up his life.

Koṭāresvara was the king of Cāmpa. He was a staunch devotee of Sankara. As he had no issue, his wife CandraKaTa used to worship Pārvatī who blessed her with the boon that she would be the mother of a son. Pārvatī got the soul of the sage, Prasukata and made CandraKāTa conceived. In course of time she gave birth to a male child named Candradhara. While he

99. . . . there is the mention of Cāmpā Bibi, the wife of Bīsān who tried her best to dissuade her husband from fighting with the Nāgas of Manasa. Ibid - P 70.

80. In Manasa Vijaya death of Bīsān is not indicated. At the loss of his soldiers including his brother, Bīsān had to submit to Manasa.

Ibid - PP 81-86.
attained maturity, Koṭaresvara got his son married with Sona, the daughter of Sankata Sadhu. He then died. Candradhar meditated for twelve years and got the boon from Sankara that he would be treated as the son of Sankara-Pārvatī. He was endowed with the occult power of "Mahājñān" with the help of which he would revive the dead.

In course of time Candradhar got six sons and all of them were married. He called his 7 "Navapātras" (Nine main councillors) and discussed with them to arrange for a garden. Accordingly he constructed a garden full of different kinds of flowers and fruit trees. Then he decided to go on a trading voyage.

In an auspicious moment, Candoda started his voyage and crossed Gupta Gādādhara, Nandagāti, river Mahēśvari, Rambhāvati state, Munighat, Raighat etc. Then he reached Ratnapur. The name Ṛṣabha of the king of that place resembled his name and as such Candradhar made friendship with the king and made arrangement for exchange of commodities.

Padma accompanied by Neta roamed about and reached the river Saptanadi where Jalo and Mālo stretched their net for nine days continuously, but could not catch a fish at all. Padma and Neta asked for help in crossing over the river. The boat was small and worn out and as such Jalo requested them to cross one by one. But both Padma and Neta got on board together and crossed the river without any difficulty. Jalo and Mālo got surprised and recognised them to be goddesses. They expressed their misery and Padma, out of compassion asked them to cast the net in the name of Padma. They did accordingly and got a pair of sacred pots made of gold. They asked Jalo and Mālo to worship the pots and disappeared. Jalo-Mālo took the pots home and worshipped them with due respect. Soon they became prosperous.
Padma and Neta went to the city of Chandradhar. Padma appeared before Soneka in dream and directed her to bring the pots from Julo-M alo and to worship them. As a result she would get what she would desire and Cando who was away on voyage would also return home safely. On the next morning Soneka mounted on a palanque and being accompanied with women reached the residence of Julo-M alo for the sacred pots. But they refused to offer the same. At last Padma herself appeared before them and asked to offer the pots. They did accordingly and made another "Padmaghata" of gold for them. Soneka created a "Nandapa" by Visumbara Sutradhar and started worshipping the sacred pots. Padma became highly pleased and told Soneka that Cando would, soon, return home safely.

Parvati became afraid of being deprived of the worship by the people as they used to worship Padma so gorgeously in Campaka. Therefore, she informed Cando that Soneka would destroy his city as she was worshiping a "Kani" (one eyed). She gave him the "Hematula" staff which was neither burnt, nor sunk, nor lost, and asked him to drive away Padma from his kingdom and promised all sorts of assistance sought for this purpose.

As directed by Padma, Neta in the guise of Soneka appeared before Cando who was asleep at night. At the sight of Soneka in his dream, Cando grew anxious to meet his wife and asked his councillors to arrange for immediate return journey. In spite of the request of his friend-king Cando returned to his country. On his way home he touched Kandaghat, Kamghat, Pancaghat, Raighat, Mahesvari, Godavari etc. and at last reached Gunjari. When he reached Campaka he was charmed at the grandeur of his kingdom. He became much pleased at the company of Soneka. He took rest and fell asleep. Candi appeared in his dream and induced to drive away Padma from his city. Cando remembered what was previously told by Candi and took the Hematula staff. He went to the place of worship and smashed the pots to pieces and hurt Padma by her waist. Padma became enraged and resolved
to take revenge. According to the advice of Neta she went to Mahadeva in Kailasa and narrated in details what had happened. She begged permission for taking stern revenge. Mahadeva gave his consent. Padma returned and killed his six sons with the help of Pundu-Naga. Cando became restless. He proceeded to Kailasa and narrated his affliction done by Padma. Siva abused Cando for hurting Padma by her waist. At this Cando intervened. She told that Cando had no fault. Padma reported the matter falsely. Her evil nature was known to all. She killed Cando's sons without any reason. Now his sons should be brought back to life. Mahadeva reminded Cando that he was given "Mahajnan" and by the grace of that supernatural wisdom he might make his sons alive. Cando did accordingly. Padma felt insulted and asked "Dhahan" to call in all the serpents of the world with a view to destroying his beautiful garden. Thousands of serpents appeared and began to destroy the plantation. Cando got the sad information and hastened to the place. A fierce fighting took place between Cando and the serpent-host. The serpents were defeated and all fled away. He revived his garden by his occult power.

Padma lamented her defeat and asked Neta to devise a plan for attaining victory. Neta advised Padma to enter into the harem of Candradhar disguised as the younger sister of Sonaka, and to take away his "Mahajnan" by captivating him with her beauty and amorous sight. Padma dressed herself attractively and went to Sonaka in the guise of her youngest sister, Kanaka. Sonak recognised her and welcomed her. She was busy in conversation with Kanaka. In the mean time Cando came in and saw Kanaka and was smitten with love. Padma also showed indication of that sort. When Cando met Kanaka alone he became so charmed that he wished to enjoy her. Padma skilfully indicated that unless she would get "Mahajnan" she would not fulfill his desire. She had come to Cando for getting "Mahajnan" as her elder brother had met his death due to snake-bite.
Under the circumstances Cando had to submit and as such revealed "Mahānāgū before Kanaka.

Padmā at once came out and assumed her own appearance and told Cando that she had cheated him. So saying she mounted on the chariot arranged by Metā and disappeared immediately.

Padmā then destroyed his precious garden and his six sons also were bitten to death by Pāndu-Nāga. As Cando was now powerless he invited ojā Dhanvantari who revived his garden as well as his six sons. while Padmā got this information, she began to weep. Metā told that Padmā could do no harm to Cando so long Dhanvantari was there and as such arrangement should be made for the destruction of Dhanvantari. Padmā asked Metā to call Takṣaka to kill him. Metā told that Takṣaka would not be the proper instrument in this regard. In this connection she recounted the story of the king, Parīksita to prove the superiority of Dhanvantari.

The king, Parīksita fatigued of hunting came to the sage, Susuptila who was on meditation. The king asked repeatedly for water but the sage uttered not a single word. The king grew angry and placed a dead serpent around the neck of the sage and went away. Śrīngi, the son of Susuptila arrived and cursed the king to be bitten to death by Takṣaka within seven days. Accordingly Takṣaka disguised as a Brāhmaṇ went to bite the king and met Dhanvantari on the way who was proceeding to the palace to save the life of the king. Takṣaka tried to dissuade Dhanvantari from this campaign. But he was determined. Takṣaka then revealed his own identification. He assumed his own fearful form having a canopy of five hundred hoods and vanquished a "Bata-brīṣa" into ashes and asked Dhanvantari to revive it. Dhanvantari collected the ashed and revived the tree pouring forth pure water from his Kamandalu after reciting "Mantras". Takṣaka became astonished and some how managed to send back Dhanvantari by offering immense wealth. Takṣaka again took the form of a Brāhmaṇ and entered into the special chamber of the king. He offered a "Badari" fruit to the
king. While the king took the scent of it he fell down senseless and breathed his last. The king was succeeded by his son, Jaimajaya, who asked the sages to arrange for the snake-sacrifices in revenge to the death of his father. Arrangements were made accordingly. The sacrifice was begun and hundreds of snakes were being destroyed. Taksaka took shelter under the throne of Indra. The king Jaimajaya asked to offer for final ritual the destruction of Taksaka even, if necessary at the cost of Indra himself.

Narada got the information and asked Astika to protect Taksaka as well as Indra immediately. Astika appeared at the site of the sacrifice and asked "Daksina" from Jaimajaya. The king expressed his willingness to fulfill his desire. At this Astika asked the last ritual to the sacrifice for him. Thus Astika prevented the culmination of the sacrifice and thereby saved the life of Taksaka.

Nesha advised Padaa to arrange for destruction of Dhanvantari. Padaa in the guise of a curd-selling girl named Kamalā went to sell poisoned curd to his disciples who took such poisonous curd and fell dead. Dhanvantari brought them back to life. Nesha advised Padaa to devise a fresh plan to make an end of the life of Dhanvantari. Nesha in the guise of a flower-girl went to Kamalā, the wife of Dhanvantari. She told her that a lady from Madhav-nagar named Kamalā was desirous of making friendship with her. The wife of Dhanvantari gave her consent for making friendship as they were name-sakes. Padaa then in the guise of Kamalā of Madhavnagar went to Kamalā, the wife of Dhanvantari with valuable presents and pledged friendship. Both of them were extremely happy and spent much time in merriment and in course of time, Padaa enquired about the death of Dhanvantari, but Kamalā had no knowledge of it. At the request of Padaa, Kamalā enquired of Dhanvantari about his death. Though he refused to reveal the secret, at last he had to yield. He narrated the fact that he once played with the serpents in front of king Parikṣit. The serpent, Udaykāli became uncontrollable and fled away and
took shelter under the seat of the sage, Pulastya, who was meditating at that time. Dhanvantari grasped the snake by his tail and tried to pull him out. As a result the seat was shaking and the sage asked him to leave the snake there. Dhanvantari paid no heed to the words of the sage. He pulled him out and at this, the sage cursed Dhanvantari that he would meet his death through Udaykāli. Padma thus came to know the secret of the death of Dhanvantari.

