A Classical Dictionary of Hindu Mythology and Religion
Geography, History and Literature

John Dowson

D.K. Printworld's Edition
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by
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NOTE FROM THE PUBLISHERS

It is often found that scholars and students of Indic studies are confronted with a variety of transliteration schemes in various publications which perplex and confuse them in their attempt to correctly grasp the transliteration of Indic sounds into English. There is a need for a system of transliteration that would accurately render the Indic words into English and provide something like a standard for transliteration in the case of future works on Indic studies. The basic purpose of our recomposing of this 'Classical Dictionary of Hindu Mythology and Religion' is to fulfil this need; to familiarise the reader with the correct transliteration of the Sanskrit alphabet into English. We believe that there cannot be a better place to attempt this exercise than a fundamental work such as a Dictionary, and that too one on Hindu mythology and religion, a topic no doubt basically essential for students of Indology.

Diacritical marks have been used in this edition to distinguish the various sounds of the Sanskrit alphabet as against, in the original edition, italicisation of English letter which in combination produce the required sound in Sanskrit. These discriminative signs rule out any confusion arising from combinations of English letter and sounds.

The proper names, Indic terms and concepts are in this edition to demarcate them as belonging to the classical language. In the case of plural forms denoted by 's' or 'es' suffixed to the Indic words, the 's' and 'es' are left unitalicised to indicate the plural sense. For instance, in Puranas, the 's' is not italicised.

Many Sanskrit words in hyphenated form in the original edition
appear here without being split by the hyphens, as there is no reason for retaining most of the hyphens within the Indic words and also in order to avoid complicated conjunctive Indic words. We hope these changes would make the Dictionary more lively to the scholars and students of Indology.

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A Request

While recomposing the text we have been conscious enough to avoid misprints. Still a few errors might have gone unnoticed. We would be grateful to the users for calling our attention to such misprints/errors to help us rectify these in the future editions.

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In this work an endeavour has been made to supply the long-felt want of Hindu Classical Dictionary. The late Professor Wilson projected such a work, and forty years ago announced his intention of preparing one for the Oriental Translation Fund, but he never accomplished his design. This is not the first attempt to supply the void. Mr. Garrett, Director of Public Instruction in Mysore, published in India a few years ago a "Classical Dictionary of India", but it is of a very miscellaneous character, and embraces a good deal of matter relating to the manners and customs of the present time. It has not obtained favour in Europe, and it cannot be considered as any obstacle in the way of a more complete and systematic work.

The main portion of this work consists of mythology, but religion is bound up with mythology, and in many points the two are quite inseparable. Of history, in the true sense, Sanskrit possesses nothing, or next to nothing, but what little has been discovered here finds its place. The chief geographical names of the old writers also have received notice, and their localities and identifications are described so far as present knowledge extends. Lastly, short descriptions have been given of the most frequently mentioned Sanskrit books, but only of such books as are likely to be found named in the works of European writers.

It must be understood from the first that this work is derived entirely from the publications of European scholars. I have not resorted to original Sanskrit authorities. My remaining span of life would at the best be quite insufficient for an investigation of their manifold and lengthy volumes. But I have gleaned from many European writers, and have sought to present a summary of the present condition of our knowledge of the religion and mythology of Ancient India.
The work is no doubt very defective. The full harvest of Sanskrit learning has not yet been gathered in, but the knowledge which has been stored by former labourers ought to be made readily available for the service of their successors, to lighten their labours and strengthen them for onward progress. There is nothing in this book for which authority is not to be found in some one or more of the many works upon Hindu literature and religion, but the aim has been to condense and bring together in a compact form that information which lies scattered in many volumes. Hindu mythology is so extensive, and the authorities are often so at variance with each other that I cannot but feel diffident of the success of my labours. I have worked diligently and carefully, I hope also intelligently, but mistakes have no doubt been made, and it may be that matters have been passed over which ought to have been recorded, and others have been printed which might well have been left unnoticed. But while I have not expectation of any near approach to perfection, I do hope that a good beginning has been made, and that a basis has been laid on which a greater and more worthy structure may hereafter be raised. If the work is received with anything like favour, I shall be constantly on the watch to improve it, and honest criticism will be welcomed and carefully considered.

The book would be more valuable and interesting were it well illustrated with plates and cuts, but the work is a speculative one, and does not directly appeal to a large field of students and readers. The expense of befitting illustrations would be heavy, too great to be at once ventured upon. But if the work is approved, and illustrations are desired, an attempt will be made to supply the want by a series of plates containing a selection of subjects from the stores of our museums and from other sources.

It is unnecessary to specify all the works that have been used in the compilation of this book. Some have been referred to occasionally, but the mainstays throughout have been the "Original Sanskrit Texts" of Dr. Muir and the works of the late Professor H.H. Wilson, including his translation of the Rgveda, and more especially that of the Visnu Purāna, republished with additional notes by Dr. FitzEdward Hall. I have also levied numerous contributions from the writings of Williams, Max Müller, Roth, Böthlingk, Lassen, Weber, Whitney, Wollheim da Fonseca, and many others too numerous to mention.
INTRODUCTION

The Áryan settlers on the banks of the Indus and in the land of the Five Rivers were possessors of a large number of hymns addressed to the elements and powers of nature. Some of these hymns they no doubt brought from their earlier homes in the West, but others were composed after they had reached the land of their adoption. These ancient hymns cover a long period, the length and the era of which can only be conjectured, but fifteen hundred years before Christ is about the mean of the various ages assigned to them. The hymns form what is called the Rgveda Samhita, a collection which embraces all the extant compositions of the early Áryans. It is the Rgveda which is of primary importance in Hindu religion and mythology; the other Vedas are later in date, and the second and third Vedas consist almost exclusively of hymns derived from the Rg, but specially arranged for religious purposes. The fourth or Atharvaveda borrows less from the Rgveda, but it is considerably later in date, and is of a different character.

The Áryan hymns of the Veda embody the ideas of the Indian immigrants. These ideas were inherited from their forefathers. They were originally the property of the united progenitors of the Áryan races, and the offshoots of this great human stock have spread their primitive ideas over a large portion of the earth. In the Vedic hymns the ideas and myths appear in their simplest and freshest forms, directly connected with the sources from which they sprang by clear ties of language. Comparative philology and mythology go hand in hand; and as the language of the Vedas has proved the great critical instrument in the construction of the science of philology, so the simple myths of the Vedic hymns
furnish many clues for unravelling the science of mythology. For where the etymology of a mythic name or term yields a distinct sense of its meaning, the origin of the myth is not far to seek. The language of the Vedas has in many instances supplied this clue, and led to a definite comprehension of what was previously hidden and obscure. The Vedic hymns have preserved the myths in their primitive forms, and, says Max Muller, "Nowhere is the wide distance which separates the ancient poems of India from the most ancient literature of Greece more clearly felt than when we compare the growing myths of the Veda with the full-grown and decayed myths on which the poetry of Homer is founded. The Veda is the real Theogony of the Aryan races, while that of Hesiod is a distorted caricature of the original image."

The Aryan settlers were a pastoral and agricultural people, and they were keenly alive to those influences which affected their prosperity and comfort. They knew the effects of heat and cold, rain and drought, upon their crops and herds, and they marked the influence of warmth and cold, sunshine and rain, wind and storm, upon their own personal comfort. They invested these benign and evil influences with a personality, and behind the fire, the sun, the cloud, and the other powers of nature, they saw beings who directed them in their beneficent and evil operations. To these imaginary beings they addressed their praises, and to them they put up their prayers for temporal blessings. They observed also the movements of the sun and moon, the constant succession of day and night, the intervening periods of morn and eve, and to these also they gave personalities, which they invested with poetical clothing and attributes. Thus, observant of nature in its various changes and operations, alive to its influences upon themselves, and perceptive of its beauties, they formed for themselves deities in whose glory and honour they exerted their poetic faculty. They had no one god in particular, no superior deity guiding and controlling the rest, but they paid the tribute of their praise to the deity whose bounties they enjoyed, or whose favours they desired for bodily comfort. They lauded also in glowing language the personifications of those beauties of nature which filled their minds with delight and kindled the poetic fire. So each of the deities in turn received his
meed of praise, and each in his turn was the powerful god, able to accomplish the desires of his votary or to excite a feeling of awe or admiration.

Thus, there were many distinct deities, and each of them had some general distinctive powers and attributes; but their attributes and characters were frequently confounded, and there was a constant tendency to elevate now this one now that one to the supremacy, and to look upon him as the Great Power. In course of time a pre-eminence was given to a triad of deities, foreshadowing the Trimurti or Trinity of later days. In this triad Agni (Fire) and Surya (the Sun) held a place, and the third place was assigned either to Vayu (the Wind) or to Indra (god of the sky). Towards the end of the Rigveda Samhitā, in the hymns of the latest date, the idea of one Supreme Being assumed a more definite shape, and the Hindu mind was perceiving, even if it had not distinctly realised, the great conception.

As the Vedic hymns grew ancient, ritual developed and theological inquiry awoke. Then arose what is called the Brāhmaṇa portion of the Veda. This consists of a variety of compositions, chiefly in prose, and attached to the different mantras. Ritual and liturgy were the chief objects of these writings, but traditions were cited to enforce and illustrate, and speculation was set at work to explain, the allusions of the hymns. The simplicity of the Vedic myths gradually became obscured, the deities grew more personal, and speculations as to the origin of the world and of the human race invested them with new attributes. Later on, in the Aranyakas and Upanisads, which form part of the collective Brāhmaṇa, a further development took place, but principally in a philosophical direction.

Between the times of the Samhitā and of the Brāhmaṇa the conception of a Supreme Being had become established. The Brāhmaṇas recognise one Great Being as the Soul of the Universe, and abound with philosophical speculations as to the work of creation and the origin of man. A golden egg was produced in the universal waters, from which in course of time came forth Prajāpati, the progenitor—or, the quiescent Universal Soul, Brahmā, took a creative form as Brahmā the Prajāpati. From the Prajāpati, or great progenitor, there was produced a daughter,
and by her he was the father of the human race. The explanations and details of this connection vary, but there is a general accord that the Prajāpata was the progenitor of all mankind by a female produced from himself. Before the times of the Brahmānas, some of the old myths of the hymns had crystallised, the personifications had become more distinct, and the ideas from which they had been developed had grown hazy or were quite forgotten. Philosophy speculated as to the origin of the world, theories were founded upon etymologies, and legends were invented to illustrate them. These speculations and illustrations in course of time hardened into shape, and became realities when the ideas which gave them birth were no longer remembered and understood. The priestly order had advanced in power, and had taken a more prominent and important position, but the ksatriya or second class held a high place, and asserted something like an equality with the brāhmaṇas even in matters of learning.

Another interval elapsed between the days of the Brahmana and of Manu. The theory of the golden egg is held by Manu, and he calls the active creator who was produced from it Brahma and Nārāyaṇa, the latter name being one which was afterwards exclusively appropriated by Viṣṇu. But the most remarkable change observable in Manu is in the condition of the people, in the great advancement of the Brāhmanical caste, the establishment of the four great castes, and the rise of a number of mixed castes from cross intercourse of these four. In a hymn called Purusa-sūkta, one of the latest hymns of the Rgveda, there is a distinct recognition of three classes, brāhmaṇas, ksatriyas, and vaisāyas, and these appear more distinctly in the Brāhmaṇa, but no mention of the śūdras and mixed castes has been found before the work of Manu.

The Rāmāyaṇa and Mahābhārata are poems of the heroic age, and though they are full of marvels, they deal more with the actions of mortal men and romantic creations than the might and majesty of the gods. The old deities of the Vedas have retired into the background, and some have disappeared altogether. Indra retains a place of some dignity; but Brahmā, Śiva, and Viṣṇu have, in the Epics, risen to the chief place. Even of these three, the first is comparatively insignificant. His work of creation was over,
and if he was ever an object of great adoration, he had ceased to be so. Visnu and Śiva both appear in these poems, and although Visnu is the god who holds the most prominent place, still there are many passages in which Śiva is elevated to the supreme dignity. The Visnu who, in the Vedas, was the friend and companion of Indra and strode over the universe, has become the great deity of preservation, and the terrible and howling Rudra is now Śiva, the deity of destruction and renovation. Each of these two gods in his turn contends with and subdues the other; now this, now that, receives the homage of his rival, and each in turn is lauded and honoured as the chief and greatest of gods.

The avatāras or incarnations of Visnu assume a prominent place in the poems, and still more so in the Purāṇas. The first three, the Fish, the Tortoise, and the Boar, have a cosmical character, and are foreshadowed in the hymns of the Vedas. The fourth, or man-lion, seems to belong to a later age, when the worship of Visnu had become established. The fifth, or dwarf, whose three strides deprived the asuras of the dominion of heaven and earth, is in its character anterior to the fourth avatāra, and the three strides are attributed to Visnu in the Veda. The fifth, sixth, and seventh, Parasurāma, Rāmacandra, and Kṛṣṇa, are mortal heroes, whose exploits are celebrated in these poems so fervently as to raise the heroes to the rank of gods. The ninth avatāra, Buddha, is manifestly and avowedly the offspring of the preaching of Buddha; and the tenth, Kalki, is yet to come.

When we reach the Purāṇas there is found a very different condition of things. The true meaning of the Vedic myths is entirely lost, their origin is forgotten, and the signification and composition of many of the mythic names are unknown. Marvellous legends have gathered round the favourite divinities, and many more have been built upon fanciful etymologies of the old names. The simple primitive fancies suggested by the operations of nature have disappeared, and have been supplanted by the wild imaginings of a more advanced civilisation, but of a more corrupt state of society and religion. The Trimūrti or triad of deities has assumed a distinct shape, and while Brahmā has quite fallen into obscurity, Viṣṇu and Śiva have each become supreme in the belief of their respective followers. Viṣṇu, in his youthful form Kṛṣṇa,
is the object of a sensuous and joyous worship. The gloomy and disgusting worship of Śiva, in his terrible forms, has grown side by side with it. The worship of his fierce consort, Devī, has become established, and the foundation has been laid of the obscene and bloody rites afterwards developed in the Tantras.

The Veda, in modern Hinduism, is a mere name,—a name of high authority, often invoked and highly reverenced,—but its language is unintelligible, and its gods and rites are things of the past. The modern system is quite at variance with the Vedic writings out of which it grew, and the descendant bears but few marks of resemblance to its remote ancestor.

The Purāṇas and later writings are the great authorities of modern Hinduism; their mythology and legends fill the popular mind and mould its thoughts. The wonderful tales of the great poems also exercise a great influence. The heroes of these poems are heroes still; their exploits, with many embellishments and sectarian additions, are recounted in prose and verse, and the tales of Rāma and the Pāṇḍavas, of Hanumat and Rāvana, are still read and listened to with wonder and delight. A host of legends has grown up around the hero Kṛṣṇa; they attend him from his cradle to his pyre; but the stories of his infancy and his youth are those which are most popular, and interest all classes, especially women and young people. The mild and gentle Rāma, ‘the husband of one wife’, pure in thought and noble in action, is in many places held in the highest honour, and the worship paid to him and his faithful wife Sītā is the purest and least degrading of the many forms of Hindu worship.

This later mythology, with its wonders and marvels, and its equally marvellous explanations of them, is the key to modern Hinduism. It is curious to trace its descent, to contrast such legends as are traceable with their simple beginnings in the Vedic hymns, and so to follow the workings of the mind of a great people through many centuries. Such a survey supplies important and interesting matter for the history of religion, and gives a clear and complete view of the degradation of a mythology. But for the purposes of comparative mythology the Purāṇik legends are of trifling importance. The stories of the Epic poems even are of no great value. It may be, as has been maintained, that they “are
simply different versions of one and the same story, and that this story has its origin in the phenomena of the natural world and the course of the day and the year”, but still they are of later date, and afford no direct clue for unravelling the mythology of the Aryan nations.

The most ancient hymns of the Rāgveda are the basis upon which comparative mythology rests, and they have already supplied the means of unfolding the real source and signification of several Greek and Zoroastrian myths. The science is young, and has a wide field before it. Some of its results are beyond doubt, but there are other deductions which have not advanced as yet beyond conjecture and speculation. In the present work some of the more obvious identifications, or proposed identifications, have been mentioned as occasion offered; in a work of reference like this it would be out of place to have done more. The reader who wishes to pursue the study must consult the writings of Max Müller and the “Aryan Mythology” of the Rev. Sir George Cox. In them and in the books to which they refer he will find ample information, and plenty of materials for investigation and comparison.
TRANSLITERATION AND PRONUNCIATION

VOWELS

Short
a as in America
i as in pin.
u as in put.
ɾ as in rill.

Long
ä as in last
i as in police.
ü as in rule.
ɾ as in chagrin.

The vowel ɾ will not be met with.

DIPHTHONGS

e as in ere or fête.
ai as in aisle.
o as in so.
au as ou in house.

CONSONANTS

Guttural
k       kh       g       gh       n
Palatal
c       ch       j       jh       ñ
Cerebral
ʈ       ʈh       ɖ       dh       n
Dental
t       th       d       dh       n
Labial
p       ph       b       bh       m
Semi-vowels
y       r       l       v, w
Sibilants
ś       s, s  Aspirate hVisarga ḥ Anusvāra ṣ

To the uninitiated Englishman the chief difficulty lies in the short
‘a’, the primary inherent vowel of the Sanskrit, pronounced as in the word ‘America’. The English alphabet has no distinct letter for this sound, but uses every one of its vowels in turn, and some even of its double vowels to represent it, so it is the ‘a’ and ‘e’ in ‘servant’, the ‘i’ in ‘bird’, the ‘o’ in ‘word’, the ‘u’ in ‘curd’, the ‘y’ in ‘myrtle’, and the ‘ea’ in ‘heard’. The Sanskrit short ‘a’ has this sound invariably, and unaffected by any combination of consonants; so Sanskrit barn must be pronounced not as the English ‘barn’ but as ‘burn’. The pronunciation of the other vowels is sufficiently obvious. The vowel r is represented as r.

The guttural nasal is used only in combination with a guttural letter (‘nk’ or ‘ng’); the palatal nasal is used only with palatals (‘ṅc’ and ‘ṅj’), and no other nasal can be combined with these letters. The anusvāra, and the anusvāra only, is used before the sibilants and ‘h’, so with ś, s, h and h, the nasal is the anusvāra. The letter m before a semi-vowel may be represented either by m or anusvāra.

Of the pronunciation of the nasals it is only necessary to notice the anusvāra. This, with a sibilant, is a simple n, but before h it is like ng or the French n in bon; so the Sanskrit Sinha, in the modern derivative tongues, is written and pronounced Singh.

The aspirates are simple aspirations of their respective consonants, and make no other change of their sounds; so ‘th’ is to be pronounced as in the words ‘at home’, and ‘ph’ as in ‘uphill’, never as in ‘thine’ and in ‘physic’. The letter ‘g’ is always hard as in ‘gift’. The palatals are the simple English sounds of ‘c’ and ‘j’ as in ‘church’ and ‘just’. The cerebrals and the dentals are similar letters, but the former and drawn from the roof of the mouth and the latter from the tips of the teeth. In ‘train’ and ‘drain’ we have cerebrals; in ‘tin’ and ‘due’ we have dentals, or an approach to them. The ordinary English ‘t’ and ‘d’ are more cerebral than dental, and the natives of India in transcribing English names use the cerebrals for the English ‘t’ and ‘d’. The palatal sibilant ‘ś’ has a sound intermediate between ‘s’ and ‘sh’, resembling the double ‘ss’ in ‘session’. The visarga, the final ‘h’, has no distinct enunciation, but it is nevertheless a real letter, and changes in certain positions into ‘s’ and ‘r’. Thus, the name Śunahśephas is sometimes written Śunassēphas.
[In French the palatal 'c' is represented by 'tch' and the 'j' by 'dj'. In German the 'c' is expressed by 'tsch' and the 'j' by 'dsch'. These very awkward combinations have induced Max Müller and others to use an italic 'k' and 'g' instead of them.]

Some words will be found with varying terminations, as 'Hanumat' and 'Hanumān,' 'sikhandin' and 'Śikhandi'. The explanation of this is that Sanskrit nouns have what is called a crude form or stem independent of case termination, and the nominative case very frequently differs from it. So 'Hanumat' and 'Sikhandin' are crude forms; 'Hanumān' and 'Śikhandi' are their nominative cases. There are other such variations which need not be noticed.

The letters b and v are often interchanged, so words not found under the one letter should be sought for under the other.
HINDU CLASSICAL DICTIONARY

ĀBHĀŚVARAS. A class of deities, sixty-four in number, of whose nature little is known.

ABHIDHĀNA. A dictionary or vocabulary. There are many such works. One of the oldest of them is the Abhidhāna-ratnamāla of Halāyudha Bhatta (circa seventh century), and one of the best is the Abhidhāna Cintāmani of Hemacandra, a Jaina writer of celebrity (thirteenth century). The former has been edited by Aufrecht; the latter by Colebrooke and by Bohtlingk and Rieu.

ABHMĀNI. Agni, the eldest son of Brahma. By his wife Svāhā he had three sons, Pāvaka, Pavamāna, and Śuci. “They had forty-five sons, who, with the original son of Brahmā and his three descendants, constitute the forty-nine fires.” (see Agni)

ABHIMANYU. Son of Arjuna by his wife Subhadrā, and known by the metronymic Saubhadra. He killed Laksmana, the son of Duryodhana, on the second day of the great battle of the Mahābhārata, but on the thirteenth day he himself fell fighting heroically against fearful odds. He was very handsome. His wife was Uttarā, daughter of the Rājā of Virāṭa. His son, Pariksit, succeeded to the throne of Hastināpura.

ABHIIRA, ĀBHĪRA. A cowherd; according to Manu the offspring of a brāhmaṇa by a woman of the Ambaṣṭha or medical tribe. A people located in the north of India along the Indus. There has been a good deal of misapprehension respecting this people. Hindu writers have described them as living in the north and in the west, the quarter varying according to the locality of the writer, and translators have mixed them up with a neighbouring people, the śūdras, sometimes called śūras, with whom they are
Abhirāma-mañī generally associated, and have called them Surabhīras. Their modern representatives are the Ahirs, and perhaps there is something more than identity of locality in their association with the śūdras. It has been suggested that the country or city of the Abhīras is the Ophur of the Bible.

**ABHIRĀMA-MĀNI**. A drama in seven acts on the history of Rama, written by Sundara Miśra in AD 1599. “The composition possesses little dramatic interest, although it has some literary merit” - Wilson.

**ĀCĀRA**. ‘Rule, custom, usage’. The rules of practice of castes, orders, or religion. There are many books of rules which have this word for the first member of their titles, as **Acara-candrika**, ‘moonlight of customs’, on the customs of the śūdras, **Acara-adarsa**, ‘looking-glass of customs’; **Acāra-dīpa**, ‘lamp of customs’, &c., &c.

**ĀCĀRYA**. A spiritual teacher or guide. A title of Drona, the teacher of the Pāṇḍavas.

**ACYUTA**. ‘Unfallen’; a name of Visnu or Kṛṣṇa. It has been variously interpreted as signifying “he who does not perish with created things”, in the Mahābhārata as “he who is not distinct from final emancipation”, and in the Skanda Purāṇa as “he who never declines (or varies) from his proper nature”.

**ADBHUTA-BRĀHMĀNA**. ‘The Brahmana of miracles.’ A Brahmāna of the Sāmaveda which treats of auguries and marvels. It has been published by Weber.

**ADHARMA**. Unrighteousness, vice; personified as a son of Brahmā, and called “the destroyer of all beings”.

**ADHIRATHA**. A charioteer. The foster-father of Karna, who according to some was the king of Anga, and according to others the charioteer of King Dhṛtarāṣṭra; perhaps he was both.

**ADHVARYU**. A priest whose business it is to recite the prayers of the Yajurveda.

**ADHYĀTMAN**. The supreme spirit, the soul of the universe.

**ADHYĀTMA RĀMĀYĀNA**. A very popular work, which is considered to be a part of the Brahmāṇḍa Purāṇa. It has been printed in India. (see Rāmāyana)
ADI-PURĀNA. 'The first Purāṇa', a title generally conceded to the Brahma Purāṇa.

ADITI 'Free, unbounded'. Infinity; the boundless heaven as compared with the finite earth, or, according to Max Muller, "the visible infinite, visible by the naked eye; the endless expanse beyond the earth, beyond the clouds, beyond the sky." In the Ṛgveda she is frequently implored "for blessings on children and cattle, for protection and for forgiveness". Aditi is called Devamātṛ, 'mother of the gods', and is represented as being the mother of Dakśa and the daughter of Dakśa. On this statement Yāśka remarks in the Nirukta: "How can this be possible? They may have had the same origin; or, according to the nature of the gods, they may have been born from each other, have derived their substance from one another." "Eight sons were born from the body of Aditi, she approached the gods with seven but cast away the eighth, Mārtanda (the sun)." These seven were the Ādityas. In the Yajurveda Aditi is addressed as "Supporter of the sky, sustainer of the earth, sovereign of this world, wife of Viṣṇu"; but in the Mahābhārata and Rāmayana, as well as in the Purāṇas, Viṣṇu is called the son of Aditi. In the Viṣṇu Purāṇa she is said to be the daughter of Dakśa and wife of Kaśyapa, by whom she was mother of Viṣṇu, in his dwarf incarnation (wherefore he is sometimes called Āditya), and also of Indra, and she is called "the mother of the gods" and "the mother of the world". Indra acknowledged her as mother, and Viṣṇu, after receiving the adoration of Aditi, addressed her in these words: "Mother, goddess, do thou show favour unto me and grant me thy blessing." According to the Matsya Purāṇa a pair of ear-rings was produced at the churning of the ocean, which Indra gave to Aditi, and several of the Purāṇas tell a story of these ear-rings being stolen and carried off to the city of Prāgjyotīśa by the asura king Naraka, from whence they were brought back and restored to her by Kṛṣṇa. Devaki, the mother of Kṛṣṇa, is represented as being a new birth or manifestation of Aditi. See Max Muller's Rgveda, i. 230; Muir's Texts, iv. 11. v. 35.

ĀDITYA. In the early Vedic times the Ādityas were six, or more frequently seven, celestial deities, of whom Varuṇa was chief; consequently he was the Āditya. They were sons of Aditi, who had
eight sons, but she approached the gods with seven, having cast away the eighth, Mārtanda (the sun). In after-times the number was increased to twelve, as representing the sun in the twelve months of the year. Āditya is one of the names of the sun. Dr. Muir quotes the following from Professor Roth: “There (in the highest heaven) dwell and reign those gods who bear in common the name of Ādityas. We must, however, if we would discover their earliest character, abandon the conceptions which in a later age, and even in that of the heroic poems, were entertained regarding these deities. According to this conception they were twelve sun-gods, bearing evident reference to the twelve months. But for the most ancient period we must hold fast the primary signification of their name. They are the inviolable, imperishable, eternal beings Aditi, eternity, or the eternal, is the element which sustains or is sustained by them. . . . The eternal and inviolable element in which the Ādityas dwell, and which forms their essence, is the celestial light. The Ādityas, the gods of this light, do not therefore by any means coincide with any of the forms in which light is manifested in the universe. They are neither sun, nor moon, nor stars, nor dawn, but the eternal sustainers of this luminous life, which exists, as it were, behind all these phenomena.”

The names of the six Ādityas are Mitra, Aryaman, Bhaga, Varuna, Dakṣa, and Amśa. Dakṣa is frequently excluded, and Indra, Savītṛ (the sun), and Dhātṛ are added. Those of the twelve Ādityas are variously given, but many of them are names of the sun.

ĀDITYA PURĀṆĀ. One of the eighteen Upa-purāṇas.

AGASTI, AGASTYA. Ṛṣi, the reputed author of several hymns in the Ṛgveda, and a very celebrated personage in Hindu story. He and Vasiṣṭha are said in the Ṛgveda to be the offspring of Mitra and Varuna, whose seed fell from them at the sight of Urvāśi; and the commentator Śāyaṇa adds that Agastya was born in a water-jar as “a fish of great lustre”, hence he was called Kalasīsuta, Kumbhasambhava, and Ghaṭodbhava. From his parentage he was called Maitrā-vārūṇi and Auruvasīya; and as he was very small when he was born, not more than a span in length, he was called Māna. Though he is thus associated in his birth with Vasiṣṭha, he is evidently later in date, and he is not one of the
Prajāpatis. His name Agastya, is derived by a forced etymology from a fable which represents him as having commanded the Vindhya mountains to prostrate themselves before him, through which they lost their primeval altitude; or rather, perhaps, the fable has been invented to account for his name. This miracle has obtained for him the epithet Vindhya-kūta; and he acquired another name, Pitābdhi, or Samudraculuka, 'Ocean drinker', from another fable, according to which he drank up the ocean because it had offended him, and because he wished to help the gods in their wars with the dāityas when the latter had hidden themselves in the waters. He was afterwards made regent of the star Canopus, which bears his name. The Purāṇas represent him as being the son of Pulastya, the sage from whom the rāksasas sprang. He was one of the narrators of the Brahma Purāṇa and also a writer on medicine.

The Mahabharata relates a legend respecting the creation of his wife. It says that Agastya saw his ancestors suspended by their heels in a pit, and was told by them that they could be rescued only by his begetting a son. Thereupon he formed a girl out of the most graceful parts of different animals and passed her secretly into the palace of the king of Vidarbha. There the child grew up as a daughter of the king, and was demanded in marriage by Agastya. Much against his will the king was constrained to consent, and she became the wife of the sage. She was named Lopāmudrā, because the animals had been subjected to loss (lopa) by her engrossing their distinctive beauties, as the eyes of the deer, &c. She was also called Kauśitaki and Varaprada. The same poem also tells a story exhibiting his superhuman power, by which he turned King Nahusa into a serpent and afterwards restored him to his proper form. (see Nahusa)

It is in the Rāmāyaṇa that Agastya makes the most distinguished figure. He dwelt in a hermitage on mount Kuṇjara, situated in a most beautiful country to the south of the Vindhya mountains, and was chief of the hermits of the south. He kept the rāksasas who infested the south under control, so that the country was "only gazed upon and not possessed by them". His power over them is illustrated by a legend which represents him as eating up a rākṣasa named Vātāpi who assumed the form of a
Aghasura

ram, and as destroying by a flash of his eye the rāksasa’s brother, Ilvala, who attempted to avenge him. (see Vatāpi) Rama in his exile wandered to the hermitage of Agastya with Sīta and Laksmana. The sage received him with the greatest kindness, and became his friend, adviser, and protector. He gave him the bow of Viṣṇu; and when Rāma was restored to his kingdom, the sage accompanied him to Ayodhyā.

The name of Agastya holds a great place also in Tamil literature, and he is “venerated in the south as the first teacher of science and literature to the primitive Dravidian tribes”; so says Dr. Caldwell, who thinks “we shall not greatly err in placing the era of Agastya in the seventh, or at least in the sixth century B.C.” Wilson also had previously testified to the same effect: “The traditions of the south of India ascribe to Agastya a principal share in the formation of the Tamil language and literature, and the general tenor of the legends relating to him denotes his having been instrumental in the introduction of the Hindu religion and literature into the Peninsula.”

Aghasura. (Agha the Asura,) An asura who was Kamśa’s general. He assumed the form of a vast serpent, and Kṛṣṇa’s companions, the cowherds, entered its mouth, mistaking it for a mountain cavern: but Kṛṣṇa rescued them.

Agnayī. Wife of Agni. She is seldom alluded to in the Veda and is not of any importance.

Āgneya. Son of Agni, a name of Kārttikeya or Mars; also an appellation of the muni Agastya and others.

Āgneyāstra. ‘The weapon of fire.’ Given by Bharadvaja to Agnivesa, the son of Agni, and by him to Drona. A similar weapon was, according to the Viṣṇu Purāṇa, given by the sage Aurva to his pupil King Sagara, and with it “he conquered the tribes of barbarians who had invaded his patrimonial possessions.”

Āgneya Purāṇa. (See Agni Purāṇa).

Agni. (Nom. Agnis = Ignis.) Fire, one of the most ancient and most sacred objects of Hindu worship. He appears in three phases — in heaven as the sun, in mid-air as lightning, on earth as ordinary fire. Agni is one of the chief deities of the Vedas, and great numbers of the hymns are addressed to him, more indeed
than to any other god. He is one of the three great deities — Agni, Vāyu (or Indra), and Sūrya—who respectively preside over earth, air, and sky, and are all equal in dignity. "He is considered as the mediator between men and gods, as protector of men and their homes, and as witness of their actions; hence, his invocation at all solemn occasions, at the nuptial ceremony, &c. Fire has ceased to be an object of worship, but is held in honour for the part it performs in sacrifices." Agni is represented as having seven tongues, each of which has a distinct name, for licking up the butter used in sacrifices. He is guardian of the south-east quarter, being one of the eight loka-pālás (q.v.), and his region is called Purajyotisa.

In a celebrated hymn of the Rgveda attributed to Vasistha, Indra and other gods are called upon to destroy the Kravyāds 'the flesh-eaters', or rāksasa enemies of the gods. Agni himself is also a Kravyād, and as such he takes an entirely different character. He is represented under a form as hideous as the beings he is invoked to devour. He sharpens his two iron tusks, puts his enemies into his mouth and swallows them. He heats the edges of his shafts and sends them into the hearts of the rāksasa.

"He appears in the progress of mythological personification as a son of Angiras, as a king of the Piṭras or Manes, as a Marut, as grandson of Śāndila, as one of the seven sages or rśis, during the reign of Tāmasa the fourth Manu", and as a star. In the Mahābhārata Agni is represented as having exhausted his vigour by devouring too many oblations, and desiring to consume the whole Khandaṇava forest as a means of recruiting his strength. He was prevented by Indra, but having obtained the assistance of Kṛṣna and Arjuna, he baffled Indra and accomplished his object. In the Visnu Purāṇa he is called Abhimāni, and the eldest son of Brahmā. His wife was Svāhā; by her he had three sons, Pāvaka, Pavamāna, and Śuchi, and these had forty-five sons; altogether forty-nine persons, identical with the forty-nine fires, which forty-nine fires the Vāyu Purāṇa endeavours to discriminate. He is described in the Harivamsā as clothed in black, having smoke for his standard and head-piece, and carrying a flaming javelin. He has four hands, and is borne in a chariot drawn by red horses, and the seven winds are the wheels of his
car. He is accompanied by a ram, and sometimes he is represented riding on that animal. The representations of him vary.

The names and epithets of Agni are many — Vahni, Anala, Pāvaka, Vaiśvānara, son of Viśvānara, the sun; Abjahasta, ‘lotus in hand’; Dhūmaketu, ‘whose sign is smoke’; Hutāśa or Huta-bhuj, ‘devourer of offerings’, Śuci or Śukra, ‘the bright’, Rohitāsva, ‘having red horses’; Chāgaratha, ‘ram rider’; Jātavedas (q.v.); Saptajihvā, ‘seven-tongued’; Tomaradhara, ‘javelin-bearer’

AGNI-DAGDHAS. Pitṛs, or Manes, who when alive kept up the household flame and presented oblations with fire. Those who did not do so were called An-agni dagdhas. (see Pitṛs)

AGNI PURĀṇA This Purāṇa derives its name from its having been communicated originally by Agni, the deity of fire, to the muni Vasistha, for the purpose of instructing him in the twofold knowledge of Brahmā. Its contents are variously specified as “sixteen thousand, fifteen thousand and fourteen thousand stanzas”. This work is devoted to the glorification of Śiva, but its contents are of a very varied and cyclopædical character. It has portions on ritual and mystic worship, cosmical descriptions, chapters on the duties of kings and the art of war, which have the appearance of being extracted from some older works, a chapter on law from the textbook of Yajnavalkya, some chapters on medicine from the Suśruta, and some treatises on rhetoric, prosody, and grammar according to the rules of Pingala and Pāṇini. Its motley contents “exclude it from any legitimate claims to be regarded as a Purāṇa, and prove that its origin cannot be very remote”. The text of this Purāṇa has been in the Bibliotheca Indica, published and edited by Rājendra Lāl Mitra.

AGNIŚVĀTTAS. Pitṛs or Manes of the gods, who when living upon earth did not maintain their domestic fires or offer burnt-sacrifices. According to some authorities they were descendants of Marīci. They are also identified with the seasons. (see Pitṛs)

AGNIVEṢA. A sage, the son of Agni, and an early writer on medicine.

AHALYĀ. Wife of the rṣī Gautama, and a very beautiful woman. In the Rāmāyana it is stated that she was the first woman made
by Brahmā, and that he gave her to Gautama. She was seduced by Indra, who had to suffer for his adultery. One version of the Rāmāyaṇa represents her as knowing the god and being flattered by his condescension; but another version states that the god assumed the form of her husband, and so deceived her. Another story is that Indra secured the help of the moon, who assumed the form of a cock and crowed at midnight. This roused Gautama to his morning’s devotions, when Indra went in and took his place. Gautama expelled Ahalyā from his hermitage, and deprived her of her prerogative of being the most beautiful woman in the world, or, according to another statement, he rendered her invisible. She was restored to her natural state by Rāma and reconciled to her husband. This seduction is explained mythically by Kumarila Bhatta as Indra (the sun’s) carrying away the shades of night — the name Ahalyā, by a strained etymology, being made to signify ‘night’.

AHI. A serpent. A name of Vṛtra, the Vedic demon of drought: but Ahi and Vṛtra are sometimes “distinct, and mean, most probably, differently formed clouds”. - Wilson.

AHICCHATRA, AHIKSETRA. A city mentioned in the Mahā-bhārata as lying north of the Ganges, and as being the capital of Northern Pañcāla. It is apparently the Adisadra of Ptolemy, and its remains are visible near Rāmnagar.

AINDRI. ‘Son of Indra.’ An appellation of Arjuna.

AIRĀVATA. ‘A fine elephant.’ An elephant produced at the churning of the ocean, and appropriated by the god Indra. The derivation of this name is referred to the word Irāvat, signifying ‘produced from water’. He is guardian of one of the points of the compass. (see Loka-pāla)

AITAREYA. The name of a Brāhmaṇa, an Āranyaka, and an Upaniṣad of the Ṛgveda. The Brāhmaṇa has been edited and translated by Dr. Haug; the text of the Āranyaka has been published in the Bibliotheca Indica by Rājendra Lāla, and there is another edition. The Upaniṣad has been translated by Dr. Roer in the same series. “The Aitareya Āranyaka consists of five books, each of which is called Āranyaka. The second and third books
form a separate Upanisad, and a still further subdivision here takes place, inasmuch as the four last sections of the second book, which are particularly consonant with the doctrines of the Vedānta system, pass as the Aitareyopanisad. — Weber

AJA. 'Unborn.' An epithet applied to many of the gods. A prince of the Solar race, sometimes said to be the son of Raghu, at others the son of Dilipa, son of Raghu. He was the husband chosen at her svayamvarī by Indumati, daughter of Rājā of Vidarbha, and was the father of Daśaratha and grandfather of Rāma. The Rāghuvamśa relates how on his way to the svayamvara he was annoyed by a wild elephant and ordered it to be shot. When the elephant was mortally wounded, a beautiful figure issued from it, which declared itself a gandharva who had been transformed into a mad elephant for deriding a holy man. The gandharva was delivered, as it had been foretold to him, by Aja, and he gave the prince some arrows which enabled him to excel in the contest at the svayamvara. When Daśaratha grew up, Aja ascended to Indra's heaven.

AJAGAVA. The 'primitive bow' of Śiva, which fell from heaven at the birth of Prithu.

AJAMIILA. A brāhmaṇa of Kannauj, who married a slave and had children, of whom he was very fond.

AJATAŚATRU. 'One whose enemy is unborn'. (1) A king of Kāśi, mentioned in the Upaniṣads, who was very learned, and, although a kṣatriya, instructed the brāhmaṇa Gārgyabālāki. (2) A name of Śiva. (3) Of Yudhiṣṭhira. (4) A king of Mathurā who reigned in the time of Buddha.

AJAYAPĀLA. Author of a Sanskrit vocabulary of some repute.

AJIGARTTA. A brāhmaṇa ṛṣi who sold his son Śunahasēphas to be a sacrifice.

AJITA. 'Unconquered.' A title given to Viṣṇu, Śiva, and many others. There were classes of gods bearing this name in several manvantaras.

AKRŪRA. A Yādava and uncle of Kṛṣṇa. He was son of Śvaphalka and Gāndinī. It was he who took Kṛṣṇa and Rāma to Mathurā when the former broke the great bow. He is chiefly noted as being
the holder of the *syamantaka* gem.

**AKṣa** The eldest son of Rāvana slain by Hanumān. Also a name of Garuda.

**AKṣamāḷā.** A name of Arundhati (q v).

**Ākulī.** An *asura* priest. (*see* Kilatakuli)

**Akūpāra.** A tortoise or turtle. The tortoise on which the earth rests.

**Ākūti.** A daughter of Manu Svayambhuva and Śatarupā, whom he gave to the patriarch Ruci. She bore twins, Yajña and Dakṣinā, who became husband and wife and had twelve sons, the deities called Yamas.

**Alakā.** The capital of Kubera and the abode of the *gandharvas* on Mount Meru. It is also called Vasudhara, Vasusthali, and Prabha.

**Alakananda.** One of the four branches of the river Gangā, which flows south to the country of Bhārata. This is said by the Vaisnavas to be the terrestrial Gangā which Śiva received upon his head.

**Alambuṣa.** A great *rāksasa* worsted by Śātyaki in the great war of the *Mahābhārata*, and finally killed by Ghatotkaca. He is said to be a son of Rṣyaśṛnga.

**Alāyudha.** A *rāksasa* killed after a fierce combat by Ghaṭotkaca in the war of the *Mahabhārata* (*Fauche*, ix. 278).

**Amarakāṇṭaka.** 'Peak of immortals'. A place of pilgrimage in the table-land east of the Vindhyas.

**Amarakośa.** This title may be read in two ways—'the immortal vocabulary', or, more appropriately, 'the vocabulary of Amara or Amara Simha'. "The oldest vocabulary hitherto known, and one of the most celebrated vocabularies of the classical Sanskrit." It has been the subject of a great number of commentaries. The text has been often printed. There is an edition published in India with an English interpretation and annotations by Colebrooke, and the text with a French translation has been printed by Deslongchamps.

**Amara Simha.** The author of the vocabulary called *Amarakośa*. 
Amrāvati

He was one of the nine gems of the court of Vikrama. (see Nāvaratana) Wilson inclines to place him in the first century BC. Lassen places him about the middle of the third century AD, and others incline to bring him down later.

AMARĀVATĪ. The capital of Indra’s heaven, renowned for its greatness and splendour. It is situated somewhere in the vicinity of Meru. It is sometimes called Devapura, ‘city of the gods’, and Pūsabhāsā, ‘sun-splendour’.

AMAREŚVARA. ‘Lord of the immortals.’ A title of Visnu, Śiva, and Indra. Name of one of the twelve great lingas. (see Linga)

AMARU-ŚATAKA. A poem consisting of a hundred stanzas written by a king name Amaru, but by some attributed to the philosopher Śankara, who assumed the dead form of that king for the purpose of conversing with his widow. The verses are of an erotic character, but, like many others of the same kind, a religious or philosophical interpretation has been found for them. There is a translation in French by Apudy with the text, and a translation in German by Rückert.

AMBĀ. ‘Mother.’ (1) A name of Durgā. (2) The eldest daughter of a king of Kāśi. She and her sisters Ambikā and Ambālikā were carried off by Bhīsma to be the wives of Vīcitravīrya. Ambā had been previously betrothed to a Rājā of Śalva, and Bhīsma sent her to him, but the Rājā rejected her because she had been in another man’s house. She retired to the forest and engaged in devotion to obtain revenge on Bhīsma. Śiva favoured her, and promised her the desired vengeance in another birth. Then she ascended the pile and was born again as Śikhaṇḍin, who slew Bhīsma.

AMBĀLIKĀ. The younger widow of Vīcitravīrya and mother of Pāṇḍu by Vyāsa. (see Mahābhārata)

AMBARĪṢA. (1) A king of Ayodhyā, twenty-eighth in descent from Ikṣvāku. (see Śunahasephas.) (2) An appellation of Śiva. (3) Name of one of the eighteen hells.

AMBĀṢṬHA. A military people inhabiting a country of the same name in the middle of the Panjāb; probably the ‘Αμβαστή of Ptolemy. (2) The medical tribe in Manu.

AMBIKĀ. (1) A sister of Rudra, but in later times identified with
Amṛta

Umā. (2) Elder widow of Vicitravirya and mother of Dhṛtarāstra by Vyāsa. (see Mahābhārata)

AMBIKEYA. A metronymic applicable to Gaṇeśa, Skanda, and Dhṛtarāstra.

ĀMNĀYA. Sacred tradition. The Vedas in the aggregate.

AMRṬTA. ‘Immortal’. A god. The water of life. The term was known to the Vedas, and seems to have been applied to various things offered in sacrifice, but more especially to the soma juice. It is also called Nirjara and Piyūṣa. In later times it was the water of life produced at the churning of the ocean by the gods and demons, the legend of which is told with some variations in the Rāmāyana, the Mahābhārata, and the Purāṇas. The gods, feeling their weakness, having been worsted by the demons, and being, according to one authority, under the ban of a holy sage, repaired to Visnu, beseeching him for renewed vigour and the gift of immortality. He directed them to churn the ocean for the amṛta and other precious things which had been lost. The story as told in the Viṣṇu Purāṇa has been rendered into verse by Professor Williams thus:

The gods addressed the mighty Visnu thus —
‘Conquered in battle by the evil demons,
We fly to thee for succour, soul of all;
Pity, and by thy might deliver us!’
Hari, the lord, creator of the world,
Thus by the gods implored, all graciously
Replied — ‘Your strength shall be restored, ye gods;
Only accomplish what I now command.
Unite yourselves in peaceful combination
With these your foes; collect all plants and herbs
Of diverse kinds from every quarter; cast them
Into the sea of milk; take Mandāra,
The mountain, for a churning stick, and Vāsuki,
The serpent, for a rope; together churn
The ocean to produce the beverage —
Source of all strength and immortality —
Then reckon on my aid; I will take care
Your foes shall share your toil, but not partake
In its reward, or drink th’ immortal draught’.
Thus by the god of gods advised, the host
United in alliance with the demons
Straightaway they gathered various herbs and cast them
Into the waters, then they took the mountain
To serve as churning-staff, and next the snake
To serve as cord, and in the ocean's midst
Hari himself, present in tortoise-form,
Became a pivot for the churning-staff.
Then did they churn the sea of milk; and first
Out of the waters rose the sacred Cow,
God-worshipped Surabhi, eternal fountain
Of milk and offerings of butter; next,
While holy Siddhas wondered at the sight,
With eyes all rolling Vārunī uprose,
Goddess of wine. Then from the whirlpool sprang
Fair Pārijāta, tree of Paradise, delight
Of heavenly maidens, with its fragrant blossoms
Perfuming the whole world. Th' Apsārasas,
Troop of celestial nymphs, matchless in grace,
Perfect in loveliness, were next produced.
Then from the sea uprose the cool-rayed moon,
Which Mahādeva seized; terrific poison
Next issued from the waters; this the snake-gods
Claimed as their own. Then, seated on a lotus,
Beauty's bright goddess, peerless Śrī, arose
Out of the waves; and with her, robed in white,
Came forth Dhanvantari, the gods' physician.
High in his hand he bore the cup of nectar —
Life-giving draught — longed for by gods and demons.
Then had the demons forcibly borne off
The cup, and drained the precious beverage,
Had not the mighty Viṣṇu interposed.
Bewildering them, he gave it to the gods;
Whereat, incensed, the demon troops assailed
The host of heaven, but they with strength renewed,
Quaffing the draught, struck down their foes, who fell
Headlong through space to lowest depths of hell!

There is an elaborate article on the subject in Goldstücker's
Dictionary. In after-times, Visnu's bird Garuda is said to have stolen the amṛta, but it was recovered by Indra.

ANĀDHṛSTI. A son of Ugrasena and general of the Yādavas

ĀNĀKA-DUNDUBHI ‘Drums.’ A name of Vasudeva, who was so called because the drums of heaven resounded at his birth.

ĀNANDA. ‘Joy, happiness.’ An appellation of Śiva, also of Balarāma.

ĀNANDA GIRI. A follower of Śankarācārya, and a teacher and expositor of his doctrines. He was the author of Sankara-vijaya, and lived about tenth century.

ĀNANDA-LAHARI. ‘The wave of joy.’ A poem attributed to Śankaracārya. It is a hymn of praise addressed to Parvati, consort of Śiva, mixed up with mystical doctrine. It has been translated into French by Troyer as L'Onde de Beatitude.

ĀNAṆGA. ‘The bodiless.’ A name of Kama, god of love.

ĀNANTA. ‘The infinite.’ A name of the serpent Śesā. The term is also applied to Visnu and other deities.

ĀNARANYA. A descendant of Ikṣvāku and king of Ayodhyā. According to the Rāmāyāna, many kings submitted to Rāvāna without fighting, but when Anaranya was summoned to fight or submit, he preferred to fight. His army was overcome and he was thrown from his chariot. Rāvana triumphed over his prostrate foe, who retorted that he had been beaten by fate, not by Rāvana, and predicted the death of Rāvana at the hands of Rāma, a descendant of Anaranya.

ĀNARGHA RĀGHAVA. A drama in seven acts by Murāri Miśra, possibly written in the thirteenth or fourteenth century. Rāghava or Rāma is the hero of the piece. “It has no dramatic merit, being deficient in character, action, situation, and interest. As a poem it presents occasionally poetic thoughts, but they are very few, and are lost amid pages of flat commonplace, quaint conceit, hyperbolical extravagance, and obscure mythology.” — Wilson. It is also called, after its author, Murāri Nāṭaka.

AN-ĀRYA. ‘Unworthy, vile.’ People who were not Āryans, barbarians of other races and religion.
ANASUYA. ‘Charity.’ Wife of the rṣi Atri. In the Ramāvana she appears living with her husband in a hermitage in the forest south of Citrakūṭa. She was very pious and given to austere devotion, through which she had obtained miraculous powers. When Sītā visited her and her husband, she was very attentive and kind, and gave Sītā an ointment which was to keep her beautiful for ever. She was mother of the irascible sage Durvasas A friend of Śakuntalā.

ANDHAKA. (1). A demon, son of Kaśyapa and Diti, with a thousand arms and heads, two thousand eyes and feet, and called Andhaka because he walked like a blind man, although he saw very well. He was slain by Śiva when he attempted to carry off the Pārijāta tree from svarga. From this feat Śiva obtained the appellation Andhaka-ripu, ‘foe of Andhaka’. (2) A grandson of Kṛṣṇa and son of Yudhājit, of the Yādava race, who, together with his brother Vṛṣṇi, is the ancestor of the celebrated family of Andhaka-Vṛṣṇis. (3) The name was borne by many others of less note.

ANDHRA. ANDHRA. Name of a country and people in the south of India, the country of Telengānā. It was the seat of a powerful dynasty, and the people were known to Pliny as gens Andararum.

ANDHRA-BHṛTYA. A dynasty of kings that reigned in Magadha somewhere about the beginning of the Christian era. The name seems to indicate that its founder was a native of Andhra, now Telengānā.

AṆGA.(1). The country of Bengal proper about Bhāgalpur. Its capital was Campā, or Campā-puri. (see Anu) (2). A supplement to the Vedas. (see Vedānga)

AṆGĀDA. (1). Son of Laksmana and king of Aṅgadī, capital of a country near the Himālāya. (2). Son of Gada (brother of Kṛṣṇa) by Vṛhati. (3) Son of Bāli, the monkey king of Kīśkindhā. He was protected by Rāma and fought on his side against Rāvana.

AṆGIRAS. rṣi to whom many hymns of the Rgveda are attributed. He was one of the seven maharṣis or great rṣis, and also one of the ten Prajāpatis or progenitors of mankind. In later times Aṅgiras was one of the inspired law-givers, and also a writer on astronomy. As an astronomical personification he is Bṛhaspati, the regent of
the planet Jupiter, or the planet itself. He was also called “the priest of the gods”, and “the lord of sacrifice”. There is much ambiguity about the name. It comes from the same root as agni, ‘fire’, and resembles that word in sound. This may be the reason why the name Angiras is used as an epithet or synonym of Agni. The name is also employed as an epithet for the father of Agni, and it is found more especially connected with the hymns addressed to Agni, Indra, and the luminous deities. According to one statement, Angiras was the son of Uru by Agneyi, the daughter of Agni, although as above stated, the name is sometimes given to the father of Agni. Another account represents that he was born from the mouth of Brahma. His wives were Smṛti, ‘memory’, daughter of Daksa; Śraddhā, ‘faith’, daughter of Kardama, and Svadhā ‘oblation’, and Sati, ‘truth’, two other daughters of Daksa. His daughters were the Ṛcās or Vedic hymns, and his sons were the Manes called Havismats. But he had other sons and daughters, and among the former were Utathya, Bṛhaspati, and Mārkaṇḍeya. According to the Bhagavata Purāṇa “he begot sons possessing Brahmanical glory on the wife of Rathitara, a kṣatriya who was childless, and these persons were afterwards called descendants of Angiras.”

AṅGIRASAS, AṅGIRASES. Descendants of Angiras. “They share in the nature of the legends attributed to Aṅgiras. Aṅgiras being the father of Agni, they are considered as descendants of Agni himself, who is also called the first of the Aṅgirasas. Like Aṅgiras, they occur in hymns addressed to the luminous deities, and at a later period, they become for the most part personifications of light, of luminous bodies, of divisions of time, of celestial phenomena, and fires adapted to peculiar occasions, as the full and change of the moon, or to particular rites, as the Aśvamedha, Rājasūya &c.”—Goldstucker. In the Śatapatha Brāhmaṇa they and the Ādityas are said to have descended from Prajāpati, and that “they strove together for the priority in ascending to heaven”.

Some descendants of Aṅgiras by the kṣatriya wife of a childless king are mentioned in the Purāṇas as two tribes of Aṅgirasas who were brāhmaṇas as well as kṣatriyas.

The hymns of the Atharvaveda are called Aṅgirasas, and the descendants of Aṅgiras were specially charged with the protection
Angirasas

of sacrifices performed in accordance with the Atharvaveda. From this cause, or from their being associated with the descendants of Atharvan, they were called distinctively Atharvāṅgirasas.

ANGIRASAS. A class of Purāṇas (q.v.).

ANILA. ‘The wind’. (see Vāyu)

ANILAS. Agana or class of deities, forty-nine in number, connected with Anila, the wind.

ANIMİŞA. ‘Who does not wink.’ A general epithet of all gods

ANIRUDDHA. ‘Uncontrolled.’ Son of Pradyumna and grandson of Kṛṣṇa. He married his cousin, Subhadrā. A daitya princess named Usā, daughter of Bāṇa, fell in love with him, and had him brought by magic influence to her apartments in her father’s city of Sonitapura. Bāṇa sent some guards to seize him, but the valiant youth, taking an iron club, slew his assailants. Bāṇa then brought his magic powers to bear and secured him. On discovering whither Aniruddha had been carried, Kṛṣṇa, Balarama, and Pradyumna went to rescue him. A great battle was fought; Bāṇa was aided by Śiva and by Skanda, god of war, the former of whom was overcome by Kṛṣṇa, and the latter was wounded by Garuḍa and Pradyumna. Bāṇa was defeated, but his life was spared at the intercession of Śiva, and Aniruddha was carried home to Dvārakā with Usā as his wife. He is also called Jhaṣānka and Usāpati. He had a son named Vajra.

AŃJANA. (1) The elephant of the west or south-west quarter. (2) A serpent with many heads descended from Kadru.

AŃJANĀ. Mother of Hanumat by Vāyu, god of the wind.

ANNAṆAPŪRṆĀ. ‘Full of food.’ A form of Durgā, worshipped for her power of giving food. Cf. the Roman Anna Perenna.

AŃŚUMAT, AŃŚUMĀṆ. Son of Asamanjas and grandson of Sagara. He brought back to earth the horse which had been carried off from Sagara’s aśvamedha sacrifice, and he discovered the remains of that king’s sixty thousand sons, who had been killed by the fire of the wrath of Kapila.

ANTAKA. ‘The ender.’ A name of Yama, judge of the dead.
ANTARIKSA. The atmosphere or firmament between heaven and earth, the sphere of the gandharvas, apsaras, and yaksas.

ANTARVEDI. The Doab or country between the Ganges and the Jumna.

ANU. Son of King Yayati by his wife Sarmistha, a dāitya princess. He refused to exchange his youthful vigour for the curse of decrepitude passed upon his father, and in consequence his father cursed him that his posterity should not possess dominion. Notwithstanding this, he had a long series of descendants, and among them were Anga, Banga, Kalinga, &c., who gave their names to the countries they dwelt in.

ANUKRAMANI, ANUKRAMANIKĀ. An index or table of contents, particularly of a Veda. The Anukramanis of the Vedas follow the order of each Samhitā, and assign a poet, a metre, and a deity to each hymn or prayer. There are several extant.

ANUMATI. The moon on its fifteenth day, when just short of its full. In this stage it is personified and worshipped as a goddess.

ANUŚARA. A rāksasa or other demon.

ANUVINDA. A king of Ujjayini. (see Vinda)

APARANTA. 'On the western border.' A country which is named in the Viṣṇu Purāṇa in association with countries in the north; and the Vāyu Purāṇa reads the name as Aparita, which Wilson says is a northern nation. The Harivamsa, however, mentions it as “a country conquered by Parasūrāma from the ocean”, and upon this the translator Langlois observes: “Tradition records that Parasūrāma besought Varuna, god of the sea, to grant him a land which he might bestow upon the Brāhmans in expiation of the blood of the Kṣatriyas. Varuna withdrew his waves from the heights of Gokarna (near Mangalore) down to Cape Comorin” (As. Researches, V.1). This agrees with the traditions concerning Parasūrāma and Malabar, but it is not at all clear how a gift of territory to brāhmaṇas could expiate the slaughter of the kṣatriyas by a brāhmaṇa and in behalf of brāhmaṇas.

APARṆĀ. According to the Harivamsa, the eldest daughter of Himavat and Menā. She and her two sisters, Ekaparṇā and Ekapāṭalā, gave themselves up to austerity and practised
extraordinary abstinence; but while her sisters lived, as their names denote, upon one leaf or on one pātalā (Bignonia) respectively, Aparnā managed to subsist upon nothing, and even lived without a leaf (a-parnā). This so distressed her mother that she cried out in deprecation, ‘U-mā’, ‘Oh, don’t’ Aparnā thus became the beautiful Umā, the wife of Śiva.

ĀPASTAMBA. An ancient writer on ritual and law, author of sūtras connected with the Black Yajurveda and of a Dharma-sāstra. He is often quoted in law-books. Two recensions of the Taittirīya Samhitā are ascribed to him or his school. The sūtras have been translated by Buhler, and has been reprinted in the Sacred Books of the East by Max Müller.

ĀPAVA. ‘Who sports in the waters.’ A name of the same import as Nārāyana, and having a similar though not an identical application. According to the Brahma Purāṇa and the Harivamsa, Āpava performed the office of the creator Brahmā, and divided himself into two parts, male and female, the former begetting offspring upon the latter. The result was the production of Visnu, who created Virāj, who brought the first man into the world. According to the Mahābhārata, Āpava is a name of the Prajāpati Vasiṣṭha. The name of Āpava is of late introduction and has been vaguely used. Wilson says: “According to the commentator, the first stage was the creation of Āpava or Vasistha or Virāj by Viṣṇu, through the agency of Brahmā, and the next was that of the creation of Manu by Virāj.”

APSARAS. The Apsarases are the celebrated nymphs of Indra’s heaven. The name, which signifies ‘moving in the water’, has some analogy to that of Aphrodite. They are not prominent in the Vedas, but Urvasī and a few others are mentioned. In Manu they are said to be the creations of the seven Manus. In the epic poems they become prominent, and the Rāmāyana and the Purāṇas attribute their origin to the churning of the ocean. (see Amṛta) It is said that when they came forth from the waters neither the gods nor the asuras would have them for wives, so they became common to all. They have the appellation of Surāṅganās, ‘wives of the gods’, and Sumadātmajās, ‘daughters of pleasure’.
The legion of Apsarases, so named
That to the watery element they owed
Their being. Myriads were they born, and all
In vesture heavenly clad, and heavenly gems:
Yet more divine their native semblance, rich
With all the gifts of grace, of youth and beauty
A train innumerable followed, yet thus fair,
Nor god nor demon sought their wedded love;
Thus Raghava! they still remain — their charms
The common treasure of the host of heaven
— (Rāmayana) Wilson

In the Purānas various ganaś or classes of them are mentioned
with distinctive names. The Vayu Purāṇa enumerates fourteen,
the Harvamsa seven classes. They are again distinguished as
being daivika, ‘divine’, or laukika, ‘worldly’. The former are said
to be ten in number and the latter thirty-four, and these are the
heavenly charmers who fascinated heroes, as Urvasi, and allured
austere sages from their devotions and penances, as Menakā and
Rambhā. The Kāśikhanda says “there are thirty-five millions of
them, but only one thousand and sixty are the principal”. The
Apsarases, then, are fairylike being beautiful and voluptuous.
They are the wives or the mistresses of the gandharvas, and are
not prudish in the dispensation of their favours. Their amours on
earth have been numerous, and they are the rewards in Indra’s
paradise held out to heroes who fall in battle. They have the power
of changing their forms; they are fond of dice, and give luck to
whom they favour. In the Atharvaveda they are not so amiable;
they are supposed to produce madness (love’s madness?), and so
there are charms and incantations for use against them. There is
a long and exhaustive article on the Apsarases in Goldstücker’s
Dictionary, from which much of the above has been adapted. As
regards their origin he makes the following speculative
observations: “Originally these divinities seem to have been
personifications of the vapours which are attracted by the sun and
form into mist or clouds; their character may be thus interpreted
in the few hymns of the Rgveda where mention is made of them.
At a subsequent period . . . (their attributes expanding with those
of their associates the gandharvas), they became divinities which
represent phenomena or objects both of a physical and ethical kind closely associated with that life” (the elementary life of heaven).

ĀRAṆYAKA. ‘Belonging to the forest.’ Certain religious and philosophical writings which expound the mystical sense of the ceremonies, discuss the nature of God, &c. They are attached to the brahmaṇas, and intended for study in the forest by brahmanas who have retired from the distractions of the world. There are four of them extant: (1) Brødā; (2) Taittiriya; (3) Aitareya; and (4) Kausitaki Āraṇyaka. The Āraṇyakas are closely connected with the Upaniṣads, and the names are occasionally used interchangeably: thus the Bṛhad is called indifferently Bṛhadāraṇyaka or Bṛhadāraṇyaka Upaniṣad; it is attached to the Śatapatha Brāhmaṇa. The Aitareya Upaniṣad is a part of the Aitareya Brāhmaṇa, and the Kausitaki Āraṇyaka consists of three chapters, of which the third is the Kausitaki Upaniṣad.

“Traces of modern ideas (says Max Muller) are not wanting in the Āraṇyakas, and the very fact that they are destined for a class of men who had retired from the world in order to give themselves up to the contemplation of the highest problems, shows an advanced and already declining and decaying society, not unlike the monastic age of the Christian world.” “In one sense the Āraṇyakas are old, for they reflect the very dawn of thought; in another they are modern, for they speak of that dawn with all the experience of a past day. There are passages in these works unequalled in any language for grandeur, boldness, and simplicity. These passages are the relics of a better age. But the generation which became chronicler of those Titanic wars of thought was a small race; they were dwarfs, measuring the footsteps of departed giants.”

ARANYĀΝI. In the Rgveda, the goddess of woods and forests.

ARBUDA. ‘Mount Ābu’. Name of the people living in the vicinity of that mountain.

ARBUDA. ‘A serpent.’ Name of an asura slain by Indra.

ARDHA-NĀRĪ. ‘Half-woman.’ A form in which Śiva is represented as half-male and half-female, typifying the male and female energies. There are several stories accounting for this form. It is
called also Ardhanārisa and Parāṅgada.

**ARJUNA** 'White' The name of the third Pandu prince. All the five brothers were of divine paternity, and Arjuna's father was Indra, hence he is called Aindri. A brave warrior, high-minded, generous, upright, and handsome, the most prominent and the most amiable and interesting of the five brothers. He was taught the use of arms by Drona, and was his favourite pupil. By his skill in arms he won Draupadi at her *svayamvara*. For an involuntary transgression he imposed upon himself twelve years' exile from his family, and during that time he visited Parasurama, who gave him instruction in the use of arms. He at this period formed a connection with Ulūpi, a Nāga princess, and by her had a son named Iravat. He also married Citrāṅgada, the daughter of the king of Manipura, by whom he had a son named Babhruvāhana. He visited Kṛṣna at Dvārakā, and there he married Subhadrā, the sister of Kṛṣna. (see Subhadrā) By her he had a son named Abhimanyu. Afterwards he obtained the bow Gāndiva from the god Agni, with which to fight against Indra, and he assisted Agni in burning the Khāṇḍava forest. When Yudhishthira lost the kingdom by gambling, and the five brothers went into exile for thirteen years, Arjuna proceeded on a pilgrimage to the Himālayas to propitiate the gods, and to obtain from them celestial weapons for use in the contemplated war against the Kauravas. There he fought with Śiva, who appeared in the guise of a Kirāṭa or mountaineer; but Arjuna, having found out the true character of his adversary, worshipped him, and Śiva gave him the *pāśupata*, one of his most powerful weapons. Indra, Varuṇa, Yama, and Kubera came to him, and also presented him with their own peculiar weapons. Indra, his father, carried him in his car to his heaven and to his capital Amarāvatī, where Arjuna spent some years in the practice of arms. Indra sent him against the *daityas* of the sea, whom he vanquished, and then returned victorious to Indra, who 'presented him with a chain of gold and a diadem, and with a war-shell which sounded like thunder'. In the thirteenth year of exile he entered the service of Rājā Virāṭa, disguised as a eunuch, and acted as music and dancing master, but in the end he took a leading part
in defeating the king’s enemies, the king of Trigarta and the Kaurava princes, many of whose leading warriors he vanquished in single combat. Preparations for the great struggle with the Kauravas now began. Arjuna obtained the personal assistance of Kṛṣṇa, who acted as his charioteer, and, before the great battle began, related to him the Bhagavad Gītā. On the tenth day of the battle he mortally wounded Bhīṣma, on the twelfth he defeated Suśarman and his four brothers, on the fourteenth he killed Jayadratha; on the seventeenth, he was so stung by some reproaches of his brother, Yudhishṭhira, that he would have killed him had not Kṛṣṇa interposed. On the same day he fought with Karna, who had made a vow to slay him. He was near being vanquished when an accident to Karna’s chariot gave Arjuna the opportunity of killing him. After the defeat of the Kauravas, Aśvatthāman, son of Droṇa, and two others, who were the sole survivors, made a night attack on the camp of the Pāṇḍavas, and murdered their children. Arjuna pursued Aśvatthāman, and made him give up the precious jewel which he wore upon his head as an amulet. When the horse intended for Yudhishṭhira’s aśvamedha sacrifice was let loose, Arjuna, with his army, followed it through many cities and countries, and fought with many Rājās. He entered the country of Trigarta, and had to fight his way through. He fought also against Vajradatta, who had a famous elephant, and against the Saindhavas. At the city of Manipura he fought with his own son, Babhrūvāhana, and was killed; but he was restored to life by a Nāga charm supplied by his wife Ulūpi. Afterwards he penetrated into the dakṣīna or south country, and fought with the Niśādas and Drāviḍians: then went westwards to Gujarāt, and finally conducted the horse back to Hastināpura, where the great sacrifice was performed. He was subsequently called to Dvārakā by Kṛṣṇa amid the internecine struggles of the Yādavas, and there he performed the funeral ceremonies of Vasudeva and of Kṛṣṇa. Soon after this he retired from the world to the Himalayas. (see Mahābhārata) He had a son named Irāvat by the serpent nymph Ulūpi; Babhrūvāhana, by the daughter of the king of Manipura, became king of that country; Abhimanyu, born of his wife Subhadrā, was killed in the great battle, but the kingdom of Hastināpura descended to his son
Pariksit Arjuna has many appellations Bibhatsu, Gudakesa, Dhanañjaya, Jisnu, Kiritin, Pakaśājasmi, Phalguna, Savyasācin, Svetavāhana, and Partha.

ARJUNA. Son of Kṛtavirya, king of the Haihayas. He is better known under his patronymic Kārtavirya (q.v.).

ARTHĀSĀTRA. The useful arts Mechanical science.

ARUṆA. ‘Red, rosy’. The dawn, personified as the charioteer of the sun. This is of later origin than the Vedic Uśas (q.v.). He is said to be the son of Kaśyapa and Kadru. He is also called Rumra, ‘tawny’, and by two epithets of which the meaning is not obvious, An-uru, ‘thighless’, and Āṣmana, ‘stony’.

ARUNDHATI. The morning star, personified as the wife of the Vasiṣṭha, and a model of conjugal excellence.

ARUṢA, ARUSI. ‘Red’. ‘A red horse.’ In the Rgveda the red horses or mares of the sun or of fire. The rising sun

ARVAN, ARVĀ. ‘A horse.’ One of the horses of the moon. A fabulous animal, half-horse, half-bird, on which the dāityas are supposed to ride.

ARVĀVASU. (See Raibhya).

ĀRYA, ĀRYAN. ‘Loyal, faithful.’ The name of the immigrant race from which all that is Hindu originated. The name by which the people of the Rgveda ‘called men of their own stock and religion, in contradistinction to the dasyus (or dāsas), a term by which we either understand hostile demons or the rude aboriginal tribes’ of India, who were An-āryas.

ĀRYABHĀTA. The earliest known Hindu writer on algebra, and, according to Colebrooke, “if not the inventor, the improver of that analysis”, which has made but little advance in India since. He was born, according to his own account, at Kusumapura (Patna), in AD 476, and composed his first astronomical work at the early age of twenty-three. His larger work, the Ārya Siddhānta, was produced at a riper age. He is probably the Andubarius (Ardubarius?) of the Chronichon Paschale, and the Arjabahr of the Arabs. Two of his works, the Dāsāṅgītisūtra and Āryāśatasata, have been edited by Kern under the title of Āryabhātiya. See Whitney in Jour. Amer. Or. Society for 1860, Dr. Bhau Dāji in
Aryaman

JNAS for 1865, and Barth in Revue Critique for 1875. There is another and later astronomer of the same name, distinguished as Laghu Āryabhata, i.e., Āryabhata the Less.

ARYAMAN. 'A bosom friend'. (1) Chief of the putṛs. (2) One of the Ādityas. (3) One of the Viśvedevas.

ĀRYA SIDDHĀNTA. The system of astronomy founded by Āryabhata in his work bearing this name.

ĀRYĀVARTA. 'The land of the Āryas'. The tract between the Himalaya and the Vindhyā ranges, from the eastern to the western sea. — Manu.

ASAMAŅJAS. Son of Sagara and Kesini. He was a wild and wicked young man, and was abandoned by his father, but he succeeded him as king, and, according to the Harwamsa, he was afterwards famous for valour under the name of Pañcajana.

ĀSAŅGA. Author of some verses in the Rgveda. He was son of Playoga, but was changed into a woman by the curse of the gods. He recovered his male form by repentance and the favour of the rṣi Medhātithi, to whom he gave abundant wealth, and addressed the verses preserved in the Veda.

ĀŚARA. A rākṣasa or other demon.

ĀSTĀVAKRA. A brāhmaṇa, the son of Kahoḍa, whose story is told in the Mahābhārata. Kahoḍa married a daughter of his preceptor, Uddālaka, but he was so devoted to study that he neglected his wife. When she was far advanced in her pregnancy, the unborn son was provoked at his father's neglect of her, and rebuked him for it. Kahoḍa was angry at the child's impertinence, and condemned him to be born crooked; so he came forth with his eight (aṣṭa) limbs crooked (vakra); hence his name. Kahoḍa went to a great sacrifice at the court of Janaka, king of Mithilā. There was present there a great Buddhist sage, who challenged disputations, upon the understanding that whoever was overcome in argument should be thrown into the river. This was the fate of many, and among them of Kahoḍa, who was drowned. In his twelfth year Aṣṭāvkara learned the manner of his father's death, and set out to avenge him. The lad was possessed of great ability and wisdom. He got the better of the sage who had worsted his father, and
insisted that the sage should be thrown into the water. The sage then declared himself to be a son of Varuna, god of the waters, who had sent him to obtain brāhmanas for officiating at a sacrifice by overpowering them in argument and throwing them into the water. When all was explained and set right, Kahoda directed his son to bathe in the Samanga river, on doing which the lad became perfectly straight. A story is told in the Visnu Purāṇa that Astāvakra was standing in water performing penances when he was seen by some celestial nymphs and worshipped by them. He was pleased, and told them to ask a boon. They asked for the best of men as a husband. He came out of the water and offered himself. When they saw him, ugly and crooked in eight places, they laughed in derision. He was angry, and as he could not recall his blessing, he said that, after obtaining it, they should fall into the hands of thieves.

ASIKNĪ. The Vedic name of the Čināb, and probably the origin of the classic Akesines.

A-SIRAS. 'Headless'. Spirits or beings without heads.

AŚMAKA. Son of Madayanti, the wife of Kalmāsapāda or Saudāsa. (see Kalmāsapāda)

AŚOKA. A celebrated king of the Maurya dynasty of Magadha, and grandson of its founder, Candragupta. "This king is the most celebrated of any in the annals of the Buddhists. In the commencement of his reign he followed the Brahmanical faith, but became a convert to that of Buddha, and a zealous encourager of it. He is said to have maintained in his palace 64,000 Buddhist priests, and to have erected 84,000 columns (or topes) throughout India. A great convocation of Buddhist priests was held in the eighteenth year of his reign, which was followed by missions to Ceylon and other places." He reigned thirty-six years, from about 234 to 198 B.C., and exercised authority more or less direct from Afghānistān to Ceylon. This fact is attested by a number of very curious Pāli inscriptions found engraved upon rocks and pillars, all of them of the same purport, and some of them almost identical in words, the variations showing little more than dialectic differences. That found at Kapur-di-giri, in Afghānistān is in the Bactrian Pāli character, written from right to left; all the others
are in the India Pāli character, written from left to right. The latter is the oldest known form of the character now in use in India, but the modern letters have departed so far from their prototypes that it required all the acumen and diligence of James Prinsep to decipher the ancient forms. These inscriptions show a great tenderness for animal life, and are Buddhist in their character, but they do not enter upon the distinctive peculiarities of that religion. The name of Aśoka never occurs in them; the king who set them up is called Piyadasi (Sans. Priyadarśi), ‘the beautiful’, and he is entitled Devānampiya, ‘the beloved of the gods’. Buddhist writings identify this Piyadasi with Aśoka, and little or no doubt is entertained of the two names representing the same person. One of the most curious passages in these inscriptions refers to the Greek king Antiochus, calling him and three others “Turamayo, Antakana, Mako, and Alikasunari,” which represent Ptolemy, Antigonus, Magas, and Alexander. “The date of Aśoka is not exactly that of Antiochus the Great, but it is not very far different; and the corrections required to make it correspond are no more than the inexact manner in which both Brahmanical and Buddhist chronology is preserved may well be expected to render necessary.” See Wilson’s note in the Viṣṇu Purāṇa, his article in the Journal of the Royal Asiatic Society, vol. XII, Max Muller’s Ancient Sanskrit Literature, and an article by Sir E. Perry in vol. III of the Journal of the Bombay Asiatic Society.

AŚRAMA. There are four stages in the life of a brāhmaṇa which are called by this name. (see Brāhmaṇa)

ĀSTIKĀ. An ancient sage, son of Jāratkāru by a sister of the great serpent Vāsuki. He saved the life of the serpent Taksaka when Janamejaya made his great sacrifice of serpents, and induced that king to forego his persecution of the serpent race.

ASURA. ‘Spiritual, divine’. In the oldest parts of the Rgveda this term is used for the supreme spirit, and is the same as the Ahura of the Zoroastrians. In the sense of ‘god’ it was applied to several of the chief deities, as to Indra, Agni, and Varuṇa. It afterwards acquired an entirely opposite meaning, and came to signify, as now, a demon or enemy of the gods. The word is found with this signification in the later parts of the Rgveda, particularly in the last book, and also in the Atharvaveda. The brāhmaṇas attach
Asvamedha

the same meaning to it, and record many contests between the asuras and the gods. According to the Taittiriya Brāhmaṇa, the breath (asu) of Prajāpati became alive, and “with that breath he created asuras.” In another part of the same work it is said that Prajāpati “became pregnant. He created asuras from his abdomen.” The Satapatha Brāhmaṇa accords with the former statement, and states that “he created asuras from his lower breath.” The Taittiriya Āranyaka represents that Prajāpati created “gods men, fathers, gandharvas, and apsarases” from water, and that the asuras, rākṣasas, and piśūcas sprang from the drops which were spilt. Manu’s statement is that they were created by the Prajāpatis. According to the Visnu Purāṇa, they were produced from the groin of Brahmā (Prajāpati). The account of the Vāyu Purāṇa is: “asuras were first produced as sons from his (Prajāpati’s) groin. Asu is declared by brāhmaṇas to mean breath. From it these beings were produced; hence they are asuras.” The word has long been used as a general name for the enemies of the gods, including the dāityas and dānavas and other descendants of Kaśyapa, but not including the rākṣasas descended from Pulastya.

In this sense a different derivation has been found for it: the source is no longer asu, ‘breath’, but the initial a is taken as the negative prefix, and a-sura signifies ‘not a god’; hence, according to some, arose the word sura, commonly used for ‘a god’. (see Sura)

āsuri. One of the earliest professors of the Sāmkhya philosophy.

āśvalāyana. A celebrated writer of antiquity. He was pupil of Saunaka, and was author of Śrauta-sūtras, Gṛhya-sūtras, and other works upon ritual, as well as founder of a śākhā of the Rgveda. The sūtras have been published by Dr. Stenzler, and also in the Bibliotheca Indica.

āśvamedha. ‘The sacrifice of a horse.’ This is a sacrifice which, in Vedic times, was performed by kings desirous of offspring. The horse was killed with certain ceremonies, and the wives of the king had to pass the night by its carcase. Upon the chief wife fell the duty of going through a revolting formality which can only be hinted at. Subsequently, as in the time of the Mahābhārata, the sacrifice obtained a high importance and significance. It was performed only by kings, and implied that he who instituted it was a conqueror and king of kings. It was believed that the
performance of one hundred such sacrifices would enable a mortal king to overthrow the throne of Indra, and to become the ruler of the universe and sovereign of the gods. A horse of a particular colour was consecrated by the performance of certain ceremonies, and was then turned loose to wander at will for a year. The king, or his representative, followed the horse with an army, and when the animal entered a foreign country, the ruler of that country was bound either to fight or to submit. If the liberator of the horse succeeded in obtaining or enforcing the submission of all the countries over which it passed, he returned in triumph with the vanquished Rājās in his train, but if he failed, he was disgraced and his pretensions ridiculed. After the successful return a great festival was held, at which the horse was sacrificed either really or figuratively.

AŚVA-MUKHA. 'Horse-faced.' (see Kinnara)

AŚVAPATI. 'Lord of horses.' An appellation of many kings.

AŚVATTHĀMAN. Son of Droṇa and Kṛpā, and one of the generals of the Kauravas. Also called by his patronymic Draunayana. After the last great battle, in which Duryodhana was mortally wounded, Aśvatthāman with two other warriors, Kṛpā and Kṛtavarn, were the sole survivors of the Kaurava host that were left effective. Aśvatthāman was made the commander. He was fierce in his hostility to the Pāṇḍavas, and craved for revenge upon Dhṛṣṭadyumna, who had slain his father, Drona. These three surviving Kauravas entered the Pāṇḍava camp at night. They found Dhṛṣṭadyumna asleep, and Aśvatthāman stamped him to death as he lay. He then killed Śikhandin, the other son of Drupada, and he also killed the five young sons of the Pāṇḍavas and carried their heads to the dying Duryodhana. He killed Pariksit, while yet unborn in the womb of his mother, with his celestial weapon brahmāstra, by which he incurred the curse of Kṛṣṇa, who restored Pariksit to life. On the next morning he and his comrades fled, but Draupādi clamoured for revenge upon the murderer of her children. Yudhiṣṭhira represented that Aśvatthāman was a brāhmaṇa, and pleaded for his life. She then consented to forego her demand for his blood if the precious and protective jewel which he wore on his head were brought to her.
Bhima, Arjuna, and Kṛṣṇa then went in pursuit of him. Arjuna and Kṛṣṇa overtook him, and compelled him to give up the jewel. They carried it to Draupadī, and she gave it to Yudhīshthīra, who afterwards wore it on his head.

**AŚVINS, AŚVINAU (dual), AŚVINĪ KUMĀRAS.** 'Horsemen.'

Dioskouroi. Two Vedic deities, twin sons of the sun or the sky. They are ever young and handsome, bright, and of golden brilliancy, agile, swift as falcons, and possessed of many forms; and they ride in a golden car drawn by horses or birds, as harbingers of Uṣas, the dawn. "They are the earliest bringers of light in the morning sky, who in their chariot hasten onwards before the dawn and prepare the way for her." — *Roth* As personifications of the morning twilight, they are said to be children of the sun by a nymph who concealed herself in the form of a mare; hence she was called Aśvinī and her sons Aśvins. But inasmuch as they precede the rise of the sun, they are called his parents in his form Pūṣan. Mythically they are the parents of the Pându princes Nakula and Sahadeva. Their attributes are numerous, but relate mostly to youth and beauty, light and speed, duality, the curative power, and active benevolence. The number of hymns addressed to them testify to the enthusiastic worship they received. They were the physicians of svarga, and in this character are called Dasras and Nāsatyas, Ġadāgadau and Svarvaidyau; or one was Dasra and the other Nāsatya. Other of their appellations are Abdhijau, 'ocean born'; Puskarasrajau, 'wreathed with lotuses'; Bādaveyau, sons of the submarine fire, Bādava. Many instances are recorded of their benevolence and their power of healing. They restored the sage Gyavana to youth, and prolonged his life when he had become old and decrepit, and through his instrumentality they were admitted to partake of the libations of soma, like the other gods, although Indra strongly opposed them. (see Gyavana) The Aśvins, says Muir, “have been a puzzle to the oldest commentators”, who have differed widely in their explanations. According to different interpretations quoted in the *Nirukta*, they were “heaven and earth”, “day and night”, “two kings, performers of holy acts”. The following is the view taken of them by the late Professor Goldstücker, as printed in Muir's *Texts*, vol. V.:

The myth of the Aśvins is, in my opinion, one of that
class of myths in which two distinct elements, the cosmical and the human or historical, have gradually become blended into one. It seems necessary, therefore, to separate these two elements in order to arrive at an understanding of the myth. The historical or human element in it, I believe, is represented by those legends which refer to the wonderful cures effected by the Aśvins, and to their performances of a kindred sort, the cosmical element is that relating to their luminous nature. The link which connects both seems to be the mysteriousness of the nature and effects of the phenomena of light and of the healing art at a remote antiquity. That there might have been some horsemen or warriors of great renown, who inspired their contemporaries with awe by their wonderful deeds, and more especially by their medical skill, appears to have been also the opinion of some old commentators mentioned by Yāska [in the Nṛṣṭā] for some “legendary writers,” he says, took them for “two kings, performers of holy acts”, and this view seems likewise borne out by the legend in which it is narrated that the gods refused the Aśvins admittance to a sacrifice on the ground that they had been on too familiar terms with men. It would appear, then, that these Aśvins, like the Rbhus, were originally renowned mortals, who, in the course of time, were translated into the companionship of the gods.

The luminous character of the Aśvins can scarcely be matter of doubt, for the view of some commentators, recorded by Yāska, according to which they are identified with “heaven and earth”, appears not to be countenanced by any of the passages known to us. Their very name, it would seem, settles this point, since Aśva, the horse, literally ‘the pervader’, is always the symbol of the luminous deities, especially of the sun.

It seems to be the opinion of Yāska that the Aśvins represent the transition from darkness to light, when the intermingling of both produces that inseparable duality expressed by the twin nature of these deities.
And this interpretation, I hold, is the best that can be given of the character of the cosmical Asvins. It agrees with the epithets by which they are invoked, and with the relationship in which they are placed. They are young, yet also ancient, beautiful, bright, swift, &c.; and their negative character, the result of the alliance of light with darkness, is, I believe, expressed by dasra, the destroyer, and also by the two negatives in the compound nasatya (na + a-satya); though their positive character is again redeemed by the ellipsis of ‘enemies, or diseases’ to dasra, and by the sense of nāsatya, not untrue, i.e., truthful.

ATHARVA, ATHARVAN. The fourth Veda (see Veda)

ATHARVAN. Name of a priest mentioned in the Ṛgveda, where he is represented as having “drawn forth” fire and to have “offered sacrifice in early times”. He is mythologically represented as the eldest son of Brahma, to whom that god revealed the Brahmapadya (knowledge of God), as a Prajāpati, and as the inspired author of the fourth Veda. At a later period he is identified with Angiras. His descendants are called Atharvanas, and are often associated with the Angirasas.

ATHARVĀNGIRASAS. This name belongs to the descendants of Atharvan and Angiras, or to the Angirasas alone, who are especially connected with the Atharvaveda, and these names are probably given to the hymns of that Veda to confer on them greater authority and holiness.

ĀTMA-BODHA. ‘Knowledge of the soul.’ A short work attributed to Śankarācārya. It has been printed, and a translation of it was published in 1812 by Taylor. There is a French version by Néve and an English translation by Kearns in the Indian Antiquary, vol. V.

ĀTMAN, ĀTMA. The soul. The principle of life. The supreme soul.

ĀTREYA. A patronymic from Atri. A son or descendant of Atri; a people so-called.

ĀTRI. ‘An eater.’ A ṛṣi, and author of many Vedic hymns. “A Maharṣi or great saint, who in the Vedas occurs especially in hymns composed for the praise of Agni, Indra, the Aśvins, and the
Aurva

Visvadevas. In the epic period he is considered as one of the ten Prajāpatis or lords of creation engendered by Manu for the purpose of creating the universe; at a later period he appears as a mind-born son of Brahmā, and as one of the seven ṛṣis who preside over the reign of Svāyambhuva, the first Manu, or, according to others, of Śvārociṣa, the second, or of Vaivasvata, the seventh. He married Anasūyā, daughter of Dakṣa and their son was Durvāsas.” — Goldstucker. In the Rāmāyana an account is given of the visit paid by Rāma and Sītā to Atri and Anasūya in their hermitage south of Citrakūta. In the Purāṇas he was also father of Soma, the moon, and the ascetic Dattātreya by his wife Anasūyā. As a ṛṣi he is one of the stars of the Great Bear.

AURVA. Ṇṛsi, son of Urva and grandson of Bhṛgu. He is described in the Mahābhārata as son of the sage Cyavana by his wife Arusi. From his race he is called Bhṛgava. The Mahābhārata relates that a king named Kṛtavirya was very liberal to his priests of the race of Bhṛgu, and that they grew rich upon his munificence. After his death, his descendants, who had fallen into poverty, begged help from the Bhṛgus, and met with no liberal response. Some of them buried their money, and when this was discovered the impoverished ksatriyas were so exasperated that they slew all the Bhṛgus down to the children in the womb. One woman concealed her unborn child in her thigh, and the ksatriyas being informed of this, sought the child to kill it, but the child “issued forth from its mother’s thigh” with lustre and blinded the persecutors. From being produced from the thigh (uru), the child received the name of Aurva. The sage’s austerities alarmed both gods and men, and he for a long time refused to mitigate his wrath against the ksatriyas, but at the persuasion of the pitṛs, he cast the fire of his anger into the sea, where it became a being with the face of a horse called Hayasiras. While he was living in the forest he prevented the wife of King Bāhu from burning herself with her husband’s corpse. Thus he saved the life of her son, with whom she had been pregnant seven years. When the child was born he was called Śagara (ocean); Aurva was his preceptor, and bestowed on him the Āgneyāstra, or fiery weapon with which he conquered the barbarians who invaded his country. Aurva had a son named Ṛcīka, who was father of Jamadagni. The Hariyamsa gives
another version of the legend about the offspring of Aurva. The sage was urged by his friends to beget children. He consented, but he foretold that his progeny would live by the destruction of others. Then he produced from his thigh a devouring fire, which cried out with a loud voice, “I am hungry; let me consume the world.” The various regions were soon in flames, when Brahmā interfered to save his creation, and promised the son of Aurva a suitable abode and maintenance. The abode was to be at Badavāmukha, the mouth of the ocean; for Brahmā was born and rests in the ocean, and he and the newly produced fire were to consume the world together at the end of each age, and at the end of time to devour all things with the gods, asuras, and rākṣasas. The name Aurva thus signifies, shortly, the submarine fire. It is also called Badavanala and Samvarttaka. It is represented as a flame with a horse’s head, and is also called Kākadhavaja, from carrying a banner on which there is a crow.

AUŚANA, or AUŚANASA PURĀNA. (See Purāna).

AUTTONAMI. The third Manu. (see Manu)

AVANTĪ, AVANTIKĀ. A name of Ujjayinī, one of the seven sacred cities.

AVATĀRA. ‘A descent.’ The incarnation of a deity, especially of Viṣṇu. The first indication, not of an avatāra, but of what subsequently developed into an avatāra, is found in the Rgveda in the “three steps” of “Viṣṇu, the unconquerable preserver”, who “strode over this (universe)”, and “in three places planted his step”. The early commentators understood the “three places” to be the earth, the atmosphere, and the sky; that in the earth Viṣṇu was fire, in the air lightning, and in the sky the solar light. One commentator, Aurṇavābha, whose name deserves mention, took a more philosophical view of the matter, and interpreted “the three steps” as being “the different positions of the sun at his rising, culmination, and setting”. Sāyaṇa, the great commentator, who lived in days when the god Viṣṇu had obtained pre-eminence, understood “the three steps” to be “the three steps” taken by that god in his incarnation of Vāmana the dwarf, to be presently noticed. Another reference to “three strides” and to a sort of avatāra is made in the Taittiriya Samhitā, where it is said,
“Indra, assuming the form of a she-jackal, stepped all round the earth in three (strides) Thus the gods obtained it.”

**Boar Incarnation** — In the *Taittiriya Samhitā* and *Brāhmaṇa*, and also in the *Śatapatha Brāhmaṇa*, the creator Prajāpati, afterwards known as Brahmā, took the form of a boar for the purpose of raising the earth out of the boundless waters The *Samhitā* says, “This universe was formerly waters, fluid On it Prajāpati, becoming wind, moved He saw this (earth). Becoming a boar, he took her up. Becoming Viśvakarman, he wiped (the moisture from) her. She extended. She became the extended one (Pṛthvi). From this the earth derives her designation as ‘the extended one’.” The *Brāhmaṇa* is in accord as to the illimitable waters, and adds, “Prajāpati practised arduous devotion (saying), How shall this universe be (developed)? He beheld a lotus leaf standing. He thought, There is somewhat on which this (lotus leaf) rests. He, as a boar — having assumed that form — plunged beneath towards it. He found the earth down below. Breaking off (a portion of her), he rose to the surface. He then extended it on the lotus leaf. Inasmuch as he extended it, that is the extension of the extended one (the earth). This became (abhūt). From this the earth derives its name of Bhūmi.” Further, in the *Taittiriya Āranyaka* it is said that the earth was “raised by a black boar with a hundred arms”. The *Śatapatha Brāhmaṇa* states, “She (the earth) was only so large, of the size of a span. A boar called Emusa raised her up Her lord, Prajāpati, in consequence prospers him with this pair and makes him complete.” In the *Rāmāyana* also it is stated that Brahmā “re-became a boar and raised up the earth”.

**Kūrma or Tortoise** — In the *Śatapatha Brāhmaṇa* it is said that “Prajāpati, having assumed the form of a tortoise (kūrma), created offspring. That which he created he made (akarot); hence the word Kūrma”.

**Fish Incarnation** — The earliest mention of the fish *avatara* occurs in the *Śatapatha Brāhmaṇa*, in connection with the Hindu legend of the deluge. Manu found, in the water which was brought to him for his ablutions, a small fish, which spoke to him and said, “I will save thee” from a flood which shall sweep away all creatures. This fish grew to a large size, and had to be
consigned to the ocean, when he directed Manu to construct a ship and to resort to him when the flood should rise. The deluge came, and Manu embarked in the ship. The fish then swam to Manu, who fastened the vessel to the fish's horn, and was conducted to safety. The Mahabharata repeats this story with some variations.

The incarnations of the boar, the tortoise, and the fish are thus in the earlier writings represented as manifestations of Prajāpati or Brahma. The "three steps" which form the germ of the dwarf incarnation are ascribed to Visnu, but even these appear to be of an astronomical or mythical character rather than glorifications of a particular deity. In the Mahabharata Visnu has become the most prominent of the gods, and some of his incarnations are more or less distinctly noticed; but it is in the Purānas that they receive their full development. According to the generally received account, the incarnations of Visnu are ten in number, each of them being assumed by Visnu, the great preserving power, to save the world from some great danger or trouble.

1. Matsya. 'The fish.' This is an appropriation to Visnu of the ancient legend of the fish and the deluge, as related in the Śatapatha Brāhmaṇa, and quoted above. The details of this avatāra vary slightly in different Purānas. The object of the incarnation was to save Vaivasvata, the seventh Manu, and progenitor of the human race, from destruction by a deluge. A small fish came into the hands of Manu and besought his protection. He carefully guarded it, and it grew rapidly until nothing but the ocean could contain it. Manu then recognised its divinity, and worshipped the deity Viṣṇu thus incarnate. The god apprised Manu of the approaching cataclysm, and bade him prepare for it. When it came, Manu embarked in a ship with the rṣis, and with the seeds of all existing things. Viṣṇu then appeared as the fish with a most stupendous horn. The ship was bound to this horn with the great serpent as with a rope, and was secured in safety until the waters had subsided. The Bhāgavata Purāṇa introduces a new feature. In one of the nights of Brahmā, and during his repose, the earth and the other worlds were submerged in the ocean. Then the demon Hayagrīva drew near, and carried off the Veda which had issued from Brahmā's mouth.
To recover the Veda thus lost, Visnu assumed the form of a fish, and saved Manu as related above. But this Purāna adds that the fish instructed Manu and the rṣis in “the true doctrine of the soul of the eternal Brahmā”; and, when Brahmā awoke at the end of this dissolution of the universe, Visnu slew Hayagrīva and restored the Veda to Brahmā.

2. Kurma. ‘The tortoise’ The germ of this avatara is found in the Satapatha Brāhmaṇa, as above noticed. In its later and developed form, Viṣṇu appeared in the form of a tortoise in satyayuga, or first age, to recover some things of value which had been lost in the deluge. In the form of a tortoise he placed himself at the bottom of the sea of milk, and made his back the base or pivot of the mountain Mandara. The gods and demons twisted the great serpent Vāsuki round the mountain, and, dividing into two parties, each took an end of the snake as a rope, and thus churned the sea until they recovered the desired objects. These were — (1) amṛta, the water of life; (2) Dhanvantari, the physician of the gods and bearer of the cup of amṛta; (3) Lakṣmi, goddess of fortune and beauty, and consort of Viṣṇu; (4) surā, goddess of wine; (5) candra, the moon; (6) Rambhā, a nymph, and pattern of a lovely and amiable woman; (7) Ucchaiḥśravas, a wonderful and model horse; (8) Kaustubha, a celebrated jewel; (9) Pārijāta, a celestial tree; (10) Surabhi, the cow of plenty; (11) Airāvata, a wonderful model elephant; (12) śankha, a shell, the conch of victory; (13) dhanus, a famous bow; and (14) viṣa, poison.

3. Varāha. ‘The boar.’ The old legend of the Brāhmaṇas concerning the boar which raised the earth from the waters has been appropriated to Viṣṇu. A demon name Hiranyākṣa had dragged the earth to the bottom of the sea. To recover it Viṣṇu assumed the form of a boar, and after a contest of a thousand years he slew the demon and raised up the earth.

4. Narasimha, or Nṛsimha. ‘The man-lion.’ Viṣṇu assumed this form to deliver the world from the tyranny of Hiranyakṣiṣipu, a demon who, by the favour of Brahmā, had become invulnerable, and was secure from gods, men, and animals. This demon’s son, named Prahlāda, worshipped Viṣṇu, which so incensed his father that he tried to kill him, but his efforts were all in vain. Contending with his son as to the omnipotence and omnipresence of Viṣṇu,
Hiranyakasipu demanded to know if Visnu was present in a stone pillar of the hall, and struck it violently. To avenge Prahlada, and to vindicate his own offended majesty, Visnu came forth from the pillar as the Narasimha, half-man and half-lion, and tore the arrogant daitya king to pieces.

These four incarnations are supposed to have appeared in the satyayuga, or first age of the world.

5 Vāmana. 'The dwarf.' The origin of this incarnation is "the three strides of Visnu", spoken of in the Rgveda, as before explained. In the Tretayuga, or second age, the daitya king Bali had, by his devotions and austerities, acquired the dominion of the three worlds, and the gods were shorn of their power and dignity. To remedy this, Visnu was born as a diminutive son of Kaśyapa and Aditi. The dwarf appeared before Bali, and begged of him as much land as he could step over in three paces. The generous monarch complied with the request. Visnu took two strides over heaven and earth; but respecting the virtues of Bali, he then stopped, leaving the dominion of Pātāla, or the infernal regions, to Bali.

The first five incarnations are thus purely mythological; in the next three we have the heroic element, and in the ninth the religious.

6. Parāśurāma. 'Rāma with the axe.' Born in the tretā, or second age, as son of the brāhmaṇa Jamadagni, to deliver the brāhmaṇas from the arrogant dominion of the kṣatriyas. (see Parāśurāma)

7. Rāma or Rāmacandra. 'The moon-like or gentle Rāma', the hero of the Rāmatyaṇa. He was the son of Daśaratha, king of Ayodhyā, of the Solar race, and was born in the tretā yuga, or second age, for the purpose of destroying the demon Rāvaṇa.

8. Kṛṣṇa. 'The black or dark coloured.' This is the most popular of all the later deities, and has obtained such pre-eminence, that his votaries look upon him not simply as an incarnation, but as a perfect manifestation of Viśnu. When Kṛṣṇa is thus exalted to the full godhead, his elder brother, Balarāma takes his place as the eighth avatāra. (see Kṛṣṇa and Balarāma)

9. Buddha. The great success of Buddha as a religious
teacher seems to have induced the brāhmanas to adopt him as their own, rather than to recognise him as an adversary. So Viṣṇu is said to have appeared as Buddha to encourage demons and wicked men to despise the Vedas, reject caste, and deny the existence of the gods, and thus to effect their own destruction.

10 Kalkī or Kalki. 'The white horse.' This incarnation of Viṣṇu is to appear at the end of the kali or Iron Age, seated on a white horse, with a drawn sword blazing like a comet, for the final destruction of the wicked, the renovation of creation, and the restoration of purity.