Netā asked Padma to bring Udaykāli from Śiva. After so many entreaties she got the serpent from her father and Dhanvantari was mortally bitten by Udaykāli. He called in his chief disciples, Dhanā and Manā and sent them immediately in search of medicinal herb. He directed to take a burnt fish and to make it touch the herb. If the fish would happen to revive as a result of such contact, that very herb should be uprooted and brought at once. As advised by Netā, Padma, in the guise of a lady, met Dhanā-Manā while returning with the herb and falsely reported that Dhanvantari breathed his last and his body was cremated. Dhanā-Manā got perplexed; threw away the herb and ran home weeping. But they were surprised to see that their master was still living. They narrated the fact before Dhanvantari who asked them to bring either the herb or some portion of earth where the herb was thrown away. Dhanā-Manā ran to that place but to their utter astonishment, they saw there a pond. They reported the matter to Dhanvantari who sent them again for bringing foam from that pond. But Dhanā-Manā found that a duck swallowed the foam. Thus Dhanvantari had to submit to his fate. He gave up his life without any medicine. Arrangements were made to cremate the corpse. Padma, as advised by Netā, went there in the guise of a monk and asked them disciples of Dhanvantari to place the corpse on a raft made of banana-stumps and let it float on the river so that some occult ojāma could revive on the way. They did as they were instructed. Padmāvatī received the dead body
and dried it up and kept it with the demoness, Dhana.

Neta, now, advised Padma to kill the six sons of Cando, who was still abusing her. Accordingly all the six sons namely Sridhar, Srikar, Guvaker, Madhukar, Sudhakar and Durgavar were bitten to death by six serpents namely Padmasankha, Padmanaga, Anantaka, Piplikanaga, Jalesvar, Keutiya and Brahmagal respectively. Soneka lamented bitterly; Cando tried to console her. According to his order, the six dead-bodies were placed on rafts made of banana-stumps which were set adrift in the river. Padmavati received the corpses and dried them up and kept them with the demoness, Dhana.

Cando called in his main five councillors and decided to set out for a trading voyage. He asked the carpenter, Giribar to bring the "Manpaban" tree and to construct the vessels. He went to the hills in search of the tree but could not find out that particular tree. At last, according to the advice of an old man he went to the "Advut Parbat" where he found the miraculous "Manpaban" tree on the shore of the sea. He could not dare to cut the tree and reported the matter to Cando who arranged for the worship of Hara-Gouri. Hara-Gouri became pleased and asked Cando to cut the northern branch of the tree. Cando did accordingly and asked Giribar to begin the construction of the vessels. The astrologer, Jasai was told to count an auspicious moment for the commencement of the work. As directed by Padma, he counted an evil moment i.e. "Rahu-Sani-Yoga". Accordingly Cando asked Giribar to start construction of the "Madhukar-dinga". The depth of water in Kalidah was of thirteen "Tal" and Giribar was asked to construct the boat of the height of fourteen "Tal". Giribar constructed fourteen boats and all of them were attractively decorated.

Cando discussed with his captain Daulai about the trade and arranged different kinds of merchandise. He then worshipped Ganesa, Yama,
Sani, Rahu and Sankara-Bhata. Padma appeared before Cando and asked to worship her also. She even pointed out that he would be blessed with his dead six sons, damaged garden and the fourteen cargo-loaded vessels but Cando was determined not to worship Padma.

Cando along with his kinsmen took food at his residence on the occasion of his departure on voyage. Different kinds of palatable dishes were prepared by Soneka. After taking food Cando took rest on his bed and was charmed at the presence of Soneka. In the mean time Netu asked to bring the souls of Ush Anirudha, the dancing couple of Indra and to insert them into the wombs of Sumitra and Soneka respectively.

Accordingly Padma went to Indra to recruit Ush Anirudha for a period. She narrated before Indra that she was much insulted by Cando and she had to take revenge through Ush Anirudha. She devolved a plan that both Ush Anirudha would perform a dance in the court of Indra and Padma would cause some mistake in their performance and consequently they would be cursed by Indra to lead a mortal life for a particular period. Indra hesitated, but at last had to yield. He asked Ush Anirudha to perform a dance in his court. Ush was not willing at all as she had dreamt a bad dream in the previous night. But they had to carry out the command and as such both of them, dressed properly were ready for proceeding to the court. In the mean time, Ush noticed some evil symptoms appeared before them and therefore, she worshipped Candi who did not appear before her as she was requested so by Padma.

Ush Anirudha started their dance performance. Manasa disguised as a dreadful demoness appeared in the sky. Ush Anirudha got frightened and some sort of discord happened in their dance-measure which made Indra displeased and as a result both of them were cursed by Him to lead a mortal life for a particular period in order to perform some affairs for Padma.

Padma took the couple to a distant sea-shore where she raised a fire. Ush exacted the promise from Padma that she would be able to get back
the things lost, to make alive the dead and to regain heaven after comple-
tion of the task entrusted to her. After this, both Usā-Anirudha entered
the blazing fire and gave up their life. Their souls were taken away by
Pāṇḍunāga.

Narada noticed everything and decided to make a quarrel between
Yama and Padmā. So he informed Yama that the souls of Usā-Anirudha were
taken away by Padmā and induced him to get back the souls as he was the sole
authority for preserving the same. Yama grew angry and was ready to fight
with Padmā for the restoration of the souls; but he was captured by Padmā
and this information was communicated to Brahma by Narad himself. Padmā
at last made him free at the request of Brahma. Then according to the wise
advice of Neta Padmā inserted the soul of Usā-Anirudha into the wombs of
Sumitrā and Sonekā respectively.

Sonekā was foretold through a dream that a male-child would be
born to her and this was informed to Cāndo who was ready to go on trade for
twelve years. Cāndo recorded it in black and white keeping the Brahmin,
Gamsi and the astrologer, Yasal as witnesses, and kept it with Sonekā so
that after returning from trade at the end of twelve years Cāndo could not
deny that he was the progenitor of the child born to Sonekā.

An astrologer was consulted for an auspicious moment of starting.
The astrologer reported that there was no indication of auspicious moment
for immediate starting according to his astrology and this made Cāndo angry.
He tore off his manuscript and even beat the astrologer. Sonekā tried her
best to dissuade her husband from starting in such unsuspicious moments; but
Cāndo paid no heed to the words of Sonekā and ordered his captain for
immediate starting.

All the fourteen boats namely Madhukar, Sankhasur, Ratnapāt, Durgāvar, Kharsal, Dhīghal pāghal, Udaipurā, Mānīk-mohara, Lakṣ̣ā-</p>
launched one after another. Sailing down the Guniari, Cándo touched Kamū-
hati, Durjai Ghar to the left, Gopālpur to the south, and Kālidah. Then
Cándo reached "Tīrtha-Gāḍāsāni" where the river, Ganges divided into th-
hundred streams flowed to the sea. Cándo performed religious rites in a
memory of their ancestors and worshipped Canapati, Rahu, Sani and other
gods. He worshipped Sāṅkara and Bhavānī with special offerings and at
that time Padmā appeared before him and asked to worship her also. But he
rebuked her and drove her away holding his "Hematāl" stick. Netā
advised her to build a palatial building for her in the sea and to attract
the mind of Cándo towards Padmā. Accordingly, Bisvākarmā, the divine archi-
tect built a splendid temple for Padmā with gold and precious metals. Sweet
melody through different musical instruments was being produced. On hear-
ing such melodious sound Cándo, being impressed, enquired about the temple
and when he came to know from Sānāi Pandit it that it belonged to Padmā, he
got enraged and entered into the temple and destroyed it with his "Hematāl"
stick and loaded his boat, Madhukar with precious materials. Padmā, then,
according to the advise of Netā, sought for assistance from "Matsya" (Fish),
"Kākar" (Crab), "Jok" (Leech) and "Kumbhīr" (Alligator) to obstruct the passage.
When the vessels reached the bend of "Kākar", numerous monstrous crabs
appeared and obstructed the boats. The captain, Dalāi along with other
crewmen shouted like jackals; as a result, the crabs disappeared. Then
the vessels reached the bend of "Jok" and huge leeches obstructed the move-
ment of the boats and as the crew-men poured down lime, alkali and
potash and as a result the leeches fled away. Then they crossed the bend
of "Matsya" giving them roasted goats. Afterward they reached the bend of
"Kumbhīr" and the fierce alligators obstructed the boats, but the crew-men
poured down "Haridrā" and the alligators disappeared. Thus, they crossed
the four bends and lastly reached the turn of "Nākṣā" where they could
not recognised the directions owing to thick darkness. Dreadful demons
Then they reached golden Lanka. Rīvīṣaṇa, the king sent a messenger, Duryyodhana by name to enquire why they were coming to the land of the Rākṣasas. Saṃsā Paṇḍit skilfully narrated that they were the devotees of Śrī Rāma and were coming from Ayodhya. When the king was informed accordingly, he became pleased at the mention of Śrī Rāma and invited Cāndo to his chamber. Cāndo appeared before the king with some presents. The king also welcomed him offering valuable gifts. Then Cāndo departed and after three days reached Pāṭan, the land of Candraketu.