The above are the usually recognised avatāras, but the number is sometimes extended, and the Bhāgavata Purāṇa, which is the most fervid of all the Purāṇas in its glorification of Viṣṇu, enumerates twenty-two incarnations: (1) Puruṣa, the male, the progenitor; (2) Varāha, the boar; (3) Narada, the great sage; (4) Nara and Nārāyaṇa (q.v.); (5) Kapila, the great sage; (6) Dattātreya, a sage; (7) Yajña, sacrifice; (8) Śrāmaṇa, a righteous king, father of Bharata; (9) Prithu, a king; (10) Matsya, the fish; (11) Kurma, the tortoise; (12) and (13) Dhanvantari, the physician of the gods; (14) Narasimha, the man-lion; (15) Vamana, the dwarf; (16) Parāśurāma; (17) Veda-Vyāsa; (18) Rāma; (19) Balarāma; (20) Kṛṣṇa; (21) Buddha; (22) Kalki. But after this it adds — "The incarnations of Viṣṇu are innumerable, like the rivulets flowing from an inexhaustible lake. Rṣis, Manus, gods, sons of Manus, Prajāpatis, are all portions of him."

AVATĀRAṆA. An abode of the rāksasas.

AYODHYĀ. The modern Oude. The capital of Ikṣvāku, the founder of the Solar race, and afterwards the capital of Rāma. It is one of the seven sacred cities. The exact site has not been discovered.

ĀYURVEDA. 'The Veda of life.' A work on medicine, attributed to Dhanvantari, and sometimes regarded as a supplement to the Atharvaveda.

AYUS. The first-born son of Pururavas and Urvāṣī, and the father of Nahuṣa, Kṣattravriddha, Rambha, Raji, and Anenas.

BABHRŪ-VĀHANA. Son of Arjuna by his wife Citrāṅgadā. He was adopted as the son of his maternal grandfather, and reigned at Manipura as his successor. He dwelt there in a palace of great
splendour, surrounded with wealth and signs of power. When Arjuna went to Manipura with the horse intended for the Asvamedha, there was a quarrel between Arjuna and King Babhruvahana, and the latter killed his father with an arrow. Repenting of his deed, he determined to kill himself, but he obtained from his step-mother, the Naga princess Ulupi, a gem which restored Arjuna to life. He returned with his father to Hastinapura. The description of this combat has been translated from the Mahabharata by Troyer in his Rajatarangini, tome i, p 578.

BÁDARÁYANA. A name of Veda-Vyasa, especially used for him as the reputed author of the Vedanta philosophy. He was the author of the Brahma Sutras, published in the Bibliotheca Indica.

BADARI, BADARIKÁŚRAMA. A place sacred to Visnu, near the Ganges in the Himalayas, particularly in Visnu's dual form of Nara-Naráyana. Thus, in the Mahabharata, Siva, addressing Arjuna, says, "Thou wast Nara in a former body, and, with Nárayana for thy companion, didst perform dreadful austerity at Badari for many myriads of years." It is now known as Badarnátha, though this is properly a title of Visnu as lord of Badari.

BADAVÁ. 'A mare, the submarine fire'. In mythology it is a flame with the head of a horse, called also Hayasiras, 'horse-head'. (see Aurva)

BÁHÍKAS. People of the Panjáb, so-called in Pāṇini and the Mahabharata. They are spoken of as being impure and out of the law.

BÁHU, BÁHUKA. A king of the Solar race, who was vanquished and driven out of his country by the tribes of Haihayas and Tālajaṅghas. He was father of Sagara.

BÁHUKA. The name of Nala when he was transformed into a dwarf.

BAHULÁS. The Kṛttikās or Pleiades.

BAHVRCÁ. A priest or theologian of the Ṛgveda.

BALABHADRA. (See Balarāma).

BÁLAGOPÁLA. The boy Kṛṣṇa.

BALARÁMA. (Balabhadra and Baladeva are other forms of this
name.) The elder brother of Kṛṣṇa. When Kṛṣṇa is regarded as a full manifestation of Viṣṇu, Balarāma is recognised as the eighth āvatāra or incarnation in his place. According to this view, which is the favourite one of the Vaisnava, Kṛṣṇa is a full divinity and Balarāma an incarnation; but the story of their birth as told in the Mahābhārata places them more upon an equality. It says that Viṣṇu took two hairs, a white and a black one, and that these became Balarāma and Kṛṣṇa, the children of Devaki. Balarāma was of fair complexion, Kṛṣṇa was very dark. As soon as Balarāma was born, he was carried away to Gokula to preserve his life from the tyrant Kaṁsa, and he was there nurtured by Nanda as a child of Rohini. He and Kṛṣṇa grew up together, and he took part in many of Kṛṣṇa's boyish freaks and adventures. His earliest exploit was the killing of the great asura Dhenuka, who had the form of an ass. This demon attacked him, but Balarāma seized his assailant, whirled him round by his legs till he was dead, and cast his carcass into a tree. Another asura attempted to carry off Balarāma on his shoulders, but the boy beat out the demon's brains with his fists. When Kṛṣṇa went to Mathurā, Balarāma accompanied him, and manfully supported him till Kaṁsa was killed. Once, when Balarāma was intoxicated, he called upon the Yamunā river to come to him, that he might bathe; but his command not being heeded, he plunged his ploughshare into the river, and dragged the waters whithersoever he went, until they were obliged to assume a human form and beseech his forgiveness. This action gained for him the title Yamunābhid and Kālindi-karṣaṇa, breaker or dragger of the Yamunā. He killed Rukmin in a gambling brawl. When Śambha, son of Kṛṣṇa, was detained as a prisoner at Hastināpura by Duryodhana, Balarāma demanded his release, and, being refused, he thrust his ploughshare under the ramparts of the city, and drew them towards him, thus compelling the Kauravas to give up their prisoner. Lastly, he killed the great ape Dvivida, who had stolen his weapons and derided him.

Such are some of the chief incidents of the life of Balarāma, as related in the Purāṇas, and as popular among the votaries of Kṛṣṇa. In the Mahābhārata he has more of a human character. He taught both Duryodhana and Bhima the use of the mace.
Though inclining to the side of the Pândavas, he refused to take an active part either with them or the Kauravas. He witnessed the combat between Duryodhana and Bhima, and beheld the foul blow struck by the latter, which made him so indignant that he seized his weapons, and was with difficulty restrained by Kṛṣṇa from falling upon the Pândavas. He died just before Kṛṣṇa, as he sat under a banyan tree in the outskirts of Dvārakā.

Another view is held as to the origin of Balarāma. According to this he was an incarnation of the great serpent Śeṣa, and when he died the serpent is said to have issued from his mouth.

The “wine-loving” Balarāma (Madhupriya or Priyamadhu) was as much addicted to wine as his brother Kṛṣṇa was devoted to the fair sex. He was also irascible in temper, and sometimes quarrelled even with Kṛṣṇa; the Purāṇas represent them as having a serious difference about the syamantaka jewel. He had but one wife, Revati, daughter of King Raivata, and was faithful to her. By her he had two sons, Niśātha and Ulmuka. He is represented as of fair complexion, and, as Niłavāstra, ‘clad in a dark-blue vest’. His especial weapons are a club (khetaka or saunanda), the ploughshare (hala), and the pestle (mūsala) from which he is called Phāla and Hāla, also Halāyudha, ‘plough-armed’; Halabhṛt, ‘plough-bearer’; Lāngali and Saṅkarṣana, ‘ploughman’; and Mūsali, ‘pestle-holder’. As he has a palm for a banner, he is called Tāladhvaja. Other of his appellations are Guptacara, ‘who goes secretly’; Kāmpāla and Samvartaka.

**Bāla-rāmāyaṇa**. A drama by Rājaśekhara. It has been printed.

**Bāleya**. A descendant of Bali, a daitya.

**Bālhi**. A northern country, Balkh. Said in the Mahābhārata to be famous for its horses, as Balkh is to the present time.

**Bālhikas, Bāhlikas**. “Always associated with the people of the north, west, and ultra-Indian provinces, and usually considered to represent the Bactrians or people of Balkh.” — Wilson

**Bali**. A good and virtuous daitya king. He was son of Virocana, son of Prahlāda, son of Hiranyakāsiṇipu. His wife was Vindhyāvalī. Through his devotion and penance he defeated Indra, humbled the gods, and extended his authority over the three worlds. The gods appealed to Viṣṇu for protection, and he became manifest in
his dwarf *avatāra* for the purpose of restraining Bali. This dwarf craved from Bali the boon of three steps of ground, and, having obtained it, he stepped over heaven and earth in two strides; but then, out of respect to Bali's kindness and his grandson Prahlāda's virtues, he stopped short, and left to him Pātāla, the infernal regions. Bali is also called Mahābali, and his capital was Mahā-balipura. The germ of the legend of the three steps is found in the *Ṛgveda* where Viṣṇu is represented as taking three steps over earth, heaven, and the lower regions, typifying perhaps the rising, culmination, and setting of the sun.

**BĀLĪ, BĀLIN.** The monkey king of Kiskīndhā, who was slain by Rāma, and whose kingdom was given to his brother Sugrīva, the friend and ally of Rāma. He was supposed to be the son of Indra, and to have been born from the hair (*bāla*) of his mother, whence his name. His wife's name was Tārā, and his sons Angada and Tāra.

**BĀNA.** A *daitya*, eldest son of Bali, who had a thousand arms. He was a friend of Śiva and enemy of Viṣṇu. His daughter Usā fell in love with Aniruddha, the grandson of Kṛṣṇa, and had him conveyed to her by magic art. Kṛṣṇa, Balarāma, and Pradyumna went to the rescue, and were resisted by Bāna, who was assisted by Śiva and Skanda, god of war. Śiva was overpowered by Kṛṣṇa; Skanda was wounded; and the many arms of Bāna were cut off by the missile weapons of Kṛṣṇa. Śiva then interceded for the life of Bāna and Kṛṣṇa granted it. He is called also Vairoci.

**BAŅGA.** Bengal, but not in the modern application. In ancient times Banga meant the districts north of the Bhāgirathi—Jessore, Kṛṣṇagar, &c. (see Anu)

**BARBARAS.** Name of a people. "The analogy to 'barbarians' is not in sound only, but in all the authorities these are classed with borders and foreigners and nations not Hindu."—Wilson.

**BARHIṢADS.** A class of *pitṛs*, who, when alive, kept up the household flame, and presented offerings with fire. Some authorities identify them with the months. Their dwelling is Vaibhrajaloka. (see Pitṛs)

**BAUDHĀYANA.** A writer on Dharmaśāstra or law. He was also the author of a Sūtra work.
BHADRĀ. Wife of Utathya (q.v.).

BHADRACĀRU. A son of Kṛṣṇa and Rukmini.

BHADRĀKĀLI. Name of a goddess. In modern times it applies to Durgā.

BHADRĀŚVA. (1) A region lying to the east of Meru. (2) A celebrated horse, son of Uchchainārasas.

BHAGA. A deity mentioned in the Vedas, but of very indistinct personality and powers. He is supposed to bestow wealth and to preside over marriage, and he is classed among the Ādityas and Viśvedevas.

BHAGA-NETRAGHNA (or HAN). 'Destroyer of the eyes of Bhaga.' An appellation of Śiva.

BHAGAVAD GĪTĀ. ‘The song of the Divine One’. A celebrated episode of the Mahābhārata, in the form of a metrical dialogue, in which the divine Kṛṣṇa is the chief speaker, and expounds to Arjuna his philosophical doctrines. The author of the work is unknown, but he ‘was probably a brāhmaṇa, and nominally a Vaisnava, but really a philosopher and thinker, whose mind was cast in a broad mould’. This poem has been interpolated in the Mahābhārata, for it is of much later date than the body of that epic; it is later also than the six Darśanas or philosophical schools, for it has received inspiration from them all, especially from the Sāṁkhya, Yoga, and Vedānta. The second or third century AD has been proposed as the probable time of its appearance. Kṛṣṇa, as a god, is a manifestation of Viṣṇu; but in this song, and in the other places, he is held to be the supreme being. As man, he was related to both the Pāṇḍavas and the Kauravas, and in the great war between these two families he refused to take up arms on either side. But he consented to act as the Pāṇḍava Arjuna’s charioteer. When the opposing hosts were drawn up in the array against each other, Arjuna, touched with compunction for the approaching slaughter of kindred and friends, appeals to Kṛṣṇa for guidance. This gives the occasion for the philosophical teaching. “The poem is divided into three sections, each containing six chapters, the philosophical teaching in each being somewhat distinct”, but “undoubtedly the main design of the poem, the sentiments expressed in which have exerted a powerful influence throughout
India for the last 1600 years, is to inculcate the doctrine of *bhakti* (faith), and to exalt the duties of caste above all other obligations, including those of friendship and kindred”. So Arjuna is told to do his duty as a soldier without heeding the slaughter of friends “In the second division of the poem the Pantheistic doctrines of the Vedānta are more directly inculcated than in the other sections. Kṛṣṇa here, in the plainest language, claims adoration as one with the great universal spirit pervading and constituting the universe.” The language of this poem is exceedingly beautiful, and its tone and sentiment of a very lofty character, so that they have a striking effect even in the prose translation. It was one of the earliest Sanskrit works translated into English by Wilkins; but a much more perfect translation, with an excellent introduction, has since been published by Mr. J Cockburn Thompson, from which much of the above has been borrowed. There are several other translations in French, German, &c.

**BHĀGAVATA PURĀṆA.** The Purāṇa “in which ample details of duty are described, and which opens with (an extract from) the Gāyatṛi; that in which the death of the asura Vṛtra is told, and in which the mortals and immortals of the Śārvasvata Kalpa, with the events that then happened to them in the world, are related, that is celebrated as the Bhāgavata, and consists of 18,000 verses”. Such is the Hindu description of this work. “The Bhāgavata,” says Wilson, “is a work of great celebrity in India, and exercises a more direct and powerful influence upon the opinions and feelings of the people than perhaps any other of the Purāṇas. It is placed fifth in all the lists, but the Padma ranks it as the eighteenth, as the extracted substance of all the rest. According to the usual specification, it consists of 18,000 ślokas, distributed amongst 332 chapters, divided into twelve *skandhas* or books. It is named Bhāgavata from its being dedicated to the glorification of Bhāgavata or Viṣṇu.” The most popular and characteristic part of this Purāṇa is the tenth book, which narrates in detail the history of Kṛṣṇa, and has been translated into perhaps all the vernacular languages of India. Colebrooke concurs in the opinion of many learned Hindus that this Purāṇa is the composition of the grammarian Vopadeva, who lived about six or seven centuries ago at the court of Hemādri, Rāja of Deva-
giri (Deogurh or Daulatabad), and Wilson sees no reason for calling in question the tradition which assigns the work to this writer. This Purana has been translated into French by Burnouf, and has been published with the text in three volumes folio, and in other forms.

BHĀGIRATHI. The Ganges. The name is derived from Bhagiratha, a descendant of Sagar, whose austerities induced Śiva to allow the sacred river to descend to the earth for the purpose of bathing the ashes of Sagar's sons, who had been consumed by the wrath of the sage Kapila. Bhagiratha named the river Sāgara, and after leading it over the earth to the sea, he conducted it to Pātāla, where the ashes of his ancestors were laved with its waters and purified.

BHAIHRAVAYA. (mas.), BHAIHRAVĪ (fem.), 'The terrible.' Name of Śiva and his wife Devī. The Bhairavas are eight inferior forms or manifestations of Śiva, all of them of a terrible character — (1) Asitāṅga, black limbed; (2) Samhāra, destruction; (3) Ruru, a dog; (4) Kālā, black; (5) Krodha, anger; (6) Candraśūrī, red crested; (7) Candracūda, moon crested; (8) Mahā, great. Other names are met with as variants: Kapāla, Rudra, Bhīsana, Unmatta, Ku-pati, &c. In these forms Śiva often rides upon a dog, wherefore he is called Śvāśva, 'whose horse is a dog'.

BHĀMATI. A gloss on Śankara's commentary upon the Brahmana Sūtras by Vācaspati Miśra. It has been published in the Bibliotheca Indica.

BHĀNUMATI. Daughter of Bhānu, a Yādava chief, who was abducted from her home in Dhārakā, during the absence of her father, by the demon Nikumbha.

BHARADVĀJA. A rśi to whom many Vedic hymns are attributed. He was the son of Brhaspati and father of Droṇa, the preceptor of the Pāṇḍavas. The Taīrtīṭya Brāhmaṇa says that "he lived through three lives" (probably meaning a life of great length), and that "he became immortal and ascended to the heavenly world, to union with the sun". In the Mahābhārata he is represented as living at Haridvār; in the Rāmāyana he received Rāma and Sītā is his hermitage at Prayāga, which was then and afterwards much celebrated. According to some of the Purāṇas and the Hari-
Bharadvāja

vaṁśa, he became by gift or adoption the son of King Bharata, and an absurd story is told about his birth to account for his name. His mother, the wife of Utathya, was pregnant by her husband and by Brhaspati. Dirghatamas, the son by her husband, kicked his half-brother out of the womb before his time, when Brhaspati said to his mother, 'Bharadvājam', 'Cherish this child of two fathers'.

BHARADVĀJA. (1) Drona. (2) Any descendant of Bharadvāja or follower of his teaching. (3) Name of a grammarian and author of Sūtras.

BHARATA. (1) A hero and king from whom the warlike people called Bhāratas, frequently mentioned in the Ṛgveda, were descended. The name is mixed up with that of Viśvāmitra. Bharata’s sons were called Viśvāmitras and Viśvāmitra’s sons were called Bharatas.

(2) An ancient king of the first manvantara. He was devoted to Viṣṇu, and abdicated his throne that he might continue constant in meditation upon him. While at his hermitage, he went to bathe in the river, and there saw a doe big with young frightened by a lion. Her fawn, which was brought forth suddenly, fell into the water, and the sage rescued it. He brought the animal up, and becoming excessively fond of it, his abstraction was interrupted. “In the course of time he died, watched by the deer with tears in its eyes, like a son mourning for his father; and he himself, as he expired, cast his eyes upon the deer and thought of nothing else, being wholly occupied with one idea.” For this misapplied devotion he was born again as a deer with the faculty of recollecting his former life. In this form he lived an austere retired life, and having atoned for his former error, was born again as a brāhmaṇa. But his person was ungainly, and he looked like a crazy idiot. He discharged servile offices, and was a palanquin bearer; but he had true wisdom, and discoursed deeply upon philosophy and the power of Viṣṇu. Finally he obtained exemption from future birth. This legend is “a sectarial graft upon a Paurāṇik stem”.

(3) Son of Daśaratha by his wife Kaikeyī, and half-brother of Rāmacandra. He was educated by his mother’s father, Aśvapati, king of Kekaya, and married Māṇḍavi, the cousin of Sītā. His
mother, through maternal fondness, brought about the exile of Rāma, and endeavoured to secure her own son’s succession to the throne, but Bharata refused to supplant his elder brother. On the death of his father Bharata performed the funeral rites, and went after Rāma with a complete army to bring him back to Ayodhyā and place him on the throne. He found Rāma at Citrakūṭa, and there was a generous contention between them as to which should reign. Rāma refused to return until the period of his exile was completed, and Bharata declined to be king; but he returned to Ayodhā as Rāma’s representative, and setting up a pair of Rāma’s shoes as a mark of his authority Bharata ruled the country in his brother’s name. “He destroyed thirty millions of terrible Gandharvas” and made himself master of their country.

(4) A prince of the Puru branch of the Lunar race. Bharata was son of Dusyanta and Śakuntalā. Ninth in descent from him came Kuru, and fourteenth from Kuru came Śāntanu. This king had a son named Vicitravirya, who died childless, leaving two widows. Krśna Dvaipāyana was natural brother to Vicitravirya. Under the law he raised up seed to his brother from the widows, whose sons were Dhṛtarāṣṭra and Pāṇdu, between whose descendents, the Kauravas and Pāṇḍavas, the great war of the Mahābhārata was fought. Through their descent from Bharata, these princes, but more especially the Pāṇḍavas, were called Bhāratas.

(5) A sage who is the reputed inventor of dramatic entertainments.

(6) A name borne by several others of less note than the above.

BHĀRATA. A descendant of Bharata, especially one of the Pāṇḍu princes.

BHĀRATAVARSA. India, as having been the kingdom of Bharata. It is divided into nine khandas or parts: Indravīpa, Kāśeruṇat, Tāmravarṇa, Gabhastimat, Nāgadvīpa, Saumya, Gāndharva, Vāruṇa.

BHĀRATI. A name of Sarasvati.

BHĀRGAVA. A descendant of Bhṛgu, as Cyavana, Śaunaka, Jamadagni, but more especially used for the latter and Paraśu-
Bhartrhari rāma.

BHARTṛHARI A celebrated poet and grammarian, who is said to have been the brother of Vikramāditya. He wrote three Śatakas or Centuries of verses, called — (1) Śṛngāra-śataka, on amatory matters, (2) Niti-śataka, on polity and ethics, (3) Vairāgya-śataka, on religious austerity. These maxims are said to have been written when he had taken to a religious life after a licentious youth. He was also author of a grammatical work of high repute called Vākyapadiya, and the poem called Bhattikavya is by some attributed to him. The moral verses were translated into French so long ago as 1670. A note at the end of that translation says, “Trad. par le Brahmin Padmanaba en flamand et du flamand en français par Th. La Grue.” The text with a Latin translation was printed by Schiefner and Weber. There is a translation in German by Bohlen and Schutz, in French by Fauche, and of the erotic verses by Regnaud; in English by Professor Tawney in the Indian Antiquary.

BHĀSA-PARICCHEDA. An exposition of the Nyāya philosophy. There are several editions.

BHĀSKARĀCĀRYA. (Bhāskara + Ācārya.) A celebrated mathematician and astronomer, who was born early in the eleventh century AD. He was author of the Bīja-ganita on arithmetic, the Lilāvati on algebra, and the Sūrdhānta Śiromani on astronomy. It has been claimed for Bhāskara that he “was fully acquainted with the principle of the Differential Calculus”. This claim Dr. Spottiswoode considers to be overstated, but he observes of Bhāskara: “It must be admitted that the penetration shown by Bhāskara in his analysis is in the highest degree remarkable; that the formula which he establishes, and his method of establishing it, bear more than a mere resemblance — they bear a strong analogy — to the corresponding process in modern astronomy; and that the majority of scientific persons will learn with surprise the existence of such a method in the writings of so distant a period and so distant a region” — Jour RAS, 1859.

BHĀṬṬĀCĀRYA. (See Kumārila Bhāṭṭa).

BHĀṬṬI-KĀVYA. A poem on the actions of Rāma by Bhaṭṭi. It is of a very artificial character, and is designed to illustrate the laws
of grammar and the figures of poetry and rhetoric. The text has been printed with a commentary, and part has been translated into German by Schütz.

**BHAUMA.** Son of Bhūmi (the earth) A metronymic of the dāitya Naraka.

**BHAUTYA.** The fourteenth Manu. (see Manu)

**BHAVA.** (1) A Vedic deity often mentioned in connection with Śarva the destroyer. (2) A name of Rudra or Śiva, or of a manifestation of the god (see Rudra)

**BHAVABHŪTI.** A celebrated dramatist, the author of three of the best extant Sanskrit dramas, the Mahāvīra Carita, Uttara-Rāma Carita, and Mālati Madhava. He was also known as Śrīkantha, or ‘throat of eloquence’ He was a bṛāhmaṇa, and was a native either of Bədar or Bərər, but Ujjayini or its neighbourhood would seem, from his vivid descriptions of the scenery, to have been the place of his residence. The eighth century is the period at which he flourished. His three plays have been translated by Wilson in blank verse, who says of Mālati Mādhava, “The author is fond of an unreasonable display of learning, and occasionally substitutes the phraseology of logic or metaphysics for the language of poetry and nature. At the same time the beauties predominate over the defects, and the language of the drama is in general of extraordinary beauty and power.”

**BHAVISHYA PURĀNA.** “This Purāṇa, as its name implies, should be a book of prophecies foretelling what will be.” The copies discovered contain about 7000 stanzas. The work is far from agreeing with the declared character of a Purāṇa, and is principally a manual of rites and ceremonies. Its deity is Śiva. There is another work, containing also about 7000 verses, called the Bhavisyottara Purāṇa, a name which would imply that “it was a continuation or supplement of the former,” and its contents are of a similar character. — Wilson.

**BHAVISHYOTTARA PURĀNA.** (See Bhaviṣya Purāṇa)

**BHAVĀNĪ.** One of the names of the wife of Śiva. (see Devī)

**BHELA.** An ancient sage who wrote upon medicine.

**BHIKSU.** A mendicant. The bṛāhmaṇa in the fourth and last stage
Bhíma, Bhímasena of his religious life (see Bráhmaṇa)

Any mendicant, especially, in its Pāli form, Bhikkhu, a Buddhist mendicant.

BHÍMA, BHÍMASENA. 'The terrible 'The second of the five Pându princes, and mythically son of Vāyu, 'the god of the wind'. He was a man of vast size, and had great strength. He was wrathful in temper, and given to abuse, a brave warrior, but a fierce and cruel foe, coarse in taste and manners, and a great feeder, so that he was called Vṛkodara, 'wolf's belly'. Half of the food of the family was allotted to him, and the other half sufficed for his four brothers and their mother. The weapon he generally used was a club, which suited his gigantic strength, and he had been trained in the use of it by Drona and Balarāma. His great strength excited the envy of his cousin Duryodhana, who poisoned him and threw his body into the Ganges; but it sank to the realm of the serpents, where it was restored to health and vigour, and Bhima returned to Hastināpura. At the passage of arms at Hastināpura, he and Duryodhana engaged each other with clubs; but the mimic combat soon turned into a fierce personal conflict, which Drona had to put an end to by force. It was at this same meeting that he reviled Karna, and heaped contempt upon him, increasing and converting into bitter hatred the enmity which Karna had previously entertained against the Pāṇḍavas. When he and his brothers were in exile, and an attempt was made, at the instigation of Duryodhana, to burn them in their house, it was he who barricaded the house of Purocana, the director of the plot, and burnt him as he had intended to burn them. Soon after this he met the asura Hidimba, whom he killed, and then married his sister Hidimbā. He also slew another asura named Vaka, whom he seized by the legs and tore asunder; afterwards he killed his brother, Kirmira, and other asuras. This brought the asuras to submission, and they engaged to refrain from molesting mankind. After the Pāṇḍu princes were established at Indraprastha, Bhíma fought in single combat with Jarāsandha, king of Magadha, who had refused to recognise their supremacy. As 'son of the wind', Bhíma was brother of Hanumān, and was able to fly with great speed. By this power of flight, and with the help of Hanumān, he made his way to Kubera's heaven, high up in the Himalayas.
When Jayadratha failed in his attempt to carry off Draupadi, he was pursued by Arjuna and Bhima. The latter overtook him, dragged him by the hair from his chariot to the ground, and kicked him till he became senseless. At Arjuna's remonstrance Bhima refrained from killing him, but he cut off all his hair except five locks, and compelled him to acknowledge publicly that he was the slave of the Pandavas. Bhima refused to listen to his brother's plea for Jayadratha's release, but at Draupadi's intercession he let him go free. In the second exile of the Pandavas, they went to the Raja of Virata, whose service they entered. Bhima, holding a ladle in one hand and a sword in the other, undertook the duties of cook; but he soon exhibited his prowess by fighting with and killing a famous wrestler named Jimuta. Draupadi had entered into the service of the queen as a waiting-maid, and attracted the admiration of the king's brother-in-law, Kicaka. When she rejected his advances, he insulted and brutally assaulted her. Her husbands did not seem disposed to avenge her, so she appealed to Bhima, as she was wont when she sought revenge. Draupadi made an assignation with Kicaka, which Bhima kept, and after a sharp struggle with the disappointed gallant, he broke his bones to atoms, and made his body into a large ball of flesh, so that no one could tell how he had been killed or who had killed him. Draupadi was judged to have had a share in his death, and was condemned to be burnt alive; but Bhima drew his hair over his face, so that no one could recognise him, and, tearing up a large tree for a club, he rushed to the rescue. He was taken for a mighty Gandharva, the crowd fled, and Draupadi was released. Kicaka had been the general of the forces of Virata and the mainstay of the king. After his death, Sušarman, king of Trigartta, aided and abetted by the Kauravas and others, determined to attack Virata. The Raja of Virata was defeated and made prisoner, but Bhima pursued Sušarman and overcame him, rescued the prisoner, and made the conqueror captive. In the great battle between the Kauravas and Pandavas, Bhima took a very prominent part. On the first day he fought against Bhīṣma; on the second he slew the two sons of the Raja of Magadha, and after them their father, killing him and his elephant at a single blow. In the night between the fourteenth and fifteenth day of the battle, Bhima fought with Droṇa until the
Bhima, Bhimasena

rising of the sun, but that redoubted warrior fell by the hand of Dhṛṣṭadyumna, who continued the combat till noonday. On the seventeenth day he killed Duḥṣāsana, and drank his blood, as he had long before vowed to do, in retaliation of the insults Duḥṣāsana had offered to Draupadi. On the eighteenth and last day of the battle Duryodhana fled and hid himself in a lake. When he was discovered, he would not come out until he had received a promise that he should not have to fight with more than one man at a time. Even then he delayed until he was irritated by the abuse and the taunts of the Pāṇḍavas. Bhīma and Duryodhana fought as usual with clubs. The battle was long and furious; the parties were equally matched, and Bhima was getting the worst of it, when he struck an unfair blow which smashed Duryodhana’s thigh, and brought him to the ground. Thus he fulfilled his vow and avenged Draupadi. In his fury Bhima kicked his prostrate foe on the head, and acted so brutally that his brother Yudhisthīra struck him in the face with his fist, and directed Arjuna to take him away. Balarāma was greatly incensed at the foul play to which Bhima had resorted, and would have attacked the Pāṇḍavas had he not been mollified by Kṛṣṇa. He declared that Bhima should thenceforward be called Jihmayaodhin, ‘the unfair fighter’. After the conclusion of the war, the old king, Dhṛtarāṣṭra, asked that Bhīma might be brought to him. Kṛṣṇa, who knew the blind old man’s sorrow for his son, whom Bhima had killed, and suspecting his intention, placed before him an iron statue, which Dhṛtarāṣṭra crushed in his embrace. Dhṛtarāṣṭra never forgave Bhīma, and he returned the ill feeling with insults, which ended in the old king’s retiring into the forest. Bhīma’s last public feat was the slaughter of the horse in the sacrifice which followed Yudhiṣṭhīra’s accession to the throne. Apart from his mythological attributes, the character of Bhīma is natural and distinct. He was a man of burly form, prodigious strength, and great animal courage, with coarse tastes, a gluttonous appetite, and an irascible temper: jovial and jocular when in good humour, but abusive, truculent, and brutal when his passions were roused. His repartees were forcible though coarse, and he held his own even against Kṛṣṇa when the latter made personal remarks upon him. (see Mahābhārata)
By his asura wife Hidimba he had a son named Ghatotkaca; and by his wife Balandhara, princess of Kasi, also he had a son named Sarvatraga or Sarvaga. Other appellations of Bhima are Bhimasena, Bahuśalin, ‘the large armed’, Jarasandhajit, ‘vanquisher of Jarasandha’.

BHIMA. Name of the father of Damayanti A name of Rudra or of one of his personifications. (see Rudra)

BHIMA ŚAŃKARA, BHĪMESVARA. Name of one of the twelve great lingas. (see Lingas)

BHĪMASENA. A name of Bhima.

BHĪMA. ‘The terrible.’ Son of King Sāntanu by the holy river goddess Ganga, and hence called Sāntanava, Gāngeya, and Nadija, ‘the river-born’. When King Sāntanu was very old he desired to marry a young and beautiful wife. His son Sāntanava or Bhima found a suitable damsel, but her parents objected to the marriage because Bhima was heir to the throne, and if she bore sons they could not succeed. To gratify his father’s desires, he made a vow to the girl’s parents that he would never accept the throne, nor marry a wife, nor become the father of children. Sāntanu then married the damsel, whose name was Satyavati, and she bore him two sons. At the death of his father, Bhima placed the elder son upon the throne, but he was headstrong and was soon killed in battle. The other son, named Vicitravirya, then succeeded, and Bhima acted as his protector and adviser. By force of arms Bhima obtained two daughters of the king of Kāsi and married them to Vicitravirya, and when that prince died young and childless, Bhima acted as guardian of his widows. By Bhima’s arrangement, Kṛṣṇa Dvaipāyana, who was born of Satyavati before her marriage, raised up seed to his half-brother. The two children were Pāṇḍu and Dhrtrāṣṭra. Bhima brought them up and acted for them as regent of Hastināpura. He also directed the training of their respective children, the Pāṇḍavas and Kauravas. On the rupture taking place between the rival families, Bhima counselled moderation and peace. When the war began he took the side of the Kauravas, the sons of Dhrtrāṣṭra, and he was made commander-in-chief of their army. He laid down some rules for mitigating the horrors of war, and he
stipulated that he should not be called upon to fight against Arjuna. Goaded by the reproaches of Duryodhana, he attacked Arjuna on the tenth day of the battle. He was unfairly wounded by Śīkhandin, and was pierced with innumerable arrows from the hands of Arjuna, so that there was not a space of two fingers' breadth left unwounded in his whole body, and when he fell from his chariot he was upheld from the ground by the arrows and lay as on a couch of darts. He was mortally wounded, but he had obtained the power of fixing the period of his death, so he survived fifty-eight days, and delivered several long didactic discourses. Bhīṣma exhibited throughout his life a self-denial, devotion, and fidelity which remained unsullied to the last. He is also known by the appellation Tarpanecchu, and as Tālaketu, 'palm banner'. (see Mahābhārata)

BHĪṢMAKA. (1) An appellation of Siva. (2) King of Vidarbha, father of Rukmin and of Rukminī, the chief wife of Kṛṣna

BHOGAVATĪ. 'The voluptuous'. The subterranean capital of the Nāgas in the Nagaloka portion of Pātāla. Another name is Pūt-kāri.

BHOJA. (1) A name borne by many kings. Most conspicuous among them was Bhoja or Bhojadeva, king of Dhar, who is said to have been a great patron of literature, and probably died before AD 1082. (2) A prince of the Yādava race who reigned at Mṛttikavatī on the Parnāsa river in Mālwa; he is also called Mahabhoja. (3) A tribe living in the Vindhya mountains. (4) A country; the modern Bhojpur, Bhāgalpur, &c.

BHOJA-PRAKĀSHA. A collection of literary anecdotes relating to King Bhoja of Dhar, written by Ballāla. The text has been lithographed by Pavie.

BHṚGU. A Vedic sage. He is one of the Prajāpatis and great ṛsis, and is regarded as the founder of the race of the Bhṛgus or Bhārgavas, in which was born Jamadagni and Parasurāma. Manu calls him son, and says that he confides to him his Institutes. According to the Mahābhārata he officiated at Daksā's celebrated sacrifice, and had his beard pulled out by Śiva. The same authority also tells the following story: It is related of Bhṛgu that he rescued the sage Agastya from the tyranny of King
Nahusa, who had obtained superhuman power, Bhṛgu crept into Agastya’s hair to avoid the potent glance of Nahusa, and when that tyrant attached Agastya to his chariot and kicked him on the head to make him move, Bhṛgu cursed Nahusa, and he was turned into a serpent. Bhṛgu, on Nahusa’s supplication, limited the duration of his curse.

In the Padma Purāṇa it is related that the rṣis, assembled at a sacrifice, disputed as to which deity was best entitled to the homage of a brahmana. Being unable to agree, they resolved to send Bhṛgu to test the characters of the various gods, and he accordingly went. He could not obtain access to Śiva because that deity was engaged with his wife. “Finding him, therefore, to consist of the property of darkness, Bhṛgu sentenced him to take the form of the linga, and pronounced that he should have no offerings presented to him, nor receive the worship of the pious and respectable. His next visit was to Brahma, whom he beheld surrounded by sages, and so much inflated with his own importance as to treat Bhṛgu with great inattention, betraying his being made up of foulness. The munī therefore excluded him from the worship of the brahmanas. Repairing next to Viṣṇu, he found the deity asleep, and, indignant at his seeming sloth, Bhṛgu stamped upon his breast with his left foot and awoke him; instead of being offended, Viṣṇu gently pressed the brahmana’s foot and expressed himself honoured and made happy by its contact; and Bhṛgu, highly pleased by his humility, and satisfied of his being impersonated goodness, proclaimed Viṣṇu as the only being to be worshipped by men or gods, in which decision the munīs, upon Bhṛgu’s report, concurred.” -- Wilson.

**Bṛghus.** ‘Roasters, consumers.’ “A class of mythical beings who belonged to the middle or aerial class of gods.” -- *Roth.* They are connected with Agni, and are spoken of as producers and nourishers of fire, and as makers of chariots. They are associated with the Angirasas, the Atharvans, Ṛbhus, &c.

**Bhū, Bhūmi.** The earth. (see Prthivi)

**Bhūr.** (See Vyāhṛti.)

**Bhūrisravas.** A prince of the Bālhikas and an ally of the Kauravas, who was killed in the great battle of the Mahā-bhārata.
Bhūta

BHUR-LOKA. (See Loka)

BHÚTA. A ghost, imp, goblin. Malignant spirits which haunt cemeteries, lurk in trees, animate dead bodies, and delude and devour human beings. According to the Visnu Purāna they are "fierce beings and eaters of flesh", who were created by the Creator when he was incensed. In the Vāyu Purāna their mother is said to have been Krodhā, 'anger' The bhūtas are attendants of Śiva, and he is held to be their king.

BHÚTEŚA, BHÚTEŚVARA. 'Lord of beings or of created things'. A name applied to Viśnu, Brahmā, and Kṛṣṇa; as 'lord of the Bhūtas or goblins', it is applied to Śiva.

BHUVANEŚVARA. A ruined city in Orissa, sacred to the worship of Śiva, and containing the remains of several temples. It was formerly called Ekāmrakānana

BHUVAR. (See Vyāhṛti.)

BHUVAR-LOKA. (See Loka.)

BĪBHATSU. ‘Loathing.’ An appellation of Arjuna.

BINDUSĀRA. The son and successor of Candragupta.

BRAHMA, BRAHMAN (neuter). The supreme soul of the universe, self-existent, absolute, and eternal, from which all things emanate, and to which all return. This divine essence is incorporeal, immaterial, invisible, unborn, uncreated, without beginning and without end, illimitable, and inappreciable by the sense until the film of mortal blindness is removed. It is all-pervading and infinite in its manifestations, in all nature, animate and inanimate, in the highest god and in the meanest creature. This supreme soul receives no worship, but it is the object of that abstract meditation which Hindu sages practise in order to obtain absorption into it. It is sometimes called Kalahamsa.

There is a passage in the Śatapatha Brāhmaṇa which represents Brahma (neut.) as the active creator. (see Brahmā)

The Veda is sometimes called Brahma.

BRAHMĀ (masculine). The first member of the Hindu triad; the supreme spirit manifested as the active creator of the universe. He sprang from the mundane egg deposited by the supreme first cause, and is the Prajāpati, or lord and father of all creatures, and
Brahma

in the first place of the rṣis or Prajapatis.

When Brahmā has created the world it remains unaltered for one of his days, a period of 2,160,000,000 years. The world and all that is therein is then consumed by fire, but the sages, gods, and elements survive. When he awakes he again restores creation, and this process is repeated until his existence of a hundred years is brought to a close, a period which it requires fifteen figures to express. When this period is ended he himself expires, and he and all gods and sages, and the whole universe are resolved into their constituent elements. His name is invoked in religious services, but Puskara (hodie Pokhar), near Ajmir, is the only place where he receives worship, though Professor Williams states that he has heard of homage being paid to him at Idar.

Brahmā is said to be of a red colour. He has four heads; originally he had five, but one was burnt off by the fire of Śiva's central eye because he had spoken disrespectfully. Hence he is called Caturānana or Caturmukha, 'four-faced', and Astakarna, 'eight-eared'. He has four arms; and in his hands he holds his sceptre, or a spoon, or a string of beads, or his bow Parivīta, or a water jug, and the Veda. His consort is Sarasvati, goddess of learning, also called Brāhmi. His vehicle is a swan or goose, from which he is called Hansavāhana. His residence is called Brahma-vṛndā.

The name Brahmā is not found in the Vedas and Brāhmanas, in which the active creator is known as Hiranyakarṣaṇa, Prajāpati, &c.; but there is a curious passage in the Śatapatha Brāhmaṇa which says: “He (Brahma, neuter) created the gods. Having created the gods, he placed them in these worlds: in this world Agni, Vāyu in the atmosphere, and Surya in the sky.” The points connected with Brahmā are remarkable. As the father of men he performs the work of procreation by incestuous intercourse with his own daughter, variously named Vāca or Sarasvatī (speech), Sandhyā (twilight), Ātari (the hundred-formed), &c. Secondly, his powers as creator have been arrogated to the other gods Viṣṇu and Śiva, while Brahmā has been thrown into the shade. In the Aitareya Brāhmaṇa it is said that Prajāpati was in the form of a buck and his daughter was Rohit, a deer. According to the Śatapatha Brāhmaṇa and Manu, the supreme soul, the self-
Brahmā  

existent lord, created the waters and deposited in them a seed, which seed became a golden egg, in which he himself was born as Brahmā, the progenitor of all the worlds. As the waters (*nara*) were “the place of his movement, he (Brahmā) was called Nārāyana”. Here the name Nārāyana is referred distinctly to Brahma, but it afterwards became the name of Visnu. The account of the *Rāmāyana* is that “all was water only, in which the earth was formed. Thence arose Brahmā, the self-existent, with the deities. He then, becoming a boar, raised up the earth and created the whole world with the saints, his sons. Brahmā, eternal and perpetually undecaying, sprang from the ether; from him was descended Marici; the son of Marici was Kaśyapa. From Kaśyapa sprang Vivasvat, and Manu is declared to have been Vivasvat’s son.” A later recension of this poem alters this passage so as to make Brahmā a mere manifestation of Visnu. Instead of “Brahmā, the self-existent, with the deities”, it substitutes for the last three words, “the imperishable Visnu”. The *Visnu Purāṇa* says that the “divine Brahmā called Nārāyana created all beings”, that Prajāpati “had formerly, at the commencement of the (previous) *kalpas*, taken the shape of a fish, a tortoise, &c., (so now), entering the body of a boar, the lord of creatures entered the water”. But this “lord of creatures” is clearly shown to be Viṣṇu, and these three forms, the fish, the tortoise, and the boar, are now counted among the *avatāras* of Viṣṇu. (*see Avatāra*) This attribution of the form of a boar to Brahmā (Prajāpati) had been made before by the *Śatapatha Brahmana*, which also says, “Having assumed the form of a tortoise, Prajāpati created offspring.” The *Līnga Purāṇa* is quite exceptional among the later works in ascribing the boar form to Brahmā. The *Mahābhārata* represents Brahmā as springing from the navel of Viṣṇu or from a lotus which grew thereout; hence he is called Nābhija, ‘navel-born; Kañja, ‘the lotus’; Sarojin, ‘having a lotus’; Abja-ja, Abja-yoni, and Kañja-ja, ‘lotus-born’. This is, of course, the view taken by the Viṣṇavas. The same statement appears in the *Rāmāyana*, although this poem gives Brahmā a more prominent place than usual. It represents Brahmā as informing Rāma of his divinity, and of his calling him to heaven in “the glory of Viṣṇu”. He bestowed boons on Rāma while that hero was on earth, and he extended his favours also to Rāvana and other rākṣasas who were descendants
of his son Pulastya. In the Puranas also he appears as a patron of the enemies of the gods, and it was by his favour that the dāitya King Bah obtained that almost universal dominion which required the incarnation of Viṣṇu as the dwarf to repress. He is further represented in the Ramayana as the creator of the beautiful Ahalyā, whom he gave as wife to the sage Gautama. Brahmā, being thus inferior to Viṣṇu, is represented as giving homage and praise to Viṣṇu himself and to his form Kṛṣṇa, but the Vaisnava authorities make him superior to Rudra, who, they say, sprang from his forehead. The Saiva authorities make Mahadeva or Rudra to be the creator of Brahmā, and represent Brahma as worshipping the linga and as acting as the charioteer of Rudra.

Brahmā was the father of Dakṣa, who is said to have sprung from his thumb, and he was present at the sacrifice of that patriarch, which was rudely disturbed by Rudra. Then he had to humbly submit and appease the offended god. The four Kumāras, the chief of whom was called Sanat Kumāra or by the patronymic Vaidhātra, were later creations or sons of Brahmā.

Brahmā is also called Vidhi, Vedaḥ, Druhaṇa, and Sraṣṭr, creator; Dhātṛ and Vidyādṛ, sustainer; Pitāmaha, the great father; Lokesa, lord of the world; Paramesṭa, supreme in heaven; Sanat, the ancient; Ādi-kavi, the first poet; and Drughan, the axe or mallet.

BRAHMACĀRI. The brāhmaṇa student. (see Brāhmaṇa)

BRAHMĀDIKAS. The Prajāpatīs (q.v.).

BRAHMAGUPTA. An astronomer who composed the Brahmagupta Siddhānta in AD 628.

BRAHMA-LOKA. (See Loka)

BRAHMANA. The first of the four castes; the sacerdotal class, the members of which may be, but are not necessarily, priests. A brāhmaṇa is the chief of all created beings; his person is inviolate; he is entitled to all honour, and enjoys many rights and privileges. The Śatapatha Brāhmaṇa declares that “there are two kinds of gods; first the gods, then those who are brāhmaṇas, and have learnt the Veda and repeat it: they are human gods”. The chief duty of a brāhmaṇa is the study and teaching of the Vedas, and the performance of sacrifices and other religious ceremonies; but
in modern times many brāhmaṇas entirely neglect these duties, and they engage in most of the occupations of secular life. Under the law of Manu, the life of a brāhmaṇa was divided into four āśramas or stages:

1. Brahmacāri — The student, whose duty was to pass his days in humble and obedient attendance upon his spiritual preceptor in the study of the Vedas.

2. Gṛhastha — The householder; the married man living with his wife as head of a family engaged in the ordinary duties of a brāhmaṇa, reading and teaching the Vedas, sacrificing and assisting to sacrifice, bestowing alms and receiving alms.

3. Vānaprastha — The anchorite, or “dweller in the woods”, who, having discharged his duties as a man of the world, has retired into the forest to devote himself to self-denial in food and raiment, to mortifications of various kinds, to religious meditation, and to the strict performance of all ceremonial duties.

4. Śamnyāsi.—The religious mendicant, who, freed from all forms and observances, wanders about and subsists on alms, practising or striving for that condition of mind which, heedless of the joys and pains, cares and troubles of the flesh, is intent only upon the deity and final absorption.

The divisions and subdivisions of the brāhmaṇa caste are almost innumerable. It must suffice here to notice the great divisions of north and south, the Paṇca Gauda and Paṇca Drāvida. The five divisions of Gauda, or Bengal, are the brāhmaṇas of— (1) Kānyakubja, Kannauj; (2) Sārasvata, the north-west, about the Sarasvatī or Sarsūti river; (3) Gauda; (4) Mithilā, North Bihar; (5) Utkala, Orissa. The Paṇca Drāvida are the brāhmaṇas of— (1) Mahārāṣṭra, the Mahratta country; (2) Telinga, the Telugu country; (3) Drāvida, the Tamil country; (4) Karnāta, the Canarese country; (5) Gūṛjjara, Gujarāt.

BRĀHMAṆA. ‘Belonging to brāhmaṇas.’ Works composed by and for brāhmaṇas. That part of the Veda which was intended for the use and guidance of brāhmaṇas in the use of the hymns of the mantra, and therefore of later production; but the Brāhmana, equally with the mantra, is held to be Śruti or revealed word. Excepting its claim to revelation, it is a Hindu Talmud. The
Brāhmaṇa collectively is made up of the different brāhmaṇas, which are ritualistic and liturgical writings in prose. They contain the details of the Vedic ceremonies, with long explanations of their origin and meaning; they give instructions as to the use of particular verses and metres; and they abound with curious legends, divine and human, in illustration. In them are found “the oldest rituals we have, the oldest linguistic explanations, the oldest traditional narratives, and the oldest philosophical speculations” As literary productions they are not of a high order, but some “striking thoughts, bold expressions, sound reasoning, and curious traditions are found among the mass of pedantry and grandiloquence” Each of the Samhitās or collection of hymns has its Brāhmaṇas, and these generally maintain the essential character of the Veda to which they belong. Thus the Brāhmaṇas of the Rg are specially devoted to the duties of the Hotr, who recites the rcās or verses, those of the Yajur to the performance of the sacrifices by the Adhvaryu, and those of the sāman to the chanting by the Udgāṭṛ. The Rg has the Aitareya Brāhmaṇa, which is perhaps the oldest, and may date as far back as the seventh century BC. This is sometimes called Āśvalāyana. It has another called Kauśitaki or Śāṅkhāyana. The Taittirīya Samhitā of the Yajurveda has the Taittirīya Brāhmaṇa, and the Vājasaneyi Samhitā has the Śatapatha Brāhmaṇa, one of the most important of all the Brāhmaṇas. The Sāmaveda has eight Brāhmaṇas, of which the best known are the Praudha or Pañcavimśa, the Tandya, and the Sadvimśa. The Atharva has only one, the Gopatha Brāhmaṇa. In their fullest extent the Brāhmaṇas embrace also the treatises called Āranyakas and Upaniṣads.

BRAHMANASPATI. A Vedic equivalent of the name Brhaspati.

BRAHMĀṇDA PURĀṆA. “That which has declared, in 12,200 verses, the magnificence of the egg of Brahmā, and in which an account of the future kalpas is contained, is called the Brahmāṇda Purāṇa, and was revealed by Brahmā.” This Purāṇa, like the Skanda, is “no longer procurable in a collective body”, but is represented by a variety of khaṇḍas and māhātmyas professing to be derived from it. The Adhyātma Rāmāyana, a very popular work, is considered to be a part of this Purāṇa.

BRAHMĀΝĪ. The female form, or the daughter of Brahmā, also
Brahmāpura

called Šatarūpā (q.v.).

BRAHMĀPURA. The city of Brahmā. The heaven of Brahmā, on the summit of Mount Meru, and enclosed by the river Gangā.

BRAHMA PURĀNA. In all the lists of the Purāṇas the Brahma stands first, for which reason it is sometimes entitled the Ādi or “First” Purāṇa. It was repeated by Brahmā to Marici, and is said to contain 10,000 stanzas, but the actual number is between 7000 and 8000. It is also called the Saura Purāṇa because “it is, in great part, appropriated to the worship of Sūrya, the sun”. “The early chapters give a description of the creation, an account of the manvantaras, and the history of the Solar and Lunar dynasties to the time of Kṛśna in a summary manner, and in words which are common to it and several other Purānas. A brief description of the universe succeeds, and then come a number of chapters relating to the holiness of Orissa, with its temples and sacred groves, dedicated to the sun, to Śiva, and Jagannātha, the latter especially. These chapters are characteristic of this Purana, and show its main object to be the promotion of the worship of Kṛśna as Jagannātha. To these particulars succeeds a life of Kṛśna, which is word for word the same as that of the Viṣṇu Purāṇa; and the compilation terminates with a particular detail of the mode in which Yoga or contemplative devotion, the object of which is still Viṣṇu, is to be performed. There is little in this which corresponds with the definition of a Pañca-laksana Purāṇa, and the mention of the temples of Orissa, the date of the original construction of which is recorded, shows that it could not have been compiled earlier than the thirteenth or fourteenth century.” This Purāṇa has “a supplementary or concluding section called the Brahmottara Purāṇa, which contains about 3000 stanzas. This bears still more entirely the character of a māhātmya or local legend, being intended to celebrate the sanctity of the Balajā river, conjectured to be the same as the Banās in Marwar. There is no clue to its date, but it is clearly modern, grafting personages and fictions of its own invention on a few hints from older authorities.” — Wilson.

BRAHMARŚI-DEŚA. “Kurukṣetra, the Matsyas, the Pañcālas, and the Surasenas. This land, which comes to Brahmāvarta, is the land of Brahmārśis.” — Manu.
BRAHMARŚIS. Rsis of the brāhmaṇa caste, who were the founders of the gotras of brāhmaṇas, and who dwell in the sphere of Brahmat (see Śi)

BRAHMA-SĀVARNĪ. The tenth Manu. (see Manu)

BRAHMA SŪTRAS. Aphorisms of the Vedānta philosophy by Bādarāyaṇa or Vyāsa. They are also called Brahmap Mīmāṃsā Sūtras. They have been translated by the Rev. K.M. Banerjea in the Bibliotheca Indica.

BRAHMAVAIVARTA PURĀṆA. “That Purāṇa which is related by Sāvarnī to Nārada, and contains the account of the greatness of Kṛṣṇa, with the occurrences of the Rathantara-kalpa, where also the story of Brahma-varāha is repeatedly told, is called the Brahmacarīvarta Purāṇa, and contains 18,000 stanzas.” The copies known rather exceed this number of stanzas, but the contents do not answer to this description. “The character of the work is so decidedly sectarian, and the sect to which it belongs so distinctly marked — that of the worshippers of the juvenile Kṛṣṇa and Rādhā, a form of belief of known modern origin” — that it must be a production of a comparatively late date. A specimen of the text and translation has been published by Stenzler.

BRAHMĀVARTTA. “Between the two divine rivers, Sarasvati and Dṛṣadvatī, lies the tract of land which the sages have named Brahmāvartta, because it was frequented by the gods.” — Manu, II, 17.

BRAHMAVEDA. A name given to the Atharvan or fourth Veda, the Veda of prayers and charms.

BRAHMA-YUGA. ‘The age of Brāhmaṇs’. The first or Kṛta-yuga. (see Yuga)

BRAHMOTTARA PURĀṆA. (see Brahma Purāṇa)

BRAHADĀRANYAKA, BRAHAD UPANIŚAD. The Brhadāranyaka Upaniṣad belongs to the Śatapatha Brāhmaṇa, and is ascribed to the sage Yājñavalkya. It has been translated by Dr. Roer, and published in the Bibliotheca Indica. (see Āraṇyaka and Yājñavalkya)

BRAHAD-DEVATĀ. An ancient work in slokas by the sage Śaunaka, which enumerates and describes the deity or deities to which each hymn and verse of the Rgveda is addressed. It frequently recites
Bṛhadṛatha

legends in support of its attributions

BRAHADRATHA. The tenth and last king of Maurya dynasty, founded by Candragupta.

BṛHAN NĀRADĪYA PURĀNA. (see Nārada Purana)

BṛHASHPATI. In the Rgveda the names Bṛhaspati and Brahmanaspati alternate, and are equivalent to each other. They are names of a deity in whom the action of the worshipper upon the gods is personified. He is the suppliant, the sacrificer, the priest, who intercedes with gods on behalf of men and protects mankind against the wicked. Hence he appears as the prototype of the priests and priestly order; and is also designated as the purohita (family priest) of the divine community. He is called in one place ‘the father of the gods’, and a widely extended creative power is ascribed to him. He is also designated as ‘the shining’ and ‘the gold-coloured’, and as ‘having the thunder for his voice.”

In later times he is a ṛsi. He is also regent of the planet Jupiter, and the name is commonly used for the planet itself. In this character his car is called Nitighosa and is drawn by eight pale horses. He was son of the ṛsi Angiras, and he bears the patronymic Āngirasa. As preceptor of the gods he is called Animiśācārya, Cakṣas, Īśya, and Indrejya. His wife, Tārā, was carried off by Soma, the moon, and this gave rise to a war called the Tārakāmaya. Soma was aided by Ušanas, Rudra, and all the deities and dānavas, while Indra and the gods took the part of Bṛhaspati. “Earth, shaken to her centre”, appealed to Brahmā, who interposed and restored Tārā to her husband. She was delivered of a son which Bṛhaspati and Soma both claimed, but Tārā, at the command of Brahmā to tell the truth, declared Soma to be the father, and the child was named Budha. There is an extraordinary story in the Matsya and Bhāgavata Purānas of the ṛsis having milked the earth through Bṛhaspati. (see Viṣṇu Purāṇa, i, pp. 188, 190) Bṛhaspati was father of Bharadvāja by Manatā, wife of Utathya. (see Bharadvāja) An ancient code of law bears the name of Bṛhaspati, and he is also represented as being the Vyāsa of the “fourth, dvāpara age”. There was a ṛsi of the name in the second manvantara, and one who was founder of an heretical sect. Other epithets of Bṛhaspati are Jīva, ‘the living',
Didivis, 'the bright', Dhīsana, 'the intelligent', and, for his eloquence, Gispati, 'lord of speech'.

**BRAHAT-KATHĀ.** A large collection of tales, the original of the *Kathā-sarit-sāgara* (q v)

**BRHAT-SAMHITĀ.** A celebrated work on astronomy by Varāhamihira. It has been printed by Kern in the *Bibliotheca Indica*, who has also published a translation *Jour. RAS* for 1870 and following years.

**BUDDHA.** Gautama Buddha, the founder of Buddhism Viṣṇu's ninth incarnation. (see *Avatāra*)

**BUDHA.** 'Wise, intelligent.' The planet Mercury, son of Soma, the moon, by Rohini, or by Tārā, wife of Brahaspati. (see Brahaspati) He married Ilā, daughter of Manu Vaivasvata, and by her had a son, Pururavas. Budha was author of a hymn in the *Ṛgveda*. (see Ilā) From his parents he is called Saumya and Rauhineya. He is also called Praharṣana, Rodhana, Tunga, and Śyāmāṅga, 'black-bodied'. The intrigue of Soma with Tārā was the cause of a great quarrel, in which the gods and the *asuras* fought against each other. Brahmā compelled Soma to give up Tārā, and when she returned to her husband she was pregnant. A son was born, who was so beautiful that Brahaspati and Soma both claimed him. Tārā for a long time refused to tell his paternity, and so excited the wrath and nearly incurred the curse of her son. At length, upon the command of Brahmā, she declared Soma to be the father, and he gave the boy the name of Budha. This name is distinct from Buddha.

**CAITANYA-CANDRODAYA.** 'The rise of the moon of Caitanya.' A drama in ten acts by Kavi-kārṇa-pura. It is published in the *Bibliotheca Indica*. Caitanya was a modern Viṣṇava reformer, accounted an incarnation of Kṛṣṇa.

**CAITRARATHA.** The grove or forest of Kubera on Mandāra, one of the spurs of Meru; it is so-called from its being cultivated by the *gandharva* Citraratha.

**CAKORA.** A kind of partridge. A fabulous bird, supposed to live upon the beams of the moon.

**CAKRAVARTI.** A universal emperor, described by the *Viṣṇu*
Cāksuṣa

Purāṇa as one who is born with the mark of Visnu's discus visible in his hand; but, Wilson observes, "the grammatical etymology is, 'He who abides in or rules over an extensive territory called a Cakra'."

CĀKSUṢA. The sixth Manu. (see Manu)

CAMPA. Son of Pṛthulakṣa, a descendant of Yayāti, through his fourth son, Anu, and founder of the city of Campā.

CAMPĀ, CAMPĀVATĪ, CAMPAMĀLINI, CAMPĀPURI. The capital city of the country of Anga. Traces of it still remain in the neighbourhood of Bhāgalpur. It was also called Mālini, from its being surrounded with campaka trees as with a garland (mala). It is said to have derived its name from Campa, its founder, but the abundant campaka trees may assert a claim to its designation.

CĀMUṆDA. An emanation of the goddess Durgā, sent forth from her forehead to encounter the demons Canda and Munda. She is thus described in the Mārkanḍeya Purāṇa—"From the forehead of Ambikā (Durgā), contracted with wrathful frowns, sprang swiftly forth a goddess of black and formidable aspect, armed with a scimitar and noose, bearing a ponderous mace, decorated with a garland of dead corpses, robed in the hide of an elephant, dry and withered and hideous, with yawning mouth, and lolling tongue, and bloodshot eyes, and filling the regions with her shouts." When she had killed the two demons, she bore their heads to Durgā, who told her that she should henceforth be known, by a contraction of their names, as Cāmuṇḍā.

CĀṆAKYA. A celebrated brāhmaṇa, who took a leading part in the destruction of the Nandas, and in the elevation of Candragupta to their throne. He was a great master of finesse and artifice, and has been called the Machiavelli of India. A work upon morals and polity called Cāṇakya Sūtra is ascribed to him. He is the chief character in the drama called Mudrārāksasa, and is known also by the names Visṇugupta and Kautilya. His maxims have been translated by Weber.

CĀṆḌĀ, CHANDI. The goddess Durgā, especially in the form she assumed for the destruction of the asura called Mahīsa.

CHANDI-MĀHĀTMYA, CHANDIKĀ-MĀHĀTMYA. The same as
the *Candipātha*.

**CANDIPĀṬ, CANDIPĀṬHA.** A poem of 700 verses, forming an episode of the *Mārkandeya Purāṇa*. It celebrates Durga's victories over the *asuras*, and is read daily in the temples of that goddess. The work is also called *Devi-māhātmya*. It has been translated by Poley and by Burnouf.

**CANDRA.** The moon, either as a planet or a deity. *(see Soma)*

**CANDRAGUPTA.** This name was identified by Sir W Jones with the Sandracottus or Sandrocyptus mentioned by Arrian and the other classical historians of Alexander's campaign; and somewhat later on as having entered into a treaty with Seleucus Nicator through the ambassador Megasthenes. The identification has been contested, but chief writers on Indian antiquities have admitted it as an established fact, and have added confirmatory evidence from various sources, so that the identity admits of no reasonable doubt. This identification is of the utmost importance to Indian chronology; it is the only link by which Indian history is connected with that of Greece, and everything in Indian chronology depends upon the date of Candragupta as ascertained from that assigned to Sandracottus by the classical writers. His date, as thus discovered, shows that he began to reign in 315 BC and as he reigned twenty-four years, his reign ended in 291 BC. Candragupta is a prominent name in both Brahmanical and Buddhist writings, and his accession to the throne is the subject of the drama *Mudrārāksasa*.

When Alexander was in India, he learned that a king named Xandrames reigned over the Prasi (Prācyas) at the city of Palibothra, situated at the confluence of the Ganges and another river called Erranaboas (the Sone). At this time, Sandracottus was young, but he waged war against Alexander's captains, and he raised bands of robbers, with whose help he succeeded in establishing freedom in India.

Hindu and Buddhist writers are entirely silent as to Alexander's appearance in India, but they show that Candragupta overthrew the dynasty of the Nandas, which reigned over Magadha, and "established freedom in India by the help of bands of robbers". He established himself at Pāṭaliputra, the capital of the Nandas,
which is identical with the Greek Palibothra, and this has been shown to be the modern Patna. That town does not now stand at the confluence of two rivers, but the rivers in the alluvial plains of Bengal frequently change their courses, and a change in the channel of the Sone has been established by direct geographical evidence. There is a difficulty about Xandrames. This is no doubt the Sanskrit Candramas, which some consider to be only a shorter form of the name Candragupta, while others point out that the Greek references indicate that Xandrames was the predecessor of Sandracottus, rather than Sandracottus himself.

The dynasty of the Nandas that reigned over Magadha are frequently spoken of as the “nine Nandas”, meaning apparently nine descents; but according to some authorities the last Nanda, named Mahāpadma, and his eight sons, are intended. Mahāpadma Nanda was the son of a śūdra, and so by law he was a śūdra himself. He was powerful and ambitious, cruel and avaricious. His people were disaffected; but his fall is represented as having been brought about by the brāhmaṇa Cāṇakya. Chandragupta was then raised to the throne and he founded the Mauryan dynasty, the third king of which was the great Asoka, grandson of Candragupta. The brāhmaṇas and Buddhists are widely at variance as to the origin of the Maurya family. The drama Mudrārākṣasa represents Chandragupta as being related to Mahāpadma Nanda, and the commentator on the Visnu Purāṇa says that he was a son of Nanda by a woman of low caste named Murā, wherefore he and his descendants were called Mauryas. This looks very like an etymological invention, and is inconsistent with the representation that the low caste of Nanda was one cause of his deposition; for were it true, the low-caste king would have been supplanted by one of still lower degree. On the other hand, the Buddhists contend that the Mauryas belonged to the same family as Buddha, who was of the royal family of the Śakyas. The question of the identification of Sandracottus and Chandragupta has been discussed at length by Wilson in the preface to the Mudrārākṣasa in his Hindu Theatre, and in the Visnu Purāṇa, vol. IV, p. 185; also by Max Müller in his History of Ancient Sanskrit Literature.

CANDRAHĀSA. A prince of the south, who lost his parents soon
after his birth, and fell into a state of destitution, but after going through a variety of adventures came to the throne. See Wheeler, vol I, p. 522.

CANDRAKĀNTA. 'The moon-stone'. A gem or stone supposed to be formed by the congelation of the rays of the moon; a crystal is perhaps meant. It is supposed to exercise a cooling influence. So in the Meghadūta —

"The moon's white rays the smiling night illume,
And on the moon-gem concentrated fall,
That hangs in woven nets in every hall;
Whence cooling dews upon the fair descend,
And life renewed to languid nature lend."

It is also called Manicaka

CANDRAKETU. (1) A son of Laksmana (2) A king of the city of Cakora. (3) A country near the Himalayas

CANDRA-VAMŚA. The Lunar race. The lineage or race which claims descent from the moon. It is divided into two great branches, the Yādavas and Pauravas, respectively descended from Yadu and Puru. Kṛṣṇa belonged to the line of Yadu, and Duṣyanta with the Kuru and Pāndu princes to the line of Puru. The following is a list of the Lunar race as given in the Visnu Purāṇa, but the authorities vary —

**THE LUNAR RACE**

- Atri, the rṣi
- Soma, the Moon
- Buddha; Mercury
- Pururavas
- Āyu, Āyus

Nahusa (and 3 others)
Yayāti (and 5 others)

Yādavas

- Yadu, eldest
- Kroṣṭu (and 3 others)

Pauravas

- Puru, youngest (and 3 others)

Kings of Kāśī

- Kṣatravrddha
- Suhotra
Chandra-vamśa

Yādavas

Prājīnīvat. Svāhi
Rusadgu Citraratha Śasabindu
Prthuśravas (one
of a million sons)
Tamas Usanas Śiteyus Rukmakavaca
or
Rucaka Parāvṛt Jyāmāgha Vidarbha Kratha
Kunti Vṛśni Nirvṛttī Daśārha Vyoman Jīmūta Vikṛtī

Pauravas

Janamejaya Pracinvat Pravīra Manasyu Abhayada Sudyumna Bahugava Samyāti Ahamyati Raudrāśva Rteyu (and 9 others) Rantināra Tamśu Anīla Dusyanta Bharata Bharadvāja or

Kings of Kāśī

Kāśa Kāśirāja Dirghatamas Dhanvantari Ketumat Bhīmaratha Divodāsa Pratardana Dyumat Satrujit Vatsa. Rādhvaja or Kuvalayāśva Alarka Sannati or Santati. adopted

Suntīthi Bhavannanyu Bṛhatksatra (and many others)
Suhotrā Hastin (of Hastinā-pura)

Sukumāra Dhṛstaketu Vainahotra Bhārga Bhārga-bhūmi
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* See Table under Mahābhārata.
Cānūra

CĀNŪRA. A wrestler in the service of Kamsa, who was killed by Kṛṣṇa.

CARAKA. A writer on medicine who lived in Vedic times. According to his own statement, he received the materials of his work from Agnivesa, to whom they were delivered by Ātreya. A legend represents him as an incarnation of the serpent Śesā. The work was translated into Arabic before the end of the eighth century. The text has been printed in India.

CARAKA. One of the chief schools of the Yajurveda

CARAKA-BRĀHMAṆA. A Brāhmana of the Black Yajurveda

CARANA. A Vedic school or society. It is explained by a commentator as “a number of men who are pledged to the reading of a certain śākhā of the Veda, and who have in this manner become one body.”

CĀRAṆAS. Panegyrists. The panegyrists of the gods

CARMANVATĪ. The river Cambal.

CĀRU, CĀRUDEHA, CĀRUDEŚṆA, CĀRUGUPTA. Sons of Kṛṣṇa and Rukmini.

CĀRU-DATTA. The brāhmaṇa hero of the drama Mrčchakatika.

CĀRU HĀSINĪ. ‘Sweet smiler.’ This epithet is used for Rukmini and for Lakṣmaṇa, and perhaps for other wives of Kṛṣṇa.

CĀRUMATĪ. Daughter of Kṛṣṇa and Rukmini.

CĀRVĀKA. (1) A rākṣasa, and friend of Duryodhana, who disguised himself as a brāhmaṇa and reproached Yudhisthira for his crimes, when he entered Hastināpura in triumph after the great battle. The brāhmaṇas discovered the imposture and reduced Cārvāka to ashes with the fire of their eyes. (2) A sceptical philosopher who advocated materialistic doctrines. He probably lived before the composition of the Rāmāyana, and is perhaps identical with the Cārvāka of the Mahābhārata. His followers are called by his name.

CATUR-VARṆA. The four castes. (see Varṇa)

CEDI. Name of a people and of their country, the modern Chandail and Boglekhand. The capital was Śuktimati, and among the
kings of this country were Damaghosa and Śiśu-pāla.

CEKITĀNA. A son of Dhṛṣṭaketu, Rājā of the Kekayas, and an ally of the Pāndavas.

CERA. A kingdom in the south of the peninsula, which was absorbed by its rival the Cola kingdom.

CHANDAS, CHANDO. Metre One of the Vedāṅgas. The oldest known work on the subject is “the Chandaḥsāstra, ascribed to Pingala, which may be as old as the second century BC”. It is published in the Bibliotheca Indica. The subject is one to which great attention has been given by the Hindus from the earliest times.

CHANDOGA. A priest or chanter of the Sāmaveda.

CHĀNDOGYA. Name of an Upaniṣad of the Sāmaveda. (see Upaniṣad) It has been printed by Dr Roer, and it has been translated into English by Rājendra Lāl, and published in the Bibliotheca Indica. There is also another printed edition of the text The Chāndogya Upanisad consists of eight out of ten chapters of the Chāndogya Brāhmaṇa; the first two chapters are yet wanting. This work is particularly distinguished by its rich store of legends regarding the gradual development of Brāhmanical theology.

CHAYĀ. 'Shade.' A handmaid of the sun. Samjñā, wife of the sun, being unable to bear the fervour of her lord, put her handmaid Chayā in her place. The sun, believing Chayā to be his wife, had three children by her: Śani, the planet Saturn; the Manu Savarni; and a daughter, the Tapati river. As mother of Saturn, Chayā is known as Sanipraśū. The partiality which she showed for these children provoked Yama, the son of Samjñā, and he lifted his foot to kick her. She cursed him to have his leg affected with sores and worms. This made it clear that she was not Samjñā and mother of Yama, so the sun went in search of Samjñā and brought her back. According to one Purāna, Chayā was a daughter of Viśvakarma, and sister of Samjñā, the wife of the sun.

CINTĀMANI. 'The wish-gem'. A jewel which is supposed to have the power of granting all desires. The philosopher's stone. It is said to have belonged to Brahmā, who is himself called by this
name. It is also called *divya-ratna*.

**CIRAṆJIVIN.** ‘Long-lived’. Gods or deified mortals, who live for long periods.

**CITRAGUPTA.** A scribe in the abodes of the dead, who records the virtues and vices of men. The recorder of Yama.

**CITRAKŪṬA.** ‘Bright-peak.’ The seat of Vālmīki’s hermitage, in which Rāma and Sitā both found refuge at different times. It is the modern Chitrakote, on the river Piśuni, about fifty miles south-east of Banda in Bundelkhand. It is a very holy place, and abounds with temples and shrines, to which thousands annually resort. “The whole neighbourhood is Rāma’s country. Every headland has some legend, every cavern is connected with his name.” — Cust in “Calcutta Review”.

**CITRALEKHĀ.** A picture. Name of a nymph who was skilled in painting and in the magic art. She was the friend and confidante of Usā. (see Usā)

**CITRAṆGADĀ.** The elder son of King Śāntanu, and brother of Bhīṣma. He was arrogant and proud, and was killed in early life in a conflict with a gandharva of the same name.

**CITRAṆGADĀ.** Daughter of King Citravāhana of Manipura, wife of Arjuna and mother of Babhrūvāhana.

**CITRARATHA.** ‘Having a fine car.’ The King of the gandharvas. There are many others known by this name.

**CITRASENA.** (1) One of the hundred sons of Dhṛtarāstra. (2) A chief of the Yakṣas.

**CITRA-YAJṆA.** A modern drama in five acts upon the legend of Dakṣa. It is the work of a Pandit named Vaidyanātha Vācaspati.

**COLA.** A country and kingdom of the south of India about Tanjore. The country was called Colamandala, whence comes the name Coromandel.

**CYAVANA, CYAVĀṆA.** A sage, son of the rṣī Bhṛgu, and author of some hymns.

In the *Ṛgveda* it is said that when “Cyavana had grown old and had been forsaken, the Aśvins divested him of his decrepit body, prolonged his life, and restored him to youth, making him
Cyavana, Cyavāna

acceptable to his wife, and the husband of maidens." This story is thus amplified in the Śatapatha Brāhmaṇa. The sage Cyavana assumed a shrivelled form and lay as if abandoned. The sons of Saryāta, a descendant of Manu, found this body, and pelted it with clods. Cyavana was greatly incensed, and to appease him Saryāta yoked his chariot, and taking with him his daughter Sukanyā, presented her to Cyavana. The Aśvins endeavoured to seduce her, but she remained faithful to her shrivelled husband, and under his direction she taunted them with being incomplete and imperfect, and consented to tell them in what respect they were deficient, if they would make her husband young again. They directed that he should bathe in a certain pond, and having done so, he came forth with the age that he desired. She then informed them that they were imperfect because they were excluded from a sacrifice the other gods were performing. They departed and succeeded in getting admitted to join the other gods.

According to the Mahābhārata, Cyavana besought Indra to allow the Aśvins to partake of the libations of Soma. Indra replied that the other gods might do as they pleased, but he would not consent. Cyavana then commenced a sacrifice to the Aśvins; the other gods were subdued, but Indra, in a rage, rushed with a mountain in one hand and his thunderbolt in another to crush Cyavana. The sage having sprinkled him with water and stopped him, "created a fearful open-mouthed monster called Mada, having teeth and grinders of portentous length, and jaws one of which enclosed the earth, the other the sky; and the gods, including Indra, are said to have been at the root of his tongue like fishes in the mouth of a sea monster." In this predicament "Indra granted the demand of Cyavana, who was thus the cause of the Aśvins becoming drinkers of the soma".

In another part of the Mahābhārata he is represented as exacting many menial offices from King Kuśika and his wife, but he afterwards rewarded them by "creating a magical golden palace", and predicted the birth of "a grandson of great beauty and heroism (Parāśurāma)".

The Mahābhārata, interpreting his name as signifying 'the fallen', accounts for it by a legend which represents his mother,
Pulomā, wife of Bhṛgu, as having been carried off by the demon Puloman. She was pregnant, and in her fright the child fell from her womb. The demon was softened, and let the mother depart with her infant.

The version of the story as told in the Mahābhārata and Purāṇas is that Cyavana was so absorbed in penance on the banks of the Narmadā that white ants constructed their nests round his body and left only his eyes visible. Sukanya, daughter of King Śaryāta, seeing two bright eyes in what seemed to be an anthill, poked them with a stick. The sage visited the offence of Saryata, and was appeased only by the promise of the king to give him Sukanyā in marriage. Subsequently the Aśvins, coming to his hermitage, compassionated her union with so old and ugly a husband as Cyavana, and tried to induce her to take one of them in his place. When their persuasions failed, they told her they were the physicians of the gods, and would restore her husband to youth and beauty, when she could make her choice between him and one of them. Accordingly the three bathed in a pond and came forth of like celestial beauty. Each one asked her to be his bride, and she recognised and chose her own husband. Cyavana, in gratitude, compelled Indra to admit the Aśvins to a participation of the soma ceremonial. Indra at first objected, because the Aśvins wandered about among men as physicians and changed their forms at will. But Cyavana was not to be refused; he stayed the arm of Indra as he was about to launch a thunderbolt, and he created a terrific demon who was on the point of devouring the king of the gods when he submitted.

According to the Mahābhārata, Cyavana was husband of Āruṣi or Sukanyā and father of Aurva. He is also considered to be the father of Ḥarita.

The name is Cyavāna in the Rgveda, but Cyavana in the Brāhmaṇa and later writings.

DADHYAÑC, DADHICA. (Dadhica is a later form.) A Vedic rṣi, son of Atharvan, whose name frequently occurs. The legend about him, as it appears in the Rgveda, is that Indra taught him certain sciences, but threatened to cut off his head if he taught them to any one else. The Aśvins prevailed upon Dadhyañc to communicate
his knowledge to them, and, to preserve him from the wrath of Indra, they took off his own head and replaced it with that of a horse. When Indra struck off the sage’s equine head the Aṣvins restored his own to him. A verse of the Rgveda says, “Indra, with the bones of Dadhyaṅc, slew ninety times nine Vṛtras”; and the story told by the scholiast in explanation is, that while Dadhyaṅc was living on earth the asuras were controlled and tranquillised by his appearance; but when he had gone to heaven, they overspread the whole earth. Indra inquired for Dadhyaṅc, or any relic of him. He was told of the horse’s head, and when this was found in a lake near Kuruksetra, Indra used the bones as weapons, and with them slew the asuras, or, as the words of the Vedic verse are explained, he “foiled the nine times ninety stratagems of the asuras or Vṛtras”. The story as afterwards told in the Mahabharata and Purāṇas is that the sage devoted himself to death that Indra and the gods might be armed with his bones as more effective weapons than thunderbolts for the destruction of Vṛtra and the asuras. According to one account he was instrumental in bring about the destruction of “Dakṣa’s sacrifice”. (See Dakṣa)

DAITYAS. Titans. Descendants from Diti by Kaśyapa. They are a race of demons and giants, who warred against the gods and interfered with sacrifices. They were in turn victorious and vanquished. They and the dānavas are generally associated, and are hardly distinguishable. As enemies of sacrifices they are called Kratuḍvisas.

ḌĀKINI. A kind of female imp or fiend attendant upon Kāli and feeding on human flesh. The Ḍākinis are also called Āśrapas, ‘blood drinkers’.

DAKSA. ‘Able, competent, intelligent’. This name generally carries with it the idea of creative power. Dakṣa is a son of Brahmā; he is one of the Prajāpatis, and is sometimes regarded as their chief. There is a great deal of doubt and confusion about him, which of old the sage Parāśara could only account for by saying that “in every age Dakṣa and the rest are born and are again destroyed”. In the Rgveda it is said that “Dakṣa sprang from Aditi, and Aditi from Dakṣa”. Upon this marvellous mutual generation Yāska in the Nirukta remarks, “How can this be possible? They may have
Dakṣa had the same origin; or, according to the nature of the gods, they may have born from each other, and have derived their substance from each other." Roth's view is that Aditi is eternity, and that Dakṣa (spiritual power) is the male energy which generates the gods in eternity. In the Satapatha Brāhmaṇa, Dakṣa is identified with Prajāpati, the creator. As son of Aditi, he is one of the Ādityas, and he is also reckoned among the Vīvavedevas.

According to the Mahābhārata, Dakṣa sprang from the right thumb of Brahmā, and his wife from that deity's left thumb. The Purāṇas adopt this view of his origin, but state that he married Prasūti, daughter of Priyavrata, and granddaughter of Manu. By her he had, according to various statements, twenty-four, fifty, or sixty daughters. The Rāmāyana and Mahabharata agree in the larger number; and according to Manu and the Mahabharata he gave ten of his daughters to Dharma and thirteen to Kasyapa, who became the mothers of gods and demons, men, birds, serpents, and all living things. Twenty-seven were given in marriage to Soma, the moon, and these became the twenty-seven Naksatras or lunar mansions. One of the daughters, named Sati, married Śiva, and killed herself in consequence of a quarrel between her husband and father. The Kāśī-Khanda represents that she became a sati and burnt herself.

Another legend of the Mahabharata and Purāṇas represents Dakṣa as being born a second time, in another manvantara, as son of the Pracetasas and Mārisā, and that he had seven sons, "the allegorical persons Krodha, Tamas, Dama, Vikṛta, Angiras, Kardama, and Aśva". This second birth is said to have happened through his having been cursed to it by his son-in-law Śiva. Dakṣa was in a certain way, by his mother Mārisā, an emanation of Soma, the moon; and as twenty-seven of his daughters were married to that luminary, Dakṣa is sometimes referred to as being both the father and the offspring of the moon, thus reiterating the duality of his nature.

In the Harivamsa Dakṣa appears in another variety of his character. According to this authority, Visnu himself became Dakṣa, and formed numerous creatures, or, in other words, he became the creator. Dakṣa, the first of males, by virtue of yoga, himself took the form of a beautiful woman, by whom he had many
fair daughters, whom he disposed of in marriage in the manner related by Manu and above stated.

An important event in the life of Dakṣa, and very frequently referred to, is “Dakṣa’s sacrifice”, which was violently interrupted and broken up by Śiva. The germ of this story is found in the Taittiriya Saṁhitā, where it is related that the gods, having excluded Rudra from a sacrifice, he pierced the sacrifice with an arrow, and that Pūṣan, attempting to eat a portion of the oblation, broke his teeth. The story is found both in the Rāmāyana and Mahābhārata. According to the latter, Dakṣa was engaged in sacrifice, when Śiva in a rage, and shouting loudly, pierced the offering with an arrow. The gods and asuras were alarmed and the whole universe quaked. The rṣis endeavoured to appease the angry god, but in vain. “He ran up to the gods, and in his rage knocked out the eyes of Bhaga with a blow, and, incensed, assaulted Pūṣan with his foot and knocked out his teeth as he was eating the offering.” The gods and rṣis humbly propitiated him, and when he was appeased “they apportioned to him a distinguished share in the sacrifice, and through fear resorted to him as their refuge”. In another part of the same work the story is again told with considerable variation. Dakṣa instituted a sacrifice and apportioned no share to Rudra (Śiva). Instigated by the sage Dadhici, the god hurled his blazing trident, which destroyed the sacrifice of Dakṣa and fell with great violence on the breast of Nārāyaṇa (Viṣṇu). It was hurled back with violence to its owner, and a furious battle ensued between the two gods, which was not intermitted till Brahmā prevailed upon Rudra to propitiate Nārāyaṇa. That god was gratified, and said to Rudra, “He who knows thee knows me; he who loves thee loves me.”

The story is reproduced in the Purāṇas with many embellishments. Dakṣa instituted a sacrifice to Viṣṇu, and many of the gods repaired to it, but Śiva was not invited, because the gods had conspired to deprive him of sacrificial offerings. The wife of Śiva, the mountain goddess Umā, perceived what was going on. Umā was a second birth of Satī, daughter of Dakṣa, who had deprived herself of life in consequence of her father’s quarrel with herself and her husband, Śiva. Umā urged her husband to display his power and assert his rights. So he created Virabhadra, “a being
like the fire of fate”, and of most terrific appearance and powers. He also sent with him hundreds and thousands of powerful demigods whom he called into existence. A terrible catastrophe followed: “the mountains tottered, the earth shook, the winds roared, and the depths of the sea were disturbed”. The sacrifice is broken up, and, in the words of Wilson, “Indra is knocked down and trampled on, Yama has his staff broken, Sarasvati and the Mātrīs have their noses cut off, Mitra or Bhaga has his eyes pulled out, Pūṣan has his teeth knocked down his throat, Candra (the moon) is pummelled, Vahni’s (fire’s) hands are cut off, Bhṛgu loses his beard, the brāhmaṇas are pelted with stones, the Prajapatis are beaten, and the gods and demigods are run through with swords or stuck with arrows.” Dakṣa then, in great terror, propitiated the wrathful deity and acknowledged his supremacy. According to some versions, Dakṣa himself was decapitated and his head thrown into the fire. Śiva subsequently restored him and the other dead to life, and as Dakṣa’s head could not be found, it was replaced by that of a goat or ram. The Harivamśa, in its glorification of Viṣṇu, gives a different finish to the story. The sacrifice was destroyed and the gods fled in dismay, till Viṣṇu intervened, and seizing Śiva by the throat, compelled him to desist and acknowledge his master.

“This,” says Wilson, “is a legend of some interest, as it is obviously intended to intimate a struggle between the worshippers of Śiva and Viṣṇu, in which at first the latter, but finally the former, acquired the ascendancy.”

Dakṣa was a law-giver, and is reckoned among the eighteen writers of Dharmaśāstras.

The name Dakṣa was borne by several other persons.

**DAKṢA-SĀVARNA.** The ninth Manu. (*see Manu*)

**DĀKSĀYANA.** Connected with Dakṣa. A son or descendant of that sage.

**DĀKSĀYANI.** A name of Aditi as daughter of Dakṣa.

**DAKŚINĀ.** A present made to brāhmaṇas; the honorarium for the performance of a sacrifice. This is personified as a goddess, to whom various origins are assigned.
DAKSINĀCĀRĪS. Followers of the right-hand form of Śākta worship (see Tantra)

DAMA. A son, or, according to the Visnu Purāna, a grandson of King Marutta of the Solar race. He rescued his bride Sumanā from his rivals, and one of them, named Vapusmat, subsequently killed Marutta, who had retired into the woods after relinquishing his crown to his son. Dama in retaliation killed Vapusmat and offered his blood in the funeral rites of Marutta, while he made an oblation of part of the flesh, and with the rest fed the brāhmanas who were of rāksasa descent

DAMAGHOṢA. King of Cedi and father of Śisupāla

DAMAYANTI. Wife of Nala and heroine of the tale of Nala Damayanti. She is also known by her patronymic Bhaimi. (see Nala)

DAMBHODBHAVA. A king whose story is related in the Mahābhārata as an antidote to pride. He had an overweening conceit of his own prowess, and when told by his brāhmaṇas that he was no match for Nara and Nārāyaṇa, who were living as ascetics on the Gandhamādana mountain, he proceeded thither with his army and challenged them. They endeavoured to dissuade him, but he insisted on fighting. Nara then took a handful of straws, and using them as missiles, they whitened all the air, and penetrated the eyes, ears, and noses of the assailants, until Dambhodbhava fell at Nara’s feet and begged for peace

DĀMODARA. A name given to Kṛṣna because his foster-mother tried to tie him up with a rope (dāma) round his belly (udara).

DĀNNAVAS. Descendants from Danu by the sage Kaśyapa. They were giants who warred against the gods. (see Daityas)

DANDADHARA. ‘The rod-bearer’. A title of Yama, the god of death.

DANDAKA. The arānya or forest of Dandaka, lying between the Godāvari and Narmadā. It was of vast extent, and some passages of the Rāmāyaṇa represent it as beginning immediately south of the Yamunā. This forest is the scene of many of Rāma and Sītā’s adventures, and is described as “a wilderness over which separate hermitages are scattered, while wild beasts and rākṣasas
everywhere abound”.

DANTAVAKTRA. A *danava* king of Karusa and son of Vṛddha-śarma. He took a side against Kṛṣṇa, and was eventually killed by him.

DANU. A *dānava*. Also the mother of the *danavas*. The demon Kabandha (q.v.)

DARADA. A country in the Hindu Kush, bordering on Kaśmir. The people of that country, “the Durds, are still where they were at the date of the text (of the *Visnु Purana*) and in the days of Strabo and Ptolemy, not exactly, indeed, at the sources of the Indus, but along its course above the Himaλaya, just before it descends to India.” — Wilson.

DARBAS. ‘Tearers’. Raksasas and other destructive demons

DARDURA. Name of a mountain in the south; it is associated with the Malaya mountain in the *Mahābhārata*

DARŚANA. ‘Demonstration’. The *sad-darśanas* or six demonstrations, i.e., the six schools of Hindu philosophy. All these schools have one starting-point *ex nihilo nihil fit*, and all have one and the same final object, the emancipation of the soul from future birth and existence, and its absorption into the supreme soul of the universe. These schools are:

1. *Nyāya*, founded by the sage Gotama. The word *nyāya* means propriety or fitness, the proper method of arriving at a conclusion by analysis. This school has been called the Logical School, but the term is applicable to its method rather than to its aims. It is also said to represent “the sensational aspect of Hindu Philosophy”, because it has “a more pointed regard to the fact of the five senses than the others have, and treats the external more frankly as a solid reality”. It is the exoteric school, as the *Vedānta* is the esoteric.

2. *Vaiśeṣika*, founded by a sage named Kanāda, who lived about the same time as Gotama. It is supplementary to the *Nyāya*, and these two schools are classed together. It is called the Atomic School, because it teaches the existence of a transient world composed of aggregations of eternal atoms.

Both the *Nyāya* and *Vaiśeṣika* recognise a Supreme Being.
3 Sāmkhya, The Sāmkhya and Yoga are classed together because they have much in common, but the Sāmkhya is atheistical, while the Yoga is theistical. The Sāmkhya was founded by the sage Kapila, and takes its name from its numeral or discriminative tendencies. The Sāmkhya-Kārikā, the textbook of this school, has been translated by Colebrooke and Wilson, and part of the aphorisms of Kapila were translated for the Bibliotheca Indica by the late Dr. Ballantyne.

4. Yoga. This school was founded by Patañjali, and from his name is also called Patañjala. It pursues the method of the Sāmkhya and holds with many of its dogmas, but it asserts the existence not only of individual souls, but of one all-pervading spirit, which is free from the influences which affect other souls.

5. Pūrva Mimāmsā 6. Uttara Mimamsā: The prior and later Mimāmsás. These are both included in the general term Vedānta, but the Pūrva Mimāmsā is commonly known as the Mimāmsā and the Uttara Mimāmsā as the Vedānta, ‘the end or object of the Vedas’. The Pūrva Mimāmsā was founded by Jaimini, and the Uttara Mimāmsā is attributed to Vyāsa, the arranger of the Vedas. “The object of both these schools is to teach the art of reasoning with the express purpose of aiding the interpretation of the Vedas, not only in the speculative but the practical portion.” The principal doctrines of the Vedānta (Uttara) are that “God is the omniscient and omnipotent cause of the existence, continuance, and dissolution of the universe. Creation is an act of his will; he is both the efficient and the material cause of the world.” At the consummation of all things all are resolved into him. He is “the sole-existent and universal soul”, and besides him there is no second principle, he is Advaita ‘without a second’. Śankarācārya was the great apostle of this school.

The period of the rise of these schools of philosophy is uncertain, and is entirely a matter of inference, but they are probably later than the fifth century BC. The Vedānta (Uttara Mimāmsā) is apparently the latest, and is supposed to have been evoked by the teachings of the Buddhists. This would bring it to within three or four centuries BC. The other schools are to all appearance older than the Vedānta, but it is considered by some that all the schools show traces of Buddhist influences, and if so, the dates of all must
be later. It is a question whether Hindu philosophy is or is not indebted to Greek teaching, and the later the date of the origin of these schools the greater is the possibility of Greek influence. Mr. Colebrooke, the highest authority on the subject, is of opinion that “the Hindus were in this instance the teachers, not the learners.”

Besides the six schools, there is yet a later system known as the Paurânik and the Eclectic school. The doctrines of this school are expounded in the Bhagavad Gîta (q.v.)

The merits of the various schools have been thus summed up: “When we consider the six Darsanas, we shall find that one of them, the Uttara Mîmamsa, bears no title to be ranked by the side of the others, and is really little more than a mystical explanation of the practical injunctions of the Vedas. We shall also admit that the earlier Vedanta, very different from the school of Nihilists now existing under that name, was chiefly a controversial essay, seeking to support the theology of sacred writ, but borrowing all its philosophical portions from the Yoga school, the most popular at the time of its composition. Lastly, the Nyâya is little more than a treatise on logic, introducing the doctrines of the theistic Sâmkhya; while the Vâisèsika is an essay on physics, with, it is true, the theory of atoms as its distinguishing mark, though even to this we feel inclined to refuse the imputation of novelty, since we find some idea of it lurking obscurely in the theory of subtile elements which is brought forward in Kapila’s Sâmkhya. In short, the basis of all Indian philosophy, if indeed we may not say the only system of philosophy really discovered in India, is the Sâmkhya, and this forms the basis of the doctrines expounded in the Bhagavad Gîta.” — Cockburn Thomson.

Colebrooke’s Essays are the great authorities on Hindu philosophy. Ballantyne has translated many of the original aphorisms, and he, Cockburn Thomson, Hall, Banerjea, and others have written on the subject.

Dârûka. Kṛṣna’s charioteer, and his attendant in his last days.

Dâṣakumâra-carita. ‘Tales of the ten princes’, by Śri Dandi. It is one of the few Sanskrit works written in prose, but its style is so studied and elaborate that it is classed as a kavya or poem. The tales are stories of common life, and display a low condition
of morals and a corrupt state of society. The text has been printed with a long analytical introduction by H. H. Wilson, and again in Bombay by Buhler. There is an abridged translation by Jacobs, also a translation in French by Fauche, and a longer analysis in vol. IV of Wilson’s works.

**DAŚĀNANA.** ‘Ten-faced’ A name of Rāvana.

**DAŚARATHA.** A prince of the Solar race, son of Aja, a descendant of Ikṣvāku, and king of Ayodhyā. He had three wives, but being childless, he performed the sacrifice of a horse, and, according to the *Rāmāyana*, the chief queen, Kauśalyā, remained in close contact with the slaughtered horse for a night, and the other two queens beside her. Four sons were then born to him from his three wives. Kauśalyā bore Rāma, Kaikeyī gave birth to Bharata, and Sumitrā bore Laksmana and Śatrughna. Rāma partook of half the nature of Viṣṇu, Bharata of a quarter, and the other two shared the remaining fourth. The *Rāmāyana*, in explanation of this manifestation of Viṣṇu, says that he had promised the gods to become incarnate as man for the destruction of Rāvana. He chose Daśaratha for his human parent; and when that king was performing a second sacrifice to obtain progeny, he came to him out of the fire as a glorious being, and gave him a vessel full of nectar to administer to his wives. Daśaratha gave half of it to Kauśalyā, and a fourth each to Sumitrā and Kaikeyī. They all in consequence became pregnant, and their offspring partook of the divine nature according to the portion of the nectar each had drunk. There were several others of the name. (see Rāmacandra)

**DAŚĀRHA, DĀŚĀRHA.** Prince of the Daśārhās, a title of Krṣṇa. The Daśārhās were a tribe of Yādavas.

**DAŚARŪPAKA.** An early treatise on dramatic composition. It has been published by Hall in the *Bibliotheca Indica*.

**DĀSAS.** ‘Slaves.’ Tribes and people of India who opposed the progress of the intrusive Āryans.

**DASRAS.** ‘Beautiful’. The elder of the two Āsvins, or in the dual (Dasrau), the two Āsvins.

**DASYUS.** In the Vedas they are evil beings, enemies of the god and men. They are represented as being of a dark colour, and probably were the natives of India who contended with the immigrant
Dattaka-Candrikā

Āryans. It has, however, been maintained that they were hermits and ascetics of Āryan race. In later times they are barbarians, robbers, outcasts, who, according to some authorities, descended from Viśvāmitra.

DATTAKA-CANDRIKĀ. A treatise on the law of adoption by Devana Bhatta. Translated by Sutherland.

DATTAKA-MĪMĀŚĀ. A treatise on the law of adoption by Nanda Pandita. Translated by Sutherland.

DATTAKA-ŚIROMANI. A digest of the principal treatises on the law of adoption. Printed at Calcutta.

DATTĀTREYA. Son of Atri and Anasūya. A brahmana saint in whom a portion of Brahmā, Viṣṇu, and Śiva, or more particularly Viṣṇu, was incarnate. He had three sons, Soma, Datta, and Durvāsas, to whom also a portion of the divine essence was transmitted. He was the patron of Kārtavīrya, and gave him a thousand arms.

DĀYABHĀGA. ‘Law of inheritance.’ This title belongs especially to the treatise of Jimūtvāhana, current in Bengal. Translated by Colebrooke.

DĀYA-KRAMA-SAṀGRAHA. A treatise on the law of inheritance as current in Bengal, by ŚrīKṛsna Tarkālamkara. Translated by Wynch.

DĀYA-TATVA. A treatise on the law of inheritance as current in Bengal, by Raghunandana Bhaṭṭacārya.

DEVA. (Nom. Devas = Deus, from the root div, to shine.) God. A deity. The gods are spoken of as thirty-three in number, eleven for each of the three worlds.

DEVĀKA. Father of Devaki and brother of Ugrasena.

DEVAKI. Wife of Vasudeva, mother of Kṛṣna and cousin of Kamsa. She is sometimes called an incarnation of Aditi, and is said to have been born again as Pṛśni, the wife of King Sutapas.

DEVALA. A Vedic ṛṣi, to whom some hymns are attributed. There are several men of this name; one was author of a code of law, another was an astronomer, and one the grandfather of Pāṇini.

DEVĀLĀ. Music, personified as a female.

DEVALOKA. The world of the gods, i.e., svarga, Indra’s heaven.
DEVA-MĀTṛ. ‘Mother of the gods’ An appellation of Adīti (q.v.).

DEVARĀTA. (1) A royal ṛṣi of the Solar race, who dwelt among the Videhas, and had charge of Śiva’s bow, which descended to Janaka and was broken by Rāma. (2) A name given to Śunahşēphas

DEVARŚIS. (Deva-ṛśis.) ṛsis or saints of the celestial class, who dwell in the regions of the gods, such as Nārada. Sages who have attained perfection upon earth and have been exalted as demigods to heaven.

DEVATĀ. A divine being or god The name devatās includes the gods in general, or, as most frequently used, the whole body of inferior gods.

DEVATĀDHYĀYA-BRĀHMĀNA. The fifth Brāhmaṇa of the Sāmaveda. The text has been edited by Burnell.

DEVAYĀNĪ. Daughter of Śukra, priest of the daityas. She fell in love with her father’s pupil Kaca, son of Brhaspati, but he rejected her advances. She cursed him, and in return he cursed her, that she, a brāhmaṇa’s daughter, should marry a ksatriya. Devayānī was companion to Sarmisthā, daughter of the king of the daityas. One day they went to bathe, and the god Vāyu changed their clothes. When they were dressed, they began to quarrel about the change, and Devayānī spoke “with a scowl so bitter that Sarmisthā slapped her face, and pushed her into a dry well”. She was rescued by King Yayāti, who took her home to her father. Śukra, at his daughter’s vehement persuasion, demanded satisfaction from Sarmisthā’s father, the daitya king. He conceded Devayānī’s demand, that upon her marriage Sarmiṣṭhā should be given to her for a servant. Devayānī married King Yayāti, a ksatriya, and Sarmiṣṭhā became her servant. Subsequently Yayāti became enamoured of Sarmiṣṭhā, and she bore him a son, the discovery of which so enraged Devayānī that she parted from her husband, and went home to her father, having borne two sons, Yadu and Turvasa or Turvasu. Her father, Śukra, cursed Yayāti with the infirmity of old age, but afterwards offered to transfer it to any one of Yayāti’s sons who would submit to receive it. Yadu, the eldest, and progenitor of the Yādavas, refused, and so did all the other sons, with the exception of Sarmiṣṭhā’s youngest son, Puru. Those who refused were cursed by their father, that their posterity
Deva-yoni should never possess dominion; but Puru, who bore his father’s curse for a thousand years, succeeded his father as monarch, and was the ancestor of the Pândavas and Kauravas.

DEVA-YONI. ‘Of divine birth’ A general name for the inferior gods, the Ādityas, Vasus, Viśvadevas, and others.

DEVÍ. ‘The goddess’, or Mahādevi, ‘the great goddess’, wife of the god Śiva, and daughter of Himavat, i.e., the Himalaya mountains. She is mentioned in the Mahābhārata under a variety of names, and with several of her peculiar characteristics, but she owes her great distinction to the Purāṇas and later works. As the Śakti or female energy of Śiva she has two characters, one mild, the other fierce; and it is under the latter that she is especially worshipped. She has a great variety of names, referable to her various forms, attributes, and actions, but these names are not always used accurately and distinctively. In her milder form she is Umā, ‘light’, and a type of beauty; Gauri, ‘the yellow or brilliant’, Pārvati, ‘the mountaineer’; and Haimavati, from her parentage; Jaganmātā, ‘the mother of the world’; and Bhavānī. In her terrible form she is Durgā, ‘the inaccessible’, Kāli and Śyāmā, ‘the black’; Candikā and Candikā, ‘the fierce’; and Bhairavi, ‘the terrible’. It is in this character that bloody sacrifices are offered to her, that the barbarities of the Durga-pūjā and Carak-pūjā are perpetrated in her honour, and that the indecent orgies of the Tāntrikas are held to propitiate her favours and celebrate her powers. She has ten arms, and in most of her hands there are weapons. As Durgā she is a beautiful yellow woman, riding on a tiger in a fierce and menacing attitude. As Kālī or Kālikā, ‘the black’, “she is represented with a black skin, a hideous and terrible countenance, dripping with blood, encircled with snakes, hung round with skulls and human heads, and in all respects resembling a fury rather than a goddess.” As Vindhyavāsini, ‘the dweller in the Vindhyas’, she is worshipped at a place of that name where the Vindhyas approach the Ganges, near Mirzapur, and it is said that there the blood before her image is never allowed to get dry. As Mahāmāyā she is the great illusion.

The Candī-māhātmya, which celebrates the victories of this goddess over the asuras, speaks of her under the following names: (1) Durgā, when she received the messengers of the asuras. (2)
Daśabhujā, ‘Ten-armed’, when she destroyed part of their army. (3) Simhavāhīnī ‘Riding on a lion’, when she fought with the asura general Raktabija (4) Mahisamardini, ‘Destroyer of Mahīsa,’ an asura in the form of a buffalo. (5) Jagaddhātṛ, ‘Fosterer of the world’, when she again defeated the asura army. (6) Kālī, ‘The black’ She killed Raktabija (7) Muktakesī, ‘With dishevelled hair’. Again defeats the asuras. (8) Tārā, ‘Star’. She killed Śumbha (9) Chinnamastakā, ‘Decapitated’, the headless form in which she killed Niśumbha (10) Jagadgaurī, ‘World’s fair one’, as lauded by the gods for her triumphs The names which devī obtains from her husband are: Babhrāvi (Babhru), Bhagavatī, Īśāni, Īśvari, Kālaṇjari, Kapālinī, Kauśikī, Kirāti, Maheśvarī, Mṛdā, Mṛdāni, Rudrāni, Śarvāni, Śivā, Tryambakī. From her origin she is called Adṛṣṭa and Giriṣṭha, ‘mountain-born’, Kujā, ‘earth-born’, Daksajā, ‘sprung from Daksa’. She is Kanyā, ‘the virgin’; Kanyākumāri, ‘the youthful virgin’; and Ambikā, ‘the mother’, Avarā, ‘the youngest’; Anantā and Nītī, ‘the everlasting’; Āryā ‘the revered’; Vijayā, ‘victorious’, Pṛddhi, ‘the rich’; Satī, ‘virtuous’; Dakṣinā, ‘right-handed’; Pingā, ‘tawny, dark’; Karburi, ‘spotted’; Bhramarī, ‘the bee’; Kotari ‘the naked’; Karṇamotī, ‘pearl-eared’; Padma lānchāṇa, ‘distinguished by a lotus’; Sarvamangalā, ‘always auspicious’; Śākambhari, ‘nourisher of herbs’; Śivadūti, ‘Śiva’s messenger’; Simharathī, ‘riding on a lion’. As addicted to austerities she is Aparāṇa and Kātyāyanī As Bhūtanāyakī she is chief or leader of the goblins, and as Ganaṇāyakī, the leader of the ganas. She is Kāmākṣi, ‘wanton-eyed’; and Kāmākhya, ‘called by the name of Kāma, desire’. Other names, most of them applicable to her terrible forms, are Bhadrakāli, Bhimadevi, Chaumundā, Mahākāli, Mahāmāri, Mahāsuri, Mātangi, Rajasi, ‘the fierce’; and Raktadantī, ‘red or bloody toothed’.

DEVI BHĀGAVATA PURĀṆA. A Śaiva Purāṇa, which is by some placed among the eighteen Purāṇas instead of the Śrī Bhāgavata, which is devoted to Viṣṇu. This is devoted to the worship of the Śaktis.

DEVI-MĀHĀTMYA. ‘The greatness of Devī’. A poem of 700 verses, which celebrates the triumphs of devī over various asuras. It is the textbook of the worshippers of devī, and is read daily in her temples. It is an episode of the Mārkaṇḍeya Purāṇa, and is also
Dhanada

called Candipātha

DHANANDA. 'Giver of wealth.' Kubera, the god of riches

DHANAṆJAYA. 'Conqueror of riches.' A title of Arjuna and of several others.

DHANAṆJAYA VIJAYA. 'Victories of Dhananjaya' (Arjuna). A drama in one act on the exploits of Arjuna when in the service of the Rājā of Virātā

DHANAPATI. 'Lord of wealth.' Kubera

DHANESVARA. 'Lord of wealth', i.e., Kubera

DHANURVEDA. The science of archery, the military art.

DHANVANTARI. (1) Name of a Vedic deity to whom offerings at twilight were made in the north-east quarter (2) The physician of the gods, who was produced at the churning of the ocean. He was a teacher of medical science, and the Āyurveda is attributed to him. In another birth he was son of Dirghatamas, and his "nature was exempt from human infirmities, and in every existence he had been master of universal knowledge". He is called also Sudhapāni, 'carrying nectar in his hands', and amṛta, 'the immortal'. Other physicians seem to have had the name applied to them, as Bhela, Divodāsa, and Pālakāpya (3) A celebrated physician, who was one of "the nine gems" of the court of Vikrama. (see Nava-ratna)

DHARANI. The earth. The wife of Parasurāma.

DHARMA, DHARMARĀJA. 'Justice'. A name of Yama, the judge of the dead.

DHARMA. An ancient sage, sometimes classed among the Prajāpatis. He married thirteen (or ten) of the daughters of Daksā, and had a numerous progeny; but all his children "are manifestly allegorical, being personifications of intelligences and virtues and religious rites, and being therefore appropriately wedded to the probable authors of the Hindu code of religion and morals, or the equally allegorical representation of that code, dharma, moral and religious duty". — Wilson.

DHARMA-PUTRA. 'Son of Dharma.' A name of Yudhisthira.

DHARMĀRANYA. A sacred grove. (1) A forest in Madhyadeśa into which Dharma retired. (2) A city mentioned in the Rāmāyana as
founded by Amūrtarajas, son of Kuśa.

**DHARMARĀJA.** (1) Yama, king of the dead (2) A title of Yudhisṭhira, who was mythically a son of Yama.

**DHARMAŚĀSTRA.** A law-book or code of laws. This term includes the whole body of Hindu law, but it is more especially applicable to the laws of Manu, Yājñavalkya, and other inspired sages who first recorded the Śrītī or “recollections” of what they had received from a divine source. These works are generally in three parts: (1) Ācāra, rules of conduct and practice, (2) Vyavahāra, judicature; (3) Prāyasācitta, penance.

The inspired law-givers are spoken of as being eighteen in number, but the names of forty-two old authorities are mentioned. Manu and Yājñavalkya stand apart by themselves at the head of these writers. After them the eighteen other inspired sages are recognised as the great authorities on law, and the works ascribed to them are still extant, either wholly or partially or in an abridged form: (1) Atri; (2) Visnu; (3) Hārīta; (4) Uśanas; (5) Angirasa; (6) Yama; (7) Āpastamba; (8) Samvarta; (9) Kātyāyana; (10) Brhaspati; (11) Parāśara; (12) Vyāsa; (13) and (14) Śánkha and Likhita, whose joint treatise is frequently quoted; (15) Dakṣa; (16) Gotama; (17) Śātātapa; (18) Vasīṣṭha. But there are others who are more frequently cited than many of these, as Nārada, Bhṛgu, Marici, Kaśyapa, Viśvāmitra, and Baudhāyana. Other names that are met with are Pulastya, Gārgya, Paithinasi, Sumantu, Lokākṣi, Kuthumi, and Dhaumya. The writing of some of these law-givers have appeared in different forms, and are referred to with the descriptive epithets of Vṛddha, ‘old’; Bhṛhat, ‘great’; and Laghu, ‘light or small’.

A general collection of the Śrītīs or Dharmaśāstras has been printed in Calcutta under the title of *Dharmaśāstra-samgraha*, by Jīvānanda.

**DHARMA-SĀVARNĪ.** The eleventh Manu. (see Manu)

**DHARMA-SŪTRAS.** The *Śāmayācārika Sūtras* are so-called because they had among them maxims of a legal nature

**DHARMA-VYĀDHA.** ‘The pious huntsman.’ This man is represented in the *Mahābhārata* as living by selling the flesh of boars and buffaloes, and yet as being learned in the Vedas and in
all the knowledge of a brāhmaṇa. This is accounted for by his having been a brāhmaṇa in a former birth, and cursed to this vile occupation for having wounded a brahmaṇa when hunting.

DHATR. 'Maker, creator.' In the later hymns of the Rgveda, Dhātr is a deity of no very defined powers and functions, but he is described as operating in the production of life and the preservation of health. He promotes generation, brings about matrimony, presides over domestic life, cures diseases, heals broken bones, &c. He is said to "have formed the sun, moon, sky, earth, air, and heaven as before." He appears also as one of the Adityas, and this character he still retains. In the later mythology he is identified with Prajāpati or Brahmā the creator, and in this sense of 'maker' the term is used as an epithet of Viṣṇu and Kṛṣṇa. Sometimes he is a son of Brahmā.

DHAUMYA. (1) The younger brother of Devala and family priest of the Pāṇḍavas. There are several others of the same name. (2) Author of a work on law.

DHENUKA. A demon killed by Balarama. Kṛṣṇa and Balarama, as boys, picked some fruit in a grove belonging to Dhenuka, when he took the form of an ass, and running to the spot began to kick Balarāma. The young hero seized him by the heels, whirled him round till he was dead, and cast his carcase on the top of a palm-tree. Several of his companions who ran to his assistance were treated in the same way, so that "the trees were laden with dead asses".

DHRŚTADYUMNA. Brother of Draupādi, and commander-in-chief of the Pāṇḍava armies. He killed, somewhat unfairly in combat, Drona, who had beheaded his father, and he in his turn was killed by Drona's son, Aśvatthāman, who stamped him to death with his feet as he lay asleep.

DHRŚTAKETU. (1) A son of Dhṛṣṭadyumna. (2) A son of Śisupāla, king of Cedi, and an ally of the Pāṇḍavas. (3) A king of the Kekayas, also an ally of the Pāṇḍavas. (4) Son of Satyadhirṭi. (5) Son of Nṛga.

DHRṬARĀSTRA. (1) The eldest son of Vicitravirya or Vyāsa, and brother of Pāṇḍu. His mother was Ambikā. He married Gāndhārī, and by her had a hundred sons, the eldest of whom was
Duryodhana. Dhṛtarāstra was blind, and Pāndu was affected with a disease supposed, from his name, "the pale", to be a leprous affection. The two brothers in turn renounced the throne, and the great war recorded in the Mahābhārata was fought between their sons, one party being called Kauravas, from an ancestor, Kuru, and the other Pāndavas, from their father Pāndu. Dhṛtarāstra and his wife were burned in a forest fire. (see Mahābhārata) (2) An enormous serpent of many heads and immense strength.

DHRUVA. The polar star. According to the Visnu Purāna, the sons of Manu Svāyambhūva were Priyavrata and Uttanapāda. The latter had two wives; the favourite Suruci, was proud and haughty; the second, Suniti or Sūrītā, was humble and gentle. Suruci had a son named Uttama, and Suniti gave birth to Dhruva. While quite a child Dhruva was contemptuously treated by Suruci, and she told him that her own son Uttama would alone succeed to the throne. Dhruva and his mother submitted, and he declared that he wished for no other honours than such as his own actions should acquire. He was a ksatriya, but he joined a society of rṣis, and becoming a rṣi himself, he went through a rigid course of austerities, notwithstanding the efforts of Indra to distract him. At the end he obtained the favour of Visnu, who raised him to the skies as the pole-star. He has the patronymic Auttanapādī, and he is called Grahadhāra, ‘the stay or pivot of the planets’.

DHŪMAVARNA. ‘Smoke coloured’. A king of the serpents. A legend in the Harivamśa relates that Yadu, the founder of the Yādava family, went for a trip of pleasure on the sea, where he was carried off by Dhūmavarna to the capital of the serpents. Dhūmavarna married his five daughters to him, and from them sprang seven distinct families of people

DHUNDHU. An asura who harassed the sage Uttanka in his devotions. The demon hid himself beneath a sea of sand, but was dug out and killed by king Kuvalayāśva and his 21,000 sons, who were undeterred by the flames which checked their progress, and were all killed but three. This legend probably originated from a volcano or some similar phenomenon. From this exploit Kuvalayāśva got the name of Dhundhumāra, ‘slayer of Dhundhu’.

DHUNDHUMĀRA. (see Dhundhu and Kuvalayāśva)

DHŪRJAṬI. ‘Having heavy matted locks.’ A name of Rudra or
Dhūrta-Nartaka

Śiva.

**DHÜRTA-NARTAKA.** 'The rogue actors' A farce in two parts by Śāma Rāja Diksita. "The chief object of this piece is the ridicule of the Śaiva ascetics."

**DHÜRTA-SAMĀGAMA.** 'Assemblage of rogues' A comedy by Śekhara or Jyotir Īśvar “It is somewhat indelicate, but not devoid of humour.” It has been translated into French by Schoebel.

**DIGAMBARA.** 'Clothed with space' A naked mendicant A title of Śiva.

**DIGGAJAS.** The elephants who protect the eight points of the compass: (1) Aīrāvata; (2) Pundarika, (3) Vāmana; (4) Kumuda, (5) Aṇjana, (6) Puṣpadanta; (7) Sarvabhauma; (8) Supratika.

**DIGVIJAYA.** 'Conquest of the regions (of the world)'. (1) A part of the Mahābhārata which commemorates the conquests effected by the four younger Pāṇḍava princes, and in virtue of which Yudhīṣṭhīra maintained his claim to universal sovereignty. (2) A work by Śankarācārya in support of the Vedānta philosophy, generally distinguished as Śankara Digvijaya.

**DIKPĀLA.** 'Supporters of the regions.' The supporters of the eight points of the compass. (see Diggajas)

**DILIPA.** Son of Amśumat and father of Bhagirathā. He was of the Solar race and ancestor of Rāma. On one occasion he failed to pay due respect to Surabhi, the 'cow of fortune', and she passed a curse upon him that he should have no offspring until he and his wife Sudaksinā had carefully tended Surabhi's daughter Nandini. They obediently waited on this calf Nandinī, and Dilīpa once offered his own life to save hers from the lion of Śiva. In due time the curse was removed, and a son, Raghu, was born to them. This story is told in the Rāghuvamsa. There was another prince of the name. (see Khaṭvāṅga)

**DIRGHAŚRĀVAS.** Son of Dirghatamās, and therefore a rṣi, but as in a time of famine he took to trade for a livelihood, the Ṛgveda calls him "the merchant".

**DIRGHAṬAMAS, DIRGHAṬAPAS.** 'Long darkness.' A son of Kāśi-rāja, according to the Mahābhārata; of Ucāthya, according to the Ṛgveda; and of Utathya and Mamātā in the Purāṇas. His
appellations of Aucathya and Māmateya favour the latter parentage. He was born blind, but is said to have obtained sight by worshipping Agni (RVIII 128). He was father of Kaksivat and Dhanvantari; and he is said (in the VP) to have had five children by Sudeśnā, wife of Bali, viz., the countries Anga, Banga, Kalinga, Puṇḍra, and Suhma.

DITI. A goddess or personification in the Vedas who is associated with Aditi, and seems to be intended as an antithesis or as a complement to her.

In the Rāmāyana and in the Purāṇas she is daughter of Daksa, wife of Kaśyapa, and mother of the daityas The Viṣṇu Purāṇa relates that having lost her children, she begged of Kaśyapa a son of irresistible prowess, who should destroy Indra. The boon was granted, but with this condition: “If, with thoughts wholly pious and person entirely pure, you carefully carry the babe in your womb for a hundred years.” She assiduously observed the condition; but Indra knew what was preparing for him. So he went to Diti and attended upon her with the utmost humility, watching his opportunity. In the last year of the century, Diti retired one night to rest without washing her feet. Indra then with his thunderbolt divided the embryo in her womb into seven portions. Thus mutilated, the child cried bitterly, and Indra being unable to pacify it, became angry, and divided each of the seven portions into seven, thus forming the swift-moving deities called Maruts, from the words, ‘Mā-rodih’, ‘weep not’, which Indra used to quiet them.

DIVODĀSA. (1) A pious liberal king mentioned in the Rgveda, for whom it is said that Indra demolished a hundred stone cities, meaning perhaps the mythological aerial cities of the asuras. (2) Abrāhmana who was the twin-brother of Ahalyā. He is represented in the Veda as a “very liberal sacrificer”, and as being delivered by the gods from the oppressor Śambara. He is also called Atithigva, ‘he to who guests should go’. (3) A king of Kāśi, son of Bhima-ratha and father of Pratardana. He was attacked by the sons of King Vitahavya and all his sons were slain. His son Pratardana (q.v.) was born to him through a sacrifice performed by Bharadvāja. He was celebrated as a physician and was called Dhanvantari.
Draupadi

DRAUPADI. Daughter of Drupada, king of Pañcala, and wife of the five Pándu princes. Draupadi was a damsel of dark complexion but of great beauty, "as radiant and graceful as if she had descended from the city of the gods". Her hand was sought by many princes, and so her father determined to hold a svayamvara and allow her to exercise her own choice in the selection of a husband. The svayamvara was proclaimed, and princes assembled from all parts to contend in the lists for the hand of the princess; for although in such contests the lady was entitled to exercise her svayamvara or own choice, it generally followed that the champion of the arena became her husband. Most astonishing feats of arms were performed, but Arjuna outshone all by his marvellous use of the bow, and he became the selected bridegroom. When the five brothers returned to the house where their mother, Kunti, was staying, they told her that they had made a great acquisition, and she told them to share it among them. These words raised a great difficulty, for if they could not be adroitly evaded they must be obeyed. The sage Vyāsa settled the matter by saying, "The destiny of Draupadi has already been declared by the gods; let her become the wife of all the brethren." So she became their common wife, and it was arranged that she should stay successively two days in the house of each, and that no one of them but the master of the house should enter it while she was there. Arjuna was her favourite, and she showed her jealousy when he married Subhadra. In the great gambling match which the eldest brother, Yudhisthira, played at Hastinapura against his cousins, the Kauravas, he lost his all -- his kingdom, his brothers, himself, and their wife Draupadi. So she became a slave, and Duryodhana called her to come and sweep the room. She refused, and then Duḥśāsana dragged her by the hair into the pavilion before all the chieftains, and tauntingly told her that she was a slave girl, and had no right to complain of being touched by men. He also abused her and tore off her veil and dress, while Duryodhana invited her to sit on his thigh. Kṛṣṇa took compassion upon her, and restored her garments as fast as they were torn. She called vehemently upon her husbands to save her, but they were restrained by Yudhīṣṭhira. Bhīma was in a rage of passion; he was prevented from action; but he vowed in loud words that he would drink the blood of Duḥśāsana and smash the thigh of
Duryodhana in retaliation of these outrages, which vows he eventually fulfilled Draupadi vowed that her hair should remain dishevelled until Bhima should tie it up with hands dripping with the blood of Duhsāsana. The result of the gambling match was that the Pāṇḍavas, with Draupadi, went into exile for twelve years, and were to dwell quite incognito during another year. The period of thirteen years being successfully completed, they were at liberty to return. Twelve years of exile were passed in the jungle, and in the course of this period Jayadratha, king of Sindhu, came to the house of the Pāṇḍavas while they were out hunting. He was courteously received by Draupadi, and was fascinated by her charms. He tried to induce her to elope with him, and when he was scornfully repulsed, he dragged her to his chariot and drove off with her. When the Pāṇḍavas returned and heard of the rape, they pursued Jayadratha, and pressed him so close that he put down Draupadi, and endeavoured to escape alone. Bhima resolved to overtake and punish him; and although Yudhiṣṭhira pleaded that Jayadratha was a kinsman, and ought not to be killed, Draupadi called aloud for vengeance, so Bhima and Arjuna continued the pursuit. Bhima dragged Jayadratha from his car, kicked and beat him till he was senseless, but spared his life. He cut off all Jayadratha's hair except five locks, and made him publicly acknowledge that he was a slave. Draupadi's revenge was then slaked, and Jayadratha was released at her intercession. In the thirteenth year, in which her husbands and she were to live undiscovered, they entered the service of the king of Vīrāṭa, and she, without acknowledging any connection with them, became a waiting-maid to the queen. She stipulated that she should not be required to wash feet or to eat food left by others, and she quieted the jealous fears which her beauty excited in the queen's mind by representing that she was guarded by five gandharvas, who would prevent any improper advances. She lived a quiet life for a while, but her beauty excited the passions of Kīcaka, the queen's brother, who was commander-in-chief, and the leading man in the kingdom. His importunities and insults greatly annoyed her, but she met with no protection from the queen, and was rebuked for her complaints and petulance by Yudhiṣṭhira. Her spirit of revenge was roused, and she appealed as usual to Bhima, whose fiery passions she well knew how to
kindle. She complained of her menial position, of the insults she had received, of the indifference of her husbands, and of the base offices they were content to occupy. Bhima promised revenge. An assignation was made with Kicaka which Bhima kept, and he so mangled the unfortunate gallant that all his flesh and bones were rolled into a ball, and no one could discover the manner of his death. The murder was attributed to Draupadi’s gandharvas, and she was condemned to be burnt on Kicaka’s funeral pile. Then Bhima disguised himself, and tearing up a tree for a club, went to her rescue. He was supposed to be the gandharva, and everyone fled before him. He released Draupadi, and they returned to the city by different ways. After the term of exile was over, and the Pândavas and she were at liberty to return, she was more ambitious than her husbands, and complained to Krāṇa of the humility and want of resolution shown by Yudhishthira. She had five sons, one by each husband — Prativindhya, son of Yudhis-thira; Śrutasoma, son of Bhima; Śrutakirtti, son of Arjuna, Sātānīka, son of Nakula; and Śrutakarman, son of Sahadeva. She with these five sons was present in camp on the eighteenth and last night of the great battle, while her victorious husbands were in the camp of the defeated enemy. Aśvatthaman with two companions entered the camp of the Pândavas, cut down these five youths, and all whom they found. Draupadi called for vengeance upon Aśvatthāman. Yudhishthira endeavoured to moderate her anger, but she appealed to Bhima. Arjuna pursued Aśvatthāman, and overtook him, but he spared his life after taking from him a celebrated jewel which he wore as an amulet. Arjuna gave this jewel to Bhima for presentation to Draupadi. On receiving it she was consoled, and presented the jewel to Yudhiṣṭhira as the head of the family. When her husbands retired from the world and went on their journey towards the Himālayas and Indra’s heaven, she accompanied them, and was the first to fall on the journey. (see Mahābhārata)

Draupadi’s real name was Krṣṇā. She was called Draupadi and Yājñaseni, from her father; Pārśati, from her grandfather Pṛṣata; Pāncāli, from her country; Śairindhrī, ‘the maid-servant’ of the queen of Virāṭa; Pañcami, ‘having five husbands’; and Nitayauvani, ‘the ever-young’. 
DRĀVIDA. The country in which the Tamil language is spoken, extending from Madras to Cape Comorin. According to Manu, the people of this country were originally kṣatryyas, but sank to the condition of śūdras from the extinction of sacred rites and the absence of brāhmaṇas. As applied to the classification of brāhmaṇas it has a much wider application, embracing Gujarāt, Mahārāṣṭra, and all the south.

Dṛṣadvatī. A common female name (1) The wife of King Divodāsa. (2) A river forming one of the boundaries of Brahmāvartta, perhaps the Kāgar before its junction with the Sarsuti.

Droṇa. ‘A bucket ’ A brāhmaṇa so named from his having been generated by his father, Bharadvāja, in a bucket. He married Kṛpā, half-sister of Bhīṣma, and by her was father of Aśvatthāman. He was ācārya, or teacher of the military art, both to the Kaurava and Pāṇḍava princes, and so he was called Droṇācārya. He had been slighted by Drupada, king of Pańcāla, and became his enemy. Through the instrumentality of the Pāṇḍavas he made Drupada prisoner, and took from him half of his kingdom; but he spared his life and gave him back the other half of his country. But the old animosity rankled, and ended in the death of both. In the great war Droṇa sided with the Kauravas, and after the death of Bhīṣma. He became their commander-in-chief. On the fourth day of his command he killed Drupada, and in his turn he was unfairly slain in combat by Dhṛṣṭadyumna, who had sworn to avenge his father’s death. In the midst of this combat Droṇa was told that his son was dead, which so unnerved him that he laid down his arms and his opponent decapitated him. But Droṇa was a brāhmaṇa and an ācārya, and the crime of killing him was enormous, so it is glossed over by the statement that Droṇa “transported himself to heaven in a glittering state like the sun, and Dhṛṣṭadyumna decapitated merely his lifeless body”. Droṇa was also called Kūṭaja. The common meaning of Kūṭa is ‘mountain-top’, but one of its many other meanings is ‘water-jar’. His patronymic is Bharadvāja.

Druhu. Son of Yayāti, by Sarmiṣṭhā, daughter of the daitya king Vṛṣaparvan. He refused to exchange his youth for the curse of decrepitude passed upon his father, and in consequence Yayāti cursed him that his posterity should not possess dominion. His father gave him a part of his kingdom, but his descendants
Drupada became "princes of the lawless barbarians of the north"

**DRUPADA.** King of Pañcāla and son of Pṛśata. Also called Yajñasena. He was schoolfellow of Drona, the preceptor of the Kaurava and Pāṇḍava princes, and he mortally offended his former friend by repudiating his acquaintance. Drona, in payment of his services as preceptor, required his pupils to make Drupada prisoner. The Kauravas attacked him and failed, but the Pāṇḍavas took Drupada captive and occupied his territory. Drona spared his life and restored the southern half of his kingdom to him. Drupada returned home burning for revenge, and, to procure it, he prevailed upon two brāhmaṇas to perform a sacrifice, by the efficacy of which he obtained two children, a son and a daughter, who were called "the altar-born", because they came forth from the sacrificial fire. These children were named Dhṛṣṭadyumna and Kṛṣṇa, but the latter is better known by her patronymic Draupadi. After she had chosen Arjuna for her husband at her svayamvara, and she had become, with Drupada's consent, the wife of the five Pāṇḍavas, he naturally became the ally of his sons-in-law. He took an active part in the great battle, and on the fourteenth day he was killed and beheaded by Drona, who on the following day was killed by Dhṛṣṭadyumna, the son whom Drupada had obtained for wreaking his vengeance on Drona. Besides the two children mentioned, Drupada had a younger son named Śiṅkhāṇḍin and a daughter Śiṅkhāṇḍinī.

**DUHŚALĀ.** The only daughter of Dhṛtarāṣṭra and wife of Jayadratha.

**DUHŚĀSANA.** 'Hard to rule.' One of the hundred sons of Dhṛtarāṣṭra. When the Pāṇḍavas lost their wife Draupadi in gambling with Duryodhana, Duḥśāsana dragged her forward by the hair and otherwise ill-used her. For this outrage Bhīma vowed he would drink his blood, a vow which he afterwards performed on the sixteenth day of the great battle.

**DURGA.** A commentator on the Nirukta.

**DURGA.** 'Inaccessible.' The wife of Śiva. (see Devī)

**DURMUKHA.** 'Bad face.' A name of one of Dhṛtarāṣṭra's sons. Also of one of Rāma's monkey allies, and of several others.

**DURVĀŚAS.** 'Ill-clothed'. A sage, the son of Atri and Anasūyā, but,
according to some authorities, he was a son or emanation of Śiva. He was noted for his irascible temper, and many fell under his curse. It was he who cursed Śakuntalā for keeping him waiting at the door, and so caused the separation between her and King Dusyanta. But it was he who blessed Kunti, so that she became a mother by the Sun. In the Visnu Purāna he is represented as cursing Indra for treating with disrespect a garland which the sage presented to him. The curse was that “his sovereignty over the three worlds should be subverted”, and under it Indra and the gods grew weak and were overpowered by the asuras. In their extremity they resorted to Viṣṇu, who directed them to churn the ocean of milk for the production of the amṛta (water of life) and other precious things. In the Mahābhārata it is stated that on one occasion Kṛṣṇa entertained him hospitably, but omitted to wipe the fragments of food from the foot of the sage. At this the latter grew angry and foretold how Kṛṣṇa should be killed. The Visnu Purāna states that Kṛṣṇa fell according to “the imprecation of Durvāsas”, and in the same work Durvāsas is made to describe himself as one “whose nature is stranger to remorse”.

DURVĀŚASA PURĀNA. One of the eighteen Upa Purānas. (see Purāṇa)

DURYODHANA. ‘Hard to conquer.’ The eldest son of King Dṛḍtarāṣṭra, and leader of the Kaurava princes in the great war of the Mahābhārata. His birth was somewhat marvellous. (see Gāndhāri) Upon the death of his brother Pāṇḍu, Dṛḍtarāṣṭra took his five sons, the Pāṇḍava princes, to his own court, and had them educated with his hundred sons. Bickering and jealousies soon sprang up between the cousins, and Duryodhana took a special dislike to Bhima on account of his skill in the use of the club. Duryodhana had learnt the use of this weapon under Balarāma, and was jealous of any rival. He poisoned Bhima and threw his body into the Ganges, but Bhima sank to the regions of the Nāgas, where he was restored to health and vigour. When Dṛḍtarāṣṭra proposed to make Yudhiṣṭhira heir-apparent, Duryodhana strongly remonstrated, and the result was that the Pāṇḍavas went into exile. Even then his animosity pursued them, and he laid a plot to burn them in their house, from which they escaped and retaliated upon his emissaries. After the return of the
Duryodhana

Pāndavas from exile, and their establishment at Indraprastha, his anger was further excited by Yudhīsthira's performance of the rājasūya sacrifice. He prevailed on his father to invite the Pāndavas to Hastināpura to a gambling match, in which, with the help of his confederate Sakuni, he won from Yudhīsthira everything he possessed, even the freedom of himself, his brothers, and his wife Draupadi. Duryodhana exultingly sent for Draupadi to act as a slave and sweep the room. When she refused to come, his brother, Duḥṣāsana, dragged her in by the hair of her head, and Duryodhana insulted her by inviting her to sit upon his knee. This drew from Bhima a vow that he would one day smash Duryodhana's thigh. Dhṛtarāstra interfered, and the result of the gambling was that the Pāndavas again went into exile, and were to remain absent thirteen years. While the Pāndavas were living in the forest, Duryodhana went out for the purpose of gratifying his hatred with a sight of their poverty. He was attacked and made prisoner by the Gandharvas, probably hill people, and was rescued by the Pāndavas. This incident greatly mortified him. The exile of the Pāndavas drew to a close. War was inevitable, and both parties prepared for the struggle. Duryodhana sought the aid of Kṛṣṇa, but made the great mistake of accepting Kṛṣṇa's army in preference to his personal attendance. He accompanied his army to the field, and on the eighteenth day of the battle, after his party had been utterly defeated, he fled and hid himself in a lake, for he was said to possess the power of remaining under water. He was discovered, and with great difficulty, by taunts and sarcastms, was induced to come out. It was agreed that he and Bhima should fight it out with clubs. The contest was long and furious, and Duryodhana was getting the best of it, when Bhima remembered his vow, and although it was unfair to strike below the waist, he gave his antagonist such a violent blow on the thigh that the bone was smashed and Duryodhana fell. Then Bhima kicked him on the head and triumphed over him. Left wounded and alone on the field, he was visited by Aśvathāman, son of Droṇa, and two other warriors, the only survivors of his army. He thirsted for revenge, and directed them to slay all the Pāndavas, and especially to bring him the head of Bhima. These men entered the camp of the enemy, and killed the five youthful sons of the
Pāndavas. The version of the *Mahābhārata* used by Wheeler adds that these warriors brought the heads of the five youths to Duryodhana, representing them to be the heads of the five brothers. Duryodhana was unable in the twilight to distinguish the features, but he exulted greatly, and desired that Bhīma's head might be placed in his hands. With dying energy he pressed it with all his might, and when he found that it crushed, he knew that it was not the head of Bhīma. Having discovered the deception that had been played upon him, with a redeeming touch of humanity he reproached Aśvatthāman for his horrid deed in slaying the harmless youths, saying, with his last breath, "My enmity was against the Pāṇḍavas, not against these innocents." Duryodhana was called also Suyodhana, 'good fighter'.

DŪṢĀṆA. A rāksasa who fought as one of the generals of Rāvana, and was killed by Rāma. He was generally associated with Rāvana’s brother, Khara.

DUṢMANTA, DUṢYANTA. A valiant king of the Lunar race, and descended from Puru. He was husband of Śakuntalā, by whom he had a son, Bharata. The love of Dusyanta and Śakuntalā, her separation from him, and her restoration through the discovery of his token-ring in the belly of a fish, form the plot of Kālidāsa’s celebrated play Śakuntalā.

DŪṬĀṆGADA. ‘The ambassador Angada.’ A short play founded on the mission of Angada to demand from Rāvana the restoration of Sītā. It is attributed to a poet named Subhata.

DVAIPĀYANA. *(see Vyāsa)*

DVAṆARA YUGA. The third age of the world, extending to 860,000 years. *(see Yuga)*

DVĀRAKA, DVĀRAVATĪ. ‘The city of gates.’ Kṛṣṇa’s capital, in Gujarat, which is said to have been submerged by the ocean seven days after his death. It is one of the seven sacred cities. Also called Abdhinagarī.

DVĪJARŚIS. *(Dvija-ṛṣis.)* *(see Brahmarśis).*

DVĪPA. An insular continent. The Dvipas stretch out from the mountain Meru as their common centre, like the leaves of a lotus, and are separated from each other by distinct circumambient
oceans. They are generally given as seven in number: (1) Jambu, (2) Plaksa or Gomedaka, (3) Śālmalā, (4) Kuśa, (5) Krauñca, (6) Śāka, (7) Puṣkara; and the seas which surround them are: (1) Lavaṇa, salt water; (2) Iksu, sugar-cane juice; (3) Surā, wine; (4) Sarpis or Ghrta, clarified butter; (5) Dadhi, curds; (6) Dugdha or Kṣira, milk; (7) Jala, fresh water. In the Mahābhārata four dvīpas are named: (1) Bhadrāśva, (2) Ketumāla, (3) Jambudvīpa, (4) Uttara Kuru. Jambudvīpa has nine varsas or subdivisions: (1) Bhārata, (2) Kimpurusa, Kinnara, (3) Harivarsa, (4) Ilavṛta, which contains Meru; (5) Ramyaka, (6) Hiranmaya, (7) Uttara Kuru, (8) Bhadrāśva, (9) Ketumāla. According to the Vishnu Purāṇa, Bhāratavarṣa or India is divided into nine dvīpas or portions: (1) Indradvīpa, (2) Kašerumata, (3) Tāmrravarna, (4) Gabhastimat, (5) Nāgadvīpa, (6) Saumya, (7) Gāndharva, (8) Vāruna; (9) is generally left without a name in the books, but Bhāskara Ācārya calls it Kumāraka.

DVIVIDA. (1) An asura in the form of a great ape, who was an implacable foe of the gods. He stole Balarāma's ploughshare weapon and derided him. This was the beginning of a terrific fight, in which Dvivida was felled to the earth, and “the crest of the mountain on which he fell was splintered into a hundred pieces by the weight of his body, as if the Thunderer had shivered it with his thunderbolt.” (2) A monkey ally of Rāma.

DYAUS. The sky, heaven. In the Vedas he is a masculine deity, and is called occasionally Dyauspitṛ, 'heavenly father', the earth being regarded as the mother. He is father of Usas, the dawn. Cf. Zeuς, Deus, Jovis, Jupiter. Dyāvāpṛthiḥvi, 'heaven and earth', are represented as the universal parents, not only of men but of gods; but in other places they are spoken of as having been themselves created; and then, again, there are speculations as to their origin and priority. In one hymn it is asked, “Which of these two was the first and which the last? How have they been produced? Who knows?” The Śatapatha Brāhmaṇa declares in favour of the earth, saying, “This earth is the first of created beings.”

EKA-CAKRA. A city in the country of the Kīcākas, where, by advice of Vyāsa, the Pāṇḍavas dwelt for a time during their exile. General Cunningham has identified it with the modern Ara or Arrah.
EKADAMŚTRA, EKADANTA. 'Having one tusk.' A name of Ganesa.

EKALAVYA. Grandson of Devasravas, the brother of Vasudeva. He was brother of Śatrughna. He was exposed in infancy, and was brought up among the Niśādas, of whom he became king. He assisted in a night attack upon Dvārakā, and was eventually killed by Kṛṣṇa, who hurled a rock at him.

EKĀMRA, EKĀMRA KĀNANA. A forest in Utkala or Orissa, which was the favourite haunt of Śiva, and became a great seat of his worship as the city of Bhuvanesvara, where some very fine temples sacred to him still remain. They have been described by Bābū Rājendra Lāla in his great work on Orissa.

EKAPĀDA. 'One-footed.' A fabulous race of men spoken of in the Purāṇas.

EKAPARṆĀ, EKAPĀTALĀ. These, with their sister Aparṇā, were, according to the Harivamsa, daughters of Himavat and Menā. They performed austerities surpassing the powers of gods and dānava, and alarmed both worlds. Ekaparṇā took only one leaf for food, and Ekapātalā only one pātalā (Bignonia). Aparṇā took no sustenance at all and lived a-parṇa, 'without a leaf.' Her mother being distressed at her abstinence, exclaimed in her anxiety, "U-mā" — "O don't". Through this she became manifest as the lovely goddess Umā, the wife of Śiva.

EKĀṢṬAKĀ. A deity mentioned in the Atharvaveda as having practised austere devotion, and being the daughter of Prajāpati and mother of Indra and Soma.

EMŪṢA. In the Brāhmaṇa, a boar which raised up the earth, represented as black and with a hundred arms. This is probably the germ of the Varāha or boar incarnation. (see Avatāra)

GADA. A younger brother of Kṛṣṇa.

GĀDHI, GĀTHIN. A king of the Kuśika race, and father of Viśvāmitra. He was son of Kuśamba, or, according to the Viṣṇu Purāṇa, he was Indra, who took upon himself that form.

GĀLAVA. A pupil of Viśvāmitra. It is related in the Mahābhārata that at the conclusion of his studies he importuned his master to say what present he should make him. Viśvāmitra was annoyed, and told him to bring 800 white horses, each having one black ear.
In his perplexity Gālava applied to Garuḍa, who took him to king Yayāti at Pratīsthāna. The king was unable to provide the horses, but he gave to Gālava his daughter Mādhavi. Gālava gave her in marriage successively to Haryāśva, king of Ayodhya, Divodāsa, king of Kaśi, and Uśinara, king of Bhoja, receiving from each of them 200 of the horses he was in quest of, upon the birth of a son to each from Mādhavi. Notwithstanding her triple marriage and maternity, Mādhavi, by a special boon, remained a virgin. Gālava presented her and the horses to Viśvāmitra. The sage accepted them, and had a son by Mādhavi, who was named Aṣṭaka. When Viśvāmitra retired to the woods, he resigned his hermitage and his horses to Aṣṭaka, and Gālava having taken Mādhavi back to her father, himself retired to the forest as his preceptor had done. The horses were first obtained by the brāhmaṇa Rciyka from the god Varuna. They were originally 1000 in number, but his descendants sold 600 of them, and gave the rest away to brāhmaṇas.

According to the Harvamsa, Gālava was son of Viśvāmitra, and that sage in a time of great distress tied a cord round his waist and offered him for sale. Prince Satyavrata (q.v.) gave him liberty and restored him to his father. From his having been bound with a cord (gala) he was called Gālava.

There was a teacher of the White Yajurveda named Gālava, and also an old grammarian named by Pāṇini.

GANA-DEVATĀS. ‘Troops of deities.’ Deities who generally appear, or are spoken of, in classes. Nine such classes are mentioned: (1) Ādityas; (2) Viśvas or Viśvedevas; (3) Vasus; (4) Tusitas; (5) Ābhāśvaras; (6) Anilas; (7) Mahārajaikas; (8) Saḍhyas; (9) Rudras. These inferior deities are attendant upon Śiva, and under the command of Gaṇeśa. They dwell on Gaṇa-parvata, i.e., Kailāsa.

GANA-PATI. (see Gaṇeśa)

GĀNAPATYA. A small sect who worship Ganapati or Gaṇeśa as their chief deity.

GANAS. (see Gaṇa-devatās)

GANĐAKI. The river Gaṇḍak (vulg. Gunduk), in Oude.

GANDHAMĀDANA. ‘Intoxicating with fragrance.’ (1) A mountain
and forest in Ilāvṛṭa, the central region of the world, which contains the mountain Meru. The authorities are not agreed as to its relative position with Meru. (2) A general of the monkey allies of Rāma. He was killed by Rāvana’s son Indrajīṭ, but was restored to life by the medicinal herbs brought by Hanumān from Mount Kailāsa.

GANDHĀRA, GĀNDHĀRA. A country and city on the west bank of the Indus about Attock. Mahomedan geographers call it Kandahār, but it must not be confounded with the modern town of that name. It is the Gandaritis of the ancients, and its people are the Gandarii of Herodotus. The Vāyu Purāṇa says it was famous for its breed of horses.

GĀNDHĀRI. Princess of Gandhāra. The daughter of Subala, king of Gandhāra, wife of Dhṛtarāṣṭra, and mother of his hundred sons. Her husband was blind, so she always wore a bandage over her eyes to be like him. Her husband and she, in their old age, both perished in a forest fire. She is also called by the patronyms Saubali and Saubaleyī. She is said to have owed her hundred sons to the blessing of Vyāsa, who, in acknowledgement of her kind hospitality, offered her a boon. She asked for a hundred sons. Then she became pregnant, and continued so for two years, at the end of which time she was delivered of a lump of flesh. Vyāsa took the shapeless mass and divided it into 101 pieces, which he placed in as many jars. In due time Duryodhana was produced, but with such accompanying fearful portents that Dhṛtarāṣṭra was besought, though in vain, to abandon him. A month afterwards ninety-nine other sons came forth, and an only daughter, Duḥṣalā.

GANDHARVA. The ‘heavenly gandharva’ of the Veda was a deity who knew and revealed the secrets of heaven and divine truths in general. He is thought by Goldstücker to have been a personification of the fire of the sun. The gandharvas generally had their dwelling in the sky or atmosphere, and one of their offices was to prepare the heavenly soma juice for the gods. They had a great partiality for women, and had a mystic power over them. The Atharvaveda speaks of “the 6333 gandharvas”. The gandharvas of later times are similar in character; they have charge of the soma, are skilled in medicine, regulate the asterisms and are fond of women. Those of Indra’s heaven are generally
intended by the term, and they are singers and musicians who attend the banquets of the gods. The Purāṇas give contradictory accounts of the origin of the gandharvas. The Visnu Purāṇa says, in one place, that they were born Brahmā, “imbibing melody Drinking of the goddess of speech (gāṃ dhayantah), they were born, and thence their appellation.” Later on it says that they were the offspring of Kaśyapa and his wife Arśita. The Harivamśa states that they sprang from Brahmā’s nose, and also that they were descended from Muni, another of Kaśyapa’s wives Chitrarathā was chief of the gandharvas; and the apsarases were their wives or mistresses. The “cities of the gandharvas” are often referred to as being very splendid. The Visnu Purāṇa has a legend of the gandharvas fighting with the Nāgas in the infernal regions, whose dominions they seized and whose treasures they plundered. The Nāga chiefs appealed to Visnu for relief, and he promised to appear in the person of Purukutsa to help them. Thereupon the Nāgas sent their sister Narmadā (the Nerudda river) to this Purukutsa, and she conducted him to the regions below, where he destroyed the gandharvas. They are sometimes called Gātus and Pulakas. In the Mahābhārata, apparently, a race of people dwelling in the hills and wilds is so-called.

GANDHARVALOKA. (see Loka)

GANDHARVAVEDA. The science of music and song, which is considered to include the drama and dancing. It is an appendix of the Sāmaveda, and its invention is ascribed to the muni Bharata.

GANDINI. (1) Daughter of Kaśirāja; she had been twelve years in her mother’s womb when her father desired her to come forth. The child told her father to present to the brāhmans a cow every-day for three years, and at the end of that time she would be born. This was done, and the child, on being born, received the name of Gandini, ‘cow daily’. She continued the gift as long as she lived. She was wife of Śvaphalka and mother of Akrūra. (2) The Gangā or Ganges.

GANDIVA. The bow of Arjuna, said to have been given by Soma to Varuṇa, by Varuṇa to Agni, and by Agni to Arjuna.

GANEŚA (GAṆA + ĪṢA), GAṆAPATI. Lord of the ganas or troops of inferior deities, especially those attendant upon Śiva. Son of
Śiva and Pārvati, or of Pārvati only. One legend represents that he sprang from the scurf of Pārvati’s body. He is the god of wisdom and remover of obstacles; hence he is invariably propitiated at the beginning of any important undertaking, and is invoked at the commencement of books. He is said to have written down the *Mahābhārata* from the dictation of Vyāsa. He is represented as a short fat man of a yellow colour, with a protuberant belly, four hands, and the head of an elephant, which has only one tusk. In one hand he holds a shell, in another a discus, in the third a club or goad, and in the fourth a water-lily. Sometimes he is depicted riding upon a rat or attended by one; hence his appellation Akhubratha. His temples are very numerous in the Dakhin. There is a variety of legends accounting for his elephant head. One is that his mother Pārvati, proud of her offspring, asked Śani (Saturn) to look at him, forgetful of the effects of Śani’s glance. Śani looked and the child’s head was burnt to ashes. Brahmā told Pārvati in her distress to replace the head with the first she could find, and that was an elephant’s. Another story is that Pārvati went to her bath and told her son to keep the door. Śiva wished to enter and was opposed, so he cut off Geneśa’s head. To pacify Pārvati he replaced it with an elephant’s, the first that came to hand. Another version is that his mother formed him so to suit her own fancy, and a further explanation is that Śiva slew Āditya the sun, but restored him to life again. For this violence Kaśyapa doomed Śiva’s son to lose his head; and when he did lose it, the head of Indra’s elephant was used to replace it. The loss of one tusk is accounted for by a legend which represents Parasurāma as coming to Kailāsa on a visit to Śiva. The god was asleep and Ganeśa opposed the entrance of the visitor to the inner apartments. A wrangle ensued, which ended in a fight. “Ganeśa had at first the advantage, seizing Parasurāma with his trunk and giving him a twirl that left him sick and senseless. On recovering, Parasurāma threw his axe at Ganeśa, who, recognising it as his father’s weapon (Śiva having given it to Parasurāma), received it with all humility on one of his tusks, which it immediately severed; hence Ganeśa has but one tusk, and is known by the name of Ekadanta or Ekadaṃśṭra (the single-tusked). These legends are narrated at length in the *Brahma Vaivartta Purāna*. 
Ganesa-Gitā


GANESĀ-GĪTĀ. The Bhagavad Gītā, but with the name of Ganesa substituted for that of Kṛṣṇa. It is used by the the Gānapatyas or worshippers of Ganesa.

GANESĀ PŪRAṆA. An Upa Pūrāṇa having especial reference to the glory and greatness of Ganesa.

GAṆGĀ. The sacred river Ganges It is said to be mentioned only twice in the Rgveda. The Purāṇas represent the Viyadganga, or heavenly Ganges, to flow from the toe of Visnu, and to have been brought down from heaven, by the prayers of the saint Bhagiratha, to purify the ashes of the sixty thousand sons of King Sagara, who had been burnt by the angry glance of the sage Kapila. From this earthly parent the river is called Bhagirathī. Gangā was angry at being brought down from heaven, and Śiva, to save the earth from the shock of her fall, caught the river on his brow, and checked its course with his matted locks. From this action he is called Gangādhara, ‘upholder of the Ganges’. The river descended from Śiva’s brow in several streams, four according to some, and ten according to others, but the number generally accepted is seven, being the Sapta-sindhava, the seven sindhus or rivers. The Ganges proper is one of the number. The descent of the Ganges disturbed the sage Jahnu as he was performing a sacrifice, and in his anger he drank up the waters, but he relented and allowed the river to flow from his ear, hence, the Ganges has the name of Jāhnāvī Personified as a goddess, Gangā is the eldest daughter of Himavat and Menā, and her sister was Umā. She became the wife of King Śāntanu and bore a son, Bhīṣma; who is also known by the metronymic Gāngeya. Being also, in a peculiar way, the mother of Kārttikeya (q.v.), she is called Kumārasū. Gold, according to the Mahābhārata, was borne by the goddess Gangā to Agni, by whom she had been impregnated. Other names and titles of the Ganges are Bhadrasmā, Gāndini, Kirātī, Devabhūti, ‘produced in heaven’; Harāsekharā, ‘crest of Śiva’; Khāpagā, ‘flowing from
Garuda

heaven'; Mandākini, 'gently flowing'; Tripathagā or Triśrotāḥ, 'triple flowing', running in heaven, earth, and hell.

GANGĀDHARA. A name of Śiva. (see Gangā)

GANGĀDVĀRA. The gate of the Ganges. The opening in the Himalaya mountains through which the river descends into the plains, now known as Haridvāra

GANGASĀGARĀ. The mouth of the Ganges, a holy bathing-place sacred to Viṣṇu.

GĀNGEYA. (1) A name of Bhiṣma, from his reputed mother, the river goddess Gaṅgā (2) Also of Kārttikeya.

GARGA. An ancient sage, and one of the oldest writers on astronomy. He was a son of Vitatha. The Viṣṇu Purāṇa says, “From Garga sprang Śinga (or Śini); from them were descended the Gārgyas and Śainyas, brāhmaṇas of ksatriya race.” The statement of the Bhāgavata is, “From Garga sprang Śina; from them Gārgya, who from a kṣatriya became a brāhmaṇa.” There were many Gargas; one was a priest of Krṣṇa and the Yādavas.

GARGAS, GÄRGYAS. Descendants of Garga, who, “although ksatriyas by birth, became brāhmaṇas and great rṣis”.

GÄRGYA, GÄRGYA BÄLÄKI. Son of Bālāki He was a brāhmaṇa, renowned as a teacher and a grammarian, who dealt especially with etymology, and was well read in the Veda, but still submitted to receive instruction from the ksatriya Ajātaśatru.

GARUĐA. A mythical bird or vulture, half-man, half-bird, on which Viṣṇu rides. He is the king of birds, and descended from Kaśyapa and Vinatā, one of the daughters of Dakṣa. He is the great enemy of serpents, having inherited his hatred from his mother, who had quarrelled with her co-wife and superior, Kadru, the mother of serpents. His lustre was so brilliant that soon after his birth the gods mistook him for Agni and worshipped him. He is represented as having the head, wings, talons, and beak of an eagle, and the body and limbs of a man. His face is white, his wings red, and his body golden. He had a son named Sampāti, and his wife was Unnati or Vināyakā. According to the Mahābhārata, his parents gave him liberty to devour bad men, but he was not to touch brāhmaṇas. Once, however, he swallowed
a brāhmaṇa and his wife, but the brāhmaṇa so burnt his throat that he was glad to disgorge them both.

Garuda is said to have stolen the *āmṛta* from the gods in order to purchase with it the freedom of his mother from Kadru. Indra discovered the theft and fought a fierce battle with Garuda. The *āmṛta* was recovered, but Indra was worsted in the fight, and his thunderbolt was smashed.

Garuda has many names and epithets. From his parents he is called Kāśyapi and Vainateya. He is the Suparna and the Garutmān, or chief of birds. He is also called Daksāya, Śalmaṇ, Tārksya, and Vināyaka, and among his epithets are the following: Sitānana, ‘white-faced’; Raktapakṣa, ‘red-winged’; Śvetarohita, ‘the white and red’; Suvarnakāya, ‘golden bodied’; Gaganeśvara, ‘lord of the sky’; Khagesvara, ‘king of birds’; Nāgāntaka, and Pannaga-nāśana, ‘destroyer of serpents’; Sarpārāti, ‘enemy of serpents’; Tarasvin, ‘the swift’; Rasāyana, ‘who moves like quicksilver’; Kāmacārin, ‘who goes where he will’; Kāmayus, ‘who lives at pleasure’; Chīrād, ‘eating long’; Visnuratha, ‘vehicle of Viṣṇu’; Amrīṭāharana and Sudhāhara, ‘stealer of the *āmṛta*’, Surendra-it, ‘vanquisher of Indra’; Vajrajit, ‘subduer of the thunderbolt’, &c.

**GARUḍA PURĀÑA.** The description given of this Purāṇa is, “That which Viṣṇu recited in the Gāruda Kalpa, relating chiefly to the birth of Garuda from Viṇata, is called the Garuḍa Purāṇa, and in it there are read 19,000 stanzas.” The works bearing this name which were examined by Wilson did not correspond in any respect with this description, and he considered it doubtful if a genuine *Garuḍa Purāṇa* is in existence.

**GĀTHĀ.** A song, a verse. A religious verse, but one not taken from the Vedas. Verses interspersed in the Sanskṛt Buddhist work called Lalitavistara, which are composed in a dialect between the Sanskṛt and the Pāṇḍī, and have given their name to this the Gāthā dialect. The Zend hymns of the Zoroastrians are also called Gāthās.

**GĀTU.** A singer, a Gandharva.

**GAUḍA, GAURA.** The ancient name of Central Bengal; also the name of the capital of the country, the ruins of which city are still
visible. The great northern nation of brāhmaṇas (see Brāhmaṇa)
GAUPĀYANAS. Sons or descendants of Gopa. Four rṣis, who were
the authors of four remarkable hymns in the Ṛgveda. One of
them, named Subandhu, was killed and miraculously brought to
life again. The hymns have been translated by Max Muller in the
Journal RAS, vol II 1866.

GAURĪ. The ‘yellow’ or ‘brilliant’, a name of the consort of Śiva
(see Devī) Varuṇa’s wife also is called Gaurī.

GAUTAMA. (1) A name of the sage Saradvat, as son of Gotama.
He was husband of Ahalyā, who was seduced by Indra. This
seduction has been explained mythologically as signifying the
carrying away of night by the morning sun, Indra being the sun,
and Ahalyā being explained as meaning night. (2) Author of a
Dharmaśāstra, which has been edited by Stenzler. (3) A name
common to many men

GAUTAMESĀ. ‘Lord of Gautama’. Name of one of the twelve great
lingas. (see Linga)

GAUTAMI. (1) An epithet of Durgā. (2) Name of fierce rākṣastī or
female demon

GAYĀ. A city in Bihār. It is one of the seven sacred cities, and is
still a place of pilgrimage, though its glory has departed

GĀYATRĪ. A most sacred verse of the Ṛgveda, which it is the duty
of every brāhmaṇa to repeat mentally in his morning and evening
devotions. It is addressed to the sun as Savitṛ, the generator, and
so it is called also Sāvitrī. Personified as a goddess, Sāvitrī is the
wife of Brahmā, mother of the four Vedas, and also of the twice-
born or three superior castes. Colebrooke’s translation of the
Gāyatri is “Earth, sky, heaven. Let us meditate on (these, and on)
the most excellent light and power of that generous, sportive, and
resplendent sun, (praying that) it may guide our intellects.”
Wilson’s version is, in his translation of the Ṛgveda, “We meditate
on that desirable light of the divine Savitṛ who influences our
pious rites.” In the Viṣṇu Purāṇa he had before given a somewhat
different version, “We meditate on that excellent light of the
divine sun: may he illuminate our minds.” A later version by
Benfey is, “May we receive the glorious brightness of this, the
generator, of the god who shall prosper our works.”
Wilson observes of it: “The commentators admit some variety of interpretation; but it probably meant, in its original use, a simple invocation of the sun to shed a benignant influence upon the customary offices of worship; and it is still employed by the unphilosophical Hindus with merely that signification. Later notions, and especially those of the Vedanta, have operated to attach to the text an import it did not at first possess, and have converted it into a mystical propitiation of the spiritual origin and essence of existence, or Brahma.” It is considered so holy that copyists often refrain from transcribing it.

The name given to Śatarūpā (q.v.), Brahma’s female half, daughter, and consort, as “the declarer of sacred knowledge.” It is also applied to the consort of Śiva in the Harivamsa.

GHATAKARPARA. A poet, who was one of the “nine gems” of the court of Vikramāditya. There is a short artificial poem, descriptive of the rainy season, bearing this name, which has been translated into German by Dursch. The words mean ‘potsherds’, and form probably an assumed literary name.

GAṬOTKACA. A son of Bhima by the the rāksast Hidimbā. He was killed in the great battle by Karna with the fatal lance that warrior had obtained from Indra.

GHOṢĀ. It is said in the Veda that the Aśvins “bestowed a husband upon Ghoṣā growing old”, and the explanatory legend is that she was a daughter of Kaksivat, but being a leper, was incapable of marriage. When she was advanced in years the Aśvins gave her health, youth, and beauty, so that she obtained a husband.

GHṛTĀCI. An apsaras or celestial nymph. She had many amours with great sages and mortal men. She was mother of ten sons by Raudrāśva or Kuśanābha, a descendant of Puru, and the Brahma Vaivartta Purāṇa attributes the origin of some of the mixed castes to her issue by the sage Viśvakarman. The Harivamsa asserts that she had ten daughters as well as ten sons by Raudrāśva. Another legend represents her as mother by Kuśanābha of a hundred daughters, whom Vāyu wished to accompany him to the sky. They refused, and in his rage he cursed them to
become deformed; but they recovered their natural shape and beauty, and were married to Brahmadatta, king of Kāmpīla

**GIRIJĀ.** ‘Mountain born.’ A name of Pārvatī or Devī. *(see Devī)*

**GIRIVRAJA.** A royal city in Magadha, identified with Rājagṛha in Bihār.

**GĪTĀ.** The *Bhagavad Gītā* *(q.v.)*.

**GĪTA-GOVINDA.** A lyrical poem by Jayadeva on the early life of Kṛṣṇa as Govinda the cowherd. It is an erotic work, and sings the loves of Kṛṣṇa with Rādhā, and other of the cowherd damsels, but a mystical interpretation has been put upon it. The poems are supposed to have been written about the twelfth or thirteenth century. There are some translations in the * Asiatic Researches* by Sir W. Jones, and a small volume of translations has been lately published by Mr. Edwin Arnold. There is also an edition of the text, with a Latin translation and notes, by Lassen, and there are some others.

**GOBHILA.** An ancient writer of the sūtra period. He was author of some *Gṛhya Sūtras*, and of some *sūtras* on grammar. The *Gṛhya Sūtras* have been published in the *Bibliotheca Indica*.

**GOKARNA.** ‘Cow’s ear.’ A place of pilgrimage sacred to Śiva, on the west coast, near Mangalore.

**GOKULA.** A pastoral district on the Yamunā, about Mathurā, where Kṛṣṇa passed his boyhood with the cowherds.

**GOLOKA.** ‘The place of cows.’ Kṛṣṇa’s heaven; a modern addition to the original series of seven *lokas*.

**GO-MANTA.** A great mountain in the Western Ghāts. According to the *Harivamsa* it was the scene of a defeat of Jarāsandha by Kṛṣṇa.

**GOMATĪ.** The Gūmtī river in Oude; but there are others which bore the name. One fell into the Sindhu or Indus.

**GOPĀLA, GOVINDA.** ‘Cow-keeper.’ A name of the youthful Kṛṣṇa, who lived among the cowherds in Vṛndāvana.

**GOPĀLA-TĀPANI.** An *Upaniṣad* in honour of Kṛṣṇa. Printed in the *Bibliotheca Indica*.

**GOPATHA BRĀHMANA.** The Brāhmaṇa of the *Athaṛva* or fourth
Gopati-Ṛṣabha

Veda. It has been published by Rājendra Lāla in the Bibliotheca Indica.

GOPATI-ṚŚABHA. ‘Chief of herdsmen.’ (1) A title of Śiva. (2) A demon mentioned in the Mahābhārata as slain by Kṛśna

GOPIS. The cowherd damsels and wives with whom Kṛśna sported in his youth.

GOTAMA. The founder of the Nyāya school of philosophy. He is called also Śatānanda, and is author of a Dharmaśāstra or law-book, which has been edited by Stenzler. He is frequently called Gautama.

GOVARDHANA. A mountain in Vṛṇḍāvana, which Kṛśna induced the cowherds and cowherdesses to worship instead of Indra. This enraged the god, who sent a deluge of rain to wash away the mountain and all the people of the country, but Kṛśna held up the mountain on the little finger for seven days to shelter the people of Vṛṇḍāvana. Indra retired baffled, and afterwards did homage to Kṛṣṇa.


GOVINDA. ‘Cow-keeper.’ A name of Kṛṣṇa.

GRAHA. ‘Seizing.’ (1) The power that seizes and obscures the sun and moon, causing eclipses; the ascending node, Rāhu. (2) Evil spirits with which people, especially children, are possessed, and which cause sickness and death. They are supposed to be amenable to medicine and exorcism.

GRHASTHA. ‘Householder.’ A brāhmaṇa in the second stage of his religious life. (see Brāhmaṇa)

GRHYA SŪTRAS. Rules for the conduct of domestic rites and the personal sacraments, extending from the birth to the marriage of a man (see Sūtra) The Grhya Sūtras of Āśvalāyana have been printed in the Bibliotheca Indica.

GRṬSAMADA. The reputed ṛṣi of many hymns in the second Mandala of the Rgveda. According to the Visnu Purāṇa he was a kṣatriya and son of Śunahotra, being descended from Purūravas of the Lunar race. From him sprang Śaunaka, the eminent sage versed in the Rgveda “who originated the system of four castes”.
The *Vāyu Purāṇa* makes Śunaka to be the son of Grōtsamada, and Saunaka the son of Śunaka: this seems probable. “It is related of him by Sāyana that he was first a member of the family of Angiras, being the son of Śunahotra. He was carried off by the *asuras*, whilst performing a sacrifice, but was rescued by Indra, under whose authority he was henceforth designated as Grōtsamada, the son of Śunaka or Saunaka of the race of Bhṛgu. Thus the Anukramanikā says of him: He who was an Ángirasa, the son of Śunahotra, became Saunaka of the race of Bhṛgu.” According to the *Mahābhārata*, he was son of Vitahavya, a king of the Haihayas, a īṣṭatriya, who became a brāhmana. (see Vitahavya) The *Mahābhārata* alludes to a legend of his having assumed the semblance of Indra, and so enabled that deity to escape from the *asuras*, who were lying in wait to destroy him. There are several versions of the story, but they all agree that after Indra had escaped Grōtsamada saved himself by reciting a hymn in which he showed that Indra was a different person.

**GUḌĀKEŚA.** ‘Whose hair is in tufts.’ An epithet of Arjuna.

**GUHA.** ‘Secret’. (1) A name of the god of war. (see Kārttikeya) (2) A king of the Nisādas or Bhīls, who was a friend of Rāma. (3) A people near Kalinga, who possibly got their name from him.

**GUHYAKAS.** ‘Hidden beings.’ Inferior divinities attendant upon Kubera, and guardians of his hidden treasures.

**GUPTAS.** A dynasty of kings who reigned in Magadha. The period of their ascendancy has been a subject of great contention, and cannot be said to be settled.

**GURJJARA.** The country of Gujarat.

**HAIHAYA.** This name is supposed to be derived from *haya*, ‘a horse’. (1) A prince of the Lunar race, and great-grandson of Yadu. (2) A race of tribe of people to whom a Scythian origin has been ascribed. The *Viṣṇu Purāṇa* represents them as descendants of Haihaya of the Yadu race, but they are generally associated with horderers and outlying tribes. In the *Vāyu* and other Purāṇas, five great divisions of the tribe are named: Tālajanghas, Vitihotras, Avantis, Tuṇḍikeras, and Jātas, or rather Sujātas. They conquered Bāhu or Bāhuka, a descendant of King Hariścandra, and were in their turn conquered, along with many other barbarian
Halabhṛt

tribes, by King Sagara, son of Bāhu. According to the Mahābhārata, they were descended from Śaryāti, a son of Manu. They made incursions into the Doāb, and they took the city of Kāsi (Benares), which had been fortified against them by King Divodasa, but the grandson of this king Pratardana by name, destroyed the Haihayas, and re-established the kingdom of Kāsi Arjuna-Kārtavirya, of a thousand arms, was king of the Haihayas, and he was defeated and had his arms cut off by Parāṣurāma.

The Vindhya mountains would seem to have been the home of these tribes; and according to Colonel Todd, a tribe of Haihayas still exists “near the very top of the valley of Sohagpoor, in Bhagelkhand, aware of their ancient lineage, and, though few in number, still celebrated for their valour.”

HALABHṛT. ‘Bearing a plough’ Balarāma.

HALĀYUDHA. ‘Who has a ploughshare for his weapon’, i.e., Balarāma.

HĀMSA. (1) This, according to the Bhāgavata Purāṇa, was the name of the “one caste”, when, in olden times, there was only “one Veda, one God, and one caste”. (2) A name used in the Mahābhārata for Kṛṣṇa. (3) A mountain range north of Meru.

HĀMSA. Hamsa and Dimbhaka were two great warrior brothers mentioned in the Mahābhārata as friends of Jarāsandha. A certain king also named Hamsa was killed by Balarāma. Hearing that “Hamsa was killed”, Dimbhaka, unable to live without him, committed suicide, and when Hamsa heard of this he drowned himself in the Yamunā.

HĀNUMĀN, HANUMAT, HANŪMAT. A celebrated monkey chief. He was son of Pavana, ‘the wind’, by Aṅjanā, wife of a monkey named Kesari. He was able to fly, and is a conspicuous figure in the Rāmāyaṇa. He and the other monkeys who assisted Rāma in his war against Rāvana were of divine origin, and their powers were superhuman. Hanumān jumped from India to Ceylon in one bound; he tore up trees, carried away the Himālayas, seized the clouds, and performed many other wonderful exploits. (see Surasā) His form is “as vast as a mountain and as tall as a gigantic tower. His complexion is yellow and glowing like molten gold. His face is as red as the brightest ruby; while his enormous tail spreads out
to an interminable length. He stands on a lofty rock and roars like thunder. He leaps into the air, and flies among the clouds with a rushing noise, whilst the ocean waves are roaring and splashing below.” In one of his fights with Rāvana and the rāksasas, they greased his tail and set it on fire, but to their own great injury, for with it he burnt down their capital city, Lankā. This exploit obtained for him the name Lankādāhi. His services to Rāma were great and many. He acted as his spy, and fought most valiantly. He flew to the Himālayas, from whence he brought medicinal herbs with which he restored the wounded, and he killed the monster Kālanemi, and thousands of Gandharvas who assailed him. He accompanied Rāma on his return to Ayodhyā, and there he received from him the reward of perpetual life and youth. The exploits of Hanumān are favourite topics among Hindus from childhood to age, and paintings of them are common. He is called Marutputra, and he has the patronyms Ānīlī, Māruti, &c., and the metronymic Ānjaneya. He is also Yogacara, from his power in magic or in the healing art, and Rajatadyuti, ‘the brilliant’. Among his other accomplishments, Hanumān was a grammarian; and the Rāmāyaṇa says, “The chief of monkeys is perfect; no one equals him in the śāstras, in learning, and in ascertaining the sense of the scriptures [or in moving at will]. In all sciences, in the rules of austerity, he rivals the preceptor of the gods. . . . It is well known that Hanumān was the ninth author of grammar.” — Muir, IV. 490.

HANUMĀN-NĀṬAKA. A long drama by various hands upon the adventures of the monkey chief Hanumān. This drama is fabled to have been composed by Hanumān, and inscribed by him on rocks. Vālmiki, the author of the Rāmāyaṇa, saw it and feared that it would throw his own poem into the shade. He complained to the author, who told him to cast the verses into the sea. He did so, and they remained concealed there for ages. Portions were discovered and brought to King Bhoja, who directed Dāmodara Misra to arrange them and fill up the lacunae. He did so, and the result was this drama. “It is probable,” says Wilson, “that the fragments of an ancient drama were connected in the manner described. Some of the ideas are poetical, and the sentiments just and forcible; the language is generally very harmonious, but the
work itself is, after all, a most disjointed and non-descript composition, and the patchwork is very glaringly and clumsily put together." It is a work of the tenth or eleventh century. It has been printed in India.

HARA. A name of Śiva.

HARI. A name which commonly designates Viṣṇu, but it is exceptionally used for other gods.

HARIDVĀRA. 'The gate of Hari.' The modern Hardvār. The place where the Ganges finally breaks through the mountains into the plains of Hindustan. It is a great place of pilgrimage.

HARIHARA. A combination of the names of Viṣṇu and Śiva, and representing the union of the two deities in one, a combination which is differently accounted for.

HARĪŚCANDRA. Twenty-eighth king of the Solar race, and son of Triśanku. He was celebrated for his piety and justice. There are several legends about him. The Aitareya Brāhmaṇa tells the story of his purchasing Śunahşephas to be offered up as a vicarious sacrifice for his own son. (see Śunahşephas) The Mahābhārata relates that he was raised to the heaven of Indra for his performance of the rājasūya sacrifice and for his unbounded liberality. The Mārkaṇḍeya Purāṇa expands the story at considerable length. One day while Harīscandra was hunting he heard female lamentations, which proceeded "from the Sciences, who were being mastered by the austerely fervid sage Viśvāmitra, and were crying out in alarm at his superiority". Harīscandra, as defender of the distressed, went to the rescue, but Viśvāmitra was so provoked by his interference that the Sciences instantly perished, and Harīscandra was reduced to a state of abject helplessness. Viśvāmitra demanded the sacrificial gift due to him as a brāhmaṇa, and the king offered him whatever he might choose to ask, "gold, his own son, wife, body, life, kingdom, good fortune", whatever was dearest. Viśvāmitra stripped him of wealth and kingdom, leaving him nothing but a garment of bark and his wife and son. In a state of destitution he left his kingdom and Viśvāmitra struck Śaibyā, the queen, with his staff to hasten her reluctant departure. To escape from his oppressor he proceeded to the holy city of Benares, but the relentless sage was waiting for
him and demanded the completion of the gift. With bitter grief
wife and child were sold, and there remained only himself.
Dharma, the god of justice, appeared in the form of a hideous and
offensive cāndāla, and offered to buy him. Notwithstanding the
exile’s repugnance and horror, Viśvāmitra insisted upon the sale,
and Hariścandra was carried off “bound, beaten, confused, and
afflicted”, to the abode of the cāndāla. He was sent by his master
to steal grave-clothes from a cemetery. In this horrid place and
degrading work he spent twelve months. His wife then came to
the cemetery to perform the obsequies of her son, who had died
from the bite of a serpent. They recognised each other, and
Hariścandra and his wife resolved to die upon the funeral pyre of
their son, though he hesitated to take away his own life without
the consent of his master. After all was prepared, he gave himself
up to meditation on Viṣṇu. The gods then arrived, headed by
Dharma and accompanied by Viśvāmitra. Dharma entreated him
to refrain from his intention, and Indra informed him “that he, his
wife, and son, had conquered heaven by their good works.”
Hariścandra declared that he could not go to heaven without the
permission of his master the cāndāla. Dharma then revealed
himself. When this difficulty was removed, Hariścandra objected
to go to heaven without his faithful subjects. “This request was
granted by Indra, and after Viśvāmitra had inaugurated Rohitāśva,
the king’s son, to be his successor Hariścandra, his friends, and
followers, all ascended in company to heaven.” There he was
induced by the sage Nārada to boast of his merits, and this led to
his expulsion from heaven. As he was falling he repented of his
fault and was forgiven. His downward course was arrested,
and he and his followers dwell in an aerial city, which, according to
popular belief, is still visible occasionally in mid-air.

**HARITA, HĀRĪTA.** (1) A son of Yuvanāśva of the Solar race,
descended from Ikṣvāku. From him descended the Hārīta
Āṅgirasas. In the *Liṅga Purāṇa* it is said, “The son of Yuvanāśva
was Harita, of whom the Hārītas were sons. They were, on the
side of Āṅgiras, twice-born men (brāhmānas) of ksatriya lineage”;
or according to the vāyu, “they were the sons of Āṅgiras, twice-
bore men (brāhmaṇas), of ksatriya race”, possibly meaning that
they were sons raised up to Harita by Āṅgiras. According to some
he was a son of Cyavana (2) Author of a Dharmaśāstra or law-book.

HĀRĪTAS, HĀRITA-ĀNGIRASES. (see Harita)

HARITS, HARITAS. ‘Green’. In the Rgveda the horses, or rather mares, of the sun, seven or ten in number, and typical of his rays “The prototype of the Grecian Charites.” — Max Muller.

HARIVAMŚA. The genealogy of Hari or Visnu, a long poem of 16,374 verses. It purports to be a part of the Mahābhārata, but it is of much later date, and “may more accurately be ranked with the Paurānik compilations of least authenticity and latest date.” It is in three parts; the first is introductory, and gives particulars of the creation and of the patriarchal and regal dynasties; the second contains the life and adventures of Kṛṣṇa; and the last and the third treats of the future of the world and the corruptions of the kali age. It contains many indications of its having been written in the south of India.

HARŠANA. A deity who presides over the śrāddha offerings.

HARYAŚVA. A grandson of the Kuvalayāśva who killed the demon Dhundhu. The country of Pañcāla is said to have been named from his five (pañca) sons. There were several others of this name.

HARYAŚVAS. Five thousand sons of the patriarch Dakśa, begotten by him for the purpose of peopling the earth. The sage Nārada dissuaded them from producing offspring, and they “dispersed themselves through the regions and have not returned”.

HASTINĀPURA. The capital city of the Kauravas, for which the great war of the Mahābhārata was waged. It was founded by Hastin, son of the first Bharata, and hence, as some say, its name; but the Mahābhārata and the Visnu Purāṇa call it the “elephant city”, from hastin, an elephant. The ruins are traceable near an old bed of the Ganges, about 57 miles N.E. of Delhi, and local tradition has preserved the name. It is said to have been washed away by the Ganges.

HĀSYĀRNAVA. ‘Ocean of laughter.’ A modern comic piece in two acts, by a Pañḍit named Jagadīśa. “It is a severe but grossly indelicate satire upon the licentiousness of brāhmaṇas assuming the character of religious mendicants.” — Wilson.
HAVIRBUJ. HAVISMATA. Pitṛs or Manes of the kṣatriyas, and inhabitants of the solar sphere. (see Pitṛś)

HAYAGRĪVA. ‘Horse-necked.’ According to one legend, a daitya who stole the Veda as it slipped out of the mouth of Brahmā while he was sleeping at the end of a kalpa, and was killed by Viṣṇu in the fish avatāra. According to another, Viṣṇu himself, who assumed this form to recover the Veda, which had been carried off by two daityas.

HAYASĪRAS. HayasīrSha. ‘Horse-head.’ In the Mahābhārata it is recorded that the sage Aurva (q.v.) “cast the fire of his anger into the sea”, and that it there “became the great Hayasīras, known to those acquainted with the Veda, which vomits forth that fire and drinks up the waters”. A form of Viṣṇu.

In the Bhāgavata Purāṇa Brahmā is represented as saying, “In my sacrifice Bhagavat himself was Hayasīrśa, the male of the sacrifice, whose colour is that of gold, of whom the Vedas and the sacrifices are the substance and the gods the soul, when he respired, charming words came forth from his nostrils.”

HEMACANDRA. Author of a good Sanskrit vocabulary, printed under the superintendence of Colebrooke

HEMĀDRI. ‘The golden mountain’, i.e., Meru.

HEMĀKŪṬA. ‘Golden peak.’ A chain of mountains represented as lying north of the Himalayas, between them and Mount Meru.

HIḌIMBA. (mas.), HIḌIMBĀ (fem.) A powerful asura, who had yellow eyes and a horrible aspect. He was a cannibal, and dwelt in the forest to which the Pāṇḍavas retired after the burning of their house. He had a sister named Hiḍimbā, whom he sent to lure the Pāṇḍavas to him; but on meeting with Bhīma, she fell in love with him, and offered to carry him away to safety on her back. Bhīma refused, and while they were parleying, Hiḍimba came up, and a terrible fight ensued, in which Bhīma killed the monster. Hiḍimbā was at first much terrified and fled, but she returned and claimed Bhīma for her husband. By his mother’s desire Bhīma married her, and by her had a son named Chaṭotkaca.

HIMĀCALA, HIMĀDRI. The Himalaya mountains.

HIMAVAT. The personification of the Himalaya mountains,
Hiranyakārībha

husband of Menā or Menakā, and father of Uma and Ganga.

HIRANYAGARBHA. ‘Golden egg’ or ‘golden womb’. In the Rgveda Hiranyakārībha “is said to have arisen in the beginning, the one lord of all beings, who upholds heaven and earth, who gives life and breath, whose command even the gods obey, who is the god over all gods, and the one animating principle of their being.’ According to Manu, Hiranyakārībha was Brahmā, the first male, formed by the undiscernible eternal First Cause in a golden egg resplendent as the sun. “Having continued a year in the egg, Brahmā divided it into two parts by his mere thought, and with these two shells he formed the heavens and the earth; and in the middle he placed the sky, the eight regions, and the eternal abode of the waters.” (see Brahmā)

HIRANYĀKṢA. ‘Golden eye.’ A dāitya who dragged the earth to the depths of the ocean. He was twin-brother of Hiranyakāsipa, and was killed by Viṣṇu in the boar incarnation.

HIRANYAKŚIPU. ‘Golden dress.’ A dāitya who, according to the Mahābhārata and the Purāṇas, obtained from Śiva the sovereignty of the three worlds for a million of years, and persecuted his son Prahlāda for worshipping Viṣṇu. He was slain by Viṣṇu in the Narasimha, or man-lion incarnation. He and Hiranyakāṣa were twin-brothers and chiefs of the dāityas.

HITOPADEŚA. ‘Good advice.’ The well-known collection of ethical tales and fables compiled from the larger and older work called Pañcatantra. It has been often printed, and there are several translations; among them is an edition by Johnson of text, vocabulary, and translation.

HOTR. A priest who recites ‘the prayers from the Rgveda.

HṚŚIKESA. A name of Kṛṣṇa or Viṣṇu.

HŪNAS. According to Wilson, “the White Huns or Indo-Scythians, who were established in the Panjāb and along the Indus at the commencement of our era, as we know from Arrian, Strabo, and Ptolemy, confirmed by recent discoveries of their coins”, and since still further confirmed by inscriptions and additional coins. Dr. Fitzedward Hall says, “I am not prepared to deny that the ancient Hindus, when they spoke of the Hūnas, intended the Huns. In the Middle Ages, however, it is certain that a race called Hūṇa was
understood by the learned of India to form a division of the ksatriyas." — VP, II.134.

HŪN-DEŚA. The country round Lake Mānasarovara

HUŚKA, HUVIŠKA. A Tuskara or Turkī king, whose name is mentioned in the Rājaratangini as Huska, which has been found in inscriptions as Huviska, and upon the corrupt Greek coins as Oerkī. He is supposed to have reigned just at the commencement of the Christian era. (see Kaniska)

IPĀ. In the Ṛgveda Iḍā is primarily food, refreshment, or a libation of milk; thence a stream of praise, personified as the goddess of speech. She is called the instructress of Manu, and frequent passages ascribe to her the first institution of the rules of performing sacrifices. According to Sāyana, she is the goddess presiding over the earth. A legend in the Śatapatha Brāhmaṇa represents her as springing from a sacrifice which Manu performed for the purpose of obtaining offspring. She was claimed by Mitra-Varuṇa, but remained faithful to him who had produced her. Manu lived with her, and praying and fasting to obtain offspring, he begat upon her the race of Manu. In the Purāṇas she is daughter of the Manu Vaivasvata, wife of Budha (Mercury), and mother of Purūravas. The Manu Vaivasvata, before he had sons, instituted a sacrifice to Mitra and Varuṇa for the purpose of obtaining one; but the officiating priest mismanaged the performance, and the result was the birth of a daughter, Iḍā or Ilā. Through the favour of the two deities her sex was changed, and she became a man, Sudyumna. Under the malediction of Śiva, Sudyumna was again turned into a woman, and, as Ilā, married Budha or Mercury. After she had given birth to Purūravas, she, under the favour of Viṣṇu, once more became Sudyumna, and was the father of three sons. According to another version of the legend, the Manu's eldest son was named Ilā. He having trespassed on a grove sacred to Pārvati, was changed into a female, Ilā. Upon the supplications and prayers of Ilā's friends, Śiva and his consort conceded that the offender should be a male one month and female another. There are other variations in the story which is apparently ancient.

IḌĀVIDĀ. Daughter of Tṛṇabindu and the apsaras Alambuṣā.
There are different statements in the Purānas as regards her. She is represented to be the wife of Viśravas and mother of Kubera, or the wife of Pulastya and mother of Viśravas.

Iksvāku. Son of the Manu Vaivasvat, who was son of Vivasvat, the sun. “He was born from the nostril of the Manu as he happened to sneeze.” Iksvāku was founder of the Solar race of kings, and reigned in Ayodhya at the beginning of the second yuga or age. He had a hundred sons, of whom the eldest was Vikuksī. Another son, named Nimi, founded the Mithila dynasty. According to Max Muller the name is mentioned once, and only once, in the Rgveda. Respecting this he adds: “I take it, not as the name of a king, but as the name of a people, probably the people who inhabited Bhājeraṭha, the country washed by the northern Ganga or Bhāgirathī.” Others place the Ikṣvākus in the north-west.

Ilā, Ilā. (see Idā)

Ilāvilā. (see Idāvidā)

Ilvala. (see Vātāpi)

Indra. The god of the firmament, the personified atmosphere. In the Vedas he stands in the first rank among the gods, but he is not uncreate, and is represented as having a father and mother. “a vigorous god begot him; a heroic female brought him forth”. He is described as being of a ruddy or golden colour, and as having arms of enormous length; “but his forms are endless, and he can assume any shape at will”. He rides in a bright golden car, drawn by two tawny or ruddy horses with flowing manes and tails. His weapon is the thunderbolt, which he carries in his right hand; he also uses arrows, a great hook, and a net, in which he is said to entangle his foes. The soma juice is his especial delight; he takes enormous draughts of it, and, stimulated by its exhilarating qualities, he goes forth to war against his foes, and to perform his other duties. As deity of the atmosphere, he governs the weather and dispenses the rain; he sends forth his lightnings and thunder, and he is continually at war with Vṛtra or Ahī, the demon of drought and inclement weather, whom he overcomes with his thunderbolts, and compels to pour down the rain. Strabo describes the Indians as worshipping Jupiter Pluvius, no doubt meaning Indra, and he has also been compared to Jupiter Tonans. One
myth is that of his discovering and rescuing the cows of the priests or of the gods, which had been stolen by an asura named Pani or Vala, whom he killed, and he is hence called Valabhid. He is frequently represented as destroying the “stone-built cities” of the asuras or atmospheric demons, and of the dasyus or aborigines of India. In his warfare he is sometimes represented as escorted by troops of Maruts, and attended by his comrade Viṣṇu. More hymns are addressed to Indra than to any other deity in the Vedas, with the exception of Agni. For he was reverenced in his beneficent character as the bestower of rain and the cause of fertility, and he was feared as the awful ruler of the storm and director of the lightning and thunder. In many places of the Rgveda the highest divine functions and attributes are ascribed to him. There was a triad of gods — Agni, Vāyu, and Sūrya — which held a pre-eminence above the rest, and Indra frequently took the place of Vāyu. In some parts of the Veda, as Dr. Muir remarks, the ideas expressed of Indra are grand and lofty; at other times he is treated with familiarity, and his devotion to the soma juice is dilated upon, though nothing debasing is perceived in his sensuality. Indra is mentioned as having a wife, and the name of Indrāni or Aindri is invoked among the goddesses. In the Śatapatha Brāhmaṇa she is called Indra’s beloved wife.

In the later mythology Indra has fallen into the second rank. He is inferior to the triad, but he is the chief of all the other gods. He is the regent of the atmosphere and of the east quarter of the compass, and he reigns over svarga, the heaven of the gods and of beatified spirits, which is a region of great magnificence and splendour. He retains many of his Vedic characteristics, and some of them are intensified. He sends the lightning and hurls the thunderbolt, and the rainbow is his bow. He is frequently at war with the asuras, of whom he lives in constant dread, and by whom he is often worsted. But he slew the demon Vṛtra, who, being regarded as a brāhmaṇa, Indra had to conceal himself and make sacrifice until his guilt was purged away. His continued love for the soma juice is shown by a legend in the Mahābhārata, which represents him as being compelled by the sage Cyavana to allow the Aśvins to partake of the soma libations, and his sensuality has now developed into an extreme lasciviousness. Many instances
are recorded of his incontinence and adultery, and his example is frequently referred to as an excuse in cases of gallantry, as by King Nahusa when he tried to obtain Indra's wife while the latter was hiding in fear for having killed the brāhmana in the person of the demon Vṛtra. According to the Mahābhārata he seduced, or endeavoured to seduce, Ahalyā, the wife of the sage Gautama, and that sage's curse impressed upon him a thousand marks resembling the female organ, so he was called Sayomi, but these marks were afterwards changed to eyes, and he is hence called Netrayoni, and Sahasrāksa “the thousand-eyed”. In the Ramayana it is related that Rāvana the rāksasa king of Lanka or Ceylon, warred against Indra in his own heaven, and that Indra was defeated and carried off to Lanka by Rāvana's son Meghanāda, who for this exploit received the title of Indraśīt (q.v.), ‘conqueror of Indra’. Brahmā and the gods had to sue for the release of Indra, and to purchase it with the boon of immortality to the victor. Brahmā then told the humiliated god that his defeat was a punishment for the seduction of Ahalyā. The Taittiriya Brahmana states that he chose Indrāni to be his wife in preference to other goddesses because of her voluptuous attractions, and later authorities say that he ravished her and slew her father, the daitya Puloman, to escape his curse. Mythologically he was father of Arjuna (q.v.), and for him he cheated Karna of his divine coat of mail, but gave Karna in recompense a javelin of deadly effect. His libertine character is also shown by his frequently sending celestial nymphs to excite the passions of holy men, and to beguile them from the potent penances which he dreaded.

In the Purāṇas many stories are told of him, and he appears especially in rivalry with Kṛṣṇa. He incurred the wrath of the choleric sage Duvāsas by slighting a garland of flowers which that sage presented to him, and so brought upon himself the curse that his whole dominion should be whelmed in ruin. He was utterly defeated by the daityas, or rather by their ally, Raja, son of Ayus, and grandson of Purūravas, and he was reduced to such a forlorn condition that he, “the god of a hundred sacrifices”, was compelled to beg for a little sacrificial butter. Puffed up by their victory, his conquerors neglected their duties, and so they became the easy prey of Indra, who recovered his dominion. The Bhāgavata
Indradyumna

*Purāna* represents him as having killed a brāhmaṇa, and of being haunted by that crime, personified as a Cāndāli.

Indra had been an object of worship among the pastoral people of Vraja, but Kṛṣṇa persuaded them to cease this worship. Indra was greatly enraged at this, and sent a deluge of rain to overwhelm them; but Kṛṣṇa lifted up the mountain Govardhana on his finger to shelter them, and so held it for seven days, till Indra was baffled and rendered homage to Kṛṣṇa. Again, when Kṛṣṇa went to visit svarga, and was about to carry off the pārijāta tree, Indra resented its removal, and a fierce fight ensued, in which Indra was worsted, and the tree was carried off. Among the deeds of Indra recorded in the Purāṇas is that of the destruction of the offspring of Diti in her womb, and the production therefrom of the Maruts (see Diti); and there is a story of his cutting off the wings of the mountains with his thunderbolts, because they were refractory and troublesome. Indra is represented as a fair man riding on a white horse or an elephant, and bearing the vajra or thunderbolt in his hand. His son is named Jayanta. Indra is not the object of direct worship, but he receives incidental adoration, and there is a festival kept in his honour called Śakradhvajotthana, ‘the raising of the standard of Indra’.

Indra’s names are many, as Mahendra, Śakra, Maghavān, Ṛbhukṣa, Vāsava, Arha, Datteya. His epithets or titles also are numerous. He is Vṛtrahan, ‘the destroyer of Vṛtra’; Vajrapāṇi, ‘of the thunderbolt hand’; Meghavāhana, ‘borne upon the clouds’; Paṇkaṣāsana, ‘the subduer of Pāka’; Śatakratu, ‘of a hundred sacrifices’; Devapati and Surādhipa, ‘chief of the gods’; Divapati, ‘ruler of the atmosphere’; Marutvān, ‘lord of the winds’; Svargapati, ‘lord of paradise’; Jiśnu, ‘leader of the celestial host’; Purandara, ‘destroyer of cities’; Ulūka, ‘the owl’; Ugradhanvan, ‘of the terrible bow’, and many others. The heaven of Indra is svarga; its capital is Amarāvatī; his palace, Vaijyanta; his garden, Nandana, Kandasāra, or Pārusya; his elephant is Airāvata; his horse, Ucchaiḥśravas; his chariot, Vimāna; his charioteer, Mātali; his bow, the rainbow, Śakradhanuṣ; and his sword, Paraṅja.

**INDRADYUMNA.** Son of Sumati and grandson of Bharata. There were several of the name, among them a king of Avantī, by whom
the temple of Visṇu was built, and the image of Jagannātha was set up in Orissa.

**INDRAJĪT.** Meghanāda, son of Rāvana. When Rāvana went against Indra's forces in svarga, his son Meghanāda accompanied him, and fought most valiantly. Indra himself was obliged to interfere, when Meghanāda, availing himself of the magical power of becoming invisible, which he had obtained from Śiva, bound Indra and carried him off to Lankā. The gods, headed by Brahmā, went thither to obtain the release of Indra, and Brahmā gave to Meghanāda the name Indrajit, 'conqueror of Indra'. Still the victor refused to release his prisoner for anything less than the boon of immortality. Brahmā refused, but Indrajit persisted in his demand and achieved his object. One version of the Rāmāyana states that Indrajit was killed and had his head cut off by Laksman, who surprised him while he was engaged in a sacrifice.

**INDRAKĪLA.** The mountain Mandāra.

**INDRALOKA.** Indra's heaven, svarga. (see Loka)

**INDRĀṆI.** Wife of Indra, and mother of Jayanta and Jayanti. She is also called Śacī and Aindrī. She is mentioned a few times in the Rgveda, and is said to be the most fortunate of females, "for her husband shall never die of old age". The Taittiriya Brāhmaṇa states that Indra chose her for his wife from a number of competing goddesses, because she surpassed them all in voluptuous attractions. In the Rāmāyana and Purāṇas she appears as the daughter of the daitya Puloman, from whom she has the patronymic Paulomi. She was ravished by Indra, who killed her father to escape his curse. According to the Mahābhārata, King Nahuṣa became enamoured of her, and she escaped from him with difficulty. Indrāṇī has never been held in very high esteem as a goddess.

**INDRA-PRAMATI.** An early teacher of the Rgveda, who received one Samhitā direct from Paila.

**INDRAPRASTHA.** The capital city of the Pāndu princes. The name is still known, and is used for a part of the city of Delhi.

**INDRASENA (mas.), INDRASENĀ (fem).** Names of the son and daughter of Nala and Damayanti.
INDU. The moon (see Soma)

INDUMATI. Sister of Bhoja, king of Vidarbha, who chose Prince Aja for her husband at her svayamvara. She was killed by Nārada’s garland falling upon her while asleep in an arbour.

INDUMANI. The moon gem (see Candrakānta)

IRĀVATI. A son of Arjuna by his Nāga wife Ulūpi.

IRĀVATI. The river Rāvi or Hydraotes.

IŚA. ‘Lord’. A title of Śiva. Name of a Upanisad (q.v.) which has been translated by Dr. Roer in the Bibliotheca Indica.

IŚĀNA. A name of Śiva or Rudra, or of one of his manifestations. (see Rudra) He is guardian of the north-east quarter.

IŚTIPAŚAS. ‘Stealers of offerings.’ Rākṣasas and other enemies of the gods, who steal the oblations.

IŚVARA. ‘Lord’. A title given to Śiva.

IŚVARAKRŚNA. Author of the philosophical treatise called Sāmkhya Kārikā.

ITIHĀSAS. Legendary poems. Heroic history. “Stories like those of Urvaśī and Purūravas.” The term is especially applied to the Mahābhārata.

JABALI, JĀVĀLI. A brāhmaṇa who was priest of King Daśaratha, and held sceptical philosophical opinions. He is represented in the Rāmāyaṇa as enforcing his views upon Rāma, who decidedly repudiated them. Thereupon he asserted that his atheistical arguments had been used only for a purpose, and that he was really imbued with sentiments of piety and religion. He is said to have been a logician, so probably he belonged to the Nyāya school.

JAGADDHĀTR (DHĀṬĀ). ‘Sustainer of the world.’ An epithet given to both Sarasvatī and Durgā.

JAGANMĀṬR (MĀṬĀ). ‘Mother of the world.’ One of the names of Śiva’s wife. (see Devī)

JAGANNĀTHA. ‘Lord of the world.’ A particular form of Viṣṇu, or rather of Kṛṣṇa. He is worshipped in Bengal and other parts of India, but Puri, near the town of Cuttack, in Orissa, is the great seat of his worship, and multitudes of pilgrims resort thither from all parts, especially to the two great festivals of the Snānayāṭrā.
and Rathayātrā, in the months of Jyestha and Asadha. The first of these is when the image is bathed, and in the second, or car festival, the image is brought out upon a car with the images of his brother Balarama and sister Subhadra, and is drawn by the devotees. The legend of the origin of Jagannātha is peculiar: Kṛṣṇa was killed by a hunter, and his body was left to rot under a tree, but some pious persons found the bones and placed them in a box. A devout king named Indradyumna was directed by Viṣṇu to form an image of Jagannātha and to place the bones of Kṛṣṇa inside it. Viśvakarmā, the architect of the gods, undertook to make the image, on condition of being left quite undisturbed till the work was complete. After fifteen days the king was impatient and went to Viśvakarmā, who was angry, and left off work before he had made either hands or feet, so that the image has only stumps. Indradyumna prayed to Brahma, who promised to make the image famous, and he did so by giving to it eyes and a soul, and by acting as high priest at its consecration.

JĀHNAVI. The Ganges. (see Jahnu)

JAHNU. A sage descended from Purūravas. He was disturbed in his devotions by the passage of the river Gangā, and consequently drank up its waters. He afterwards relented, and allowed the stream to issue from his ear, hence Gangā is called Jahnavī, daughter of Jahnu. (see Gangā)

JAIMINI. A celebrated sage, a disciple of Vyāsa. He is said to have received the Sāmaveda from his master, and to have been its publisher or teacher. He was also the founder of the Purva Mīmāṃsā philosophy. The text of Jaimini is printed in the Bibliotheca Indica.

JAIMINIYA-NYĀYA-MĀLA-VISTARA. A work on philosophy by Mādhava. It has been edited by Goldstücker and Cowell.

JĀJALI. A brāhmaṇa mentioned in the Mahābhārata as having by asceticism acquired a supernatural power of locomotion, of which he was so proud that he deemed himself perfect in virtue and superior to all men. A voice from the sky told him that he was inferior to Tulādhāra, a vaiśya and a trader. He went to this Tulādhāra and learnt wisdom from him.

JALARŪPA. The fish or the makara on the banner of Kāma.
JALASĀYIN. ‘Sleeping on the waters.’ An appellation of Viṣṇu, as he is supposed to sleep upon his serpent couch on the waters during the rainy season, or during the submersion of the world.

JAMADAGNI. A brāhmaṇa and a descendant of Bṛgū. He was the son of Rśčika and Satyavati, and was the father of five sons, the youngest and most renowned of whom was Paraśūrāma.

Jamadagni’s mother, Satyavati, was daughter of King Gādhi, a kṣatriya. The Viṣṇu Purāṇa relates that when Satyavati was pregnant, her brāhmaṇa husband, Rśčika, prepared a mess for her to eat for the purpose of securing that her son should be born with the qualities of a brāhmaṇa. He also gave another mess to her mother that she might bear a son with the character of a warrior. The women changed the messes, and so Jamadagni, the son of Rśčika, was born as a warrior-brāhmaṇa, and Viśvāmitra, son of the kṣatriya Gādhi, was born as a priest. The Mahābhārata relates that Jamadagni engaged deeply in study and “obtained entire possession of the Vedas”. He went to King Renu or Prasenajit of the Solar race and demanded of him his daughter Renuka. The king gave her to him, and he retired with her to his hermitage, where the princess shared in his ascetic life. She bore him five sons, Rumanvat, Suśena, Vasu, Viśvāvasu, and Paraśu-rāma, and she was exact in the performance of all her duties. One day she went out to bathe and beheld a loving pair sporting and dallying in the water. Their pleasure made her feel envious, so she was “defiled by unworthy thoughts, and returned wetted but not purified by the stream”. Her husband beheld her “fallen from perfection and shorn of the lustre of her sanctity”. So he reproved her and was exceeding wroth. His sons came into the hermitage in the order of their birth, and he commanded each of them in succession to kill his mother. Influenced by natural affection, four of them held their peace and did nothing. Their father cursed them and they became idiots bereft of all understanding. When Paraśu-rāma entered, he obeyed his father’s order and struck off his mother’s head with his axe. The deed assuaged the father’s anger, and he desired his son to make a request. Paraśu-rāma begged that his mother might be restored to life in purity, and that his brothers might regain their natural condition. All this the father granted.
The mighty Kartavirya, king of the Haśhayas, who had a thousand arms, paid a visit to the hermitage of Jamadagni. The sage and his sons were out but, his wife treated her guest with all proper respect. Unmindful of the hospitality he had received, Kartavirya threw down the trees round the hermitage, and carried off the calf of the sacred cow, Surabhi, which Jamadagni had acquired by penance. Parasurāma returned and discovered what had happened, he then pursued Kartavirya, cut off his thousand arms with arrows, and killed him. The sons of Kartavirya went in revenge to the hermitage of Jamadagni, and in the absence of Parasurāma slew the pious sage without pity. When Parasurāma found the lifeless body of his father, he laid it on a funeral pile, and vowed that he would extirpate the whole ksatriya race. He slew all the sons of Kartavirya, and “thrice seven times” he cleared the earth of the ksatriya caste.