At night, according to the advice of Netā, Padmā, in the guise of a Ārāṇī Brahmin-widow, appeared before Candraketu in dream and reported that the merchant coming to his kingdom had brought poisonous fruits to take the life of Candraketu and thus he would occupy his land. In the morning the king attended the court. Cāndo went there with gifts including betel-nut, coconut, goat etc. The king remembered what was told in his dream last night. He asked the door-keeper, Cīribar to taste the coconut fruit. But none of them knew how to take the fruit. Therefore, due to ignorance, Cīribar used his teeth on the bark of the coconut and his teeth were stuck to it. As a result his teeth were broken and bleeding started. The king was confirmed and ordered to keep Cāndo in prison. His hands, feet and neck were tied with chain and a heavy piece of stone was placed upon his bosom. Cāndo lamented and slept at the dead of night. Candī appeared in his dream and told that she would arrange for his release in the morning. Candī asked "Tera" also in his dream to go to the king and to clarify the matter.

Accordingly, Tera went to the king and told that Cāndo was imprisoned without any fault. He called upon Cīribar and asked to drink water from the coconut in the presence of the king. Cīribar hesitated but as soon as he got the sweet taste, he used to ask more. The king understood his mistake and asked to bring Cāndo from the prison house.
Candraketu begged pardon and made friends as they were namesakes. Then Cando went to his resting place where he discussed matters relating to the trade with his councillors.

On the next morning Cando went to Candraketu with some presents. The king were much pleased and asked to bring his materials from the boat and to accept what he would be demand on the favourable terms of exchange. Cando gained a lot from this transaction and filled up all his fourteen boats with valuable commodities including precious pearls and jewels. He stayed there happily. Time passed on and at last, Sama reminded that twelve years were about over; Hasan-Husan were their neighbours enemy-kings and enmity with Padma also was prevailing. They had no knowledge since long about their own land and as such they should return very soon. At this Cando made up his mind to return to Campaka and took leave from Candraketu who offered valuable gifts to him at the time of departure.

On way back, when Cando reached Kalidah he found "Kamal-puri" where lotus flowers were blooming. Cando came to know that it belonged to Padma. He grew angry and smashed the lotus flowers with the Hematal stick.

According to the advice of Meta, Padma went to Mahadeva and got permission from him for sinking the fourteen boats with all crews and cargo keeping Cando alone alive. Then she asked Hanumana and Bhima to assist her in sinking the boats and brought all the rivers to fill the Kalidah to the brim. Lastly she got cloud and storm also from Indra. In this way Padma made all sorts of arrangements and made all the vessels sink with the help of Hanumana, Bhima and the "Yakṣas" except the Madhukara where "Siva-Linga" was preserved. Padma asked Hanumana to keep the "Siva-Linga" along with Brahman Samai at Kailasa and then sank the Madhukara also. Cando was floating. Padma sent one bottle-gourd (Lao) for his rescue. Cando used to rebuke Padma and at this, she took the bottle-gourd
away and sent the white ants to bite on his face. Padma, then, made some "Padma-puspa" float. When Cando touched the lotus flowers he uttered the words "Rama, Rama, Visnu, Visnu" as if he came in contact with some evil objects. Thus after floating and floating in the Kālidāsa, Cando, naked and exhausted, finally reached the shore. Women who came to fetch water noticed him, got frightened and ran away. Cando got a small piece of cloth from a Brahmin who came to perform some rites in the water and some how draped himself with it. Then he came to the bank and found some banana-peels lying about and out of excessive hunger he decided to eat the banana-peels even. Padma asked the wind to wipe them away.

After seven days' starvation Cando got the information from a lady that there was a generous man named Chandrakar Mandal in the village Lakshipur. He went to the man and narrated his misfortunes. Mandal made him wear new clothes and offered him delicious food. Cando spent the night peacefully and awoke from sleep early in the morning. Mandal came to him with his grand son who was wearing a chain of precious pearls. The child crept into the lap of Cando. No sooner had Cando touched the child than the chain was turned into charcoal. Mandal realised that the man was a mischievous one and as such smeared his face with lime and black dye and garlanded him with some perforated pitchers tied up together and drove him off across a river. Cando lost his bearings and roamed about in a forest. There he met some people fishing in water and helped them and as a result he got a share of fish which he sold at six score of cowries. But Padma turned the fishes into serpents and the villagers thought him to be a mischievous snake-charmer and gave him a good thrashing for defrauding them and turned him away.

Cando felt hungry. He noticed a garden of banana and got some bananas without any permission. The owner caught hold of him and beat him. But he was, after all, moved at the entreaties of Cando
and offered him a few numbers of bananas.

Cando being exhausted took rest under a tree and slept there. But he again had to experience another sort of cruelty of fate. Padma along with Neta stole away as valuable materials from the store of the king of that place and kept by the side of sleeping Cando. The watchmen found out the thief with stolen materials and brought before the king who ordered to impale him by placing on a stake; but he was protected by Candi. Cando fled away and entered into a forest where he found bundles of fuel collected by some people. He took some of the bundles but the owners arrived and beat him and kept him tied with the creepers. Padma sent gadflies and mosquitoes to bite him. After much torture he somehow tore the creepers and went away and reached the town, Sripur where Padma, disguised as a barber shaved his beard on one side and cut his hair on the other side and disappeared. People thought that he committed theft somewhere else and as a result he was punished in such a way. Cando covered his head and proceeded by a lonely path. Padma this time disguised as a "Yogini" met Cando who narrated to her all his miseries. "Yogini" told him that she was coming from Campaka where all were pulling on wall. She introduced the way how to reach his land, Campaka. She, further, advised him that he should enter his house in the evening so that other people could not recognise him, otherwise, people would insult him for his ugly look. Cando went on and noticed hornet-nest and thinking it to be a jack fruit touched it and as a result he was much tortured.

In the mean time Padma in the guise of a fortune-teller went to Soneka and told her that her husband would be returning home safely. But the astrologer warned that in the evening of that day some evil spirit might enter the house and pretend to Cando himself. He should be taught a good lesson. Then the astrologer gave some medicinal herb to be used as a precautionary measure and went away. Soneka remained in the inner part of the
the house with Lakhindar and asked her maid servant, Durbalî and six daughters-in-law to remain alert.

Cando appeared in the evening and tried to enter through the backdoor. The maid servant, Durbalî was confirmed that the evil spirit was peeping and as such she beat him on his head. As a result Cando fell down and Durbalî sat on his bosom and kicked his face with her feet. Cando lamented bitterly and his daughters-in-law communicated all these matters to Sonekā who came to the spot and could recognise her husband.

Sonekā prepared food and Cando after proper shaving and hair-cutting went to dine. After food he took rest on a comfortable bed. Lakhindār, the son of Cando who was twelve years old noticed Cando and apprehended that he had stealthily entered the house with some illicit motive as there were six young widows in their family. In the mean time Cando also noticed him and thought him to be the outsider having evil motive and as such caught hold of him. A duel fighting took place. Durbalî informed Sonekā who came immediately and stood between Cando and Lakhindār. Cando abused Sonekā and told that an outsider had established illicit relation with his family for which sinful act he had to suffer from so many miseries.

Sonekā clarified the matter and told him that Lakhindāra was their son. She showed Cando the letter written by himself just on the eve of his voyage. Cando was overjoyed. He embraced and kissed his son whom he met at the age of twelve years and forgot all his miseries and misfortunes.

People came to see Cando. He along with his son, well-dressed and well-attended by his soldiers came out to the street, nicely decorated to pay visit to his subjects.

Cando called on his councillors and narrated his experience on trade. He told how he managed to get valuable commodities on exchange and loaded his fourteen boats with cargo. Last of all he disclosed the fact that on his return journey Padmā made quarrel with him and as a result she
caused to sink all the fourteen boats with crew and cargo in Kālidah. He, somehow, escaped and reached home by the grace of Candī.

Cāndo, now, decided to find a suitable match for Lakhindār. Madhava Bhāta mentioned the names of many kingdoms with numerous kings and nobles having marriageable daughters. But, last of all he pointed out that Beulā, the daughter of Sāhe, the king of Ujāni, who was beautiful and at the same time, endowed with many qualities, would be the perfect match for his son. She could find out the lost and revive the dead. She could even boil the globules of iron tender. Cāndo decided to get that maiden married by his son and as such asked his kith and kin for permission. Bangsadhar, his uncle welcomed the decision.

All arrangements including valuable ornaments were done for the proposal for the bride. Further, he did not forget to have some globules of iron made by a smith. Then he started for Ujāni along with his son accompanied by his relatives and his subordinate kings with numerous soldiers. On the way, they took rest and Cāndo accompanied by his son only proceeded to Ujāni.