JĀMADAGNYA. The patronymic of Parasurāma.

JĀMBAVAT. King of the bears. A celebrated gem called *syamantaka* had been given by the Sun to Satrājīt. He, fearing that Kṛṣṇa would take it from him, gave it to his brother, Prasena. One property of this jewel was to protect its wearer when good, to ruin him when bad. Prasena was wicked and was killed by a lion, which was carrying off the gem in its mouth, when he was encountered and slain by Jāmbavat. After Prasena's disappearance, Kṛṣṇa was suspected of having killed him for the sake of the jewel. Kṛṣṇa with a large party tracked the steps of Prasena, till it was ascertained that he had been killed by a lion, and that the lion had been killed by a bear. Kṛṣṇa then tracked the bear, Jāmbavat, into his cavern, and a great fight ensued between them. After waiting outside seven or eight days, Kṛṣṇa's followers went home and performed his funeral ceremonies. On the twenty-first day of the fight, Jāmbavat submitted to his adversary, gave up the gem, and presented to him his daughter, Jāmbavatī, as an offering suitable to a guest. Jāmbavat with his army of bears aided Rāma in his invasion of Lankā, and always acted the part of a sage councillor.

JĀMBAVATI. Daughter of Jāmbavat, king of the bears, wife of Kṛṣṇa, and mother of Śāmbā.
JAMBHA. Name of several demons. Of one who fought against the gods and was slain by Indra, who for this deed was called Jambhabhedin. Also of one who fought against Arjuna and was killed by Kṛṣṇa.

JAMBUDVĪPA. One of the seven islands or continents of which the world is made up. The great mountain, Meru, stands in its centre, and Bhāratavarśa or India is its best part. Its varṣas or divisions are nine in number: (1) Bhārata, south of Himalayas and southernmost of all, (2) Kīmputusa, (3) Harivarśa, (4) Ilāvṛta, containing Meru, (5) Ramyaka, (6) Hīraṇmaya, (7) Uttara-Kuru, each to the north of the preceding one, (8) Bhadrāśva and (9) Ketumāla lie respectively to the east and west of Ilāvṛta, the central region.

JAMBUMĀLI. A rākṣasa general of Rāvana. He was killed by Hanumān.

JANAKA. (1) King of Mithila, of the Solar race. When Nimi, his predecessor, died without leaving a successor, the sages subjected the body of Nimi to attrition, and produced from it a prince “who was called Janaka, from being born without a progenitor”. He was the first Janaka, and twenty generations earlier than Janaka the father of Sītā.

(2) King of Videha and father of Sītā, remarkable for his great knowledge and good works and sanctity. He is called Śrīradhvaṇa, ‘he of the plough banner’, because his daughter Sītā sprang up ready formed from the furrow when he was ploughing the ground and preparing for a sacrifice to obtain offspring. The sage Yājñavalkya was his priest and adviser. The Brāhmaṇas relate that he “refused to submit to the hierarchical pretensions of the brahmanas, and asserted his right of performing sacrifices without the intervention of priests”. He succeeded in his contention, for it is said that through his pure and righteous life he became a brāhmaṇa and one of the rājarṣis. He and his priest Yājñavalkya are thought to have prepared the way for Buddha.

JĀNAKI. A patronymic of Sītā (q.v.).

JANA-LOKA. (see Loka)

JANAMEJAYA. A great king, who was son of Parīkṣit, and great-
grandson of Arjuna. It was to this king that the Mahabharata was recited by Vaisampayana, and the king listened to it in expiation of the sin of killing a brāhmaṇa. His father, Parīksat, died from the bite of a serpent, and Janamejaya is said to have performed a great sacrifice of serpents (Nāgas) and to have conquered the Nāga people of Taksasila. Hence, he is called Sarpasattrin, ‘serpent-sacrificer’. There were several others of the same name.

JANĀRDANA. ‘The adored of mankind’ A name of Kṛṣṇa, but other derivations are offered as ‘extirpator of the wicked’, by Śankarācārya.

JANASTHĀNA. A place in the Dandaka forest where Rāma sojourned for a while in his exile.

JARAS. ‘Old age.’ The hunter who unwittingly killed Kṛṣṇa.

JARĀŚANDHA. Son of Bṛhadṛatha, and king of Magadha. Bṛhadṛatha had two wives, who after being long barren brought forth two halves of a boy. These abortions were regarded with horror and thrown away. A female man-eating demon named Jarā picked them up and put them together to carry them off. On their coming in contact a boy was formed, who cried out so lustily that he brought out the king and his two queens. The rāksasī explained what had happened, resigned the child, and retired. The father gave the boy the name of Jarāśandha, because he had been put together by Jarā. Future greatness was prophesied for the boy, and he became an ardent worshipper of Śiva. Through the favour of this god he prevailed over many kings, and he especially fought against Kṛṣṇa, who had killed Kamsa, the husband of two of Jarāśandha’s daughters. He besieged Mathurā, and attacked Kṛṣṇa eighteen times, and was as often defeated; but Kṛṣṇa was so weakened that he retired to Dvārakā. Jarāśandha had many kings in captivity, and when Kṛṣṇa returned from Dvārakā, he, with Bhīma and Arjuna, went to Jarāśandha’s capital for the purpose of slaying their enemy and liberating the kings. Jarāśandha refused to release the kings, and accepted the alternative of a combat, in which he was killed by Bhīma.

JARATKĀRU. An ancient sage who married a sister of the great serpent Vāsuki, and was father of the sage Āstīka.

JARITĀ. A certain female bird of the species called Śāṅgikā, whose
story is told in the *Mahabharata*. The saint Mandapāla, who returned from the shades because he had no son, assumed the form of a male bird, and by her had four sons. He then abandoned her. In the conflagration of the Khandava forest she showed great devotion in the protection of her children, and they were eventually saved through the influence of Mandapāla over the god of fire. Their names were Jaritāri, Sārisṛkta, Stambamitra, and Drona. They were “interpreters of the Vedas”; and there are hymns of the *Ṛgveda* bearing the names of the second and third.

**JAṬĀSURA.** A rāksasa who disguised himself as brahmana and carried off Yudhisthira, Sahadeva, Nakula, and Draupadī. He was overthrown and killed by Bhima.

**JAṬAVEDAS.** A Vedic epithet for fire. “The meaning is explained in five ways: (1) Knowing all created beings; (2) Possessing all creatures or everything existent, (3) Known by created beings; (4) Possessing Vedas, riches; (5) Possessing Vedas, wisdom. Other derivations and explanations are found in the *Brāhmanas*, but the exact sense of the word seems to have been very early lost, and of the five explanations given, only the first two would seem to be admissible for the Vedic texts. In one passage a form, Jātaveda, seems to occur.” — *Williams*. This form of the term, and the statement of Manu that the Vedas were milked out from fire, air, and the sun, may perhaps justify the explanation, ‘producer of the Vedas’.

**JAṬĀYU, JAṬĀYUS.** According to the *Rāmāyana*, a bird who was son of Viṣṇu’s bird Garuḍa, and king of the vultures. Others say he was a son of Aruṇa. He became an ally of Rāma, and he fought furiously against Rāvaṇa to prevent the carrying away of Sītā. Rāvaṇa overpowered him and left him mortally wounded. Rāma found him in time to hear his dying words, and to learn what had become of Sītā. Rāma and Lakṣmaṇa performed his funeral rites to “secure his soul in the enjoyments of heaven”, whither he ascended in a chariot of fire. In the Purāṇas he is the friend of Daśaratha. When that king went to the ecliptic to recover Sītā from Śani (Saturn), his carriage was consumed by a glance from the eye of the latter, but Jaṭāyu caught the falling king and saved him. The *Padma Purāṇa* says Daśaratha assailed Saturn because
of a dearth, and when he and his car were hurled from heaven, Jatāyu caught him.

**Jatilā.** A daughter of Gotama, who is mentioned in the *Maha-bhārata* as a virtuous woman and the wife of seven husbands.

**Jayadeva.** A poet, author of the *Gitā-Govinda* (q.v.).

**Jayadratha.** A prince of the Lunar race, son of Brāhanmanas. He was king of Sindhu, and was "indifferently termed Rāja of the Sindhus or Saindhavas, and Rājā of the Sauvīras, or sometimes in concert Sindhusauviras", the Saindhavas and Sauvīras both being tribes living along the Indus. Jayadratha married Duhsālā, daughter of Dhṛtarāstra, and was an ally of the Kauravas. When the Pāndavas were in exile he called at their forest abode while they were out hunting and Draupadi was at home alone. He had with him six brothers and a large retinue, but the resources of the Pāndavas were equal to the occasion, and Draupadi was able to supply five hundred deer with accompaniments for breakfast. This is explained by the statement that Yudhisthira, having worshipped the sun, obtained from that luminary an inexhaustible cauldron which was to supply all and every viand that might be required by the Pāndavas in their exile. Jayadratha was captivated by the charms of Draupadi, and tried to induce her to elope with him. When he was indignantly repulsed he carried her off by force. On the return of the Pāndavas they pursued the ravisher, defeated his forces, and made him prisoner. His life was spared by command of Yudhisthira, but Bhīma kicked and beat him terribly, cut off his hair, and made him go before the assembled Pāndavas and acknowledge himself to be their slave. At the intercession of Draupadi he was allowed to depart. He was killed, after a desperate conflict, by Arjuna on the fourteenth day of the great battle.

**Jayanta.** Son of Indra, also called Jaya.

**Jayantī.** Daughter of Indra. She is called also Jayantī, Deva-senā, and Tāviṣī.

**Jimūta.** A great wrestler, who was overcome and killed by Bhīma at the court of Virāta.

**Jimūtavāhana.** 'Whose vehicle is the clouds.' A title of Indra.
A name borne by several persons, and among them by the author of the Dāyabhāgā

Jiṣṇu. A name of Arjuna.

Juṣka. A Turuska or Turki king, who ruled in Kasмир and in Northern India. (see Kaniska)

Jvālāmukhi. 'Mouth of fire' A volcano. A celebrated place of pilgrimage in the Lower Himalayas, north of the Panjāb, where fire issues from the ground. According to the legend, it is the fire which Sati, the wife of Śiva, created, and in which she burnt herself

Jyāmagha. A king of the Lunar race, proverbial as “most eminent among husbands submissive to their wives”. Śaibyā, his wife, was barren, but he was afraid to take another wife till, having overcome an enemy and driven him from his country, the daughter of the vanquished king became his captive. She was beautiful, and Jyāmagha desired to marry her. He took her in his chariot and carried her to his palace to ask the assent of his queen. When Śaibyā saw the maiden, she was filled with jealousy, and angrily demanded who the “light-hearted damsel” was. The king was disconcerted, and humbly replied, “She is the young bride of the future son whom thou shalt bring forth.” It had ceased to be with Śaibyā after the manner of women, but still she bore a son who was named Vidarbha, and married the captive princess.

Jyotiṣa. Astronomy. One of the Vedāṅgas. The object of this Vedāṅga is to fix the most auspicious days and seasons for the performance of sacrifices. There has been little discovered that is ancient on this subject; only one “short tract, consisting of thirty-six verses, in a comparatively modern style, to which scholars cannot assign an earlier date than 300 years BC”.

Ka. The interrogative pronoun “who?” This word has been raised to the position of a deity. In the words of Max Müller, “The authors of the Brāhmaṇas had so completely broken with the past, that, forgetful of the poetical character of the hymns (of the Veda) and the yearning of the poets after the unknown god, they exalted the interrogative pronoun itself into a deity, and acknowledged a god Ka or Who? In the Taittiriya Brāhmaṇa, in the Kauṣitaki Brāhmaṇa, in the Tāṇḍya Brāhmaṇa, and in the Śatapatha
Kabandha

Brähmana, wherever interrogative verses occur, the author states that Ka is Prajāpati, or the lord of creatures. Nor did they stop here. Some of the hymns in which the interrogative pronoun occurred were called Kadvat, i.e., having kad or quid. But soon a new adjective was formed, and not only the hymns but the sacrifice also offered to the god were called Kāya or Who-ish. At the time of Pānini, this word had acquired such legitimacy as to call for a separate rule explaining its formation. The commentator here explains Ka by Brahman. After this, we can hardly wonder that in the later Sanskrit literature of the Purāṇas Ka appears as a recognised god, as a supreme god, with a genealogy of his own, perhaps even with a wife; and that in the laws of Manu one of the recognised forms of marriage, generally known by the name of the Prajāpati marriage, occurs under the monstrous title of Kāya.” The Mahābhārata identifies Ka with Dakṣa, and the Bhāgavata Purāṇa applies the term to Kaśyapa, no doubt in consequence of their great generative powers and similarity to Prajāpati.

KABANDHA. (1) A disciple of Sumantu, the earliest teacher of the Atharva-veda. (2) A monstrous rāksasa slain by Rāma. He is said to have been a son of the goddess Śrī. He is described as “covered with hair, vast as a mountain, without head or neck, having a mouth armed with immense teeth in the middle of his belly, arms a league long, and one enormous eye in his breast”. He was originally a Gandharva, and his hideous deformity arose, according to one account, from a quarrel with Indra, whom he challenged, and who struck him with his thunderbolt, and drove his head and thighs into his body. According to another statement, his deformity arose from the curse of a sage. When mortally wounded, he requested Rāma to burn his body, and when that was done he came out of the fire in his real shape as a gandharva, and counselled Rāma as to the conduct of the war against Rāvana. He was also called Danu.

KACA. A son of Bṛhaspati. According to the Mahābhārata he became a disciple of Śukra or Uśanas, the priest of the asuras, with the object of obtaining from him the mystic power of restoring the dead to life, a charm which Śukra alone possessed. To prevent this the asuras killed Kaca again and again, but on
both occasions he was restored to life by the sage at the intercession of Devayāni, his daughter, who had fallen in love with Kaca. They killed him a third time, burnt his body, and mixed his ashes with Śukra's wine, but Devayāni again implored her father to bring back the young man. Unable to resist his daughter's importunity, Śukra once more performed the charm, and to his surprise heard the voice of Kaca come out from his own belly. To save his own life, Śukra taught his pupil the great charm He then allowed himself to be ripped open, and Kaca, upon coming out, performed the charm, and restored his master to life. This incident is said to have caused Śukra to prohibit the use of wine to brāhmaṇas. Kaca resisted the proposals of Devayāni, and refused to make her his wife. She then cursed him, that the charms he had learnt from her father should be powerless, and he in return condemned her to be sought by no brāhmaṇa, and to become the wife of a ksatriya

KĀDAMBARĪ. A daughter of Citraratha and Madirā. Her name has been given to a well-known prose work, a kind of novel written by Vāna or Bānabhatta, in the seventh century. The work has been printed at Bombay

KADRŪ. A daughter of Dakṣa and one of the thirteen that were married to Kaśyapa. She was mother of "a thousand powerful many-headed serpents, the chief amongst whom were Śeṣa Vāsuki, . . . and many other fierce and venomous serpents". Th Viṣṇu Purāṇa, from which this is taken, names twelve, the Vāy. Purāṇa forty. Her offspring bear the metronymic Kādraveya

KAHOĐA. A learned brāhmaṇa, father of Aṣṭāvakra. He with many others was overcome in argument at the court of Janaka b. a Buddhist sage, and as a penalty was thrown into the river. Some years afterwards he was recovered by his son, who overcame the supposed Buddhist sage, and thus brought about a restoration (see Aṣṭāvakra)

KAJKASI. Daughter of the rākṣasa Sumālī and his wife Ketumati, wife of Viśravas and mother of Rāvaṇa — Muir, iv, 487, 488.

KAIKEYA. Name of a country and of its king. He was father-in-law of Kṛṣṇa, and his five sons were allies of the Pāṇḍavas. His real name appears to have been Dhṛṣṭaketu.

KAIKEYAS, KEKAYAS. The people of Kaikeya, one of the chief
nations in the war of the *Mahābhārata*. The *Ramayana* places them in the west, beyond the Sarasvati and Byas.

**KAIKEYI.** A princess of Kaikeya, wife of King Dasaratha, and mother of Bharata, his third son. She carefully tended Dasaratha when he was wounded in battle, and in gratitude he promised to grant any two requests she might make. Urged by the malignant counsels of Manthara, a female attendant, she made use of this promise to procure the exile of Rāma, and to promote the advancement of her own son, Bharata, to his place. *(see Dasaratha, Rāma)*

**KAILĀSA.** A mountain in the Himalayas, north of the Manasa lake. Śiva's paradise is said to be on Mount Kailasa, so also is Kubera's abode. It is called also Ganaparvata and Rajatādri, 'silver mountain'.

**KAITABHA.** Kaitabha and Madhu were two horrible demons, who, according to the *Mahābhārata* and the Purānas, sprang from the ear of Viṣṇu while he was asleep at the end of a *kalpa*, and were about to kill Brahma, who was lying on the lotus springing from Viṣṇu's navel. Viṣṇu killed them, and hence he obtained the names of Kaitabhajit and Madhusudana. The *Mārkaṇḍeya Purāna* attributes the death of Kaitabha to Umā, and she bears the title of Kaitabhā. The *Harvamsa* states that the earth received its name of Medini from the marrow (*medas*) of these demons. In one passage it says that their bodies, being thrown into the sea, produced an immense quantity of marrow or fat, which Nārāyana used in forming the earth. In another place it says that the *medas* quite covered the earth, and so gave it the name of Medini. This is another of the many etymological inventions.

**KAKŠIVAT, KAKŠIVĀN.** A Vedic sage, particularly connected with worship of the Āśvins. He was the son of Dirghatamas and Usīj (q.v.), and is author of several hymns in the *Ṛgveda*. He was also called Pajriya, because he was of the race of Pajra. In one of his hymns he lauds the liberality of King Svanaya. The following legend, in explanation, is given by the commentator Sāyana and the *Nītiṁañjara*: Kakśivat, having finished his course of study, took leave of his preceptor and departed homewards. As he
journeyed night came on, and he fell asleep by the roadside. In the
morning he was aroused by Rājā Svanaya, who, being pleased
with his appearance, treated him cordially and took him home.
After ascertaining his worthiness, he married him to his ten
daughters, presenting him at the same time with a hundred
niskas of gold, a hundred horses, a hundred bulls, a thousand and
sixty cows, and eleven chariots, one for each of his ten wives, and
one for himself, each drawn by four horses. With these he
returned home to his father, and recited the hymn in praise of the
munificence of Svanaya.

KAKUDMIN. A name of Raivata (q v.).

KAKUTSTHA. (see Purañjaya)

KĀLA. 'Time'. A name of Yama, the judge of the dead. In the
Atharvaaveda Time is addressed as the source and ruler of all
things. "It is he who drew forth the worlds and encompassed
them. Being their father, he became their son. There is no other
power superior to him." The Viṣṇu, Bhāgavata, and Padma
Purāṇas state that Brahmā existed in the form of Time, "but the
Purāṇas do not generally recognise Time as an element of the first
cause".

KĀLAKĀ. A wife of Kaśyapa. According to the Rāmāyaṇa and
Mahābhārata she was a daughter of Daksa, but the Viṣṇu
Purāṇa states that she and her sister Pulomā were daughters of
the dānava Vaiśvanara, "who were both married to Kaśyapa, and
bore him 60,000 distinguished dānavas, called Paulomas and
Kālakañjas, who were powerful, ferocious, and cruel". The Mahā-
bhārata states that she obtained from the deity, in reward for her
severe devotion and penance, the privilege of bringing forth
children without pain. The giants or dānavas were called after
her Kālakeyas.

KĀLAKAÑJAS, KĀLAKEYAS. Sons of Kaśyapa by his wife Kālakā.
There were many thousands of them, and they were "distinguished
dānavas, who were powerful, ferocious, and cruel".

KĀLAMUKHAS. 'Black faces.' People who sprang from men and
rākṣasa females.

KALĀNAS. (Kalyāna.) A brāhmaṇa who yielded to the inducements
of Alexander the Great and left his native country to accompany
Kāla-Nemi

the court of the conqueror. He afterwards repented of what he had done and burnt himself at Pasargada.

KĀLANEMI. (1) In the Rāmāyana a rāksasa, uncle of Rāvana. At the solicitation of Rāvana, and with the promise of half his kingdom, he endeavoured to kill Hanumān. Assuming the form of a hermit-devotee, he went to the Gandhamādana mountain, and when Hanumān proceeded thither in search of medicinal herbs, the disguised rāksasa invited him to his hermitage and offered him food. Hanumān refused, but went to bathe in a neighbouring pond. Upon his placing his foot in the water it was seized by a crocodile, but he dragged the creature out and killed it. From the dead body there arose a lovely apsaras, who had been cursed by Dakṣa to live as a crocodile till she should be released by Hanumān. She told her deliverer to be beware of Kālanemi; so Hanumān went back to that deceiver, told him that he knew him, and, taking him by the feet, sent him whirling through the air to Lāṅkā, where he fell before the throne of Rāvana in the council-room. (2) In the Purāṇas a great asura, son of Virocana, the grandson of Hiranyakaśipu. He was killed by Visnu, but was said to live again in Kaṁsya and in Kāliya.

KĀLAYAVANA. (Lit. ‘Black Yavana’, Yavana meaning a Greek or foreigner.) A Yavana or foreign king who led an army of barbarians to Mathurā against Kṛṣṇa. That hero lured him into the cave of the mighty Mucukunda, who being disturbed from sleep by a kick from Kālayavana, cast a fiery glance upon him and reduced him to ashes. This legend appears to indicate an invasion from the Himālayas. According to the Visṇu Purāṇa and Harivamsa, Kālayavana was the son of a brāhmaṇa named Garga, who had an especial spite against the Yādavas, and was begotten by him on the wife of a childless Yavana king.

KALHANA PĀNDIT. Author of the Rājatarangini, a history of Kaśmīr. He is supposed to have lived about AD 1148.

KALI. The kali yuga, personified as the spirit of evil. In playing dice kali is the ace and so is a personification of ill luck.

KĀLĪ. ‘The black’. In Vedic days this name was associated with Agni (fire), who had seven flickering tongues of flame for devouring oblations of butter. Of these seven, Kālī was the black or terrific
tongue. This meaning of the word is now lost, but it has developed into the goddess Kālī, the fierce and bloody consort of Śiva. (see Devi)

KĀLIDĀSA. The greatest poet and dramatist of India. He was one of “the nine gems” that adorned the court of King Vikramāditya at Ujjayini. Wilson inclines to the belief that this was the Vikramā-ditya whose era begins in 56 BC, but Dr. Bhāu Dāji argues in favour of Harsa Vikramāditya who lived in the middle of the sixth century, so the date of Kālidāsa is unsettled. Williams thinks that Kālidāsa wrote about the beginning of the third century. Lassen places him half a century earlier. Some believe that there was more than one poet who bore this name as an honorary title. Kālidāsa was author of the dramas Śakuntalā and Vikramorvasi, and a third drama Mālavikāgnimitra is attributed to him. Śakuntalā was translated by Sir W. Jones, and first brought Sanskrit literature to the notice of Europe. Wilson has translated Vikramorvasi, and given a sketch of Mālavikāgnimitra. The following poems are ascribed to Kālidāsa: Raghuvamśa, Kumārasambhava, Meghadūta, Ṛtusmahāra, Nalodaya, but his authorship of all these, especially of the last, may well be doubted. He was also author of the Śruttabodha, a work on prosody. The merits of Kālidāsa as a poet are well attested by his great popularity in India, as well as by the great favour with which Śakuntalā was received in Europe, and the praise it elicited from Goethe:

“Willst du die Blütte des frühen, die Früchte des späteren Jabres,
Willst du, was reizt und entzückt, willst du, was sättigt und nährt,
Willst du den Himmel, die Erde, mit einem Namen begreifen,
Nenn’ ich Śakuntalā dich, und so ist Alles gesagt.”

“Wouldst thou the young year’s blossoms and the fruits of its decline,
And all by which the soul is charmed, enraptured, feasted, fed?
Wouldst thou the earth and heaven itself in one sole name combine?
I name thee, O Śakuntalā! and all at once is said "

Lassen in his *Indische Alterthumskunde* says, "Kālidāsa may be considered as the brightest star in the firmament of Hindu artificial poetry. He deserves this praise on account of the mastery with which he wields the language, and on account of the consummate tact with which he imparts to it a more simple or more artificial form, according to the requirements of the subjects treated by him, without falling into the artificial diction of later poets or over-stepping the limits of good taste; on account of the variety of his creations, his ingenious conceptions, and his happy choice of subjects; and not less on account of the complete manner in which he attains his poetical ends, the beauty of his narrative, the delicacy of his sentiment, and the fertility of his imagination."

Many of his works have been translated, and there is a French translation of the whole by Fauche.

**KĀLIKĀ.** The goddess Kāli.

**KĀLIKĀ PURĀṆA.** One of the eighteen Upa Purāṇas. "It contains about 9000 stanzas in 98 chapters, and is the only work of the series dedicated to recommend the worship of the bride of Śiva, in one or other of her manifold forms as Girijā, Devī, Bhadrakāli Kāli, Mahāmāya. It belongs, therefore, to the Śaktta modification of Hindu belief, or the worship of the female powers of the deities. The influence of this worship shows itself in the very first pages of the work, which relate the incestuous passion of Brahma for his daughter, Sandhyā, in a strain that has nothing analogous to it in the Vāyu, Linga, or Śiva Purāṇas. The marriage of Śiva and Pārvatī is a subject early described, with the sacrifice of Dakṣa and the death of Sati. And this work is authority for Śiva's carrying the dead body about the world, and the origin of the Pīthasthānas, or places where the different members of it were scattered, and where lingas were consequently erected. A legend follows of the births of Bhairava and Vetāla, whose devotion to the different forms of Devī furnishes occasion to describe, in great detail, the rites and formulae of which her worship consists, including the chapters on sanguinary sacrifices translated in the *Asiatic Researches* (vol. V). Another peculiarity in this work is afforded by very prolix descriptions of a number of rivers and mountains at Kāmarūpa Tirtha, in Assam, and rendered holy
ground by the celebrated temple of Durgā in that country, a
Kāmāksī or Kāmākhya. It is a singular and yet uninvestigated
circumstance, that Assam, or at least the north-east of Bengal,
seems to have been, in a great degree, the source from which the
Tāntrika and Śākta corruptions of the religion of the Vedas and
Purāṇas proceeded.” — Wilson.

KĀLINDI. A name of the river Yamunā, as daughter of Kalinda
(the sun)

KALIŃGA. The country along the Coromandel coast, north of
Madras. The Calingae proximi mari of Pliny. The Purāṇas
absurdly make it one of the sons of Bali.

KĀLIYA. A serpent king who had five heads, and dwelt in a deep
pool of the Yamuna, with numerous attendant serpents. His
mouths vomited fire and smoke, and he laid waste all the country
round. Kṛṣṇa, while yet a child, jumped into his pool, when he was
quickly laced and entwined in the coils of the snakes. His
companions and friends were horrified, but Balarāma called upon
him to exercise his divine power. He did so, and the serpents were
soon overcome. Placing his foot on the middle head of Kāliya, he
compelled him and his followers to implore mercy. He spared
them, but bade Kāliya and his followers to free the earth from
their presence, and to remove to the ocean. The asura Kālanemi
is said to have been animite in him.

KALI YUGA. The fourth or present age of the world, which is to
endure for 432,000 years. It commenced in 3102 BC. (see Yuga)

KALKI, KALKIN. ‘The white horse.’ Viṣṇu’s tenth incarnation,
which is yet to come. (see Avatāra)

KALMĀṢAPĀDA. A king of the Solar race, son of Sudāsa (hence,
he is called Saudāsa), and a descendant of Ikṣvāku. His legend,
as told in the Mahābhārata, relates that while hunting in the
forest he encountered Śaktri, the eldest son of Viśiṣṭha, and as
this sage refused to get out of his way, he struck him with his
whip. The incensed sage cursed him to become a cannibal. This
curse was heard by Viśvāmitra, the rival of Vasiṣṭha, and he so
contrived that the body of the king became possessed by a man-
eating rāksasa. In this condition he caused human flesh to be
served up to a brāhmaṇa named Mitrasaha, who discovered what
it was, and intensified the curse of Śaktri by a new imprecation.
One of Kalmāśapāda’s first victims was Śaktṛi himself, and all the hundred sons of Vasistha fell a prey to his disordered appetite. After remaining twelve years in this state, he was restored to his natural condition by Vasistha. The Visnu Purāṇa tells the story differently. The king went out to hunt and found two destructive tigers. He killed one of them, but as it expired it was changed into a rāksasa. The other tiger disappeared threatening vengeance. Kalmāśapāda celebrated a sacrifice at which Vasistha officiated. When it was over and Vasistha went out, the rāksasa assumed his appearance, and proposed that food should be served. Then the rāksasa transformed himself into a cook, and, preparing human flesh, he served it to Vasistha on his return. The indignant sage cursed the king that henceforth his appetite should be excited only by similar food. A wrangle ensued, and Vasistha having found out the truth, limited the duration of his curse to twelve years. The angry king took water in his hands to pronounce, in his turn, a curse upon Vasistha, but was dissuaded from his purpose by his wife, Madayantī. “Unwilling to cast the water on the ground, lest it should wither up the grain, and equally reluctant to throw it up into the air, lest it should blast the clouds and dry up their contents, he threw it upon his own feet”, and they were so scalded by it that they became black and white, and so gained for him the name of Kalmāśapāda, ‘spotted feet’. Everyday for twelve years, at the sixth watch of the day, he gave way to his cannibal appetite, “and devoured multitudes of men”. On one occasion he devoured a brāhmaṇa in the midst of his conjugal happiness, and the brāhmaṇa’s wife passed upon him a curse that he should die whenever he associated with his wife. At the expiration of Vasistha’s curse, the king returned home, but, mindful of the Brāhmaṇi’s imprecation, he abstained from conjugal intercourse. By the interposition of Vasistha, his wife, Madayantī, became pregnant, and bore a child in her womb for seven years, when she performed the Caesarean operation with a sharp stone, and a child came forth who was called Aśmaka (from Aśman, ‘a stone’).

Kalpa

Kalpa. A day and night of Brahmā 4,320,000,000 years. (see Yuga)

Kalpa, Kalp Sūtras. Ceremonial; one of the Vedāṅgas. A
ceremonial directory or rubric expressed in the form of *sūtras*, short technical rules.

**KĀMA, KĀMADEVA.** The god of love. Eros, Cupid. In the *Ṛgveda* (X.129) desire is said to have been the first movement that arose in the One after it had come into life through the power of fervour or abstraction. "Desire first arose in It, which was the primal germ of mind; (and which) sages, searching with their intellect, have discovered in their heart to be the bond which connects entity with non-entity." "It is well known," observes Dr. Muir, "that Greek mythology connected Eros, the god of love, with the creation of the universe somewhat in the same way." "This Kāma or desire, not of sexual enjoyment, but of good in general, is celebrated in a curious hymn of the *Atharvaveda*", which exalts Kāma into a supreme God and Creator: "Kāma was born the first. Him neither gods, nor fathers, nor men have equalled. Thou art superior to these and for ever great." In another part of the same Veda Kāma appears to be first desire, then the power which gratifies the desire. Kāma is also in the same Veda often identified with Agni, and when "distinguished from each other, Kāma may be looked upon as a superior form of the other deity". According to the *Taittiriya Brāhmaṇa*, he is the son of Dharma, the god of justice, by Śraddhā, the goddess of faith; but according to the *Harivamsa* he is son of Lakṣmī. Another account represents him as springing from the heart of Brahmā. A fourth view is that he was born from water, wherefore he is called Irāja, 'the water-born'; a fifth is that he is Ātmabhū, 'self-existent', and therefore he is called, like other of the gods, Aja, 'unborn', or An-anya-ja, 'born of no other'. In the *Purāṇas* his wife is Rati or Revā, the goddess of desire. He inspired Śiva with amorous thoughts of Pārvatī while he was engaged in penitential devotion, and for this offence the angry god reduced him to ashes by fire from his central eye. Śiva afterwards relented and allowed Kāma to be born again as Pradyumna, son of Kṛṣṇa and Rukminī or Māyā, 'delusion'. He has a son named Aniruddha, and a daughter, Trśā. He is lord of the apsarases or heavenly nymphs. He is armed with a bow and arrows: the bow is of sugar-cane, the bowstring a line of bees, and each arrow is tipped with a distinct flower. He is usually represented as a handsome youth riding on a parrot and attended
by nymphs, one of whom bears his banner displaying the _makara_, or a fish on a red ground

The mysterious origin of Kāma and the universal operation of the passion he inspires have accumulated upon him a great variety of names and epithets. Among his names are Isma, Kañjana and Kinkira, Mada, Rāma or Ramana and Smara. As produced in the mind or heart he is Bhavaja and Manoja. As Pradyumna, son of Kṛṣṇa, he is Kūrṣṇi, and as son of Laksml he is Māyi or Māyasuta and Śrīnandana. As reduced to ashes by Śiva he is Ananga, 'the bodiless'. He is Abhirupa, 'the beautiful', Darpaka and Dipaka, 'the inflamer'; Gadaññitru, Grdhu, and Gṛtṣa, 'lustful or sharp'; Kamana and Kharu, 'desirous', Kandarpa, 'the inflamer of Brahmā'; Kantu, 'the happy'; Kalakeli, 'the gay or wanton'; Māra, 'destroyer'; Māyi, 'deluder', Madhudipa, 'the lamp of honey or of spring'; Muhira, 'the bewilderer'; Murmura, 'the crackling fire'; Rāgavṛnta, 'the stalk of passion'; Rupastra, 'the weapon of beauty'; Ratanārīchā, 'the voluptuary'; Samantaka, 'destroyer of peace'; Sansāra-guru, 'teacher of the world'; Smara, 'remembrance'; Śrīngārayoni, 'source of love'; Tīthi, 'fire'; Vāma, 'the handsome'. From his bow and arrows he is called Kusumayudha, 'armed with flowers'; Puspa-dhanus, 'whose bow is flowers'; and Puspaśara, 'whose arrows are flowers'. From his banner he is known as Makaraketu; and from the flower he carries in his hand he is Puspaketana.

KĀMADHENU. The cow which grants desires, belonging to the sage Vasistha. She was produced at the churning of the ocean. Among the examples of her supernatural powers was the creation of a host of warriors who aided Vasistha against Kārtavirya. She is called also Kāmaduh, Śavalā, and Surabhi.

KĀMĀKŚI. A form of Devi worshipped at Kamarupa-tirtha in Assam. (see Kālikā Purāṇa)

KĀMANDAKI. Author of a work known by his name on "The Elements of Polity". The text has been printed in the Bibliotheca Indica by Rājendra Lāla Mittra.

KĀMARŪPA. The north-eastern part of Bengal and the western portion of Assam. The name still survives as Kāmrūp.

KĀMBOJAS. A race or tribe always associated with the tribes
living to the north-west, and famous for their horses. They were among the races conquered by King Sagara.

KĀMPILYA. The city of King Drupada in the country of the Pāncālas, where the svayamvara of Draupadi was held. It corresponds with the Kampila of modern times, situated in the Doāb on the old Ganges, between Badāūn and Farrukhābād.

KĀMYAKA. The forest in which the Pāṇḍavas passed their exile on the banks of the Sarasvati.

KANĀDA. The sage who founded the Vaiśeṣika school of philosophy. (see Darśana)

KĀΝCI. One of the seven sacred cities, hodie Conjeveram.

KANDARPA. The Hindu Cupid. (see Kāma)

KĀΝDARSI. A rṣi who teaches one particular kānda or part of the Vedas.

KĀΝDU. A sage who was beguiled from long and severe austerities by Pramlocā, a nymph sent from heaven by Indra for this purpose. He lived with her some hundreds of years, which seemed to him only as a day, but he at length repudiated her and “went to the region of Visnu.” Pramlocā gave birth, in an extraordinary manner, to his daughter Mārisā (q.v).

KANISKA. “Huśka, Juska, Kaniska”. These are the names recorded in the Rāja Taranginī of three great Turuska, that is Turk or Tatar, kings, who were of the Buddhist religion. It may, perhaps, be taken for granted that Huśka and Juśka come in their natural succession, for the names might be transposed without detriment to the metre; but the short syllable of the name Kaniska is required where it stands by the rules of prosody, so that the position of the name in the verse is not decisive of his place in the succession of kings. Nothing is known of Juśka beyond the simple recital of his name as above quoted, but the names of Kaniska and Huśka (or Huviska) have been found in inscriptions and upon coins, showing that their dominions were of considerable extent in northern India, and that they were, as the Rājataranginī represents, great supporters of the Buddhist religion. The name of Kaniska has been found in inscriptions at Mathurā, Manikyāla, Bhāwalpur, and Zeda, while his name appears on the corrupt...
Kamsa

Greek coins as Kanerki Huviska's name has been found at Mathurā and on a metal vase from Wardak in Afghanistan, on the coins his name is represented as Oerkī Kaniska preceded Huviska, and it is certain that their reigns covered a period of fifty-one years, and probably more. The time at which they reigned seems to have been just before the Christian era. A Roman coin of the date 33 BC was found in the tope of Manikyāla, which was built by Kaniska.

KAMSĀ. A tyrannical king of Mathurā, son of Ugrasena and cousin of Devaki the mother of Krśna, so he was the cousin, not the uncle, of Krśṇa, as he is often called. He married two daughters of Jarāsandha, king of Magadhā. He deposed his father. It was foretold that a son born of Devaki should kill him, so he endeavoured to destroy all her children. But Balarāma, her seventh son, was smuggled away to Gokula, and was brought up by Rohini. When Krśṇa the eighth was born his parents fled with him. The tyrant then gave orders for a general massacre of all vigorous male infants. Kamsa became the great persecutor of Krśṇa, but was eventually killed by him. Kamsa is also called Kalāṅkura, 'crane'. He is looked upon as an asura, and is in some way identified with the asura Kālanemi.

KAMSĀ-BADHA. A drama in seven acts upon the destruction of Kamsa by Krśṇa. The author is called Krśna Kavi, and the play was probably written about two centuries ago. It is weak as a drama, but "the language is in general good, although highly elaborate". — Wilson.

KĀṈVA. (see Śatapatha Brāhmaṇa)

KĀṈVA. Name of a ṛsi to whom some hymns of the Rgveda are ascribed; he is sometimes counted as one of the seven great ṛsis. The sage who brought up Śakuntalā as his daughter. There are several others of the same name.

KĀṈVAS. The descendants or followers of Kanva.

KĀṈYAKUBJA. The modern form of the name is Kānnauj or Kinnauj, spelt in a variety of ways. (1) An ancient city of Hindustan on the Kāli-nādi, an affluent of the Ganges, and lying a little to the west of the latter. It was once the capital of a powerful dynasty. It was known to classical geographers as "Canogyza"
The name means “humpbacked damsel”, and refers to a legend relating to the hundred daughters of King Kuśanābha, who were all made crooked by Vāyu for refusing to comply with his licentious desires. 2. A great national division of the brāhmaṇa caste. (see Brāhmaṇa)

KANYĀ-KUMĀRĪ. ‘The virgin-damsel’. A name of Durgā. Her worship extended to the southernmost extremity of India in the days of Pliny, and ‘Kumāri’ still appears in the name Cape Comorin.

KAPARDIN. ‘Wearing the kaparda’, a peculiar braid or knot of hair. This epithet is applied to Śiva, to one of the Rudras, and some others.

KAPIDHVĀJA. An epithet of Arjuna, because he bore an ape (kapi) on his standard (dhvaja).

KAPILA. A celebrated sage, the founder of the Sāmkhya philosophy. The Hartvamsa makes him the son of Vitatha. He is sometimes identified with Viśnu and sometimes with Agni. He is said to have destroyed the hundred thousand sons of King Sagara with a glance. (see Sagara)

KAPILA, KAPILAVASTU. A town on the river Rohini, an affluent of the Rāpti, which was the capital of Śuddhodana, the father of Gotama Buddha.

KAPILA PURĀNA. (see Purāna)

KAPIŚĀ. Mother of the Piśācas, who bear the metronymic Kāpiśeya.

KARĀLI. ‘Dreadful, terrible.’ In Vedic times one of the seven tongues of Agni (fire), but in later days a name of the terrible consort of Śiva. (see Devī)

KARDAMA. According to the Mahābhārata and Rāmāyana, he is one of the Prajāpatis who sprang from Brahmā. According to other authorities, he, or another sage of the same name, was a son of Dakṣa or a son of Pulaha.

KARMA-MĪMĀMSĀ. The Pūrva Mīmāmsā. (see Darśana)

KARMA-MĪMĀMSA-SŪTRA. A work on the Vedānta philosophy, ascribed to Jaimini.

KARṇA. Son of Prthu or Kunti by Sūrya, the sun, before her
Karna-Prāvaranas

Karna was thus half-brother of the Pāndavas, but this relationship was not known to them till after his death. Kunti, on one occasion, paid such attention to the sage Durvāsas, that he gave her a charm by virtue of which she might have a child by any god she preferred to invoke. She chose the sun, and the result was Karna, who was born equipped with arms and armour. Afraid of censure and disgrace, Kunti exposed the child on the banks of the Yamuna, where it was found by Nandana or Adhiratha, the sūta or charioteer of Dhṛtarāstra. The charioteer and his wife, Rādhā, brought him up as their own, and the child passed as such. When he grew up, Indra disguised himself as a brāhmaṇa, and cajoled him out of his divine cuirass. He gave him in return great strength and a javelin charged with certain death to whomsoever it was hurled against. Karna became king of Anga or Bengal. Some authorities represent his foster-father as having been ruler of that country, but others say that Karna was made king of Anga by Duryodhana, in order to qualify him to fight in the passage of arms at the svayamvara of Draupadi. This princess haughtily rejected him, saying, “I wed not with the base-born”. Karna knew that he was half-brother of the Pāndavas, but he took the side of their cousins, the Kauravas, and he had especial rivalry and animosity against Arjuna, whom he vowed to kill. In the great battle he killed Ghatotkaca, the son of Bhima, with Indra’s javelin. Afterwards there was a terrific combat between him and Arjuna, in which the latter was nearly overpowered, but he killed Karna with a crescent-shaped arrow. After Karna’s death his relationship to the Pāndavas became known to them, and they showed their regret for his loss by great kindness to his widows, children, and dependants. From his father, Vikarttana (the sun), Karna was called Vaikarttana; from his foster-parents, Vāsusena; from his foster-father’s profession, Adhirathi and Sūta; and from his foster-mother, Rādheya. He was also called Āngarāja, ‘king of Anga’; Campādhipa, ‘king of Campā’; and Kāntina, ‘the bastard’.

KARṇA-PRĀVARANAS. Men whose ears served them for coverings. They are mentioned in the Mahābhārata, Rāmāyana, and other works.

KARṇĀTĀ, KARṇĀTAKA. The country where the Canarese
language is spoken, in the central districts of the Peninsula, including Mysore. The name “Carnatic” is derived from this

KÄRTAVÍRYA. Son of Kṛtavirya, king of the Haihayas. This is his patronymic, by which he is best known; his real name was Arjuna. “Having worshipped a portion of the divine being called Dattātreya, sprung from the race of Atri, he sought and obtained these boons, viz., a thousand arms and a golden chariot that went wheresoever he willed it to go; the power of restraining wrong by justice; the conquest of the earth and the disposition to rule it righteously; invincibility by enemies, and death at the hands of a man renowned over the whole world. By him this earth was perfectly governed”, and of him it is said. “No other king shall ever equal Kārtavirya in regard to sacrifices, liberality, austerities, courtesy, and self-restraint.” “Thus he ruled for 85,000 years with unbroken health, prosperity, strength, and valour.” — VP. He visited the hermitage of Jamadagni, and was received by that sage’s wife with all respect; but he made an ill return for her hospitality, and carried off by violence “the calf of the milch-cow of the sacred oblation”. For this outrage Parasurāma cut off his thousand arms and killed him. In another place a different character is given to him, and more in accordance with his behaviour at Jamadagni’s hut. “He oppressed both men and gods”, so that the latter appealed to Viṣṇu for succour. That god then came down to the earth as Parasurāma for the especial purpose of killing him. Kārtavirya was the contemporary of Rāvana, and when that demon monarch came “in the course of his campaign of conquest to Mahismatl (the capital of Kārtavirya), he was captured without difficulty, and was confined like a wild beast in a corner of his city.” The statement of the Vāyu Purāṇa is that Kārtavirya invaded Lankā, and there took Rāvana prisoner.

KĀRTTIKEYA. The god of war and the planet Mars, also called Skanda. He is said in the Mahābhārata and Rāmāyana to be the son of Śiva or Rudra, and to have been produced without the intervention of a woman. Śiva cast his seed into fire, and it was afterwards received by the Ganges: Kārttikeya was the result; hence, he is called Agnibhū and Gaṅgāja. He was fostered by the Pleiades (Kṛttikā), and hence he has six heads and the name Kārttikeya. His paternity is sometimes assigned to Agni (fire);
Karūṣas

Gangā (the Ganges) and Pārvatī are variously represented to be his mother. He was born for the purpose of destroying Tāraka, a dāitya whose austerities had made him formidable to the gods. He is represented riding on a peacock called Paravāni, holding a bow in one hand and an arrow in the other. His wife is Kaumāri of Senā. He has many titles: as a warrior he is called Mahasena, Senāpati; Siddhasena, ‘leader of the Siddhas’; and Yudharangana; also Kumāra, the boy; Guha, ‘the mysterious one’; Śaktidharā ‘spear-holder’, and in the south he is called Subrahmanyā. He is Gangā-putra, ‘son of the Ganges’; Sarabhū, ‘born in the thicket’; Tārakajit, ‘vanquisher of Tāraka’; Dvadaśakara and Dvadaśākṣa, ‘twelve-handed’ and ‘twelve-eyed’; Rjukāya, ‘straight-bodied’ (see Krauñca)

KĀR.UŠAS. A people of Mālwa, inhabiting the back of the Vindhyā mountains. They are said to be deceased from Karusa, one of the sons of the Manu Vaivasvata.

KĀŚI. Benares.

KĀŚI KHANḍA. A long poem, forming a part of the Skanda Purāṇa. It gives a very minute description of the temples of Śiva in and around Benares, and is presumably anterior to the Mahomedan conquest. (see Skanda Purāṇa)

KĀŚYAPA. A Vedic sage to whom some hymns are attributed. All authorities agree in assigning to him a large part in the work of creation. According to the Mahābhārata, the Rāmāyaṇa, and the Purāṇas, he was the son of Marīci, the son of Brahmā, and he was father of Vivasvat, the father of Manu, the progenitor of mankind. The Satapatha Brāhmaṇa gives a different and not very intelligible account of his origin thus: “Having assumed the form of a tortoise, Prajāpati created offspring. That which he created he made (akarot); hence the word kūrma (tortoise). Kaśyapa means tortoise; hence men say, ‘All creatures are descendants of Kaśyapa’. This tortoise is the same as Āditya.” The Aṭharavaveda says, “The self-born Kaśyapa sprang from Time”, and Time is often identical with Viṣṇu. The Mahābhārata and later authorities agree in representing that Kaśyapa married Aditi and twelve other daughters of Dakṣa. Upon Aditi he begat the Ādityas, headed by Indra, and also Vivasvat, and “to Vivasvat was born the wise and
mighty Manu” The Rāmāyana and Visnu Purāṇa also state that “Visnu was born as a dwarf, the son of Aditi and Kāśyapa” By his other twelve wives he had a numerous and very diversified offspring: demons, nāgas, reptiles, birds, and all kinds of living things. He was thus the father of all, and as such is sometimes called Prajāpati. He is one of the seven great rṣis, and he appears as the priest of Paraśurāma and Rāmacandra.

KĀTANTRA. A Sanskrit grammar by Sarvavarman. Edited by Eggeling for the Bibliotheca Indica.

KATAPRŪ. ‘Worm.’ A class of beings similar to or identical with the Vidyādharas.

KATHA. Name of a Upanisad (q v ) It has been translated by Dr Roer in the Bibliotheca Indica.

KĀTHAKA. A school or recension of the Yajurveda, occupying a position between the Black and the White. It is supposed to be lost.

KATHĀRNAVA. ‘Sea of stories.’ A compilation of miscellaneous stories in four books; the first two are the originals of the Hindi Baitāla Pacīsi and Singhāsana Battīsi

KATHĀ-SARIT-SĀGARA. ‘The ocean of the rivers of stories.’ A collection of popular stories by Somadeva Bhatta of Kaśmīr, made about the beginning of the twelfth century AD It is drawn from a larger work called Brhatkathā. The text has been printed and in part translated by Brockhaus.

KĀTYĀYANA. An ancient writer of great celebrity, who came after Pānini, whose grammar he completed and corrected in what he called Vārttikas, ‘supplementary rules and annotations’. He is generally identified with Vararuci, the author of the Prākyta Prakāśa. Max Müller places him in the second half of the fourth century BC; Goldstücker in the first half of the second century BC; Weber about twenty-five years BC. Besides his additions to Pānini’s Grammar, he was the author of the Śrauta-sūtras which bear his name, and of the Yajurveda Prātiśākhya. His sūtras have been edited by Weber. A story in the Kathā-sarit-sāgara makes him the incarnation of a demigod named Puṣpadanta. A Kātyāyana was author also of a Dharmaśāstra.
KATYAYANI. A name of Durga (see Devi).

KAUMARA. The creation of the Kumara (q.v.).

KAUMODAKI. The mace of Kṛṣṇa, presented to him by Agni when engaged with him in fighting against Indra and burning the Khandava forest.

KAUNDINYA. An ancient sage and grammarian. He offended Śiva, but was saved from that god's wrath by Viṣṇu. He was hence called Viṣṇugupta, 'saved by Viṣṇu'.

KAUNTEYA. Son of Kunti. A metronymic applicable to Yudhishthira, Bhima, and Arjuna, but commonly applied to Arjuna.

KAURAVA. Descendants of Kuru. A patronymic especially applied to the sons of Dhṛtarāstra (see Mahābhārata).

KAUSALYA. (mas.), KAUSALYĀ (fem.) Belonging to the Kosala nation. There are several women known by this name. The wife of Puru and mother of Janamejaya. The wife of Daśaratha and mother of Rāma. (see Daśaratha) The mother of Dhṛtarāstra and the mother of Pāṇḍu both were known by this name, being daughters of a king of Kāśi.

KAUSHAMB. The capital of Vatsa, near the junction of the Ganges and Jumna. An inscription found at Karra on the Ganges mentions that place as being situated in Kausāmbimandala, the circle of Kausāmbi; but General Cunningham identifies the place with the village of Kosam, said to be still called Kosāmīnagar on the Jumna, about thirty miles above Allahabad. It is the scene of the drama Ratnāvalī.

KAUSHITAKI. (1) A śākha of the Ṛgveda. (2) (Kaushitaki) the name of a Brāhmaṇa, and Āranyaka, and an Upanisad. (see those terms) The Brāhmaṇa has been published with a translation by Professor Cowell in the Bibliotheca Indica.

KAUSHIKA. A devotee mentioned in the Mahābhārata as having gone to a hell of torment for having pointed out to robbers a road by which they pursued and killed some persons who fled from them.

KAUSHIKAS. Descendants of Kuśika (q.v.). In one of the hymns of the Ṛg the epithet is given to Indra.

KAUSHIKI. The river Kośī in Bihār, but there were more rivers
than one bearing this name. Satyavatī, mother of Jamadagni, is said to have been changed into a river of this name

KAUSTUBHA. A celebrated jewel obtained at the churning of the ocean, and worn by Viṣṇu or Kṛṣṇa on his bosom.

KAṬṬILYA. Another name of Cānaka, the minister of Candragupta (see Cānaka)

KAUTSA. A rationalistic philosopher, who lived before the days of Yāska the author of the Nirukta. He regarded "the Veda as devoid of meaning, and the Brāhmaṇas as false interpretations" Yāska replied to his objections.

KAUTUKA-SARVASVA. A modern farce, in two acts, by a Pandit named Gopinātha. "It is a satire upon princes who addict themselves to idleness and sensuality, and fail to patronise the Brāhmaṇas." — Wilson.

KAVAŚA, KAVAŚA-AI'LŪSA. Son of Iluśa by a slave girl He was author of several hymns in the tenth book of the Rgveda. The Aitareya Brāhmaṇa relates that the ṛṣis were performing a sacrifice on the Sarasvatī, and that Kavasa was with them; but they drove him from among them because he was the son of a slave, and therefore unworthy to drink the water of the Sarasvatī. When he was alone in the desert, a prayer was revealed to him by which he prevailed over the Sarasvatī, and its waters came and surrounded him. The ṛṣis saw this, and knowing that it was by the special favour of the gods, they admitted him to their society.

KAVIRĀJA. Author of a poem of studied ambiguity called Rāghava-Pāndaviyam (q.v.).

KĀVYA-DARŚA. 'Mirror of poetry'. A work on the Ars Poetica by Śri Daṇḍī. It has been printed in the Bibliotheca Indica.

KĀVYA-PRAKĀŚA. A work on poetry and rhetoric by Mammaṭa Bhaṭṭa of Kaśmīr. It has been printed at Calcutta.

KAVYAS, KĀVYAS. A class of pīṭras; according to some they are the Manes of men of the third caste.

KĀYAVYA. The son of a kṣatriya by a Niśāda female, who is related in the Mahābhārata to have risen by virtue, knowledge, and devotion from the state of a dasyu to perfection.

KEDĀRĒṢA, KEDĀRANĀTHA. A name of Śiva. Name of one of the
twelve great lingas. It is a shapeless mass of stone at Kedarana\th\ta in the Himalayas. (see Linga)

KEKAYA. (see Kaikeya)

KELIKILA. A demigod attendant upon Śiva.

KENA, KENOPANISAD. Name of an Upanisad translated by Dr. Roer for the Bibliotheca Indica

KERAKAS. One-footed men who live in forests, according to the Mahābhārata.

KERALA. The country of Malabar proper on the western coast.

KEŚAVA. 'Having much or fine hair' A name of Viṣṇu or Kṛṣṇa.

KEŚI, KEŚIN. In the Mahābhārata, a demon who fought with and was defeated by Indra. In the Purāṇas, a daitya who took the form of a horse and attacked Kṛṣṇa, but was killed by that hero's thrusting his arm into his jaws and rending him asunder.

KEŚINI. Wife of Viṣṇavas and mother of Rāvana; also called Kaikasi.

KEŚIDHVAJA. Son of Kṛtadhvaja. Keśidhvaja "was endowed with spiritual knowledge", and he had a cousin, Khândikya, who "was diligent in the way of works and was renowned for religious rites". There was contention and hostilities between them, and Khândikya was driven from his dominions. But they subsequently became useful to each other and friendly. Khândikya by his practical religion enabled Keśidhvaja to make atonement for the killing of a cow, and Keśidhvaja initiated Khândikya in the mysteries of spiritual meditation (yoga).

KETU. The descending node in astronomy, represented by a dragon's tail; also a comet or meteor, and the ninth of the planets. He is said to be a dānava, and son of Vipracitti and Simhikā. He is also called Akaca, 'hairless'; Asleśabhava, 'cut off'; Munda, 'bald'. (see Rāhu)

KHĀNDAVA, KHĀNDAVA-PRASTHA. A forest and country on the banks of the Yamunā, which the Pāṇḍavas received as their moiety when Dhṛtarāṣṭra divided his kingdom. In it they built the city of Indraprastha and made it their capital. The forest was consumed with fire by the god Agni assisted by Kṛṣṇa and Arjuna.
KHĀNDIKYA. (see Kesidhvaja)

KHARA. A man-eating rāksasa, the younger brother of Rāvana. He was killed by Rāmacandra

KHAHVARA. A dwarf. (see Vālakhilya)

KHAŚĀ. A daughter of Dakṣa, wife of Kaśyapa, and mother of the yaksas and rāksasas, called after her Khaśātmajas.

KHAŚAS, KHAŚĀKAS, KHAŚIKAS An outlying or border people classed with the Śakas and other northern tribes. Professor Wilson thought that traces of them might be sought among the barbarous tribes on the north-east of Bengal, the Khasiyyas

KHAŚAVANGA (also called Dilipa) (1) A prince of the Solar race. In a battle between the gods and the demons he rendered great assistance to the former, who desired him to ask a boon. He begged that he might know the duration of his life, and the answer was, “Only an hour”. He hastened to the world of mortals, and by earnest prayer he became united with the supreme being, Viṣṇu. “Like unto Khatvāṅga will there be no one upon earth, who, having come from heaven and dwelt an hour amongst men, became united with the three worlds by his liberality and knowledge of truth.” — VP. (2) A club; the club of Śiva, it is also called Khinkhira and Pāṅsula

KICAKA. Brother-in-law of the king of Virāta, who was commander of the forces and general director of the affairs of the kingdom. He made love to Draupadī, and was slain by Bhīma, who rolled his bones and flesh into a ball, so that no one could tell how he was killed.

KIKATA. A country inhabited by people who were not Āryans; it is identified with Magadha or South Bihār.

KILATĀKULI. (Kilata + Akuli.) Two priests of the asuras, who according to the Śatapatha Brāhmaṇa, exercised a special influence between Manu and an “asura-slaying voice”.

KIMPURUṢA. ‘What man?’ An indescribable man; one of a low type, partaking of the nature and appearance of animals. In later times it is synonymous with Kinnara. Name of a region between Himavat and Hemakūṭa. (see Jambudvīpa) Also of a king of the latter region.
KINNARAS. 'What men?' Mythical beings with the form of a man and the head of a horse. They are celestial choristers and musicians, dwelling in the paradise of Kubera on Kailasa. They sprang from the toe of Brahma with the yaksas, but, according to others, they are sons of Kashyapa. They are also called Asvamukhas Turangavaktras, 'horse-faced', and Mayus.

KIRATARJUNIYA. A poem descriptive of the combat between Śiva in the guise of a Kirata or mountaineer and the Pandu prince Arjuna. The story is first told in the Mahabharata, and has been worked up in this artificial poem of eighteen cantos by Bharavi. Part of it has been translated into German by Schutz. There are several editions of the text. (see Arjuna)

KIRATAS. Foresters and mountaineers living in the mountains east of Hindustan. (There is a tribe in the Central Himalayas called Kirantis.) They are described in the Rāmayana as "islanders, who eat raw fish, live in the waters, and are mentigers" (men below and tigers above, according to the commentator). Their females are described as "gold-coloured and pleasant to behold", and as having "sharp-pointed hair-knots". They are perhaps the Cirrhadae placed on the Coromandel coast by classic writers.

KIRITIN. 'Crowned with a diadem.' A title of Indra and also of Arjuna.

KIRMIRA. A monster rākṣasa, brother of Vaka. He opposed the entrance of the Pândavas into Kāmyaka forest, and threatened that he would eat Bhima. A furious combat ensued, in which Bhima and he hurled large trees at each other, but the demon was at length strangled and had all his bones broken by Bhima.

KISKINDHĀ. A country in the peninsula, thought to be in the Mysore, which was taken by Rāma from the monkey king Bālī, and given back to his brother Sugrīva, the friend and ally of Rāma. The capital city was Kiṣkindhā.

KOHALA. An ancient sage, to whom the invention of the drama is attributed; also a writer on music.

KOSALA. A country on the Sarayu river, having Ayodhyā for its capital. The name is variously applied to other countries in the east, and in the south, and in the Vindhya mountains. It probably widened with the dominions of its rulers, and part of Birar is
called Dakṣina-Kosala, the Southern Kosala.

**KOTAVI, KOTARI, KOTÍAVI.** 'A naked woman' A mystical goddess, the tutelary deity of the daityas, and mother of Bāna, the demon. The name is sometimes applied to Durgā.

**KRAMA-PĀTHA.** (see Pātha)

**KRATU.** One of the Prajāpatis, and sometimes reckoned among the great rṣis and mind-born sons of Brahmā. (see Rṣi) The *Visnu Purāṇa* says that his wife Samnati brought forth the 60,000 Vālikhilyas, pigmy sages no bigger than a joint of the thumb.

**KRAUṆCA.** (1) A pass situated somewhere in the Himalayas, said to have been opened by Parasurāma with his arrows to make a passage from Kailāsa to the southwards. The *Vāyu Purāṇa* attributes the splitting of the mountain to Kārttikeya. Indra and Kārttikeya had a dispute about their respective powers, and agreed to decide it by running a race round the mountain. They disagreed as to the result, and therefore appealed to the mountain, who untruly decided in favour of Indra. "Kārttikeya hurled his lance at the mountain and pierced at once it and the demon Mahiśa." (2) A confederate of the demon Tāraka, against whom Kārttikeya led the gods and triumphed. (3) One of the seven Dvīpas. (see Dvīpa)

**KRAYVĀD.** 'A flesh-eater'. A rākṣasa or any carnivorous animal. In the Veda, Agni is in one place called a Kravyād of terrible power. Fire is also a Kravyād in consuming bodies on the funeral pile. (see Agni).

**KRPA.** Son of the sage Śaradvat, and the adopted son of King Śāntanu. He became one of the privy council at Hastināpura, and was one of the three surviving Kuru warriors who made the murderous night attack upon the camp of the Pāṇḍavas. He was also called Gautama and Śaradvata. (see Krpā and Mahābhārata)

**KṞPA, KṞPI.** Wife of Droṇa and mother of Aśvatthāman. The sage Śaradvata or Gautama so alarmed Indra by his austerities that the god sent a nymph to tempt him. Though she was unsuccessful, two children were found born to the sage in a tuft of grass. King Śāntanu found them and brought them up out of compassion (krpā), whence their names, Krpa and Krpā. The children passed as Śāntanu's own. Droṇa was a brāhmaṇa and
Śāntanu a ksatriya. The myth makes Kṛṣṇa a brahmani, and so accounts for her being the wife of Drona. The Visnu Purāṇa represents them as children of Satyadhṛiti, grandson of Saradvata by the nymph Urvasī, and as being exposed in a clump of long grass.

Kṛṣṇa. ‘Black.’ This name occurs in the Rgveda, but without any relation to the great deity of later times. The earliest mention of Kṛṣṇa, the son of Devaki, is in the Chāndogya Upanisad, where he appears as a scholar. There was a rṣi of the name who was a son of Viśvaka. There was also a great asura so named, who with 10,000 followers committed fearful devastation, until he was defeated and skinned by Indra. In another Vedic hymn, 50,000 Kṛṣṇas are said to have been slain, and it is added in another that his pregnant wives were slain with him that he might leave no posterity. This is supposed to have reference to the rāksasas or to the dark-coloured aborigines of India.

The modern deity Kṛṣṇa is the most celebrated hero of Indian mythology, and the most popular of all the deities. He is said to be the eighth avatāra or incarnation of Viṣṇu, or rather a direct manifestation of Viṣṇu himself. This hero, around whom a vast mass of legend and fable has been gathered, probably lived in the Epic age, when the Hindus had not advanced far beyond their early settlements in the north-west. He appears prominently in the Mahābhārata, where his character is invested with a certain degree of mysticism. Additions and interpolations have raised him to divinity, and it is in the character of the “Divine One” that he delivered the celebrated song, Bhagavad Gītā, a production of comparatively late date, now held to be part of the great epic. In this work he distinctly declares himself to be the Supreme Being. He says: “All this universe has been created by me; all things exist in me”; and Arjuna addresses him as “the supreme universal spirit, the supreme dwelling, the eternal person, divine, prior to the gods, unborn, omnipresent.” The divine character of Kṛṣṇa having thus been established, it was still further developed in the Harivamsa, a later addition to the Mahābhārata; and in the Purāṇas, especially in the Bhāgavata Purāṇa, it attained full expansion. There the story of the life of Kṛṣṇa, from his earliest days, is related with minute details, and
it is upon this portion of his life that the popular mind delights to dwell. The mischievous pranks of the child, the follies of the boy, and the amours of the youth, are the subjects of boundless wonder and delight. All these stories, as told in the Bhāgavata Purāna, have been made accessible and popular by the Hindi translation known by the name Prem Sāgar, ‘ocean of love’, and by other versions. Much of the story of the early days of Kṛṣṇa is thus of comparatively modern invention, while the incidents of his relations with the Pāṇḍava princes are among the most ancient.

Kṛṣṇa was of the Yādava race, being descended from Yadu, one of the sons of Yayāti. The Yādavas of old were a pastoral race, and dwelt on the river Yamunā (Jumna), in Vṛndāvana, on the western side, and in Gokula on the other. In those days, Kamsa, Rājā of the Bhojas, having deposed his father, Ugrasena, ruled in the city of Mathurā, near Vṛndāvana. Ugrasena had a brother named Devaka, and Devaka had a daughter named Devaki, who married Vasudeva, son of Śura, also a descendant of Yadu. The history of Kṛṣṇa’s birth, as given in the Mahābhārata and followed by the Vīṣṇu Purāna, is that Vīṣṇu plucked out two of his own hairs, one white, the other black. These two hairs entered the wombs of Rohini and Devaki; the white hair became Balarāma and the black (kṛṣṇa) hair (keśa) became Kṛṣṇa or Keśava. His reputed father, Vasudeva, was brother of Kunti, the wife of Pāṇdu, and so Kṛṣṇa was cousin of the three elder Pāṇḍava princes.

The Mahābhārata gives two summaries of his exploits, of which the following are abridgements: “While Kṛṣṇa was growing up as a high-souled boy in the tribe of cowherds, the force of his arms was rendered famous by him in the three worlds.” He slew the king of the Hayas (horses), dwelling in the woods of the Yamunā. He slew the direful dānava, who bore the form of a bull. He also slew Pralambha, Naraṇa, Jambha, and Pītha, the great asura, and Muru. He overthrew and slew Kamsa, who was supported by Jarāsandha. With the help of Balarāma he defeated and destroyed Sunāman, brother of Kamsa and king of the Śūrasenas. He carried off the daughter of the king of the Gāndhāras at a svayamvara, and princes were yoked to his car. He secured the death of Jarāsandha and slew Śiśupāla. He overthrew Saubha,
the self-supporting or flying city of the dāityas, on the shore of the ocean. He conquered the Angas and Bangas, and numerous other tribes. Entering the ocean filled with marine monsters, he overcame Varuna. In Pātāla he slew Pañcājana, and obtained the divine shell Pañcājayana. With Arjuna he propitiated Agni in the Khāṇḍava forest, and obtained the fiery weapon, the discus. Mounted on Garuḍa, he alarmed Amara-vati, the city of Indra, and brought away the Pārijāta tree from thence.

In another passage, Arjuna rehearses some of Kṛṣṇa's exploits. He destroyed the Bhoja kings in battle, and carried off Rukmīni for his bride. He destroyed the Gāndhāras, vanquished the sons of Nagnajit, and released King Sudarśana, whom they had bound. He slew Pāṇḍya with the fragment of a door, and crushed the Kalingas in Dantakūra. Through him the burnt city of Benares was restored. He killed Ekalavya, king of the Nisādas, and the demon Jambha. With the aid of Balarāma he killed Sunāman, the wicked son of Ugrasena, and restored the kingdom to the latter. He conquered the flying city of Saubha and the king of the Sālavas, and there he obtained the fiery weapon Śataghni. Naraka, son of the earth, had carried off the beautiful jewelled earrings of Aditi to Prājyotishā, the impregnable castle of the asuras. The gods, headed by Indra, were unable to prevail against Naraka, so they appointed Kṛṣṇa to slay him. Accordingly, he killed Muru and the rāksasa Ogha; and finally he slew Naraka and brought back the earrings.

It further appears in different parts of the Mahābhārata that Kṛṣṇa, prince of Dvārakā, was present at the svayamvara of Draupadi, and gave his judgement that she had been fairly won by Arjuna. While the Pāṇḍavas were reigning at Indraprastha, he paid them a visit, and went out hunting with them in the Khāṇḍava forest. There he and Arjuna allied themselves with Agni, who was desirous of burning the Khāṇḍava forest but was prevented by Indra. Agni having secured the help of Kṛṣṇa and Arjuna, he gave the former the celebrated cakra (discus) Vajra-nābha, and the club Kaumodaki. Then Indra was defeated and Agni burnt the forest. Arjuna afterwards visited Kṛṣṇa at Dvārakā, and was received with great demonstrations of joy. Arjuna, with the connivance of Kṛṣṇa, eloped with Subhadra, Kṛṣṇa's sister,
much to the annoyance of Balarama, her elder brother. When Yudhisthira was desirous of performing the rājasūya sacrifice, Kṛṣṇa told him that he must first conquer Jarāsandha, king of Magadha. Jarāsandha was attacked and slain, and Kṛṣṇa was thus revenged upon the enemy who had forced him to leave Mathurā and emigrate to Dvārakā. Kṛṣṇa attended the rājasūya sacrifice performed by Yudhisthira, and there he met Śiśupāla, whose betrothed wife he had carried off. Śiśupāla reviled him and acted very violently, so Kṛṣṇa cast his discus and cut off his enemy's head. He was present at the gambling match between Yudhisthira and the Kauravas. When Draupadī had been staked and lost, she was dragged into the public hall by Duḥṣasana, who tore off her clothes, but Kṛṣṇa pitied her, and renewed her clothes as fast as they were torn away. After the close of the exile of the Pāṇḍavas, Kṛṣṇa was present, and took part in the council which preceded the great war, and strongly advised a peaceful settlement. Then he returned to Dvārakā. Thither Arjuna and Duryodhana followed him with the object of enlisting his services in the coming war, but he refused to take any active part because he was related to both parties. He gave them the choice of his personal attendance or of the use of his army. Arjuna, who had arrived first, and therefore had the first choice, asked for Kṛṣṇa himself, and Duryodhana joyfully accepted the army. Kṛṣṇa then became the charioteer of Arjuna. After this, at the request of the Pāṇḍavas, he went in splendid state to Hastināpura as a mediator, but his efforts were unavailing, and he returned. Preparations for action were then made and the forces drawn out. On the eve of the battle, while acting as Arjuna's charioteer, he is represented as relating to Arjuna the Bhagavad Gītā or divine song. He rendered valuable services to Arjuna throughout the battle, but on two occasions he suggested unfair dealing. He prompted the lie by which Yuddhiṣṭhīra broke down the prowess of Droṇa, and he suggested the foul blow by which Bhīma shattered the thigh of Duryodhana. He afterwards went to Hastināpura with the conquerors, and he also attended their aśvamedha sacrifice. On returning to Dvārakā he issued a proclamation forbidding the use of wine. Portents and fearful signs appeared, and a general feeling of alarm spread among all in Dvārakā. Kṛṣṇa gave
directions that the inhabitants should go out to Prabhasa on the sea-shore and endeavour to propitiate the deity. He gave permission also that wine might be drunk for one day. A drunken brawl followed, in which his son Pradyumna was killed in his presence, and nearly all the chiefs of the Yadavas were slain. Balarāma went out from the fray and died peacefully under a tree, and Kṛṣṇa himself was killed unintentionally by a hunter named Jaras, who shot him with an arrow, mistaking him at a distance for a deer. Arjuna proceeded to Dwārakā and performed the obsequies of Kṛṣṇa. A few days afterwards the city was swallowed up by the sea. Five of Kṛṣṇa's widows were subsequently burnt upon a funeral pile in the plain of Kuruksetra.

"Among the texts of the Mahābhārata," says Dr. Muir, "there are some in which Kṛṣṇa is distinctly subordinated to Mahadeva (Śiva), of whom he is exhibited as a worshipper, and from whom, as well as from his wife Umā, he is stated to have received a variety of boons. Even in these passages, however, a superhuman character is ascribed to Kṛṣṇa."

The popular history of Kṛṣṇa, especially of his childhood and youth, is given in the Purāṇas, and is the subject of many a story. The Bhāgavata Purāṇa is the great authority, and from that the following account is condensed:

The sage Nārada had foretold to Kamsa that a son of Devaki, his brother's daughter, should destroy him and overthrow his kingdom. To obviate this danger, Kamsa kept his cousin Devaki confined in his own palace, and six children that she bore he caused to be put to death. She conceived a seventh time, but the child was an incarnation of Viṣṇu, and was miraculously preserved by being transferred from the womb of Devaki to that of Rohiṇī, who was Vasudeva's second wife. This child was Balarāma. Devaki again conceived, and her eighth child was born at midnight with a very dark skin, whence he was called Kṛṣṇa. He had a peculiar curl of hair, called Śrīvatsa, upon his breast. The gods interposed to preserve the life of this divinely begotten child. The guards of the palace were overpowered with sleep, and bolts and barriers were removed. Vasudeva
took up the child and escaped with him from Mathurā. He repaired to the bank of the Yamunā (Jumna), and, crossing the river, went to the house of Nanda, a cowherd, whose wife, Yaśodā, had on that very night been delivered of a female child Vasudeva secretly changed the infants, and carried back the daughter of Yaśodā to his wife Devakī. Kaṁsa discovered that he had been cheated, and in his wrath he ordered that every male infant that gave signs of vigour should be put to death. Vasudeva and Devakī, being no longer dangerous, were set at liberty. Nanda, alarmed by the order for massacre, took the young child and removed with Yaśodā and with Rohini and Balarāma to Gokula. Here Kṛṣṇa was brought up, and wandered about in company of his elder brother Balarāma. They played many pranks and passed many practical jokes; but they exhibited such marvellous strength and such godlike powers that they soon became famous. Kaṁsa was continually forming schemes for the death of Kṛṣṇa. The female demon Pūtanā assumed a lovely form, and tried to kill him by suckling him, but the child sucked away her life. Another demon tried to drive a cart over him, but he dashed the cart to pieces. A demon named Tṛṇāvartta took the form of a whirlwind and flew off with him, but the child brought the demon to the ground with such violence that he died. One day Kṛṣṇa broke the vessels of milk and curds and ate the butter, which made Yaśodā angry. She fastened a rope round his body, and tied him to a large bowl, but he dragged the bowl away till it caught between two trees and uprooted them. From this feat he got the name of Dāmodara (rope-belly). He had a terrible conflict with the great serpent Kāliya, who lived in the Yamunā, and he compelled him to go away. On one occasion, when the gopīs or milkmaids were bathing, he took away all their clothes and climbed up a tree, and there he remained till the damsels came to him naked to recover them. He persuaded Nanda and the cowherds to give up the
worship of Indra, and to worship the mountain Govardhana, which sheltered them and their cattle. Incensed at the loss of his offerings, Indra poured down a heavy rain, which would have deluged them, but Kṛṣṇa lifted up the mountain Govardhana, and held it upon his finger as a shelter for seven days, till Indra felt that he was foiled. From this feat he obtained the name of Govardhanadhara and Tungisa. As he had protected the kine, Indra expressed his satisfaction, and gave him the title of Upendra. He was now approaching manhood, and was very handsome. The gopis were all enamoured of him, and he dispensed his favours very freely. He married seven or eight of them, but his first and favourite wife was Rādhā. At this period of his life he is represented with flowing hair and with a flute in his hand. One of his favourite pastimes was a round dance, called Mandala-nṛtya or Rāsamandala, in which he and Rādhā formed the centre whilst the gopis danced round them. But his happiness was interrupted by the machinations of Kaṁsa, who sent formidable demons to destroy him — Arista in the form of a bull, and Keśin in the form of a horse. These attempts having failed, Kaṁsa sent his messenger, Akrūra, to invite Kṛṣṇa and Balarāma to Mathurā to attend some games, and he formed several plans for their destruction. They accepted the invitation, and went to Mathurā. Near the city they found Kaṁsa’s washerman engaged in his calling. They threw down some of his clothes, and he addressed them insolently, upon which they killed him, and took such clothes as they liked. In his progress he met Kubjā, a crooked damsel, who gave him some unguent, and he repaid her gift by making her straight. In the games he killed Cañṭūra, the king’s boxer. Afterwards he killed Kaṁsa himself, and replaced Ugrasena on the throne. He remained in Mathurā and studied the science of arms under Sāndipani. He went down to the infernal regions and brought back his six brothers, whom Kaṁsa had killed, and these having tasted the milk of their
mother ascended to heaven. During this period he killed a demon named Pańcajana, who had attacked the son of his teacher. This demon lived in the sea in the form of a conch-shell, and Kṛṣṇa afterwards used this shell, called Pańcajanya, as a trumpet. Kamsa's two wives were daughters of Jarāsandha, king of Magadha. This king assembled his forces and marched against Mathurā to chastise Kṛṣṇa, but he was defeated. He renewed his attacks eighteen times, and was as often defeated. A new enemy then threatened Kṛṣṇa, a Yavana or foreigner named Kālayavana, and Kṛṣṇa had been so weakened that he knew he must succumb either to him or to his old enemy the king of Magadha, so he and all his people migrated to the coast of Guzerat, where he built and fortified the city of Dvārakā [The Mahābhārata makes no mention of this foreign king, and says that Kṛṣṇa retired before the eighteenth attack of Jarāsandha. The foreign king would, therefore, seem to be an invention of the Purāṇas for saving Kṛṣṇa's reputation.]

After his settlement at Dvārakā, Kṛṣṇa carried off and married Rukmini, daughter of the Rāja of Vidarbha, and the betrothed of Śisupāla. An incident now occurred which brought him two more wives. A Yādava chief named Satrājīt had a beautiful gem called syamantaka, which Kṛṣṇa wished to possess. Satrājīt, for the sake of security, gave the gem into the charge of his brother Prasena, and Prasena was killed in the forest by a lion, who carried off the jewel in his mouth. This lion was killed by Jāmbavatī, the king of the bears. Satrājīt suspected Kṛṣṇa of taking the jewel, and he, to clear himself, went out into the forest, ascertained the manner of Prasena's death, fought with Jāmbavatī, and recovered the jewel. Kṛṣṇa then married Jāmbavatī, the daughter of Jāmbavatī, and Satyabhāmā, the daughter of Satrājīt. But the number of his wives was practically unlimited, for he had 16,000 and a hundred or so besides, and he had 180,000 sons. By Rukmini he had a son Pradyumna and a daughter Cārūmatī. His son by Jāmbavatī was Śamba, and by Satyabhāmā he had ten sons. Indra came to visit Kṛṣṇa at Dvārakā, and implored him to
suppress the evil deeds of the demon Naraka. Kṛṣṇa accordingly went to the city of Naraka, killed the demon Muru, who guarded the city, and then destroyed Naraka himself. Kṛṣṇa next went to pay a visit to Indra in svarga, taking with him his wife Satyabhāma. At her request he requited the hospitality shown him by carrying off the famed partijata tree, which was produced at the churning of the ocean. The tree belonged to Śaci, wife of Indra, and she complained to her husband. Indra drew out his forces and tried to recover it, but was defeated by Kṛṣṇa. Pradyumna, son of Kṛṣṇa had a son named Aniruddha, with whom a female dutya, Usā, daughter of Bāna, fell in love. She induced a companion to carry off the young man, and Kṛṣṇa, Balarāma, and Pradyumna went to rescue him. Bāna, with the whole dutya host, and assisted by Śiva and Skanda, the god of war, encountered them. Kṛṣṇa, "with the weapon of yawning, set Śiva agape", and so overpowered him. Skanda was wounded. Bana maintained a fierce combat with Kṛṣṇa, and was severely wounded, but Kṛṣṇa spared his life at the intercession of Śiva, and Aniruddha was released.

There was a man named Paundraka, who was a Vasudeva, or descendant of one Vasudeva. Upon the strength of the identity of this name with that of Vasudeva, the father of Kṛṣṇa, this man Paundraka assumed the insignia and title of Kṛṣṇa, and he had the king of Kāśi or Benares for an ally. Kṛṣṇa slew Paundraka, and he hurled his flaming discus at Benares and destroyed that city. Such are the principal incidents of the life of Kṛṣṇa as given in the Harivamsa, the Purāṇas, and the Prem Sāgar.

Similarity in the sound of the name, and some incidents in the life of Kṛṣṇa, have led some to believe that the legend of Kṛṣṇa had its origin in the life of Christ, but this is not the general opinion.

Kṛṣṇa has many appellations derived from his family relations, his exploits, and personal characteristics; and there are many which apply both to the full deity, Viṣṇu, and his incarnation, Kṛṣṇa.

Kṛṣṇā. The personal name of Draupadi.

Kṛṣṇa dvaipāyana. (see Vyāsa)
Kṛtānta. A name of Yama, the god of death.

Kṛtavarmāna. A Kuru warrior, one of the last surviving three who made the murderous night attack upon the camp of the Pāṇḍavas. (see Mahābhārata) He was killed in a drunken brawl at Dvārakā. He was also called Bhoja.

Kṛtavīrya. Son of Dhanaka and father of the Arjuna who is better known by his patronymic Kārtavīrya. Kṛtavīrya was a great patron of the Bhṛgus, and according to the Purāṇas, “he ruled over the whole earth with might and justice, and offered 10,000 sacrifices. Of him this verse is still recited, ‘The kings of the earth will assuredly never pursue his steps in sacrifice, in munificence, in devotion, in courtesy, and in self-control.’”

Kṛta Yuga. The first age of the world, a period of 1,728,000 years. (see Yuga)

KṛttiKās. The Pleiades. The six nurses of Kārttikeya, the god of war. They were daughters of a king according to one legend, wives of āsīs according to another.

Kriyā-Yoga-Sāra. A portion of the Padma Purāṇa treating of rites and ceremonies. (see Padma Purāṇa)

Krodha, Krodha-Vāśā. One of the many daughters of Dakṣa and sister-wives of Kaśyapa. She was the mother “of all sharp-toothed monsters, whether on the earth, amongst the birds, or in the waters, that were devourers of flesh”.

Kṣanadā-Cara. ‘Night walkers.’ Ghosts of evil character, goblins, rākṣasas.

Kṣapanaka. An author who was one of “the nine gems” at the court of Vikramāditya. (see Nava-ratna)

Kṣatriya. The second or regal and warrior caste. (see Varna).

Kṣattri. A name by which Vidura was familiarly called. The term, as explained in Manu, means the son of a śūdra father and brāhmaṇa mother, but Vidura’s father was a brāhmaṇa and his mother a slave girl.

Kṣemaka. Son of Niramitra or Nimi, and the last prince of the Lunar race. There is a memorial verse quoted in the Viṣṇu Purāṇa which says, “The race which gave origin to brāhmaṇas
and kṣatriyas, and which was purified by regal sages, terminated with Kṣemaka in the Kali age.

**Kṣema-Vṛddhi.** A general of the Śálvas who had a command in the army which attacked Dvārakā, and was defeated by Kṛśna's son, Śāmba.

**Kula-Parvatas.** ‘Family mountains.’ A series or system of seven chains of mountains in southern India. They are Mahendra, Malaya, Sahya, Śuktimat, Rksa (for which Gandhamadana is sometimes substituted), Vindhya and Pāripātra. Mahendra is the Orissa chain; Malaya, the hills of Malabar proper, the southern part of the Western Ghāts; Sahya, the northern parts of the Western Ghāts; Śuktimat is doubtful; Rksa, the mountains of Gondwānā; Vindhya is here applied to the eastern division of the Vindhya mountains; and Pāripātra, or Pāriyātra as it is frequently written, applies to the northern and western portions of the same range. The classification seems to have been known to Ptolemy, for he specifies seven ranges of mountains, but his names are not in accord.

**Kulīka.** One of the eight serpent kings, described as of a dusky brown colour and having a half-moon on his head.

**Kulindas.** A people living in the north-west.

**Kullūkabhaṭṭa.** The famous commentator on Manu, whose gloss was used by Sir W. Jones in making the translation of Manu.

**Kumāra.** A name of Skanda, god of war. In the Brāhmaṇas the term is applied to Agni.

**Kumāras.** Mind-born sons of Brahmā, who, declining to create progeny, remained ever boys and ever pure and innocent. There were four of them, Sanatkumāra, Sananda, Sanaka, and Sanātana; a fifth, Ṛbhhu, is sometimes added. (see Visnu Purāṇa)

**Kumāra-Sambhava.** ‘The birth of the war god (Kumāra).’ A poem by Kālidāsa. The complete work consists of sixteen cantos, but only seven are usually given, and these have been translated into Latin by Stenzler. Parts have been rendered into English verse by Griffiths. There are several editions of the text.

**Kumārī.** ‘The damsel.’ An epithet of Sitā, also of Durgā. Cape Comorin.
KUMĀRILA-BHATTA, KUMĀRILA-SVĀMĪ. A celebrated teacher of the Mīmāṃsā philosophy and opponent of the Buddhists, whom he is said to have extirpated by argument and by force. He was prior to Śankarācārya, in whose presence he is recorded to have burnt himself.

KUMBHAKARNA. Son of Viśravas by his rāksasa wife Keśini, and full brother of Rāvana. A monster who, under the curse of Brahmā (or, as otherwise represented, as a boon), slept for six months at a time and remained awake for only a single day. When Rāvana was hard pressed by Rāma he sent to arouse Kumbha-karna. This was effected with great difficulty. After drinking 2000 jars of liquor he went to consult with his brother, and then took the field against the monkey army. He beat down Sugrīva, the monkey chief, with a large stone, and carried him a prisoner into the city of Lankā. When he returned to the battle he encountered Rāma, and after a stout fight he was defeated, and Rāma cut off his head.

KUMUDA. ‘A lotus’. A Nāga or serpent king whose sister, Kumudvati, married Kuśa, son of Rāma.

KUMUDVATI. A Nāga or serpent princess whose marriage to Kuśa, son of Rāma, is described in the Raghuvamśa.

KUDĪNAPURA. The capital of Vidarbha. It survives as the modern Kundapur, situated about 40 miles east of Amarāvati, in Berar.

KUNTALA. A country in the Dakhin, about Adoni; the Dakhin.

KUNTI. (also called Pṛthā and Pārṣṇi). (1) Daughter of the Yādava prince Śūra, king of the Śūrasenas, whose capital was Mathurā on the Yamunā. She was sister of Vasudeva, and was given by her father to his childless cousin Kuntibhoja, by whom she was brought up. In her maidenhood she showed such respectful devotion to the the sage Durvāsas, that he gave her a charm by means of which she might have a child by any god she pleased to invoke. She called upon the sun, and by him had a son named Karna, but without any detriment to her virginity; still, to keep the affair secret, the child was exposed on the banks of the Yamunā. Subsequently she married Pāṇḍu, whom she chose at a svayamvara, and bore three sons, Yudhiṣṭhira, Bhīma, and Arjuna, who were called Pāṇḍavas although they were said to be
the sons of the gods Dharma, Vayu, and Indra respectively. This may have happened, as is stated, from the potency of the old charm, but if so, it is strange that Madri, the second wife of Pandu, should have enjoyed the same privilege, and have borne twin children to the Aśvins. This difficulty, however, is got over by a statement that Kunti imparted to her the charm. Kunti was a discreet and devoted mother, and although rather jealous of Madri, she was a kind mother to her children after Madri was burnt on her husband’s pyre. After the end of the great war she retired into the forest with Dhṛtarāṣṭra and his wife Gandhari, and there they all perished in a forest fire. (2) Name of a people and country in Upper India

KUNTIBHOJA. King of the people called Kuntis. The adoptive father of Kunti.

KŪRMA AVATĀRA. The tortoise incarnation. *(see Avatāra)*

KŪRMA PURĀṆA. “That in which Janardana (Visnu), in the form of a tortoise, in the regions under the earth, explained the objects of life — duty, wealth, pleasure, and liberation. — in communication with Indradyumna and the ṛṣis in the proximity of Śakra, which refers to Lakṣmi kalpa, and contains 17,000 stanzas, is the *Kūrma Purāṇa.*” The account which the Purāṇa gives of itself and its actual contents do not agree with this description. “The name being that of an *avatāra* of Visnu, might lead us to expect a Vaishnava work; but it is always and correctly classed with the Śaiva Purāṇas, the greater portion of it inculcating the worship of Śiva and Durgā. The date of this Purāṇa cannot be very remote.” — Wilson.

KURU. A prince of the Lunar race, son of Samvarana by Tapati, a daughter of the sun. He ruled in the north-west of India over the country about Delhi. A people called Kurus, and dwelling about Kurukṣetra in that part of India, are connected with him. He was ancestor both of Dhṛtarāṣṭra and Pāṇdu, but the patronymic Kaurava is generally applied to the sons of the former.

KURU-JĀNGALA. A forest country in the upper part of the Doāb

KURUKŚETRA. ‘The field of the Kurus.’ A plain near Delhi where the great battle between the Kauravas and Pāṇdavas was fought. It lies south-east of Thānesar, not far from Pānipat, the scene of
many battles in later days

**Kūśa** One of the twin sons of Rāma and Sītā. After the death of Rāma, his two sons Kuśa and Lava became kings of the Southern and Northern Kosalas, and Kuśa built Kuśasthali or Kuśāvatī in the Vindhya, and made it his capital. (see Rāma)

**Kuśadbhaṣja.** A brother of Janaka, king of Mithilā, and consequently uncle of Sītā. His two daughters, Māndavī and Śrutakirtti, were married to Bharata and Śatrughna, the sons of Daśaratha. Some make him king of Sāṅkāśyā, and others king of Kāśi, and there are differences also as to his genealogy.

**Kuśāmba.** Son of Kuśa and descendant of Purūravas. He engaged in devout penance to obtain a son equal to Indra, and that god was so alarmed at his austerities, that he himself became incarnate as Gādhi, son of Kuśāmba.

**Kuśa Sthāli.** (1) A city identical with or standing on the same spot as Dvārakā. It was built by Raivata, and was the capital of his kingdom called Ānarta. When Raivata went on a visit to the region of Brahmā, his city was destroyed by Puṇyajanas, i.e., yakṣas or rāksasas. (2) A city built by Kuśa, son of Rāma, on the brow of the Vindhya. It was the capital of Southern Kosala. Also called Kuśāvatī.

**Kuśāvatī.** The capital of Southern Kosala, built upon the Vindhya by Kuśa, son of Rāma.

**Kusmāṇḍas.** ‘Gourds.’ A class of demigods or demons in the service of Śiva.

**Kuśika.** A king who, according to some, was the father of Viśvāmitra, or, according to others, the first of the race of Kuśikas from whom Gādhi, the father of Viśvāmitra, descended.

**Kusumapura.** ‘The city of flowers.’ Pāṭaliputra or Patna.

**Kusumāyudha.** A name of Kāma, or Cupid as the bearer of the bow (āyudha) of flowers (kusuma).

**Kutsa.** A Vedic ṛṣi and author of hymns. He is represented as being persecuted by Indra, but on one occasion he was defended by that god against the demon Śuṣpa. It is said that Indra took him to his palace, and that they were so much alike that Śaci Puspotkaṭā, Indra’s wife, did not know which was her husband.
Kuvalāśva, Kuvalayāśva

**KUVALĀŚVA, KUVALAYĀŚVA.** A prince of the Solar race, who, according to the *Visnu Purana*, had 21,000 sons, but the *Harivamśa* numbers them only as 100. Attended by his sons, he attacked the great *asura*, Dhundhu, who lived in a sea of sand, and harassed the devotions of the pious sage Uttanka. They unearthed the demon and slew him, from which exploit Kuvalasva got the title of Dhundhumara, slayer of Dhundhu, but all his sons except three perished by the fiery breath of the monster.

**KUVALAYĀPIDA.** An immense elephant, or a demon in elephantine form, belonging to Kamsa, and employed by him to trample the boys Kṛṣṇa and Balarama to death. The attempt failed and the elephant was killed.

**KUBERA.** In the *Vedas*, a chief of the evil beings or spirits living in the shades: a sort of Pluto, and called by his patronymic Vaiśravana. Later he is Pluto in another sense, as god of wealth and chief of the Yaksas and Guhyakas. He was son of Visravas by Idāvidā, but he is sometimes called son of Pulastya, who was father of Viṣravas. This is explained by the *Mahābhārata*, according to which Kubera was son of Pulastya, but that sage being offended with Kubera for his adulation of Brahma, "reproduced the half of himself in the form of Visravas", and had Ṛāvana and other children. (See Visravas) Kubera's city is Alakā (also called Prabhā, Vasudhara, and Vasusthā) in the Himalayas, and his garden Caitraratha on Mandāra, one of the spurs of Mount Meru, where he is waited upon by the Kinnaras. Some authorities place his abode on Mount Kailasa in a palace built by Viśvakarmā. He was half-brother of Rāvana, and, according to the *Rāmayana* and *Mahābhārata*, he once had possession of the city of Lanka in Ceylon, which was also built by Viśvakarma, and from which he was expelled by Rāvana. The same authority states that he performed austerities for thousands of years, and obtained the boon from Brahmā that he should be immortal, one of the guardian deities of the world, and the god of wealth. So he is regent of the north, and the keeper of gold and silver, jewels and pearls, and all the treasures of the earth, besides nine particular Nidhis, or treasures, the nature of which is not well understood. Brahmā also gave him the great self-moving aerial car Puspaka (q.v.). His wife is Yakṣī, Cārvī, or Kauveri, daughter of the dānava
Lakṣmana

Mura. His sons are Manigriva or Varnakavi and Nalakūbara or Mayurāja, and his daughter Minākṣi (fish-eyed). He is represented as a white man deformed in body, and having three legs and only eight teeth. His body is covered with ornaments. He receives no worship. The name Kubera, as also the variant Kutantu, signifies 'vile body', referring to his ugliness. He is also called Dhanapati, 'lord of wealth'; Ichāvasu, 'who has wealth at will'; Yaksarāja, 'chief of the Yaksas', Mayurāja, 'king of the Kinnaras'; Rāksasendra, 'chief of the Rāksasas'; Ratnagarbha, 'belly of jewels'; Rājarāja, 'king of kings'; and Nararāja, 'king of men' (in allusion to the power of riches). From his parentage he is called Vaiśravana, Paulastya, and Aidavida or Ailavila. As an especial friend of Śiva he is called Īsasakhī, &c

LAGHU-KAUMUDĪ. A modern and very much simplified edition of Pānini's Grammar by Varadarāja. It has been edited and translated by Dr. Ballantyne

LAKŚMAṆA. (1) Son of king Daśaratha by his wife Sumitrā. He was the twin brother of Satrughna, and the half-brother and especial friend of Rāmacandra. Under the peculiar circumstances of his birth, one-eighth part of the divinity of Visnu became manifest in him (see Daśaratha). But according to the Adhyātma Rāmāyana, he was an incarnation of Śeṣa. When Rāma left his father's court to go to the hermitage of Viśvāmitra, Laksmaṇa accompanied him, and afterwards attended him in his exile and in all his wanderings. He was also very attached to Rāma's wife Sītā, which gave rise to the reproach that the two brothers were husbands of one wife. On one occasion, indeed, Sītā reproached Laksmaṇa that he did not hasten to rescue Rāma from danger, because he wished to obtain herself. His own wife was Urmilā, the sister of Sītā, and he had two sons, Angada and Candraketu. While Rāma and Laksmaṇa were living in the wilderness, a rāksasi named Śūrpanakhā, sister of Rāvana, fell in love with Rāma and made advances to him. He jestingly referred her to Laksmaṇa, who in like manner sent her back to Rāma. When she was again repulsed she attacked Sītā, whom Rāma was obliged to defend. Rāma then called upon Laksmaṇa to disfigure the rāksasi, and accordingly he cut off her nose and ears. The mutilated female called upon her brother to avenge her, and a
fierce war ensued. When Sita was carried off by Ravana, Lakšmana accompanied Rama in his search, and he ably and bravely supported him in his war against Ravana. Rama’s earthly career was drawing to a close, and Time was sent to inform him that he must elect whether to stay longer on earth, or to return to the place from whence he had come. While they were in conference, the irascible sage Durvasas came and demanded to see Rama instantly, threatening him with the most direful curses if any delay were allowed to occur. To save his brother Rama from the threatened curse, but aware of the consequences that would ensue to himself from breaking in upon Rama’s interview with Time, he went in and brought Rama out. Lakšmana, knowing his fate, retired to the river Sarayu and resigned himself. The gods then showered down flowers upon him and conveyed him bodily to heaven. (2) A son of Duryodhana, killed by Abhimanyu

**LAKŚMI.** The word occurs in the Rgveda with the sense of good fortune, and in the Athariaveda the idea has become personified in females both of a lucky and unlucky character. The Taittiriya Samhitā, as explained by the commentator, makes Lakṣmi and Śri to be two wives of Aditya, and the Satapatha Brahmana describes Śri as issuing forth from Prajāpati.

Lakṣmi or Śri in later times is the goddess of fortune, wife of Visnu, and mother of Kāma. The origin ascribed to her by the Rāmāyana is the one commonly received. According to this legend she sprang, like Aphrodite, from the froth of the ocean, in full beauty with a lotus in her hand, when it was churned by the gods and the asuras. Another legend represents her as floating on the flower of a lotus at the creation. With reference to this origin, one of her names is Kṣirābdhitanayā, ‘daughter of the sea of milk’. From her connection with the lotus she is called Padmā. According to the Purānas, she was the daughter of Bhṛgu and Khyāti. The Viṣṇu Purāṇa says, “Her first birth was the daughter of Bhṛgu by Khyāti. It was at a subsequent period that she was produced from the sea at the churning of the ocean.” When Hari was born as a dwarf, Lakṣmi appeared from a lotus (as Padmā or Kamalā). When he was born as Rāma of the race of Bhṛgu (or Paraśurāma), she was Dharani. When he was Raghava (Rāmacandra), she was Sītā. And when he was Kṛṣṇa she became...
Rukmīni. In the other descents of Visnu she is his associate.” One version of the Rāmāyana also affirms that “Lakṣmī, the mistress of the worlds, was born by her own will, in a beautiful field opened up by the plough”, and received from Janaka the name of Sītā.

Lakṣmī is said to have four arms, but she is the type of beauty, and is generally depicted as having only two. In one hand she holds a lotus. “She has no temples, but being godness of abundance and fortune, she continues to be assiduously courted, and is not likely to fall into neglect.” Other names of Lakṣmī are Hīra, Indīrā, Jaladhājā, ‘ocean born’; Cancalā or Lolā, ‘the fickle’, as goddess of fortune; Lokamātā, ‘mother of the world’.

LALITAVISTARA. A work in Sanskrit verse on the life and doctrines of Buddha. It has been printed in the Bibliotheca Indica.

LĀNGALĪ. ‘Armed with a ploughshare.’ Balarāma

LAŃKĀ. (1) The island of Ceylon or its capital city. The city is described in the Rāmāyana as of vast extent and of great magnificence, with seven broad moats and seven stupendous walls of stone and metal. It is said to have been built of gold by Visvakarmā for the residence of Kubera, from whom it was taken by Rāvana. The Bhāgavata Purāṇa represents that the island was originally the summit of mount Meru, which was broken off by the god of the wind and hurled into the sea. (2) Name of one of the Sākīnis or evil spirits attendant on Śiva and Devī.

LĀṬĀ. A country comprising Khandesh and part of Guzerat about the Mhye river. It is also called Lār, and is the Aαχη of Ptolemy

LĀṬYĀYANA. Author of a sūtra work. It has been printed in the Bibliotheca Indica.

LAVA. One of the twin sons of Rāma and Sītā. He reigned at Śrāvastī. (see Rāma)

LAVĀṆA. A rākṣasa, son of Madhu by Kumbhinasi, the sister of Rāvana and daughter of Viśravas. He inherited from his father an invincible trident which had been presented to him by Śiva. He was surprised without his weapon and killed by Śatrughna. Lavaṇa was king of Mathurā and Śatrughna succeeded him.

LIKHITA. Author of a Dharmaśāstra or code of law.
Lilāvati

LILĀVATI. ‘Charming.’ The fanciful title of that chapter of Bhāskara’s Siddhānta-siromani which treats of arithmetic and geometry. It has been translated by Colebrooke and Dr. Taylor, and the text has been printed.

LINGA, LINGAM. The male organ. The phallus. The symbol under which Śiva is universally worshipped. It is of comparatively modern introduction and is unknown to the Vedas, but it receives distinct notice in the Mahabharata. “The emblem, a plain column of stone, or sometimes a cone of plastic mud, suggests no offensive ideas. The people call it Siva or Mahādeva, and there’s an end.” In the Śiva Purāṇa, and in the Nandi Upa-purāṇa, Śiva is made to say, “I am omnipresent, but I am especially in twelve forms and places.” These are the twelve great lingas, which are as follow:

1. Somanatha: ‘Lord of the moon.’ At Somnath Pattan, a city which still remains in Gujarat. This was the celebrated “idol” destroyed by Mahmud of Ghazni.

2. Mallikārjuna or Srisaila. ‘The mountain of Śri.’ On a mountain near the river Kṛṣṇā.

3. Mahakāla, Mahakāleshvara. At Ujjain. Upon the capture of Ujjain in the reign of Altamsh, AD 1231, this deity of stone was carried to Delhi and there broken up.

4. Omkāra: This is also said to have been at Ujjain, but it is probably the shrine of Mahādeva at Omkāra Māndhātā, on the Narmadā.

5. Amareswara: ‘God of gods.’ This is also placed at Ujjain.

6. Vaidyanātha: ‘Lord of physicians.’ At Deogarh in Bengal. The temple is still in being, and is a celebrated place of pilgrimage.

7. Rāmesa or Rāmeswara: ‘Lord of Rāma.’ On the island of Ramisseram, between the continent and Ceylon. This lingam, whose name signifies ‘Rāma’s lord,’ is fabled to have been set up by Rāma. The temple is still in tolerable repair, and is one of the most magnificent in India.

8. Bhima Śāṅkara: In Dākini. This is in all probability the same with Bhimeswara, a Lingam worshipped at Dracharam, in the Rājāmahendri (Rajahmundry) district, and there venerated as
one of the twelve

9. Viśvesvara: ‘Lord of all.’ At Benares. It has been for many centuries the chief object of worship at Benares. Also called Jyotir-lingam.


12. Kedaresa, Kedaranatha: In the Himalaya The deity is represented as a shapeless mass of rock.

Nāganātha or Nāganātheśa and Vāmeśvara are other names, probably of No. 6 and No. 11.

LINGA PURĀṆA. “Where Maheśvara (Śiva), present in the Agni linga, explained (the objects of life), virtue, wealth, pleasure, and final liberation, at the end of the Agni kalpa, that Purāṇa, consisting of 11,000 stanzas, was called the linga by Brahmā himself.” The work conforms accurately enough to this description. “Although the linga holds a prominent place in this Purāṇa, the spirit of the worship is as little influenced by the character of the type as can well be imagined. There is nothing like the phallic orgies of antiquity. it is all mystical and spiritual. The work has preserved, apparently, some Śaiva legends of an early date, but the greater part is ritual and mysticism of comparatively recent introduction.” — Wilson. It is not likely that this Purāṇa is earlier than the eighth or ninth century. This Purāṇa has been lithographed in Bombay.

LOHA-MUKHAS. ‘Iron-faced men.’ Described in the Mahābhārata as swift, one-footed, undecaying, strong men-eaters.

LOKA. A world, a division of the universe. In general the triloka or three worlds are heaven, earth, and hell. Another classification enumerates seven, exclusive of the infernal regions, also seven in number which are classed under Pātāla. The upper worlds are: (1) Bhūrloka, the earth, (2) Bhuvarloka, the space between the earth and the sun, the region of the munis, Siddhas, &c., (3) Svar-loka, the heaven of Indra, between the sun and the polar star. (4) Maharloka, the usual abode of Bhṛgu and other saints, who are supposed to be coexistent with Brahmā. During the conflagration of these lower worlds the saints ascend to the next, (5) Janaloka,
which is described as the abode of Brahmas sons, Sanaka, Sānanda, and Sanatkumāra. Above this is the Taparālōka, where the deities called Vārağās reside. Satvālōka or Brahma lōka is the abode of Brahma, and translation to this world exempts beings from further birth. The first three worlds are destroyed at the end of each kalpa, or day of Brahma, the last three at the end of his life, or of a hundred of his years, the fourth lōka is equally permanent, but is uninhabitable from heat at the time the first three are burning. Another enumeration calls the seven worlds earth, sky, heaven, middle region, place of birth, mansion of the blest, and abode of truth, placing the sons of Brahma in the sixth division, and stating the fifth, or Janalōka, to be that where animals destroyed in the general conflagration are born again. The Sāmkhya and Vedanta schools of philosophy recognise eight lōkas or regions of material existence. 1) Brahmalōka, the world of the superior deities; 2) Pitronāla, that of the pitras, rsis, and Prajāpati; 3) Somalōka, of the moon and planets, 4) Indralōka, of the inferior deities, 5) Gandharvalōka, of heavenly spirits; 6) Raksasalōka, of the raksasas; 7) Yaksalōka, of the yaksas; 8) Pīṣalōka, of the pīṣavas or mps and fiends.

LOKĀLOKA. 'A world and no world'. A fabulous belt of mountains bounding the outermost of the seven seas and dividing the visible world from the regions of darkness. It is "ten thousand yojanas in breadth, and as many in height, and beyond it perpetual darkness invests the mountains all around, which darkness is again encompassed by the shell of an egg" It is called also Cakravāda or Cakrāvāla.

LOKAPĀLAS. Supporters or guardians of the world. The guardian deities who preside over the eight points of the compass, i.e., the four cardinal and four intermediate points of the compass (1) Indra, east; (2) Agni, south-east; (3) Yama, south; (4) Surya, south-west; (5) Varuṇa, west; (6) Vāyu, north-west; (7) Kubera, north; (8) Soma, north-east. Nirṛti is by some substituted for No 4, and Prthivi or Śiva, especially in his form Isāna, for No 8. Each of these guardian deities has an elephant who takes part in the defence and protection of the quarter, and these eight elephants are themselves called lokapālas: (1) Indra's elephant at the east
1s Airāvata. He is also called Abhramātanga, ‘elephant of the clouds’; Arkasodara, ‘brother of the sun’; Nāgamallā, ‘the fighting elephant’, Sadādāna, ‘always in rut’; Madāmbara, ‘covered with ichor’. His wife’s name is Abhramu. (2) Agni’s elephant at the south-east is Pundarika and his female Kapilā. (3) Yama’s at the south is Vāmana and his female Pingalā. (4) Sūrya’s at the south-west is Kumuda and his female is Anupamā. (5) Varuṇa’s at the west is Aṇjana, whose female is Aṇjanāvatī. (6) Vāyu’s at the north-west is Puspadanta, whose female is Śubhadantī. (7) Kubera’s at the north is Sārvabhauma; and (8) Soma’s elephant at the north-east is Supratika. The two other females are Aṇjanā and Tāmrakarnī, whose spouses are doubtful. Aṇjanāvatī is sometimes assigned to Supratika. In the Rāmāyaṇa (1) Indra’s eastern elephant is called Virūpākṣa; (2) Varuṇa’s elephant at the west, Saumanasa; (3) Yama’s at the south is Mahāpadma, and (4) Kubera’s at the north is Himapāndara.

LOMAHARŚANA (or Romaharsana). A bard or panegyrist who first gave forth the Purāṇas.

LOMAPĀDA (or Romapāda). A king of Anga, chiefly remarkable for his connection with Śrasyāśṛnga (q.v.).

LOPĀMUDRĀ. A girl whom the sage Agastya formed from the most graceful parts of different animals and secretly introduced into the palace of the king of Vidarbha, where the child was believed to be the daughter of the king. Agastya had made this girl with the object of having a wife after his own heart, and when she was marriageable he demanded her hand. The king was loath to consent, but was obliged to yield, and she became the wife of Agastya. Her name is explained as signifying that the animals suffered loss (lopa) by her engrossing their distinctive beauties (mudrā), as the eyes of the deer, &c. She is also called Kauśītakī and Varaprādā. A hymn in the Rgveda is attributed to her.

MADA. ‘Intoxication.’ Described in the Mahābhārata as “a fearful open-mouthed monster, created by the sage Cyavana, having teeth and grinders of portentous length, and jaws one of which enclosed the earth and the other the sky”, who got Indra and the other gods into jaws “like fishes in the mouth of a sea monster”.

MADAYANTI. Wife of King Saudāsa or Kalmāśapada. She was
allowed to consort with the sage Vasistha. According to some this
was a meritorious act on the king's part and a favour to Vasistha,
according to others it was for the sake of obtaining progeny (see
Kalmäsapada)

MÄDHAVA. A name of Kṛṣṇa or Viṣṇu

MÄDHAVA, MÄDHAVÄCÄRÝA. A celebrated scholar and religious
teacher. He was a native of Tulīva, and became prime minister
of Vīra Bukka Rāya, king of the great Hindu state of Vījayanagara,
who lived in the fourteenth century. He was brother of Śāyana,
the author of the great commentary on the Veda, in
which work Mādhava himself is believed to have shared. Wilson
observes, "Both the brothers are celebrated as scholars, and many
important works are attributed to them, not only schola on the
Samhitās and Brahmanas of the Vedas, but original works on
grammar and law; the fact no doubt being, that they availed
themselves of those means which their situation and influence
secured them, and employed the most learned brähmanas they
could attract to Vījayanagara upon the works which bear their
names, and to which they contributed their own labour and
learning; their works were therefore compiled under peculiar
advantages, and are deservedly held in the highest estimation."
Among the works of Mādhava are the Sarva-darsana-samgraha
and the Sanksepa Śankaravijaya. Madhava was a worshipper of
Viṣṇu, and as a religious philosopher he held the doctrine of dvaita
or dualism, according to which the supreme soul of the universe
and the human souls are distinct. Thus he was opposed to the
teaching of Śankarācārya, who was a follower of Śiva, and upheld
the Vedānta doctrine of a-dvaita, "no duality", according to which
God and soul, spirit and matter, are all one.

MÄDHAVI. A name of Lakṣmi.

MADHU. (1) A demon slain by Kṛṣṇa (see Kaitabha) (2) Another,
or the same demon, said to have been killed by Śatrughna

MADHU-CHANDAS. A son of Viśvāmitra, who had fifty sons older
and fifty younger than this one; but they are spoken of as "a
hundred sons". He is the reputed author of some hymns of the Rg-
veda.

MADHUKASA. Described in the Atharvaveda as "the brilliant
granddaughter of the Maruts, the mother of the Ādityas, the daughter of the Vasus, the life of creatures, and the centre of immortality” She “sprang from the sky, the earth, the air, the sea, fire, and wind”; and it is added, “all creatures, worshipping her who dwells in immortality, rejoice in their hearts”

MADHURĀNIRUDHA. A drama in eight acts by Śayani Candra Šekhara. It is quite a modern work. “The subject is the secret loves of Īṣā, daughter of the asura Bāṇa and Aniruddha, grandson of Kṛṣṇa. The piece abounds too much with description to be a good play; the style has considerable merit.” — Wilson.

MADHUSŪDANA. ‘Slayer of Madhu.’ A name of Kṛṣṇa.

MADHYADEŚA. The middle country, described by Manu as “the tract situated between the Himavat and the Vindhya ranges to the east of Vināsana and to the west of Prayāga (Allahabad)” Another authority makes it the Doāb.

MĀDHYANDINA. A Vedic school, a subdivision of the Vājasaneyī school, and connected with the Śatapatha Brāhmaṇa. It had also its own system of astronomy, and obtained its name from making noon (madhya-dīna) the starting-point of the planetary movements.

MADRĪ. A sister of the king of the Madras, and second wife of Pāṇdu, to whom she bore twin-sons, Nakula and Sahadeva; but the Asvins are alleged to have been their real father. She became a satī on the funeral pile of her husband.

MAGADHA. The country of South Bihār, where the Pāli language was spoken.

MĀGHĀ. A poet, son of Dattaka, and author of one of the great artificial poems called, from its subject, Śiśupāla-badha, or, from its author, Māghakāvya.

MAGHAVAT, MAGHAVĀN. A name of Indra.
MAHĀBALI. A title of the dwarf Bali, whose city is called Mahabalipura, which name is applied to the Tamil "Mamallapuram", or Seven Pagodas near Madras (see Bali).

MAHĀBHĀRATA. 'The great war of the Bharatas' The great epic poem of the Hindus, probably the longest in the world. It is divided into eighteen parvas or books, and contains about 220,000 lines. The poem has been subjected to much modification and has received numerous comparatively modern additions, but many of its legends and stories are of Vedic character and of great antiquity. They seem to have long existed in a scattered state, and to have been brought together at different times. Upon them have been founded many of the poems and dramas of later days, and among them is the story of Rama, upon which the Ramayana itself may have been based. According to Hindu authorities, they were finally arranged and reduced to writing by a brahma or brāhmanas. There is a good deal of mystery about this, for the poem is attributed to a divine source. The reputed author was Kṛṣṇa Dvaipāyana, the Vyāsa, or arranger, of the Vedas. He is said to have taught the poem to his pupil Vansampavaya, who afterwards recited it at a festival to King Janamejaya. The leading subject of the poem is the great war between the Kauravas and Pāndavas, who were descendants, through Bharata, from Puru, the great ancestor of one branch of the Lunar race. The object of the great struggle was the kingdom whose capital was Hastināpura (elephant city), the ruins of which are traceable fifty-seven miles north-east of Delhi, on an old bed of the Ganges.

Kṛṣṇa Dvaipāyana Vyāsa is not only the author of the poem, but the source from whom the chief actors sprung. He was the son of the rṣi Parāśara by a nymph named Satyavati, who, although she had given birth to a son, remained a virgin. There was a king, a descendant of Bharata, named Śāntanu, who had a son called Śāntavana, better known as Bhīsma. In his old age Śāntanu wished to marry again, but the hereditary rights of Bhīsma were an obstacle to his obtaining a desirable match. To gratify his father's desire, Bhīsma divested himself of all rights of succession, and Śāntanu then married Satyavati. She bore him two sons, the elder of whom, Citrāṅgada, succeeded to the throne, but was soon killed in battle by a Gandharva king who bore the same name.
Vicitravirya, the younger, succeeded, but died childless, leaving two widows, maned Ambikā and Ambālikā, daughters of a king of Kāśi. Satyavati then called on Kṛṣṇa Dvaipāyana Vyāsa to fulfil the law, and raise up seed to his half-brother. Vyāsa had lived the life of an anchorite in the woods, and his severe austerities had made him terrible in appearance. The two widows were so frightened at him that the elder one closed her eyes, and so gave birth to a blind son, who received the name of Dhṛtarāṣṭra; and the younger turned so pale that her son was called Pāṇḍu, ‘the pale’ Satyavati wished for a child without blemish, but the elder widow shrank from a second association with Vyāsa, and made a slave girl take her place. From this girl was born a son who was named Vidura. These children were brought up by their uncle Bhīṣma, who acted as regent. When they became of age, Dhṛtarāṣṭra was deemed incapable of reigning in consequence of his blindness, and Pāṇḍu came to the throne. The name Pāṇḍu has suggested a suspicion of leprosy, and either through that, or in consequence of a curse, as the poem states, he retired to the forest, and Dhṛtarāṣṭra then became king.

Pāṇḍu had two wives, Kuntī or Prthā, daughter of Śūra, king of the Śūrasenas, and Mādri, sister of the king of the Madras; but either through disease or the curse passed upon him, he did not consort with his wives. He retired into solitude in the Himalaya mountains, and there he died; his wives, who accompanied him having borne him five sons. The paternity of these children is attributed to different gods, but Pāṇḍu acknowledged them, and they received the patronymic of Pāṇḍava. Kuntī was the mother of the three elder sons, and Mādri of the two younger. Yudhiṣṭhira (firm in fight), the eldest, was son of Dharma, the judge of the dead, and is considered a pattern of manly firmness, justice, and integrity. Bhīma or Bhimasena (the terrible), the second, was son of Vāyu, the god of the wind. He was noted for his strength, daring, and brute courage; but he was coarse, choleric, and given to vaunting. He was such a great eater that he was called Vṛkodara, ‘wolf’s belly’. Arjuna (the bright or silvery), the third, was son of Indra, the god of the sky. He is the most prominent character, if not the hero, of the poem. He was brave as the bravest, high-minded, generous, tender-hearted, and chivalric in his notions of
honour. Nakula and Sahadeva, the fourth and fifth sons, were the twin children of Madri by the Asvini Kumāras, the twin sons of Sūrya, the sun. They were brave, spirited, and amiable, but they do not occupy such prominent positions as their elder brothers.

Dhṛtarāstra, who reigned at Hastinapura, was blind. By his wife Gāndhari he had a hundred sons, and one daughter named Duḥśalā. This numerous offspring was owing to a blessing from Vyāsa, and was produced in a marvellous way (see Gandharī). From their ancestor Kuru these princes were known as the Kauravas. The eldest of them, Duryodhana, hard to subdue, was their leader, and was a bold, crafty, malicious man, an embodiment of all that is bad in a prince. While the Pandu princes were yet children, they on the death of their father were brought to Dhṛtarāstra, and presented to him as his nephews. He took charge of them, showed them great kindness, and had them educated with his own sons. Differences and dislikes soon arose, and the juvenile emulation and rivalry of the princes ripened into bitter hatred on the part of the Kauravas. This broke into an open flame when Dhṛtarāstra nominated Yudhishṭhira as his vīraraṇa or heir-apparent. The jealousy and the opposition of his sons to this act was so great that Dhṛtarāstra sent the Pandavas away to Varnāvata, where they dwelt in retirement. While they were living there Duryodhana plotted to destroy his cousins by setting fire to their house, which he had caused to be made very combustible. All the five brothers were for a time supposed to have perished in the fire, but they had received timely warning from Vidura, and they escaped to the forest, where they dressed and lived in disguise as brāhmanas upon alms.

While the Pāndavas were living in the forest they heard that Draupada, king of the Pāṇcālas, had proclaimed a svayamvara, at which his daughter Draupadi was to select her husband from among the princely and warlike suitors. They went there, still disguised as brāhmanas. Arjuna bent the mighty bow which had defied the strength of the Kauravas and all other competitors, and the Pāndavas were victorious over every opponent. They threw off their disguise, and Draupadi was won by Arjuna. The brothers then conducted Draupadi to their home. On their arrival they told their mother Kunti that they had made a great acquisition, and
she unwittingly directed them to share it among them. The mother's command could not be evaded, and Vyāsa confirmed her direction; so Draupadī became the wife in common of the five brothers, and it was arranged that she should dwell for two days in the house of each of the five brothers in succession. This marriage has been justified by a piece of special pleading, which contends that the five princes were all portions of one deity, and therefore, only one distinct person, to whom a woman might lawfully be married.

This public appearance made known the existence of the Pāṇḍavas. Their uncle Dhṛtarāṣṭra recalled them to his court and divided his kingdom between his own sons and them. His sons received Hastināpura, and the chief city given to his nephews was Indraprastha on the river Yamunā, close to the modern Delhi, where the name still survives. The close proximity of Hastināpura and Indraprastha shows that the territory of Dhṛtarāṣṭra must have been of very moderate extent. The reign of Yudhisthīra was a pattern of justice and wisdom. Having conquered many countries, he announced his intention of performing the rājasūya sacrifice, thus setting up a claim to universal dominion, or at least to be a king over kings. This excited still more the hatred and envy of the sons of Dhṛtarāṣṭra, who induced their father to invite the Pāṇḍavas to Hastināpura. The Kauravas had laid their plot, and insidiously prevailed upon Yudhisṭhīra to gamble. His opponent was Śakuni, maternal uncle of the Kaurava princes, a great gambler and a cheat. Yudhisṭhīra lost his all: his wealth, his palace, his kingdom, his brothers, himself, and, last of all, their wife. Draupadī was brought into the assembly as a slave, and when she rushed out she was dragged back again by her hair by Duḥśāsana, an insult for which Bhīma vowed to drink his blood. Duryodhana also insulted her by seating her upon his thigh, and Bhīma vowed that he would smash that thigh. Both these vows he afterwards performed. Through the interference and commands of Dhṛtarāṣṭra the possessions of Yudhisṭhīra were restored to him. But he was once more tempted to play, upon the condition that if he lost he and his brothers should pass twelve years in the forest, and should remain incognito during the thirteenth year. He was again the loser, and retired with his brothers and wife into
exile. In the thirteenth year they entered the service of the king of Virāta in disguise - Yudhīsthira as a brahmana skilful as a gamester; Bhima as cook; Arjuna as a eunuch and teacher of music and dancing; Nakula as a horse-trainer; and Sahadeva as a herdsman. Draupādi also took service as attendant and needlewoman of the queen, Sudēsā. The five princes each assumed two names, one for use among themselves and one for public use. Yudhīsthira was Jaya in private, Kanka in public, Bhima was Jayanta and Ballava, Arjuna was Vijaya and Bṛhannalā; Nakula was Jayasena and Granthika, Sahadeva was Jayadībala and Aristanemi, a vāisyā. The beauty of Draupādi attracted Kīcaka, brother of the queen, and the chief man in the kingdom. He endeavoured to seduce her, and Bhima killed him. The relatives of Kīcaka were about to burn Draupādi on his funeral pile, but Bhima appeared as a wild gandharva and rescued her. The brothers grew in favour, and rendered great assistance to the king in repelling the attacks of the king of Trigartta and Kauravas. The time of exile being expired, the princes made themselves known, and Abhimanyu, son of Arjuna, received Uttarā, the king’s daughter, in marriage.

The Pāṇḍavas now determined to attempt the recovery of their kingdom. The king of Virāta became their firm ally, and preparations for the war began. Allies were sought on all sides. Kṛṣṇa and Balarāma, being relatives of both parties, were reluctant to fight. Kṛṣṇa conceded to Arjuna and Duryodhana the choice of himself unarmed or of a large army. Arjuna chose Kṛṣṇa and Duryodhana joyfully accepted the army. Kṛṣṇa agreed to act as charioteer of his especial friend Arjuna. It was in this capacity that he is represented to have spoken the divine song Bhagavatad Gitā, when the rival armies were drawn up for battle at Kurukṣetra, a plain north of Delhi. Many battles follow. The army of Duryodhana is commanded in succession by his great-uncle Bhīṣma, Drona his military preceptor, Karna, king of Anga, and Śalya, king of Madra and brother of Mādri. Bhīṣma was wounded by Arjuna, but survived for a time. All the others fell in succession, and at length only three of the Kuru warriors — Kṛpa, Aśvatthāman, and Kṛtavarman — were left alive with Duryodhana. Bhima and Duryodhana fought in single combat with maces, and Duryodhana
had his thigh broken and was mortally wounded. The three surviving Kauravas fell by night upon the camp of the Pándavas and destroyed five children of the Pándavas, and all the army except the five brothers themselves. These five boys were sons of Draupadi, one by each of the five brothers. Yudhishthira’s son was Prartivindhya, Bhíma’s was Srutasoma, Arjuna’s was Srutakirtti, Nakula’s was Satánika, and Sahadeva’s was Sruta-karman Yudhishthira and his brothers then went to Hastinápurá, and after a reconciliation with Dhúrtarāṣṭra, Yudhishthira was crowned there. But he was greatly depressed and troubled at the loss of kindred and friends. Soon after he was seated on the throne, the ásvamedha sacrifice was performed with great ceremony, and the Pándavas lived in peace and prosperity.

The old blind king Dhúrtarāṣṭra could not forget or forgive the loss of his sons, and mourned especially for Duryodhana. Bitter reproaches and taunts passed between him and Bhíma; at length he, with his wife Gándhári, with Kunti, mother of the Pándavas, and with some of his ministers, retired to a hermitage in the woods, where, after two years’ residence, they perished in a forest fire. Deep sorrow and remorse seized upon the Pándavas, and after a while Yudhishthira abdicated his throne and departed with his brothers to the Himálayas, in order to reach the heaven of Indra on mount Meru. A dog followed them from Hastinápurá. The story of this journey is full of grandeur and tenderness, and has been most effectively rendered into English by Professor Goldstucker. Sins and moral defects now prove fatal to the pilgrims. First fell Draupadi: “too great was her love for Arjuna”. Next Sahadeva: “he esteemed none equal to himself”. Then Nakula: “ever was the thought in his heart, there is none equal in beauty to me”. Arjuna’s turn came next: “In one day I could destroy all my enemies”. “Such was Arjuna’s boast, and he falls for he fulfilled it not.” When Bhíma fell he inquired the reason of his fall, and he was told, “When thou gazedst on thy foe, thou hast cursed him with thy breath; therefore thou fallest to-day.” Yudhiṣṭhira went on alone with the dog until he reached the gate of heaven. He was invited by Indra to enter, but he refused unless his brothers and Draupadí were also received. “Not even into thy heaven would I enter if they were not there.” He is assured that
Mahābhārata

they are already there, and is again told to enter “wearing his body of flesh”. He again refuses unless, in the words of Pope, “admitted to that equal sky, his faithful dog shall bear him company” Indra expostulates in vain “Never, come weal or come woe, will I abandon you faithful dog”. He is at length admitted, but to his dismay he finds there Duryodhana and his enemies, but not his brothers or Draupadi. He refuses to remain in heaven without them, and is conducted to the jaws of hell, where he beholds terrific sights and hears wailings of grief and anguish. He recoils, but well-known voices implore him to remain and assuage their sufferings. He triumphs in this crowning trial, and resolves to share the fate of his friends in hell rather than abide with their foes in heaven. Having endured this supreme test, the whole scene is shown to be the effect of maya or illusion, and he and his brothers and friends dwell with Indra in full content of heart for ever.

Such is the leading story of the Mahābhārata, which no doubt had a basis of fact in the old Hindu traditions. Different poets of different ages have added to it and embellished it by the powers of their imagination. Great additions have been made in later times. The Bhagavad Gītā and the episode of Nala, with some others, are the productions of later writers; the Harvamsa, which effects to be a part of the Mahābhārata, is of still later date, and besides these, it cannot be doubted that numerous interpolations, from single verses to long passages, have been made to uphold and further the religious opinions of sects and individuals. To use the words of Max Muller, “The epic character of the story has throughout been changed and almost obliterated by the didactic tendencies of the latest editors, who were clearly brāhmaṇas brought up in the strict school of the laws of Manu.”

The date of the Mahābhārata is very uncertain, and is at best a matter of conjecture and deduction. As a compiled work it is generally considered to be about a century later in date than the Rāmāyana, though there can be no doubt that the general thread of the story, and the incidents directly connected with it, belong to a period of time anterior to the story and scenes of that epic. The fact that the scene of the Mahābhārata is in Upper India, while that of the Rāmāyana is in the Dakhin and Ceylon, is of itself sufficient to raise a strong presumption in favour of the superior
antiquity of the former. Weber shows that the *Mahābhārata* was known to Dion Chrysostom in the second half of the first century AD; and as Megasthenes, who was in India about 315 BC, says nothing about the epic, Weber’s hypothesis is that the date of the *Mahābhārata* is between the two. Professor Williams believes that “the earliest or pre-brāhmanical composition of both epics took place at a period not later than the fifth century BC”, but that “the first orderly completion of the two poems in their Brāhmanised form may have taken place in the case of the *Rāmāyana* about the beginning of the third century BC, and in the case of *Mahābhārata* still later”. Lassen thinks that three distinct arrangements of the *Mahābhārata* are distinctly traceable. The varied contents of the *Mahābhārata* and their disjoined arrangement afford some warrant for these opinions, and although the *Rāmāyana* is a compact, continuous, and complete poem, the professed work of one author, there are several recensions extant which differ considerably from each other. Taking a wide interval, but none too wide for a matter of such great uncertainty, the two poems may be considered as having assumed a complete form at some period in the six centuries preceding the Christian era, and that the *Rāmāyana* had the priority. The complete text of the *Mahābhārata* has been twice printed in India, and a complete translation in French by Fauche has been interrupted by his death. But M. Fauche’s translations are not in much repute. This particular one, says Weber, “can only pass for a translation in a very qualified sense”. Many episodes and portions of the poem have been printed and translated. The following is a short epitome of the eighteen books of the *Mahābhārata*—

1. *Ādi-parva*, ‘Introductory book’. Describes the genealogy of the two families, the birth and nature of Dhṛtarāṣṭra and Pāṇḍu, their marriages, the births of the hundred sons of the former and the five of the latter, the enmity and rivalry between the young princes of the two branches, and the winning of Draupādi at the svayamvara.

2. *Sabhā-parva*, ‘Assembly book’. The assembly of the princes at Hastināpur when Yudhistira lost his kingdom and the Pāṇḍavas had to retire into exile.

3. *Vana-parva*, ‘Forest chapter.’ The life of the Pāṇḍavas in
the Kāmyaka forest. This book is one of the longest and contains many episodes among them the story of Nala, and an outline of the story of the Ramayana.

(4) **Virata-parva**, ‘Virata chapter’ Adventures of the Pandavas in the thirteenth year of their exile, while they were in the service of King Virāta

(5) **Udyoga-parva**, ‘Effort book’ The preparations of both sides for war

(6) **Bhīṣma-parva**, ‘Book of Bhīṣma’ The battles fought while Bhīṣma commanded the Kaurava army

(7) **Drona-parva**, ‘Book of Drona’ Drona’s command of the Kaurava army

(8) **Karna-parva**, ‘The Book of Karna’ Karna’s command and his death at the hands of Arjuna

(9) **Sālya-parva**, ‘Book of Sālya’ Sālya’s command, in which Duryodhana is mortally wounded and only three Kauravas are left alive.

(10) **Sauptika-parva**, ‘Nocturnal book’. The night attack of the three surviving Kauravas on the Pandava camp

(11) **Strī-parva**, ‘Book of the women’. The lamentations of Queen Gāndhari and the women over the slain

(12) **Śānti-parva**, ‘Book of consolation’ A long and diffuse didactic discourse by Bhīṣma on the morals and duties of kings, intended to assuage the grief of Yudhiṣṭhira.

(13) **Anusāsana-parva**, ‘Book of precepts’ A continuation of Bhīṣma’s discourses and his death.

(14) **Aṣvamedhika-parva**, ‘Book of the Aṣvamedha’ Yudhiṣṭhira’s performance of the horse sacrifice.

(15) **Āśrama-parva**, ‘Book of the hermitage’ The retirement of Dhṛtarāṣṭra, Gāndhari, and Kunti to a hermitage in the woods, and their death in a forest fire.

(16) **Mūsala-parva**, ‘Book of the clubs’ The death of Kṛṣṇa and Balarāma, the submersion of Dvārakā by the sea, and the mutual destruction of the Yādavas in a fight with clubs (mūsala) of miraculous origin.

(17) **Mahāprasthānika-parva**, ‘Book of the great journey’ Yudhiṣṭhira’s abdication of the throne, and his departure with his
brothers towards the Himaľayas on their way to Indra’s heaven on mount Meru.

(18) *Svargarohana-parva*, ‘Book of the ascent to heaven’  
Entrance into heaven of Yudhisthira and his brothers, and of their wife Draupadi.

The *Harivamsa* (q.v.), detailing the genealogy, birth, and life of Kṛṣṇa at great length, is a supplement of much later date.

**GENEALOGY OF THE KAURAVAS AND PĀNDAVAS**

<table>
<thead>
<tr>
<th>Yādavas</th>
<th>Pauravas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atri, the ṛsi</td>
<td>Puru (and two other sons)</td>
</tr>
<tr>
<td>Soma (Candra or Indu), the Moon</td>
<td><em>Pauravas</em></td>
</tr>
<tr>
<td>Budha</td>
<td>Dusyanta + Śakuntalā</td>
</tr>
<tr>
<td>Āyu</td>
<td>Bharata</td>
</tr>
<tr>
<td>Nahusa</td>
<td>Hastin</td>
</tr>
<tr>
<td>Devayānī + Yayāti + Śarmisthā</td>
<td>Kuru</td>
</tr>
<tr>
<td>\underline{Yādavas}</td>
<td>\underline{Puru (and two other sons)}</td>
</tr>
<tr>
<td>\underline{Yadu (and another son)}</td>
<td>\underline{Puru (and two other sons)}</td>
</tr>
<tr>
<td>\underline{Vṛṣṇi}</td>
<td>\underline{Puru (and two other sons)}</td>
</tr>
<tr>
<td>\underline{Devarāta}</td>
<td>\underline{Dusyanta + Śakuntalā}</td>
</tr>
<tr>
<td>\underline{Andhaka}</td>
<td>\underline{Bharata}</td>
</tr>
<tr>
<td>\underline{Śūra}</td>
<td>\underline{Hastin}</td>
</tr>
<tr>
<td>\underline{Vasudeva + Kuntī}</td>
<td>\underline{Kuru}</td>
</tr>
<tr>
<td>\underline{Kṛṣṇa}</td>
<td>\underline{Gangā + Śāntanu + Satyavati}</td>
</tr>
<tr>
<td>\underline{Balarāma}</td>
<td>\underline{Bhiṣma}</td>
</tr>
<tr>
<td>\underline{(Line extinct)}</td>
<td>\underline{(Line extinct)}</td>
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<tr>
<td>\underline{Vyāsa + the two widows}</td>
<td>\underline{Vyāsa + the two widows}</td>
</tr>
<tr>
<td>\underline{Vicitravirya}</td>
<td>\underline{Vicitravirya}</td>
</tr>
<tr>
<td>\underline{Ambika (widow)}</td>
<td>\underline{Ambālikā (widow)}</td>
</tr>
<tr>
<td>\underline{Dhṛtarāṣṭra + Gāndhārī}</td>
<td>\underline{Kuntī + Pāṇdu + Mādri}</td>
</tr>
<tr>
<td>\underline{Duryodhana and 99 other sons}</td>
<td>\underline{Karna}</td>
</tr>
<tr>
<td>\underline{Yudhishṭhira Bhima Arjuna Nakula Sahadeva}</td>
<td>\underline{Yudhishṭhira Bhima Arjuna Nakula Sahadeva}</td>
</tr>
<tr>
<td>\underline{Abhimanyu}</td>
<td>\underline{Abhimanyu}</td>
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<td>\underline{Parikṣit}</td>
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<td>\underline{Janamejaya}</td>
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*(See Candravamsa for the intervening and following names)*
MAHĀ-BHĀSYA. A commentary by Patañjali on the Grammar of Panini, in answer to the criticisms of Katyāyana. A fine photolithographed edition has been produced, under the superintendence of Professor Goldstücker, at the expense of the Indian Government. The work has received a long notice in Weber's Indische Studien, Vol. XIII, and has been the subject of much discussion in the Indian Antiquary. Other editions have appeared in India.

MAHĀBHOJA. (see Bhoja)

MAHĀDEVĀ. ‘The great god’ A name of Śiva. One of the Rudras

MAHĀDEVĪ. ‘The great goddess’. A name of Devī, the wife of Śiva. (see Devī)

MAHĀKĀLA. ‘Great time’. (1) A name of Śiva in his destructive character. (see Śiva) (2) One of the twelve great lingas (see Linga) (3) In the caves of Elephanta this form of Śiva is represented with eight arms. In one hand he holds a human figure; in another, a sword or sacrificial axe; in a third, a basin of blood; in a fourth, the sacrificial bell; with two he is drawing behind him the veil which extinguishes the sun; and two are broken off. (4) Chief of the ganaṣ or attendants of Śiva.

MAHĀ-KĀVYAS. ‘Great poems’. Six are classified under this title: (1) Raghuvamśa; (2) Kumārasambhava; (3) Meghadūta; (4) Kirātārjuniya; (5) Śisupāla-vadha; (6) Naiṣadha-caritra.

MAHĀMĀYĀ. (see Māyā)

MAHĀNĀṬAKA. ‘The great drama.’ The Hanumānnāṭaka (q.v.).

MAHĀPADMA NANDA. The last of the Nanda dynasty. (see Candragupta)

MAHĀPRALAYA. A total dissolution of the universe at the end of a kalpa, when the seven lokas and their inhabitants, men, saints, gods, and Brahmā himself, are annihilated. Called also Jahānaka, Ksiti, and Samhāra.

MAHĀ-PURĀΝAS. ‘The great Purāṇas.’ The Viṣṇu and the Bhāgavata, the two great Purāṇas of the Vaiṣṇavas.

MAHĀ-PURUṢA. ‘The great or supreme male’; the supreme spirit.
A name of Visnu.

**MAHĀRĀJIKAS.** A *gāṇa* or class of inferior deities, 236 or 220 in number.

**MAHAR.** *(see Vyāhṛṭi)*

**MAHĀRĀŚTRA.** The land of the Maharattas

**MAHAR-LOKA.** *(See Loka)*

**MAHARSIS.** *(Mahārsis)*. ‘Great *ṛṣis* ’ The great *ṛṣis* or Prajāpatis. *(see Ṛsi)*

**MAHĀSENAG.** ‘The great captain.’ A name of Kārttikeya, god of war.

**MAHAT.** The great intellect produced at the creation. *(see Visnu Purāṇa, I.29)*

**MĀHĀTMYA.** ‘Magnanimity.’ A legend of a shrine or other holy place.

**MAHĀVĪRA CARITA.** ‘The exploits of the great hero (Rāma)’. A drama by Bhavabhūti, translated into English by Pickford. There are several editions of the text. “The situations and sentiments of this drama are of a stirring and martial description, and the language is adapted with singular felicity to the subject from which it springs.” — Wilson.

**MAHĀYOGĪ.** ‘The great ascetic’. A name of Śiva.

**MAHĀYUGA.** A great *yuga* or age, consisting of 4,320,000 years. *(see Yuga)*

**MAHENDRA.** A name of Indra. One of the seven mountain ranges of India; the hills which run from Gondvānā to Orissa and the Northern Circars. *(see Kulaparvatas)*

**MAHEŚVARA.** A name of Śiva.

**MĀHEŚVARA PURĀṆA.** *(see Purāṇa)*

**MAHIṢA, MAHIṢĀSURA.** (1) The great *asura* or demon killed by Skanda in the *Mahābhārata*. *(see Krauṇca)* (2) Also a demon killed by Candā or Durgā.

**MAHIṢMATI, MĀHIṢMATI.** The capital of Kārtavīrya, king of the Tālajaṅghas, who had a thousand arms. It has been identified by
Mahiṣmati, Māhismatī

Colonel Tod with the village of Chuli Maheśvar, which, according to him, is still called “the village of the thousand-armed”

MAHODAYA. A name of the city of Kannauj.

MAHORAGA (Mahā+ uraga). ‘Great serpent.’ The serpent Śesa, or any other great serpent.

MAINĀKA. A mountain stated in the Mahābhārata to be north of Kailāsa; so-called as being the son of Himavat and Menakā. When, as the poets sing, Indra clipped the wings of the mountains, this is said to have been the only one which escaped. This mountain, according to some, stands in Central India, and, according to others, near the extremity of the Peninsula.

MAITREYA. Arṣi, son of Kuśarava, and disciple of Parāśara. He is one of the interlocutors in the Visṇu and Bhāgavata Purāṇas.

MAITREYĪ. Wife of the rṣi Yājñavalkya, who was indoctrinated by her husband in the mysteries of religion and philosophy.

MAITRĪ, MAITRAYĀṇI. An Upanisad of the Black Yajurveda. It has been edited and translated by Professor Cowell for the Bibliotheca Indica.

MĀKANDĪ. A city on the Ganges, the capital of Southern Pañcāla.

MĀKARA. A huge sea animal, which has been taken to be the crocodile, the shark, the dolphin, &c., but is probably a fabulous animal. It represents the sign Capricornus in the Hindu zodiac, and is depicted with the head and forelegs of an antelope and the body and tail of a fish. It is the vehicle of Varuṇa, the god of the ocean, and its figure is borne on the banner of Kāmadeva, god of love. It is also called Kaṃtaka, Asitadamśtra, ‘black teeth’, and Jalarūpa, ‘water form’.

MAKĀRAS. The five m’s. (see Tantra)

MAKHAVAT. A name of Indra.

MĀLATĪ-MĀDHAVA (Mālatī and Mādhava). A drama by Bhavabhūti, translated by Wilson. “This drama,” says the translator, “offers nothing to offend the most fastidious delicacy, and may be compared in this respect advantageously with many of the dramas of modern Europe which treat of the passion (of love) that
constitutes its subject."

MĀLAVA. The country of Mālwa.

MĀLAVIKA-AGNIMITRA. (Mālavika and Agnimitra). A drama ascribed to Kālidāsa, and although inferior to his other productions, it is probably his work. The text, with a translation, has been published by Tullberg. There is a German translation by Weber, an English one by Tawney, and a French one by Foucaux. The text has been printed at Bombay and Calcutta.

MĀLAYA. The country of Malabar proper; the mountains bordering Malabar. (see Kulaparvatas)

MALINA-MUKHA. ‘Black faced’. Rākṣasas and other demons, represented as having black faces.

MĀLINĪ. ‘Surrounded with a garland (mālā)’ of campā trees. A name of the city of Campā.

MALLIKĀRJUNA. A name of Śiva. One of the twelve great lingas. (see Linga)

MALLINĀTHA. A poet, the author of commentaries of great repute on several of the great poems, as the Rāghuvamsa, Meghadūta, Śisupāl-vadha, &c.

MĀNASA. ‘The intellectual.’ A name of the supreme being. Thus defined in the Mahābhārata: “The primeval god, without beginning or dissolution, invisible, undecaying, and immortal, who is known and called by great ṛṣis Mānasa”

MĀNASA, MĀNASA-SAROVARA. The lake Mānasa in the Himalayas. In the Vāyu Purāṇa it is stated that when the ocean fell from heaven upon mount Meru, it ran four times round the mountain, then it divided into four rivers which ran down the mountain and formed four great lakes, Aruṇoda on the east, Sitoda on the west, Mahābhadra in the north, and Mānasa on the south. According to the mythological account, the river Ganges flows out of it, but in reality no river issues from this lake, though the river Sutlej flows from another and larger lake called Rāvana-hrāda, which lies close to the west of Mānasa.

MANASĀ, MANASĀ-DEVĪ. Sister of the serpent king Śeṣa, and the wife of the sage Jaratkāru. She is also called Jagadgaurī, Nityā
Manasa-Putras (eternal), and Padmāvatī. She had special power in counteracting the venom of serpents, and was, hence, called Visaharā.

MANASA-PUTRAS. ‘Mind (born) sons’. The seven or ten mind-born sons of Brahmā. (see Prajāpati)

MANAS-TĀLA. The lion on which Devī rides.

MĀNAVA DHARMA-ŚĀSTRA. The code of Manu (see Manu Samhitā)

MĀNAVA KALPA-SŪTRA. Manu’s work on vaidik rites. Part of it has been published in facsimile of Goldstücker.

MĀNAVA PURĀṆA. (see Purāṇa)

MĀNAVĪ. The wife of Manu. Also called Manāyī

MANDAKARṆI. A sage who dwelt in the Danḍaka forest, and is said in the Rāmāyana to have formed a lake which was known by his name. His austerities alarmed the gods, and Indra sent five apsaras to beguile him from his penance of “standing in a pool and feeding on nothing but air for 10,000 years” They succeeded, and became his wives, and inhabited a house concealed in the lake, which, from them, was called pañcāpsaras.

MANDĀKINĪ. The heavenly Ganges. The Ganges. An arm of the Ganges which flows through Kedāranātha. A river near the mountain Citrakūţa (q.v.) in Bundelkhand. It was near the abode of Rāma and Sitā, and is mentioned both in the Rāmāyana and Mahābhārata. It would seem to be the modern Piṣuni.

MANDALA. ‘A circle, orb.’ A circuit or territorial division, as Colamaṇḍala, i.e., Coromandel. According to one arrangement, the Samhitā of theṚgveda is divided into ten maṇḍalas.

MANDALA-NRĪTYA. A circular dance. The dance of the Gopīs round Kṛṣṇa and Rādhā.

MANDAPĀLA. A childless saint, who, according to the Mahābhārata, after long perseverance in devotion and asceticism, died and went to the abode of Yama. His desires being still unsatisfied, he inquired the cause, and was told that all his devotions had failed because he had no son, no putra (put, ‘hell’, tra, ‘drawer’), to save him from hell. He then assumed the form of a species of bird called Śārīgikā, and by a female of that species, who was Jaritā, he had four sons.
MANDĀRA. The great mountain which the gods used for the churning of the ocean. It is supposed to be the mountain so named in Bhāgalpur, which is held sacred. (see Kūrmāvatāra, under Avatāra)

Māṇḍavī. Daughter of Kuśadhvaja, cousin of Sītā, and wife of Rāma’s brother Bharata.

MANDEHAS. A class of terrific rāksasas, who were hostile to the sun and endeavoured to devour him.

Māṇḍhātṛ A king, son of Yuvanāśva, of the race of Ikṣvāku, and author of a hymn in the Ṛgveda. The Harivamsa and some of the Purānas make Māṇḍhātṛ to have been born in a natural way from his mother Gauri, but the Visnu and Bhāgavata Purānas tell an extraordinary story about his birth, which is probably based upon a forced derivation of his name. Yuvanāśva had no son, which grieved him much. Some holy sages near whom he lived instituted a religious rite to procure progeny for him. One night they placed a consecrated vessel of water upon an altar as part of their ceremony, and the water became endowed with prolific energy. Yuvanāśva woke up in the night thirsty, and finding the water, he drank it. So he conceived, and in due time a child came forth from his right side. The sages then asked who would suckle the child, whereupon Indra appeared, gave his finger for the child to suck, and said, “He shall suck me”, mām ayam dhāsyati. These words were contracted, and the boy was named Māṇḍhātṛ. When he grew up he had three sons and fifty daughters. An old sage named Saubhāri came to Māṇḍhātṛ and asked that one might be given him to wife. Unwilling to give one to so old and emaciated a man, but yet afraid to refuse, the king temporised, but at length yielded to the sage’s request that the matter might be left to the choice of the girls. Saubhāri then assumed a handsome form, and there was such a contention for him that he had to marry the whole fifty, and he provided for them a row of crystal palaces in a most beautiful garden.

Māṇḍodārī. Rāvana’s favourite wife and the mother of Indrajit.

Māṇḍukeya. A teacher of the Ṛgveda, who derived his knowledge from his father, Indrapramati.
MANDUKYA. Name of an Upanisad translated by Dr. Roer in the Bibliotheca Indica.

MANGALA. The planet Mars, identified with Karttikeya, the god of war. He was son of Siva and the Earth, and as son of the Earth is called Angaraka, Bhauma, Bhūmiputra, Mahisuta. He is also called Śiva-ghārmada, ‘born of the sweat of Śiva’, Gaganolmuka, the torch of the sky; Lohita, ‘the red’; Navārci, ‘the nine-rayed’; Cara, the spy; Ŗnāntaka, ‘ender of debts, patron of debtors’ (see Karttikeya)

MANIBHADRA. The chief of the yaksas and guardian of travellers.

MANIMAT. A rāksasa slain by Bhima

MANIPURA. A city on the sea-coast of Kalinga, where Babhravāhana, the son of Arjuna, dwelt. Wheeler identifies it with the modern Munnipur or Muneepore, east of Bengal; but this is very questionable.

MANMATHA. A name of Kāma, god of love.

MANTHARĀ. An ugly deformed slave, nurse of Queen Kaikeyī, who stirred up her mistress’s jealousy against Rāmacandra, and led her to persuade King Daśaratha to banish Rāma from court. Śatrughna beat her and threatened to kill her, but she was saved by his brother Bharata.

MANTRA. That portion of the Veda which consists of hymns, as distinct from the Brāhmaṇas. (see Veda)

MANU. (From the root man, to think.) ‘The man.’ This name belongs to fourteen mythological progenitors of mankind and rulers of the earth, each of whom holds sway for the period called a Manvantara (manu-antara), the age of a Manu, i.e., a period of no less than 4,320,000 years. The first of these Manus was Svāyambhuva, who sprang from Svayambhū, the self-existent. The self-existent, as identified with Brahmā the creator, divided himself into two persons, male and female. From this pair was produced the male Virāj, and from him sprang the Manu Svāyambhuva. As the acting creator, this Manu produced the ten Prajāpatis or progenitors of mankind, called also mahārsis (mahā-ṛsis). According to another account, this Manu sprang from the incestuous intercourse of Brahmā with his daughter and wife,
Śatarūpā. Brahmā created himself Manu, “born of and identical with his original self, and the female portion of himself he constituted Śatarūpā”, whom Manu took to wife. The law-book commonly known as Manu is ascribed to this Manu, and so also is a sūtra work on ritual bearing the same name. The Manu of the present age is the seventh, named Vaivasvata, ‘sun-born’, who was the son of Vivasvat, the sun, and he is a ksatriya by race. He is also called Satyavrata. There are various legends about his having been saved from a great flood by Viṣṇu or Brahmā. The names of the fourteen Manus are: (1) Svāyambhuva, (2) Svārocīsa, (3) Autami, (4) Tāmasa, (5) Raivata, (6) Cāksuṣa, (7) Vaivasvata or Satyavrata, (8) Sāvarna, (9) Daksasāvarna, (10) Brahmāsāvara, (11) Dharmasāvarna, (12) Sāvarna or Rudrasāvarna, (13) Raucya, (14) Bhautya.

The sons of Manu Vaivasvata were — Iksvāku, Nabhaga or Nṛga, Dhṛṣṭa, Śaryāti, Naraiṣyanta, Prāṃśu, Nābhāganedīsta or Nābhāndiṣṭa, Karuṣa, and Prśadhra. But there is some variety in the names.

With the seventh Manu, Vaivasvata, is connected the very curious and interesting legend of the deluge. The first account of this is found in the Śatapatha Brāhmaṇa, of which the following is a summary: One morning, in the water which was brought to Manu for washing his hands, he caught a fish which spake, and said, “Take care of me and I will preserve thee.” Manu asked, “From what wilt thou preserve me?” The fish answered, “A flood will carry away all living beings; I will save thee from that.” The fish desired Manu to keep him alive in an earthen vessel, to remove him to a dyke as he grew larger, and eventually to the ocean, “so that he might be beyond the risk of destruction” The fish grew rapidly, and again addressed Manu, saying, “After so many years the deluge will take place; then construct a ship and pay me homage, and when the waters rise, go into the ship and I will rescue thee.” Manu did as he was desired, he built the ship, conveyed the fish to the ocean, and did him homage. The flood rose, and Manu fastened the cable of the ship to the fish’s horn. Thus he passed over the northern mountain (the Himālaya, as the commentator explains). The fish then desired Manu to fasten the ship to a tree, and to go down with the subsiding waters. He
Manu did so, and found that the flood had swept away all living creatures. He alone was left. Desirous of offspring, he offered sacrifice and engaged in devotion. A woman was produced, who came to Manu and declared herself his daughter. "With her he lived, worshipping and toiling in arduous religious rites, desirous of offspring. With her he begat the offspring which is the offspring of Manu."

The story as told in the *Mahābhārata* represents Manu as engaged in devotion by the side of a river, and the fish craving his protection from the bigger fish. Manu placed the fish in a glass vase, but it grew larger and larger till the ocean alone could contain it. Then it warned Manu of the coming flood, and directed him to build a ship and to embark with the seven sages. He did so, and fastened his ship to the horn of the fish. Then, according to the rendering of Professor Williams—

Along the ocean in that stately ship was borne the lord of men, and through
Its dancing, tumbling billows and its roaring waters;
and the bark,
Tossed to and fro by violent winds, reeled on the surface of the deep,
Staggering and trembling like a drunken woman: land was seen no more,
Nor far horizon, nor the space between; for everywhere around.
Spread the wild waste of waters, reeking atmosphere,
and boundless sky.
And now, when all the world was deluged, nought appeared above the waves
But Manu and the seven sages, and the fish that drew the bark.
Unwearied thus for years on years that fish pulled on the ship across
The heaped-up waters, till at length it bore the vessel to the peak
Of Himavān; then, softly smiling, thus the fish addressed the sage:
'Haste now to bind thy ship to this high crag. Know me,
the lord of all,
The great creator Brahmā, mightier than all might, omnipotent
By me, in fish-like shape, have you been saved in dire emergency.
From Manu all creation, gods, Asuras, men, must be produced;
By him the world must be created, that which moves and moveth not.'

The commentators on this legend of the Mahābhārata give a metaphysical turn to the legend, and endeavour to illustrate it by philosophical and allegorical interpretations. The same story is reproduced with variations in the Matsya, Bhāgavata, and Agnu Purānas, and Muir has given translations of the passages in vol. I of his Sanskrit Texts.

In the Rāmāyana mention is made of a female Manu, and it appears that the word is sometimes used for “the wife of Manu” MANU-SAMHITĀ. The well-known law-book, the Code of Manu, or Institutes of Manu. It is attributed to the first Manu, Svāyambhuva, who existed nearly thirty millions of years ago, but it bears the marks of being the production of more than one mind. This is the first and chief of the works classified as Smṛti, and is a collection or digest of current laws and creeds rather than a planned systematic code. It is the foundation of Hindu law, and is held in the highest reverence. The work belongs to a period later than that of the Vedas, when the brāhmaṇas had obtained the ascendancy, but its deities are those of the Vedic rather than the Epic or Purānic age. It is apparently anterior to the philosophical schools. The fifth century BC is supposed to be about the time when it was composed, but the rules and precepts it contains had probably existed as traditions long before. It is commonly called the Code of Manu, and was current among the Mānavas, a class or school of brāhmaṇas who were followers of the Black Yajurveda; but it deals with many subjects besides law, and is a most important record of old Hindu society. It is said to have consisted originally of 100,000 verses, arranged in twenty-four chapters; that Nārada shortened the work to 12,000 verses; and that Sumati made a second abridgement, reducing it to 4000, but only
2685 are extant. It is evident that there was more than one redaction of the laws of the Mānavas, for a Brāhman or Vṛćhan Manu, 'great Manu', and Vṛddha Manu, 'old Manu', are often referred to Sir W. Jones's translation, edited by Haughton, is excellent, and is the basis of all others in French, German, &c. The text has often been printed.

MANVANTARA (Manu-antara). The life or period of a Manu, 4,320,000 years.

MĀRICA. A rākṣasa, son of Tārakā. According to the Rāmāyana he interfered with a sacrifice which was being performed by Viśvāmitra, but was encountered by Rāma, who discharged a weapon at him, which drove him one hundred yojanas out to sea. He was afterwards the minister of Rāvaṇa, and accompanied him to the hermitage where Rāma and Sītā were dwelling. There, to inveigle Rāma, he assumed the shape of a golden deer, which Rāma pursued and killed. On receiving his death-wound he resumed a rāksasa form and spake, and Rāma discovered whom he had killed. In the meanwhile Rāvana had carried off Sītā.

MARĪCI. Chief of the Maruts. Name of one of the Prajāpatīs. (see Prajāpati) He is sometimes represented as springing direct from Brahmā. He was father of Kaśyapa, and one of the seven great ṛṣis. (see Ṛṣi)

MĀRIṢĀ. Daughter of the sage Kandu, and wife of the Pracetasas, but from the mode of her birth she is called “the nurling of the trees, and daughter of the wind and the moon.” She was mother of Dakṣa. Her mother was a celestial nymph named Pramlocā, who beguiled the sage Kaṇḍu from his devotions and lived with him for a long time. When the sage awoke from his voluptuous delusion, he drove her from his presence. “She, passing through the air, wiped the perspiration from her with the leaves of the trees”, and “the child she had conceived by the ṛṣi came forth from the pores of her skin in drops of perspiration. The trees received the living dews, and the winds collected them into one mass. Soma matured this by his rays, and gradually it increased in size till the exhalations that had rested on the tree-tops became the lovely girl named Māriṣā.” — Viṣṇu Purāṇa. According to the same authority Māriṣā had been in a former birth the childless widow of a king.
Her devotion to Viṣṇu gained his favour, and he desired her to ask a boon. She bewailed her childless state, and prayed that in succeeding births she might have “honourable husbands and a son equal to patriarch”. She received the promise that she should be of marvellous birth, should be very beautiful, and should have ten husbands of mighty prowess, and a son whose posterity should fill the universe. This legend is no doubt an addition of later date, invented to account for the marvellous origin of Mārisā.

MĀRKANDEYA. A sage, the son of Mṛkanda, and reputed author of the Mārkandeya Purāṇa. He was remarkable for his austerities and great age, and is called Dirghāyus, ‘the long-lived’.

MĀRKANDEYA PURĀNA. “That Purāṇa in which, commencing with the story of the birds that were acquainted with right and wrong, everything is narrated fully by Mārkandeya as it was explained by holy sages in reply to the question of the munī, is called the Mārkandeya, containing 9000 verses.” This Purāṇa is narrated in the first place by Mārkandeya, and in the second by certain fabulous birds profoundly versed in the Vedas, who relate their knowledge in answer to the questions of the sage Jaimini. “It has a character different from all the other Purāṇas. It has nothing of a sectarial spirit, little of a religious tone; rarely inserting prayers and invocations to any deity, and such as are inserted are brief and moderate. It deals little in precepts, ceremonial or moral. Its leading feature is narrative, and it presents an uninterrupted succession of legends, most of which, when ancient, are embellished with new circumstances, and, when new, partake so far of the spirit of the old, that they are disinterested creations of the imagination, having no particular motive, being designed to recommend no special doctrine or observance. Whether they are derived from any other source, or whether they are original inventions, it is not possible to ascertain. They are most probably, for the greater part at least, original; and the whole has been narrated in the compiler’s own manner, a manner superior to that of the Purāṇas in general, with exception of the Bhāgavata.” The popular Durgā Māhātmya or Chandipātha is an episode of this Purāṇa. In the absence of any guide to a positive conclusion as to the date, it may conjecturally be placed
in the ninth or tenth century. Professor Banerjea places it in the eighth century. This Purāṇa has been published in the Bibliotheca Indica, and translated by the Rev. Professor K.M. Banerjea.

MĀRTṬAṬA. In the Vedas the sun or sun god.

MARTYA-MUKHA. ‘Human-faced ’ Any being in which the figures of a man and animal are combined.

MARUTS. The storm gods, who hold a very prominent place in the Vedas, and are represented as friends and allies of Indra. Various origins are assigned to them. They are sons of Rudra, sons and brothers of Indra, sons of the ocean, sons of heaven, sons of earth. They are armed with lightnings and thunderbolts, and “ride on the whirlwind and direct the storm”. The number of them is said in one place to be thrice sixty, and in another only twenty-seven. In the Rāmāyana they are represented to have their origin in an unborn son of Diti, whom Indra dashed into forty-nine pieces with his thunderbolt, and in compassion converted into Maruts. This is also the story told in the Purāṇas, and they are said to have obtained their name from the words mā roḍih, ‘weep not’, which Indra addressed to them. A scholiast on the Veda says, that after their birth from Diti, as above told, Śiva and Pārvatī beheld them in great affliction, and the latter asked Śiva to transform the lumps of flesh into boys; he accordingly made them boys of like form, like age, and similarly accoutred, and gave them to Pārvatī as her sons, whence they are called the sons of Rudra. Other legends are, that Pārvatī, hearing the lamentations of Diti, entreated Śiva to give forms to the shapeless births, telling them not to weep (mā roḍih); and another, that he actually begot them in the form of a bull on Prthivī, the earth, as a cow. (see Diti) All these legends have manifestly been invented to explain those passages of the Vedas which make the Maruts the sons of Rudra. The world of the Maruts, called Māruta, is the appointed heaven of vaiśyas. (2) The god of the wind, and regent of the north-west quarter.

MARUTTA. (1) A descendant of Manu Vaivasvata. He was a Cakravartī, or universal monarch, and performed a celebrated sacrifice. “Never,” says the Viṣṇu Purāṇa, “was beheld on earth a sacrifice equal to the sacrifice of Marutta. All the implements
and utensils were made of gold. Indra was intoxicated with the libations of soma juice, and the brāhmaṇas were enraptured with the magnificent donations they received. The winds of heaven encompassed the rite as guards, and the assembled gods attended to behold it.” According to the Vāyu Purāṇa, Marutta was taken to heaven with his kindred and friends by Samvarta, the officiating priest at this sacrifice. But the Mārkandeya Purāṇa says he was killed after he had laid down his crown and retired to the woods.

(2) A king of the Solar race, who was killed by Vapusmat, and fearfully avenged by his son Dama (q.v.)

MĀTALĪ. Charioteer of Indra.

MATAṆGA. ‘An elephant.’ A man who was brought up as a brāhmaṇa but was the son of a cāndāla. His story, as told in the Mahābhārata, relates that he was mercilessly goading an ass’s foal which he was driving. The mother ass, seeing this, tells her foal that she could expect no better, for her driver was no brāhmaṇa but a cāndāla Mataṅga, addressing the ass as “most intelligent”, begged to know how this was, and was informed that his mother when intoxicated had received the embraces of a low-born barber, and that he, the offspring, was a cāndāla and no brāhmaṇa. In order to obtain elevation to the position of a brāhmaṇa he went through such a curse of austerities as alarmed the gods. Indra refused to admit him. He persevered again for a hundred years, but still Indra persistently refused such an impossible request, and advised him to seek some other boon. Nothing daunted, he went on a thousand years longer, with the same result. Though dejected he did not despair, but proceeded to balance himself on his great toe. He continued to do this for a hundred years, when he was reduced to mere skin and bone, and was on the point of falling. Indra went to support him, but inexorably refused his request, and, when, further importuned, “gave him the power of moving about like a bird, and changing his shape at will, and of being honoured and renowned”. In the Rāmāyaṇa, Rāma and Sītā visited the hermitage of Matanga near Rṣyamūka mountain.

MĀTARIŚVAN. An aerial being who is represented in the Rgveda as bringing down or producing Agni (fire) for the Bhṛgus. By some supposed to be the wind.
MATHURĀ. An ancient and celebrated city on the right bank of the Yamunā, surviving in the modern Muttra. It was the birthplace of Kṛṣṇa and one of the seven sacred cities. The Viṣṇu Purāṇa states that it was originally called Madhu or Madhuvana, from the demon Madhu, who reigned there, but that when Lavana, his son and successor, was killed by Śatrughna, the conqueror set up his own rule there and built a city which he called Madhurā or Mathurā.

MĀTRS. 'Mothers.' The divine mothers. These appear to have been originally the female energies of the great gods, as Brahmānī of Brahmā, Maheśvarī of Śiva, Vaishnavī of Viṣṇu, Indrānī or Andrī of Indra, &c. The number of them was seven or eight or sixteen, but in the later mythology they have increased out of number. They are connected with the Tantra worship, and are represented as worshipping Śiva and attending upon his son Kārttikeya.

MATSYA. 'A fish.' (1) The Fish Incarnation. (see Avatāra) (2) Name of a country. Wilson says, "Dinajpoor, Rungpoor, and Cooch Behar", but there was more than one country of this name, and one would appear to have been situated in northern India. Manu places Matsya in brahmārṣi. According to the Mahābhārata, King Virāta's capital was called Matsya, his people also were called Matsyas, and he himself was styled Matsya. General Cunningham finds it in the neighbourhood of Jaypur, and says that the town of Virāt or Bairāt, 105 miles south of Delhi, was its capital.

MATSYA PURĀṆA. This Purāṇa is so-called from its contents having been narrated to Manu by Viṣṇu in the form of a fish (matsya). It consists of between 14,000 and 15,000 stanzas. This work "is a miscellaneous compilation, but includes in its contents the elements of a genuine Purāṇa". At the same time, it is of too mixed a character to be considered as a genuine work of the paurāṇik class. Many of its chapters are the same as parts of the Viṣṇu and Padma Purāṇas. It has also drawn largely from the Mahābhārata. "Although a Śaiva work, it is not exclusively so, and it has no such sectarian absurdities as the Kūrma and Liṅga."

MAUNEYAS. A class of gandharvas, sons of Kaśyapa, who dwelt
beneath the earth, and were sixty millions in number. They
overpowered the Nāgas, and compelled them to flee to Viṣṇu for
assistance, and he sent Purukutsa against them, who destroyed
them.

MAURYA. The dynasty founded by Candragupta at Pātaliputra
(Patna) in Magadhā. According to the Visnu Purāṇa, the Maurya
kings were ten in number and reigned 137 years. Their names
were — (1) Candragupta, (2) Bindusāra, (3) Aśokavardhana, (4)
Suyaśas, (5) Daśaratha, (6) Sangata, (7) Śālīśūka, (8) Soma-
sarman, (9) Śaśadharman, (10) Brhadratha. The names vary in
other Purāṇas. (see Candragupta)

MAYA. A daitya who was the architect and artificer of the asuras,
as Viśvakarmā was the artificer of the suras or gods. He was son
of Vipracitti and father of Vajrakāmā and Mandodari, wife of
Rāvana. He dwelt in the Devagiri mountains not very far from
Delhi, and his chief works were in the neighbourhood of that city,
where he worked for men as well as daityas. The Mahābhārata
speaks of a palace he built for the Pāṇḍavas. In the Harvamsa
he appears frequently both as victor and vanquished in contests
with the gods.

MĀYĀ. ‘Illusion, deception.’ (1) Illusion personified as a female
form of celestial origin, created for the purpose of beguiling some
individual. Sometimes identified with Durgā as the source of
spells, or as a personification of the unreality of worldly things.
In this character she is called Māyādevī or Mahāmāyā. (2) A name
of Gayā, one of the seven sacred cities.

MĀYĀDEVĪ, MĀYĀVATĪ. Wife of the demon Śambara. She brought
up Pradyumna, the son of Kṛṣna, and subsequently married him.
Pradyumna is represented as being a revived embodiment of
Kāma, the god of love; and in according with this legend Māyāvatī
is identified with his wife Rati, the Hindu Venus. (see Māyā)

MĀYU. ‘Bleater, bellower.’ The kinnaras are called Māyus.

MEDHĀTITHI. Name of a Kāṇva who was a Vedic rṣi. There is a
legend in one of the Upaniṣads that he was carried up to heaven
by Indra in the form of a ram, because the god had been pleased
with his austerities. Cf Ganymede

MEDINI. The earth. (see Kaitabha)
MEDENI, MEDINI-KOŚA. A well-known Sanskrit vocabulary. There are printed editions.

MEGHADŪTA. ‘Cloud messenger.’ A celebrated poem by Kālidāsa, in which a banished Yaksha implores a cloud to convey tidings of him to his wife. It has been translated into English verse by Wilson, and there are versions in French and German. The text has been printed with a vocabulary by Johnson

MEGHANĀDA. A son of Rāvana. (see Indrajit)

MEKALĀ. Name of a mountain from which the Narmadā river is said to rise, and from which it is called Mekalā and Mekalakanyā, ‘daughter of Mekala’. There was a people of this name, who probably lived in the vicinity of this mountain. Their kings were also called Mekalas, and there appears to have been a city Mekalā.

MENA, MENAKĀ. (1) In the Rgveda, a daughter of Vṛsanaśva. A Brāhmaṇa tells a strange story of Indra having assumed the form of Menā and then fallen in love with her. In the Purānas, wife of Himavat and mother of Umā and Gaṅgā, and of a son named Maināka. (2) An apsaras sent to seduce the sage Viśvāmitra from his devotions, and succeeding in this object, she became the mother of the nymph Sakuntalā.

MERU. A fabulous mountain in the navel or centre of the earth, on which is situated svarga, the heaven of Indra, containing the cities of the gods and the habitations of celestial spirits. The Olympus of the Hindus. Regarded as a terrestrial object, it would seem to be some mountain north of the Himalayas. It is also Sumeru, Hemādri, ‘golden mountain’; Ratnasānu, ‘jewel peak’; Karnikācala, ‘lotus mountain’; and Amarādri and Deva-parvata. ‘mountain of the gods’.

MERU-SĀVARNAS. The ninth, tenth, eleventh, and twelfth Manus, said to be the “mind-engendered sons of a daughter of Dakṣa by himself and the three gods Brahmā, Dharma, and Rudra, to whom he presented her on Mount Meru”. The signification of the appellation Meru is obvious; that of Sāvarṇa or Śāvarṇi signifies that they were all of one caste (varna).

MIMĀMSĀ. A school of philosophy. (see Darśana)
MĪMĀMSĀ-DARŚANA. A work on the Mīmāṃsā philosophy. Printed in the Bibliotheca Indica.

MĪMĀNSĀ-VĀRTTIKA. A work on the Mīmāṃsā philosophy by Kumārila Bhaṭṭa.

MIŅJIKA (mas) and MIŅJIKA (fem.) Two beings who, according to the Mahābhārata, sprang from the seed of Rudra, which was spilt upon a mountain. They are to be worshipped by those who desire the welfare of children.

MITĀKSARĀ. A commentary by Vījanēśvara on the Smṛti or textbook of Yājñavalkya. The authority of this book is admitted all over India, with the exception of Bengal proper. The portion on inheritance has been translated by Colebrooke, and into French by Orianne. The text has been printed in India.

MITHILĀ. A city, the capital of Videha or North Bihār, which corresponds to the modern Tirhut and Puraniya, between the Gandakī and Kośī rivers. It has given its name to one of the five northern nations of brāhmaṇas (see Brāhmaṇa), and to a school of law. It was the country of King Janaka, and the name of his capital, Janakapura, still survives in "Janakpoor", on the northern frontier.

MITRA. Probably connected with the Persian Mithra. A form of the sun. In the Vedas he is generally associated with Varuna, he being the ruler of the day and Varuṇa the ruler of the night. They together uphold and rule the earth and sky, guard the world, encourage religion, and chastise sin. He is one of the Ādityas or sons of Aditi.

MITRASAHA. A king called also Kalmāṣapāda (q.v.).

MLECCHAS. Foreigners, barbarians, people not of Āryan race.

MOHA-MUDGARA. ‘Hammers for ignorance’ A poem in explanation of the Vedānta philosophy. It has been printed and translated by Nève.

MṚČCHAKATĪ. ‘The toy-cart.’ A drama in ten acts by King Śūdraka, supposed to be the oldest Sanskrit drama extant, and to have been written in the first or second century AD. The country over which Śūdraka reigned is not known. This play, says Wilson, its translator, “is a curious and interesting picture of national
manner... free from all exterior influence or adulteration. It is a portrait purely Indian. It represents a state of society sufficiently advanced in civilization to be luxurious and corrupt, and is certainly very far from offering a flattering similitude, although not without some attractive features.” Williams observes, “The dexterity with which the plot is arranged, the ingenuity with which the incidents are connected, the skill with which the characters are delineated and contrasted, the boldness and felicity of the diction, are scarcely unworthy of our own great dramatists.” There are translations in French and several editions of the text.

**Mrgāńka-Lekhā.** A play in four acts, written by Viśvanātha at Benares. The piece takes its name from the heroine, a princess of Kāmarūpa. It is a comparatively modern work.

**Mṛtyu.** ‘Death.’ A name of Yama, the god of the dead.

**Mucukunda.** In the Purāṇas, son of Māndhātṛ, and called ‘king of men’. He rendered assistance to the gods in their wars with the asuras or demons, and he asked and obtained as a reward the boon of a long uninterrupted sleep. Whosoever disturbed him was to be burnt to ashes by fire issuing from his body. Kālayavanā was lured into his cave by Kṛṣṇa and woke the sleeper, who cast a fiery glance upon the intruder which destroyed him. Muchukunda then paid laud and honour to Kṛṣṇa, who gave him power to go to whatever celestial region he wished, and to enjoy all heavenly pleasures. Mucukunda left his cave and went to Gandhamādana to perform penance. The Mahābhārata says he was reproved by Kubera for trusting to his priest more than to his own prowess for success in war, but he replied that the religious aid of brāhmaṇas was as necessary as the warlike powers of kṣatriyas.

**Mudgala.** A Vedic ṛṣi from whom the Maudgalya brāhmaṇas sprang. There were several other brāhmaṇas named Mudgala. A sage of this name is recorded in the Mahābhārata to have “lived a life of poverty, piety, and self-restraint, offering hospitality to thousands of brāhmaṇas, according to his humble means, with the grain which he gleaned like a pigeon, and which (like the widow of Zarephath’s oil) never underwent diminution, or rather increased again, when it was required”. The choleric sage Durvāsas
went to test the patience of Mudgala, and six times devoured all
the food which his host possessed without ruffling his temper.
Durvasas in his admiration declared that Mudgala would go
bodily to heaven, and the messenger of the gods arrived with his
heavenly car. The sage, before accepting the invitation, desired to
be informed of the joys and ills of heaven. After hearing a full
explanation, he found that the enjoyments of heaven must come
to a close, so he declared that he “had no desire for heaven, and
would seek only that eternal abode where there is no sorrow, nor
distress, nor change”. He dismissed the messenger of the gods,
and began to practise ascetic virtues, becoming indifferent to
praise and blame, regarding clods, gold, stones, and gold as alike.
Pure knowledge led to fixed contemplation; and that again
 imparted strength and complete comprehension, whereby he
obtained supreme eternal perfection in the nature of quietude
(nirvāṇa).

MUDRĀ-RĀKSASA. ‘The signet of the minister.’ A drama by
Viśākhadatta. This play has a historical interest, for Candra-
gupta, the Sandracottus of Greek writers, is a leading character
in it. The date of its production is apparently the eleventh or
twelfth century AD. It is one of the dramas translated by Wilson,
who says, “The author was not a poet of the sphere of Bhavabhūti
or Kālidāsa. His imagination rises not to their level, and there is
scarcely a brilliant or beautiful thought in the play. As some
equivalent for the want of imagination, he has a vigorous perception
of character and a manly strain of sentiment, that are inferior
only to elevated conception and delicate feeling. He is the Massinger
of the Hindus. The language of the original partakes of the
general character of the play; it is rarely beautiful or delicate, but
always vigorous, and occasionally splendid.”

MUGDHA-BODHA. A standard Grammar by Vopadeva, written
towards the end of the thirteenth century. It has been edited by
Bohtlingk, and there are several Indian editions.

MŪKA. A dānava, son of Upasunda. He assumed the form of a
wild boar in order to kill Arjuna, but was himself killed by Śiva
in his form of the Kirāta or mountaineer.

MUKHĀGNI. ‘Fiery-faced.’ Spirits or goblins with faces of fire,
perhaps meteors.
Mundra

Mundra. ‘Bald.’ An appellation of Ketu. Name of a demon slain by Durga.

Mundaka. Name of an Upanishad (q.v.) translated by Dr. Roer in the Bibliotheca Indica and by Rammohun Roy. There are several editions of the text.

Muni. “A holy sage, a pious and learned person, endowed with more or less of a divine nature, or having attained to it by rigid abstraction and mortification. The title is applied to the rṣis, and to a great number of persons distinguished for their writings considered as inspired, as Pāṇini, Vyāsa.” Their superhuman powers over gods and men have been often displayed in blessings, but more frequently in curses.

Mura, Muru. A great demon who had seven thousand sons. He was an ally of the demon Naraka, who ruled over Prāgyotisa, and assisted him in the defence of that city against Kṛṣṇa. He placed in the environs of the city “nooses the edges of which were as sharp as razors”, but Kṛṣṇa cut them to pieces with his discus, slew Muru, “and burnt his seven thousand sons like moths with the flame of the edge of his discus”.

Mūrāri. ‘The foe of Mura’. An appellation of Kṛṣṇa.

Mūrārī Miśra. Author of the drama Murāri Nātaka or Anargha Rāghava (q.v.).

Mūsala. The pestle-shaped club carried by Balarāma. It was named Saunanda.

Mūsadalhara, Mūsalāyudha, Mūsalin. ‘Armed with a pestle’ An appellation of Balarāma.

Mūṣṭika. A celebrated boxer in the service of Kamsa, who directed him to kill Kṛṣṇa or Balarāma in a public encounter, but Balarāma overthrew him and killed him.

Nabhāgadiṣṭha, Nabhāganediṣṭha, Nabhānediṣṭha. A son of Manu, who, while he was living as a brahmaṇa, was deprived of his inheritance, by his father according to the Yajurveda, by his brothers according to the Aitareya Brāhmaṇa. He subsequently acquired wealth by imparting spiritual knowledge.

Naciketas. The story of Naciketas is told in the Taittirīya Brāhmaṇa and Katha Upaniṣad. Vājaśravasa or Aruṇi, the father
of Naciketas, desirous of attaining heaven, performed great sacrifices, and was profuse in his gifts to the priests. The son told him that he had not given all, for that he, his son, was left, and said, “To whom shall I be given?” On repeating the question, the father angrily replied, “To death”. So the son departed to the abodes of death, and, after staying there three nights, Yama was constrained to offer him a boon. He prayed to see his father again and he reconciled. This boon was granted and another offered. All kinds of blessings were proposed, but the youth refused to be contented with anything but a true knowledge of the soul. Yama then proceeded to instruct him. The story has been done into verse by Muir (Texts, vol. V, p. 329).

NĀGA. A snake, especially the cobra-capella. A mythical semi-divine being, having a human face with the tail of a serpent, and the expanded neck of the cobra. The race of Nāgas is said to be a thousand in number, and to have sprung from Kadru, the wife of Kaśyapa, for the purpose of peopling Pātāla, or the regions below the earth, where they reign in great splendour. From the name of their mother they are called Kādraveyas. Their mother is sometimes called Surasā. This dominion was taken from them by the gandharvas, but they recovered it through their sister, the Narmadā river, who induced Visnu to send Pratardana to their assistance. Their females were handsome, and some of them intermarried with men, as Ulupī with Arjuna.

The Nāgas, or a people bearing the same name, are historical, and have left many traces behind them. There were mountains so-called, and Nāgadvipa was one of the seven divisions of Bhāratavarṣa. Kings of this race reigned at Mathurā, Padmāvatī, &c., and the name survives in the modern Nāgpur. There are various speculations as to who and what they were, but it seems clear they were a race distinct from the Hindus. The mythological accounts are probably based upon the historical, but they have been mixed up together and confused. The favourite theory is that they were a Scythic race, and probably obtained their name from worshipping serpents or holding them in awe and reverence.

NĀGA-LOKA. Pātāla, the residence of the Nāgas.

NĀGA-NANDANA. A Buddhist drama in five acts by Śrī Harṣa
Deva. It has been translated by Boyd. The text has been printed.

NAGARA. A city. There are seven sacred cities which confer eternal happiness — (1) Ayodhyā, (2) Mathurā, (3) Māyā (Gayā), (4) Kāsī (Benares), (5) Kānci (Conjeveram), (6) Avanti or Avantikā (Ujjainī), (7) Dvārakā or Dvārāvatī.

NAHUŚA. Son of Āyus the eldest son of Pururavas, and father of Yayāti. This king is mentioned by Manu as having come into conflict with the brāhmaṇas, and his story is repeated several times with variations in different parts of the Mahābhārata as well as in the Purāṇas, the aim and object of it evidently being to exhibit the retribution awaiting any man who derogates from the power of brāhmaṇas and the respect due to them “By sacrifices, austere fervour, sacred study, self-restraint, and valour, Nahusa acquired the undisturbed sovereignty of the three worlds... Through want of virtuous humility the great king Nahusa was utterly ruined.” — Manu. One version of the story says that he aspired to the possession of Indrāṇī, wife of Indra, when that god had concealed himself for having killed a brāhmaṇa. A thousand great rṣis bore the car of Nahusa through the air, and on one occasion he touched with his foot the great Agastya, who was carrying him. The sage in his anger cried out, “Fall, thou serpent”, and Nahusa fell from his glorious car and became a serpent. Agastya, at the supplication of Nahusa, put a limit to the curse; and according to one version, the doomed man was released from it by the instrumentality of Yudhiṣṭhira, when he threw off “his huge reptile form, became clothed in a celestial body, and ascended to heaven”.

NAIKASEYAS. Carnivorous imps descended from Nikasā, mother of Rāvana. They are called also Nikaśātmajas.

NAIMIṢA, NAIMIṢĀRANYA. A forest (aranyā) near the Gomati (Gūmti) river, in which the Mahābhārata was rehearsed by Sauti to the assembled rṣis.

NAIRRTA. Belonging to the south-west quarter; the regent of that quarter. An imp, goblin, or rāksasa.

NAISHADHA-CARITA, NAISHADHIYA. A poem on the life on Nala, king of Niṣadha, by Śrī Harṣa, a great sceptical philosopher who lived in the eleventh or twelfth century AD. It is one of the six
mahākāvyas. There are several printed editions

NAKSATRAS. Mansions of the moon, lunar asterisms At first they were twenty-seven in number, but they were increased to twenty-eight. They are said to be daughters of Daksa who were married to the moon. (see Daksa)

NAKULA. The fourth of the Pāṇdu princes. He was the twin son of Mādrī, the second wife of Pāṇḍu, but mythologically he was son of the Aśvins, or more specifically of the Aśvin Nāsatya. He was taught the art of training and managing horses by Droṇa, and when he entered the service of the king of Virāta he was master of the horse. He had a son named Niramitra by his wife Karenumatī, a princess of Cedi. (see Mahābhārata)

NALA. (1) King of Nisadha and husband of Damayanti The story of Nala and Damayanti is one of the episodes of the Mahābhārata, and is well-known from having been translated into Latin by Bopp and into English verse by Dean Milman Damayanti was the only daughter of Bhima, king of Vidarbha (Birar), and was very lovely and accomplished. Nala was brave and handsome, virtuous, and learned in the Vedas, skilled in arms and in the management of horses, but addicted to the vice of gambling. They loved each other upon the mere fame of their respective virtues and beauty, and Damayanti pined for the presence of her unknown lover. Bhima determined that his daughter should hold a svayamvara. Rājās flocked to it in crowds, and among them Nala. Four gods, Indra, Agni, Varuṇa, and Yama, also attended. Nala met them on the way, and reverently promised to do their will. They bade him enter the palace and inform Damayanti that they would present themselves among the candidates, and that she must choose one of them. Nala reluctantly performed his task, but his presence perfected his conquest, and the maiden announced her resolve to pay due homage to the gods, but to choose him for her lord. Each of the four gods assumed the form of Nala, but the lover’s eye distinguished the real one, and she made her choice. They married and lived for sometime in great happiness, a son and a daughter, named Indrasena and Indrasenā, being born to them. Kali, a personification of the kali or iron age, arrived too late for the svayamvara. He resolved to be revenged, and he employed his peculiar powers to ruin Nala through his love of
Nala

gambling. At his instigation, Puṣkara, Nala's younger brother, proposed a game of dice. Kali charmed the dice, and Nala went on losing; but he was infatuated; the entreaties of friends and ministers, wife and children, were of no avail; he went on till he had lost his all, even to his clothes. His rival Puṣkara became king, and proclaimed that no one was to give food or shelter to Nala, so the ruined monarch wandered forth into the forest with his wife, and suffered great privations. Some birds flew away with his only garment. He resolved to abandon his wife in the hope that she would return to her father's court, so he divided her sole remaining garment while she slept and left her. Thus left alone, Damayantī wandered about in great distress. She did not go home, but she at length found service and protection with the princess of Cedi. Nala fell in with the king of serpents, who was under a curse from which Nala was to deliver him. The serpent bit Nala, and told him that the poison should work upon him till the evil spirit was gone out of him, and that he should then be restored to all he loved. Through the effects of the bite he was transformed into a misshapen dwarf. In this form he entered the service of Ṛtuparṇa, king of Ayodhya, as a trainer of horses and an accomplished cook, under the name of Bāhuka. Damayantī was discovered and conducted to her father's home, where she found her children. Great search was made for Nala, but in vain, for no one knew him in his altered form. One brāhmaṇa, however, suspected him, and informed Damayantī. She resolved to test his feelings by announcing her intention of holding a second svayamvara. King Ṛtuparna determined to attend, and took Nala with him as driver of his chariot. Ṛtuparna was skilled in numbers and the rules of chances. On their journey he gave a wonderful proof of this, and he instructed Nala in the science. When Nala had acquired this knowledge the evil spirit went out of him, but still he retained his deformity. Damayantī half penetrated his disguise, and was at length convinced that he was her husband by the flavour of a dish which he had cooked. They met, and, after some loving reproaches and the interference of the gods, they became reconciled, and Nala resumed his form. He again played with Puṣkara, and staked his wife against the kingdom. Profiting by the knowledge he had obtained from Ṛtuparna, he won back all and again became king. Puṣkara then humbled himself, and Nala
not only forgave him, but sent him home to his own city enriched with many gifts. The text of this poem has been often printed, and there are translations in various languages.

(2) A monkey chief, said to be a son of Visvakarma. According to the *Rāmāyana*, he had the power of making stones float in water. He was in Rāma’s army and built the bridge of stone called Rāma-setu, or Nala-setu, from the continent to Ceylon, over which Rāma passed with his army

**NALAKūBARA.** A son of Kubera.

**NALODAYA** (Nala + udaya). ‘The rise of Nala.’ A poem describing the restoration to power of King Nala after he had lost his all. It is ascribed to a Kālidāsa, but the composition is very artificial, and the ascription to the great Kālidāsa may well be doubted. The text has been printed, and there is a metrical translation by Yates

**NALOPĀKHYAṆA.** The story of Nala, an episode of the *Mahābhārata*. (see Nala)

**NAMUCI.** A demon slain by Indra with the foam of water. The legend of Namuci first appears in the *Rgveda*, where it is said that Indra ground “the head of the slave Namuci like a sounding and rolling cloud”, but it is amplified by the commentator and also in the *Satapatha Brāhmaṇa* and *Mahābhārata*. When Indra conquered the asuras there was one Namuci who resisted so strongly that he overpowered Indra and held him. Namuci offered to let Indra go on promise not to kill him by day or by night, with wet or with dry. Indra gave the promise and was released, but he cut off Namuci’s head at twilight, between day and night, and with foam of water, which was, according to the authorities, neither wet nor dry. The *Mahābhārata* adds that the dismembered head followed Indra calling out “O wicked slayer of thy friend.”

**NANDA.** (1) The cowherd by whom Kṛṣna was brought up. (2) A king, or dynasty of kings, of Magadha, that reigned at Pāṭaliputra, and was overthrown by Candragupta the Maurya about 315 BC. (see Candragupta)

**NANDANA.** The grove of Indra, lying to the north of Meru.

**NANDĪ.** The bull of Śiva. The *Vāyu Purāṇa* makes him the son of
Nandi-Mukhas
Kaśyapa and Surabhi. His image, of a milky white colour, is always conspicuous before the temples of Śiva. He is the chamberlain of Śiva, chief of his personal attendants (ganas), and carries a staff of office. He is guardian of all quadrupeds. He is also called Śālankāyana, and he has the appellations of Nādideha and Tāṇḍavatālika, because he accompanies with music the tāndava dance of his master.

NāNDI-MUKHAS. A class of pitṛs or Manes, concerning whose character there is a good deal of uncertainty.

NANDINĪ. The cow of plenty belonging to the sage Vasistha, said to have been born of Surabhi, the cow of plenty that was produced at the churning of the ocean.

NANDI-PURĀNA. (see Purāṇa)

NANDIṢĀ, NANDIṢVARA. 'Lord of Nandi.' A title of Śiva. It is related in the Rāmāyana that Rāvana went to the Śara-vana, the birthplace of Karttikeya, and on his way through the mountains he beheld "a formidable, dark, tawny-coloured dwarf called Nandiṣvara, who was a follower of Mahādeva, or rather that deity himself in another body. This being desired Rāvana to halt, as Śiva was sporting in the mountain, and no one, not even a god, could pass. Rāvana asked derisively who Śiva was, and laughed contemptuously at Nandiṣvara, who had the face of a monkey. Nandiṣvara retorted that monkeys having the same shape as himself and of similar energy should be produced to destroy Rāvana's race. In reply to this menace, Rāvana threatened to pull up the mountain by its roots and let Śiva know his own danger. So he threw his arms round the mountain and lifted it up, which made the hosts of Śiva tremble and Pārvatī quake and cling to her husband. Śiva then pressed down the mountain with his great toe, and crushed and held fast the arms of Rāvana, who uttered a loud cry which shook all creation. Rāvana's friends counselled him to propitiate Śiva, and he did so for a thousand years with hymns and weeping. Śiva then released him, and said that his name should be Rāvana from the cry (rāva) which he had uttered. The origin of this story is sufficiently manifest, it has been built up on the name Rāvana, to the glory of Śiva, by a zealous partisan of that deity.
NARADA. ‘Man’ The original eternal man.

NĀRADA. Ṛṣi to whom some hymns of the Ṛgveda are ascribed. He is one of the Prajāpatis, and also one of the seven great ṛsis. The various notices of him are somewhat inconsistent. The Ṛgveda describes him as “of the Kānva family”. Another authority states that he sprang from the forehead of Brahmā, and the Visnu Purāṇa makes him a son of Kaśyapa and one of Dakṣa’s daughters. The Mahābhārata and some Purāṇas state that he frustrated the scheme which Dakṣa had formed for peopling the earth, and consequently incurred that patriarch’s curse to enter again the womb of a woman and be born. Dakṣa, however, relented at the solicitation of Brahmā, and consented that Nārada should be born again of Brahmā and one of Dakṣa’s daughters; he was hence called Brāhma and Devabrahmā. In some respects he bears a resemblance to Orpheus. He is the inventor of the vīṇā (lute), and was chief of the gandharvas or heavenly musicians. He also went down to the infernal regions (pātalā), and was delighted with what he saw there. In later times he is connected with the legend of Kṛṣṇa. He warned Kamsa of the imminent incarnation of Viṣṇu, and he afterwards became the friend and associate of Kṛṣṇa.

The Nārada-pañcarattra relates that Brahmā advised his son Nārada to marry, but Nārada censured his father as a false teacher, because devotion to Kṛṣṇa was the only true means of felicity. Brahmā then cursed Nārada to lead a life of sensuality, in subjection to women, and Nārada retorted the curse, condemning Brahmā to lust after his own daughter, and to be an object unworthy of adoration. Nārada has the appellations, Kalikāraka, ‘strife-maker’; Kapivaktra, ‘monkey-faced’; Piśuna, ‘messenger or spy’.

Nārada was also one of great writers upon law. His textbook, called Nāradīya Dharmaśāstra, has been translated into English by Dr. Jolly.

NĀRADA PAŃCARĀTRA. A ritualistic work of the Vaiṣṇavas. It has been printed in the Bibliotheca Indica.

NĀRADA PURĀṆA, NĀRADĪYA PURĀṆA. “Where Nārada has described the duties which were observed in the Brhat Kalpa,
that is called the Naradiya, having 25,000 stanzas.” But the only copy that Wilson analysed contained not more than 3000 stanzas. There is another work called the Brhan or Great Naradiya, but this extends only to 3500 verses. These Puranas, says Wilson, bear “no conformity to the definition of a Purana; both are sectarian and modern compilations, intended to support the doctrine of Bhakti or faith in Visnu”. They are modern compositions, possibly even of so late a date as the sixteenth or seventeenth century. One of them refers to the “killers of cows” and “contemners of the gods”, meaning, no doubt, the Mohammedans, so that the passage would seem to have been written after India was in their hands.

NARAKA. Hell; a place of torture to which the souls of the wicked are sent. Manu enumerates twenty-one hells: Tamisra, Andhatamisra, Maharaurava, Raurava, Naraka, Kalasutra, Mahanaraka, Sanjivana, Mahavici, Tapana, Sampratapana, Samhata, Sakakola, Kuدمala, Purutikta, Lokašanku, Ṛjisa, Panthāna, Śāmali, Asipatravana, and Lohadāraka. Other authorities vary greatly as to the numbers and names of the hells. (see Visnu, Purana, II. 214).

NARAKA. An asura, son of the Earth. In the Mahabhārata and Visnu Purana he is said to have carried off the ear-rings of Aditi to the impregnable castle of Pragjyotisa, but Kṛṣṇa, at the request of the gods, went there and killed him and recovered the jewels. In the Harivaṁśa the legend differs. According to this, Naraka, king of Pragjyotisa, was an implacable enemy of the gods. He assumed the form of an elephant, and having carried off the daughter of Viśvakarṇa, he subjected her to violation. He seized the daughters of the gandharvas, and of gods and of men, as well as the apsarasas themselves, and had more than 16,000 women, for whom he built a splendid residence. He also appropriated to himself jewels, garments, and valuables of all sorts, and no asura before him had ever been so horrible in his actions.

NARA-NĀRAYĀNA. Two ancient rṣis, sons of Dharma and Ahimsa. The names are sometimes applied to Kṛṣṇa and to Kṛṣṇa and Arjuna. The Vāmana Purāṇa has a legend about them which is alluded to in the drama of Vikramorvaṣṭī. Their penances and austerities alarmed the gods, so Indra sent nymphs to inspire
them with passion and disturb their devotions. Nārāyaṇa took a flower and placed it on his thigh. Immediately there sprung from it a beautiful nymph whose charms far excelled those of celestial nymphs, and made them return to heaven filled with shame and vexation. Nārāyaṇa sent this nymph to Indra with them, and from her having been produced from the thigh (uru) of the sage, she was called Urvasī.

NARASIMHA AVATĀRA. (see Avatāra)

NARASIMHA PURĀNA. (see Purāṇa)

NARA-VIŚVANA. 'A man-devourer'; a rāksasa or other malignant being

NĀRĀYANA. (1) The son of Nara, the original man, and often identified or coupled with Nara (2) The creator Brahmā, who, according to Manu, was so-called because the waters (nara) were his first ayana or place of motion The name is found for the first time in the Śatapatha Brāhmaṇa. The name as commonly used applies to Viṣṇu, and is that under which he was first worshipped.

NARMADĀ. The Nerbudda river, which is esteemed holy. The personified river is variously represented as being daughter of rṣi named Mekala (from whom she is called Mekalā and Mekalakanyā), as a daughter of the moon, as a ‘mind-born daughter’ of the Somapas, and as sister of the Nāgas. It was she who brought Purukutsa to the aid of the Nāgas against the gandharvas, and the grateful snake-gods made her name a charm against the venom of snakes. According to the Viṣṇu Purāṇa, she had a son by Purukutsa who was named Trasadasyu. The Matsya Purāṇa gives Duḥsaha as the name of her husband. The Harvamsa is inconsistent with itself: In one place it makes her wife of Purukutsa and mother of Trasadasyu; in another it makes her the wife of Trasadasyu. She is also called Revā and Pūrvagangā, and, as a daughter of the moon, Indujā and Somodbhavā.

NĀSATYA. Name of one of the Aśvins. It is also used in the plural for both of them.

NAVA-RATNA. The nine gems: pearl, ruby, topaz, diamond, emerald, lapis lazuli, coral, sapphire, and one not identified called Gomeda. The nine gems of the court of Vikrama, probably meaning Vikramāditya, whose era the Samvat begins in 56 BC. A
verse gives their names as Dhanvantari, Ksapanaka, Amara Simha, Šanku, Vētalabhaṭṭa, Ghatakarpura, Kālidāsa, Varāhamihira, Vararuci. The date of Vikramāditya is by no means settled. Bhau Dāji endeavours to identify Vikrama with Harsa Vikramāditya, who lived in the middle of the sixth century.

**NIDĀGHĀ.** A brāhmaṇa, son of Pulastya, who dwelt “at Viranagara, a large handsome city on the banks of the Devikā river” (the Gogra). He was a disciple of the sage Ṛbhu, and when Ṛbhu went to visit his disciple, Nidāgha entertained him reverentially. Ṛbhu instructed him in divine knowledge until he learned to “behold all things as the same with himself, and, perfect in holy knowledge, obtained final liberation”.

**NIDĀNA-SŪTRA.** An old work upon the metres of the Vedas.

**NIDHI.** ‘A treasure.’ Nine treasures belonging to the god Kubera. Each of them is personified or has a guardian spirit, which is an object of worship among the tāṇтриkas. The nature of these Nidhis is not clearly understood. See a note by Wilson on verse 534 of the *Meghadūta*, Collected Works, IV, 379. Their names are Kacchapa, Mukunda, Nanda (or Kunda), Kharba, Makara, Nīla, Šankha, Padma, and Mahāpadma. The Nidhis are called also Nidhāna, Nikara, and Śevadhī.

**NIDRĀ.** ‘Sleep.’ Sometimes said to be a female form of Brahmā, at others to have been produced at the churning of the ocean.

**NIGHANTU, NIGHANTUKA.** A glossary, especially of synonyms and obsolete and obscure Vedic terms. There was at least one work of this kind before the days of Yāska. (see Nirukta)

**NIKĀSA.** A female demon, the mother of Rāvana. The mother of the carnivorous imps called Piṣitāśanas, or by their metronymic Naikuṣeyas and Nikāṣātmajas.

**NIKUMBHA.** (1) A rākṣasa who fought against Rāma. He was son of Kumbhakarna. (2) An asura who, according to the *Harivamśa*, received the boon from Brahmā that he should die only by the hands of Viṣṇu. He was king of Satpura and had great magical powers, so that he could multiply himself into many forms, though he commonly assumed only three. He carried off the daughters of Brahmādatta, the friend of Kṛṣṇa, and that hero attacked him and killed him under different arms more than
once, but he was eventually slain outright by Kṛśna, and his city of Satpura was given to Brahmādatta.

**Nīlā.** 'Blue.' (1) A mythic range of mountains north of Meru. (2) A mountain range in Orissa. (3) A monkey ally of Rāma. (4) A Pāṇḍava warrior killed by Aśvatthāman

**Nīlakanṭha.** 'Blue throat'. An epithet of Śiva. (see Śiva)

**Nīmi.** Son of Ikṣvāku, and founder of the dynasty of Mithilā. He was cursed by the sage Vasiṣṭha to lose his corporeal form, and he retorted the imprecation upon the sage. Both abandoned the bodily condition. Vasiṣṭha was born again as the issue of Mitra and Varuna, but "the corpse of Nīmi was preserved from decay by being embalmed with fragrant oils and resins, and it remained as entire as if it were immortal". The gods were willing to restore him to bodily life, but Nīmi declined, declaring that the separation of soul and body was so distressing that he would never resume a corporeal shape and become liable to it again "To this desire the gods assented, and Nīmi was placed by them in the eyes of all living creatures, in consequence of which their eyelids are ever opening and shutting" — *Visnu Purāṇa* A wink of the eye is called *nimīsa* and the legend was probably built upon the resemblance of the two words.

**Nīrṇaya-Sindhu.** A work on religious ceremonies and law by Kamalākara. It has been printed at Bombay and Benares.

**Nīrīti.** 'Death, decay.' Death personified as a goddess; sometimes regarded as the wife and sometimes as the daughter of A-dharma. One of the Rudras.