According to the advice of Netā, Padmā went to Beulā and spoke to her in her dream to go to Muktesāvar where she would get boon from Padmā. Accordingly Beulā accompanied by her attendants started for Muktesāvar to bathe in the tank and in the mean time Cāndo and Lakhindār also reached that place. Padmā too went there in the guise of a Brahmin-widow. It happened that Beulā's frolics in the water scattered a few drops on the body of Padmā who cursed Beulā that her husband would die of snake-bite on the wedding night and she would not have any descendant to continue the line of the family. Beulā got enraged and told her that she had been cursed without any fault. The curse would not effect her as she was chaste, on the other hand, the widow herself was a woman void of character. Beulā proved her chastity by bringing forth some valuable pearls and the "Hari-Bamsa Puthl" from the bottom of the yamb tank and returned home. Cāndo got
detailed information regarding Boulā from a passer-by and followed her. He falsely reported to Sahe that after being ship-wrecked he had somehow reached that place experiencing seven days' starvation. Sahe received him cordially and asked to take food. But Cando expressed that he had globules of iron at his disposal and if anybody could boil them tender he might take them as food. Sahe informed that it would not be possible to boil the iron pills. At this Cando pretended to be disappointed. He told that it could be easily done in his land even by the women of lower Ḍvīḍ caste. He blamed that the land of Sahe was sinful and so saying he became ready to depart. Boulā heard of it and reported that she would be able to boil the iron pills and accordingly she did the same by the grace of Radhā. Cando was much pleased and took his meal. He told Sahe that his daughter was chaste and then left his place.

Both Cando and Lakhindar returned. People were eagerly waiting for them. Cando discussed with his councillors and expressed before them that he would be highly pleased if he would get Boulā as his daughter-in-law. But she was cursed by a Brahmin-widow that her husband would die of snake bite in the night just after the wedding day. His councillor, Joydhar told that both the bride and the bridegroom would be kept well-protected in a building specially constructed for this purpose. In the mean time Cando's soldiers beat the drums and Sahe was informed by a messenger that their land had been attacked by the enemies. Sahe along with his six sons arranged the army and proceeded for fighting. A fierce battle took place. Candī appeared in the battle field. Cando was encouraged. All the soldiers belonging to Sahe were killed. But, after all, at the request of Cando, Candī revived all the dead.

Midhava Bhāṭa sent by Cando narrated before Sahe that Cando was proceeding to his land with a proposal for his daughter to be married by his son, Lakhindar; but Sahe without knowing his purpose fought with
At this, Sāpe along with his six sons went to Cāndo and begged pardon for their fault committed through ignorance and greeted them.

The astrologer, Jasāl verified the horoscope and found everything favourable and as such marriage was finalised and date was fixed.

Cāndo along with his men returned home. He asked the architect, Kesāl Kamar to build a sealed chamber of iron. Before its completion, Padmā according to the direction of Nētā, met the architect and made him, by threat, leave a hair-breadth wide hole in the north-east corner of the chamber and keep covered with vermilion.

On completion of the chamber, Cāndo visited it and to his utter satisfaction, he offered the architect valuable gifts made of gold. Now, everything for the marriage had been prepared and the day arrived. Cāndo informed Sonekā about all arrangements made for the marriage. Sonekā recollected the dream experienced during her pregnancy that Lakhāi would die in the bridal night and as such she began to weep. But Cāndo consoled her and Lakhāi himself requested her for permission to start for marriage and after all Sonekā expressed her word of assent. Then Lakhāi mounted on an elephant and the marriage procession for Ujānī started. Messengers sent by Sāhe welcomed the party at the gate of his kingdom. Women flocked to the capital to witness the bridegroom and all of them were charmed. Different musical instruments were being played and Sāhe himself received Cāndo and his party. Arrangements were made for their rest.

Rāti, the maid servant of Sūmitrā invited all the women for the "Suāg Tolā" ceremony. After that Beulā had the ceremonial bath and wore her bridal robe. Sāhe welcomed Lakhāi ceremoniously and the celebration started. Nētā induced Padmā to send some serpents before Lakhāi at the time of the marriage and accordingly the goddess, mounting on her chariot, along with numerous serpents remained in the gau air and no sooner had Lakhāi had a glance at the serpents than he had fainted. All on a sudden, lamentation
arose around. Beula did not loose heart. She hastened to the palace of Padma and met there Dhamai, the gate-keeper who falsely reported that Padma was absent. Beula got enraged and Dhamai was frightened and as such he revealed that Padma was sleeping inside the palace. Beula entered but could not find out Padma. She got disappointed and cut her six breasts in protest. Padma was still silent. Beula at last resolved to make an end of her life by putting a razor on her throat and then only the goddess appeared and gave her some flowers and water for the revival of Lakhai. Beula sent the objects to her father who sprinkled the same on Lakhai's head and consequently he got his senses back. Everybody was overjoyed and the celebration again started. Beula in valuable and charming bridal robe and decorative braid went to the celebration as the bride and after observing all sorts of necessary rites she touched the eye of Lakhindar with the finger of her left-hand. Lakhai realised as if a serpent was craving and got fainted. Again he was recovered with the help of the flowers and the water offered by Padma. When the marriage ceremony was over the bride and the bridegroom were led to the interior of the house where the women observed some other popular rites. Lakhai took his meal and retired to bed along with Beula. Lakhindar fell asleep and Padma as advised by Neti sent four serpents to Beula one by one. Beula brought a cup of milk and put before the serpents and when it was drinking the milk & she caught it by the head with the pincers of gold. Thus, all the four serpents were trapped by Beula and at the request of Padma who attended in the guise of a widow she released them.

In the next morning the priest observed different rites in connection with the "Bahi Briya".

At an auspicious moment Beula started for her husband's home. Lamentation arose throughout Ujani. Seven boats were loaded with different kinds of articles given as dowry. When the party reached "Campaka" Sonkha along with other women received her daughter-in-law performing all customary rites.

At night the couple were directed to stay in the sealed chamber
specially constructed for them. Medicinal herbs, mongoose, pea-cock, were kept there for the safe guard. Soneka kept some eatables inside the chamber. Cando reminded Beulā to remain alert throughout the night and to protect her husband from the snake-bite. He had kept armed guards outside the chamber.

As advised by Netā, Padmā asked her attendant, Dhāmāi to summon all the snakes from the heaven, the earth and the lower region (Pātāla). Padmā sent them one by one to get into the chamber and to bite Lakhāi; but no body could succeed. Padmā lamented infirnt of Netā and began to abused the serpents. Netā reminded that none except Kālināga would be able to bite Lakhindār; but it would not be possible to approach Kālināga without having the "mahāsāṅkha" from Mahādeva. Accordingly Padmā got it from her father and sent Dhāmāi with the "mahāsāṅkha" to summon Kālināga immediately. Dhāmāi went to Kālināga and narrated before him all the happenings in details. Kālināga at once reported to Padmā who commissioned him to get into the chamber through the hair-breath wide hole kept by the architect in north-east corner of the chamber and bite Lakhindār. Kāli took the form of a black-bee and flew to the chamber.

Lakhāi felt hungry and asked Beulā to cook food. As there was no arrangements for cooking she requested him to take some fruits.

Lakhindār was charmed with her beauty and wanted to make love with her. He got excited and wanted to embrace. Beulā tried her best to dissuade him from such intention as it was not proper on the bridal night. She reminded Lakhāi their past. They were brought from heaven and had been commissioned by Padmā to make Cando worship her. Now it would happen that Kālināga would bite him to death that very night and she would have to bring back his life after six months! harddess attempt. If she would loose chastity she would not be able to succeed. Lakhāi understood the situation and became calm and fell asleep.
One and all fell asleep. Kālināga entered into the chamber, as he was previously instructed by Padmā. He was moved by the beauty of the couple and hesitated to bite. He remained by the side of Lakhāi and unfortunately his foot touched the body of Kālināga and keeping Brahmā, Viṣṇu, Mahēsvar and other gods as witnesses he bit Lakhāi at his small toe. Now Kāli was about to escape; but the knife from the hand of Beulā fell upon his tail and as a result the tip of the tail was cut off.

At the mortal pain Lakhindār woke up and cried piteously and then breathed his last. Kālināga kept his soul within spot and handed over to Padmā who praised him Kālināga for his achievement.

Beulā got up from sleep and to her utter astonishment, found Lakhāi dead. She took her dead husband in her arms and began to cry loudly. Sonekā heard and asked Čandō to hasten to the chamber. In the mean time all the guards also woke up and informed Čandō that something evil had happened.

Now the tragic news spread. Čandō got enraged and searched for the snake but there was no trace of the serpent. He asked Lengā to call Susan Beζ, the son of Dhanvantari. The Ojēa disclosed that it was not possible on his part to revive Lakhindār.

Sonekā lamented much. Čandō put the blame upon Padmā; he grew angry and abused her. Beulā requested Čandō to allow her to float with the corpse of her husband on a raft made of banana-stamps. She assured that she would return with her husband, brought back to life. Čandō refused; rather, he tried to dissuade her from such attitude. After all, at the request of his councillor, Jaydhur, Sonekā also tried to dissuade her. She even expressed her doubt that her chastity might be endangered.

But Beulā was determined and before starting she kept some omens as proof...
regarding her chastity and safe return with her husband. She lighted an earthen lamp with a few drops of oil and told that it would be lighting for six months without additional oil as a proof of her chastity. She uprooted a "Bhumilampa" flower and handed over to Soneka and told that if the flower would get dried up and its fragrance would vanish it would prove that her chastity would have been spoilt. Then she sawed some boiled paddy and told that if they would sprout it would prove that Lakhindar would come back to life. Then she kept some iron pills and told that when these pills would be boiled without fire, it would prove that Beulaa would be returning home safely and successfully.