**Nīrūkta.** 'Etymology, glossary.' One of the Vedāṅgas. The *Nīrūkta* is devoted to the explanation of difficult Vedic words. The only work of the kind now known to us is that of Yāśka, who was a predecessor of Pāṇini; but such works were no doubt numerous, and the names of seventeen writers of *Nīrūktas* are mentioned as having preceded Yāśka. The *Nīrūkta* consists of three parts: (1) Naighanṭuka, a collection of synonymous words; (2) Naigama, a collection of words peculiar to the Vedas; (3) Daivata, words relating to deities and sacrifices. These are mere lists of words, and are of themselves of little value. They may have been compiled by Yāśka himself, or he may have found them ready to
his hand. The real *Nirukta*, the valuable portion of the work, is Yāska’s commentary which follows. In this he explains the meaning of words, enters into etymological investigations, and quotes passages of the Vedas in illustration. These are valuable from their acknowledged antiquity, and as being the oldest known examples of a Vedic gloss. They also throw a light upon the scientific and religious condition of their times, but the extreme brevity of their style makes them obscure and difficult to understand. The text of the *Nirukta* has been published by Roth

**NIŚĀDA.** A mountain tribe dwelling in the Vindhya mountains, said to have been produced from the thigh of Vēṇa; the Bhīls or foresters, and barbarians in general. (see Vēna) Any outcast, especially the offspring of a brāhmaṇa father and südra mother

**NIŚADHA.** (1) A mythic range of mountains lying south of Meru, but sometimes described as on the east. It is north of the Himalaya. (2) The country of Nala, probably the Bhil country.

**NIŚṬIGRĪ.** In the Ṛgveda, the mother of Indra.

**NIŚUMBHA.** An asura killed by Durgā. (see Šumbha)

**NĪTI-MAṆJARI.** A work on ethics by Dyā Dviveda, exemplified by stories and legends with special reference to the Vedas. Some specimens are given in the *Indian Antiquary*, vol.V.

**NĪTI-SĀSTRAS.** Works on morals and polity, consisting either of proverbs and wise maxims in verse, or of stories and fables inculcating some moral precept and illustrating its effects. These fables are generally in prose interspersed with pithy maxims in verse.

**NIVĀTA-KAVACAS.** ‘Clothed in impenetrable armour.’ A class of daityas descended from Prahlāda, “whose spirits were purified by rigid austerity”. According to the *Mahābhārata* they were 30,000,000 in number, and dwelt in the depths of the sea. They were destroyed by Arjuna.

**NṛŚIMHA.** The Narasimha or man-lion incarnation. (see Avatāra)

**NṛŚIMHA PURĀṆA.** (see Purāṇa)

**NṛŚIMHA TĀPANI.** An Upaniṣad in which Viśnu is worshipped under his form Nṛsimha. Published with the commentary of Śaṅkarācārya in the *Bibliotheca Indica*. 
NYĀYA. The logical school of philosophy. (see Darśana)

NYĀYA-DARŚANA, NYĀYA-SŪTRA-VṛTTI. Works of Gotama on the Nyāya philosophy. They have been printed

ODRĀ. The country of Orissa A man of that country.

OM. A word of solemn invocation, affirmation, benediction, and consent, so sacred that when it is uttered no one must hear it. The word is used at the commencement of prayers and religious ceremonies, and is generally placed at the beginning of books. It is a compound of the three letters a, u, m, which are typical of the three Vedas; and it is declared in the Upanisads, where it first appears, to have a mystic power and to be worthy of the deepest meditation. In later times the monosyllable represents the Hindu triad or union of the three gods, a being Viṣṇu, u Śiva and m Brahmā. This monosyllable is called Udgītha.

OMKĀRA. The sacred monosyllable om. Name of one of the twelve great lingas. (see Linga)

OSADHI-PRASTHA. ‘The place of medicinal herbs.’ A city in the Himālaya mentioned in the Kumārasambhava.

OSTHA-KARNAKAS. A people whose lips extended to their ears, mentioned in the Mahābhārata.

PADA. The pada text of the Vedas, or of any other work, is one in which each word (pada) stands separate and distinct, not joined with the next according to the rules of sandhi (coalition). (see Pātha)

PADMĀ, PADMĀVATĪ. A name of Lakṣmī.

PADMĀVATĪ. Name of a city. It would seem, from the mention made of it in the drama Mālati-Mādhava, to lie in the Vindhya mountains.

PADMA-KALPA. The last expired kalpa or year of Brahmā.

PADMA-PURĀṆA, PĀDMA-PURĀṆA. The Purāṇa generally stands second in the list of Purāṇas, and is thus described: “That which contains an account of the period when the world was a golden lotus (padma), and of all the occurrences of that time, is, therefore, called Padma by the wise. It contains 55,000 stanzas.” The work is divided into five books or khandas: (1) Srṣṭi Khaṇḍa, or section on creation; (2) Bhūmi Khaṇḍa, on the earth; (3) Svarga Khaṇḍa,
on the heaven; (4) Pātāla Khaṇḍa, on the regions below the earth; (5) Uttara Khaṇḍa, last or supplementary chapter. There is also current a sixth division, the Kṛṣṇyogasāra, a treatise on the practice of devotion.” These denominations of the various divisions convey but an imperfect and partial notion of their heterogeneous contents, and it seems probable that the different sections are distinct works associated together under one title. There is no reason to consider any of them as older than the twelfth century. The tone of the whole Purāṇa is strongly Vaiṣṇava; that of the last section especially so. In it Śiva is represented as explaining to Pārvatī the nature and attributes of Viṣṇu, and in the end the two join in adoration of that deity. A few chapters have been printed and translated into Latin by Wollheim.

PAHLAVA. Name of a people. Manu places the Pahlavas among the northern nations, and perhaps the name is connected with the word pahlavi, i.e., Persian. They let their beards grow by command of King Sagara. According to Manu, they were ksatriyas who had become outcasts, but the Mahābhārata says they were created from the tail of Vaśisṭha’s cow of fortune; and the Rāmāyana states that they sprang from her breath. They are also called Pahnavas.

PAIJAVANA. A name of the King Sudās, his patronymic as son of Pijavana.

PAILA. A learned man who was appointed in ancient days to collect the hymns of the Rgveda. He arranged it in two parts, and must have been a coadjutor of Veda Vyāsa.

PĀKAŚĀSANA. A name of Indra, and of Arjuna as descended from Indra.

PĀLAKĀPYA. An ancient sage who wrote upon medicine, and is supposed to have been an incarnation of Dhanvantari.

PAMPĀ. A river which rises in the Rṣyamūka mountain and falls into the Tungabhadra below Anagundi. Also a lake in the same locality.

PAŃCACŪḌĀ. A name of Rambhā.

PAŃCAJANA. (1) Name of demon who lived in the sea in the form of a conch-shell. He seized the son of Sāndipani, under whom
Krṣṇa learnt the use of arms. Krṣṇa rescued the boy, killed the
demon, and afterwards used the conch-shell for a horn. (2) A name
of Asamaṇjas (q.v.)

PĀṆCAJANYA. Krṣṇa’s conch, formed from the shell of the sea-
demon Pañcajana.

PĀṆCĀLA. Name of a country. From the Mahābhārata it would
seem to have occupied the Lower Doab; Manu places it near
Kannauj. It has sometimes been identified with the Panḍab, and
with “a little territory in the more immediate neighbourhood of
Hastināpura”. Wilson says, “A country extending north and west
from Delhi, from the foot of the Himālayas to the Chambal.” It
was divided into Northern and Southern Pañcālas, and the
Ganges separated them. Cunningham considers North Pañcāla
to be Rohilkhand, and South Pañcāla the Gangetic Doāb. The
capital of the former was Ahichatra, whose ruins are found near
Rāmnagar, and of the latter Kāmpilya, identical with the modern
Kāmpila, on the old Ganges between Badāūn and Furrukhābād.

PĀṆCA-LAKṢANA. The five distinguishing characteristics of
Purāna (see Purāna)

PĀṆCĀLĪ. Draupadi as princess of Pañcāla.

PĀṆCĀNANA. ‘Five-faced.’ An epithet applied to Śiva.

PĀṆCĀPSARAS. Name of a lake. (see Mandakarnā)

PĀṆCAŚIKHA. One of the earliest professors of the Sāmkhya
philosophy.

PĀṆCA-TANTRA. A famous collection of tales and fables in five
(pañca) books (tantra). It was compiled by a brāhmaṇa named
Viṣṇuśarman, about the end of the fifth century AD, for the
edification of the sons of a king, and was the original of the better-
known Hitopadesa. This work has reappeared in very many
languages both of the East and West, and has been the source of
many familiar and widely known stories. It was translated into
Pahlavi or old Persian by order of Nausīrvān in the sixth century
AD. In the ninth century it appeared in Arabic as Kalīla-o-Damna;
then, or before, it was translated into Hebrew, Syriac, Turkish,
and Greek; and from these, versions were made into all the
languages of Europe, and it became familiar in England as
Pañcavati

Pilpay's Fables (Fables of Bidpai). In modern Persia it is the basis of the Anwār-i Suhailī and Iyār-i Dānish. The latter has reappeared in Hindustānī as the Khirad-afroz. The stories are popular throughout Hindustān, and have found their way into most of the languages and dialects. There are various editions of the text and several translations.

PAÑCAVAṬĪ. A place in the great southern forest near the sources of the Godāvari, where Rāma passed a long period of his banishment. It has been proposed to identify it with the modern Nāsik, because Laksmaṇa cut off Śūrpanakhā's nose (nāsikā) at Pañcavati.

PAÑCAVIMŚA. (see Praudha Brāhmaṇa)

PAÑCAVAṚKṢA. 'Five trees.' The five trees of svarga, named Mandāra, Pārijātaka, Santāna, Kalpavṛkṣa, and Haricandana.

PAÑCOPĀKHYĀNA. The Pañcatantra.

PĀNDAVAS. The descendants of Pāṇḍu.

PĀNDU. 'The pale.' Brother of Dhṛtarāṣṭra, king of Hastināpura and father of the Pāṇḍavas or Pāṇḍu princes. (see Mahābhārata)

PĀNDYA. Pāṇḍya, Cola and Cera were three kingdoms in the south of the Peninsula for some centuries before and after the Christian era. Pāṇḍya was well-known to the Romans as the kingdom of King Pandion, who is said to have sent ambassadors on two different occasions to Augustus Caesar. Its capital was Madurā, the Southern Mathurā. Pāṇḍya seems to have fallen under the ascendency of the Cola kings in the seventh or eighth century.

PĀṆINĪ. The celebrated grammarian, author of the work called Pāṇinīyām. This is the standard authority on Sanskrit grammar, and it is held in such respect and reverence that it is considered to have been written by inspiration. So in old times Pāṇinī was placed among the rṣis, and in more modern days he is represented to have received a large portion of his work by direct inspiration from the god Śiva. It is also said that he was so dull a child that he was expelled from school, but the favour of Śiva placed him foremost in knowledge. He was not the first grammarian, for he refers to the works of several who preceded him. The grammars
which have been written since his time are numberless, but although some of them are of great excellence and much in use, Pāṇini still reigns supreme, and his rules are incontestable. “His work,” says Professor Williams, “is perhaps the most original of all productions of the Hindu mind.” The work is written in the form of sūtras or aphorisms, of which it contains 3996, arranged in eight (asta)-chapters (adhyāya), from which the work is sometimes called Astādhyāyī. These aphorisms are exceedingly terse and complicated. Special training and study are required to reach their meaning. Colebrooke remarks, that “the endless pursuit of exceptions and limitations so disjoins the general precepts, that the reader cannot keep in view their intended connection and mutual relation. He wanders in an intricate maze, and the key of the labyrinth is continually slipping from his hand”. But it has been well observed that there is a great difference between the European and Hindu ideas of a grammar. In Europe, grammar has hitherto been looked upon as only a means to an end, the medium through which a knowledge of language and literature is acquired. With the Pandit, grammar was a science; it was studied for its own sake, and investigated with most minute criticism; hence, as Goldstucker says, “Pāṇini’s work is indeed a kind of natural history of the Sanskrit language”. Pāṇini was a native of Śalātura, in the country of Gaṅdhāra, west of the Indus, and so is known as Śalottariya. He is described as a descendant of Pāṇin and grandson of Devala. His mother’s name was Dākṣi, who probably belonged to the race of Dākṣa, and he bears the metronymic Dākṣeya. He is also called Āhika. The time when he lived is uncertain, but it is supposed to have been about the fourth century BC. Goldstucker carries him back to the sixth century, but Weber is inclined to place him considerably later. Pāṇini’s grammar has been printed by Bohtlingk, and also in India. (see Goldstucker’s Pāṇini, his Place in Literature).

PANIS. ‘Niggards’ In the Rgveda, “the senseless, false, evil-speaking, unbelieving, unpraising, unworshipping Panis were dasyus or envious demons who used to steal cows and hide them in caverns” They are said to have stolen the cows recovered by Śaramā. (q.v.)

PANNAGA. A serpent, snake. (see Nāga)
Pāpa-Purusa

PĀPA-PURUṢA. 'Man of sin.' A personification of all wickedness in a human form, of which all the members are great sins. The head is brāhmaṇicide, the arm cow-killing, the nose woman-murder, &c.

PĀRADAS. A barbarous people dwelling in the north-west. Manu says they were ksatriyas degraded to be śudras.

PARAMARŚIS. (Parama-ṛsis). The great ṛṣis. (see Ṛṣi)

PARAMĀṬMAN. The supreme soul of the universe.

PARAMEŚTHIN. 'Who stands in the highest place.' A title applied to any superior god and to some distinguished mortals. A name used in the Vedas for a son or a creation of Prajāpati

PARĀŚARA. A Vedic ṛsi to whom some hymns of the Ṛgveda are attributed. He was a disciple of Kapila, and he received the Visnu Purāṇa from Pulastya and taught it to Maitreya. He was also a writer on Dharmāṣṭra, and texts of his are often cited in books on law. Speculations as to his era differ widely, from 575 BC to 1391 BC, and cannot be trusted. By an amour with Satyavati he was father of Kṛṣṇa Dvaipāyana, the Vyāsa or arranger of the Vedas. According to the Nirukta, he was son of Visiṣṭha, but the Mahābhārata and the Visnu Purāṇa make him the son of Śaktri and grandson of Vasiṣṭha. The legend of his birth, as given in the Mahābhārata, is that King Kalmāsapāda met with Śaktri in a narrow path, and desired him to get out of the way. The sage refused, and the rāja struck him with his whip. Thereupon the sage-cursed the rāja so that he became a man-eating rāksasa. In this state he ate up Śaktri, whose wife, Adṛṣṭyanti, afterwards gave birth to Parāśara. When this child grew up and heard the particulars of his father's death, he instituted a sacrifice for the destruction of all the rāksasas, but was dissuaded from its completion by Vasiṣṭha and other sages. As he desisted, he scattered the remaining sacrificial fire upon the northern face of the Himalaya, where it still blazes forth at the phases of the moon, consuming rāksasas, forests, and mountains.

PĀRĀŚARA PURĀṆA. (see Purāṇa)

PĀRAŚIKAS. Pārṣikas or Fārsikas, i.e., Persians.

PARAŚURĀMA. 'Rāma with the axe.' The first Rāma and the
sixth *avatarā* of Viṣṇu. He was a brāhmaṇa, the fifth son of Jamadagni and Renukā. By his father’s side he descended from Bhṛgu, and was, *par excellence*, the Bhārgava; by his mother’s side he belonged to the royal race of the Kuśikas. He became manifest in the world at the beginning of the *tretā yuga*, for the purpose of repressing the tyranny of the ksatriya or regal caste. His story is told in the *Mahābhārata* and in the Purāṇas. He also appears in the *Rāmāyana*, but chiefly as an opponent of Rāmacandra. According to the *Mahābhārata*, he instructed Arjuna in the use of arms, and had a combat with Bhīṣma, in which both suffered equally. He is also represented as being present at the great war council of the Kaurava princes. This Paraśurāma, the sixth *avatarā* of Viṣṇu, appeared in the world before Rāma or Rāmacandra, the seventh *avatarā*, but they were both living at the same time, and the elder incarnation showed some jealousy of the younger. The *Mahābhārata* represents Paraśurāma as being struck senseless by Rāmacandra, and the *Rāmāyana* relates how Paraśurāma, who was a follower of Śiva, felt aggrieved by Rāma’s breaking the bow of Śiva, and challenged him to a trial of strength. This ended in his defeat, and in some way led to his being “excluded from a seat in the celestial world”. In early life Paraśurāma was under the protection of Śiva, who instructed him in the use of arms, and gave him the *paraśu*, or axe, from which he is named. The first act recorded of him by the *Mahābhārata* is that, by command of his father, he cut off the head of his mother, Renukā. She had incensed her husband by entertaining impure thoughts, and he called upon each of his sons in succession to kill her. Paraśurāma alone obeyed, and his readiness so pleased his father that he told him to ask a boon. He begged that his mother might be restored pure to life, and for himself, that he might be invincible in single combat and enjoy length of days. Paraśurāma’s hostility to the ksatriyas evidently indicates a severe struggle for the supremacy between them and the brāhmaṇas. He is said to have cleared the earth of the ksatriyas twenty-one times, and to have given the earth to the brāhmaṇas. The origin of his hostility to the kṣatriyas is thus related: Kārtavīrya, a kṣatriya, and king of the Haihayas, had a thousand arms. This king paid a visit to the hermitage of
Jamadagni in the absence of that sage, and was hospitably entertained by his wife, but when he departed he carried off a sacrificial calf belonging to their host. This act so enraged Parashurama that he pursued Kartavirya, cut off his thousand arms and killed him. In retaliation the sons of Kartavirya killed Jamadagni, and for that murder Parashurama vowed vengeance against them and the whole ksatriya race. “Thrice seven times did he clear the earth of the ksatriya caste, and he filled with their blood the five large lakes of Samantapāṇcaka.” He then gave the earth to Kaśyapa, and retired to the Mahendra mountains, where he was visited by Arjuna. Tradition ascribes the origin of the country of Malabar to Parashurama. According to one account he received it as a gift from Varuna, and according to another he drove back the ocean and cut fissures in the ghāts with blows of his axe. He is said to have brought brāhmanas into this country from the north, and to have bestowed the land upon them in expiation of the slaughter of the ksatriyas. He bears the appellations khandapaśu, ‘who strikes with the axe’, and nyakṣa, ‘inferior’

PARĀVASU. (see Raibhya and Yavakītā)

PĀRIJĀTA. The tree produced at the churning of the ocean, “and the delight of the nymphs of heaven, perfuming the world with its blossoms”. It was kept in Indra’s heaven, and was the pride of his wife Śaci, but when Kṛṣṇa visited Indra in svarga, his wife Satyabhāmā induced him to carry the tree away, which led to a great fight between the two gods and their adherents, in which Indra was defeated. The tree was taken to Dvārakā and planted there, but after Kṛṣṇa’s death it returned to Indra’s heaven.

PARĪKSIT. Son of Abhimanyu by his wife Uttarā, grandson of Arjuna, and father of Janamejaya. He was killed by Aśvatthāman in the womb of his mother and was born dead, but he was brought to life by Kṛṣṇa, who blessed him and cursed Aśvatthāman. When Yudhiṣṭhira retired from the world, Parīksit succeeded him on the throne of Hastināpura. He died from the bite of a serpent, and the Bhāgavata Purāṇa is represented as having been rehearsed to him in the interval between the bite and his death.

PĀRIPĀTRA. The northern part of the Vindhya range of mountains. According to the Harivamśa, it was the scene of the combat
between Kṛṣṇa and Indra, and its heights sank down under the pressure of Kṛṣṇa's feet. Also called Pāriyātra.

PARIŚAD. A college or community of brāhmaṇas associated for the study of the Vedas.

PARIŚISTA. A supplement or appendix. A series of works called parīśistas belong to the Vedic period, but they are the last of the series, and indicate a transition state. They "supply information on theological or ceremonial points which had been passed over in the sūtras, and they treat everything in a popular and superficial manner, as if the time was gone when students would spend ten or twenty years of their lives in fathoming the mysteries and mastering the intricacies of the Brāhmaṇa literature" — Max Müller.

PARIVRĀJAKA. A religious mendicant. A brāhmaṇa in the fourth stage of his religious life. (see Brāhmaṇa)

PARJANYA. (1) A Vedic deity, the rain-god or rain personified. Three hymns in the Rgveda are addressed to this deity, and one of them is very poetical and picturesque in describing rain and its effects. The name is sometimes combined with the word vāta, (wind), parjanya-vāta, referring probably to the combined powers and effects of rain and wind. In later times he is regarded as the guardian deity of clouds and rain, and the name is applied to Indra. (2) One of the Ādityas

PĀRṢADA. Any treatise on the Vedas produced in a Pariṣad or Vedic college.

PĀRTHA. A son of Prthū or Kuntī. A title applicable to the three elder Pāndavas, but especially used for Arjuna.

PĀRVATĪ. 'The mountaineer.' A name of the wife of Śiva. (see Devī)

PĀŚUPATI. 'Lord of creatures.' A name of Rudra or one of his manifestations. (see Rudra)

PĀṬĀLA. The infernal regions, inhabited by nāgas (serpents), daityas, dānavas, yaksas, and others. They are seven in number, and their names, according to the Viṣṇu Purāṇa, are Atala, Vītala, Nītala, Gābhastimāt, Mahātāla, Sutala, and Pāṭāla, but these names vary in different authorities. The Padma Purāṇa
Pātaliputra gives the names of the seven regions and their respective rulers as follows: (1) Atala, subject to Mahāmāyā; (2) Vītala, ruled by a form of Śiva called Ḥatakesvara; (3) Sūtala, ruled by Bāli; (4) Talatala, ruled by Māya; (5) Mahātala, where reside the great serpents; (6) Rasātala, where the dautyas and dānavas dwell; (7) Pātāla, the lowermost, in which Vāsuki reigns over the chief Nāgas or snake-gods. In the Śiva Purāṇa there are eight: Pātāla, Tala, Atala, Vītala, Tāla, Vidhipātāla, Sarkarābhūmi, and Vijaya. The sage Nārada paid a visit to these regions, and on his return to the skies gave a glowing account of them, declaring them to be far more delightful than Indra’s heaven, and abounding with every kind of luxury and sensual gratification.

PĀṬALIPUTRA. The Palibothra of the Greek writers, and described by them as being situated at the confluence of the Erranaboas (the Sone river) with the Ganges. It was the capital of the Nandas, and of the Maurya dynasty, founded by Candragupta, which succeeded them as rulers of Magadha. The city has been identified with the modern Patna; for although the Sone does not now fall into the Ganges there, the modern town is smaller in extent than the ancient one, and there is good reason for believing that the rivers have changed their courses.

PĀṬAṆJALA. The Yoga philosophy. (see Darśana)

PATAṆJALI. The founder of the Yoga philosophy. (see Darśana) The author of the Mahābhāṣya, a celebrated commentary on the Grammar of Pāṇini, and a defence of that work against the criticisms of Kātyāyana. He is supposed to have written about 200 BC. Rām Kṛṣṇa Gopal Bhandārkar, a late inquirer, says, “He probably wrote the third chapter of his bhāṣya between 144 and 142 BC.” Weber, however, makes his date to be AD 25. He is also called Gonardiya and Gonikaputra. A legend accounting for his name represents that he fell as a small snake from heaven into the palm of Pāṇini (pata, ‘fallen’; añjali, ‘palm’).

PĀṬHA. ‘Reading.’ There are three forms, called pāthas, in which the Vedic text is read and written: (1) Samhitā-pātha, the ordinary form, in which the words coalesce according to the rules of sandhi; (2) Pādapātha, in which each word stands separate and independent; (3) Krama-pātha, in which each word is given twice,
first joined with the word preceding and then with the word following.

PATTANA. 'City.' Several great places have been known as Pattan or 'the city.' Somanātha was Pattan; Anhalwāra is still known as Pattan, and there is also Patna.

PAULOMAS. Kaśyapa by his wife Puloma had many thousand "distinguished dānavas called Paulomas, who were powerful, ferocious, and cruel". They were killed by Arjuna.

PAUNDRA, PAUNDRAKA. Belonging to the country of Punḍra. The conch-shell of Bhīṣma.

PAUNDRAKA. A pretender who, on the strength of being a Vā­sudeva, or descendant of one named Vasudeva, set himself up in opposition to Kṛṣṇa, who was son of Vasudeva, and assumed his style and insignia. He was supported by the king of Kāśi (Benares), but he was defeated and killed by Kṛṣṇa, and Benares was burnt.

PAURAVAS. Descendants of Puru of the Lunar race. (see Puru)

PAVANA. 'Wind.' The god of the wind. (see Vāyu)

PHĀLGUNA. (1) A name of Arjuna. (2) Name of a month.

PINḍARAKA. A watering-place on the coast of Gujarat, near Dvārakā, resorted to occasionally by Kṛṣṇa. It still survives as a village, and is held in veneration. It is about twenty miles from the north-west extremity of the Peninsula.

PINḍALI. (1) The great authority on the chandas or Prosody of the Vedas. He is supposed to have written about the second century BC. (2) Name of one of the serpent kings sometimes identified with the foregoing.

PIPPALĀDA. A school of the Atharvaveda, founded by a sage of that name.

PIŚĀCAS (mas.), PIŚĀCI (fem.). Fiends, evil spirits, placed by the Vedas as lower than rākṣasas. The vilest and most malignant order of malevolent beings. Accounts differ as to their origin. The Brāhmaṇa and the Mahābhārata say that they were created by Brahmā, together with the asuras and rākṣasas, from the stray drops of water which fell apart from the drops out of which god, men, gandharvas, &c., had been produced. According to Manu they sprang from the Prajāpatis. In the Purāṇas they are
Piśāca-Loka

represented as the offspring of Kaśyapa by his wife Krodhavāsa, or Piśācā, or Kapiśā

PIŚĀCA-LOKA. (see Loka)

PIŚITĀŚANAS, PIŚITĀŚINS. Carnivorous and cannibal imps descended from Nikaśā.

PITĀMAHA. A paternal grandfather. A name of Brahmā as the great father of all.

PITĀMBARA. ‘Clothed in yellow garments.’ A name of Viśnu.

PĪTHA-STHĀNA. ‘Seat’, or lit ‘place of a seat’. “Fiftyone places where, according to the Tantras, the limbs of Satī fell when scattered by her husband Śiva, as he bore her dead body about and tore it to pieces after she had put an end to her existence at Dakṣa’s sacrifice. This part of the legend seems to be an addition to the original fable, made by the Tantras, as it is not in the Purāṇas (see Dakṣa) It bears some analogy to the Egyptian fable of Isis and Osiris. At the Pītha-sthānas, however, of Jvālāmukhi, Vindhyavāsinī, Kālīghāṭ, and others, temples are erected to the different forms of Devī or Satī, not to the phallic emblem of Mahādeva, which, if present, is there as an accessory, not as a principal; and the chief object of worship is a figure of the goddess — a circumstance in which there is an essential difference between the temples of Durgā and the shrines of Osiris.” — Wilson.

PITRŚ. Patres; the fathers; the Manes. This name is applied to three different classes of beings: (1) The Manes of departed forefathers, to whom pīndas (balls of rice and flour) and water are offered at stated periods. (2) The ten Prajāpatis or mythical progenitors of the human race. (3) “According to a legend in the Harivamsa and in the Vāyu Purāṇa, the first pitṛs were the sons of the gods. The gods having offended Brahmā by neglecting to worship him, were cursed by him to become fools; but, upon their repentance, he directed them to apply to their sons for instruction. Being taught accordingly the rites of expiation and penance by their sons, they addressed them as fathers; whence the sons of the gods were the first pitṛs.” The account given of the pitṛs is much the same in all the Purāṇas. “They agree in distinguishing them into seven classes, three of which are without form, or composed of intellectual, not elementary substance, and assuming what
forms they please; and four are corporeal. When the Purāṇas come to the enumeration of the particular classes, they somewhat differ, and the accounts in all the works are singularly imperfect.” The incorporeal pitṛs, according to one enumeration, are the Vairājas, Agnisvattas, and Barhisads. The first of these seem also to be called Subhāsvars, Somasads, and Saumyas. The corporeal are the Sukālas or Sukālins, Āngirasas, Susvadhas, and Somapās. The Sukālas are also called Mānasas; the Somapās are also called Usmapās; the Āngirasas seem also to be called Haviśmats, Havirbhūjas, and Upahutas; and the Susvadhas are apparently the same as the Ājayapas and Kāvyas or Kavyas. The Vairājas are the Manes of great ascetics and anchorites, the Agnisvattas are the pitṛs of the gods, the Barhisads of demons, the Somapās of brāhmanas, the Haviśmats of ksatriyas, the Ājayapas of vaśyas, and the Sukālins of the śūdras; but one authority, the Harivamsa, makes the Somapās belong to the Śūras, and the Sukālins to the brāhmanas, and there appears to be good reason for this. Other names are given by Dr. F Hall from various authorities (Visnu Purāṇa, III. 339) Raśmipās, Phenapās, Sudhāvats, Gārhapatyas, Ekaśrṇgas, Caturvedas, and Kālas. Besides these there are the Vyāmas, ‘fumes’, the pitṛs of the barbarians. The Rgveda and Manu make two independent classes, the Agnidagdhas and the Anagnidagdhas, those ‘who when alive kept up (or did not keep up) the household flame’, and presented (or did not present) oblations with fire. The Visnu Purāṇa makes the Barhisads identical with the former, and the Agnisvattas with the latter. Yama, god of the dead, is king of the pitṛs, and Svadhā, ‘oblation’, is sometimes said to be their mother, at others their wife. — Wilson, Visnu, Purāṇa III. 157, 339. (see Manu, III. 192).

PITR-LOKA. (see Loka)

PITR-PATI. ‘The lord of the Manes.’ Yama, judge of the dead.

PIYADASI. (see Aśoka)

PRABHĀSA. A place of pilgrimage on the coast of Gujarat, near Dvārakā, and also close to the temple of Somanātha.

PRABHĀVATĪ. Wife of Pradyumna (q.v.).

PRABODHA-CANDRODAYA. ‘The rise of the moon of knowledge’ A philosophical drama by Kṛṣṇa Miśra, who is supposed to have
Pracanda-Pāndava

lived about the twelfth century. It has been translated into English by Dr. Taylor, and into German by Rosenkranz and Hirzel.

PRACANDA-PĀNDAVA. 'The incensed Pāndavas' A drama in two acts by Rāja Śekhara, the main incident in which is the outrage of Draupadī by the assembled Kurava princes

PRACETAS. (1) One of the Prajāpatis. (2) An ancient sage and law-giver. (3) The ten Pracetasas were sons of Pracinabarhis and great-grandsons of Ćṛthu, and, according to the Visnu Purāṇa, they passed ten thousand years in the great ocean, deep in meditation upon Visnu, and obtained from him the boon of becoming the progenitors of mankind. They took to wife Mārisā, daughter of Kandu, and Daksa was their son (see Daksa)

PRĀCYAS. The people of the east; those east of the Ganges; the Prasii of the Greeks.

PRADHĀNA. Matter. Primary matter, or nature as opposed to spirit.

PRADYUMNA. A son of Kṛṣṇa by Rukmini. When a child only six days old, he was stolen by the demon Śambara and thrown into the ocean. There he was swallowed by a fish, which was afterwards caught and carried to the house of Śambara. When the fish was opened, a beautiful child was discovered, and Māyādevi or Māyāvatī, the mistress of Śambara's household, took him under her care. The sage Nārada informed her who the child was, and she reared him carefully. When he grew up she fell in love with him, and informed him who he was and how he had been carried off by Śambara. He defied the demon to battle, and after a long conflict slew him. Then he flew through the air with Māyāvatī, and alighted in the inner apartments of his father's palace. Kṛṣṇa presented him to his mother Rukmini "with the virtuous Māyāvatī, his wife", declaring her really to be the goddess Rati. Pradyumna also married Kakudmati, the daughter of Rukmin, and had by her a son named Aniruddha. Pradyumna was killed at Dvārakā in the presence of his father during a drunken brawl. Though Pradyumna passed as the son of Kṛṣṇa, he was, according to the legend, a revival or resuscitation of Kāma, the god of love, who was reduced to ashes by the fiery glance of Śiva, and so the name Pradyumna
Prahlāda, Prahrāda

is used for Kāma. (see Kāma) The Viśnu Purāṇa puts the following words into the mouth of Nārada when he presented Pradyumna to Rukmīni: “When Manmatha (the deity of love) had perished, the goddess of beauty (Rati), desirous to secure his revival, assumed a delusive form, and by her charms fascinated the demon Śambara, and exhibited herself to him in various illusory enjoyments. This thy son is the descended Kāma; and this is (the goddess) Rati, his wife. There is no occasion for any uncertainty; this is thy daughter-in-law.” In the Harwamsa he has a wife named Prabhāvati, daughter of King Vajranābha. When he went to see her for the first time, he changed himself into a bee and lived in a garland of flowers which had been prepared for her. According to the Mahābhārata, he was Sanatkumāra, the son of Brahmā.

PRADYUMANA-VIJAYA. ‘Pradyumna victorious.’ A drama in seven acts upon the victory of Pradyumna over the daitya Vajranābha, written by Śankara Dīkṣita about the middle of the last century. “The play is the work of a Paṇḍit, not of a poet” — Wilson.

PRĀGYOTIṢA. A city situated in the east, in Kāmarūpa on the borders of Assam. (see Naraka)

PRĀHLĀDA, PRAHRĀDA. A daitya, son of Hiranyakaśipu and father of Bali. Hiranyakaśipu, in his wars with the gods, had wrested the sovereignty of heaven from Indra and dwelt there in luxury His son Prahlāda, while yet a boy, became an ardent devotee of Viṣṇu, which so enraged his father that he ordered the boy to be killed; but not the weapons of the daityas, the fangs of the serpents, the tusks of the celestial elephants, nor the flames of fire took any effect, and his father was constrained to send him back to his preceptor, where he continued so earnest in performing and promoting the worship of Viṣṇu that he eventually obtained final exemption from existence. According to some accounts, it was to avenge Prahlāda, as well as to vindicate his own insulted majesty, that Viṣṇu became incarnate as the Narasimha, ‘man-lion’, and slew Hiranyakaśipu. After the death of his father, Prahlāda became king of the daityas and dwelt in Pāṭāla; but, according to the Padma Purāṇa, he was raised to the rank of Indra for life, and finally united with Viṣṇu. The Padma Purāṇa
Prajāpati carries the story farther back to a previous birth. In this previous existence Prahlāda was a brāhmaṇa named Somaśarman, fifth son of Śivaśarman. His four brothers died and obtained union with Viṣṇu, and he desired to follow them. To accomplish this he engaged in profound meditation, but he allowed himself to be disturbed by an alarm of the daityas, and so was born again as one of them. He took the part of his race in the war between them and the gods, and was killed by the discus of Viṣṇu, after which he was again born as son of Hiranyakāśipu.

PRAJĀPATI. 'Lord of creatures', a progenitor, creator. In the Veda the term is applied to Indra, Savitr, Soma, Hiranyagarbha, and other deities. In Manu the term is applied to Brahmā as the active creator and supporter of the universe; so Brahmā is the Prajāpati. It is also given to Manu Svāyambhuva himself, as the son of Brahmā and as the secondary creator of the ten ṛsis, or "mind-born sons" of Brahmā, from whom mankind has descended. It is to these ten sages, as fathers of the human race, that the name Prajāpati most commonly is given. They are Marici, Atri, Angiras, Pulastya, Pulaha, Kratu, Vasistha, Pracetas or Daksa Bhṛgu, and Nārada. According to some authorities the Prajāpatis are only seven in number, being identical with seven great ṛsis. (see Ṛsi) The number and names of the Prajāpatis vary in different authorities; the Mahābhārata makes twenty-one.

PRAKĀŚAS. Messengers of Viṣṇu, also called Viṣṇudūtas.

PRĀKRĪT. The Prākīts are provincial dialects of the Sanskrit, exhibiting more or less deterioration from the original language; and they occupy an intermediate position between that language and the modern vernaculars of India, very similar to that of the Romance languages between the Latin and the modern languages of Europe. They resemble the European languages also in another respect: they have in them a small proportion of words which have not been affiliated on the original classical language, and are apparently remnants of a different tongue and an older race. The Prākīts are chiefly known from the dramas in which kings and brāhmaṇas speak Sanskrit, while characters of inferior position speak in different Prākīts. Sometimes these Prākīt passages are so very debased that it hardly seems possible for them to be
specimens of really spoken vernaculars. Such passages may perhaps be comic exaggerations of provincial peculiarities. The Prākṛts have received careful study, and the Prākṛtaprakāśa, a Grammar by Vararuci, translated by Professor Cowell, was probably written about the beginning of the Christian era. (see Kātyāyana)

PRAKṛTI. Nature; matter as opposed to spirit. The personified will of the Supreme in the creation, and the prototype of the female sex, identified with māyā or illusion. The Śakti or female energy of any deity.

Pralamba. An asura killed by Kṛṣṇa, according to the Mahābhārata. His story as told in the Visnu Purāṇa is, that he was an asura and a dependant of Kaṁśa. With the object of devouring the boys Kṛṣṇa and Balarāma, he joined them and their playmates in jumping. Pralambā was beaten by his opponent Balarāma, and by the rules of the game had to carry the victor back on his shoulders to the starting-place. He took up Balarāma and then expanded his form, and was making off with his rider when Balarāma called upon Kṛṣṇa for assistance. Kṛṣṇa made a long speech, and ended by telling him to suspend awhile his mortal character and do what was right. Balarāma laughed, squeezed Pralamba with his knees, and beat him on the head with his fists till his eyes were knocked out and his brain forced through his skull, so that he fell to the ground and expired.

Pralaya. A dissolution of the world at the end of a kalpa.

Pramathas. A class of demi-gods or fiends attendant upon Śiva.

Pramlocā. A celestial nymph sent by Indra to beguile the sage Kaṇḍu from his devotion and austerities. She lived with him for some hundreds of years, which were but as a day to the sage. When he awoke from his delusion he drove the nymph from his presence. The child with which she was pregnant by him came forth from her body in drops of perspiration, which she left upon the leaves of the trees. These drops congealed and became eventually the lovely nymph Mārisā. (q.v.).

Prāṇa. 'Breath or life.' In the Atharvaveda it is personified and a hymn is addressed to it.
PRASANNA-RĀGHAVA. A drama by Jayadeva in seven acts. It has been printed at Benares.

PRAŞENA. Son of Nighna and brother of Satrājit or Sattrājita. He was killed by a lion. (see Syamantaka)

PRAŚNA. Name of an Upanisad (q.v.).

PRASŪTI. A daughter of Manu and wife of Dakṣa.

PRAṬARDANA. Son of Divodāsa, king of Kāśi. The whole family of Divodāsa was slain by a king named Vitahavya. The afflicted monarch through a sacrifice performed by Bhṛgu obtained a son, Pratardana, who became a mighty warrior, and avenged the family wrongs upon his father’s foe. Vitahavya then flew to the sage Bhṛgu for protection, and was by him raised to the dignity of a Brahmārṣi.

PRATIŚĀKHHYAS. Treatises on the phonetic laws of the language of the Vedas, dealing with the euphonic combination of letters and the peculiarities of their pronunciation as they prevailed in the different Śākhās or Vedic schools. These treatises are very ancient, but they are considerably later than the hymns, for the idiom of the hymns must have become obscure and obsolete before these treatises were necessary. Four such treatises are known:

Ṛgveda — One which is considered to belong to the Śākhalāśākhā of this Veda, and is ascribed to Śaunaka. It has been edited and translated into German by Max Muller, and into French by M Regnier.

Yajurveda — Taittiriya-pratīśākhya, belonging to the Black Yajur, printed in the Bibliotheca Indica and also in the Journal of the American Oriental Society, with a translation by Professor Whitney.

Vājasaneyi-pratīśākhya — Belonging to the White Yajur. It is attributed to Kātyāyana, and has been edited and translated by Weber.

Atharvaveda.— The Śaunakiya Caturādhyāyika, i.e., Śaunaka’s treatise in four chapters. Edited and translated into English by Whitney.

No Pratīśākhya of the Śāmaveda has been discovered.

PRATIŚṬHĀNA. An ancient city, the capital of the early kings of
the Lunar race. “it was situated on the eastern side of the confluence of the Ganges and Jumna”, opposite to the modern Allahabad. The capital of Śālivāhana on the Godāvari, supposed to be the same as “Pattan” or “Pyetan”

PRAUDHA-BRĀHMANA. One of the eight Brāhmaṇas of the Sāmaveda. It contains twenty-five sections, and is therefore also called Pañcavimśa.

PRAYĀGA. The modern Allahabad. The place where the Ganges, Jumna, and the fabled subterranean Sarasvati unite, called also Trivenī, ‘the triple braid’. It has always been a celebrated place of pilgrimage.

PRETA. A ghost; an evil spirit animating a dead carcass, and haunting cemeteries and other places.

PṚṢADHRA. A son of Manu Vaivasvata, who, according to the Harvamśa and the Purāṇas, became a śūdra because he killed the cow of his religious preceptor.

PṚṢATA. Drupada’s father.

PṚŚNI. In the Vedas and Purānas, the earth, the mother of the Maruts. The name is used in the Vedas also for a cow. There were several females of this name, and one of them is said to have been a new birth of Devaki.

PṚṬHĀ. A name of Kunti.

PṚṬHĪ, PṚṬHU, PṚṬHĪVAINYA. Pṛthī or Pṛthivainya, i.e., Pṛthi, son of Vena, is mentioned in the Rgveda, and he is the declared ṛṣi or author of one of the hymns. The Atharvaveda says, “She (Virāj) ascended: she came to men. Men called her to them, saying, ‘Come, Iravati’. Manu Vaivasvata was her calf, and the earth her vessel. Pṛthivainya milked her; he milked from her agriculture and grain. Men subsist on agriculture and grain.” The Satapatha Brāhmaṇa refers to Pṛthī as “first of men who was installed as a king”. These early allusions receive a consistent form in the Purāṇas, and we have the following legend: Pṛthī was son of Vena, son of Anga. He was called the first king, and from him the earth received her name Pṛthivi. The Viṣṇu Purāṇa says that the ṛsis “inaugurated Venā monarch of the earth”, but he was wicked by nature and prohibited worship and sacrifice. Incensed
at the decay of religion, pious sages beat Vena to death with blades of holy grass. In the absence of a king robbery and anarchy arose, and the munis, after consultation, proceeded to rub the thigh of the dead king in order to produce a son. There came forth “a man like a charred log, with flat face and extremely short.” This man became a Nisāda, and with him came out the sins of the departed king. The brāhmanas then rubbed the right arm of the corpse, “and from it sprang the majestic Prthu, Vena’s son, resplendent in body, glowing like the manifested Agni. . . . At his birth all creatures rejoiced, and through the birth of this virtuous son Vena, delivered from the hell called Put, ascended to heaven.” Prthu then became invested with universal dominion. His subjects, who had suffered from famine, besought him for the edible plants which the earth withheld. In anger he seized his bow to compel her to yield the usual supply. She assumed the form of a cow and fled before him. Unable to escape, she implored him to spare her, and promised to restore all the needed fruits if a calf were given to her, through which she might be able to secrete milk. “He therefore, having made Śvāyambhuva Manu the calf, milked the earth, and received the milk into his own hand for the benefit of mankind. Thence proceeded all kinds of corn and vegetables upon which people subsist now and perpetually. By granting life to the earth Prthu was as her father, and she thence derived the patronymic appellation Prthivi.” This milking the earth has been made the subject of much allegory and symbolism. The Matsya Purāna specifies a variety of milkers, gods, men, nāgas, asuras, &c., in the follow style: “The ṛsis milked the earth through Brhaspati; their calf was Soma, the Vedas were the vessel, and the milk was devotion.” Other Purāṇas agree with only slight deviations. “These mystifications,” says Wilson, “are all, probably, subsequent modifications of the original simple allegory which typified the earth as a cow, who yielded to every class of beings the milk they desired, or object of their wishes.”

Prthivi. ‘The broad.’ The earth or wide world. In the Vedas the earth is personified as the mother of all beings, and is invoked together with the sky. According to the Vedas there are three earths corresponding to the three heavens, and our earth is called Bhūmi. Another name of the earth is Urvi, ‘wide.’ In the Viṣṇu
Purāna she is represented as receiving her name from a mythical person named Prthu, who granted her life, and so was to her as a father. (see above, Prthī or Prthu)

PRTHU A king of the Solar race, a descendant of Ikṣvāku. There are many Prthus. (see Prthī)

PRIYADARŚI. (see Aśoka)

PRIYAMVADA. A Vidyādhara, son of the king of the Gandharvas.

PRIYAVRATA. One of the sons of Brahmā and Śatarūpā; or, according to other statements, a son of Manu Svāyambhuva. “Priyavrata being dissatisfied that only half the earth was illuminated at one time by the solar rays, followed the sun seven times round the earth in his own flaming car of equal velocity, like another celestial orb, resolved to turn night into day.” He was stopped by Brahmā. “The ruts which were formed by the motion of his chariot wheels were the seven oceans. In this way the seven continents of the earth were made.”— Bhāgavata Purāṇa. In the Visnu Purāṇa his wife is stated to be Kāmyā, daughter of Kardama, by whom he had ten sons and two daughters. Three of the sons adopted a religious life, and Priyavrata divided the seven continents among the others.

PULAHĀ. Name of one of the Prajāpatis and great rsis. His wife was Kṣamā, and he had three sons, Kardama, Arvarivat, and Sahisnu. A gandharva (q.v.).

PULASTYA. One of the Prajāpatis or mind-born sons of Brahmā, and one of the great rsis. He was the medium through which some of the Purānas were communicated to man. He received the Visnu Purāṇa from Brahmā and communicated it to Parāśara, who made it known to mankind. He was father of Viśravas, the father of Kubera and Rāvana, and all the rākṣasas are supposed to have sprung from him.

PULINDAS. Barbarians; barbarous tribes living in woods and mountains, especially in Central India; but there were some in the north and on the Indus.

PULOMAN. A dānava and father of Śacī, wife of Indra. He was killed by Indra when he wished to curse that deity for having ravished his daughter.
Puṇḍarikāśa

Puṇḍarikāśa. ‘The lotus-eyed’; a name of Viṣṇu.

Puṇḍra. A country corresponding “to Bengal proper, with part of South Bihār and the Jungle Mahals”. A fabulous city between the Himavat and Hemakūta.

Puṇya-Śloka (mas.), Puṇya-Śloka (fem) ‘Hymned in holy verse.’ An appellation applied to Kṛṣna, Yudhisthira, and Nala, also to Draupadī and Sitā.

Puṇrāṇa. ‘Old’, hence an ancient legend or tale of olden times. The Puṇrāṇas succeed the Itihāsas or epic poems, but at a considerable distance of time, and must be distinguished from them. The epics treat of the legendary actions of heroes as mortal men; the Puṇrāṇas celebrate the powers and works of positive gods, and represent a later and more extravagant development of Hinduism, of which they are in fact the Scriptures. The definition of a Puṇrāṇa by Amara Simha, an ancient Sanskrit lexicographer, is a work “which has five distinguishing topics (1) The creation of the universe; (2) Its destruction and renovation; (3) The genealogy of gods and patriarchs; (4) The reigns of the Manus, forming the periods called manvantaras. (5) The history of the Solar and Lunar races of kings.” These are the pañcalakṣnas or distinguishing marks, but no one of the Puṇrāṇas answers exactly to the description; some show a partial conformity with it, others depart from it very widely. The Visnu Puṇrāṇa is the one which best accords with the title. Wilson says, “A very great portion of the contents of many is genuine and old. The sectarian interpolation or embellishment is always sufficiently palpable to be set aside without injury to the more authentic and primitive material; and the Puṇrāṇas, although they belong especially to that stage of the Hindu religion in which faith in some one divinity was the prevailing principle, are also a valuable record of the form of Hindu belief which came next in order to that of the Vedas, which grafted hero-worship upon the simpler ritual of the latter, and which had been adopted, and was extensively, perhaps universally, established in India at the time of the Greek invasion.” According to the same authority, Pantheism “is one of their invariable characteristics”, and underlies their whole teaching, “although the particular divinity who is all things, from whom all things proceed, and to whom all things return, is diversified according
to their individual sectarian bias”. The Purānas are all written in verse, and their invariable form is that of a dialogue between an exponent and an inquirer, interspersed with the dialogues and observations of other individuals. Thus, Pulastya received the Viṣṇu Purāṇa from Brahmā; he made it known to Parāśara, and Parāśara narrated it to his disciple Maitreya. The Purānas are eighteen in number, and in addition to these there are eighteen Upa Purānas or subordinate works. The Purānas are classified in three categories, according to the prevalence in them of the qualities of purity, gloom, and passion. Those in which the quality of sattva or purity prevail are — (1) Viṣṇu, (2) Nāradīya, (3) Bhāgavata, (4) Garuda, (5) Padma, (6) Varāha. These are Vaiṣṇava Purānas, in which the god Viṣṇu holds the pre-eminence. The Purānas in which tāmas, the quality of gloom or ignorance, predominates are — (1) Matsya, (2) Kūrma, (3) Linga, (4) Śīva, (5) Skanda, (6) Agni. These are devoted to the god Śīva. Those in which rajas or passion prevails relate chiefly to the god Brahmā. They are — (1) Brahma, (2) Brahmānda, (3) Brahma-vaivarta, (4) Märkandeya, (5) Bhavisya, (6) Vāmana. The works themselves do not fully justify this classification. None of them are devoted exclusively to one god, but Viṣṇu and his incarnations fill the largest space. One called the Vāyu Purāṇa is in some of the Purānas substituted for the Agni, and in others for the Śīva. This Vāyu is apparently the oldest of them, and may date as far back as the sixth century, and it is considered that some of the others may be as late as the thirteenth or even the sixteenth century. One fact appears certain: they must all have received a supplementary revision, because each one of them enumerates the whole eighteen. The Märkandeya is the least sectarian of the Purānas; and the Bhāgavata, which deals at length with the incarnations of Viṣṇu, and particularly with his form Kṛṣṇa, is the most popular. The most perfect and the best known is the Viṣṇu, which has been entirely translated into English by Professor Wilson, and a second edition, with many valuable notes, has been edited by Dr. F.E. Hall. The text of the Agni and Märkandeya Purāṇas has been published in the Bibliotheca Indica. The Purānas vary greatly in length. Some of them specify the number of couplets that each of the eighteen contains. According to the Bhāgavata, the sum total of couplets in the whole eighteen is
Purañjaya

400,000; the Skanda is the longest, with 81,000 the Brahma and the Vāmana the shortest, with 10,000 couplets each.


An account of each of the eighteen great Purāṇas is given under its own name.

PURĀṆJAYA. ‘City-conqueror.’ A prince of the Solar race, son of Vikukṣi. His story, as told in the Viṣṇu Purāṇa, is that in the tretā age there was war between the gods and the asuras, in which the former were worsted. They had recourse to Viṣṇu for assistance, and he directed them to obtain the aid of Purañjaya, into whose person he promised to infuse a portion of himself. The prince complied with their wishes, and asked that their chief, Indra, would assume the form of a bull and carry him, the prince, upon his hump. This was done, and thus seated Purañjaya destroyed all the enemies of the gods. As he rode on the hump he obtained the cognomen of Kakutstha. In explanation of his title Purañjaya, the Bhāgavata Purāṇa says that he took the city of the daityas situated in the west.

PUROCANA. The emissary of Duryodhana who attempted to burn the Pāṇḍavas in their house and was burnt in his own house by Bhīma. (see Mahābhārata)

PURU. The sixth king of the Lunar race, youngest son of Yayāti and Sarmisthā. He and his brother Yadu were founders of two great branches of the Lunar race. The descendants of Puru were called Pauravas, and of this race came the Kauravas and Pāṇḍavas. Among the Yādavas or descendants of Yadu was Kṛṣṇa. (see Yayāti)

PURUKUTSA. A son of Māndhātṛ, into whose person Viṣṇu entered for the purpose of destroying the subterranean gandharvas, called Mauneyas. He reigned on the banks of the Narmadā, and that river personified as one of the Nāgas was his
wife. By her he had a son, Trasadasyu. The Visnu Purana is said to have been narrated to him by “Dakṣa and other venerable sages”.

PURÚRAVAS. In the Vedas, a mythical personage connected with the sun and the dawn, and existing in the middle region of the universe. According to the Rgveda he was son of Ilā, and a beneficent pious prince; but the Mahābhārata says, “We have heard that Ilā was both his mother and his father. The parentage usually assigned to him is that he was son of Budha by Ilā, daughter of Manu, and grandson of the moon.” Through his mother he received the city of Pratisthana. (see Ilā) He is the hero of the story and of the drama of Vikrama and Urvasī, or the “Hero and the Nymph”. Pururavas is the Vikrama or hero, and Urvasī is an apsaras who came down from svarga through having incurred the imprecation of Mitra and Varuna. On earth Pururavas and she became enamoured of each other, and she agreed to live with him upon certain conditions “I have two rams,” said the nymph, “which I love as children. They must be kept near my bedside, and never suffered to be carried away. You must also take care never to be seen by me undressed; and clarified butter alone must be my food.” The inhabitants of svarga were anxious for the return of Urvasī, and knowing the compact made with Pururavas, the gandharvas came by night and stole her rams. Pururavas was undressed, and so at first refrained from pursuing the robbers, but the cries of Urvasī impelled him to seize his sword and rush after them. The gandharvas then brought a vivid flash of lightning to the chamber which displayed the person of Pururavas. So the charm was broken and Urvasī disappeared. Pururavas wandered about demented in search of her, and at length found her at Kuruksetra bathing with four other nymphs of heaven. She declared herself pregnant, and told him to come there again at the end of a year, when she would deliver to him a son and remain with him for one night Pururavas, thus comforted, returned to his capital. At the end of the year he went to the trysting-place and received from Urvasī his eldest son, Āyus. The annual interviews were repeated until she had borne him five more sons. (Some authorities increase the number to eight, and there is considerable variety in their names.) She then
told him that the Gandharvas had determined to grant him any boon he might desire. His desire was to pass his life with Urvasī.

The gandharvas then brought him a vessel with fire and said, “Take this fire, and, according to the precepts of the Vedas, divide it into three fires; then, fixing your mind upon the idea of living with Urvasī, offer oblations, and you shall assuredly obtain your wishes.” He did not immediately obey this command, but eventually he fulfilled it in an emblematic way, and “obtained a seat in the sphere of the gandharvas and was no more separated from his love.” As a son of Ilā, his metronymic is Aila. There is a hymn in the Rgveda which contains an obscure conversation between Purūravas and Urvasī. The above story is first told in the Satapatha Brāhmaṇa, and afterwards reappears in the Purāṇas. The Bhāgavata Purāṇa says, “From Purūravas came the triple Veda in the beginning of the tretā (age).”

The story is supposed to have a mythic origin. Max Muller considers it “one of the myths of the Vedas which expresses the correlation of the dawn and the sun. The love between the mortal and the immortal, and the identity of the morning dawn and the evening twilight, is the story of Urvasī and Purūravas”. The word Urvasī, according to the same writer, “was originally an appellation, and meant dawn”. Dr. Goldstücker’s explanation differs, but seems more apposite. According to this, Purūravas is the sun and Urvasī is the morning mist; when Purūravas is visible Urvasī vanishes, as the mist is absorbed when the sun shines forth. Urvasī in the story is an apsaras, and the apsarases are “personifications of the vapours which are attracted by the sun and form into mists or clouds”.

**Puruṣa**

- **Puruṣa.** ‘Man.’ (1) The original eternal man, the Supreme Being, and soul of the universe. (2) A name of Brahmā.

- **Puruṣa-Nārāyaṇa.** The original male. The divine creator Brahmā.

- **Puruṣa-Sūkta.** A hymn of the Rgveda in which the four castes are first mentioned. It is considered to be one of the latest in date. See Muir’s Texts, I, p.7.

- **Puruṣottama.** Literally ‘best of men’; but the word puruṣa is here used in its mythic sense of soul of the universe, and so the
compound means the “supreme soul” It is a title of Visnu, and asserts his right to be considered the Supreme God. So the Hari-varhṇa says, “Purusottama is whatever is declared to be the highest, Purusa the sacrifice, and everything else which is known by the name of Purusa.”

PURUṢOTTAMA-KṢETRA. The sacred territory round about the temple of Jagannātha in Orissa

PŪRVA-MĪMĀṂSĀ. A school of philosophy. (see Darśana)

PŪṢAN. A deity frequently mentioned in the Vedas, but he is not of a distinctly defined character. Many hymns are addressed to him. The word comes from the root pus, and the primary idea is that of “nourisher” or providence. So the Taūtīrīya Brāhmaṇa says, “When Prajāпатi formed living creatures Pūṣan nourished them.” The account given in Bohtlingk and Roth’s Dictionary, and adopted by Dr. Muir, is as follows: “Pūṣan is a protector and multiplier of cattle and of human possessions in general. As a cowherd he carries an ox-goad, and he is drawn by goats. In the character of a Solar deity, he beholds the entire universe, and is a guide on roads and journeys and to the other world. He is called the lover of his sister Śūryā. He aids in the revolution of day and night, and shares with Soma the guardianship of living creatures. He is invoked along with the most various deities, but most frequently with Indra and Bhaga.” He is a patron of conjurors, especially of those who discover stolen goods, and he is connected with the marriage ceremonial, being besought to take the bride’s hand and bless her. (see Muir’s Texts, V, p.171) In the Nirukta, and in works of later date, Pūṣan is identified with sun. He is also called the brother of Indra, and is enumerated among the twelve Ādityas. Pūṣan is toothless, and feeds upon a kind of gruel, and the cooked oblations offered to him are of ground materials, hence, he is called Karambhād. The cause of his being toothless is variously explained. According to the Taūtīrīya Samhitā, the deity Rudra, being excluded from a certain sacrifice, shot an arrow at the offering and pierced it. A portion of this sacrifice was presented to Pūṣan, and it broke his teeth. In the Mahābhārata and in the Purāṇas the legend takes a more definite shape “Rudra (Śiva), of dreadful power, ran up to the gods present at Dakṣa’s sacrifice, and in his rage knocked out the eyes of Bhaga
with a blow, and, incensed, assaulted Pūsan with his foot, and knocked out his teeth as he was eating the purodāśa offering. In the Purānas it is not Śiva himself, but his manifestation the Rudras, who disturbed the sacrifice of the gods and knocked Pūsan’s teeth down his throat. Pūsan is called Āghrāṇi, ‘splendid’; Dasra, Dasma, and Dasmavarcas, ‘of wonderful appearance of power’, and Kapardin (q v.).

**PUSKARA.** A blue lotus. A celebrated tank about five miles from Ajmer. One of the seven Dvīpas (see Dvīpa) The name of several persons Of the brother of Nala to whom Nala lost his kingdom and all that he possessed in gambling Of a son of Bharata and nephew of Rāmacandra, who reigned over the Gāndhāras.

**PUŠKARĀVATĪ.** A city of the Gāndhāras not far from the Indus. It is the Ἰλεύριος of Ptolemy, and the Pousekēlofatī of Hiuen-Tsang.

**PUŠPADANTA.** ‘Flower-teeth.’ (1) One of the chief attendants of Śiva. He incurred his master’s displeasure by listening to his private conversation with Pārvatī and talking of it afterwards. For this he was condemned to become a man, and so appeared in the form of the great grammarian Kātyāyana. (2) One of the guardian elephants. (see Lokapāla)

**PUSPAKA.** A self-moving aerial car of large dimensions, which contained within it a palace or city. Kubera obtained it by gift from Brahmā, but it was carried off by Rāvana, his half-brother, and constantly used by him. After Rāmacandra had slain Rāvana, he made use of this capacious car to convey himself and Sītā, with Laksmana and all his allies, back to Ayodhyā; after that he returned it to its owner, Kubera. It is also called Ratnavarsaka, “that rains jewels”.

**PUŠPAKARĀNDINI.** A name of Ujjayini.

**PUŠPAMITRA.** The first of the Śunga kings, who succeeded the Mauryas, and reigned at Pāṭaliputra. In his time the grammarian Patañjali is supposed to have lived.

**PUŠPOTKAṬĀ.** A rākṣasī, the wife of Viśravas and mother of Rāvaṇa and Kumbhakarṇa.

**PUT.** A hell to which childless men are said to be condemned. “A
name invented to explain the word *puttra*, son (hell-saver)."

PŪTANĀ. A female demon, daughter of Bali. She attempted to kill the infant Kṛṣṇa by suckling him, but was herself sucked to death by the child.

RĀDḤĀ. (1) Wife of Adhiratha and foster-mother of Karna. (2) The favourite mistress and consort of Kṛṣṇa while he lived as Gopāla among the cowherds in Vṛndāvana. She was wife of Ayanaghosa, a cowherd. Considered by some to be an incarnation of Lakṣmi, and worshipped accordingly. Some have discovered a mystical character in Rādhā, and consider her as the type of the human soul drawn to the ineffable god, Kṛṣṇa, or as that pure divine love to which the fickle lover returns.

RĀDHEYA. A metronymic of Karna.

RĀDHİKĀ. A diminutive and endearing form of the name Rādhā.

RĀGA (mas.), RĀGINĪ (fem.). The rāgas are the musical modes or melodies personified, six or more in number, and the rāginīs are their consorts.

RĀGHAVA. Descendant of Raghu, a name of Rāma.

RĀGHAVA-PĀNDAVĪYA. A modern poem by Kavi Rāja, which is in high repute. It is an artificial work, which exhibits extraordinary ingenuity in the employment of words. As its name implies, the poem celebrates the actions of Rāghava, i.e., Rāma, the descendant of Raghu, and also those of the Pāndava princes. It thus recounts at once in the same words the story of the Rāmāyana and that of the Mahābhārata; and the composition is so managed that the words may be understood as applying either to Rāma or the Pāndavas. It has been printed.

RĀGHAVA-VILĀSA. A poem on the life of Rāma by Viśvanātha, the author of the Sāhityadarpana.

RAGHU. A king of the Solar race. According to the Raghuvamsā, he was the son of Dilipa and great-grandfather of Rāma, who from Raghu got the patronymic Rāghava and the title Raghupati, chief of the race of Raghu. The authorities disagree as to the genealogy of Raghu, but all admit him to be an ancestor of Rāma.

RAGHUPATI. (see Raghu)

RAGHUVAMŚA. ‘The race of Raghu.’ The name of a celebrated
poem in nineteen cantos by Kālidāsa on the ancestry and life of Rāma. It has been translated into Latin by Stenzler, and into English by Griffiths. There are other translations and many editions of the text.

RĀHU. Rāhu and Ketu are in astronomy the ascending and descending nodes. Rāhu is the cause of eclipses, and the term is used to designate the eclipse itself. He is also considered as one of the planets, as king of meteors, and as guardian of the south-west quarter. Mythologically Rāhu is a daitya who is supposed to seize the sun and moon and swallow them, thus obscuring their rays and causing eclipses. He was son of Vipracitti and Simhikā, and is called by his metronymic Saimhikeya. He had four arms, and his lower part ended in a tail. He was a great mischief-maker, and when the gods had produced the amṛta by churning the ocean, he assumed a disguise, and insinuating himself amongst them, drank some of it. The sun and moon detected him and informed Viśnū, who cut off his head and two of his arms, but, as he had secured immortality, his body was placed in the stellar sphere, the upper parts, represented by a dragon’s head, being the ascending node, and the lower parts, represented by a dragon’s tail, being Ketu the descending node. Rāhu wreaks his vengeance on the sun and moon by occasionally swallowing them. The Viṣṇu Purāṇa says, “Eight black horses draw the dusky chariot of Rāhu, and once harnessed are attached to it for ever. On the Parvans (nodes, or lunar and solar eclipses) Rāhu directs his course from the sun to the moon, and back again from the moon to the sun. The eight horses of the chariot of Ketu, swift as the wind, are of the dusky red colour of lac, or of the smoke of burning straw.” Rāhu is called Abhṛapiśāca, ‘the demon of the sky’; Bharāṇibhū, ‘born from the asterism Bharani’; Graha, ‘the seizer’; Kabandha, ‘the headless’.

RAIBHYA. A sage who was the friend of Bharadvāja. He had two sons, Arvāvasu and Parāvasu. The latter, under the curse of Bharadvāja, killed his father, mistaking him for an antelope, as he was walking about at night covered with an antelope’s skin. Arvāvasu retired into the forest to obtain by devotion a remission of his brother’s guilt. When he returned, Parāvasu charged him with the crime, and he again retired to his devotions. These so
pleased the gods that they drove away Parāvasu and restored Raibhya to life. (see Yavakrita)

PAIVATA. (1) Son of Reva or Revata. Also called Kakudmin. He had a very lovely daughter named Revati, and not deeming any mortal worthy of her, he went to Brahmā to consult him. At the command of that god he bestowed her upon Balarāma. He was king of Ānarta, and built the city of Kuśasthali or Dvārakā in Gujarat, which he made his capital (2) One of the Manus (the fifth)

RAIVATA, RAIVATAKA. The range that branches off from the western portion of the Vindhya towards the north, extending nearly to the Jumnā

RĀJAGRHA. The capital of Magadha. Its site is still traceable in the hills between Patna and Gayā.

RĀJANYA. A Vedic designation of the kṣatriya caste.

RĀJARSI. (Rāja-ṛṣi). A ṛṣi or saint of the regal caste, a ksatriya who, through pure and holy life on earth, has been raised as a saint or demigod to Indra’s heaven, as Viśvāmitra, Purūravas, &c.

RĀJAŚEKHARA. A dramatist who was the author of the dramas Viddha-Śalabhanjikā and Pracanda-PāndaVA. He was also the writer of Karpūra Maňjari, a drama entirely in Prākṛt. Another play, Bāla Rāmāyaṇa, is attributed to him. He appears to have been the minister of some Rājput, and to have lived about the beginning of the twelfth century.

RĀJASŪYA. ‘A royal sacrifice.’ A great sacrifice performed at the installation of a king, religious in its nature but political in its operation, because it implied that he who instituted the sacrifice was a supreme lord, a king over kings, and his tributary princes were required to be present at the rite.

RĀJA-TARANGINĪ. A Sanskrit metrical history of Kaśmir by Kalhaṇa Pandit. It commences with the days of fable and comes down to year AD 1027. The author probably lived about AD 1148. This is the only known work in Sanskrit which deserves the name of a history. The text has been printed in Calcutta. Troyer published the text with a French translation. Wilson and Lassen
have analysed it, and Dr Buhler has lately reviewed the work in the *Indian Antiquary*

**RAJI.** A son of Ayus and father of 500 sons of great valour. In one of the chronic wars between the gods and the *asuras* it was declared by Brahmā that the victory should be gained by that side which Raji joined. The *asuras* first sought him, and he undertook to aid them if they promised to make him their king on their victory being secured. They declined. The heavenly hosts repaired to him and undertook to make him their Indra. After the *asuras* were defeated he became king of the gods, and Indra paid him homage. When he returned to his own city, he left Indra as his deputy in heaven. On Raji’s death Indra refused to acknowledge the succession of his son, and by the help of Brhaspati, who led them astray and effected their ruin, Indra recovered his sovereignty.

**RĀKA.** A *rāksasi* wife of Viśravas and mother of Khara and Śūrpanakhā.

**RĀKṢASAS.** Goblins or evil spirits. They are not all equally bad, but have been classified as of three sorts — one as a set of beings like the *yakṣas*, another as a sort of Titans or enemies of the gods, and lastly, in the common acceptance of the term, demons and fiends who haunt cemeteries, disturb sacrifices, harass devout men, animate dead bodies, devour human beings, and vex and afflict mankind in all sorts of ways. These last are the *rākṣasas* of whom Rāvana was chief, and according to some authorities, they are descended, like Rāvana himself, from the sage Pulastya. According to other authorities, they sprang from Brahmā’s foot. The *Viṣnu Purāṇa* also makes them descendants of Kaśyapa and Khasā, a daughter of Dakṣa, through their son Rāksas; and the *Rāmāyana* states that when Brahmā created the waters, he formed certain beings to guard them who were called *rākṣasas* (from the root *raks*, to guard, but the derivation from this root may have suggested the explanation), and the *Viṣnu Purāṇa* gives a somewhat similar derivation. It is thought that the *rākṣasas* of the epic poems were the rude barbarian races of India who were subdued by the Āryans.

When Hanumān entered the city of Laṅkā to reconnoitre in
the form of a cat, he saw that “the rāksasas sleeping in the houses
were of every shape and form. Some of them disgusted the eye,
while some were beautiful to look upon. Some had long arms and
frightful shapes; some were very fat and some were very lean:
some were mere dwarfs and some were prodigiously tall. Some
had only one eye and others only one ear. Some had monstrous
bellies, hanging breasts, long projecting teeth, and crooked thighs;
whilst others were exceedingly beautiful to behold and clothed in
great splendour. Some had two legs, some three legs, and some
four legs. Some had the heads of serpents, some the heads of
donkeys, some the heads of horses, and some the heads of
elephants.” — (Rāmāyana.)

The rāksasas have a great many epithets descriptive of their
characters and actions. They are called Anuṣaras, Aṣaras, and
Hanūṣas, ‘killers or hurters’; Istipacas, ‘stealers of offerings’;
Sandhyābalas, ‘strong in twilight’; Ksapātas, Naktancaras,
Rātricaras, and Śamaniṣadas, ‘night-walkers’; Nṛjagdhas or
Nṛcaksas, ‘cannibals’; Palalas, Palādas, Palankaṣas, Kravyāds,
‘carnivorous’; Asrapas, Aṣṛkpas, Kaunapas, Kīlālapas, and Rakta-
apas, ‘blood-drinkers’; Dandaśukas, ‘biters’; Praghasas, ‘gluttons’;
Malinamukhas, ‘black-faced’; Karbūras, &c. But many of these
epithets are not reserved exclusively for rāksasas.

RĀKṢASA-LOKA. (see Loka)

RAKTABĪJA. An asura whose combat with goddess Cāmundā
(Devi) is celebrated in the Devimāhātmya. Each drop of his blood
as it fell on the ground produced a new asura, but Cāmundā put
an end to this by drinking his blood and devouring his flesh.

RĀMA. There are three Rāmas: Paraśurāma, Rāmacandra, and
Balārāma; but it is to the second of these that the name is
specially applied.

RĀMA, RĀMACANDRA. Eldest son of Daśaratha, a king of the
Solar race, reigning at Ayodhya. This Rāma is the seventh
incarnation of the god Viṣṇu, and made his appearance in the
world at the end of the tretā or second age. His story is briefly told
in the Vana Parva of the Mahābhārata, but it is given in full
length as the grand subject of the Rāmāyana. King Daśaratha
was childless, and performed the aśvamedha sacrifice with
Rāma, Rāmacandra

scrupulous care, in the hope of obtaining offspring. His devotion was accepted by the gods, and he received the promise of four sons. At this time the gods were in great terror and alarm at the deeds and menaces of Rāvana, the rāksasa king of Laṅkā, who had obtained extraordinary power, in virtue of severe penances and austere devotion to Brahmā. In their terror the gods appealed to Viṣṇu for deliverance, and he resolved to become manifest in the world with Daśaratha as his human father. Daśaratha was performing a sacrifice when Viṣṇu appeared to him as a glorious being from out of the sacrificial fire, and gave to him a pot of nectar for his wives to drink. Daśaratha gave half of the nectar to Kauśalyā, who brought forth Rāma with a half of the divine essence, a quarter to Kaikeyī, whose son Bharata was endowed with a quarter of the deity, and the fourth part to Sumitrā, who brought forth two sons, Laksmana and Śatrughna, each having an eighth part of the divine essence. The brothers were all attached to each other, but Laksmana was more especially devoted to Rāma and Śatrughna to Bharata.

[The two sons of Sumitrā and the pairing off of the brothers have not passed without notice. The version of the Rāmāyana given by Mr. Wheeler endeavour to account for these circumstances. It says that Daśaratha divided the divine nectar between his senior wives, Kauśalyā and Kaikeyī and that when the younger, Sumitrā, asked for some, Daśaratha desired them to share their portions with her. Each gave her half, so Sumitrā received two quarters and gave birth to two sons: “from the quarter which she received from Kauśalyā she gave birth to Laksmaṇa, who became the ever-faithful friend of Rāma, and from the quarter she received from Kaikeyī she gave birth to Śatrughna, who became the ever-faithful friend of Bharata”. This account is silent as to the superior divinity of Rāma, and according to it all four borthers must have been equals as manifestations of the deity.]

The four brothers grew up together at Ayodhya, but while they were yet striplings, the sage Viśvāmitra sought the aid of Rāma to protect him from the rāksasas. Daśaratha, though very unwilling, was constrained to consent to the sage’s request. Rāma and Laksmaṇa then went to the hermitage of Viśvāmitra, and
there Rāma killed the female demon Tārakā, but it required a
good deal of persuasion from the sage before he was induced to kill
a female. Viśvāmitra supplied Rāma with celestial arms, and
exercised a considerable influence over his actions. Viśvāmitra
afterwards took Rāma and his brothers to Mithilā to the court of
Janaka king of Videha. This king had a lovely daughter named
Sitā, whom he offered in marriage to anyone who could bend the
wonderful bow which had once belonged to Śiva. Rāma not only
bent the bow but broke it, and thus won the hand of the princess,
who became a most virtuous and devoted wife. Rāma's three
brothers also were married to a sister and two cousins of Sitā.

This breaking of the bow of Śiva brought about a very curious
incident, which is probably an interpolation of a later date,
introduced for a sectarian purpose. Paraśurāma, the sixth
incarnation of Viśṇu, the brāhmaṇa exterminator of the ksatriyas,
was still living upon earth. He was a follower of Śiva, and was
offended at the breaking of that deity's bow. Notwithstanding
that he and Rāma were both incarnations of Viśṇu, he challenged
Rāma to a trial of strength and was discomfited, but Rāma spared
his life because he was a brāhmaṇa.

Preparations were made at Ayodhyā for the inauguration of
Rāma as successor to the throne. Kaikeyī, the second wife of
Dāśaratha, and mother of Bharata, was her husband's favourite.
She was kind to Rāma in childhood and youth, but she had a
spiteful humpbacked female slave named Mantharā. This woman
worked upon the maternal affection of her mistress until she
aroused a strong feeling of jealousy against Rāma. Kaikeyī had a
quarrel and a long struggle with her husband, but he at length
consented to install Bharata and to send Rāma into exile for
fourteen years. Rāma departed with his wife Sitā and his brother
Lakṣmana, and travelling southwards, he took up this abode at
Citrakūṭa, in the Dandaka forest, between the Yamunā and
Godāvari. Soon after the departure of Rāma, his father Dāśaratha
died, and Bharata was called upon to ascend the throne. He
departed, and set out for the forest with an army to bring Rāma
back. When the brothers met there was a long contention. Rāma
refused to return until the term of his father's sentence was
completed, and Bharata declined to ascend the throne. At length
it was arranged that Bharata should return and act as his brother’s vicegerent. As a sign of Rāma’s supremacy Bharata carried back with him a pair of Rāma’s shoes, and these were always brought out ceremoniously when business had to be transacted. Rāma passed ten years of his banishment moving from one hermitage to another, and went at length to the hermitage of the sage Agastya, near the Vindhya mountains. This holy man recommended Rāma to take up his abode at Paṅcavatī, on the river Godāvari, and the party accordingly proceeded thither. This district was infested with rāksasas, and one of them named Śūrpanakhā, a sister of Rāvāṇa, saw Rāma and fell in love with him. He repelled her advances, and in her jealousy she attacked Sītā. This so enraged Laksmana that he cut off her ears and nose. She brought her brothers Khara and Dūṣana with an army of rāksasas to avenge her wrongs, but they were all destroyed. Smarting under her mutilation and with spretae injuriae formae, she repaired to her brother Rāvāṇa in Lankā, and inspired him by her description with a fierce passion for Sītā. Rāvāṇa proceeded to Rāma’s residence in an aerial car, and his accomplice Mārica having lured Rāma from home, Rāvāṇa assumed the form of a religious mendicant and lulled Sītā’s apprehensions until he found an opportunity to declare himself and carry her off by force to Lankā. Rāma’s despair and rage at the loss of his faithful wife were terrible. He and Laksmana went in pursuit and tracked the ravisher. On their way they killed Kabandha, a headless monster, whose disembodied spirit counselled Rāma to seek the aid of Sugriva, king of the monkeys. The two brothers accordingly went on their way to Sugriva, and after overcoming some obstacles and assisting Sugriva to recover Kīśkindhā, his capital, from his usurping brother Bālin, they entered into a firm alliance with him. Through this connection Rāma got the appellations of Kapiprabhu and Kapiratha. He received not only the support of all the forces of Sugriva and his allies, but the active aid of Hanumān, son of the wind, minister and general of Sugriva. Hanumān’s extraordinary powers of leaping and flying enabled him to do all the work of reconnoitring. By superhuman efforts their armies were transported to Ceylon by “Rāma’s bridge”, and after many fiercely contested battles the
city of Lankā was taken, Rāvana was killed and Sītā rescued. The recovery of his wife filled Rāma with joy, but he was jealous of her honour, received her coldly, and refused to take her back. She asserted her purity in touching and dignified language, and determined to prove her innocence by the ordeal of fire. She entered the flames in the presence of men and gods, and Agni, god of fire, led her forth and placed her in Rāma's arms unhurt. Rāma then returned, taking with him his chief allies to Ayodhyā. Re-united with his three brothers, he was solemnly crowned and began a glorious reign, Lakṣmana being associated with him in the government. The sixth section of the Rāmāyana here concludes; the remainder of the story is told in the Uttara Kānda, a subsequent addition. The treatment which Sītā received in captivity was better than might have been expected at the hands of a rāksasa. She had asserted and proved her purity, and Rāma believed her; but jealous thoughts would cross his sensitive mind, and when his subjects blamed him for taking back his wife, he resolved, although she was pregnant, to send her to spend the rest of her life at the hermitage of Vālmīki. There she was delivered of her twin sons Kuśa and Lava, who bore upon their persons the marks of their high paternity. When they were about fifteen-year-old they wandered accidentally to Ayodhyā and were recognised by their father, who acknowledged them, and recalled Sītā to attest her innocence. She returned, and in a public assembly declared her purity, and called upon the earth to verify her words. It did so. The ground opened and received "the daughter of the furrow", and Rāma lost his beloved and only wife. Unable to endure life without her, he resolved to follow, and the gods favoured his determination. Time appeared to him in the form of an ascetic and told him that he must stay on earth or ascend to heaven and rule over the gods. Lakṣmana with devoted fraternal affection endeavoured to save his brother from what he deemed the baleful visit of Time. He incurred a sentence of death for his interference, and was conveyed bodily to Indra's heaven. Rāma with great state and ceremony went to the river Sarayū, and walking into the water was hailed by Brahmā's voice of welcome from heaven, and entered "into the glory of Viṣṇu".

The conclusion of the story as told in the version of the
Rāma, Rāmacandra

*Rāmāyana* used by Mr. Wheeler differs materially. It represents that Sītā remained in exile until her sons were fifteen or sixteen years of age. Rāma had resolved upon performing the *aśvamedha* sacrifice; the horse was turned loose, and Śatrughna followed it with an army. Kuśa and Lava took the horse and defeated and wounded Śatrughna. Rāma then sent Laksmana to recover the horse, but he was defeated and left for dead. Next Bharata was sent with Hanumān, but they were also defeated. Rāma then set out himself to repair his reverses. When the father and sons came into each other's presence, nature spoke out, and Rāma acknowledged his sons Sītā also, after receiving an admonition from Vālmiki, agreed to forgive her husband. They returned to Ayodhyā. Rāma performed the *aśvamedha*, and they passed the remainder of their lives in peace and joy.

The incidents of the first six *kāndas* of the *Rāmāyana* supply the plot of Bhavabhūti's drama *Mahāviracarita*. The Uttara *Kānda* is the basis of this *Uttara-rāma-carita*. This describes Rāma's jealousy, the banishment of Sītā, and the birth of her sons; but the subsequent action is more human and affecting than in the poem. Rāma repents of his unjust treatment of his wife, and goes forth to seek her. The course of his wanderings is depicted with great poetic beauty, and his meeting with his sons and his reconciliation with Sītā are described with exquisite pathos and tenderness. The drama closes when

“*All conspires to make their happiness complete.*”

The worship of Rāma still holds its ground, particularly in Oude and Bihār, and he has numerous worshippers. “It is noteworthy,” says Professor Williams, “that the Rāma legends have always retained their purity, and unlike those of Brahmā, Kṛṣṇa, Śiva, and Durgā, have never been mixed up with indecencies and licentiousness. In fact, the worship of Rāma has never degenerated to the same extent as that of some of these other deities.” This is true; but it may be observed that Rāma and his wife were pure; there was nothing in their characters suggestive of license; and if “the husband of one wife” and the devoted and affectionate wife had come to be associated with impure ideas, they must have lost all that gave them a title to veneration. The name of Rāma, as ‘Rām! Rām!’ is a common form of salutation.
RĀMĀYANA. 'The Adventures of Rāma.' The oldest of the Sanskrit epic poems, written by the sage Vālmīki. It is supposed to have been composed about the fifth century BC, and to have received its present form a century or two later. The MSS. of the Rāmāyana vary greatly. There are two well-known distinct recensions, the Northern and the Bengal. The Northern is the older and the purer; the additions and alterations in that of Bengal are so numerous that it is not trustworthy, and has even been called "spurious". Later researches have shown that the variations in MSS. found in different parts of India are so diverse that the versions can hardly be classed in a certain number of different recensions. Unfortunately the inferior edition is the one best known to Europeans. Carey and Marshman translated two books of it, and Signor Gorresio has given an Italian translation of the whole. Schlegel published a Latin translation of the first book of the Northern recension. The full texts of both these recensions have been printed, and Mr. Wheeler has given an epitome of the whole work after the Bengal recension. There is also a poetical version by Griffiths.

Besides the ancient Rāmāyana, there is another popular work of comparative modern times called the Adhyātma Rāmāyana. The authorship of it is ascribed to Vyāsa, but it is generally considered to be a part of the Brahmāṇḍa Purāṇa. It is a sort of spiritualised version of the poem, in which Rāma is depicted as a saviour and deliverer, as a god rather than a man. It is divided into seven books, which bear the same names as those of the original poem, but it is not so long.

The Rāmāyana celebrates the life and exploits of Rāma (Rāmacandra), the loves of Rāma and his wife Sītā, the rape of the latter by Rāvana, the demon king of Ceylon, the war carried on by Rāma and his monkey allies against Rāvana, ending in the destruction of the demon and the rescue of Sītā, the restoration of Rāma to the throne of Ayodhyā, his jealousy and banishment of Sītā, her residence at the hermitage of Vālmiki, the birth of her twin sons Kuśa and Lava, the father's discovery and recognition of his children, the recall of Sītā, the attestation of her innocence, her death, Rāma's resolution to follow her, and his translation to heaven.
The Rāmāyana is divided into seven kāṇḍas or sections, and contains about 50,000 lines. The last of the seven sections is probably of later date than the rest of the work.

2. Ayodhyā-kāṇḍa: The scenes at Ayodhyā, and the banishment of Rāma by his father, King Daśaratha.
4. Kīṣkindhā-kāṇḍa: Rāma’s residence at Kīṣkindhā, the capital of his monkey ally, King Sugriva
5. Sundara-kāṇḍa: ‘Beautiful section’. The marvellous passage of the straits by Rāma and his allies and their arrival in Ceylon
6. Yuddha-kāṇḍa: ‘War section.’ The war with Rāvaṇa, his defeat and death, the recovery of Sītā, the return to Ayodhyā and the coronation of Rāma. This is sometimes called the Lankā or Ceylon Kāṇḍa.
7. Uttara-kāṇḍa: ‘Later section.’ Rāma’s life in Ayodhyā, his banishment of Sītā, the birth of his two sons, his recognition of them and of the innocence of his wife, their reunion, her death, and his translation to heaven.

The writer or the compilers of the Rāmāyana had a high estimate of its value, and it is still held in very great veneration. A verse in the introduction says, “He who reads and repeats this holy life-giving Rāmāyana is liberated from all his sins and exalted with all his posterity to the highest heaven”; and in the second chapter Brahmā is made to say, “As long as the mountains and rivers shall continue on the surface of the earth, so long shall the story of the Rāmāyana be current in the world.” (For the age of the Rāmāyana, see pp. 196 and 197)

RĀMAGIRI. ‘The hill of Rāma’. It stands a short distance north of Nāgpur.

RĀMA-SETU. ‘Rāma’s bridge’, constructed for him by his general, Nala, son of Viśvakarmā, at the time of his invasion of Ceylon. This name is given to the line of rocks in the channel between the continent and Ceylon, called in maps “Adam’s bridge”.
Ramatāpanīyopaniṣad. An Upaniṣad of the Atharvaveda, in which Rāma is worshipped as the supreme god and the sage Yājñavalkya is his glorifier. It has been printed and translated by Weber in his Indische Studien, vol. IX.

Rambhā. An apsaras or nymph produced at the churning of the ocean, and popularly the type of female beauty. She was sent by Indra to seduce Viśvāmitra, but was cursed by that sage to become a stone, and remain so for a thousand years. According to the Rāmāyana, she was seen by Rāvana when he went to Kailāsa, and he was so smitten by her charms that he ravished her, although she told him that she was the wife of Nalakūbara, son of his brother Kubera.

Ramesvara. ‘Lord of Rāma.’ Name of one of the twelve great lingas set up, as is said, by Rāma at Rāmesvaram or Rāmisvaram or Rāmisseram, which is a celebrated place of pilgrimage, and contains a most magnificent temple.

Rāmopākhyāna. ‘The story of Rāma’, as told in the Vana Parva of the Mahābhārata. It relates many, but far from all, of the incidents celebrated in the Rāmāyana; it makes no mention of Vālmīki, the author of that poem, and it represents Rāma as a human being and a great hero, but not a deity.

Rantideva. A pious and benevolent king of the Lunar race, sixth in descent from Bharata. He is mentioned in the Mahābhārata and Purāṇas as being enormously rich, very religious, and charitable and profuse in his sacrifices. The former authority says that he had 200,000 cooks, that he had 2000 head of cattle and as many other animals slaughtered daily for use in his kitchen, and that he fed innumerable beggars daily with beef

Rati. ‘Love, desire.’ The Venus of the Hindus, the goddess of sexual pleasures, wife of Kāma, the god of love, and daughter of Dakṣa. She is also called Revā, Kāmi, Prīti, Kāmapatiṇi, ‘wife of Kāma’; Kāmakalā, ‘part of Kāma’; Kāmapriyā, ‘beloved of Kāma’; Rāgalatā, ‘vine of love’; Māyāvatī, ‘deceiver’; Kelikilā, ‘wanton’; Subhāṅgī ‘fair-limbed’.

Ratnāvalī. ‘The necklace.’ A drama ascribed to a king of Kaśmīr named Śrī Harṣa Deva. The subject of the play is the loves of Udayana or Vatsa, prince of Kauśāmbī, and Vāsava-dattā,
princess of Ujjayini. It was written between AD 1113 and 1125, and has been translated by Wilson. There are several editions of the text.

RAUCYA. The thirteenth Manu. (see Manu)

RAUDRA. A descendant of Rudra. A name of Kārttikeya, the god of war.

RĀVANA. The demon king of Lankā or Ceylon from which he expelled his half-brother Kubera. He was son of Viśravas by his wife Nikasā, daughter of the rāksasa Sumāli. He was half-brother of Kubera, and grandson of the ṛṣi Pulastya; and as Kubera is king of the yāksas, Rāvana is king of the demons called rāksasas. Pulastya is said to be the progenitor, not only of Rāvana, but of the whole race of rāksasas. By penance and devotion to Brahmā, Rāvana was made invulnerable against gods and demons, but he was doomed to die through a woman. He was also enabled to assume any form he pleased. All rāksasas are malignant and terrible, but Rāvana as their chief attained the utmost degree of wickedness, and was a very incarnation of evil. He is described in the Rāmāyana as having “ten heads (hence his names Daśakantha, and Paṅktigrīva), twenty arms, and copper-coloured eyes, and bright teeth like the young moon. His form was as a thick cloud or a mountain, or the god of death with open mouth. He had all the marks of royalty, but his body bore the impress of wounds inflicted by all the divine arms in his warfare with the gods. It was scarred by the thunderbolt of Indra, by the tusks of Indra’s elephant Airāvata, and by the discus of Viṣṇu. His strength was so great that he could agitate the seas and split the tops of mountains. He was a breaker of all laws and a ravisher of other men’s wives. . . . Tall as a mountain peak, he stopped with his arms the sun and moon in their course, and prevented their rising.” The terror he inspires is such that where he is “the sun does not give out its heat, the winds do not blow, and the ocean becomes motionless”. His evil deeds cried aloud for vengeance, and the cry reached heaven. Viṣṇu declared that, as Rāvana had been too proud to seek protection against men and beasts, he should fall under their attacks, so Viṣṇu became incarnate as Rāmacandra for the express purpose of destroying Rāvana, and vast numbers of monkeys and bears were created to aid in the
enterprise. Rāma’s wars against the raksasas inflicted such losses upon them as greatly to incense Rāvana. Burning with rage, and excited by a passion for Sītā, the wife of Rāma, he left his island abode, repaired to Rāma’s dwelling, assumed the appearance of a religious mendicant, and carried off Sītā to Lankā. Rāvana urged Sītā to become his wife, and threatened to kill and eat her if she refused. Sītā persistently resisted, and was saved from death by the interposition of one of Rāvana’s wives. Rāma called to his assistance his allies Sugrīva and Hanumān, with their hosts of monkeys and bears. They built Rāma’s bridge, by which they passed over into Lankā, and after many battles and wholesale slaughter Rāvana was brought to bay at the city of Lankā. Rāma and Rāvana fought together on equal terms for a long while, victory sometimes inclining to one sometimes to the other. Rāma with a sharp arrow cut off one of Rāvana’s heads, “but no sooner did the head fall on the ground than another sprang up in its room”. Rāma then took an arrow which had been made by Brahmā, and discharged it at his foe. It entered his breast, came out of his back, went to the ocean, and then returned clean to the quiver of Rāma. “Rāvana fell to the ground and expired, and the gods sounded celestial music in the heavens, and assembled in the sky and praised Rāma as Visnu, in that he had slain that Rāvana who would otherwise have caused their destruction.”

Rāvana, though he was chief among rāksasas, was a brāhmaṇa on his father’s side; he was well versed in Sanskrit, used the Vedic ritual, and his body was burnt with Brāhmaṇical rites. There is a story that Rāvana made each of the gods perform some menial office in his household: thus Agni was his cook, Varuṇa supplied water, Kubera furnished money, Vāyu swept the house, &c. The Visnu Purāṇa relates that Rāvana, “elevated with wine, came on his tour of triumph to the city of Mahīśmati, but there he was taken prisoner by King Kārtavīrya, and confined like a beast in a corner of his capital”. The same authority states that, in another birth, Rāvana was Śiśupāla. Rāvana’s chief wife was Mandodarī, but he had many others, and they were burnt at his obsequies. His sons were Meghanāda, also called Indrajit, Rāvani, and Aksa; Triśikha or Triśiras, Devāntaka, Narāntaka and Atikāya. (see Nandīśa)
RAVI. The sun. (see Sūrya)

RBHAVAS. (see Ṛbhus)

RBHU. ‘Clever, skilful.’ An epithet used for Indra, Agni, and the Ādityas. In the Purānic mythology, Ṛbhu is a “son of the supreme Brahmā, who, from his innate disposition, was of a holy character and acquainted with true wisdom”. His pupil was Nidāgha, a son of Pulastya, and he took especial interest in his instruction, returning to him after two intervals of a thousand years “to instruct him further in true wisdom”. The Viṣṇu Purāṇa “originally composed by the ṛṣi (Nārāyana), was communicated by Brahmā to Ṛbhu”. He was one of the four Kumāras (q.v.).

RBHUS. Three sons of Sudhanvan, a descendant of Angiras, severally named Ṛbhu, Vibhu, and Vāja. Through their assiduous performance of good works they obtained divinity, exercised superhuman powers, and became entitled to receive praise and adoration. They are supposed to dwell in the solar sphere, and there is an indistinct identification of them with the rays of the sun; but, whether typical or not, they prove the admission, at an early date, of the doctrine that men might become divinities. — Wilson. They are celebrated in the Viṣveda as skilful workmen, who fashioned Indra’s chariot and horses, and made their parents young again. By command of the gods, and with a promise of exaltation to divine honours, they made a single new sacrificial cup into four. They are also spoken of as supporters of the sky.

RBHUṢAN. The first of the three Ṛbhus. In the plural, the three Ṛbhus.

RÇIKA. A ṛṣi descended from Bhṛgu and husband of Satyavatī, son of Īrva and father of Jamadagni. (see Viśvāmitra) In the Mahābhārata and Viṣṇu Purāṇa it is related that Rṣīka was an old man when he demanded in marriage Satyavati, the daughter of Gāḍhi, king of Kānyakubja. Unwilling to give her to so old a man, Gāḍhi demanded of him 1000 white horses, each of them having one black ear. Rṣīka obtained these from the god Varuṇa, and so gained his wife. According to the Rāmāyana, he sold his son Šunahṣéphas to be a sacrifice.

RDDHI. ‘Prosperity.’ The wife of Kubera, god of wealth. The name is also used for Pārvatī, the wife of Śiva.
Renuka. Daughter of King Prasenajit or Renu, wife of Jamadagni, and mother of Parashurama. A sight of the connubial endearments of King Citraratha and his wife inspired her with impure thoughts, and her husband, perceiving that she had "fallen from perfection", desired her sons to kill her. Rumanvat, Susena, and Vasu, the three seniors, declined, and their father cursed them so that they became idiots. Parashurama, the fourth son, cut off her head, which act so gratified his father that Jamadagni promised him whatever blessings he desired. Among other things, Parashurama asked that his mother might be brought back to life in ignorance of her death and in perfect purity. He also desired that his brothers might be restored to their senses. All this Jamadagni bestowed. She was also called Konkanā.

Revā. The Narmadā river.

Revā. (1) Wife of Karna. (2) A name of Rati.

Revanta. A son of Śūrya and Samjña. He is chief of the Guhyakas, and is also called Hayavāhana.

Revatī. Daughter of King Raivata and wife of Balarama. She was so beautiful that her father, thinking no one upon earth worthy of her, repaired to the god Brahmā to consult him about a husband. Brahmā delivered a long discourse on the glories of Visnu, and directed Raivata to proceed to Dvārakā, where a portion of Visnu was incarnate in the person of Balarama. Ages had elapsed while Raivata was in heaven without his knowledge. When he returned to earth, "he found the race of men dwindled in stature, reduced in vigour, and enfeebled in intellect". He went to Balarama and gave him Revati, but that hero, " beholding the damsel of excessively lofty height, he shortened her with the end of his ploughshare, and she became his wife". She had two sons. Revati is said to have taken part with her husband in his drinking bouts.

Rgveda. (see Veda)

Rgvidhāna. Writings which treat of the mystic and magic efficacy of the recitation of hymns of the Rgveda, or even of single verses. Some of them are attributed to Saunaka, but probably belong only to the time of the Purānas. — Weber.

Rohini. (1) Daughter of Kaśyapa and Surabhi, and mother of
horned cattle, including Kāmadhenu, the cow which grants desires. (2) Daughter of Daksa and fourth of the lunar asterisms, the favourite wife of the moon. (3) One of the wives of Vasudeva, the father of Kṛṣṇa, and mother of Balarāma. She was burned with her husband’s corpse at Dwārakā. (4) Kṛṣṇa himself also had a wife so-called, and the name is common.

ROHITA. 'Red.' A red horse; a horse of the sun or of fire. (1) A deity celebrated in the Atharvaveda, probably a form of fire or the sun. (2) Son of King Hariścandra. He is also called Rohitāśva. The fort of Rohtas is said to derive its name from him. (see Hariścandra)

ROMAHARŚANA. (see Loma-harṣana)

RŚABHA. Son of Nābhi and Meru, and father of a hundred sons, the eldest of whom was Bharata. He gave his kingdom to his son and retired to a hermitage, where he led a life of such severe austerity and abstinence, that he became a mere “collection of skin and fibres, and went the way of all flesh”. The Bhāgavata Purāṇa speaks of his wanderings in the western part of the Peninsula, and connects him with the establishment of the Jain religion in those parts. The name of the first Jain tīrthankara or saint was Rśabha.

RŚI. An inspired poet or sage. The inspired persons to whom the hymns of the Vedas were revealed, and under whose names they stand. “The seven rśis” (saptarsi), or the Prajāpatis, “the mind-born sons” of Brahmā, are often referred to. In the Śatapatha Brāhmaṇa their names are given as Gotama, Bharadvāja, Viśvāmitra, Jamadagni, Vasiṣṭha, Kaśyapa, and Atri. The Mahābhārata gives them as Marici, Atri, Angiras, Pulaha, Kratu, Pulastya, and Vasiṣṭha. The Vāyu Purāṇa adds Bhṛgu to this list, making eight, although it still calls them “seven”. The Visnu Purāṇa, more consistently, adds Bhṛgu and Daksa, and calls them the nine Brahmarsis (brahma-rśi). The names of Gautama, Kaṇva, Vālmiki, Vyāsa, Manu and Vībhāndaka are also enumerated among the great rśis by different authorities. Besides these great rśis there are many rśis. The seven rśis are represented in the sky by the seven stars of the Great Bear, and as such are called Rksa and Citraśikhaṇḍinas, ‘having bright crests’.

RŚIBRĀHMANA. An old Anukramani, or Index of the Sāmaveda.
RŚYAMŪKA. A mountain in the Dakhin, near the source of the Pampā river and the lake Pampā. Rāma abode there for a time with the monkeys.

RŚYAŚRĪNGA. 'The deer-horned.' A hermit, the son of Vibhāndaka, descended from Kaśyapa According to the Rāmāyanā and Mahābhārata he was born of a doe and had a small horn on his forehead. He was brought up in the forest by his father, and saw no other human being till he was verging upon manhood. There was great drought in the country of Anga, and the king, Lomapāda, was advised by his brāhmaṇas to send for the youth Rśyaśrīnga, who should marry his daughter Sāntā, and be the means of obtaining rain. A number of fair damsels were sent to bring him. He accompanied them back to their city, the desired rain fell, and he married Sāntā This Sāntā was the adopted daughter of Lomapāda; her real father was Daśaratha, and it was Rśyaśrīnga who performed that sacrifice for Daśaratha which brought about the birth of Rāma.

RṬUPARṆA. A king of Ayodhya, and son of Sarvakāma, into whose service Nāla entered after he had lost his kingdom. He was “skilled profoundly in dice”.

RṬU-SAṀHĀRA. 'The round of the seasons.' A poem attributed to Kālidāsa. This poem was published by Sir W. Jones, and was the first Sanskrit work ever printed. There are other editions. It has been translated into Latin by Bohlen.

RUDRA. ‘A howler or roarer; terrible’ In the Vedas Rudra has many attributes and many names. He is the howling terrible god, the god of storms, the father of the Rudras or Maruts, and is sometimes identified with the god Īśa fire. On the one hand he is a destructive deity who brings diseases upon men and cattle, and upon the other he is a beneficent deity supposed to have a healing influence. These are the germs which afterwards developed the god Śiva. It is worthy of note that Rudra is first called Mahādeva in the White Yajurveda. As applied to the god Śiva, the name of Rudra generally designates him in his destructive character. In the Brhaṇḍarāṇyaka Upanisad the Rudras are “ten vital breaths (prāṇa) with the heart (manas) as eleventh”. In the Viṣṇu Purāṇa the god Rudra is said to have sprung from the forehead of Brahmā,
and at the command of that god to have separated his nature into male and female, then to have multiplied each of these into eleven persons, some of which were white and gentle, others black and furious. Elsewhere it is said that the eleven Rudras were sons of Kaśyapa and Surabhi, and in another chapter of the same Purāna it is represented that Brahmā desired to create a son, and that Rudra came into existence as a youth. He wept and asked for a name. Brahmā gave him the name of Rudra; but he wept seven times more, and so he obtained seven other names: Bhava, Śarva, Īśāna, Paśupati, Bhima, Ugra, and Mahā-deva. Other of the Purāṇas agree in this nomenclature. These names are sometimes used for Rudra or Śiva himself, and at others for the seven manifestations of him, sometimes called his sons. The names of the eleven Rudras vary considerably in different books.

**RUDRA-SĀVARNA.** The twelfth Manu (see Manu)

**RUKMIN.** A son of King Bhīsmaka, king of Vidarbha, who offered his services to the Pāndavas and Kauravas in turn, but was rejected by both on account of his extravagant boastings and pretensions. He was brother of Rukminī, with whom Kṛṣṇa eloped. Rukmin pursued the fugitives and overtook them, but his army was defeated by Kṛṣṇa, and he owed his life to the entreaties of his sister. He founded the city of Bhojakaṭa, and was eventually killed by Balarāma.

**RUKMINĪ.** Daughter of Bhīsmaka, king of Vidarbha. According to the Harvamsa she was sought in marriage by Kṛṣṇa, with whom she fell in love. But her brother Rukmin was a friend of Kaṁsa, whom Kṛṣṇa had killed. He, therefore, opposed him and thwarted the match. Rukminī was then betrothed to Śiśupāla, king of Cedi, but on her wedding day, as she was going to the temple, “Kṛṣṇa saw her, took her by the hand, and carried her away in his chariot.” They were pursued by her intended husband and by her brother Rukmin, but Kṛṣṇa defeated them both, and took her safe to Dvārakā, where he married her. She was his principal wife and bore him a son, Pradyumna (q.v.). By him also she had nine other sons and one daughter. “These other sons were Cārudeśaṇa, Sudeśaṇa, Cāruđeha, Susena, Cāruguṇa, Bhadracāru, Cāruvinda, Sucāru, and the very mighty Cāru; also one daughter, Cārumati.” At Kṛṣṇa’s death she and seven other of his wives
immolated on his funeral pile.

**Rūmā.** Wife of the monkey king Sugrīva

**Sābalāśvas.** Sons of Dakṣa, one thousand in number, brought forth after the loss of the Haryāśvas. Like their predecessors, they were dissuaded by Nārada from begetting offspring, and “scattered themselves through the regions” never to return

**Sacī.** Wife of Indra. (see Indrāṇī)

**Ṣaḍ-Ḍarśana.** (see Darśana)

**Sādhyas.** Agana or class of inferior deities; the personified rites and prayers of the Vedas who dwell with the gods or in the intermediate region between heaven and earth. Their number is twelve according to one authority, and seventeen according to another, and the Purāṇas make them sons of Dharma and Sādhyā, daughter of Dakṣa.

**Sadvimśa.** ‘Twenty-sixth’. One of the Brāhmaṇas of the Śaṅkaveda. It is called “the twenty-sixth” because it was added to the Praudha Brāhmaṇa, which has twenty-five sections.

**Sagara.** A king of Ayodhya, of the Solar race, and son of King Bāhu, who was driven out of his dominions by the Haihayas. Bāhu took refuge in the forest with the wives. Sagara’s mother was then pregnant, and a rival wife, being jealous, gave her a drug to prevent her delivery. This poison confined the child in the womb for seven years, and in the interim Bāhu died. The pregnant wife wished to ascend his pyre, but the sage Aurva forbade her, predicting that she would give birth to a valiant universal monarch. When the child was born, Aurva gave him the name of Sagara (sa, ‘with’, and gara, ‘poison’). The child grew up, and having heard his father’s history, he vowed that he would exterminate the Haihayas and the other barbarians, and recover his ancestral kingdom. He obtained from Aurva the Āgneyāstra or fire weapon, and, armed with this, he put nearly the whole of the Haihayas to death and regained his throne. He would also “have destroyed the Śakas, Yavanas, Kāmbojas, Pāradas, and Pahlavas”, but they applied to Vasiṣṭha, Sagara’s family priest, and he induced Sagara to spare them, but “he made the Yavanas shave their heads entirely; the Śakas he compelled to shave (the upper) half of their heads; the Pāradas wore their hair long; and
the Pahlavas let their beards grow in obedience to his commands.” Sagara married two wives, Sumati, the daughter of Kaśyapa, and Keśini, the daughter of Rājā of Vidarbha, but having no children, he besought the sage Aurva for this boon. Aurva promised that one wife should have one son; the other, sixty thousand. Keśini chose the one, and her son was Asamañjas, through whom the royal line was continued. Sumati had sixty thousand sons. Asamañjas was a wild immoral youth, and his father abandoned him. The other sixty thousand sons followed the courses of their brother, and their impiety was such that the gods complained of them to the sage Kapila and the god Viṣṇu. Sagara engaged in the performance of an ṛṣyamedha or sacrifice of a horse, but although the animal was guarded by his sixty thousand sons, it was carried off to Pāṭāla. Sagara directed his sons to recover it. They dug their way to the infernal regions, and there they found the horse grazing and the sage Kapila seated close by engaged in meditation. Conceiving him to be the thief, they menaced him with their weapons. Disturbed from his devotions, “he looked upon them for an instant, and they were reduced to ashes by the (sacred) flame that darted from his person”. Their remains were discovered by Amśumat, the son of Asamañjas, who prayed Kapila that the victims of his wrath might be raised through his favour to heaven. Kapila promised that the grandson of Amśumat should be the means of accomplishing this by bringing down the river of heaven. Amśumat then returned to Sagara, who completed his sacrifice, and he gave the name of Sāgara to the chasm which his sons had dug, and Sāgara means ‘ocean’. The son of Amśumat was Dilipa, and his son was Bhagiratha. The devotion of Bhagiratha brought down from heaven the holy Ganges, which flows from the toe of Viṣṇu, and its waters having laved the ashes of the sons of Sagara, cleansed them from all impurity. Their Manes were thus made fit for the exequial ceremonies and for admission into svarga. The Ganges received the name of Sāgara in honour of Sagara, and Bhagirathī from the name of the devout king whose prayers brought her down to earth. (see Bhagirathī) The Hari-varṇaśa adds another marvel to the story. Sagara’s wife Sumati delivered of a gourd containing sixty thousand seeds, which became embryos and grew. Sagara at first placed them in vessels of milk, but afterwards each one had a separate nurse, and at ten
months they all ran about. The name of Sagara is frequently cited in deeds conveying grants of land in honour of his generosity in respect of such gifts.

SAHADEVA. The youngest of the five Pându princes, twin son of Mâdri, the second wife of Pându, and mythologically son of the Aśvins, or more specifically of the Aśvin Daśra. He was learned in the science of astronomy, which he had studied under Drona, and he was also well acquainted with the management of cattle (see Mahâbhârata) He had a son named Suhotra by his wife Vijayâ.

SAHASRAKSA. 'Thousand-eyed.' An epithet of Indra.

SĀHITYA-DARPANA. 'The mirror of composition.' A celebrated work on poetry and rhetoric by Visvanâtha Kavi Râja, written about the fifteenth century. It has been translated into English for the Bibliotheca Indica. There are several editions of the text.

ŚAIBYĀ. Wife of Hariścandra (q.v.); wife of Jyāmagha (q.v.); wife of Śatadhanu (q.v.).

SAÎNDHAVAS. The people of Sindhu or Sindh, of the country between the Indus and the Jhelam.

ŚAIVA PURĀNA. Same as Śīva Purāna.

ŚAKA. An era commencing AD 78, and called the era of Śālivāhana. Cunningham supposes its epoch to be connected with a defeat of the Śakas by Śālivāhana.

ŚĀKALA. The city of the Bāhikas or Madras, in the Panjâb. It has been identified with the Sagala of Ptolemy on the Hyphasis (Byās), south-west of Lahore. Cunningham says it is the Samgala of Alexander.

ŚĀKALYA. An old grammarian and expositor of the Vedas who lived before the time of Yāśka. He is said to have divided a Samhitā of the Veda into five, and to have taught these portions to as many disciples. He was also called Vedamitra and Devamitra.

ŚĀKAPĪNĪ, ŚĀKAPŪRĪ. An author who arranged a part of the Rgveda and appended a glossary. He lived before the time of Yāśka.

ŚAKAS. A northern people, usually associated with the Yavanas. Wilson says, "These people, the Sakai and Sacae of classical
writers, the Indo-Scythians of Ptolemy, extended, about the commencement of our era, along the West of India, from the Hindu Koh to the mouths of the Indus.” They were probably Turk or Tatar tribes, and were among those recorded as conquered by King Sāgara, who compelled them to shave the upper half of their heads. They seem to have been encountered and kept back by King Vikramāditya of Ujjayini, who was called Sākāri, ‘foe of the Sākas’.

SĀKAṬAYANA. An ancient grammarian anterior to Yāska and Pāṇini. Part of his work is said to have been lately discovered by Dr. Bühler.

SĀKHĀ. ‘Branch, sect.’ The sākhās of the Vedas are the different recensions of the same text as taught and handed down traditionally by different schools and teachers, showing some slight variations, the effect of long-continued oral tradition. (see Veda)

SĀKINĪS. Female demons attendant on Durgā.

SĀKRA. A name of Indra.

SĀKRĀṆĪ. Wife of Indra. (see İndrāṇī)

SĀKRAPRASTHA. Same as Indraprastha.

SĀKTA. A worshipper of the Saktis.

SĀKTI. The wife or the female energy of a deity, but especially of Śiva. (see Devī and Tantra)

SĀKTI, SĀKTRI. A priest and eldest son of Vasistha. King Kalmāṣapāda struck him with a whip, and he cursed the king to become possessed by a man-eating rāksasa. He himself became the first victim of the monster he had evoked.

SĀKUNI. Brother of Queen Gāndhāri, and so maternal uncle of the Kaurava princes. He was a skilful gambler and a cheat, so he was selected to be the opponent of Yudhiṣṭhira in the match in which that prince was induced to stake and lose his all. He also was known by the patronymic Saubala, from Subala, his father.

SĀKUNTALĀ. A nymph who was the daughter of Viśvāmitra by the nymph Menakā. She was born and left in a forest, where she was nourished by birds until found by the sage Kanva. She was brought up by this sage in his hermitage as his daughter, and is
often called his daughter. The loves, marriage, separation, and re-union of Śakuntalā and King Duṣyanta are the subject of the celebrated drama Śakuntalā. She was mother of Bharata, the head of a long race of kings, who has given his name to India (Bhāratavarṣa), and the wars of whose descendants are sung in the Mahābhārata. The story of the loves of Duṣyanta and Śakuntalā is, that while she was living in the hermitage of Kanva she was seen in the forest by King Duṣyanta, who fell in love with her. He induced her to contact with him a Gandharva marriage, that is, a simple declaration of mutual acceptance. On leaving her to return to his city, he gave her a ring as a pledge of his love. When the nymph went back to the hermitage, she was so engrossed with thoughts of her husband that she heeded not the approach of the sage Durvāsas, who had come to visit Kanva, so that choleric saint cursed her to be forgetton by her beloved. He afterwards relented, and promised that the curse should be removed as soon as Duṣyanta should see the ring. Śakuntalā, finding herself with child, set off to her husband; but on her way she bathed in a sacred pool, and there lost the ring. On reaching the palace, the king did not recognise her and would not own her, so she was taken by her mother to the forest, where she gave birth to Bharata. Then it happened that a fisherman caught a large fish and in it found a ring which he carried to Duṣyanta. The king recognised his own ring, and he soon afterwards accepted Śakuntalā and her son Bharata. Kālidāsa's drama of Śakuntalā was the first translation made from Sanskrit into English. It excited great curiosity and gained much admiration when it appeared. There are several recensions of the text extant. The text has been often printed, and there are many translations into the languages of Europe Professor Williams has published a beautifully illustrated translation.

ŚALAGRĀMA. A stone held sacred and worshipped by the Vaiṣṇavas, because its spirals are supposed to contain or to be typical of Viṣṇu. It is an ammonite found in the river Gaṅḍak, and is valued more or less highly according to the number of its spirals and perforations.

ŚALIVĀHANA. A celebrated king of the south of India, who was the enemy of Vikramāditya, and whose era, the Śaka, dates from AD 78. His capital was Pratiṣṭhāna on the Godāvari. He was killed
**Salya**

in battle at Kārur.

**ŚALVA.** Name of a country in the west of India, or Rājasthān; also the name of its king.

**ŚALYA.** King of the Madras, and brother of Mādrī, second wife of Pāṇḍu. In the great war he left the side of the Pāṇḍavas and went over to the Kauravas. He acted as charioteer of Karna in the great battle. At the death of Karna he succeeded him as general, and commanded the army on the last day of the battle, when he was slain by Yudhiṣṭhira.

**SAṀAVAT, SAṀVATSARA.** ‘Year.’ The era of Vikramāditya, dating from 57 BC.

**ŚĀMAVEDA.** The third Veda. *(see Veda)*

**ŚĀMAVIDHĀNA BRĀHMANA.** The third Brāhmaṇa of the Śāmaveda. It has been edited and translated by Burnell.

**ŚĀMAYACĀRIKA SŪTRAS.** Rules for the usages and practices of everyday life. *(see Sūtras)*

**ŚĀMBA.** A son of Kṛṣṇa by Jāmbavatī, but the Linga Purāṇa names Rukmini as his mother. At the svayaṁvara of Draupadi he carried off that princess, but he was pursued by Duryodhana and his friends and made prisoner. Balarāma undertook to obtain his release, and when that hero thrust his ploughshare under the ramparts of Hastināpura and threatened it with ruin, the Kauravas gave up their prisoner and Balarāma took him to Dvārakā. There he lived a dissolute life and scoffed at sacred things. The devotions of the three great sages Viśvāmitra, Durvāsas, and Nārada, excited the ridicule of Śāmbar and his boon companions. They dressed Śāmbar up to represent a woman with child and took him to the sages, inquiring whether he would give birth to a boy or a girl. The sage answered, “This is not a woman, but the son of Kṛṣṇa, and he shall bring forth an iron club which shall destroy the whole race of Yadu, ... and you and all your people shall perish by that club.” Śāmbar accordingly brought forth an iron club, which Ugrasena caused to be pounded and cast into the sea. These ashes produced rushes, and the rushes when gathered turned into clubs, or into reeds which were used as swords. One piece could not be crushed. This was subsequently found in the belly of a fish, and was used to tip an arrow, which arrow was used by the hunter Jaras, who with it unintentionally
killed Kṛṣṇa. Under the curse of Durvāsas, Śambha became a leper and retired to the Panjab, where by fasting, penance, and prayer he obtained the favour of Sūrya (the sun), and was cured of his leprosy. He built a temple to the sun on the banks of the Candrabhāgā (Cināb), and introduced the worship of that luminary

ŚAMBHA-PURĀṆA. (see Purāṇa)

ŚAMBARA. In the Vedas, a demon, also called a dasyū, who fought against King Divodāsa, but was defeated and had his many castles destroyed by Indra. He appears to be a mythical personification of drought, of a kindred character to Vṛtra, or identical with him. In the Purāṇas a dāitya who carried off Pradyumna and threw him into the sea, but was subsequently slain by him. (see Pradyumna) He was also employed by Hiranyakāśipu to destroy Prahlāda.

ŚAMBHU. A name of Śiva; also one of the Rudras.

ŚAMBŪKA. A śūdra, mentioned in the Raghuvaṃśā, who performed religious austerities and penances improper for a man of his caste, and was consequently killed by Rāmacandra.

ŚAMHITĀ. That portion of a Veda which comprises the hymns. (see Veda)

ŚAMHITOPANIṢAD. The eighth Brāhmaṇa of the Sāmaveda. The text with a commentary has been published by Burnell.

ŚAMJṆĀ. ‘Conscience.’ According to the Purāṇas, she was daughter of Viśvakarmā and wife of the sun. She had three children by him, the Manu Vaivasvata, Yama, and Yami (goddess of the Yamunā river). “Unable to endure the fervours of her lord, Śamjñā gave him Chāyā (shade) as his handmaid, and repaired to the forests to practise devout exercises.” The sun beheld her engaged in austerities in the form of a mare, and he approached her as a horse. Hence, sprang the two Aśvins and Revanta Sūrya then took Samjñā back to his own dwelling, but his effulgence was still so overpowering, that her father, Viśvakarmā, placed the sun upon his lathe, and cut away an eighth part of his brilliancy. She is also call Dyumayī, ‘the brilliant’, and Mahāvīryā, ‘the very powerful’.

ŚAMI. The Acacia suma, the wood of which is used for obtaining
fire by friction. So Agni, or fire, is called Samigarbha, 'having the Sami for its womb.' It is sometimes personified and worshipped as a goddess, Samidevi.

SāMKHYA. A school of philosophy. (see Darśana)

SĀMKHYA-DARŚANA. Kapila's aphorisms on the Sāmkhya philosophy. They have been printed

SĀMKHYA-KĀRIKĀ. A work on the Sāmkhya philosophy, written by Īśvara Kṛṣna; translated by Colebrooke and Wilson.

SĀMKHYA-PRAVACANA. A textbook of the Sāmkhya philosophy, said to have been written by Kapila himself. Printed in the Bibliotheca Indica.

SĀMKHYA-SĀRA. A work on the Sāmkhya philosophy by Vijnāna Bhiksu. Edited by Hall in the Bibliotheca Indica.

SAMNYĀSĪ. A brāhmaṇa in the fourth and last stage of his religious life. (see Brāhmaṇa) In the present-day the term has a wider meaning, and is applied to various kinds of religious mendicants who wander about and subsist upon alms, most of them in filthy condition and with very scanty clothing. They are generally devotees of Śiva.

SAMPĀTI. A mythical bird who appears in the Rāmāyana as son of Viṣṇu's bird Garuda, and brother of Jaṭāyus. According to another account he was son of Aruṇa and Śyenī. He was the ally of Rāma.

SĀMVARANA. Son of Rksa, fourth in descent from Iksvāku, and father of Kuru. According to the Mahābhārata he was driven from Hastināpura by the Pāṇcālas, who forced to take refuge among the thickets of the Indus. When the sage Vasiṣṭha joined his people and became the Rāja's family priest, they recovered their country under Kuru.

SAMVARTA. Writer of a Dharmaśāstra or code of law bearing his name.

ŚANAISĆARA. 'Slow-moving.' A name of Śani or Saturn.

SANAKA, SANANDA, SANĀTANA, SANATKUMĀRA. The four Kumāras or mind-born sons of Brahmā. Some specify seven Sanatkumāra (or Sanatsujāta) was the most prominent of them. They are also called by the patronymic Vaidhātra. (see Kumāra)
SANATKUMĀRA PURĀNA. (see Purāna)

SANDHYĀ. ‘Twilight ’ It is personified as the daughter of Brahmā and wife of Śiva In the Śiva Purāṇa it is related that Brahmā having attempted to do violence to his daughter, she changed herself into a deer. Brahmā then assumed the form of a stag and pursued her through the sky Śiva saw this, and shot an arrow which cut off the head of the stag Brahmā then reassumed his own form and paid homage to Śiva The arrow remains in the sky in the sixth lunar mansion, called Ārdra, and the stag’s head remains in the fifth mansion, Mṛgasīras

SANDHYĀ-BALA. ‘Strong in twilight ’ Rāksasas and other demons, supposed to be most powerful at twilight.

ŚĀNDILYA. A descendant of Śandīla. A particular sage who was connected with the Chāndogya Upanisad; one who wrote a book of sutras, one who wrote upon law, and one who was the author of the Bhāgavata heresy: two or more of these may be one and the same person. The sutras or aphorisms have been published in the Bibliotheca Indica.

SĀNDIPANI. A master-at-arms who gave instruction to Balarāma and Kṛṣna.

SANDRACOTTUS. (see Candragupta)

SANGĪTA-RATNĀKARA. A work on singing, dancing, and pantomime, written by Śarngī Deva.

ŚANI The planet Saturn. The regent of that planet, represented as a black man in black garments. Śani was a son of the sun and Chāyā, but another statement is that he was the offspring of Balarāma and Revatī. He is also known as Āra, Kona, and Kroda (cf. Kṛ̥dvoṭ) and by the patronymic Śaura. His influence is evil, hence, he is called Krūradṛś and Krūralocana, ‘the evil-eyed one’ He is also Manda, ‘the slow’; Pangu, ‘the lame’; Sanaiscara, ‘slow-moving’; Saptārci, ‘seven-rayed’; and Asita, ‘the dark’.

SAṆJAYA. (1) The charioteer of Dhṛtarāstra. He was minister also, and went as ambassador to the Pāṇḍavas before the great war broke out. He is represented as reciting to Dhṛtarāstra the Bhagavad Gītā. His patronymic is Gāvalgani. son of Gavalgana. (2) A King of Ujjayinī and father of Vāsavadattā.
Śāṅkara. 'Auspicious.' A name of Śiva in his creative character or as chief of the Rudras.

Śāṅkara-ācārya. (Śankara+ācārya) The great religious reformer and teacher of the Vedānta philosophy, who lived in the eighth or ninth century. He was a native of Kerala or Malabar, and lived a very erratic life, disputing with heretics and popularising the Vedānta philosophy by his preaching and writing wherever he went. His travels extended as far as Kaśmīr, and he died at Kedāranāth in the Himalayas at the early age of thirty-two. His learning and sanctity were held in such high estimation and reverence, that he was looked upon as an incarnation of Śiva, and was believed to have the power of working miracles. The god Śiva was the special object of his worship, and he was the founder of the great sect of Śmārtava brāhmaṇas, who are very numerous and powerful in the south. He established several maths or monasteries for the teaching and preservation of his doctrines. Some of these still remain. The chief one is at Śrīngagiri or Śrīneri, on the edge of the Western Ghats in the Mysore, and it has the supreme control of the Śmārtava sect. The writings attributed to him are very numerous; chief among them are his bhāṣyas or commentaries on the sūtras or aphorisms of Vyāsa, a commentary on the Bhagavad Gītā, some commentaries on the Upaniṣads, and the Ānandalahari, a hymn in praise of Pārvatī, the consort of Śiva.

Śāṅkara-vijaya. 'The triumph of Śankara.' A biography of Śankarācārya relating his controversies with heretical sects and his refutation of their doctrines and superstitions. There is more than one work bearing this name; one by Ānanda Giri, which is published in the Bibliotheca Indica; another by Mādhavācārya; the latter is distinguished as the Sanksepa Śankara-vijaya. The work of Ānanda Giri has been critically examined by Kāśināth Trimbak Telang in the Indian Antiquary, vol V.

Śāṅkṛṣaṇa. A name of Balarāma.

Śāṅkha. Writer of a Dharmaśāstra or law-book bearing his name. He is often coupled with Likhita, and the two seem to have worked together.

Śāṅkhāyana. (1) Name of a writer who was the author of the Śāṅkhāyana Brāhmaṇa of the Ṛgveda, and of certain Śrauta-
Sātras also called by his name (2) He is the oldest known writer on the Ars Erotica, and is author of the work called Sānkhāyana Kāmasūtra.  

ŚĀNTĀ. Daughter of Daśaratha, son of Aja, but adopted by Lomapāda or Romapāda, king of Anga. She was married to Ṛṣyaśṛngā.  

ŚĀNTANU. A king of the Lunar race, son of Pratīpa, father of Bhīsma, and in a way the grandfather of Dhṛtarāstra and Pāṇdu. Regarding him it is said, “Every decrepit man whom he touches with his hands becomes young.” (see Mahābhārata) He was called Satyavāc, ‘truth-speaker’, and was remarkable for his “devotion and charity, modesty, constancy, and resolution”.  

ŚĀNTI-SĀTAKA. A century of verses on peace of mind. A poem of repute written by Śrī Śiḥlanā.  

SAPTARŚI. (Sapta-ṛṣi). The seven great ṛṣis. (see Ṛṣi)  

SAPTAŚATI. A poem of 700 verses on the triumphs of Durgā. It is also called Devimāhātmya.  

SAPTA-SINDHAVA. ‘The seven rivers.’ The term frequently occurs in the Vedas, and has been widely known and somewhat differently applied. It was apparently known to the Romans in the days of Augustus, for Virgil says —  

“Ceus septem surgens sedatis amnibus altus  
Per tacitum Ganges.” — Eneid, IX.30.  

They appear in Zend as the Hapta-heando, and the early Muhammadan travellers have translated the term. But their Saba’ Sin, ‘seven rivers’, according to Birūnī, applies to the rivers which flow northwards from the mountains of the Hindu Koh, and “uniting near Turmuz, form the river of Balkh (the Oxus)” The hymn in which the names of the rivers have been given has the following description: “Each set of seven (streams) has followed a threefold course. The Sindhu surpasses the other rivers in impetuosity. . . . Receive favourably this my hymn, O Gaṅgā, Yamunā, Sarasvati, Śutudri, Paruṣni; hear, O Marudvṛdhā, with the Asiknī and Vitastā, and thou, Ārjikīyā, with the Suṣomā. Unite first in thy course with the Tristāmā, the Susartū, the Rasā, and the Svetī; thou meetest with the Gomati, and the Krumu with the Kubhā and the Mehatnū.” According to this, the
Saptavadhri is a Vedic rsi. In a hymn he says, "Aśvins, by your devices under the wickerwork for the liberation of the terrified, imploring rsi Saptavadhri." Concerning this the following old story is told. Saptavadhri had seven brothers who determined to prevent his having intercourse with his wife. So they shut him up every night in a large basket, which they locked and sealed, and in the morning they let him out. He prayed to the Aśvins, who enabled him to get out of his cage during the night and to return to it at daybreak.

Śarabha. (1) A fabulous animal represented as having eight legs and as dwelling in the Himalayas. It is called also Utpādaka and Kuñjarārāti. (2) One of Rāma's monkey allies.

Śarabhanga. A hermit visited by Rāma and Śitā in the Dandaka forest. When he had seen Rāma he declared that his desire had been granted, and that he would depart to the highest heaven. He prepared a fire and entered it. His body was consumed, but there came forth from the fire a beautiful youth, and in this form Śarabhaṅga departed to heaven.
SARADĀ-TILAKA. (1) A mystic poem by Laksmaṇa. (2) A dramatic monologue by Śaṅkara, not earlier than the twelfth century. (3) Name of a Tantra.

SARADVAT. A rṣi said to be the father of Kṛpā. He is also called Gautama. (see Kṛpā)

SARĀMA. (1) In the Rgveda the dog of Indra and mother of the two dogs called, after their mother, Sārameyas, who each had four eyes, and were the watchdogs of Yama. Sārāma is said to have pursued and recovered the cows stolen by the Panis, a myth which has been supposed to mean that Sārāma is the same as Usas, the dawn, and that the cows represent the rays of the sun carried away by night (2) The wife of Vibhiṣana, who attended upon Śitā, and showed her great kindness when she was in captivity with Rāvana. (3) In the Bhāgavata Purāṇa, Sārāma is one of the daughters of Dakṣa, and the mother of wild animals

SĀRAMEYAS. The two children of Sārāma, Indra's watchdog, they were the watchdogs of Yama, and each had four eyes They have been compared with the Greek Hermes.

SARANYŪ. 'The fleet runner.' A daughter of Tvaṣṭṛ. She has been identified with the Greek Erinnys The beginning of this myth is in a hymn of the Rgveda, which says — "(1) Tvaṣṭṛ makes a wedding for his daughter. (Hearing) this, the whole world assembles. The mother of Yama, the wedded wife of the great Vivasvat (the sun), disappeared. (2) They concealed the immortal (bride) from mortals. Making (another) of like appearance, they gave her to Vivasvat. Saranyū bore the two Aśvins, and when she had done so she deserted the two twins.” In the Nirukta the story is expanded as follows: “Saranyū, the daughter of Tvaṣṭṛ, bore twins to Vivasvat, the son of Aditi. She then substituted for herself another female of similar appearance, and fled in the form of a mare. Vivasvat in like manner assumed the shape of a horse and followed her. From their intercourse sprang two Aśvins, while Manu was the offspring of Savarnā (or the female of like appearance).” The Brhaddevatā has another version of the same story: “Tvaṣṭṛ had twin children, (a daughter) Saranyū and (a son) Triśiras. He gave Saranyū in marriage to Vivasvat, to whom she bore Yama and Yami, who also were twins. Creating a female like herself without her husband's knowledge, and making the
twins over in charge to her, Saranyū took the form of a mare and departed. Vivasvat, in ignorance, begot on the female who was left Manu, a royal ṛṣi, who resembled his father in glory; but discovering that the real Saranyū, Tvāṣṭṛ’s daughter, had gone away, Vivasvat followed her quickly, taking the shape of a horse of the same species as she. Recognising him in that form, she approached him with the desire of sexual connection, which he gratified. In their haste his seed fell on the ground, and she, being desirous of offspring, smelled it. From this act sprang the two Kumāras (youths), Nāsatya and Dasra, who were lauded as Aśvins (sprung from a horse).” — Muir’s Texts, V. 227. see the Purānic version under “Samjña”

SĀRASVATA. (1) In the Mahābhārata the ṛṣi Sārasvata is represented as being the son of the personified river Sarasvatī. In a time of great drought he was fed with fish by his mother, and so was enabled to keep up his knowledge of the Vedas, while other brāhmaṇas were reduced to such straits for the means of subsistence that study was neglected and the Vedas were lost. When the drought was over, the brāhmaṇas flocked to him for instruction, and 60,000 acquired a knowledge of the Vedas from him. “This legend,” says Wilson, “appears to indicate the revival, or, more probably, the introduction of the Hindu ritual by the race of brāhmaṇas, or the people called Sārasvata”, who dwelt near the Sarasvatī river. Sārasvata brāhmaṇas still dwell in the Panjāb, and are met with in many other parts. (2) The country about the Sarasvatī river. (3) A great national division of the brāhmaṇa caste.

SARASVATĪ. ‘Watery, elegant.’ In the Vedas, Sarasvatī is primarily a river, but is celebrated in the hymns both as a river and a deity. The Sarasvatī river was one boundary of Brahmāvartta, the home of the early Āryans, and was to them, in all likelihood, a sacred river, as the Ganges has long been to their descendants. As a river goddess, Sarasvatī is lauded for the fertilising and purifying powers of her waters, and as the bestower of fertility, fatness, and wealth. Her position as Vāc, the goddess of speech, finds no mention in the Ṛgveda, but is recognised by the Brāhmaṇas and the Mahābhārata. Dr. Muir endeavours to account for her acquisition of this character. He say, “When once the river had
acquired a divine character, it was quite natural that she should be regarded as the patroness of the ceremonies which were celebrated on the margin of her holy waters, and that her direction and blessing should be invoked as essential to their proper performance and success. The connection into which she was thus brought with sacred rites may have led to the further step of imagining her to have an influence on the composition of the hymns which formed so important a part of the proceedings, and of identifying her with Vāc, the goddess of speech.” In later times Sarasvatī is the wife of Brahmā, the goddess of speech and learning, inventress of the Śāṅskṛt language and Devanāgarī letters, and patroness of the arts and sciences. “She is represented as of a white colour, without any superfluity of limbs, and not unfrequently of a graceful figure, wearing a slender crescent on her brow and sitting on a lotus” — Wilson. The same authority states that “the Vaiśṇavas of Bengal have a popular legend that she was the wife of Viṣṇu, as were also Lakṣmī and Gangā. The ladies disagreed; Sarasvatī like the other prototype of learned ladies, Minerva, being something of a termagant, and Viṣṇu finding that one wife was as much as he could manage, transferred Sarasvatī to Brahmā and Gangā to Śiva, and contented himself with Lakṣmī alone. (see Vāc) Other names of Sarasvatī are Bhārati, Brāhmi, Pūtkāri, Śāradā, Vāgīśvari. The river is now called Sarsuti. It falls from the Himalayas and is lost in the sands of the desert. In ancient times it flowed on to the sea. A passage in the Rgveda says of it, “She who goes on pure from the mountains as far as the sea” — Max Müller, Veda, 45. According to the Mahābhārata it was dried up by the curse of the sage Utathya (q.v.). (see Sapta-sindhava)

SARASVATĪ KĀNTHĀBHARĀNA. A treatise on poetical and rhetorical composition generally ascribed to Bhoja Rāja

SARAYU. The Sarju river or Gogra.

SARMIŚṬHĀ. Daughter of Vṛṣaparvan the dānava, second wife of Yayāti and mother of Purū. (see Devayāni)

ŚĀRNGA. The bow of Kṛṣna.

SARVA, ŚARVA. A Vedic deity; the destroyer. Afterwards a name of Śiva and of one of the Rudras. (see Rudra).

SARVA-DARŚANA SAMGRAHA. A work by Mādhavācārya which
gives an account of the Darśanas or schools of philosophy, whether orthodox or heretical. It has been printed.

ŚARVARĪ. A woman of low caste, who was very devout and looked for the coming of Rāma until she had grown old. In reward of her piety a sage raised her from her low caste, and when she had seen Rāma she burnt herself on a funeral pile. She ascended from the pile in a chariot to the heaven of Visnu.

SARVASĀRA. Name of an Upaniṣad.

ŚAŚĀDA. 'Hare-eater.' A name given to Vikuksi (q.v.)

ŚAŚI, ŚAŚIN. The moon, so-called from the marks on the moon being considered to resemble hare (śaśa)

ŚAŚTRA. 'A rule, book, treatise.' Any book of divine or recognised authority, but more especially the law-books.

ŚATADHANU. A king who had a virtuous and discreet wife named Saibyā. They were both worshippers of Visṇu. One day they met a heretic, with whom Śatadhanu conversed; but the wife “turned away from him and cast her eyes up to the sun.” After a time Satadhanu died and his wife ascended his funeral pile. The wife was born again as a princess with a knowledge of her previous existence, but the husband received the form of a dog. She recognised him in this form and placed the bridal garland on his neck. Then she reminded him of his previous existence and of the fault which had caused his degradation. He was greatly humiliated and died from a broken spirit. After that, he was born successively as a jackal, a wolf, a crow, and a peacock. In each form his wife recognised him, reminded him of his sin, and urged him to make efforts for restoration to his former dignity. At length “he was born as the son of a person of distinction”, and Saibyā then elected him as her bridegroom; and having “again invested him with the character of her husband, they lived happily together”. When he died she again followed him in death, and both “ascended beyond the sphere of Indra to the regions where all desires are for ever gratified”. “The legend,” says Wilson, “is peculiar to the Viṣṇu Purāṇa, although the doctrine it inculcates is to be found elsewhere.

ŚATADHANVAN, ŚATADHANUS. ‘Having a hundred bows.’ A Yādava and son of Hṛdika. He killed Satrājit, father of Satya-
bhāmā, the wife of Kṛṣṇa, in his sleep, and was himself killed in revenge by Kṛṣṇa, who struck off his head with his discus.

ŚATADRU. ‘Flowing in a hundred (channels) ’ The name of the river Sutlej, the Zaradrus of Ptolemy, the Hesudrus of Pliny.

ŚATAGHNĪ. ‘Slaying hundreds.’ A missile weapon used by Kṛṣṇa. It is described in the Mahābhārata as a stone set round with iron spikes, but many have supposed it to be a rocket or other fiery weapon.

ŚATAPATHA BRĀHMANA. A celebrated Brāhmaṇa attached to the White Yajurveda, and ascribed to the rṣi Yājñavalkya. It is found in two sākhās, the Mādhyanandina and the Kāṇva. This is the most complete and systematic as well as the most important of all the Brāhmanas. It has been edited by Weber.

ŚATARŪPĀ. ‘The hundred-formed.’ The first woman. According to one account she was the daughter of Brahmā, and from their incestuous intercourse the first Manu, named Svāyambhuva, was born. Another account makes her the wife, not the mother, of Manu. The account given by Manu is that Brahmā divided himself into two parts, male and female, and from them sprang Manu. She is also called Sāvitrī. (see Viśāj and Brahmā)

ŚĀTĀTAPA. An old writer on law.

ŚĀTAVĀHANA. A name by which Śālivāhana is sometimes called.

SATĪ. A daughter of Dakṣa and wife of Rudra, i.e., Śiva. The Viṣṇu Purāṇa states that she “abandoned her body in consequence of the anger of Dakṣa. She then became the daughter of Himavat Menā; and the divine Bhava again married Umā, who was identical with his (Śiva’s) former spouse.” The authorities generally agree that she died or killed herself in consequence of the quarrel between her husband and father; and the Kāśi Khaṇḍa, a modern work, represents that she entered the fire and became a Satī. (see Pīṭhasthāna)

ŚATPURĀ. ‘The sixfold city’, or ‘the six cities’ granted by Brahmā to the asuras, and of which Nikumbha was king. It was taken by Kṛṣṇa and given to Brahmādatta, a brāhmaṇa. — Harivamsā.

SATRĀJIT, SATRĀJITA. Son of Nighna. In return for praise rendered to the sun he beheld the luminary in his proper form,
and received from him the wonderful *syamantaka* gem. He lost the gem, but it was recovered and restored to him by Kṛṣṇa. In return he presented Kṛṣṇa with his daughter Satyabhāmā to wife. There had been many suitors for this lady's hand, and one of them, named Satyadhavan, in revenge for her loss, killed Satrājit and carried off the gem, but he was afterwards killed by Kṛṣṇa.

**Śatrughna.** 'Foe destroyer.' Twin-brother of Lakṣmaṇa and half-brother of Rāma, in whom an eighth part of the divinity of Viśnu was incarnate. His wife was Śrutakīrtti, cousin of Sītā. He fought on the side of Rāma and killed the rākṣasa chief Lavana. (see Daśaratha and Rāma)

**Satyabhāmā.** Daughter of Satrājita and one of the four chief wives of Kṛṣṇa. She had ten sons, Bhānu, Subhānu, Svarbhānu, Prabhānu, Bhānumat, Candrabhānu, Bṛhadbhānu, Atibhānu, Śrībhānu, and Pratibhānu. Kṛṣṇa took her with him to Indra's heaven, and she induced him to bring away the pārijāta tree

**Satyadhṛti.** Son of Saradvat and grandson of the sage Gautama. According to the *Visnu Purāṇa* he was father by the nymph Urvasī of Kṛṣṇa and Kṛṣṇa.

**Sātyaki.** A kinsman of Kṛṣṇa, who fought on the side of the Pāṇḍavas, and was Kṛṣṇa's charioteer. He assassinated Kṛtavrma in a drinking bout at Dvārakā, and was himself cut down by the friends of his victim. He is also called Dāruka and Yuyudhāna; and Śaimeya from his father, Śini.

**Satya-loka.** (see Loka)

**Satyavān.** (see Šāvitrī)

**Satyavatī.** (1) Daughter of Uparicara, king of Cedi, by an apsaras named Adrikā, who was condemned to live on earth in the form of a fish. She was mother of Vyāsa by the āri Parāśara, and she was also wife of King Śāntanu, mother of Vicitravīrya and Citrāṅgadā, and grandmother of the Kauravas and Pāṇḍavas, the rivals in the great war. The sage Parāśara met her as she was crossing the river Yamunā when she was quite a girl, and the offspring of their illicit intercourse was brought forth on an island (*dvīpa*) in that river, and was hence called Dvaipāyana. (see Vyāsa) She was also called Gandhakāli, Gandhavatī, and Kālāṅgini;
and as her mother lived in the form of a fish, she is called Dāsanandini, Dāseyi, Jhajhodari, and Matsyodari, ‘fish-born’. (2) A daughter of King Gādhi, wife of the brāhmaṇa Ṛcika, mother of Jamadagni and grandmother of Paraśurāma. She was of the Kuśika race, and is said to have been transformed into the Kauśikī river. (see Ṛcika and Viśvāmitra)

**SATYAVRATA.** (1) Name of the seventh Manu. (see Manu) (2) A king of the Solar race, descended from Iksvāku. He was father of Hariścandra, and is also named Vedhas and Triśānku. According to the Rāmāyana he was a pious king, and was desirous of performing a sacrifice in virtue of which he might ascend bodily to heaven. Vasistha, his priest, declined to perform it, declaring it impossible. He then applied to Vasistha’s sons, and they condemned him to become a cāndāla for his presumption. In his distress and degradation he applied to Viśvāmitra, who promised to raise him in that form to heaven, Viśvāmitra’s intended sacrifice was strongly resisted by the sons of Vasistha, but he reduced them to ashes, and condemned them to be born again as outcasts for seven hundred births. The wrathful sage bore down all other opposition, and Triśānku ascended to heaven. Here his entry was opposed by Indra and the gods, but Viśvāmitra in a fury declared that he would create “another Indra, or the world should have no Indra at all”. The gods were obliged to yield, and it was agreed that Triśānku, an immortal, should hang with his head downwards, and shine among some stars newly called into being by Viśvāmitra.

The *Visnu Purāṇa* gives a more simple version. While Satyavrata was a cāndāla, and the famine was raging, he supported Viśvāmitra’s family by hanging deer’s flesh on a tree on the bank of the Ganges, so that they might obtain food without the degradation of receiving it from a cāndāla: for this charity Viśvāmitra raised him to heaven.

The story is differently told in the *Harvarṇa*. Satyavrata or Triśānku, when a prince, attempted to carry off the wife of a citizen, in consequence of which his father drove him from home, nor did Vasistha, the family priest, endeavour to soften the father’s decision. The period of his exile was a time of famine, and he greatly succoured the wife and family of Viśvāmitra, who were
in deep distress while the sage was absent far away. He completed his twelve years’ exile and penance, and being hungry one day, and having no flesh to eat, he killed Vasiṣṭha’s wondrous cow, the Kamadhenu, and ate thereof himself, and gave some to the sons of Viśvāmitra. In his rage Vasiṣṭha gave him the name Trisanku, as being guilty of three great sins. Viśvāmitra was gratified by the assistance which Satyavrata had rendered to his family; “he installed him in his father’s kingdom, ... and, in spite of the resistance of the gods and of Vasiṣṭha, exalted the king alive to heaven.”

SAṬYAYANA. Name of a brāhmaṇa.

SATYA-YAUVANA. A certain Vidyādhara.

SAUBHA. A magical city, apparently first mentioned in the Yajurveda. An aerial city belonging to Hariścandra, and according to popular belief still visible occasionally. It is called also Khapura, Pratimārgaka, and Tranga. In the Mahābhārata an aerial or self-supporting city belonging to the dáityas, on the shore of the ocean, protected by the Śalva king.

SAUBHARI. A devout sage, who, when he was old and emaciated, was inspired with a desire of offspring. He went to King Māndhātṛ, and demanded one of his fifty daughters. Afraid to refuse, and yet unwilling to bestow a daughter upon such a suitor, the king temporised, and endeavoured to evade the request. It was at length settled that, if any one of the daughters should accept him as a bridegroom, the king would consent to the marriage. Saubhari was conducted to the presence of the girls; but on his way he assumed a fair and handsome form, so that all the girls were captivated, and contended with each other as to who should become his wife. It ended by his marrying them all and taking them home. He caused Viśvakarma to build for each a separate palace, furnished in the most luxurious manner, and surrounded with exquisite gardens, where they lived a most happy life, each one of them having her husband always present with her, and believing that he was devoted to her and her only. By his wives he had a hundred and fifty sons; but as he found his hopes and desires for them to increase and expand, he resolved to devote himself wholly and solely to penance and the worship of Viṣṇu.
and as her mother lived in the form of a fish, she is called Dāsanandini, Dāseyi, Jhajhodari, and Matsyodari, ‘fish-born’. (2) A daughter of King Gādhi, wife of the brāhmaṇa Ṛcika, mother of Jamadagni and grandmother of Paraśurāma. She was of the Kuśika race, and is said to have been transformed into the Kauśikī river. (see Ṛcika and Viśvāmitra)

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The Viṣṇu Purāṇa gives a more simple version. While Satyavrata was a cāndāla, and the famine was raging, he supported Viśvāmitra’s family by hanging deer’s flesh on a tree on the bank of the Ganges, so that they might obtain food without the degradation of receiving it from a cāndāla: for this charity Viśvāmitra raised him to heaven.

The story is differently told in the Harvarṇṣa. Satyavrata or Triśāṅku, when a prince, attempted to carry off the wife of a citizen, in consequence of which his father drove him from home, nor did Vasistha, the family priest, endeavour to soften the father’s decision. The period of his exile was a time of famine, and he greatly succoured the wife and family of Viśvāmitra, who were
insisted on marrying, although she was warned by a seer that he had only one year to live. When the fatal day arrived, Satyavan went out to cut wood, and she followed him. There he fell, dying, to the earth, and she, as she supported him, saw a figure, who told her that he was Yama, king of the dead, and that he had come for her husband’s spirit. Yama carried off the spirit towards the shades, but Sāvitri followed him. Her devotion pleased Yama, and he offered her any boon except the life of her husband. She extorted three such boons from Yama, but still she followed him, and he was finally constrained to restore her husband to life.

SAVYASĀCIN. ‘Who pulls a bow with either hand.’ A title of Arjuna.

SĀYANA. Sāyanācārya, the celebrated commentator on the Ṛgveda. “He was brother of Mādhavācārya, the prime minister of Vīra Bukka Rāya, Rājā of Vijayanagara, in the fourteenth century, a munificent patron of Hindu literature. Both the brothers are celebrated as scholars, and many important works are attributed to them; not only scholia on the Samhitās and Brāhmaṇas of the Vedas, but original works on grammar and law; the fact, no doubt, being that they availed themselves of those means which their situation and influence secured them, and employed the most learned brāhmaṇas they could attract to Vijayanagara upon the works which bear their name, and to which they also contributed their own labour and learning; their works were, therefore, compiled under peculiar advantages, and are deservedly held in the highest estimation.” — Wilson.

ŚEṢA, ŚEṢA-NĀGA. King of the serpent race or Nāgas, and of the infernal regions called pāṭāla. A serpent with a thousand heads which is the couch and canopy of Viṣṇu whilst sleeping during the intervals of creation. Sometimes Śesha is represented as supporting the world, and sometimes as upholding the seven pāṭālas or hells. Whenever he yawns he causes earthquakes. At the end of each kalpa he vomits venomous fire which destroys all creation. When the gods churned the ocean they made use of Śesha as a great rope, which they twisted round the mountain Mandāra, and so used it as a churn. He is represented clothed in purple and wearing a white necklace, holding in one hand a plough and in the other a pestle. He is also called Ananta, ‘the endless’, as the symbol of
eternity. His wife was named Anantaśīrṣā. He is sometimes
distinct from Vāsuki but generally identified with him. In the
Purāṇas he is said to be the son of Kaśyapa and Kadru, and
according to some authorities he was incarnate in Balarāma. His
hood is called Manīdvīpa, ‘the island of jewels’, and his palace
Manibhīti, ‘jewel-walled’, or Manimandapa, ‘jewel palace’.

SETU-BANDHA. ‘Rāma’s bridge.’ The line of rocks between the
continent and Ceylon called in maps “Adam’s bridge”. It is also
know as Samudrāru There is a poem called Setubandha or Setu-
kāvya on the subject of the building of the bridge by Rāma’s allies.

SIDDHAS. A class of semi-divine beings of great purity and
holiness, who dwell in the regions of the sky between the earth
and the sun. They are said to be 88,000 in number.

SIDDHĀNTA. Any scientific work on astronomy or mathematics.

SIDDHĀNTA KAUMUDĪ. A modern and simplified form of Pānini’s
Grammar by Bhaṭṭoji Dīksita. It is in print.

SIDDHĀNTAŚĪROMANI. A work on astronomy by Bhāskarācārya.
It has been printed, and has been translated for the Bibliotheca
Indica.

ŚIKHANDIN, ŚIKHAN-DINĪ. Śikhandinī is said to have been the
dughter of Rājā Drupada, but according to another statement
she was one of the two wives whom Bhīṣma obtained for his
brother Vicitrāvīrya. “She (the widow) perished in the jungle, but
before her death she had been assured by Parasūrāma that she
should become a man in a future birth, and cause the death of
Bhīṣma, who had been the author of her misfortunes.” Accordingly
she was born again as Śikhandin, son of Drupada. Bhīṣma fell in
battle pierced all over by the arrows of Arjuna, but according to
this story the fatal shaft came from the hands of Śikhandin. (see
Ambā)

ŚIKṢĀ. Phonetics; one of the Vedāṅgas. The science which teaches
the proper pronunciation and manner of reciting the Vedas.
There are many treatises on this subject.

ŚILPA-ŚĀSTRA. The science of mechanics; it includes architecture.
Any book or treatise on this science.

SIMHALA, SIMALA-DVĪPA. Ceylon.
SIMHĀSANA DVĀTRIMŚAT. The thirty-two stories told by the images which supported the throne of King Vikramāditya. It is the Singhasan Battisi in Hindustāni, and is current in most of the languages of India.

SIMHIKĀ. (1) A daughter of Daksa and wife of Kaśyapa; also a daughter of Kaśyapa and wife of Vipracitti. (2) A rāksasī who tried to swallow Hanumān and make a meal of him. He allowed her to do so and then rent her body to pieces and departed. Her habit was to seize the shadow of the object she wished to devour and so drag the prey into her jaws.

SINDHU. (1) The river Indus; also the country along that river and the people dwelling in it. From Sīndhu came the Hind of the Arabs, the Hindoi or Indoi of the Greeks, and our India. (2) A river in Mālwa. There are others of the name. (see Sapta-sindhava)

ŚIPRA. The river on which the city of Ujjayinī stands.

ŚĪRADHVAJA. ‘He of the plough-baner.’ An epithet for Janaka.

ŚIŚUMĀRA. ‘A porpoise.’ The planetary sphere, which, as explained by the Vīṣṇu Purāṇa, has the shape of a porpoise, Vīṣṇu being seated in its heart, and Dhruva or the pole star in its tail. “As Dhruva revolves, it causes the sun, moon, and other planets to turn round also; and the lunar asterisms follow in its circular path, for all the celestial luminaries are, in fact, bound to the polar star by aerial cords.”

ŚIŚUPĀLA. Son of Damaghoṣa, king of Cedi, by Śrutadevā, sister of Vasudeva; he was therefore cousin of Kṛṣṇa, but he was Kṛṣṇa’s implacable foe, because Kṛṣṇa had carried off Rukmiṇī, his intended wife. He was slain by Kṛṣṇa at the great sacrifice of Yudhisthira in punishment of opprobrious abuse. The Mahā-bhārata states that Śiśupāla was born with three eyes and four arms. His parents were inclined to cast him out, but were warned by a voice not to do so, as his time was not come. It also foretold that his superfluous members should disappear when a certain person took the child into his lap, and that he would eventually die by the hands of that same person. Kṛṣṇa placed the child on his knees and the extra eye and arms disappeared; Kṛṣṇa also
killed him. The *Viṣṇu Purāṇa* contributes an additional legend about him “Śiśupāla was in a former existence the unrighteous but valiant monarch of the daityas, Hiranyakāśipu, who was killed by the divine guardian of creation (in the man-lion *avatāra*). He was next the ten-headed (sovereign Rāvana), whose unequalled prowess, strength, and power were overcome by the lord of the three worlds (Rāma). Having been killed by the deity in the form of Rāghava, he had long enjoyed the reward of his virtues in exemption from an embodied state, but had now received birth once more as Śiśupāla, the son of Damāghoṣa, king of Cedi. In this character he renewed with greater inveteracy than ever his hostile hatred towards Pundarīkākṣa (Viṣṇu), . . . and was in consequence slain by him. But from the circumstance of his thoughts being constantly engrossed by the supreme being, Śiśupāla was united with him after death, . . . for the lord bestows a heavenly and exalted station even upon those whom he slays in his displeasure.” He was called Śunītha, ‘virtuous’.

ŚIŚUPĀLA-BADHA. ‘The death of Śiśupāla’; an epic poem by Magha, in twenty cantos. It has been often printed, and has been translated into French by Fauche.

SĪTĀ. ‘A furrow.’ In the Veda, Sītā is the furrow, or husbandry personified, and worshipped as a deity presiding over agriculture and fruits. In the *Rāmāyana* and later works she is daughter of Janaka, king of Videha, and wife of Rāma. The old Vedic idea still adhered to her, for she sprang from a furrow. In the *Rāmāyana* her father Janaka says, “As I was ploughing my field, there sprang from the plough a girl, obtained by me while cleansing my field, and known by name as Sītā (the furrow). This girl sprung from the earth grew up as my daughter.” Hence, she is styled Ayonijā, ‘not born from the womb’. She is said to have lived before in the *kṛta* age as Vedāvati, and to be in reality the goddess Lakṣmī in human form, born in the world for bringing about the destruction of Rāvana, the rāksasa king of Lankā, who was invulnerable to ordinary means, but doomed to die on account of a woman Sītā became the wife of Rāma, who won her by bending the great bow of Śiva. She was his only wife, and was the embodiment of purity, tenderness, and conjugal affection. She
accompanied her husband in his exile, but was carried off from him by Rāvaṇa and kept in his palace at Lankanā. There he made many efforts to win her to his will, but she continued firm against all persuasions, threats and terrors, and maintained a dignified serenity throughout. When Rāma had slain the ravisher and recovered his wife, he received her coldly, and refused to take her back, for it was hard to believe it possible that she had retained her honour. She asserted her purity in touching language, and resolved to establish it by the ordeal of fire. The pile was raised and she entered the flames in the presence of gods and men, but she remained unhurt, and the god of fire brought her forth and placed her in her husband’s arms. Notwithstanding this proof of her innocence, jealous thoughts passed through the mind of Rāma, and after he had ascended his ancestral throne at Ayodhya, his people blamed him for taking back a wife who had been in the power of a licentious ravisher. So, although she was pregnant, he banished her and sent her to the hermitage of Vāmiki, where she gave birth to twin sons, Kuśa and Lava. There she lived till the boys were about fifteen years old. One day they strayed to their father’s capital. He recognised and acknowledged them and then recalled Sītā. She returned and publicly declared her innocence. But her heart was deeply wounded. She called upon her mother earth to attest her purity, and it did so. The ground opened, and she was taken back into the source from which she had sprung. Rāma was now disconsolated and resolved to quit this mortal life. (see Rāma) Sītā had the appellations of Bhūmijā, Dharanīsutā, and Pārthivi, all meaning ‘daughter of the earth’.

SIVA. The name Siva is unknown to the Vedas, but Rudra, another name of this deity, and almost equally common, occurs in the Veda both in the singular and plural, and from these the great deity Siva and his manifestations, the Rudras, have been developed. In the Ṛgveda the word Rudra is used for Agni, and the Maruts are called his sons. In other passages he is distinct from Agni. He is lauded as “the lord of songs, the lord of sacrifices, who heals remedies, is brilliant as the sun, the best and most bountiful of gods, who grants prosperity and welfare to horses and sheep, men, women, and cows; the lord of nourishment, who drives away diseases, dispenses remedies, and removes sin; but, on the other
hand he is the wielder of the thunderbolt, the bearer of bow and arrows, and mounted on his chariot is terrible as a wild beast, destructive and fierce.” In the Yajurveda there is a long prayer called Śatarudriya which is addressed to him and appeals to him under a great variety of epithets. He is “auspicious, not terrible”; “the deliverer, the first divine physician”; he is “blue-necked and red-coloured, who has a thousand eyes and bears a thousand quivers”; and in another hymn he is called “Tryambaka, the sweet-scented increaser of prosperity”; “a medicine for kine and horses, a medicine for men, and a (source of) ease to rams and ewes”. In the Atharvaveda he is still the protector of cattle, but his character is fiercer. He is “dark, black, destroying, terrible”. He is the “fierce god”, who is besought to betake himself elsewhere, “and not to assail mankind with consumption, poison, or celestial fire”. The Brāhmaṇas tell that when Rudra was born he wept, and his father, Prajāpati, asked the reason, and on being told that he wept because he had not received a name, his father gave him the name of Rudra (from the root rud ‘weep’). They also relate that at the request of the gods he pierced Prajāpati because of his incestuous intercourse with his daughter. In another place he is said to have applied to his father eight successive times for a name, and that he received in succession the names Bhava, Sarva, Paśupati, Ugradeva, Mahādeva, Rudra, Īśāna, and Aśani. In the Upanisads his character is further developed. He declares to the inquiring gods, “I alone was before (all things), and I exist and I shall be. No other transcends me. I am eternal and not eternal, discernible and undiscernible, I am Brahma and I am not Brahma.” Again it is said, “He is the only Rudra, he is Īśāna, he is divine, he is Maheśvara, he is Mahādeva.” “There is only one Rudra, there is no place for a second. He rules this fourth world, controlling and productive; living beings abide with him, united with him. At the time of the end he annihilates all worlds, the protector.” “He is without beginning, middle, or end; the one, the pervading, the spiritual and blessed, the wonderful, the consort of Umā, the supreme lord, the three-eyed, the blue-throated, the tranquil . . . He is Brahmā, he is Śiva, he is Indra; he is undecaying, supreme, self-resplendent; he is Visnu, he is breath, he is the spirit, the supreme lord; he is all that hath been or that
shall be, eternal. Knowing him, a man overpasses death. There is no other way to liberation.” In the Rāmāyana Šiva is a great god, but the references to him have more of the idea of a personal god than of a supreme divinity. He is represented as fighting with Viṣṇu, and as receiving worship with Brahmā, Viṣṇu, and Indra, but he acknowledges the divinity of Rāma, and holds a less exalted position than Viṣṇu. The Mahābhārata also gives Viṣṇu or Kṛṣṇa the highest honour upon the whole. But it has many passages in which Šiva occupies the supreme place, and receives the homage and worship of Viṣṇu and Kṛṣṇa “Mahādeva,” it says, “is an all-pervading god yet is nowhere seen; he is the creator and the lord of Brahmā, Viṣṇu, and Indra, whom the gods, from Brahmā to the Piśācas, worship.” The rival claims of Šiva and Viṣṇu to supremacy are clearly displayed in this poem; and many of those powers and attributes are ascribed to them which were afterwards so widely developed in the Purāṇas. Attempts also are made to reconcile their conflicting claims by representing Šiva and Viṣṇu, Šiva and Kṛṣṇa, to be one, or, as it is expressed at a later time in the Harivamśa, there is “no difference between Šiva who exists in the form of Viṣṇu, and Viṣṇu who exists in the form of Šiva”.

The Purāṇas distinctly assert the supremacy of their particular divinity, whether it be Šiva or whether it be Viṣṇu, and they have developed and amplified the myths and allusions of the older writings into numberless legends and stories for the glorification and honour of their favourite god.

The Rudra of the Vedas has developed in the course of ages into the great and powerful god Šiva, the third deity of the Hindu triad, and the supreme god of his votaries. He is shortly described as the destroying principle, but his powers and attributes are more numerous and much wider. Under the name of Rudra or Mahākāla, he is the great destroying and dissolving power. But destruction in Hindu belief implies reproduction; so as Šiva or Śankara, ‘the auspicious’, he is the reproductive power which is perpetually restoring that which has been dissolved, and hence he is regarded as Īśvara, the supreme lord, and Mahādeva, the great god. Under this character of restorer he is represented by
his symbol the linga or phallus, typical of reproduction; and it is under this form alone, or combined with the yoni, or female organ, the representative of his Śakti, or female energy, that he is everywhere worshipped. Thirdly, he is the mahāyogi, the great ascetic, in whom is centred the highest perfection of austere penance and abstract meditation, by which the most unlimited powers are attained, marvels and miracles are worked, the highest spiritual knowledge is acquired, and union with the great spirit of the universe is eventually gained. In this character he is the naked ascetic Digambbara, 'clothed with the elements', or Dhūrjati, 'loaded with matted hair', and his body smeared with ashes. His first or destructive character is sometimes intensified, and he becomes Bhairava, 'the terrible destroyer', who takes a pleasure in destruction. He is also Bhūtesvara, the lord of ghosts and goblins. In these characters he haunts cemeteries and places of cremation, wearing serpents round his head and skulls for a necklace, attended by troops of imps and trampling on rebellious demons. He sometimes indulges in revelry, and, heated with drink, dances furiously with his wife Devī the dance called tāṇḍava, while troops of drunken imps caper around them. Possessed of so many powers and attributes, he has a great number of names, and is represented under a variety of forms. One authority enumerates a thousand and eight names, but most of these are descriptive epithets, as Trilocana, 'the three-eyed', Nilakaṁṭha, 'the blue-throated', and Pañcānana, 'the five-faced'. Śiva is a fair man with five faces and four arms. He is commonly represented seated in profound thought, with a third eye in the middle of his forehead, contained in or surmounted by the moon's crescent; his matted locks are gathered up into a coil like a horn, which bears upon it a symbol of the river Ganges, which he caught as it fell from heaven; a necklace of skulls (muṇḍamāla), hangs round his neck, and serpents twine about his neck as a collar (nāga-kaunḍala); his neck is blue from drinking the deadly poison which would have destroyed the world, and in his hand he holds a triśūla or trident called Pināka. His garment is the skin of a tiger, a deer, or an elephant, hence, he is called Kṛttivāsas; sometimes he is clothed in a skin and seated upon a tiger-skin, and he holds a deer in his hand. He is generally accompanied by
his bull Nandi. He also carries the bow Ajagava, a drum (damaru) in the shape of an hour-glass, the khatvāṅga or club with a skull at the end, or a cord (pāṣa) for binding refractory offenders. His Pramathas or attendants are numerous, and are imps and demons of various kinds. His third eye has been very destructive. With it he reduced to ashes Kāma, the god of love, for daring to inspire amorous thoughts of his consort Pārvatī while he was engaged in penance; and the gods and all created beings were destroyed by its glance at one of the periodical destructions of the universe. He is represented to have cut off one of the heads of Brahmā for speaking disrespectfully, so that Brahmā has only four heads instead of five Śiva is the great object of worship at Benares under the name of Viśveśvara. His heaven is on Mount Kailāsa.

There are various legends respecting Śiva’s garments and weapons. It is said that “he once visited a forest in the form of a religious mendicant and the wives of the ṛṣis residing there fell in love with his great beauty, which the ṛṣis, perceiving, resented; in order, therefore, to overpower him, they first dug a pit, and by magical arts caused a tiger to rush out of it, which he slew, and taking his skin wore it as a garment; they next caused a deer to spring out upon him, which he took up in his left hand and ever after retained there. They then produced a red-hot iron, but this too he took up and kept in his hand as a weapon. . . . The elephant’s skin belonged to an asura named Gaya, who acquired such power that he would have conquered the gods, and would have destroyed the munīs had they not fled to Benares and taken refuge in a temple of Śiva, who then destroyed the asura, and ripping up his body, stripped off the (elephant) hide, which he cast over his shoulders for a cloak.” — Williams.


ŚIVA PURĀNA. (see Purāna)

ŚIVI. Son of Uṣinara, and king of the country also called Uṣinara, near Gāṇḍhāra. The great charity and devotion of Śivi are extolled in the Mahābhārata by the sage Mārkandeya. Agni having assumed the form of a pigeon, was pursued by Indra in the shape of a falcon. The pigeon took refuge in the bosom of Śivi, and the falcon would accept nothing from Śivi instead of the pigeon but an equal weight of the king’s own flesh. Śivi cut a piece of flesh from his right thigh and placed it in the balance, but the bird was the heavier. He cut again and again, and still the pigeon drew the scale, until the king placed his whole body in the balance. This outweighed the pigeon and the falcon flew away. On another occasion Viśṇu went to Śivi in the form of a brāhmaṇa and demanded food, but would accept no food but Śivi’s own son Vṛhadgarbhha, whom he required Śivi to kill and cook. The king did so, and placed the food before the brāhmaṇa, who then told him to eat it himself. Śivi took up the head and prepared to eat. The brāhmaṇa then stayed his hand, commended his devotion, and restoring the son to life, vanished from sight.

SKAMBHA. ‘The supporter.’ A name sometimes used in the Ṛgveda to designate the Supreme Deity. There is considerable doubt and mystery about both this name and deity. “The meaning of the term,” says Goldstucker, “is ‘the fulcrum’, and it seems to mean the fulcrum of the whole world in all its physical, religious, and other aspects.” — Muir’s Texts, V. 378.

SKANDA. God of war. (see Kārttikeya)

SKANDA PURĀNA. “The Skanda Purāṇa is that in which the six-faced deity (Skanda) has related the events of the Tatpurusa kalpa, enlarged with many tales, and subservient to the duties taught by Maheśvara. It is said to contain 81,800 stanzas: so it is asserted amongst mankind.” “It is uniformly agreed,” says, Wilson, “that the Skanda Purāṇa, in a collective form, has no existence; and the fragments, in the shape of Samhitās, Khandas, and Māhātmyas, which are affirmed in various parts of India to
be portions of the Purāṇa, present a much more formidable mass of stanzas than even the immense number of which it is said to consist. The most celebrated of these portions in Hindusthān is the Kāśi Khāṇḍa, a very minute description of the temples of Śiva in or adjacent to Benares, mixed with directions for worshipping Maheśvara, and a great variety of legends explanatory of its merits and of the holiness of Kāśi. Many of them are puerile and uninteresting, but some of them are of a higher character. There is every reason to believe the greater part of the contents of the Kāśi Khāṇḍa anterior to the first attack upon Benares by Mahmūd of Ghazni. The Kāśi Khāṇḍa alone contains 15,000 stanzas. Another considerable work is the Utkala Khanda, giving an account of the holiness of Orissa” A part of this Purāṇa has been printed at Bombay.

**SMĀRTA.** Appertaining to the Smṛti. The Smārta-sūtras. (*see Sūtras*)

**SMĪRTI.** ‘What was remembered.’ Inspiration, as distinguished from Śruti, or direct revelation. What has been remembered and handed down by tradition. In its widest application, the term includes the Vedāṅgas, the Sūtras, the Rāmāyaṇa, the Mahābhārata, the Purāṇas, the Dharmaśāstras, especially the works of Manu, Yājñavalkya, and other inspired law-givers, and the Nitiśāstras or ethics, but its ordinary application is to the Dharmaśāstras; as Manu says, “By Śruti is meant the Veda, and by Smṛti the institutes of law”, II. 10.

**SMĪRTI-CANDRIKĀ.** A treatise on law, according to the Drāvidian or Southern school, by Devana Bhaṭṭa.

**SOMA.** The juice of a milky climbing plant (*Asclepias acida*), extracted and fermented, forming a beverage offered in libations to the deities, and drunk by the brāhmaṇas. Its exhilarating qualities were grateful to the priests, and the gods were represented as being equally found of it. This soma juice occupies a large space in the Ṛgveda; one Mandala is almost wholly devoted to its praise and uses. It was raised to the position of a deity, and represented to be primeval, all-powerful, healing all diseases, bestower of riches, lord of other gods, and even identified with the Supreme Being. As a personification, Soma was the god who represented and animated the soma juice, an Indian Dionysus or Bacchus.
The simple-minded Arian people, whose whole religion was a worship of the wonderful powers and phenomena of nature, had no sooner perceived that this liquid had power to elevate the spirits and produce a temporary frenzy, under the influence of which the individual was prompted to, and capable of, deeds beyond his natural powers, than they found in it something divine: it was to their apprehension a god, endowing those into whom it entered with godlike powers; the plant which afforded it became to them the king of plants, the process of preparing it was a holy sacrifice; the instruments used therefor were sacred. The high antiquity of this cultus is attested by the references to it found occurring in the Persian Avesta; it seems, however, to have received a new impulse on Indian territory. — Whitney

In later times, the name was appropriated to the moon, and some of the qualities of the soma juice have been transferred to the luminary, who is Osadhipati, or lord of herbs. So Soma is considered the guardian of sacrifices and penance, asterisms and healing herbs.

In the Purānic mythology Soma, as the moon, is commonly said to be the son of the rṣī Atri by his wife Anasūyā, but the authorities are not agreed. One makes him son of Dharma; another gives his paternity to Prabhākara, of the race of Atri; and he is also said to have been produced from the churning of the ocean in another manvantara. In the Visnu Purāṇa he is called “the monarch of Brāhmans”; but the Brhadāranyaka, an older work, makes him a kṣatriya. He married twenty-seven daughters of the rṣī Daksa, who are really personifications of the twenty-seven lunar asterisms; but keeping up the personality, he paid such attention to Rohini, the fourth of them, that the rest became jealous, and appealed to their father. Daksa’s interference was fruitless, and he cursed his son-in-law, so that he remained childless, and became affected with consumption. This moved the pity of his wives, and they interceded with their father for him. He could not recall his curse, but he modified it so that the decay should be periodical, not permanent. Hence, the wane and increase of the moon. He performed the rājasūya sacrifice, and became in
consequence so arrogant and licentious that he carried off Tārā, the wife of Bṛhaspati, and refused to give her up either on the entreaties of her husband or at the command of Brahmā. This gave rise to a widespread quarrel. The sage Uśanas, out of enmity to Bṛhaspati, sided with Soma, and he was supported by the dānavas, the daityas, and other foes of the gods Indra and the gods in general sided with Bṛhaspati. There ensued a fierce contest, and “the earth was shaken to her centre”. Soma had his body cut in two by Śiva’s trident, and hence he is called Bhagnātma. At length Brahmā interposed and stopped the fight, compelling Soma to restore Tārā to her husband. The result of this intrigue was the birth of a child, whom Tārā, after great persuasion, declared to be the son of Soma, and to whom the name of Budha was given: from him the Lunar race sprung.

According to the Purānas, the chariot of Soma has three wheels, and is drawn by ten horses of the whiteness of the jasmine, five on the right half of the yoke, and five on the left.

The moon has many names and descriptive epithets, as Candra, Indu, Śaśi, ‘marked like a hare’; Niśākara, ‘maker of night’; Naksatranātha, ‘lord of the constellations’; Śitatārīci, ‘having cool rays’; Sītānśu, ‘having white rays’; Mrgānka, ‘marked like a deer’; Śiva-śekhara, ‘the crest of Śiva’; Kumudapati, ‘lord of the lotus’; Śvetavājī, ‘drawn by white horses’.

SOMADEVA BHATTĀ. The writer or compiler of the collection of stories called Kathā-sarit-sāgara.

SOMAKA. Grandfather of Drupada, who transmitted his name to his descendants.

SOMA-LOKA. (see Loka)

SOMANĀTHA, SOMEŚVARA. ‘Lord of the moon.’ The name of a celebrated liṅgam or emblem of Śiva at the city of Somnāthpatan in Gujarat. It was destroyed by Mahmūd of Ghazni.

SOMAPAS. ‘Soma-drinkers.’ A class of pitṛs or manes who drink the soma juice. (see Pitṛis)

SOMAVAMSA. (see Candravamśa)

ŚRADDHĀ. (1) Faith, personified in the Vedas and lauded in a few hymns. (2) Daughter of the sage Dakṣa, wife of the god Dharma,
and reputed mother of Kāmādeva, the god of love.

ŚRADDHA-DEVA, ŚRĀDDHA-DEVA. Manu is called by the former name in the Brāhmaṇas, and by the latter in the Mahābhārata. The latter is commonly applied to Yama.

ŚRAUTA. Belonging to the Śruti. (see Śruti and Śūtra)

ŚRAUTA-SŪTRA. (see Śūtra and Vedāṅgas)

ŚRĀVASTĪ. An ancient city which seems to have stood near Faizābād in Oude.

ŚRĪ. 'Fortune, prosperity.' (1) The wife of Viṣṇu (see Lākṣmi) (2) An honorific prefix to the names of gods, kings, heroes, and men and books of high estimation.

ŚRĪ BHĀGAVATA. (see Bhāgavata Purāṇa)

ŚRĪDĀMA CARITRA. A modern drama in five acts by Sāma Rāja Dikṣita, on the sudden elevation to affluence of Śrī Dāman, a friend of Kṛṣṇa. It is not a good play, "but there is some vivacity in the thoughts and much melody in the style". — Wilson.

ŚRĪDHARA SVĀMĪ. Author of several commentaries of repute on the Bhagavad Gitā, Viṣṇu Purāṇa, &c.

ŚRĪ HARSĀ. A great sceptical philosopher, and author of the poem called Naisadha or Naiṣadhiya. There were several kings of the name.

ŚRĪ HARSĀDEVA. A king who was author of the drama Ratnāvalī.

ŚRĪNGA-GIRI. A hill on the edge of the Western Ghāts in Mysore, where there is a maṭh or monastic establishment of brāhmaṇs, said to have been founded by Śaṅkarācārya.

ŚRĪNGĀRA TILAKA. 'The mark of love.' A work by Rudra Bhaṭṭa on the sentiments and emotions of lovers as exhibited in poetry and the drama.

ŚRĪNGAVERA. The modern Sungroor, a town on the left bank of the Ganges and on the frontier of Kosala and the Bhil country. The country around was inhabited by Niṣādas or wild tribes, and Guha, the friend of Rāma, was their chief.

ŚRĪ-ŚAILA. The mountain of Śrī, the goddess of fortune. It is a holy place in the Dakhin, near the Kṛṣṇa, and was formerly a
place of great splendour. It retains its sanctity but has lost its grandeur. Also called Śri-parvata.

ŚRĪVATSA. A particular mark, said to be a curl of hair on the breast of Viṣṇu or Kṛṣṇa, and represented by 🌸

ŚRUTA-BODHA. A work on metres attributed to Kālidāsa. It has been edited and translated into French by Lancereau.

ŚRUTAKIRTTI. Cousin of Sītā and wife of Śatrughna

ŚRUTARŚI. A Rṣi who did not receive the Śruti (revelation) direct, but obtained it at second-hand from the Vedic rṣis

ŚRUTI. ‘What was heard.’ The revealed word. The mantras and Brāhmanas of the Vedas are always included in the term, and the Upaniṣads are generally classed with them.

STHALLI-DEVATAS, DEVATĀS. Gods or goddesses of the soil, local deities.

STHĀNU. A name of Śiva.

STHĀPATYAVEDA. The science of architecture, one of the Upanīṣads.

STHŪNĀ, STHŪNĀ-KARṇA. A yakṣa who is represented in the Mahābhārata to have changed sexes for a while with Śīkhaṇḍinī, daughter of Drupada.

SUBĀHU. ‘Five-armed’. (1) A son of Dhṛtarāstra and king of Cedi. (2) A son of Śatrughna and king of Mathurā.

SUBALA. (1) A king of Gāndhāra, father of Gāndhārī, wife of Dhṛtarāstra. (2) A mountain in Laṅkā on which Hanumān alighted after leaping over the channel.

SUBHADRĀ. Daughter of Vasūdeva, sister of Kṛṣṇa, and wife of Arjuna. Balarāma, her elder brother, wished to give her to Duryodhana, but Arjuna carried her off from Dvārakā at Kṛṣṇa’s suggestion, and Balarāma subsequently acquiesced in their union. She was mother of Abhimanyu. She appears especially as sister of Kṛṣṇa in his form Jagannātha, and according to tradition there was an incestuous intimacy between them. When the car of Jagannātha is brought out the images of Subhadrā and Balarāma accompany the idol, and the intimacy of Jagannāthā and Subhadrā is said to provoke taunts and reproaches.
SUBHĀNGĪ. ‘Fair-limbed.’ An epithet of Rāti, wife of Kāma, and of Yaksī, wife of Kubera.

SUBHĀNU. Son of Kṛṣna and Satyabhāmā.

SUBODHINI. A commentary by Viśveśvara Bhatta on the law-book called Mitāksarā.

SUBRAHMAṆYA. A name of Kārttikeya, god of war, used especially in the South. (see Kārttikeya)

SUCĀRU. A son of Kṛṣna and Rukmini.

SUDARŚANA. A son of Kṛṣna’s cakra or discus weapon (see Vajranābha)

SUDĀS. A king who frequently appears in the Rgveda, and at whose court the rivals ṛsis Vasistha and Viśvāmitra are represented as living. He was famous for his sacrifices

SUDEŚNA. Son of Kṛṣna and Rukmini.

SUDEŚNĀ. ‘Good-looking.’ (1) Wife of the Rājā of Viśvāvas, the patron of the disguised Pāṇḍavas, and mistress of Draupadī. (2) Also the wife of Bālin.

SUDHARMĀ, SUDHARMAN. The hall of Indra, “the unrivalled gem of princely courts”, which Kṛṣna commanded Indra to resign to Ugrasena, for the assemblage of the race of Yadu. After the death of Kṛṣna it returned to Indra’s heaven.

SŪDRA. The fourth or servile caste. (see Varna)

SŪDRAKA. A king who wrote the play called Mrčchakattī, ‘the toy-cart’, in ten acts.

SUDYUMNA. Son of the Manu Vaivasvata. At his birth he was a female, Ilā, but was afterwards changed into a male and called Sudyumna. Under the curse of Śiva he again became Ilā, who married Budha or Mercury, and was mother of Purūravas. By favour of Visṇu the male form was again recovered, and Sudyumna became the father of three sons. This legend evidently has reference to the origin of the Lunar race of kings.

SUGRĪVA. ‘Handsome neck.’ A monkey king who was dethroned by his brother Bālin, but after the latter had been killed, Sugrīva was re-installed by Rāma as king at Kṣīkindhā. He, with his adviser Hanumān and their army of monkeys, were the allies of
Rāma in his war against Rāvana, in which he was wounded. He is said to have been son of the sun, and from his paternity he is called Ravinandana and by other similar names. He is described as being grateful, active in aiding his friends, and able to change his form at will. His wife's name was Rūmā.

SUHMA. A country said to be east of Bengal

SUKASAPTATI. 'The seventy (tales) of a parrot.' This is the original of the Tūtīnāmah of the Persian, from which the Hindustāni Totā-kahānī was translated.

SUKRA. The planet Venus and its regent. Śukra was son of Bhrigu and priest of Bali and the daityas (daitya-guru). He is also called the son of Kavi. His wife's name was Śuśumā or Śataparvā. His daughter Devayāṇi married Yayāti of the lunar race, and her husband's infidelity induced Śukra to curse him. Śukra is identified with Uśanas, and is author of a code of law. The Harvamsā relates that he went to Śiva and asked for means of protecting the asuras against the gods, and for obtaining his object he performed "a painful rite, imbibing the smoke of chaff with his head downwards for a thousand years". In his absence the gods attacked the asuras and Visnu killed his mother, for which deed Śukra cursed him "to be born seven times in the world of men". Śukra restored his mother to life, and the gods being alarmed lest Śukra's penance should be accomplished, Indra sent his daughter Jayanti to lure him from it. She waited upon him and soothed him, but he accomplished his penance and afterwards married her. Śukra is known by his patronymic Bhārgava, and also as Bhrigu. He is also Kavi or Kāvya, 'the poet'. The planet is called Āphujīt, Aṅgolīṇī; Maghābhava, 'son of Maghā'; Śodasāṁśu, 'having sixteen rays'; and Śveta, 'the white'.

SŪKTA. A Vedic hymn.

SU-MANTRA. The chief counsellor of Rājā Daśaratha and friend of Rāma.

SUMANTU. The collector of the hymns of the Atharvaveda; he is said to have been a pupil of Veda Vyāsa, and to have acted under his guidance.

SUMBHA and NIŚUMBHA. Two asuras, brothers, who were killed by Durgā. These brothers, as related in the Mārkaṇḍeya Purāṇa,
were votaries of Śiva, and performed severe penance for 5000 years in order to obtain immortality. Śiva refused the boon, and they continued their devotions with such increased intensity for 800 years more, that the gods trembled for their power. By advice of Indra, the god of love, Kāma, went to them with two celestial nymphs, Rambhā and Tilottamā, and they succeeded in seducing the two asuras and holding them in the toils of sensuality for 5000 years. On recovering from their voluptuous aberration they drove the nymphs back to paradise and recommenced their penance. At the end of 1000 years Śiva blessed them “that in riches and strength they should excel the gods”. In their exaltation they warred against the gods, who, in despair, appealed in succession to Brahmā, Viṣṇu, and Śiva, but in vain. The latter advised them to apply to Durgā, and they did so. She contrived to engage the asuras in war, defeated their forces, slew their commanders, Caṇḍa and Munda, and finally killed them. (see Sunda)

SUMERU. The mountain Meru, actual or personified.

SUMITRA. Wife of Daśaratha and mother of Laksmaṇa and Śatrughna. (see Daśaratha)

SUMUKHA. ‘Handsome face.’ This epithet is used for Garuḍa and for the son of Garuda.

ŚUNAHŚEPHAS. The legend of Śunahśephas, as told in the Aitareya Brāhmaṇa, is as follows: King Hariścandra, of the race of Ikṣvāku, being childless, made a vow that if he obtained a son he would sacrifice him to Varuṇa. A son was born who received the name of Rohita, but the father postponed, under various pretexts, the fulfilment of his vow. When at length he resolved to perform the sacrifice, Rohita refused to be the victim, and went out into the forest, where he lived for six years. He then met a poor brāhmaṇa ṛṣi called Ajigartta, who had three sons, and Rohita purchased from Ajigartta, for a hundred cows, the second son, named Śunahśephas, to be the substitute for himself in the sacrifice. Varuṇa approved of the substitute, and the sacrifice was about to be performed, the father receiving another hundred cows for binding his son to the sacrificial post, and a third hundred for agreeing to slaughter him. Śunahśephas saved himself by reciting verses in honour of different deities, and was received into the
family of Viśvāmitra, who was one of the officiating priests. The Rāmāyaṇa gives a different version of the legend. Ambarīsa, king of Ayodhyā, was performing a sacrifice when Indra carried off the victim. The officiating priest represented that this loss could be atoned for only by the sacrifice of a human victim. The king, after a long search, found a brāhmana rṣi named Rcīka, who had two sons, and the younger, Śunahṣephas, was then sold by his own consent for a hundred thousand cows, ten millions of gold pieces and heaps of jewels. Śunahṣephas met with his maternal uncle, Viśvāmitra, who taught him two divine verses which he was to repeat when about to be sacrificed. As he was bound at the stake to be immolated, he celebrated the two gods Indra and Viṣṇu with the excellent verses, and Indra, being pleased, bestowed upon him long life. He was afterwards called Devarāta, and is said to have become son of Viśvāmitra. The Mahābhārata and the Purāṇas show some few variations. A series of seven hymns in the Ṛgveda is attributed to Sunahṣephas. (see Muir’s Texts, I. 355, 407, 413; Viṣṇu Purāṇa, IV. 25; Muller’s Sanskrit Literature, 408; Wilson’s Ṛgveda, I.60.

SUNĀMAN. Son of Ugrasena and brother of Kamsa. He was king of the Śūrasenas. When Kamsa was overpowered in battle by Kṛṣṇa, Sunāman went to succour him, but was encountered and slain by Balarāma.

SUNANDĀ. A princess of Cedi who befriended Damayanti when she was deserted by her husband.

SUNDA. Sunda and Upasunda, of the Mahābhārata, were two daityas, sons of Nisunda, for whose destruction the apsaras Tilottamā was sent down from heaven. They quarrelled for her, and killed each other. (see Śumbha)

SUPARṆAS. ‘Fine-winged’. “Beings of superhuman character, as Garuda, and other birds of equally fanciful description; one of those classes first created by the Brahmādikas, and included in the daily presentation of water to deceased ancestors, &c.” — Wilson.

SUPĀRSĪVA. A fabulous bird in the Rāmāyaṇa. He was son of Sampāti and nephew of Jaṭāyus.

SUPRIYA. ‘Very dear.’ Chief of the gandharvas.
Sūra. A Yādava king who ruled over the Śūrasenas at Mathurā; he was father of Vasudeva and Kuntī, and grandfather of Kṛṣṇa.

Surā. Wine or spirituous liquor, personified as Surādevī, a goddess or nymph produced at the churning of the ocean.

Surabhi. The ‘cow of plenty’, produced at the churning of the ocean, who granted every desire, and is reverenced as “the fountain of milk and curds”. (see Kāmadhenu and Nandini)

Suras. In the Vedas, a class of beings connected with Sūrya, the sun. The inferior deities who inhabit svarga; a god in general. According to some, the word is allied to svar, ‘heaven’; others think it to have sprung from the derivation assigned to asura, and as asura is said to signify ‘not a god’, sura has come to mean ‘god’.

Surasā. A rāksast, mother of the Nāgas. When Hanumān was on his flight to Lankā against Rāvana, she tried to save her relative by swallowing Hanumān bodily. To avoid this Hanumān distended his body and continued to do so, while she stretched her mouth till it was a hundred leagues wide. Then he suddenly shrank up to the size of a thumb, darted through her, and came out at her right ear.

Śūrasenās. Name of a people, the Śūraseni of Arrian. Their capital was Mathurā on the Yamunā, which Manu calls Śūrasena.

Śūrpānakha. ‘Having nails like winnowing-fans.’ Sister of Rāvana. This rāksast admired the beauty of Rāma and fell in love with him. When she made advances to Rāma he referred her to Lakṣmaṇa, and Lakṣmanā in like manner sent her back to Rāma. Enraged at this double rejection, she fell upon Sitā, and Rāma was obliged to interfere forcibly for the protection of his wife. He called out to Lakṣmaṇa to disfigure the violent rāksast, and Lakṣmaṇa cut off her nose and ears. She flew to her brothers for revenge, and this brought on the war between Rāma and Rāvana. She descanted to Rāvana on the beauty of Sitā, and instigated his carrying her off, and finally she cursed him just before the engagement in which he was killed.

Sūrya. The sun or its deity. He is one of the three chief deities in the Vedas, as the great source of light and warmth, but the references to him are more poetical than precise. Sometimes he is identical with Savitṛ and Āditya, sometimes he is distinct.
“Sometimes he is called son of Dyaus, sometimes of Aditi. In one passage, Usas, the dawn, is his wife, in another he is called the child of the dawns, he moves through the sky in a chariot drawn by seven ruddy horses or mares.” Sūrya has several wives, but, according to later legends, his twin sons the Aśvins, who are ever young and handsome and ride in a golden car as precursors of Usas, the dawn, were born of a nymph called Aśvinī, from her having concealed herself in the form of a mare. In the Rāmāyaṇa and Purāṇas, Sūrya is said to be the son of Kaśyapa and Aditi, but in the Rāmāyaṇa he is otherwise referred to as a son of Brahmā. His wife was Samjñā, daughter of Viśvakarmā, and by her he had three children, the Manu Vaivasvata, Yama, and the goddess Yamī, or the Yamunā river. His effulgence was so overpowering that his wife gave him Chāyā (shade) for a handmaid, and retired into the forest to devoted herself to religion. While thus engaged, and in the form of a mare, the sun saw her and approached her in the form of a horse. Hence, sprang the two Aśvins and Revanta. Sūrya brought back his wife Samjñā to his home, and her father, the sage Viśvakarmā, placed the luminary on his lathe and cut away an eighth of his effulgence, trimming him in every part except the feet. The fragments that were cut off fell blazing to the earth, and from Viśvakarmā formed the discus of Viṣṇu, the trident of Śiva, the weapon of Kubera, the lance of Kārttikeya, and the weapons of the other gods. According to the Mahābhārata, Karna was his illegitimate son by Kunti. He is also fabled to be the father of Śani and the monkey chief Sugrīva. The Manu Vaivasvata was father of Ikṣvāku, and from him, the grandson of the sun, the Sūryavamśa, or Solar race of kings, draws its origin. In the form of a horse Sūrya communicated the White Yajurveda to Yājñavalkya, and it was he who bestowed on Satrājīt the syamantaka gem. A set of terrific rāksasas called Mandehas made an attack upon him and sought to devour him, but were dispersed by his light. According to Viṣṇu Purāṇa he was seen by Satrājīt in “his proper form”, “of dwarfish stature, with a body like burnished copper, and with slightly reddish eyes”. Sūrya is represented in a chariot drawn by seven horses, or a horse with seven heads, surrounded with rays. His charioteer is Aruna or Vivasvat, and his city Vivasvati or Bhāśvatī. There are temples

SŪRYA-KĀNTA. ‘The sun-gem.’ A crystal supposed to be formed of condensed rays of sun, and though cool to the touch, to give out heat in the sun’s rays. There is a similar moon-stone. It is also called Dahanopala. (see Candrakānta)

SŪRYA SINDHĀNTA. A celebrated work on astronomy, said to have been revealed by the sun (Sūrya). It has been edited in the Bibliotheca Indica by Hall, and there are other editions. It has been translated by Whitney and Burgess.

SŪRYAVAMŚA. The Solar race. A race or lineage of ksatriyas which sprank from Ikṣvāku, grandson of the sun. Rāma was of this race, and so were many other great kings and heroes. Many Rājpūts claim descent from this and the other great lineage, the Lunar race. The Rāṇā of Udaypur claims to be of the Sūryavamśa, and the Jhārejas of Cutch and Sindh assert a descent from the Candravamśa. There were two dynasties of the Solar race. The elder branch, which reigned at Ayodhya, descended from Ikṣvāku through his eldest son, Vikuksi. The other dynasty, reigning at Mithilā, descended from another of Ikṣvāku’s sons, named Nimi. The lists of these two dynasties on the opposite page are taken from the Viśṇu Purāṇa. The lists given by other authorities show some discrepancies, but they agree in general as to the chief names.

SU-SĀRMAN. A king of Trigartta, who attacked the Rājā of Virāṭa, and defeated him and made him prisoner, but Bhīma rescued the Rājā and made Suśarman prisoner.

SUŚENA. (1) A son of Kṛṣṇa and Rukmiṇī. (2) A physician in the army of Rāma, who brought the dead to life and performed other miraculous cures.
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<th>Dynasty of Ayodhya</th>
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ŚUSNA. An asura mentioned in the Rgveda as killed by Indra.

SUŚRUTA. A medical writer whose date is uncertain, but his work was translated into Arabic before the end of the eighth century. The book has been printed at Calcutta. There is a Latin translation by Hepler and one in German by Vullers.

SŪTA. 'Charioteer.' A title given to Karna.

SUTÍKŚNA. A hermit sage who dwelt in the Dandaka forest, and was visited by Rāma and Sītā.

SŪTRA. 'A thread or string.' A rule or aphorism. A verse expressed in brief and technical language, — a very favourite form among the Hindus of embodying and transmitting rules. There are sūtras upon almost every subject, but "the sūtras" generally signify those which are connected with the Vedas, viz., the Kalpa sūtras, relating to ritual; the Grhya Sūtras, to domestic rites; and the Sāmayacārīka Sūtras, to conventional usages. The Kalpa Sūtras, having especial reference to the Veda or Śruti, are called Śrauta; the others are classed as Śmarta, being derived from the Śmrī. The sūtras generally are anterior to Manu, and are probably as old as the sixth century BC. Several have been published in the Bibliotheca Indica.

ŚUTUDRI. The river Satlej. (see Śatadru)

SUVAHU. A rāksasa, son of Tārakā. He was killed by Rāma.

SUVELA. One of the three peaks of the mountain Trikūta, on the midmost of which the city of Lankā was built.

SUYODHANA. 'Fair fighter.' A name of Duryodhana.

SVADHĀ. 'Oblation'. Daughter of Dakśa and Prasūti according to one statement, and of Agni according to another. She is connected with the pitṛs or Manes, and is represented as wife of Kāvi or of one class of pitṛs, and as mother of others.

SVĀHĀ. 'Offering.' Daughter of Dakśa and Prasūti. She was wife of Vahni or Fire, or of Abhimāni, one of the Agnis.

ŚVAPHALKA. Husband of Gandinī and father of Akrūra. He was a man of great sanctity of character, and where "he dwelt famine, plague, death, and other visitations were unknown". His presence once brought rain to the kingdom of Kāśirāja, where it was much wanted.
SVAR. (see Vyāhṛti)

SVARGA. The heaven of Indra, the abode of the inferior gods and of beatified mortals, supposed to be situated on Mount Meru. It is called also Sairibha, Miśrakāvana, Tāvisa, Trādīvam, Triṇistapam, and Īrđhva-loka. Names of heaven or paradise in general are also used for it.

SVAR-LOKA. (see Loka)

SVĀROCSIYA. Name of the second Manu (see Manu)

SVASTIKA. A mystical religious mark placed upon persons, or things. It is in the form of a Greek cross with the ends bent round

SVĀYAMBHŪ. ‘The self-existent.’ A name of Brahma, the creator

SVAYAMBHUVA. A name of the first Manu (q.v.l.)

ŚVETAT-DVĪPA. ‘The white island or continent.’ Colonel Wilford attempted to identify it with Britain.

ŚVETKETU. A sage who, according to the Mahābhārata, put a stop to the practice of married women consorting with other men, especially with brāhmaṇas. His indignation was aroused at seeing a brāhmaṇa take his mother by the hand and invite her to go away with him. The husband saw this, and told his son that there was no ground of offence, for the practice had prevailed from time immemorial. Śvetaketu would not tolerate it, and introduced the rule by which a wife is forbidden to have intercourse with another man unless specially appointed by her husband to raise up seed to him.

SVETĀŚVATARĀ. An Upaniṣad attached to the Yajurveda. It is one of the most modern. Translated by Dr. Roer for the Bibliotheca Indica.

ŚYĀLA. ‘A brother-in-law.’ A Yādava prince who insulted the sage Gārgya, and was the cause of his becoming the father of Kāla-yavana, a great foe of Kṛṣṇa and the Yādava family.

ŚYĀMĀ. ‘The black.’ A name of Śiva’s consort. (see Devī)

SYAMANTAKA. A celebrated gem given by the sun to Satrājit. “It yielded daily eight loads of gold, and dispelled all fear of portents, wild beasts, fire, robbers, and famine.” But though it was an inexhaustible source of good to the virtuous wearer, it was deadly
to a wicked one. Satrājit being afraid that Kṛṣṇa would take it from him, gave it to his own brother, Prasena, but he, being a bad man, was killed by a lion. Jāmbavat, king of the bears, killed the lion and carried off the gem, but Kṛṣṇa after a long conflict, took it from him, and restored it to Satrājit. Afterwards Satrājit was killed in his sleep by Satadhanvan, who carried off the gem. Being pursued by Kṛṣṇa and Balarāma, he gave the gem to Akrūra and continued his flight, but he was overtaken and killed by Kṛṣṇa alone. As Kṛṣṇa did not bring back the jewel, Balarāma suspected that he had secreted it, and consequently he upbraided him and parted from him, declaring that he would not be imposed upon by perjuries. Akrūra subsequently produced the gem, and it was claimed by Kṛṣṇa, Balarāma, and Satyabhāmā. After some contention it was decided that Akrūra should keep it, and so “he moved about like the sun wearing a garland of light”

ŚYĀVĀŚVA. Son of Arcanānas. Both were Vedic rṣis. In a hymn he says, “Śaśīyasi has given me cattle, comprising horses and cows and hundreds of sheeps”. The story told in explanation is that Arcanānas, having seen the daughter of Rājā Rathavīti, asked her in marriage for his son Śyaśvāśva. The king was inclined to consent, but the queen objected that no daughter of their house had ever been given to any one less saintly than a rṣi. To qualify himself Śyaśvāśva engaged in austerities and begged alms. Among others, he begged of Śaśīyasi wife of Rājā Taranta. She took him to her husband, with whose permission she gave him a herd of cattle and costly ornaments. The Rājā also gave him whatever he asked for, and sent him on to his younger brother, Purumilha. On his way he met the Maruts, and lauded them in a hymn, for which they made him a rṣi. He then returned to Rathavīti, and received his daughter to wife.

TĀḌAKĀ. (see Tārakā)

TAITTIRĪYA. This term is applied to the Samhitā of the Black Yajurveda. (see Veda) It is also applied to a Brāhmaṇa, to an Āraṇyaka, to an Upaniṣad, and a Prātiṣākhya of the same Veda. All these are printed in the Bibliotheca Indica, and of the last there is a translation in that serial.

TAKṢA, TAKṢAKA. Son of Bharat, and nephew of Rāmacandra.
Taksaka

The sovereign of Gāndhāra, who resided at and probably founded Taksasila or Taxila, in the Panjāb.

TAKṢA KA. 'One who cuts off; a carpenter.' A name of Visvakarma, a serpent, son of Kadru, and chief of snakes.

TAKṢASILA. A city of the Gāndhāras, situated in the Panjāb. It was the residence of Takṣa, son of Bharata and nephew of Rama-chandra, and perhaps took its name from him. It is the Taxila of Ptolemy and other classical writers. Arrian describes it as "a large and wealthy city, and the most populous between the Indus and Hydaspes." It was three days' journey east of the Indus, and General Cunningham has found its remains at Sahhodharī, one mile north-east of Kalakīsarāī.

TĀLAJAṆGA. Son of Jayadhvaja, king of Avanī, of the Haihayā race, founder of the Tālajangha tribe of Haihayās (see Haihayā).

TĀLAKETU. 'Palm-banner.' An appellation of Bhīṣma, also of an enemy killed by Kṛṣṇa. Balarāma had the synonymous Taladhvaja.

TĀLAM. The throne of Durgā.

TALAVAKĀRA. A name of the Kena Upanisad.

TĀMASA. The fourth Manu. (see Manu)

TAMASA. The river "Tonse", rising in the Rksa mountains, and falling into the Ganges.

TĀMRA-LIPTA. The country immediately west of the Bhāgtrathi; Tamlook, Hijjali, and Midnapore. Its inhabitants are called Tāmraliptakas.

TĀMRA-PARṆA, TĀMRA-PARṆI. Ceylon, the ancient Taprobane. There was a town in the island called Tāmrparṇi, from which the whole island has been called by that name.

TĀNĐU. One of Śiva's attendants. He was skilled in music, and invented the dance called tāndava. (see Śiva)

TĀNḌYA, TĀNDAKA. The most important of the eight Brāhmaṇas of the Sāmaveda. It has been published in the Bibliotheca Indica.

TANTRA. 'Rule, ritual.' The title of a numerous class of religious and magical works, generally of later date than the Purāṇas, and representing a later development of religion, although the worship of the female energy had its origin at an earlier period. The chief
peculiarity of the Tantras is the prominence they give to the female energy of the deity, his active nature being personified in the person of his Śakti, or wife. There are a few Tantras which make Visnu's wife or Rādhā the object of devotion, but the great majority of them are devoted to one of the manifold forms of Devi, the Śakti of Śiva, and they are commonly written in the form of a dialogue between these two deities. Devi, as the Śakti of Śiva, is the especial energy concerned with sexual intercourse and magical powers, and these are the leading topics of the Tantras. There are five requisites for Tantra worship, the five makāras or five m's—(1) Madya, wine; (2) Māmsa, flesh; (3) Matsya, fish; (4) Mudrā, parched grain and mystic gesticulations; (5) Maithuna, sexual intercourse. Each Śakti has a twofold nature, white and black, gentle and ferocious. Thus Umā and Gauri are gentle forms of the Śakti of Śiva, while Durgā and Kali are fierce forms. The Śaktas or worshippers of the Śaktis are divided into two classes, Dakṣinācāris and Vāmācāris, the right-handed and the left-handed. The worship of the right-hand Śaktas is comparatively decent, but that of the left hand is addressed to the fierce forms of the Śaktis, and is most licentious. The female principle is worshipped, not only symbolically, but in the actual woman, and promiscuous intercourse forms part of the orgies. Tantra worship prevails chiefly in Bengal and the Eastern provinces.

TAPAR-LOKA, TAPO-LOKA. (see Loka)

TAPATĪ. The river Tāpī personified as a daughter of the Sun by Chāyā. She was mother of Kuru by Samvarana.

TĀRĀ. Wife of the monkey king Bālin, and mother of Angada. After the death of Bālin in battle she was taken to wife by his brother, Sugrīva.