Ultimately Beula got permission from Cando and Soneka. She asked Ratidhal to inform her mother about her cruel fate. She begged blessings from the six widows. Lakhindar's body was then put in the house constructed upon the raft and Beulaa herself got into it and held the head of the corpse upon her lap. The raft started up the stream of the Gunjari. Cando and Soneka lamented piteously and people on the bank of the river were looking on sorrowfully.

Now Padma decided to get proof of the chastity of Beulaa and as such asked Nata and Nagas to take the form of a vulture and the crews respectively. Accordingly Nata in the guise of a vulture appeared before Beulaa and threatened to take away the corpse forcibly. Beulaa invoked the help of Padma and the vulture disappeared. Then Nata disguised as a jackal asked Beulaa to give her the corpse and to accept another husband. Beulaa cursed the jackal and drifted away and arrived at the turn of a river where Nata in the guise of a lady shop-keeper named Jamdani dealing in pleasant dress, ornaments and miscellaneous fancy things tried to seduce Beulaa by offering free gifts of dress and ornaments and advised Beulaa to get remarried and thereby to lead a happy life. But Beulaa expressed her determination and resumed her journey until she arrived at another turn of the river where
She met some Godhas who uttered so indecent words to Beulā. However, she overcame all these obstacles and reached another turn of the river. A gambler, defeated and disheartened, went there to commit suicide and fortunately noticed the raft floating. He narrated his pathetic story before Beulā who, out of pity, gave him a ring of gold and asked to meet her again on her return journey.

The raft then came to a turn where two brothers named Dhanā and Manā had their station. When they saw the raft floating by, both of them got into a boat and rowed it and stopped the raft. They noticed Beulā and each of them wanted to take her home as wife. They made a quarrel and in the mean time Beulā drifted away.

At the next turn of the river Beulā met a merchant, named Nangāi Śādhu, who sailed for trade. He was charmed at the look of Beulā and requested her to live with him leaving the corpse. She came to know that the man was the brother of Sonakā and as such she claimed that he was the maternal uncle-in-law. But Nangāi Śādhu did not pay any heed to the words of Beulā, rather, he determined to take her forcibly. Beulā put a curse on him and consequently his vessels touched a sand-heap and remained there motionless. Beulā asked him to wait till she returned after reviving her husband.

Next Beulā met another merchant named Nārāyaṇa Śādhu, who was also on voyage. He enquired of her acquaintance. She narrated her piteous story. Nārāyaṇa Śādhu was moved. He came to know that she was his sister; but he failed to understand how she could be his sister. He expressed that he had no sister as sincerely stated by Beulā. She clarified that she was born after he had sailed on trade. Nārāyaṇa lamented and requested her to come back home; but she expressed her determination to proceed up to "Devapur" (the land of the gods) where she would bring her husband back to life.
Netā, in the guise of a ferocious tiger appeared before Beulā and was about to attack her for the corpse. She got much frightened and begged protection in the name of Padmā and consequently the tiger disappeared.

Last of all, Beulā arrived at the turn of the river where Netā, in the guise of a washer-woman, used to wash clothes of the gods. In the mean time the body of her husband got decomposed and fell to pieces. She washed the bones in the river and without her knowledge a big "Barāli" fish swallowed a knee-cap. She collected all other bones and kept with her carefully. Then she noticed with astonishment that a washer-woman as disturbed by her son called Dhanā at the time of washing the clothes, put the boy to death and after she finished her work she had brought the boy back to life. Beulā realised that the woman possessed of supernatural power, would surely be able to help her in getting her husband back to life. She took the bones with her, got down from the raft, plunged into the water and caught Netā by her feet. She narrated her miserable tale and begged her assistance. Netā promised all help and asked to do what she would suggest.

Beulā washed the clothes of Padmā and wrote her story on her clothes. Then they proceeded to the city of the gods. Netā tried the chastity of Beulā by asking her to cross a bridge of hair under which were preserved sharp blades. Beulā crossed easily and reached the domain of the gods.

Netā went to Mahādeva and informed the arrival of Beulā. He expressed his desire to enjoy her dance-performance. Netā, then, went to Padmā with her dress where Beulā wrote her tale and consequently she came to know that Beulā was arriving.

Netā made necessary arrangements for musical instruments and asked Beulā to prepare herself for the dance-performance. Nandī invited all the gods to witness the dance-performance arranged at the command of Mahādeva.

The dance performance started. Narada informed Candi that Elva
was enjoying a dance-performance done by a maiden the where-abouts of whom was not known. Candī grew angry and hastened to the spot and began to abuse Śiva. But, afterwards, the fact was disclosed and Candī, on the contrary, pressed Śiva to fulfill the desire of Beulā.

Śiva sent Narada, Kartika and Ganesa to bring Padmā who remained in her bed-chamber pretending to be ill. Padmā refused to come but at last she had to attend the function. Beulā narrated the story ass of her tragic life. Śiva and all other gods were impressed. Śiva asked Padmā to bring her husband back to life. But Padmā denied the fact; rather, she rebuked Beulā bitterly. Candī intervened and put harsh words to Padmā. Padmā was enraged. Mahādeva asked Beulā to produce any proof in support of the fact reported by her. Beulā requested Purandara, and Yama to reveal the truth. Purandara narrated how Beulā and Lakhindara were taken away by Padmā from his court and Yama disclosed how their souls were captured by Padmā after defeating Yama. Mahādeva and other gods again pressed Padmā to fulfill the desire of Beulā. Padmā disclaimed the knowledge of all these affairs. Beulā revealed that the Kālināga had committed the mischief and as evidence she produced the thumb tip of Kali's tail cut off in the iron chamber and preserved by her. The gods then asked Padmā to summon all the snakes in order to find out the culprit. All the Nāgas were present. Kālināga took shelter under the seat of Padmā and as indicated by Candī, Beulā pulled out the serpent and proved that a tail made of gold was attached. Gods began to laugh and Padmā felt ashamed. Mahādeva got enraged and asked Padmā to revive Lakhindara immediately. Padmā directed Netā to fetch the bones of Lakhindar's body. As advised by Netā, Beulā produced all the bones preserved by her. Padmā arranged the bones and lastly found a knee-cap missing. She came to know through meditation that it was swallowed by a "Barūli" fish in the river and as such she asked Netā to catch that fish with the help of Jāle-Nāle. Netā did accordingly. Padmā now decided to bring Lakhindar back to life.
condition that Beulā had to promise in front of all the gods so that she
would make her father-in-law worship Pādmi. Beulā promised accordingly and
Pādmi uttered the essence of the great "Mantra" and the "A Pañca-Prān"
returned to the body of Lakhindār. Pādmi again muttered the ultimate
"Mantra" and Lakhāi got up. But as soon as she saw the goddess of the Nāgas
he fainted; Pādmi again uttered spells and revived him.

Lakhāi was perplexed at the peculiar surroundings and enquired
of Beulā what had happened. She narrated everything in details. Afterwards,
the six elder brothers of Lakhāi and the great physician, Dhanvantari were
resuscitated by Pādmi at the prayer of Beulā. Further, the fourteen boats
with all crews and cargoes were also got back. Thus, Beulā recovered all
the lost lives and the property and then all proceeded homewards.

On their way back, they met Rangāi Sādhu, their maternal uncle
who was cursed by Beulā for his evil motives. She rebuked him before all;
but at the request of Lakhāi, Beulā withdrew her curse and allowed him
to move.

Then, they arrived at the turn of Dhanā-Manā. Beulā told Lakhāi
about their misbehaviour done towards her. In the mean time Dhanā-Manā
came to attack them. Lakhāi grew angry. He captured both of them and
punished by cutting their ears, hands and feet.

Next, they reached the turn of the Camblar. The Camblar was
waiting for Beulā. He salutated Lakhāi, who was pleased and offered imm-
ense wealth and made him the chief of that region.

Then they came to the turn of the "Godhā". Beulā narrated before
Lakhāi the misbehaviour of the Godhās. Lakhāi drove them away and their
property was forfeited.

When they were about to reach Campakanagar, Beulā proposed to
play a trick. She, dressed as a fisherwoman went to sell some fans nicely
woven by Lakhāi. These were decorated with the symbols of lotus and por-
traits of goddesses along with the symbols of A Pañca-Prān. They went down before
the A Pañca-Prān consists of
portraits of Padma along with the Eight Nagas and Cando kneeling down before Padma were also woven. On the way, Beulā met the maid servant, Durbalī and came to know from her that the Half-Yearly celebration of Lakhindār's death was being observed on that day. Durbalī took a fan from Beulā and departed. Cando met Durbalī and noticed the fan with the portraiture of Padma. He got enraged and smashed the fan and ordered to capture the messenger of Padmāvatī. Beulā heard and ran away.

Durbalī reported to Sonekā the arrival of a fisher-woman, whose appearance resembled much that of Beulā. Sonekā peeped through the window and confirmed the resemblance as stated by Durbalī. She hastened to the iron-chamber and to her utter astonishment, found it open itself. The iron-pills were boiling without fire, the earthen lamp was lighting without additional oil, and the Bhūmicāpa plant uprooted six months ago remained green and was blooming. Sonekā understood everything and realised that the fisher-woman was no other than her daughter-in-law. She was anxious to know about Lakhindār. In the mean time, Beulā appeared and knelt down before Sonekā and narrated everything. She told that all her seven sons were arriving safely with the fourteen boats with all crews and cargoes. But all would return again unless Cando would worship Padma.

The news of Beulā’s successful return spread throughout the City. Cando also got the information and he was requested by Sonekā to worship Padma. Cando vehemently opposed, rather, he began to rebuke Pajma. Beulā got enraged and left the place immediately. She decided to go back. At this, people approached Cando and entreated to worship the goddess. The old parents of Brahman Samāi also urged him to pay homage to Padma, otherwise, they were determined to commit suicide. At last Cando had to surrender. He agreed to worship the goddess. All rejoiced. Cando and Sonekā along with other people went to the "Rajghat" to welcome the arrival.

Cando was highly pleased to see all his sons, daughter-in-law, the great physician Dhanvantari and his fourteen boats filled with crew and cargo along with the Brahmin Samāi. Then Cando came to see Padma in
the chamber where Siva-Linga was preserved. Cando was charmed, rather, spell-bound. He begged pardon for all his omission and commission. He received all heartily and made arrangements for the worship of Padmā. He collected lakhs of buffaloes, he-goats, deer and pigeons and sacrificed to the goddess with much devotion. Other articles such as coconut, banana, betel nut etc. required for the worship were also collected and offered to the goddess. Thus, the worship continued for nine days and Padmā was highly pleased.

Cando as advised by his kins-men decided to hold some tests regarding the chastity of Beulā as she was away alone for six months. Beulā met all her six sisters-in-law, touched the feet of Sonekā and bade farewell to all and became ready to undergo the tests. Gods also were present. First, serpent test was held. Beulā grasped the head of a serpent with her hands and took out the jewel from its head. Secondly, she easily walked upon the red-hot iron-pills for seven times. Thirdly, she crossed a bridge of hair without any trouble. Fourthly, she took out a golden ring from a vessel filled with boiling ghee without any burning-sensation. Fifthly, her hands and feet were tied up and she was thrown into water. She was not drowned; on the contrary, her hands and feet got free and she came out without any difficulty. Sixthly, she was placed upon a stake but, to utter astonishment of all, she was not pierced at all. Seventhly, she was put inside a chamber sprinkled with oil and ghee and then it was set on fire. But Beulā remained unburnt. Last of all she was measured with a heap of cotton and she was found lighter than it.

Thus, all the tests were held and Beulā passed over all successfully and thereby her chastity was recognised. In the mean time, Padmā appeared in the air and pulled both Beulā and Lakhindār up in her chariot. The curse put to Beulā and Lakhindār by Indra came to an end.
Therefore, they had to leave the earth and as such Beula and Lakhindar along with Padma disappeared. Cando and Soneka fainted and lamentation arose around.

38. B reads the following additional description:

While the chariot passed through the air, Beula requested Manasa to allow them to pay the last visit to her parents and accordingly Manasa stopped the chariot. Both Beula and Lakhindar dressed as a "Yogi" couple entered the city of Ujani and came to Saha's house. Saha and Sumitra were highly pleased to see the "Yogi" couple. The seven sons of Saha along with their wives came to see the "Yogi" couple and offered them gold and precious jewels, which Beula scattered inside their residence. Sweet memory of her childhood at her parents' house peeped through the window of her mind. She walked around and then took her seat by her husband in the posture of a "Yogi". Soneka gave them milk, sugar, banana and coconut. Beula and Lakhindar took them inside a covering. After taking betel nut, Beula revealing their identity, wrote everything in details. After some time they disappeared without the knowledge of the members of Saha's family.

When the covering was taken away by air Saha and others found that the Yogis were not there. Narayana, the eldest son of Saha got the letter and went through it and came to know that the couple in the guise of Yogi were Beula and Lakhindar. He disclosed the fact and all lamented piteously.

Finally, Padma led Beula and Lakhindar to the domain of the gods. Padma presented Beula-Lakhindar before Indra who asked them to give up their human form. They entered into a blazing fire. They took the original form of Gandharva i.e. Usha-Anirudha and regained heaven for ever.
8. COMPARISON OF THE STORIES NARRATED BY MANAKARA, DURGĀVARA AND NĀRĀYANADEVA:

The stories told by Manakara, Durgāvara, and Nārāyanadeva, as stated above, show that their compositions are regarded as three different kāvyas. Though the works of Manakara and Durgāvara are supposed to be supplementary to each other from the point of view of facts dealt with, nevertheless, the very way of the composition of their respective work prove that their works are really independent kāvyas.

Manakara deals with the following main topics:

(a) The creation of the Universe.
(b) The marriage of Hara-Pārvatī.
(c) The origin of the Goddess, Padmā.

The story of Beulā-Lakhindār is not found in his kāvyā, but on the basis of a textual evidence it has been presumed that Manakara had composed verses on the episode of Beulā-Lakhindār also which might have been lost, as the text itself suffers from numerous gaps.

Durgāvara describes the subsequent episodes relating to the worship of Padmā amongst the people. The story of Beulā-Lakhindār through which the worship of Padmā was established on this earth is the main theme of the composition of Durgāvara. Nārāyanadeva, on the other hand, includes not only the main topics dealt with by Manakara and Durgāvara; but different additional episodes also in connection with the main topics have been narrated by him and as a result his work becomes a voluminous one. The different episodes taken together by Nārāyanadeva have made the main theme of Beulā-Lakhindār a bit hampered which has not occurred in

34 Supra P ...
the work of Durgāvara where the sole importance has been laid upon the incident of Beulā-Lakhindār only.

Nārāyanadeva's work comprises of numerous legends and episodes, which may be broadly classified into two categories: (1) Epic and Puranic stories, (2) Secular stories.

(1) Epic and Puranic stories include the following topics:
   (a) The creation of the Universe.
   (b) The hostility of Kadru and Binatā
   (c) The SAMHĀR churning of the ocean.
   (d) The sacrifice of Dakṣa.
   (e) The Kāma-Rati episode.
   (f) The marriage of Hara-Pārvatī.
   (g) The origin of Gaṇapati and Kārtika and destruction of Tārakākṣa.
   (h) The Origin of Netā and Padmā.
   (i) Jarat-kāru episode.
   (j) The Ugratāpa episode.
   (k) The Parīkṣita episode.
   (l) The story of Dhanvantari including the Kamāla episode.
   (m) The snake sacrifice of Jammejaya.
   (n) The Uṣā-Anirudha episode including the conflict of Padmā and Yama.

(2) Secular stories include the following topics:
   (a) The farmer Bīchārī episode.
   (b) The cowherd episode.
   (c) The Hasan-Husan episode.
   (d) The Parśukata episode.

35. Manasā Kavya (op. cit.) Intro.
(e) The Jūlo-Kālo episode.
(f) The story of Cūndo, Beula and Lakhindār.
(g) The Kanakā episode.

Thus, it is found that Nārāyanadeva has composed verses on different legends and stories in addition to the main topics of his work. But Manakara and Durgāvara have not accepted the additional legends. They have dealt with the principal legend only. As for example, Manakara instead of different legends used by Nārāyanadeva, has accepted the following three main topics only.

(a) The creation of the Universe.
(b) The marriage of Mahādeva and Durgā.
(c) The origin of Pādmapāda.

Similarly, Durgāvara also has accepted the following main topics only.

(a) The Dhanvantari episode.
(b) The story of Cūndo, Beula and Lakhindār.

And if we draw a comparison of the common main stories told by Manakara, Durgāvara and Nārāyanadeva differences appear in the following points.

(a) Both Manakara and Nārāyanadeva deals with the creation of the Universe, but the description of Manakara regarding the Pakṣīya-Pakṣīyanī, appearance of Anadi-Gosāi before Brahma, Viṣṇu and Sāṅkara and the reference of Dharma etc. are not found in the work of Nārāyanadeva.

(b) Both the poets mention that the sage Hemanta found Durgā in a box floating on the sea. But Manakara describes that Menaka, the wife of Hemanta kept a heap of cloth upon her abdomen and pretended to be pregnant and then revealed that Durgā was born to her.

37. Ibid, P 18.
(c) The description of the creation of the bullock and the plough by which the field was ploughed and the garden full of different flowers was created is missing in Narayanadeva. Moreover, the entrance of Durga into the garden; enjoyment of Durga by Mahadeva; attempt of Jangur and Mahananda to get Durga sunk as directed by their mother, Gangā who was informed the matter by Narada; return of Durga and the tests attended by her to prove her chastity; appearance of Siva in the guise of a "Kewalīya" at the gate of the residence of Hemanta for Durga; expression of the desire of Siva to marry Durga before Gangā etc. are not in the composition of Narayanadeva. On the other hand, he describes that Mahadeva after getting disturbed in meditation by Kāmadeva happened to see Durga and was charmed by her beauty and was about to enjoy her who requested him to contact her father to get her in marriage. This description resembles that of the Kumāra Sambhava of Kālidāsa and Narayanadeva may be influenced by the great poet.

(d) Both the poets hold that Narada along with Bṛhma consumed the articles of "Jorān" and filled up the pots with sand, water and peels of banana which were distributed among the relatives of Hemanta. But the description of its after-effects are not found in Hanakara. On the contrary, Narayanadeva narrates in details that the relatives felt insulted and decided not to participate in the marriage-ceremony. However, they agreed on condition that Hemanta should invite Gangā who would cook food and it would be taken by them on the occasion of the marriage ceremony.

40. Ibid PP 86-89.
41. Ibid PP 40-49.
42. Ibid PP 40-44.
43. Kālidāsa. The Kumāra Sambhava. Canto IX III to VI.
44. Appendix A PP 68 - 69.
Manakara describes that on the occasion of "Adhibāsa" of Durgā, Naradā appeared in the inner part of the house where the women caught hold of him to be a thief, and as a result he was much insulted. Such description is missing in Narayana Deva.

(f) In Manakara there is no description of the birth of Gaṇapati and Karāti. The killing of Tārakākṣa also has not been mentioned. But in Narayana Deva the harassment of the gods by the demon Tārakākṣa, the origin of Gaṇapati and Karāti have been narrated in details. The influence of the Kumāra Sambhava of Kālidāsa is vivid in this description.

(g) According to Narayana Deva, Mahādeva fled away to "Kamal Van" without the knowledge of Partati and Ganga; but in Manakara it is stated that Mahādeva went to "Phuladhāri" at the consent of Durgā and Ganga.

(h) In Narayana Deva, Narada had decorated the bull before mahādeva proceeded to Kamal Van; but in Manakara the assistant had performed the task.

(i) Manakara describes simply that the semen discharged by Siva reached "Pātāla" through the stalk of lotus and as a result Padmā was born. But Narayana Deva narrates that when the semen reached "Pātāla" Basuki could realise, through meditation, that it belonged to mahādeva and with the help of "Nirmāni" he created a beautiful girl having four arms and three eyes and she was called Padmā.

(j) In Manakara, Durgā in the guise of a "Kucunī" (woman of Koc community) met mahādeva who proceeded to "Puspadhāri". But in Narayanadeva Durgā assumed the form of a "Dumunī" (woman-fisherman community).

Then again, as mentioned by Manakara, Durgā met mahādeva in the guise of a "Goalīni" (Milk-maid) and it is missing in Narayanadeva.
(k) Durgāvara describes that when Dhanvantari appeared before Soneka and on enquiry, he asked Soneka to worship Manasa in the Ganges for the boon of having six sons. Accordingly she went to the Ganges and sank thrice, in the name of Dharma, Kūma and Manasa, and as a result got the boon from Ganges that she would get six sons in course of time. All these descriptions are missing in Narayana Deva. Therefore, the description of Dhanvantari episode by Kanakkar differs from that of Narayana Deva.

(1) In Durgāvara the story regarding the worship of Padma by Soneka is narrated in a different way.

While Cando was ready to sail, Soneka had to worship the boat for which a pair of "Magur" fish was required. Soneka herself went to "Keotani" Sarada for the same. She was at that time worshipping Padumai and on enquiry by Soneka, Sarada narrated that if Padumai, the daughter of the Great God, Siva was worshipped she would be blessed with prosperity.

Narayana Deva describes it in the following ways:

While Cando was away on voyage, Padma appeared before Soneka in a dream and directed her to bring the sacred pots from Jalo-Malo and to worship with devotion and as a result she would get what would be desired. Soneka did accordingly.

(m) In Durgāvara, Padma requested her husband, Ajagara, to bite Lakhindar. Ajagara entered the chamber and lamented for Lakhindar who was asleep. He noticed all the limbs of Lakhindar but nowhere else he found any sort of deformity and as such hesitated to bite. But at last he had to carry out the command. Beulā caught hold of Ajagara.

58. Ibid, P 87-90.
54. Ibid, PP 95,96.
55. Appendix A, PP 185 - 190.
In Narayanadeva, it is shown that Jaratkāru was Padmā's husband and the Nāga who caused the death of Lakhindār was Kāli-nāga. The tail of Kālināga which was cut off by the knife was preserved by Beula. The description of the lamentation of Ajāgara is not found in Narayanadeva. But similar description is available in Book D only. It seems that this portion incorporated in Book D has been interpolated later on by the scribes or ojās.

Thus, it is found that Narayanadeva's work consists of different legends and stories and most of them have been accepted neither by Manakara nor Durgāvāra and the common topics also have been dealt with by Manakara, Durgāvāra and Narayanadeva independently.

4. LOCATION AND HISTORY OF THE MAIN STORY OF PADMA-PURĀNA.

(A) LOCATION:

The story of Cāndo and Beula-Lakhindār is the principal legend of the Padma-Purāna and different places have been mentioned in the works of Durgāvāra and Narayanadeva in connection with the description of different aspects of the story. Almost similar places have also been cited in the Bengali and the Bhārī versions of the Padma-Purāna. And these places mentioned by the Manasa-poets correspond to some of the places of Assam, Bengal and Bhārī and therefore, the location of the principal legend has been claimed to belong to their

57. Suknāni: Padmavati (op. cit) PP 617, 618.
own place by the scholars of the respected region specially on the basis of the local tradition. Now from the point of view of the textual materials extant at present as well as local tradition prevalent amongst the inhabitants of different parts the following claims have been put forward.

(i) The claim of Assam.
(ii) The claim of Bengal.
(iii) The claim of Bihar.

(i) The claim of Assam:

As mentioned in the Padma-Purana Campakanagar was the place of Cando, the father of Lakhindar and Ujani of Sahe, the father of Beula and these two places have been supposed to have been located in Assam.

(a) Regarding the place of Cando scholars from Assam hold the same opinion that the Caya gaon area on the South-bank of the Brahmaputra in the district of Kamrup is the Campakanagar mentioned in the Padma-Purana as the place of Candradhar and Lakhindar.

(b) There is a place in this area called 'Balasidhi' where still exist the remnants of the 'Her-ghar' built for Beula-Lakhindar and the fortification of Cando.

(c) There is a Candi temple in Carkiya near Caya gaon where, it is believed, that Cando had used to worship there the Goddess Candika.

(d) "Gunjari Sagara" mentioned by Narayanadeva has been supposed to be the Brahmaputra.

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59. B. Das: Asamiya Sahityar Buranj (Manasa Part) P 76.
60. Ibid.
"Kālidah" mentioned by Narayanadeva on several occasions has been supposed to be identical with the area located between Goalpara and Dhubri in the district of Goalpara which is at present known as "Kaliyārkhāl," a place specially famous for abundance of snakes. By the side of this area there exist the Dugdhanāth Hill and the temple of the same name. Another adjacent hill is also known as "Cāndor Dinge." All the inhabitants of this area belong to "Koc" community and almost all of them are the devotees of Siva and Manasā. In this connection Dāiba Ch. Talukdar has mentioned the name of "Cānd Dūbi," almost like a lake situated in this area which is supposed to have been related to Cāndor Sadagar.

A hill known as Hātimūrā and a village called Gāmundī are situated on the Northern bank of the Brahmaputra in the district of Kamrup. It is believed that this village was the region of the "Godhās" narrated in the Padma-Purāṇa and the slabs of stone lying at the foot of the Hātimūrā Hill on the river side were the places where the "Godhās" used to angle and there are still many people in this village suffering from elephantiasis. In this connection another belief of this sort can be mentioned here. There is a place called "Godhāpara" on the bank of the river, Na-Dingā in the district of Darrang and it is supposed to be the place of the "Godhās" narrated in the Padma-Purāṇa.

Hāzo in the district of Kamrup is supposed to be the domain of the gods where Devā revived her husband after satisfying Siva by her dance-performance. There exist the temples of Kedār, Hayagrīva Madhava etc. and the practice of dance-performance in the Siva temple was prevalent.

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there. Regarding the locality of the domain of the gods, another belief is still locally prevalent that it was in the northern side of the district of Darrang. The word "Darrang" has been supposed to have been derived from the word "Dvāra" as though "Darrang" was the door to the domain of the gods. It is further supposed that the word "Darrang" has been derived from the word "Dyoranga" (Delight of the Heaven). Moreover, it is believed that Umānanda, the hilly island in the Brahmaputra in the district of Kamrup is the land of the gods mentioned in the Padma-Purāṇa.

(h) It is locally believed that there is the quay at the foot of the hill, Ījñāthūri near Razo in the district of Kamrup where Neta washed the clothes of the gods. The local people further believe that the quay of Neta is lying in Dhubri also in the Goalpara district. Moreover, another local belief in this connection is that the village, Neta para near the river Nanodi in the district of Darrang was the place where Neta used to wash the clothes of the gods and Beula met Neta on the way to the domain of the gods for the revival of her husband.

(i) Some scholars are of the opinion that Ujāni, the place of Śahe, the father of Beula, narrated in the Padma-Purāṇa is the region comprising of the Krausas of Ambāgaon, Harisinga etc. situated in the northern side of Mangaldai in the district of Darrang.

(j) The temple Muktesvar which is situated on the bank of the river, Kālindri where Beula was cursed by Padma still exists in that region. People worship the goddess Padma for the duration of five or seven days annually with much devotion and enthusiasm in that temple. Moreover,

68. Ibid.
70. Ibid.
there is a place in that area known as "Beular Piya-Kholah" (Place where the marriage ceremony of Beula was performed).

(k) The "Tribeni" mentioned in the Padma-Purana is also supposed to be identical with the place in the district of Darrang where three rivers namely - Nonoi, Ghagara and Barnadi have met together and then flows to the Brahmaputra.

Thus the scholars have made an attempt to make some of the places mentioned by Narayanadiva in his Padma-Purana to be identical with some places within the geographical jurisdiction of the district of Darrang and to strengthen this view it has also been pointed out that about 90% of the total population of Bangaldai area are the devotees of Padma and the practice of dancing among the girls and the women of the Kachari community in the Mauzas of Harisinga, Ambagaon etc. on the northern side of Bangaldai is still prevalent and it reminds the fact that Beula who belonged to that area performed the dance demonstration before the gods.

(1) But on the other hand, some other scholars hold a separate opinion regarding the place of Saha, the father of Beula. Barduar, situated at a distance of about eight miles to the east of Cayagaon in the district of Kamrup is supposed to be identical with Ujani, the place of Saha, where some remnants of fortification and buildings are found till to-day. Moreover, there is a lake to the south-west of Barduar and it is supposed to be Hukteswar mentioned in the Padma-Purana. To support this view it has been pointed out that most of the inhabitants of this area are the devotees of Padma.

Thus it is found that the scholars from Assam have tried to establish the location of different places relating to the principal legend of the Padma-Purana in Assam.

(ii) THE CLAIM OF BENGAL.

The scholars from Bengal also have put forward different opinions to localise the places of the Padma-Purana in different parts of Bengal.

(a) Campañanagar, a village in the district of Burdwan is locally believed to be the birth place of Cando.

(b) Another belief prevails that Cando lived on the bank of the river Rangit in the district of Darjeeling.

(c) Moreover, there is a local belief in Tripura also that the village Campakanagar situated in that region was the place of Cando.

(d) There is a place named Campainagar in the district of Malda which is also believed locally to be the residence of Cando and the quay of Neta is also supposed to belong to that locality.

(e) There is a place named Mahasthangadh in the district of Bogra, where it is believed that the ruins locally known as the "medh" or "Behula basar mandir" still exist there.

(f) In Dinajpur, there is a place called Sanakagram which is supposed to have been named after Soneka, the wife of Cando and the ruins found there till today are also believed to be that of Cando's palace.

(g) In Birbhum, the local fairs are being held in honour of Beual and it is popularly believed that these fairs have been being held since her life time as a mark of her devotion to Padmavati.

(h) In Cittagong, there is a belief that the residence of Kālukāmār, (in Assamese version it is Kesāikamār) the builder of the sealed chamber was in that locality.

Thus it is found that numerous places in Bengal have been claimed to be the location of Cando and other events relating to the story of Cando, Beulā and Lakhindār.

78. D.C. Sen, History of Bengali Language and literature, P 256.
79. Ibid.
80. Ibid.
81. Ibid.
82. Ibid.
83. Ibid.
84. Ibid.
85. Ibid.
86. Ibid.
(iii) The Claim of Bihar:

Similar claims have been put forward by some scholars that the principal legend originated in Bihar and to strengthen the claim the following suppositions have been made:

(a) The place of Cand o is believed to be Campa or Campakanagar in the district of Bhagalpur in Bihar and Ujani, the birth place of Beula is also supposed to have located nearby.

(b) Basantaranjan Roy is also of the same opinion. He further mentions in this connection that ruins of the sealed chamber and the quay are traditionally believed to exist in the district of Bhagalpur and a fair is held during the month of Sravana in honour of Beula. Moreover, he points out that the marriage of Beula-Lakhindar, who are of the same age resembles the practice customary in the Ingla country.

(c) Dr. A.Bhattacharyya also holds the opinion in favour of the claims of Bihar. He points out that almost in all parts of North Bihar the worship of the goddess, Manasa is extensively current among the inhabitants. They use to assemble in some particular places in the nights through out the month of Sravana and recite the story of Beula-Lakhindar. The people of the lower classes such as Keot, Kurmi etc. in the districts of Manbhum, Haazaribag and Gaya use to go from door to door by reciting the songs of Manasa during the month of Sravana.

Dr. Bhattacharyya further mentions that almost a similar story of Beula-Lakhindar is prevalent in Bihar. But the different episodes of the Puranas found in the Manasa-Literature of both Assam and Bengal are not current in that story of Bihar. Moreover, he points out that a Sanskrit composition on the worship of Manasa, known as "Vyadri Bhakti-tarananjn" supposed to have been composed by Bidyapati of Mithila proves that the worship of Manasa was extensively exercised in Bihar and from all these

view-points Dr. A. Bhattacharyya believes that the principal story of
Manasa-Mangal originated in Bihar and then enters into Bengal.

Over and above all these claims, some scholars hold the opinion
that South India is the birth place of the Manasa worship and the legend
relating to it. It is supposed that Beulā, who showed heroic qualities
and who pleased the gods by dance performance is of south-Indian origin.
Moreover, a similar story about the goddess Ammayaru current in South
India has also been mentioned.

Thus it is found that different claims have been put forward
regarding the place of origin of the principal legends of the Padmā-
Furāna; but it is not possible to point out a particular locality as
the birth place of the legend.

After a thorough discussion on different views put forward by
different scholars regarding the original locality of the principal
legend and the cult, Dr. P. K. Maity has observed that, "it is still
not possible to declare that the principal legend and the Manasa-wor-
ship originated in a certain locality." But the same scholar after a
critical study draws the conclusion that "the cult as well as the
legend had their origin in West Bengal and travelled thence to the rest
of Bengal, Assam and Bihar, where they are still popular".

But in our opinion the conclusion drawn by Dr. P. K. Maity is a
mere assumption and it can not be accepted with certainty. However, it
seems probable that the principal legend was first current as a ballad
in a wider region before it was reduced to writing by the Manasa-poets;

90. Ibid.
91. Ibid. PP 147-140.
92. Ibid, PP 149-160.
93. Ibid, PP 161-164.
but this region can not be pointed out distinctly. Of course, in this connection it is worth mentioning here that some other scholars have made an attempt to localise this wider area within the region comprising western-Kamrup and Northern-Bengal. Moreover, the local traditions regarding the legend that have originated in different localities and on the basis of which different claims have been put forward regarding the place of the legend are simply due to the wide popularity of the legend itself amongst the people of the land, specially of Assam, Bengal and Bihar.

(B) HISTORICITY OF THE LEGEND II

It is not possible to ascertain whether the principal legend is purely imaginary or based on any historical fact. Two contradictory opinions have been put forward by the scholars in this regard. J.C. Sen, who supposes that the legend is purely imaginary, remarks, "in a country where women commonly courted death on their husbands' funeral pyre, this story of Beula may be regarded as the poet's natural tribute at the feet of their ideal."

Some other scholars including A. Bhattacharyya, B.K. Barua and S.N. Sarma hold the opinion that the entire story of Cando Sadagar may not be imaginary, rather it may be originated on the basis of some reality. J.C. Sen also believes the fact up to the point that Cando, the leader of the followers of Saivism, who opposed the propagation of the cults of the local deities had to submit to the goddess Manasa. B.K. Barua and S. N. Sarma also mentioned that it is not possible to ascertain whether the story of Padma-Puran is mainly based on any true fact, however, it

96. Sen in H. B.L.L., P 984.
98. Manasa Kavya, op.cit, Intro.
can be supposed that this Kāvya was composed on the basis of the story of one merchant like Cāndo Sadāgar, who stood against Padmā. A. Bhattacharyya believes that as the great Indian epic Rāmāyaṇa was composed on the basis of the unexpected banishment of prince Rāmachandra so the tragic death of the son of a merchant caused by snake-bite on the bridal night seems to be kernel of truth of the Manasā-Mangal Kāvyas.

Now the question arises whether the principal legend has any historical identification; but practically speaking no such historical indication is at all traceable. However, some scholars hold the opinion regarding time and identity of Cāndo and in this connection it is supposed that he is identical with king Candradeva of East Bengal who is believed to have ruled 975 - 1000 A.D. Moreover he is further believed to be identical with Hariscandra of the same dynasty. But such hypothesis can not be accepted with certainty as it can not be established on any historical fact.

Dr. S. Sen tries to show antiquity in the story of Beula-Lakhindar. He remarks, "as a good parallel of the Sāvitrī-Satyavan episode, where also the husband was a victim to snake-bite and the young wife won back her husband from Yama (as against Beula who brought her husband back from the domain of Manasā-Netā i.e. Vedic Yami), the story of Beula-Lakhindar possibly existed in some form in the early centuries of the Christian era." Moreover, he points out that the very names 'Cāndo' and 'Beula' bear the stamp of antiquity and the story of Lakhāī-Beula-Netā has been used by the Nāth Yogis as allegorical representation of some Yogic processes. He further, mentions the name 'Cāndo'
is probably connected with 'Soma' a common synonym of which is 'Candra'. Cando's priest is 'Somai', and the name of his wife 'Saneka'.

According to our opinion the story of Cando has some sort of historical implication. In Narayanadevas Padma-Purana Cando has been depicted as a rich merchant and at the same time he is shown on several occasions as the ruling chief or king even with well-equipped with an army. Moreover, from the textual evidence it is found that Cando was made contemporary to Hasan-Hosen. This Hasan-Hosen may refer to Husain Shah, the Mahammadan ruler of Gaur, who overthrew Milamber of Khen dynasty and captured Kamatarur in 1498 A.D. But some years later during the reign of Ahom king Suhungmung better known as Dihingia Raja (1487-1589 A.D.) the Mahammadan army was destroyed. After the departure of the Mahammadans there was, for a time no king of the whole country, which was ruled by a number of petty independent chiefs. Now it can be supposed that the poet might have composed the principal legend of the kavya on the basis of the story of some of the chiefs of this period.

Thus it can be assumed that the principal legend of the Padma-Purana might have been composed on the basis of some true fact with historical significance.

107. Manasa Bajaya, op. cit., Intro, XXXV
108. Discussed in Chapter III (Narayanadeva, his time and place).
110. Ibid, P 46.