TĀRĀ, TĀRAKĀ. Wife of Bṛhaspati. According to the Purāṇas, Soma, the moon, carried her off, which led to a great war between the gods and the asuras. Brahmā put an end to the war and restored Tārā, but she was delivered of a child which she declared to be the son of Soma, and it was named Budha. (see Bṛhaspati)

TĀRAKA. Son of Vajrānaka. A āditya whose austerities made him formidable to the gods, and for whose destruction Skanda, the god of war, was miraculously born.
Tārakā

TĀRAKĀ. A female daitya, daughter of the yaksā Suketu or of the demon Sunda, and mother of Mārica. She was changed into a rakṣasi by Agastya, and lived in a forest called by her name on the Ganges, opposite the confluence of the Sarju, and she ravaged all the country round. Viśvāmitra desired Rāmacandra to kill her, but he was reluctant to kill a woman. He resolved to deprive her of the power of doing harm, and cut off her two arms. Lakṣmana cut off her nose and ears. She, by the power of sorcery, assailed Rāma and Lakṣmana with a fearful shower of stones, and at the earnest command of Viśvāmitra, the former killed her with an arrow.

Rāmāyana.

TĀRAKĀ-MAYA. The war which arose in consequence of Soma, the moon, having carried off Tārā, the wife of Bṛhaspati.

TĀRKYA. An ancient mythological personification of the sun in the form of a horse or bird. In later times the name is applied to Garuḍa.

TATVA SAMĀSA. A text-book of the Sāmkhya philosophy, attributed to Kapila himself.

TELIŃGA. The Telugu country, stretching along the coast from Orissa to Madras.

TILOTTAMĀ. Name of an apsaras. She was originally a brāhmaṇa female, but for the offence of bathing at an improper season she was condemned to be born as an apsaras, for the purpose of bringing about the mutual destruction of the two demons Sunda and Upasunda.

TIMIN, TIMIŃGILA. The Timin is a large fabulous fish. The Timingila, 'swallower of the Timin', is a still larger one; and there is one yet larger, the Timingila-gila or Timi-timingila, 'swallower of the Timingila'. Cf. the Arabic Tinnin, sea-serpent. It is also called Samudrāru.

TIŞYA. 'The kali yuga or fourth age.

TISSIPRI. 'A partridge.' An ancient sage who was the pupil of Yāska, and is an authority referred to by Pāṇini. Some attribute the Taittirīya Samhitā of the Yajurveda to him. (see Veda)

TOSALAKA. An athlete and boxer who was killed by Kṛṣṇa in the public arena in the presence of Kaṁsa.
TRAIGARTTAS. The people of Trigartta (q.v.)

TRASADASYU. A royal sage and author of hymns. According to Sāyana, he was son of Purukutsa. When Purukutsa was a prisoner, "his queen propitiated the seven rsis to obtain a son who might take his father's place. They advised her to worship Indra and Varuna, in consequence of which Trasadasyu was born." He was renowned for his generosity. According to the Bhāgavata Purāna he was father of Purukutsa.

TRETĀ YUGA. The second age of the world, a period of 1,296,000 years. (see Yuga)

TRIBHUvana, TRILOKA. The three worlds, svarga, bhūmi, pātāla — heaven, earth, and hell.

TRIDASA. 'Three times ten, thirty.' In round numbers, the thirty-three deities — twelve Ādityas, eight Vasus, eleven Rudras, and two Asvins

TRIGARTTA. 'The country of the three strongholds', lately identified with the northern hill state of Ko och, which is still called by the people "the country of Traigart" - Wilson. General Cunningham, however, clearly identifies it with the Jalandhar Doāb and Kāngrā.

TRIJATĀ. An amiable rākṣasī who befriended Sītā when she was the captive of Rāvana in Ceylon. She is also called Dharmañjā.

TRIKĀNDA ŚEṢA. A Sanskrit vocabulary in three chapters, composed as a supplement to the Amarakosa. It has been printed in India.

TRIKUITA. 'Three peaks.' (1) The mountain on which the city of Laṅkā was built. (2) A mountain range running south from Meru.

TRILOCANA. 'Three-eyed', i.e., Śiva. The Mahābhārata relates that the third eye burst from Śiva's forehead with a great flame when his wife playfully placed her hands over his eyes after he had been engaged in austerities in the Himalaya. This eye has been very destructive. It reduced Kāma, the god of love, to ashes.

TRIMŪRTI. 'Triple form.' The Hindu triad. This was foreshadowed in the Vedic association of the three gods Agni, Vāyu, and Śūrya. The triad consists of gods Brahmā, Śiva, and Visnu, the representatives of the creative, destructive and preservative
principles Brahma is the embodiment "of the Rajoguna, the quality of passion or desire, by which the world was called into being; Siva is the embodied Tamoguna, the attribute of darkness or wrath, and the destructive fire by which the earth is annihilated, and Visnu is the embodied Sat vaguna or property of mercy and goodness by which the world is preserved. The three exist in one and one in three, as the Veda is divided into three and is yet but one; and they are all Aśrita, or comprehended within that one being who is Parama or 'supreme', Guhya or 'secret', and Sarvatma, 'the soul of all things'." — Wilson.

The Padma Purāna, which is a Vaisnava work and gives the supremacy to Visnu, says, "In the beginning of creation, the great Visnu, desirous of creating the whole world, became threefold: creator, preserver, and destroyer. In order to create this world, the supreme spirit produced from the right side of his body himself as Brahma; then in order to preserve the world he produced from the left side of his body Visnu; and in order to destroy the world he produced from the middle of his body the eternal Siva. Some worship Brahma, others Visnu, other Siva, but Visnu, one yet threefold, creates, preserves, and destroys, therefore let the pious make no difference between the three." The representation of the Trimūrti is one body with three heads: in the middle Brahma, on the right Visnu, and on the left Siva. The worship of Brahma is almost extinct, but Visnu and Siva receive unbounded adoration from their respective followers, and each is elevated to the dignity of supreme being.

TRNĀVARTTA. A demon who assumed the form of a whirlwind and carried off the infant Kṛṣṇa, but was overpowered and killed by the child.

TRIPĀDA. 'Three-footed.' Fever personified as having three feet, symbolising the three stages of fever — heat, cold, and sweat.

TRIPURA. 'Triple city.' (1) According to the Harivamsa it was aerial, and was burnt in a war with the gods. (2) A name of the demon Bāṇa, because he received in gift three cities from Śiva, Brahma, and Viṣṇu. He was killed by Śiva. His name at full length is Tripurāsura. The name is also applied to Śiva.

TRIPURI. The capital city of the Cedis, now traceable in the
insignificant village of Tewar, on the banks of the Narmadā.

TRIŞĀNKGU. (see Satyavrata)

TRIŞIRAS. ‘Tree-headed.’ (1) In the Vedas, a son of Tvastr; also called Viśvarūpa (2) Fever personified as a demon with three heads, typical of the three stages of heat, cold, and sweating. (3) Kubera, god of wealth. (4) An asura killed by Viṣṇu. (5) A son or a friend of Rāvana killed by Rāma

TRIŞŪLA ‘A trident’. The trident of Śiva

TRITA, TRITA ĀPTYA. A minor deity mentioned occasionally in the Rgveda, and generally in some relation to Indra. Thus “Indra broke through the defences of Vala, as did Trita through the coverings (of the well) ” In explanation of this and similar allusions, a legend is told by the commentator to the effect, that Ekata, Dvita, and Trita (first, second, and third), were three men produced in water by Agni, for the purpose of rubbing off the remains of an oblation of clarified butter. Agni threw the cinders of the offerings into water, and from them sprang the three brothers, who, from their origin in water (āp), were called Āptyas. Trita went one day to draw water from a well and fell into it. The asuras then heaped coverings over the mouth of it to prevent his getting out, but he broke through them with ease. The Nṛtimanjarī tells the story differently. Ekata, Dvita, and Trita were travelling in a desert and suffered from thirst. They came to a well from which Trita drew water and gave it to his brothers. In order to appropriate his property the two brothers threw him into the well, placed a cart-wheel over it, and there left him. Trita prayed earnestly to the gods, and with their help he escaped.

TRITSUS. A people frequently mentioned in the Veda. Sayana says they were “priests who were Vasistha’s disciples”. Vasiṣṭha himself is said to have belonged to the tribe.

TRIVENI ‘The triple braid.’ A name of Prayāga. It is so-called because the Ganges and Jumnā here unite, and the Sarasvati is supposed to join them by an underground channel.

TRIVIKRAMA. A name of Viṣṇu used in the Rgveda, and referring to three steps or paces which he is represented as taking. These steps, according to the opinion of a commentator, are “the three periods of the sun’s course,—his rising, culminating, and setting”. 

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Trivikrama
An old commentator says, “Visnu stepped by separate strides over the whole universe. In three places he planted his step, one step on the earth, a second in the atmosphere, and a third in the sky, in the successive forms of Agni, Vāyu, and Sūrya.” The great commentator Sāyana, a comparatively modern writer, understands these steps as being the three steps of Visnu in the Vamana or dwarf incarnation, and no doubt they were the origin of this fiction.

TRYAMBAKA. ‘Three-eyed’, or ‘Having three wives or sisters’ (1) A name of Śiva. (2) One of the Rudras. (3) Name of one of the twelve great lingas. (see Liṅga)

TRYARUNA. A king, son of Triyṛśan, of the race of Ikṣvāku. He was riding in a chariot which Vṛśa, his purohita or family priest, was driving. The vehicle passed over and killed a brahmana boy, and a question arose as to who was responsible for the death. The question was referred to an assembly of the Ikṣvākus, and they decided it against Vṛśa. The purohita by his prayers then restored the boy to life, and being very angry with them for what he deemed partiality, “fire henceforth ceased to perform its functions in their dwellings, and the cooking of their food and other offices ceased”. The Ikṣvākus appeased him, and upon his prayers the use of fire was restored to them. This story is told by Sāyana in elucidation of a Vedic allusion, and he quotes the Śatyāyana Brāhmaṇa as the authority.

TUKHĀRAS. A northern tribe from whom Tukharistan obtained its name. They are probably the tribe of Śakas, by whom Bactria was taken from Greeks. They are also called Tusāras.

TULĀDHĀRA. A trading vaiśya mentioned in the Mahabharata as very virtuous and learned, to whom Jājali, an arrogant brāhmaṇa, was sent by a voice from the sky to learn wisdom.

TULUṆGA. Tuluva, or the country where the Tulu language is spoken, on the western coast below Goa.

TUMBURU. Name of a gandharva. (see Virādha)

TUNDA. A demon slain by Nahuṣa, the son of Āyus. He had a son named Vīṇḍa, who was killed by Bhagavatī (Durgā).

TURAṆGA-VAKTRA. ‘Horse-faced people.’ (see Kinnaras)

TURUŠKAS. Turks; the people of Turkistan. The Indo-Scythians,
who, under Kaniska and other kings of the race, held northern India.

**TURVAṢA, TURVAṢU.** Son of Yayati by Devayāni. He refused to bear the curse of premature decrepitude passed upon his father, and so his father cursed him that his posterity should “not possess dominion” His father gave him a part of his kingdom, but after some generations, his line merged into that of his brother Puru, who bore for a time the curse passed upon his father.

**TUṢĀRA.** (see Tukhāra)

**TUṢITAS.** A *gana* or class of subordinate deities, thirty-six in number, but sometimes reduced to twelve, and identified with the Ādityas.

**TVAṢṬR.** In the Rgveda this deity is the ideal artist, the divine artisan, the most skilful of workmen, who is versed in all wonderful and admirable contrivances, and corresponds in many respects with Hephaistos and Vulcan. He sharpens and carries the great iron axe, and he forges the thunderbolts of Indra. He is the beautiful, skilful worker, the omniform, the archetype of all forms, the vivifier and the bestower of long life. He imparts generative power and bestows offspring. He forms husband and wife for each other, even from the womb. He develops the seminal germ in the womb, and is the shaper of all forms, human and animal. He has generated a strong man, a lover of the gods, a swift horse, and has created the whole world. As the Śatapatha Brāhmaṇa expresses it, “He has produced and nourishes a great variety of creatures; all worlds (or beings) are his, and are known to him; he has given to heaven and earth and to all things their forms.” He created Brahmanaspati above all creatures, and generated Agni along with heaven and earth, the waters and the Bhṛgus. He is master of the universe, the first-born protector and leader, and knows the region of the gods. He is supplicated to nourish the worshipper and protect his sacrifice. He is the bestower of blessings, and is possessed of abundant wealth, and grants prosperity. He is asked, like other gods, to take pleasure in the hymns of his worshippers and to grant them riches. He is associated with the Ṛbhus, and is represented as sometimes envying and sometimes admiring their skill. He is represented as being occasionally in a state of hostility
with Indra, and he had a son named Viśvarūpa (omniform) or Triśiras, who had three heads, six eyes and three mouths, who was especially obnoxious to Indra, and was slain by him. He had a daughter, Saranyū, whom he married to Vivasvat, and she was the mother of the Āśvins. In the Purāṇas Tvāstr is identified with Viśvakarman, the artisan of the gods, and sometimes also with Prajāpati. One of the Ādityas and one of the Rudras bear this name, as also did a prince descended from Bharata.

UCCHAIHŚRAVAS. The model horse. The white horse of Indra, produced at the churning of the ocean. It is fed on ambrosia, and is held to be the king of horses.

UCCHIŚTA. The remains of a sacrifice, to which divine powers are ascribed by the Rgveda.

UDAYAGIRI PARVATA. The eastern mountain from behind which the sun rises.

UDAYANA. (1) A prince of the lunar race, and son of Sahasrāṅka, who is the hero of a popular story. He was king of Vatsa, and is commonly called Vatsarāja. His capital was Kauśāmbi. Vāsavadattā, princess of Ujjayinī, saw him in a dream and fell in love with him. He was decoyed to that city, and there kept in captivity by the king, Caṇḍasena; but when he was set at liberty by the minister, he carried off Vāsavadattā from her father and a rival suitor. (2) A name of Agastya.

UDDHAVA. The friend and counsellor of Kṛṣṇa. According to some he was Kṛṣṇa's cousin, being son of Devasūrya, the brother of Vaśudeva. He was also called Pavanavyādhi.

UDGĀTR. A priest whose duty it is to chant the prayers or hymns from the Sāmaveda.

UDRAṆKA. Hariścandra's aerial. (see Saubha)

UGRA. A name of Rudra, or of one of his manifestations. (see Rudra)

UGRASENA. A king of Mathurā, husband of Karna, and father of Kaṁsa and Devaka. He was deposed by Kaṁsa, but Kṛṣṇa, after killing the latter, restored Ugrasena to the throne. (see Karṇa).

UJJAYANI. The Greek Οὔτην and the modern Oujein or Ujjein. It was the capital of Vikramāditya and one of the seven sacred cities.
Hindu geographers calculate their longitude from it, making it their first meridian.

ULÜKA. 'An owl.' Son of Kitava. He was king of a country and people of the same name. He was an ally of the Kauravas, and acted as their envoy to the Pândavas.

ULÜPI. A daughter of Kauravya, Rājā of the Nāgas, with whom Arjuna contracted a kind of marriage. She was nurse to her stepson, Bābhruvāhana, and had great influence over him. According to the Visnu Purāṇa she had a son named Irāvat.

UMĀ. 'Light.' A name of the consort of Śiva. The earliest known mention of this name is in the Kena Upanisad, where she appears as a mediatrix between Brahmā and the other gods, and seems to be identified with Vāc. (see Devī)

UMĀPATI. 'Husband of Umā', that is to say, Śiva.

UPANIŚADS. 'Esoteric doctrine.' The third division of the Vedas attached to the Brāhmaṇa portion, and forming part of the Śruti or revealed word. The Upaniṣads are generally written in prose with interspersed verses, but some are wholly in verse. There are about 150 of these works, probably even more. They are of later date than the Brāhmaṇas, but it is thought that the oldest may date as far back as the sixth century BC. The object of these treatises is to ascertain the mystic sense of the text of the Veda, and so they enter into such abstruse questions as the origin of the universe, the nature of the deity, the nature of soul, and the connection of mind and matter. Thus they contain the beginnings of that metaphysical inquiry which ended in the full development of Hindu Philosophy. The Upaniṣads have "one remarkable peculiarity, the total absence of any Brāhmanical exclusiveness in their doctrine. They are evidently later than the older Samhitās and Brāhmaṇas but they breathe an entirely different spirit, a freedom of thought unknown in any earlier work except the Rgveda hymns themselves. The great teachers of the higher knowledge and brāhmaṇas are continually represented as going to kṣatriya kings to become their pupils." — Professor Cowell. The Rgveda has the Upaniṣad called Aitareya attached to the Aitareya Brāhmaṇa. The Taittirīya Samhitā of the Yajur has an Upaniṣad of the same name. The Vājasaneyt Samhitā has the Isā, and
attached to the Śatapatha Brahmana it has the Brhadaranyaka, which is the most important of them. The Sāmaveda has the Kena and Chāndogya. All these have been translated into English. The Atharvaveda has the Katha, Praśna, Mundaka, Mandukya, and others, altogether fifty-two in number. These are the most important of the Upanisads. Many of the Upanisads have been printed, and several of them translated in the Bibliotheca Indica, and by Poley. There is a catalogue by Müller in the Zeitschrift des D M (I), vol. XIX.

UPAPLAVYA. Matsya, the capital of the king of Virata.

UPA-PURĀNAS. Secondary or subordinate Purānas (see Purana).

UPARICARA. A Vasu or demigod, who, according to the Mahabhārata, became king of Cedi by command of Indra. He had five sons by his wife; and by an apsaras, named Adrika, condemned to live on earth in the form of a fish, he had a son named Matsya (fish), and a daughter, Satyavati, who was the mother of Vyasa.

UPASRUTI. A supernatural voice which is heard at night revealing the secrets of the future.

UPASUNDA. A dāitya, son of Nisunda, brother of Sunda, and father of Mūka. (see Sunda)

UPA-VEDAS. Subordinate or inferior Vedas. These are sciences which have no connection whatever with the Śruti or revealed Veda. They are four in number — (1) Ayurveda, medicine; (2) Gāndharvaveda, music and dancing; (3) Dhanurveda, archery, military science; (4) Sthāpatyaveda, architecture.

UPENDRA. A title given to Kṛṣṇa by Indra.

URAGAS. The Nāgas or serpents inhabiting pātāla.

URMILĀ. Daughter of Janaka, sister of Sītā, wife of Lākṣman and mother of Gandharvi Somadā.

ÚRVA. Father of Rcika and grandfather of Jamadagni.

URVASĪ. A celestial nymph, mentioned first in the Rgveda. The sight of her beauty is said to have caused the generation, in a peculiar way, of the sages Agastya and Vasiṣṭha by Mitra and Varuṇa. A verse says, “And thou, O Vasiṣṭha, art a son of Mitra and Varuṇa.” She roused the anger of these two deities and incurred
their curse, through which she came to live upon the earth, and became the wife or mistress of Purūravas. The story of her amour with Purūravas is first told in the Śatapatha Brāhmaṇa. The loves of Purūravas, the Vikrama or hero, and of Urvaśī, the nymph, are the subject of Kālidāsa's drama called Vikramorvasī (see Purūravas).

**UŚANAS.** (1) The planet Venus or its regent, also called Sukra (q.v.). (2) Author of a Dharmasastra or law-book.

**UŚA.** A daitya princess, daughter of Bāna and granddaughter of Bali. She is called also Pritijusā. She fell in love with a prince whom she saw in a dream, and was anxious to know if there were such a person. Her favourite companion, Citralekha, drew the portraits of many gods and men, but Úsā's choice fell upon Aniruddha, son of Pradyumna and grandson of Kṛṣṇa. Citralekha, by her magic power, brought Aniruddha to Úsā. Her father, on hearing of the youth's being in the palace, endeavoured to kill him, but he defended himself successfully. Bāna, however, kept Aniruddha, "binding him in serpent bonds". Kṛṣṇa, Pradyumna, and Balarāma went to the rescue; and although Bāna was supported by Śiva and by Skanda, god of war, his party was defeated, and Aniruddha was carried back to Dvārakā with his wife Úsā.

**UŚAS.** The dawn, the ṇōć of the Greeks and Aurora of the Latins. She is the daughter of heaven and sister of the Adityas. This is one of the most beautiful myths of the Vedas, and is enveloped in poetry. Usas is the friend of men, she smiles like a young wife, she is the daughter of the sky, she goes to every house, she thinks of the dwellings of men, she does not despise the small or the great, she brings wealth; she is always the same, immortal, divine, age cannot touch her; she is the young goddess, but she makes men grow old. "All this," adds Max Muller, "may be simply allegorical language." But the transition from Devī, 'the bright', to Devī, the goddess, is so easy; the daughter of the sky assumes so readily the same personality which is given to the sky, Dyaus, her father, that we can only guess whether, in every passage, the poet is speaking of a bright apparition or of a bright goddess, of a natural vision or a visible deity." She is called Ahanā and Dyotanā, 'the illumer'.

**UŚMAPAS.** The pitṛs or a class of pitṛs (q.v.).
Usij

Usij. Mentioned in the Rgveda as the mother of Kaksivat. A female servant of the queen of the Kalinga Raja. The king desired his queen to submit to the embraces of the sage Dirghatamas, in order that he might beget a son. The queen substituted her bondmaid Usij. The sage, cognisant of the deception, sanctified Usij, and begat upon her a son, Kaksivat, who, through his affiliation by the king, was a ksatriya, but, as the son of Dirghatamas, was a brāhmaṇa. This story is told in the Mahabharata and some of the Purāṇas.

Utathya. A brāhmaṇa of the race of Angiras, who married Bhadrā, daughter of Soma, a woman of great beauty. The god Varuna, who had formerly been enamoured of her, carried her off from Utathya’s hermitage, and would not give her up to Nārada, who was sent to bring her back. Utathya, greatly enraged, drank up all the sea, still Varuna would not let her go. At the desire of Utathya, the lake of Varuna was then dried up and the ocean swept away. The saint then addressed himself to the countries and to the river: “Sarasvatī, disappear into the deserts, and let this land, deserted by thee, become impure.” “After the country had become dried up, Varuna submitted himself to Utathya and brought back Bhadrā. The sage was pleased to get back his wife, and released both the world and Varuna from their sufferings.”

Utkala. The modern Orissa. It gives its name to one of the five northern nations of brāhmaṇas. (see Brāhmaṇa)

Uttamaujas. A warrior of great strength, and an ally of the Pāṇḍavas.

Uttanapad. ‘Outstretched, supine.’ In the Vedas, a peculiar creative source from which the earth sprang. Supposed to refer to the posture of a woman in parturition.

Uttanapāda. A son of Manu and Śatarūpā. By his wife Sunṭā he had four sons, Dhruva, Kṛtimān, Ayuśmān, and Vasu. Some of the Purāṇas gave him another wife, Suruci, and a son, Uttama. (see Dhruva)

Uttara. (mas.), Uttara (fem.). A son and daughter of the Rājā of Virāṭa. Uttara was killed in battle by Śalya. The daughter married Abhimanyu, son of Arjuna.
UTTARA-KURU. A region lying far to the north. (see Jambudvipa)  
(Plural) The inhabitants of this region

UTTARA-MIMÁMSÁ. A school of philosophy. (see Darśana)

UTTARA-NAIŚADA-CARITA. A poem on the life of Nala, king of Niśada, written about the year AD 1000 by Śrī Harsa, a celebrated sceptical philosopher It has been printed in the Bibliotheca Indica.

UTTARA-RÁMA-CARITA. 'The later chronicle of Rāma. A drama by Bhavabhūti on the latter part of Rāma's life. The second part of King Rāma, as the Mahāvīra-carita is the first. The drama is based on the Uttara Kānda of the Rāmāyaṇa, and quotes two or three verses from that poem. It was probably written about the beginning of the eighth century. It has been translated in blank verse by Wilson, and more literally by Professor C H Tawney There are several editions of the text.

VA. A name of Varuna; also name of his dwelling

VĀC. 'Speech.' In the Rgveda, Vāc appears to be the personification of speech by whom knowledge was communicated to man. Thus she is said to have "entered into the āraśi", and to make whom she loves terrible and intelligent, a priest and āraśi. She was "generated by the gods", and is called "the divine Vāc", "queen of the gods", and she is described as "the melodious cow who milked forth sustenance and water", "who yields us nourishment and sustenance" The Brāhmaṇas associate her with Prajāpati in the work of creation. In the Taittiriya Brahmana she is called "the mother of the Vedas", and "the wife of Indra, who contains within herself all worlds". In the Śatapatha Brahmana she is represented as entering into a sexual connection with Prajāpati, who "being desirous of creating, connected himself with various spouses", and among them, "through his mind, with Vāc," from whom "he created the waters"; or, this last sentence is differently translated. "He created the waters from the world [in the form of speech (Vāc)." In the Kathaka Upanisad this idea is more distinctly formulated: "Prajāpati was this universe. Vāc was a second to him. He associated sexually with her; she became pregnant, she departed from him; she produced these creatures; she again entered into Prajāpati."
The Aitareya Brāhmaṇa and the Śatapatha Brahmana have a story of the gandharvas having stolen the soma juice, or, as one calls it, “King Soma”, and that as the gandharvas were fond of women, Vāc was, at her own suggestion, “turned into a female” by the gods and sūris and went to recover it from them.

In the Atharvaveda she is identified with Virāj, and is the daughter of Kāma (desire). “That daughter of thine, O Kāma, is called the cow, she whom sages denominate Vāc-Virāj.”

The Mahābhārata also calls her “the mother of the Vedas”, and says, “A voice derived from Brahmā entered into the ears of them all; the celestial Sarasvatī was then produced from the heavens.” Here and “in the later mythology, Sarasvatī was identified with Vāc, and became under different names the spouse of Brahmā and the goddess of wisdom and eloquence, and is invoked as a muse,” generally under the name of Sarasvatī, but sometimes as Vāc.

The Bhāgavata Purāṇa recognises her as “the slender and enchanting daughter” of Brahmā, for whom he had a passion, and from whom mankind was produced, that is the female Virāj. (see Virāj and Śatarūpā) Sarasvatī, as wife of Brahmā and goddess of wisdom, represents perhaps the union of power and intelligence which was supposed to operate in the work of creation. According to the Padma Purāṇa, Vāc was daughter of Dakṣa, wife of Kaśyapa, and mother of the gandharvas and apsaras.

VĀDAVA, VĀDAVĀNALA. The submarine fire which “devours the water of the ocean”, causing it to throw off the vapours which are condensed into rain and snow. The word is also written Vadava and Baḍava. (see Aurva)

VĀHANA. ‘A vehicle.’ Most of the gods are represented as having animals as their vāhanas. Brahmā has the Hamsa, swan or goose; Viṣṇu has Garuḍa, half eagle, half man; Śiva, the bull Nandi; Indra, an elephant; Yama, a buffalo; Kārttikeya, a peacock; Kāmadeva, the marine monster Makara, or a parrot; Agni, a ram; Varuṇa, a fish; Gāṇeśa, a rat; Vāyu, an antelope; Śani, or Saturn, a vulture; Durgā, a tiger.

VAHNI. Fire. (see Agni)
VĀHUKA. 'Charioteer.' A name and office assumed by Nala in his time of disguise

VAIBHOJAS. The Mahābhārata says, "The descendants of Druhyu are the Vaibhojas." "A people unacquainted with the use of cars or beasts of burden, and who travel on rafts; they have no kings." — Wilson.

VAIBHRAJA. A celestial grove; the grove of the gods on mount Supārśva, west of Meru.

VAIDARBHA. Belonging to the country of Vidarbha or Berār. The people of that country

VAIDEHA. Belonging to the country of Videha or Tirhoot, &c. The king or the people of the country Janaka was called Vaideha and Sītā was Vaidehī.

VAIDYANĀTHA. 'Lord of physicians ' A title of Siva. Name of one of the twelve great lingas. (see Linga)

VAIJAYANTA. The palace or the banner of Indra.

VAIJAYANTI. (1) The necklace of Visnū, composed of five precious gems, pearl, ruby, emerald, sapphire, and diamond; it "is the aggregate of the five elemental rudiments". (2) A law-book current in the south. It is a commentary by Nanda Pandita on the Visṇu Smṛti.

VAIKARITANA. A name of Karna from his putative father, Vikarttana, the sun.

VAIKUNTHA. The paradise of Visnū, sometimes described as on mount Meru, and at others as in the Northern Ocean. It is also called Vaibhra. Visṇu himself is sometimes designated by this term.

VAINATEYA. A name of Visnu's bird Garuda.

VAIRĀJ. Manu the son of Virāj.

VAIRĀJAS. Semi-divine beings or Manes unconsumable by fire, who dwell in Tapoloka, but are capable of translation to Satyaloka. The Kāśi Khaṇḍa explains this term as the Manes of "ascetics, mendicants, anchorites, and penitents, who have completed a course of rigorous austerities." (see Pitṛs)

VAIROCANA. A name of Bali.
VAISHALI. A city founded by Visàla, son of Tṛṇabindu. This is “a city of considerable renown in Indian tradition, but its site is a subject of some uncertainty.” It was a celebrated place among the Buddhists, and would seem to have been situated on the left bank of the Ganges. General Cunningham places it about 27 miles north of Patna. It is frequently confounded with Viśāla, i.e., Ujāyini.

VAISHAMPAYANA. A celebrated sage who was the original teacher of the Black Yajurveda. He was a pupil of the great Vyāsa, from whom he learned the Mahābhārata, which he afterwards recited to King Janamejaya at a festival. The Harivamsa is also represented as having been communicated by him.

VAISESIKA. The Atomic school of philosophy. (see Darśana)

VAISRAVANA. Patronymic of Kubera.

VAISVANARA. A name by which Agni is occasionally known in the Rgveda.

VAISHYA. The third or trading and agricultural caste (see Varna)

VAITANA SUTRA. The ritual of the Atharvaveda. The text has been published by Dr. Garbe.

VAITARANI. ‘(The river) to be crossed’, that is, the river of hell, which must be crossed before the infernal regions can be entered. This river is described as being filled with blood, ordure and all sorts of filth, and to run with great impetuosity. A second river stated by the Mahābhārata to be in the country of the Kalingas; it must be the river of the same name (vulg. “Byeturnee”) somewhat higher up in Cuttack.

VAIVASVATA. Name of the seventh Manu; he was son of Sūrya and father of Ikṣvāku, the founder of the Solar race of kings.

VĀJASANEYISAHMHTA. The body of hymns forming the White Yajurveda. (see Veda)

VĀJIN. A priest of the White Yajurveda.

VAJRA. (1) The thunderbolt of Indra, said to have been made of the bones of the rṣi Dadhici. It is a circular weapon, with a hole in the centre, according to some, but others represent it as consisting of two transverse bars. It has many names: Aśani, Abhrottha, ‘sky-born’; Bahudāra, ‘much cleaving’; Bhidira or Chidaka, ‘the splitter’;
Dambholi and Jasuri, ‘destructive’; Hṛadin, ‘roaring’, Kuliśa, ‘axe’; Pavi, ‘pointed’, Phenavāhin, ‘foam-bearing’; Satkona, ‘hexagon’; Śambha and Śvaru. (2) Son of Aniruddha. His mother is sometimes said to be Aniruddha’s wife Subhadrā, and at others the dāitya princess Ěṣā. Kṛṣṇa just before his death made him king over the Yādavas at Indraprastha. (see the next)

VĀJRA-NĀBHA. The celebrated cakra (discus) of Kṛṣṇa. According to the Mahābhārata it was given to him by Agni for his assistance in defeating Indra and burning the Khādava forest.

VĀKA. ‘A crane.’ A great asura who lived near the city of Eka-cakrā, and forced the Rāja of the place to send him daily a large quantity of provisions, which he devoured, and not only the provisions, but the men who carried them. Under the directions of Kuntī, her son Bhima took the provisions, and when the demon struck him, a terrific combat followed; each one tore up trees by the roots and belaboured the other, till Bhima seized the demon by the legs and tore him asunder. Kubera is sometimes called by this name.

VĀLA-KHILYAS. (1) Eleven hymns of an apocryphal or peculiar character interpolated in the Rgveda. (2) “Pigmy sages no bigger than a joint of the thumb, chaste, pious, resplendent as the rays of the sun.” So described by the Visnu Purāṇa, which says that they were brought forth by Śamnati (humility), wife of Kratu, and were 60,000 in number. They are able to fly swifter than birds. The Rgveda says that they sprang from the hairs of Prajāpati (Brahmā). They are the guards of the chariot of the sun. They are also called Kharvas. Wilson says “they are not improbably connected with the character of Dāumling, Thaumlin, Tamlane, Tom-a-lyn, or Tom Thumb.”

VĀLMIKI. The author of the Rāmāyana, which he in Vedic phrase is said to have “seen”. He himself is represented as taking part in some of the scenes he describes. He received the banished Śītā into his hermitage at Citrakūṭa, and educated her twin sons Kuśa and Lava. “Tradition has marked a hill in the district of Banda in Bundelkhand as his abode.” The invention of the sloka is attributed to him, but it cannot be his, because the metre is found in the Vedas.
Vamācārīs

VAMĀCĀRIS. Followers of the left-hand sect (see Tantra)

VAMADEVA. (1) A Vedic rṣi, author of many hymns. In one of his hymns he represents himself as speaking before his birth, saying, “Let me not come forth by this path, for it is difficult (of issue) let me come forth obliquely from the side.” Sāyana, the commentator, says in explanation, “The rṣi Vāmadeva, whilst yet in the womb, was reluctant to be born in the usual manner, and resolved to come into the world through his mother’s side. Aware of his purpose, the mother prayed to Aditi, who thereupon came with her son Indra to expostulate with the rṣi.” [This story accords with that told by the Buddhists of the birth of Buddha.] In the same hymn Vāmadeva says, “In extreme destitution I have cooked the entrails of a dog”, and Manu cites this to show that a man is not rendered impure even by eating the flesh of dogs for the preservation of his life. In another hymn he says, “As a hawk I came forth with speed”, and a commentator explains, “Having assumed the form of a hawk, he came forth from the womb by the power of Yoga, for he is considered to have been endowed with divine knowledge from the period of his conception.” (2) A Vedic sage mentioned in the Mahabharata as possessor of two horses of marvellous speed called Vāmyas. (3) A name of Śiva; also of one of the Rudras

VĀMANA. The dwarf incarnation of Viṣṇu (see Avatāra)

VĀMANAPUṆĀṆA. “That in which the four-faced Brahmā taught the three objects of existence as subservient to the greatness of Trivikrama (Viṣṇu), which treats also of the Śiva kalpa, and which consists of 10,000 stanzas, is called the Vāmana PuṆāṆa.” It contains an account of the dwarf incarnation of Viṣṇu, and “extends to about 7000 stanzas, but its contents scarcely establish its claim to the character of a PuṆāṆa.” “It is of a more tolerant character than the (other) PuṆāṆas, and divides its homage impartially between Śiva and Viṣṇu with tolerable impartiality. It has not the air of any antiquity, and its compilation may have amused the leisure of some brāhmaṇa of Benares three or four centuries ago.” — Wilson.

VĀNAPRASTHA. ‘A dweller in the woods.’ A brāhmaṇa in the third stage of his religious life, passing his time as an anchorite in the woods. (see Brāhmaṇa)
VANACARAS (mas.), VANECARIS (fem.). Wanderers of the woods. Fauns, Dryads, or sylvan guardians.

VAMŚA. A race or family. Lists of the rṣis or successive teachers of the Vedas which are found attached to some of the Brāhmaṇas are called Vamśas.

VAMŚA-BRĀHMĀNA. The eighth Brāhmaṇa of the Sāmaveda. It has been edited by Burnell.

VAPUSMAT. A man who killed King Marutta of the Solar race. Dama, son or grandson of Marutta, in retaliation killed Vapuṣmat. With his blood he made the funeral offerings to the Manes of Marutta, and with the flesh he fed the brāhmaṇas who were of rāksasa descent.

VARADĀ. ‘Bestower of boons.’ A name of Devi, also of Sarasvatī.

VARĀHA. The boar incarnation of Visnu (see Avatāra)

VĀRĀHA KALPA. The present kalpa or year of Brahmā. (see Kalpa)

VARĀHAMIHIRA. An astronomer who was one of “the nine gems” of the court of Vikramāditya. (see Nava-ratna) He was author of Brhatsamhitā and Brhajjātaka. His death is placed in Śaka 509 (AD 587).

VARĀHA PURĀNA. “That in which the glory of the great Varāha is predominant, as it was revealed to Earth by Visnu, in connexion, wise Munis, with the Mānava kalpa, and which contains 24,000 verses, is called the Varāha Purāṇa”; but this description differs so from the Purāṇa which bears the name in the present-day, that Wilson doubts its applying to it. The known work “is narrated by Viṣṇu as Varāha, or in the boar incarnation, to the personified Earth. Its extent, however, is not half that specified, little exceeding 10,000 stanzas. It furnishes also itself evidence of the prior currency of some other work similarly denominated.” “It may perhaps be referred to the early part of the twelfth century.”

VĀRĀNASI. The sacred city of Benares; also called Kāśi.

VĀRNĀVATA. The city in which the Pāndavas dwelt in exile.

VARARUCI. A grammarian who is generally supposed to be one with Kātyāyana (q.v.). There was another Vararuci who was one of “the nine gems” at the court of Vikramāditya.
VARDDHAKSATRI. A patronymic of Jayadratha

VARKSHI. Daughter of a sage, who is instanced in the Mahabharata as being a virtuous woman, and wife of ten husbands.

VARNA. 'Class or caste.' The Caturvarna, or four castes, as found established in the code of Manu, are —

1. Brähmana: The sacerdotal and learned class, the members of which may be, but not necessarily priests.
2. Kṣatriya: The regal and warrior caste.
4. Śūdra: Servile caste, whose duty is to serve the other three.

The first three castes were called dvija, "twice born regenerate", from their being entitled to investiture with the sacred thread which effects a second birth. The brähmanas maintain that their caste alone remains, that the other three have been lost or degraded, and it is generally believed that there are no pure kṣatriyas or vaiśyas now existing. The numerous castes which have sprung up from the intercourse of people of different castes or from other causes are called varnasankara, 'mixed castes'.

VARSA. A region. Nine varṣas are enumerated as situated between the great mountain ranges of the earth: (1) Bhāratavārṣa, India, (2) Kimpuruṣa or Kinnara; (3) Hari; (4) Ramyaka; (5) Hiranmaya, (6) Uttarakuru; (7) Ilāvṛta; (8) Bhadrāśva; (9) Ketumāla.

VARSNEYA. A name of Kṛṣṇa as a descendant of Vṛṣni. Name of King Nala's charioteer.

VARTTIKAS. Supplementary rules or notes to the grammar of Pāṇini by later grammarians, as Kātyāyana, Patañjali, &c. Kātyāyana is the chief of these annotators, and is called vārttikakāra, 'the annotator'.

VARUNA. Similar to Oןכנ vō r.successor is the all-embracer. One of the oldest of the Vedic deities, a personification of the all-investing sky, the maker and upholder of heaven and earth. As such he is king of the universe, king of gods and men, possessor of illimitable knowledge, the supreme deity to whom especial honour is due. He is often associated with Mitra, he being the ruler of the night and Mitra of the day; but his name
frequently occurs alone, that of Mitra only seldom. In later times he was chief among the lower celestial deities called Adityas, and later still he became a sort of Neptune, a god of the seas and rivers, who rides upon the Makara. This character he still retains. His sign is a fish. He is regent of the west quarter and of one of the naksatras or lunar mansions. According to the Mahābhārata he was son of Kardama and father of Puskara. The Mahābhārata relates that he carried off Bhadrā, the wife of Utathya (q.v.), a brāhmaṇa, but Utathya obliged him to submit and restore her. He was in a way the father of the sage Vasiṣṭha (q.v.). In the Vedas, Varuṇa is not specially connected with water, but there are passages in which he is associated with the element of water both in the atmosphere and on the earth, in such a way as may account for the character and functions ascribed to him in the later mythology.

Dr. Muir thus sums up in the words of the hymns the functions and attributes of Varuṇa: “The grandest cosmical functions are ascribed to Varuṇa. Possessed of illimitable resources (or knowledge), this divine being has meted out (or fashioned) and upholds heaven and earth, he dwells in all worlds as sovereign ruler; indeed the three worlds are embraced within him. He made the golden and revolving sun to shine in the firmament. The wind which resounds through the atmosphere is his breath. He has opened out boundless paths for the sun, and has hollowed out channels for the rivers, which flow by his command. By his wonderful contrivance the rivers pour out their waters into the one ocean but never fill it. His ordinances are fixed and unassailable. They rest on him unshaken as on a mountain. Through the operation (of his laws) the moon walks in brightness, and the stars which appear in the nightly sky mysteriously vanish in daylight. Neither the birds flying in the air, nor the rivers in their ceaseless flow can attain a knowledge of his power or his wrath. His messengers behold both worlds. He knows the flight of birds in the sky, the paths of ships on the ocean, the course of the far-travelling wind, and beholds all the things that have been or shall be done. No creature can even wink without him. He witnesses men’s truth and falsehood. He instructs the rṣi Vasiṣṭha in mysteries; but his secrets and those of Mitra are not to be
revealed to the foolish." ‘He has unlimited control over the destinies of mankind. He has a hundred thousand remedies, and is supplicated to show his wide and deep benevolence and drive away evil and sin, to untie sin like a rope and remove it. He is entreated not to steal away, but to prolong life, and to spare the suppliant who daily transgresses his laws. In many places mention is made of the bonds or nooses, with which he seizes and punishes transgressors. Mitra and Varuna conjointly are spoken of in one passage as being barriers against falsehood, with many nooses which the hostile mortal cannot surmount; and, in another place, Indra and Varuna are described as binding with bonds not formed of rope. On the other hand, Varuna is said to be gracious even to him who has committed sin. He is the wise guardian of immortality, and a hope is held out that he and Yama, reigning in blessedness, shall be beheld in the next world by the righteous."

"The attributes and functions ascribed to Varuna impart to his character a moral elevation and sanctity far surpassing that attributed to any other Vedic deity."

The correspondence of Varuna with Ouranos has been already noted, but "the parallel will not hold in all points. There is not in the Vedic mythology any special relation between Varuṇa and Prthivī (the earth) as husband and wife, as there is between Ouranos and Gaia in the theogony of Hesiod; nor is Varuṇa represented in the Veda, as Ouranos is by the Greek poet, as the progenitor of Dyaus (Zeus), except in the general way in which he is said to have formed and to preserve heaven and earth" (Muir’s Texts, V. 58). Manu also refers to Varuna as “binding the guilty in fatal cords.”

In the Purāṇas, Varuṇa is sovereign of the waters, and one of his accompaniments is a noose, which the Vedic deity also carried for binding offenders: this is called Nāgapāśa, Pulakāṅga, or Viśva-jit. His favourite resort is Puṣpagiri, ‘flower mountain’, and his city Vasudhānagara or Sukhā. He also possesses an umbrella impermeable to water, formed of the hood of a cobra, and called Ābhoga. The Viṣṇu Purāṇa mentions an incident which shows a curious coincidence between Varuṇa and Neptune. At the marriage of the sage Ṛcīka, Varuna supplied him with the thousand fleet white horses which the bride’s father had demanded
of him. Varuna is also called Pracetas, Amburāja, Jalapati, Keśa, ‘lord of the waters’; Uddāma, ‘the surrounde’; Pāśabhṛt, ‘the noose-carrier’; Viśoma, Vārīloma, ‘watery hair’; Yādahpāti, ‘king of aquatic animals’. His son is named Agasti.

VARŪṆĀNil, VARUNI. Wife of Varuna and goddess of wine. She is said to have sprung from the churning of the ocean. The goddess of wine is also called Madā and Surā.

VASANTA. Spring and its deified personification.

VASANTASENā. The heroine of the drama called Mrčchakati, ‘the toy cart’.

VĀSAVADATTĀ. A princess of Ujjayini, who is the heroine of a popular story by Subandhu. The work has been printed by Dr. F. Hall in the Bibliotheca Indica. He considers it to have been written early in the seventh century. (see Udayana).

VASIŚṬHA. ‘Most wealthy’ A celebrated Vedic sage to whom many hymns are ascribed. According to Manu he was one of the seven great ṛsis and of the ten Prajāpatis. There was a special rivalry between him and the sage Viśvāmitra, who raised himself from the ksatriya to the brāhmaṇa caste. Vasistha was the possessor of a “cow of plenty”, called Nandini, who had the power of granting him all things (vastu) he desired, hence his name. A law-book is attributed to him, or to another of the same name. Though Vasistha is classed among the Prajāpatis who sprang from Brahmā, a hymn in the Ṛgveda and the commentaries thereon assign him a different origin, or rather a second birth, and represent him and the sage Agastya to have sprung from Mitra and Varuna. The hymn says, “Thou, O Vasistha, art a son of Mitra and Varuna, born a brāhmaṇa from the soul of Urvasī. All the gods placed in the vessel thee the drop which had fallen through divine contemplation.” The comment on this hymn says, “When these two Ādityas (Mitra and Varuna) beheld the apsaras Urvasī at a sacrifice their seed fell from them. . . . It fell on many places, into a jar, into water, and on the ground. The muni Vasistha was produced on the ground, while Agastya was born in the jar.”

There is a peculiar hymn attributed to Vasistha in the Ṛgveda (Wilson, IV.121), beginning “Protector of the dwelling”,
which the commentators explain as having been addressed by him to a house-dog which barked as he entered the house of Varuna by night to obtain food after a three days' fast. By it the dog was appeased and put to sleep, "wherefore these verses are to be recited on similar occasions by thieves and burglars."

In the same Veda and in the Aitareya Brahmana, Vasistha appears as the family priest of King Sudās, a position to which his rival Viśvāmitra aspired. This is amplified in the Mahabharata, where he is not the priest of Sudās but of his son Kalmasapāda, who bore the patronymic Saudāsa. It is said that his rival Viśvāmitra was jealous, and wished to have this office for himself, but the king preferred Vasīṣṭha. Vasistha had a hundred sons, the eldest of whom was named Śaktri. He, meeting the king in the road, was ordered to get out of the way; but he civilly replied that the path was his, for by the law a king must cede the way to a brāhmaṇa. The king struck him with a whip, and he retorted by cursing the king to become a man-eater. Viśvāmitra was present, but invisible, and he maliciously commanded a man-devouring rākṣasa to enter the king. So the king became a man-eater, and his first victim was Śaktri. The same fate befell all the hundred sons, and Vasīṣṭha's grief was boundless. He endeavoured to destroy himself in various ways. He cast himself from the top of mount Meru, but the rocks he fell upon were like cotton. He passed through a burning forest without harm. He threw himself into the sea with a heavy stone tied to his neck, but the waves cast him on dry land. He plunged into a river swollen by rain, but although he had bound his arms with cords, the stream loosened his bonds and landed him unbound (vipāsa) on its banks. From this the river received the name of Vipāśā (Byās). He threw himself into another river full of alligators, but the river rushed away in hundred directions, and was consequently called Śatadrū (Sutlej). Finding that he could not kill himself, he returned to his hermitage, and was met in the wood by King Kalmāsapāda, who was about to devour him, but Vasīṣṭha exorcised him and delivered him from the curse he had borne for twelve years. The sage then directed the king to return to his kingdom and pay due respect to brāhmaṇas. Kamāsapāda begged Vasīṣṭha to give him offspring. He promised to do so, and "being solicited by the king
to beget an heir to the throne, the queen became pregnant by him and brought forth a son at the end of twelve years”.

Another legend in the Mahābhārata represents Viśvāmitra as commanding the river Sarasvati to bring Vasiṣṭha, so that he might kill him. By direction of Vasiṣṭha the river obeyed the command, but on approaching Viśvāmitra, who stood ready armed, it promptly carried away Vasiṣṭha in another direction.

The enmity of Vasiṣṭha and Viśvāmitra comes out very strongly in the Rāmāyana. Viśvāmitra ruled the earth for many thousand years as king, but he coveted the wondrous cow of plenty which he had seen at Vasiṣṭha’s hermitage, and attempted to take her away by force. A great battle followed between the hosts of King Viśvāmitra and the warriors produced by the cow to support her master. A hundred of Viśvāmitra’s sons were reduced to ashes by the blast of Vasiṣṭha’s mouth, and Viśvāmitra being utterly defeated, he abdicated and retired to the Hīmālaya. The two met again after an interval and fought in single combat. Viśvāmitra was again worsted by the Brāhmanical power, and “resolved to work out his own elevation to the Brāhmanical order” so as to be upon an equality with his rival. He accomplished his object and became a priest, and Vasiṣṭha suffered from his power. The hundred sons of Vasiṣṭha denounced Viśvāmitra for presuming, though a ksatriya, to act as a priest. This so incensed Viśvāmitra that he “by a curse doomed the sons of Vasiṣṭha to be reduced to ashes and reborn as degraded outcasts for seven hundred births”. Eventually, “Vasiṣṭha, being propitiated by the gods, became reconciled to Viśvāmitra, and recognised his claim to all the prerogatives of a brāhmaṇa rṣi, and Viśvāmitra paid all honour to Vasiṣṭha”.

A legend in the Visnu Purāṇa represents Vasiṣṭha as being requested by Nimi, a son of Ikṣvāku, to officiate at a sacrifice which was to last for a thousand years. The sage pleaded a prior engagement to Indra for five hundred years, but offered to come at the end of that period. The king made no remark, and Vasiṣṭha, taking silence as assent, returned as he had proposed. He then found that Nimi had engaged the rṣi Gautama to perform the sacrifice, and this so angered him that he cursed the king to lose his corporeal form. Nimi retorted the curse, and in consequence
"the vigour of Vasistha entered into the vigour of Mitra and Varuna. Vasistha, however, received from them another body when their seed had fallen from them at the sight of Urvasi."

In the *Markandeya Purana* he appears as the family priest of Hariscandra. He was so incensed at the treatment shown to that monarch by Visvamitra, that he cursed that sage to be transformed into a crane. His adversary retorted by dooming him to become another bird, and in the forms of two monstrous birds they fought so furiously that the course of the universe was disturbed, and many creatures perished. Brahma at length put an end to the conflict by restoring them to their natural forms and compelling them to be reconciled.

According to the *Visnu Purana*, Vasistha had for wife Urjâ, one of the daughters of Daksa, and by her he had seven sons. The *Bhāgavata Purana* gives him Arundhati for wife. The *Visnu Purana* also makes him the family priest "of the house of Iksvāku"; and he was not only contemporary with Iksvāku himself, but with his descendants down to the sixty-first generation. "Vasiṣṭha, according to all accounts (says Dr. Muir), must have been possessed of a vitality altogether superhuman", for it appears that the name Vasiṣṭha is "used not to denote merely a person belonging to a family so-called, but to represent the founder of the family himself as taking part in the transactions of many successive ages."

"It is clear that Vasiṣṭha, although he is frequently designated in post-Vedic writings as a brāhmaṇa, was, according to some authorities, not really such in any proper sense of the word, as in the accounts which are given of his birth he is declared to have been either a mind-born son of Brahmā, or the son of Mitra and Varuṇa and the Apsaras Urvasī, or to have had some other supernatural origin" (Muir, I.337). Vasiṣṭha’s descendants are called Vasiṣṭhas and Vāśkalas.

VĀSTOSPATI. ‘House protector.’ One of the later gods of the Veda, represented as springing from Brahmā’s alliance with his daughter. He was the protector of sacred rites and guardian of houses.

VASU. The Vasus are a class of deities, eight in number, chiefly
known as attendants upon Indra. They seem to have been in Vedic times personifications of natural phenomena. They are Ápa (water), Dhruva (pole-star), Soma (moon), Dhara (earth), Anila (wind), Anala (fire), Prabhásá (dawn), and Pratyusa (light). According to the Ramayana they were children of Aditi.

VASUDEVA. Son of Sura, of the Yadava branch of the Lunar race. He was father of Kṛṣṇa, and Kunti, the mother of the Pandava princes, was his sister. He married seven daughters of Áhuka, and the youngest of them, Devaki, was the mother of Kṛṣṇa. After the death of Kṛṣṇa and Balarama he also died, and four of his wives burnt themselves with his corpse. So says the Mahabharata, but according to the Visnu Purana he and Devaki and Rohini burnt themselves at Dvarakā. He received the additional name of Anakadundubhi, because the gods, conscious that he was to be the putative father of the divine Kṛṣṇa, sounded the drums of heaven at his birth. He was also called Bhukasyapa and Dundu, 'drum'.

VASUDEVA. A name of Kṛṣṇa, derived from that of his father, Vasudeva; but as that is incompatible with his claims to divinity, the Mahabharata explains that he is so-called “from his dwelling (vasanat) in all beings, from his issuing as a Vasu from a divine womb”. The name was assumed by an impostor named Paundraka, who was killed by Kṛṣṇa. (see Paundraka)

VĀSUKI. King of the Nāgas or serpents who live in patāla. He was used by the gods and asuras for a coil round the mountain Mandāra at the churning of the ocean. (see Sesa)

VASUVESA. A name of Karna.

VĀTA. 'Wind.' Generally the same as Vāyu, but the name is sometimes combined in the Veda with that of Parjanya, and Parjanyavātā and Vāyu are then mentioned distinctively.

VĀTĀPI. Vātāpi and Ilvala, two rākṣasas, sons either of Hṛḍā or Vipracitti. They are mentioned in the Rāmāyana as dwelling in the Dandaka forest. Vātāpi assumed the form of a ram which was offered in sacrifice and afterwards eaten by brāhmanas. Ilvala then called upon him to come forth, and accordingly he tore his way out of the stomachs of the brāhmanas. He tried the same trick upon Agastya, but that austere sage ate and digested him.
Ilvala, as before, called his brother to come forth, and assaulted the sage, who told him that his brother would never return. Then Ilvala was burnt up by fire from the eyes of Agastya. The *Mahābhārata*’s story varies slightly

**VATA-VĀSIN.** ‘Dwelling in fig-trees’ (*vata*). *Yaksas*

**VATSA, VATSA-RĀJA.** King of Vatsa, the capital of which was Kauśāmbi. A title of the prince Udayana. There are many persons named Vatsa.

**VĀTSYĀYANA.** A sage who wrote upon erotic subjects, and was author of the *Kāma-sūtras* and *Nyāya-bhāsa*. He is also called Mallanāga.

**VĀYU.** ‘Air, wind.’ The god of the wind, Eolus. In the Vedas he is often associated with Indra, and rides in the same car with him, Indra being the charioteer. The chariot has a framework of gold which touches the sky, and is drawn by thousand horses. There are not many hymns addressed to him. According to the *Nirukta* there are three gods specially connected with each other. “Agni, whose place is on earth; Vāyu or Indra, whose place is in the air; and Sūrya, whose place is in the heaven.” In the hymn *Purusasūkta* Vāyu is said to have sprung from the breath of Purusa, and in another hymn he is called the son-in-law of Tvāstr. He is regent of the north-west quarter, where he dwells.

According to the *Viṣṇu Purāṇa* he is king of the *gandharvas*. The *Bhāgavata Parāṇa* relates that the sage Nārada incited the wind to break down the summit of mount Meru. He raised a terrible storm which lasted for a year, but Viṣṇu’s bird, Garuda shielded the mountain with his wings, and all the blasts of the wind-god were in vain. Nārada then told him to attack the mountain in Garuḍa’s absence. He did so, and breaking off the summit of the mountain, he hurled it into the sea, where it became the island of Laṅkā (Ceylon).

Vāyu is the reputed father of Bhima and of Hanumat, and he is said to have made the hundred daughters of King Kuśanābha crooked because they would not comply with his licentious desires, and this gave the name Kānya-kubja, ‘hump-backed damsel’, to their city.
Other names of Vāyu (wind) are Anila, Marut, Pavana, Vāta, Gandhavaha, 'bearer of perfumes'; Jalakāntāra, 'whose garden is water'; Sadāgata, Satataga, 'ever moving', &c

**VAYU PURĀNA.** "The Purāna in which Vayu has declared the laws of duty, in connection with the Śveta kalpa, and which comprises the mahātmva of Rudra, is the Vayu Purāna; it contains twenty-four thousand verses" No MS. containing this number of verses has yet been discovered, but there are indications of the work being imperfect. The Purāna is divided into four sections, the first beginning with the creation, and the last treating of the ages to come. It is devoted to the praise of Śiva, and is connected with the Śiva Purāna, for when one of them is given in a list of Purānas the other is omitted.

**VEDA.** Root, *vid*, 'know'. 'Divine knowledge.' The Vedas are the holy books which are the foundation of the Hindu religion. They consist of hymns written in an old form of Sanskrit and according to the most generally received opinion they were composed between 1500 and 1000 BC. But there is no direct evidence as to their age, and opinions about it vary considerably. Some scholars have thought that the oldest of the hymns may be carried back a thousand years farther. It seems likely that some of the hymns were composed before the arrival of the Āryan immigrants in India, and there is no doubt that the hymns vary greatly in age and spread over a very considerable period.

There are various statements as to the origin of the Vedas. One is that the hymns emanated like breath from Brahmā, the soul of the universe. It is agreed that they were revealed orally to the ṛṣis or sages whose names they bear; and, hence, the whole body of the Veda is known as Śruti, 'what was heard'.

The Vedas are now four in number: (1) Ṛg, (2) Yajur, (3) Śāma, (4) Atharva; but the Atharva is of comparatively modern origin. The other three are spoken of by Manu as the "three Vedas", and are said by him to have been "milked out as it were", from fire, air, and the sun. In reality the Ṛgveda is the Veda, the original work; for the Yajur and the Śāma are merely different arrangements of its hymns for special purposes.

Each Veda is divided into two parts, Mantra and Brāhmaṇa.
The *Mantra*, or ‘instrument of conveying thought’, consists of prayer and praise embodied in the metrical hymns. The *Brāhmaṇa*, a collective term for the treatises called *Brāhmaṇas*, is of later date than the *Mantra*. It is written in prose, and contains liturgical and ritualistic glosses, explanations, and applications of the hymns illustrated by numerous legends. To the *Brāhmaṇas* are added the Āraṇyakas and Upanisads, mystical treatises in prose and verse, which speculate upon the nature of spirit and of God, and exhibit a freedom of thought and speculation which was the beginning of Hindu philosophy. All the Vedic writings are classified in two great divisions, exoteric and esoteric: the *Karmakāṇḍa*, ‘department of works’, the ceremonial; and the *Jñānakāṇḍa*, ‘department of knowledge’. The hymns and prayers of the *Mantra* come under the first, the philosophical speculations of the *Brāhmaṇas*, and especially of the Upanisads, under the second division. All are alike Śrutī or revelation. (see *Brāhmaṇa*, *Upanisad*, &c.)

The *Mantra* or metrical portion is the most ancient, and the book or books in which the hymns are collected are called *Samhitās*. The *Rgveda* and the *Sāmaveda* have each one *Samhita*; the *Yajurveda* has two *Samhitās*.

As before stated, the *Rgveda* is the original Veda from which the *Yajur* and *Sāman* are almost exclusively derived. It consists of 1017 *sūktas* or hymns, or with eleven additional hymns called *Vālakhilyas* of an apocryphal character, 1028. These are arranged in eight *aṣṭakas*, ‘octaves’, or *khandas*, ‘sections’, which are again subdivided into as many *adhyāyas*, ‘chapters’, 2006 *vargas* or ‘classes’, 10,417 *ṛks* or ‘verses’, and 153,826 *padas* or ‘words’. There is another division, which runs on concurrently with this division, in ten *mandalas*, ‘circles’ or ‘classes’, and 85 *anuvākas* or ‘sections’. The total number of hymns is the same in both arrangements. It is a generally received opinion that the hymns of the tenth *mandala* are later in date than the others.

A few hymns of the *Rgveda*, more especially some of the later hymns in the tenth *mandala*, appear to contain some vague, hazy conception of one Supreme Being; but as a whole they are addressed directly to certain personifications of the powers of nature, which personifications were worshipped as deities having
those physical powers under their control. From these powers the Vedic poets invoked prosperity on themselves and their flocks; they extolled the prowess of these elemental powers in the struggles between light and darkness, warmth and cold, and they offered up joyous praise and thanksgiving for the fruits of the earth and personal protection. Chief among the deities so praised and worshipped were Agni, Indra, and Surya. More hymns are addressed to Agni (Ignis), 'fire', than to any other deity and chiefly in its sacrificial character, though it receives honour also for its domestic uses. Indra was honoured as the god of the atmosphere, who controlled the rains and the dew, so all-important to an agricultural people. Surya, 'the sun', was 'the source of heat', but he shared this honour with Agni, the sun being considered a celestial fire. Among the most ancient of the myths was that of Dyaus-pitar, 'heavenly father', the regent of the sky. Others were Aditi, 'the finite expanse'; Varuna (Olγανός), 'the investing sky', afterwards god of the waters; Usas (Οὐσά), 'the dawn', daughter of the sky; the two Aśvins, 'twin sons of the sun', ever young and handsome, and riding in a golden car as precursors of the dawn. Pṛthivī, 'the broad one', as the earth was called, received honour as the mother of all beings. There were also the Maruts or storm-gods, personifications of the wind, the especial foes of Vṛtra, the spirit of drought and ungenial weather, who was in constant conflict with Indra; Rudra, the howling, furious god, who ruled the tempest and the storm; Yama, the god of the dead and judge of departed spirits, also received his meed of reverence; last, though apparently not least in the estimation of the Āryan worshippers, was Soma, the personification of the fermented juice of the plant so named. This exhilarating liquid was alike acceptable to the gods and their worshippers, and many hymns are addressed to it as a deity.

To each hymn of the Rgveda there is prefixed the name of the ṛṣi to whom it was revealed, as Vasiṣṭha, Viśvāmitra, Bhraradvāja, and many others; and these sages are frequently spoken of as authors of the hymns bearing their names. It is quite unknown when the hymns were first committed to writing. They were transmitted orally from generation to generation, and continued to be so handed down even after they had been collected and
arranged by Kṛṣṇa Dvaipāyana, ‘the arranger’. The oral teaching of the Vedas produced what are called the sākhās or ‘schools’ of the Vedas. Different learned men, or bodies of men, became famous for their particular versions of the text, and taught these versions to their respective pupils. These different versions constitute the sākhās; they present, as might be expected, many verbal variations, but no very material discrepancies.

“The poetry of the Ṛgveda,” says Professor Cowell, “is remarkably deficient in that simplicity and natural pathos or sublimity which we naturally look for in the songs of an early period of civilisation. The language and style of most of the hymns is singularly artificial. . . . Occasionally we meet with fine outbursts of poetry, especially in the hymns addressed to the dawn, but these are never long sustained; and as a rule we find few grand similes or metaphors.” A similar opinion is expressed by Professor Williams, who finds them “to abound more in puerile ideas than in striking thoughts and lofty conceptions”.

The Yajur or second Veda is composed almost exclusively of hymns taken from the Ṛg, but it contains some prose passages which are new. Many of the hymns show considerable deviations from the original text of the Ṛg. These differences may perhaps be attributable either to an original difference of the traditional text or to modifications required by the ritualistic uses of the Yajur. The Yajurveda is the priests’ office-book, arranged in a liturgical form for the performance of sacrifices. As the manual of the priesthood, it became the great subject of study, and it has a great number of different sākhās or schools. It has two Samhitās, one called the Taittiriya Samhita, the other Vājasaneyī Samhita, commonly known as the Black and White Yajur. Of these, the former is the more ancient, and seems to have been known in the third century BC. These Samhitās contain upon the whole the same matter, but the arrangement is different. The White Yajur is the more orderly and systematic, and it contains some texts which are not in the Black.

The Samhīta of the Taittiriya or Black Yajur is arranged in 7 kāndas or books, 44 praśnas, or chapters, 651 anuvākas or section, and 2198 kaṇḍikās or pieces, “fifty words as a rule forming a kaṇḍikā”. The Samhīta of the Vājasaneyī or White
Yajur is in 40 adhyayas or chapters, 303 anuvakas, and 1975 kandikäs.

How the separation into two Samhitäs arose has not been ascertained. It probably originated in a schism led by the sage Yājñavalkya; but if it did not, it produced one, and the adherents of the two divisions were hostile to each other and quarrelled like men of different creeds. In later days a legend was invented to account for the division, which is thus given by the Vīsnu and Vāyu Purānas. The Yajurveda, in twenty-seven branches (sākhās) was taught by Vaiśampāyana to his disciple Yājñavalkyas. Vaiśampāyana had the misfortune to kill his sister's child by an accidental kick, and he then called upon his disciples to perform the appropriate expiatory penance. Yājñavalkya refused to join the "miserable inefficient brāhmanas", and a quarrel ensued. The teacher called upon the disciple to give up all that he had learnt from him; and the disciple, with the same quick temper, vomited forth the Yajur texts which he had acquired, and they fell upon the ground stained with blood. The other pupils were turned into partridges (Tittiri), and they picked up the disgorged texts; hence the part of the Veda which was thus acquired was called Taittirīya and Black. Yājñavalkya sorrowfully departed, and by the performance of severe penances induced the Sun to impart to him those Yajur texts which his master had not possessed. The Sun then assumed the form of a horse (Vājin), and communicated to him the desired texts. The priests of this portion of the Veda were called Vājins, while the Samhitā itself was called Vājasaneyi, and also White (or bright), because it was revealed by the sun. The statement that Yājñavalkya received this Veda from the sun is, however, earlier than the Purānas, for it is mentioned by the grammarian Kātyāyana. A more reasonable and intelligible explanation is, that Vājasaneyi is a patronymic of Yājñavalkya, the offspring of Vājsani, and that Taittirīya is derived from Tittiri, the name of a pupil of Yāska's. Weber, the man best acquainted with this Veda, says, "However absurd this legend (of the Purānas) may be, a certain amount of sense lurks beneath its surface. The Black Yajur is, in fact, a motley undigested jumble of different pieces; and I am myself more inclined to derive the name Taittirīya from the variegated partridge (Tittiri) than from
the ρσι Tittiri.” Goldstucker’s view is, that the “motely character of the Black Yajurveda arises from the circumstance that the distinction between the Mantra and Brāhmana portions is not so clearly established in it as in the other Vedas, hymns and matter properly belonging to the Brāhmaṇas being there intermixed. This defect is remedied in the White Yajurveda, and it points, therefore, to a period when the material of the old Yajur was brought into a system consonant with prevalent theories, literary and ritualistic.”

The Sāmaveda Samhitā is wholly metrical. It contains 1549 verses, only seventy-eight of which have not been traced to the Rgveda. The readings of the text in this Veda frequently differ, like those of the Yajur, from the text as found in the Rg, and Weber considers that the verses “occurring in the Sāma Samhitā generally stamp themselves as older and more original by the greater antiquity of their grammatical forms”. But this opinion is disputed. The verses of the Sāma have been selected and arranged for the purpose of being chanted at the sacrifices or offerings of the Soma. Many of the invocations are addressed to Soma, some to Agni, and some to Indra. The mantra or metrical part of the Sāma is poor in literary and historical interest, but its Brāhmaṇas and the other literature belonging to it are full and important.

There were different sets of priests for each of the three Vedas. Those whose duty it was to recite the Rgveda were called Hotṛs or Bāhvṛcas, and they were required to know the whole Veda. The priests of the Yajur, who muttered its formulas in a peculiar manner at sacrifices, were called Adhvaryus, and the chanters of the verses of the Sāman were called Udgāṭṛs.

The Atharvaveda, the fourth Veda, is of later origin than the others. This is acknowledged by the brāhmaṇas, and is proved by the internal evidence of the book itself. It is supposed to date from about the same period as the tenth mandala of the Rgveda, and as Manu speaks of only “the three Vedas”, the Atharva could hardly have been acknowledged in his time. Professor Whitney thinks its contents may be later than even the tenth mandala of the Rg, although these two “stand nearly connected in import and origin”. There are reasons for supposing it to have had its origin among the Saindhavas on the banks of the Indus. One-sixth of the
whole work is not metrical, "and about one-sixth (of the hymns) is also found among the hymns of the Rgveda, and mostly in the tenth book of the latter; the rest is peculiar to the Atharva". The number of the hymns is about 760, and of the verses about 6000. Professor Whitney, the editor of the Atharva, speaks of it thus: "As to the internal character of the Atharva hymns, it may be said of them, as of the tenth of the Rg, that they are productions of another and a later period, and the expressions of a different spirit from that of the earlier hymns in the other Vedas. In the latter, the gods are approached with reverential awe indeed, but with love and confidence also; a worship is paid them that exalts the offerer of it; the demons embraced under the general name rāksasa are objects of horror whom the gods ward off and destroy; the divinities of the Atharva are regarded rather with a kind of cringing fear, as powers whose wrath is to be deprecated and whose favour curried, for it knows a whole host of imps and hobgoblins, in ranks and classes, and addresses itself to them directly, offering them homage to induce them to abstain from doing harm. The mantra prayer, which in the older Veda is the instrument of devotion, is here rather the tool of superstition; it wrings from the unwilling hands of the gods the favours which of old their goodwill to men induced them to grant, or by simple magical power obtains the fulfilment of the utterer's wishes. The most prominent characteristic feature of the Atharva is the multitude of incantations which it contains; these are pronounced either by the person who is himself to be benefited, or more often by the sorcerer for him, and are directed to the procuring of the greatest variety of desirable ends; most frequently perhaps long life or recovery from grievous sickness is the object sought; then a talisman, such as a necklace, is sometimes given or in very numerous cases some plant endowed with marvellous virtues is to be the immediate external means of the cure; further, the attainment of wealth or power is aimed at, the downfall of enemies, success in love or in play, the removal of petty pests, and so on, even down to the growth of hair on a bald pate. There are hymns, too, in which a single rite or ceremony is taken up and exalted, somewhat in the same strain as the Soma in the Pāvamanyā hymns of the Rg. Others of a speculative mystical
character are not wanting; yet their number is not so great as
might naturally be expected, considering the development which
the Hindu religion received in the periods following that of the
primitive Veda. It seems in the main that the Atharva is of
popular rather than of priestly origin; that in making the transition
from the Vedic to modern times, it forms an intermediate step
rather to gross idolatries and superstitions of the ignorant mass
than to the sublimated Pantheism of the brahmanas.” Such is the
general character of the fourth Veda, but Max Muller has
translated a hymn in his *Ancient Sanskrit Literature*, of which
Professor Wilson said in the *Edinburgh Review*, “We know of no
passage in Vedic literature which approaches its simple sublimity.”
This hymn is addressed to Varuna, “the great one who rules over
these worlds, and beholds all as if he were close by; who sees all
that is within and beyond heaven and earth,” &c

This Veda is also called the brāhmaṇa Veda, “because it
claims to be the Veda for the chief sacrificial priest, the brāhmaṇa”. It has a *Brāhmaṇa* called Gopatha and many Upanisads. An
entirely new recension of this Veda has lately been found in
Kāśmir. It is in the hands of Professor Roth, and is believed to
show many important variations.

The whole of the *Ṛgveda*, with the commentary of Sāyana,
has been magnificently printed in six large quarto volumes under
the editorship of Max Müller, at the expense of the Government
of India. Editions of the text separately in the Samhitā and in the
*pada* forms have been published by him; also another edition with
the Samhitā and *pada* texts in opposite pages. There is also a
complete edition of the text in Roman characters by Aufrecht, and
a portion of the text was published by Roer in the *Bibliotheca
Indica*. Dr. Rosen published the first *astaka* of the text, with a
Latin translation, in 1838. Four volumes of Wilson’s incomplete
translation have appeared. There is a French translation by
Langlois, and Max Müller has printed a critical translation of
twelve hymns to the Maruts. There are other translations of
portions. Translations by Ludwig and by Grassmann have also
lately appeared. The text, with an English and Marāṭhī translation,
has appeared in monthly parts in Bombay.
The Samhita of the Black Yajurveda has been published by Roer and Cowell in the Bibliotheca Indica. The White has been printed by Weber, and another edition has been published in Calcutta.

Of the Sāma Samhitā, the text and a translation have been published by Dr. Stevenson. Benfey has also published the text with a German translation and a glossary; and an edition with the commentary of Sāyana has come out in the Bibliotheca Indica (vol. I).

The text of the Atharvaveda Samhitā has been printed by Roth and Whitney, and a part of it also by Aufrecht.

**VEDAMĀṬR.** 'Mother of the Vedas.' The Gāyatri.

**VEDĀNGAS.** (Veda + angas). 'Members of the Veda.' The Sadāngas or six subjects necessary to be studied for the reading, understanding, and proper sacrificial employment of the Vedas:

1. Śiksā. Phonetics or pronunciation, embracing accent quality, and euphony in general.
2. Chandas. Metre.
3. Vyākaraṇa: Grammar. Said to be represented by Pānini but rather by older grammars culminating in his great work.
4. Nirukta: Etymology or glossary, represented by the glossary of Yāska.
5. Jyotisa: Astronomy. Such knowledge of the heavenly bodies as was necessary for compiling a calendar fixing the days and hours suitable for the performance of Vedic sacrifice and ceremonies.
6. Kalpa: Ceremonial. Rules for applying the Vedas to the performance of sacrifices. These rules are generally written in the form of Sūtras or short aphorisms, and so they are known as the Kalpasūtras or Śrautasūtras.

**VEDĀNTA.** The orthodox school of philosophy. (see Darśana)

**VEDĀNTA-PARIBHĀṢĀ.** A modern textbook on the Vedānta philosophy.

**VEDĀNTA-SĀRA.** 'Essence of the Vedānta.' A short popular work on the Vedānta philosophy. It has been translated by Ballantyne, and also by Böhtlingk, Roer, and Frank.
VEDA-SUTRA. The aphorisms of Badarayana on the Vedanta philosophy. They are commonly called Brahmasutras, and a translation under that name by the Rev. K.M. Banerjea has been published in the Bibliotheca Indica. There is a French translation by Poley.

VEDARTHA-PRAKASA. 'Elucidation of the meaning on the Veda.' This is the name of Sāyaṇa's great commentary on the Rgveda. Also of a commentary on the Taittirīya Samhita by Madhavacārya.

VEDAVATI. The 'vocal daughter' of the rṣi Kuśadhvaja, son of Brhaspati. When Rāvana was passing through a forest in the Himalaya he met with Vedavati, a damsel of great beauty dressed in ascetic garb. He fell in love and tried to win her. She told him that gods and gandharva had sought to woo her, but her father would give her to no one but Viṣṇu, whom he desired for his son-in-law. Provoked at this resolution, Śambhu, king of the daityas, slew her father; but she remained firm to her father's wish, and practised austerities to gain Viṣṇu for her spouse. Nothing daunted, Rāvana urgently pressed his suit, and boasted that he was superior to Viṣṇu. He then touched her hair with the tip of his finger. This greatly incensed her, and she forthwith cut off her hair, and said she would enter into the fire before his eyes, adding, "since I have been insulted in the forest by thee who art wicked-hearted, I shall be born again for thy destruction". So she entered the blazing fire, and celestial flowers fell all around. It was she who was born again as Sitā, and was the moving cause of Rāvana's death, though Rāma was the agent — Muir's Texts, II.498, IV.458.

VEDA-VYASA. 'The arranger of the Vedas.' (see Vyāsa)

VEDODAYA. 'Source of the Veda.' An epithet of the sun as the source of the Śāmaveda.

VEGAVAT. 'Swift.' (1) A son of Kṛṣṇa. (2) A dānava who fought on the side of the Śālvās against Kṛṣṇa, and was killed by Śamba.

VENA. Son of Anga, and a descendant of Manu Svāyambhuva. When he became king he issued this proclamation: "Men must not sacrifice or give gifts or present oblations. Who else but myself is the enjoyer of sacrifices? I am for ever the lord of offerings." The sages remonstrated respectfully with him, but in vain; they
admonished him in stranger terms, but when nothing availed, they slew him with blades of consecrated grass. After his death the sages beheld clouds of dust, and on inquiry found that they arose from bands of men who had taken to plundering because the country was left without a king. As Vena was childless, the sages, after consultation, rubbed the thigh for, according to the Harivamsa, the right arm of the dead king to produce a son. From it there came forth "a man like a charred log, with flat face, and extremely short". The sages told him to sit down (Nisada). He did so, and thus became a Nisada, from whom, "sprang the Nisadas dwelling in the Vindhya mountains, distinguished by their wicked deeds". The brahmanas then rubbed the right hand of Vena, and from it "sprang the majestic Prthu, Vena’s son, resplendent in body, glowing like the manifested Agni". The above is the story as told, with little variation, in the Mahabharata, the Visnu and Bhagavata Puranas, and the Harivamsa. The Padma Purana says that Vena began his reign well, but fell into the Jaina heresy. For this the sages pummelled him until the first of the Nisāda came forth from his thigh and Prthu from his right arm. Being freed from sin by the birth of the Nisāda, he retired to a hermitage on the Narmada, where he engaged in penance. Visnu was thus conciliated, and granted him the boon of becoming one with himself. (see Prthi)

VENI-SAMHĀRA. 'The binding of the braid.' A drama by Bhatta Nārāyana. The plot is taken from the Mahabharata. Draupadi, the wife of the Pandu princes, was dragged by the hair of her head into the hall of the Kauravas by Duhsasana, and she vowed that it should remain dishevelled until the insult was avenged. After the death of the Kauravas she again braided her hair. Wilson has given an analysis of the drama. There are several editions of the text.

VENKATA, VENKATĀDRI. A hill which was a seat of the worship of Viṣṇu. It is the modern Tripati.

VETĀLA. A ghost or goblin; a sprite who haunts cemeteries and animates dead bodies.

VETĀLA-PANČHAVIMṢATI. The twenty-five stories of the Vetāla. It is the Baitāl Pasīrī of Hindustānī, and has been translated into
all the languages of India. The work is ascribed to an author named Jambaladatta.

**VETRAVATI.** The river Betvā, which rises in the Vindhyas and falls into the Jumnā below Kalpi.

**VIBHĀNDĀKA.** Son of Kaśyapa. An ascetic who retired from the world and lived in the forest with his infant son Ṛṣyaśṛṅga (q.v.). A sage of this name is sometimes classed among the great ṛṣis.

**VIBHĪṢANA.** 'Terrible.' A younger brother of Rāvana. He, like his brother, propitiated Brahmā, and obtained a boon. His was that he should never commit an unworthy action even in the greatest extremity. He was virtuous, and opposed to the practices of the rākṣasas. This led to a quarrel between him and Rāvana, who kicked him from his seat. He flew off to Kailāsa, and under the advice of Śiva he went and allied himself with Rāmacandra, who received and embraced him as a friend. After the defeat and death of Rāvana he was raised by Rāma to the throne of Lankā.

**VICITRAVĪRYA.** Name of a king. (see Mahābhārata)

**VIDAGDHA-MĀDHAVA.** A drama in seven acts by Rūpa on the loves of Kṛṣṇa and Rādhā, written in AD 1533. "It is weak as a drama, and its literary merits are small."

**VIDARBHA.** Berar, and probably including with it the adjoining district of Beder, which name is apparently a corruption of Vidarbha. The capital was Kūndinapura, the modern "Kundapur", about forty miles east of Amarāvatī.

**VIDDHAŚĀLABHAṆJIKA.** 'The statue.' A comedy of domestic intrigue by Rājaśekhara. It was probably written earlier than the tenth century.

**VIDEHA.** An ancient country, of which the capital was Mithilā. It corresponds with the modern Tirhut or North Bihar.

**VIDHĀṬR.** 'Creator.' A name of Brahmā, of Viṣṇu, and of Viśvakārmā.

**VIDURA.** A son of Vyāsa by a śudra slave girl, who took the place of his consort. Vidura was called Kṣattrī, a term ordinarily applied to the child of a śudra father and brāhmaṇa mother. He enjoyed the character of the "wisest of the wise", and gave good...
advice to both Kauravas and Pândavas, but in the war he sided with the latter. (see Mahâbhârata)

VIDûRA. A mountain in Ceylon, probably Adam’s Peak

VIDVAN-MODA-TARANGINÎ. ‘Fountain of pleasure to the learned.’ A philosophical work by Râmadeva, translated into English by Raja Kåli Krśna.

VIDYÄDHARA (mas.), VIDYÄDHARI (fem). ‘Possessors of knowledge.’ A class of inferior deities inhabiting the regions between the earth and sky, and generally of benevolent disposition. They are attendants upon Indra, but they have chiefs and kings of their own, and are represented as intermarrying and having much intercourse with men. They are also called Kâmarupin, ‘taking shapes at will’; Khecara and Nabhascara, ‘moving in the air’; Priyamvāda, ‘sweet-spoken’.

VIDYÄRANYA, VIDYÄRANYASVÄMI. ‘Forest of learning.’ A title of Mâdhavacârya, as patron of the city of Vidyânagara, afterwards altered to Vijayanagara, the capital of the last great Hindu dynasty of the Dakhin

VIJAGANITA. A work on algebra, translated by Colebrooke and by Strachey. It is a chapter of the work called Saddhánta-siromâni, written by Bhâskarâcârya. There are several editions of the text.

VIJAYANAGARA. The capital of the last great Hindu dynasty of the south. It was originally called Vidyânagara, ‘city of learning’, after the great scholar and minister Mâdhavacârya, entitled Vidyâranya, ‘forest of learning’. But in the days of its glory the Vidyâ was altered to Vijaya, ‘victory’.

VIJNÄNESVARA. Author of the law-book called Mitâkśarâ.

VIKARNA. A son of Dhârtarâṣṭra.

VIKRAMLÂDITYA. A celebrated Hindu king who reigned at Ujjayini. He is said to have been the son of a king named Gardabhila. His name has been given to the Samvat era, commencing 57 BC. He was a great patron of learning, and his court was made illustrious by the Nava-ratna, or nine gems of literature, who flourished there. He is a great hero of romance and many improbable stories are told of him. His real position is uncertain. He appears to have driven out the Sakas, and to have established his authority over
northern India. He is said to have fallen in battle with his rival Śalivāhana, king of the Dakhīn, who also has an era called Śaka dating from AD 78.

VIKRAMORVĀŚI. 'The hero and the nymph ' A celebrated drama by Kālidāsa, translated in Wilson's Hindu Theatre. There are many editions and translations (see Purūravas)

VIKUKŚI. A king of the solar race, who succeeded his father, Ikṣvāku. He received the name of Śaśāda, ‘hare-eater’ He was sent by his father to hunt and obtain flesh suitable for offerings. Being weary and hungry he ate a hare, and Vasīstha, the priest, declared that this act had defiled all the food, for what remained was but his leavings

VIMĀDA. In the Rgveda it is said the Aśvinś gave a bride to the youthful Vīmāda, and the commentator explains that Vīmāda had won his bride at a svayāṃvara, but was stopped on the way home by his unsuccessful competitors. The Aśvinś came to his succour, repulsed the assailants, placed the bride in their chariot, and carried her to the home of the prince.

VINATĀ. A daughter of Dakṣa, one of the wives of Kāśyapa, and mother of Garuḍa. According to the Bhāgavata Purāṇa she was the wife of Tārkṣyā or Garuḍa.

VINDA. Vinda and Anuvinda were joint kings of Avantī, and fought in the great war.

VINDHYA. The mountains which stretch across India, and divide what Manu calls the Madhyadesa or ‘middle land’, the land of the Hindus, from the south, that is, they divide Hindustan from the Dakhīn. The mountain is personified, and according to a legend he was jealous of the Himalaya, and called upon the sun to revolve round him as he did round Meru. When the sun refused the mountain began to raise its head to obstruct that luminary, and to tower above Himalaya and Meru. The gods invoked the aid of Agastya, the spiritual guide of Vindhyā. That sage called upon the mountain to bow down before him, and afford him an easy passage to and from the south. It obeyed, and Agastya passed over. But he never returned, and so the mountain remains in its humbled condition, far inferior to the Himalaya.
VINDHYĀVALĪ. The wife of Bali the asura

VINDHYA-VĀSINĪ. 'The dweller in the Vindhyas.' The wife of Śiva. (see Devī)

VIPĀŚ, VIPĀŚĀ. The river Byas, the Hyphasis or Ribasis of the classical writers. A legend relates that it obtained its name through the sage Vasistha, who wishing to commit suicide, bound his limbs with cords and threw himself into the water. The river, declining to drown him, cast him unbound (vipāśā) on its bank

VIPRACITTI. Son of Kasyapa and Danu. He is chief of the dānavas

VĪRABHADRA. A son or emanation of Śiva, created from his mouth, and having, according to the Vayu Purana, “a thousand heads, a thousand eyes, a thousand feet, wielding a thousand clubs, a thousand shafts; holding the shell, the discus, the mace, and bearing a blazing bow and battle-axe; fierce and terrific, shining with dreadful splendour, and decorated with the crescent moon; clothed in a tiger’s skin, dripping with blood, having a capacious stomach and a vast mouth armed with formidable tusks,” &c., &c. The object of his creation was to stop Dakṣa’s sacrifice, and harry away the gods and others who were attending. He is an especial object of worship in the Mahratta country, and there are sculptures of him in the caves of Elephanta and Ellora, where he is represented with eight hands.

VĪRACARITA. A book of tales by Ananta, which describes the feuds between the descendants of Vikramāditya and Śālivāhana.

VIRĀDHA. A horrible man-eating rāksasa, son of Kala and Satahrḍa. By penance he had obtained from Brahmā the boon of invulnerability. He is described as “being like a mountain peak, a man-eater, loud-voiced, hollow-eyed, large-mouthed, huge-bellied, horrible, rude, long, deformed, of dreadful aspect, wearing a tiger’s skin, dripping with fat, wetted with blood, terrific to all creatures, like death with open mouth, bearing three lions, four tigers, two wolves, ten deer, and the great head of an elephant with the tusks, and smeared with fat, on the point of an iron pike, shouting with a loud voice.” Rāma, with Lakṣmaṇa and Śitā, encountered him in the Dandaka forest, when he foully abused and taunted the brothers, and seized upon Śitā. The brothers
proved with their arrows that he was not invulnerable, but he caught them, threw them over his shoulders, and ran off with them as if they had been children. They broke both his arms, threw him down, beat him with their fists, and dashed him to the earth, but they could not kill him, so they dug a deep hole and buried him alive. After his burial there arose from the earth a beautiful person, who said that he was a gandharva who had been condemned by Kubera to assume the shape of a rāksasa, from which Rāma had enabled him to escape. He was also called Tumburu.

VIRĀJ. Manu thus describes Virāj: “Having divided his body into two parts, the lord (Brahmā) became with the half a male, and with the (other) half a female; and in her he created Virāj. Know that I (Manu), whom that male Virāj himself created, am the creator of all this world.” (see Manu) One passage in the Rgveda says, “From him (Purusa) sprang Virāj, and from Virāj (sprang) Puruṣa” (Muir’s Texts, V. 50, 369), like as Aditi is said to have sprung from Dakṣa, and Dakṣa from Aditi. Virāj, the male half of Brahmā, is supposed to typify all male creatures; and Śatarūpā, the female half, all female forms.

VIRA-MITRODAYA. A law-book by Mitramiśra, of authority in the Benares School. It is in the form of a commentary on the Mitāksāra. The text has been printed.

VIRĀṬA. A country in the vicinity of the modern Jaypur. The present town of Bairat is 105 miles south of Delhi. Its king was called Rājā of Virāṭa or Rājā Virāṭa. It was at his court that the Pāṇḍava princes and Draupadī lived in disguise. They rendered him great services against his enemies, and he fought on their side in the great war and was killed by Drona. (see Matsya)

VIROCANA. A dānava, son of Prahlāda, and father of Bali. He is also called Dṛśana. When the earth was milked, Virocana acted as the calf of the asuras. (see Pṛthi)

VIROPĀKṢA. ‘Deformed as to the eyes.’ A name of Śiva, who has three eyes. Also one of the Rudras. Also a dānava, son of Kaśyapa.

VIŚĀKHADATTĀ. Author of the drama Mudrārāksa. He is said to be of royal descent, but his family has not been identified.

VIŚĀLĀ. A name of the city Ujjayinī.
Visnu. Root, vis, 'to pervade' The second god of the Hindu triad In the Rgveda Visnu is not in the first rank of gods. He is a manifestation of the solar energy, and is described as striding through the seven regions of the universe in three steps, and enveloping all things with the dust (of his beams) These three steps are explained by commentators as denoting the three manifestations of light — fire, lightning, and the sun; or the three places of the sun — its rising, culmination, and setting. In the Veda he is occasionally associated with Indra. He has very little in common with the Visnu of later times, but he is called “the unconquerable preserver”, and this distinctly indicates the great preserving power which he afterwards became.

In the Brahmanas Visnu acquired new attributes, and is invested with legends unknown to the Vedas, but still very far distant from those of the Purānas. In Manu, the name is mentioned, but not as that of a great deity. In the Mahābhārata and in the Purānas he is the second member of the triad, the embodiment of the sattva guṇa, the quality of mercy and goodness, which displays itself as the preserving power, the self-existent, all-prevading spirit. As such, his votaries associate him with the watery element which spread everywhere before the creation of the world. In this character he is called Nārāyana, 'moving in the waters', and is represented pictorially in human form slumbering on the serpent Śesā and floating on the waters. This, too, is the position he assumes during the periods of temporary annihilation of the universe.

The worshippers of Viṣṇu recognise in him the supreme being from whom all things emanate. In the Mahābhārata and in the Purānas he is the Prajāpati (creator) and supreme god. As such, he has three avastha or conditions: (1) That of Brahmā, the active creator, who is represented as springing from a lotus which grew from Viṣṇu's navel while he was sleeping afloat upon the waters. (2) Viṣṇu himself, the preserver, in an avatāra or incarnate form, as in Kṛṣṇa. (3) Śiva or Rudra, the destructive power, who, according to a statement of the Mahābhārata, sprang from his forehead. But though the Mahābhārata generally allows Viṣṇu the supremacy, it does not do so invariably and exclusively. There are passages which uphold Śiva as the greatest of the gods, and
represent Visnu as paying him homage. The Saiva Puranas of course make Śiva supreme.

Visnu’s preserving and restoring power has been manifested to the world in a variety of forms called *avatāras*, literally ‘descents’, but more intelligibly ‘incarnations’, in which a portion of his divine essence was embodied in a human or supernatural form possessed of superhuman powers. All these *avatāras* became manifest for correcting some great evil or effecting some great good in the world. The *avatāras* are ten in number, but the *Bhāgavata Purāṇa* increases them to twenty-two, and adds that in reality they are innumerable. All the ten *avatāras* are honoured, but the seventh and eighth, Rāma and Kṛṣṇa, are honoured as great mortal heroes and receive worship as great gods. Kṛṣṇa is more especially looked upon as a full manifestation of Visnu, and as one with Visnu himself, and he is the object of a widely extended and very popular worship. (see *Avatāra*).

The holy river Ganges is said to spring from the feet of Visnu.

As preserver and restorer, Visnu is a very popular deity, and the worship paid to him is of a joyous character. He has a thousand names (*sahasranāma*), the repetition of which is a meritorious act of devotion. His wife is Lakṣmī or Śrī, the goddess of fortune, his heaven is Vaikuntha, and his vehicle is the bird Garuda. He is represented as a comely youth of a dark-blue colour, and dressed like an ancient king. He has four hands. One holds the Pañcājanya (q.v.), a *sāṅkha* or conch-shell; another the Sudarśana or Vajranābha, a *cakra* or quoit weapon; the third, a gadā or club called Kaumodaki; and the fourth, a *padma* or lotus. He has a bow called *sāṛnga*, and a sword called Nandaka. On his breast are the peculiar mark or curl called *śrīvatsa* and the jewel *kaustubha*, and on his wrist is the jewel *syamantaka*. He is sometimes represented seated on a lotus with Lakṣmī beside him, or reclining on a leaf of that plant. Sometimes he is portrayed reclining on the serpent Śeṣa, and at others as riding on his gigantic bird Garuda.

Of the thousand names of Visṇu the following are some of the most common: Acyuta, ‘unfallen, imperishable’; Ananta, ‘the ‘endless’; Anantaśayana, ‘who sleeps on the serpent Ananta’;

**VISNU.** Author of a Dharmasātra or law book

**VISNU PURĀNA.** This Purāna generally stands third in the lists, and is described as “that in which Parāśara, beginning with the events of the Varāha kalpa, expounds all duties, is called the Vaiṣṇava, and the learned know its extent to be 23,000 stanzas.” The actual number of stanzas does not amount to 7000, and there is no appearance of any part being wanting. The text is in print.

Wilson, the translator of this Purāna, says “Of the whole series of Purānas the Visnu most closely corresponds to the definition of a Pañcalaksana Purāna, or one which treats of five specified topics (Primary Creation, Secondary Creation, Genealogies of Gods and Patriarchs, Reigns of the Manus, History). It comprehends them all; and although it has infused a portion of extraneous and sectarial matter, it has done so with sobriety and judgement, and has not suffered the fervour of its religious zeal to transport it to very wide deviations from the prescribed path. The legendary tales which it has inserted are few, and are conveniently arranged, so that they do not distract the attention of the compiler from objects of more permanent interest and importance.” The whole work has been translated with numerous elucidatory notes by Wilson, and a second edition has been published with additional valuable notes by Dr. F. Hall.
Vismāpana

Vismāpana. ‘Astounding’ The aerial city of the gandharvas, which appears and disappears at intervals.

Visravas. Son of the Prajāpati Pulastya, or according to a statement of the Mahābhārata, a reproduction of half Pulastya himself. By a brāhmanī wife, daughter of the sage Bharadvāja, named Idavidā or Ilavidā, he had a son, Kubera, the god of wealth. By a rāksasi named Nikaśa or Kaikasi, daughter of Sumāli, he had three sons, Rāvana, Kumbhakarna, and Vibhīṣaṇa and a daughter named Śūrpanakhā. The Visnu Purāṇa substitutes Keśini for Nikaśa. The account given by the Mahābhārata is that Pulastya, being offended with Kubera for his adulation of Brahma, reproduced half of himself as Visravas, and Kubera to recover his favour gave him three rāksasi handmaids: Puspotkāti, the mother of Rāvana and Kumbhakarna; Mālini, the mother of Vibhīṣaṇa; and Rākā, the mother of Khara and Śūrpanakhā.

Visvadevas, Visve-devas. ‘All the gods.’ In the Vedas they form a class nine in number. All the deities of inferior order. They are addressed in the Veda as “preservers of men, bestowers of rewards”. In later times, a class of deities particularly interested in exequial offerings. The accounts of them are rather vague. They are generally said to be ten in number, but the lists vary, both as to the number and the names. The following is one list: (1) Vasu, (2) Satya, (3) Kratu, (4) Daksa, (5) Kāla, (6) Kāma, (7) Dhṛti, (8) Kuru, (9) Purūravas, (10) Mādravas. Two others are sometimes added, Rocaka or Locana and Dhuri or Dhvani. See Visnu Purāṇa, Hall’s edition, vol. III. pp. 178, 188, 189.

Visvakarma, Visvakarmā. ‘Omnificent.’ This name seems to have been originally an epithet of any powerful god, as of Indra and Śūrya, but in course of time it came to designate a personification of the creative power. In this character Visvakarmā was the great architect of the universe, and is described in two hymns of the Rgveda as the one “all-seeing god, who has on every side eyes, faces, arms and feet, who, when producing heaven and earth, blows them forth (or shapes them) with his arms and wings; the father, generator, disposer, who knows all worlds, gives the gods their names, and is beyond the comprehension of mortals”. In these hymns also he is said to sacrifice himself or to himself, and the Nirukta explains this by
a legend which represents that “Viśvakarmā, son of Bhuvana, first of all offered up all worlds in a Sarvamedha (general sacrifice), and ended by sacrificial himself”

In the Epic and Purānic periods Viśvakarmā is invested with the powers and offices of the Vedic Tvastṛ, and is sometimes so-called. He is not only the great architect, but the general artificer of the gods and maker of their weapons. It was he who made the Āgneyāstra or “fiery weapon”, and it was he who revealed the Sthāpatyaveda, or science of architecture and mechanics. The Mahābhārata describes him as “the lord of the arts, executor of a thousand handicrafts, the carpenter of the gods, the fashioner of all ornaments, the most eminent of artisans, who formed the celestial chariots of the deities, on whose craft men subsist, and whom, a great and immortal god, they continually worship.”

In the Rāmāyana, Viśvakarmā is represented as having built the city of Lankā for the rāksasa, and as having generated the ape Nala, who constructed Rāma’s bridge from the continent to Ceylon.

The Purānas make Viśvakarmā the son of Prabhāsa, the eighth Vasu, by his wife “the lovely virtuous Yogasiddhā”. His daughter Saṃjña was married to Sūrya, the sun; but as she was unable to endure his effulgence, Viśvakarmā placed the sun upon his lathe and cut away an eighth part of his brightness. The fragments fell to the earth, and from these Viśvakarmā formed “the discus of Viṣṇu, the trident of Śiva, the weapon of Kubera the god of wealth, the lance of Kārttikeya god of war, and the weapons of the other gods”. Viśvakarmā is also represented as having made the great image of Jagannātha.

In his creative capacity he is sometimes designated Prajāpati. He also has the appellations Kāru, ‘workman’; Taṅkṣaka, ‘woodcutter’; Devavardhika, ‘the builder of the gods’; Sudhanvan, ‘having a good bow’.

Viśvāmitra. A celebrated sage, who was born a kṣatriya, but by intense austerities raised himself to the brāhmaṇa caste, and became one of the seven great ṛṣis. According to the Rgveda he was son of a king named Kuṣika, a descendent of Kuśa, but later
Visvāmitra

authorities make him the son of Gāthin or Gādhi, king of Kanyakubja, and a descendant of Puru, so Visvāmitra is declared in the Harivamśa to be “at once a Paurava and a Kauśika” by lineage. According to some, Gādhi was of the Kuśika race, descended from Kuśika. Visvāmitra is called Gādhija and Gadhmanduna, “son of Gādhi.” The story of Visvāmitra’s birth, as told in the Visnu Purāṇa, is that Gādhi had a daughter named Satyavati, whom he gave in marriage to an old brahmana of the race of Bhṛgu named Ēci ka. The wife being a ksatriya, her husband was desirous that she might bear a son having the qualities of a brahmana, and he gave her a dish of food which he had prepared to effect this object. He also gave her mother a dish intended to make her conceive a son with the character of a warrior. At the instigation of the mother the dishes were exchanged, so the mother gave birth to Visvāmitra, the son of a ksatriya with the qualities of a brahmana; and Satyavati bore Jamadagni, the father of Parasurama, the warrior brahmana and destroyer of the ksatriyas.

The most noteworthy and important feature in the legends of Visvāmitra is the active and enduring struggle between him and the brāhmaṇa rṣī Vasiṣṭha, a fact which is frequently alluded to in the Ṛgveda, and is supposed to typify the contentions between the brāhmaṇas and the ksatriyas for the superiority. Both these rṣis occupy a prominent position in the Ṛgveda, Visvāmitra being the rṣī of the hymns in the third mandala, which contains the celebrated verse Gāyatri, and Vasiṣṭha of those of the seventh. Each of them was at different times the purohita or family priest of King Sudās, a position of considerable importance and power, the possession of which stimulated if it did not cause their rivalry. The two sages cursed each other, and carried their enmity into deeds of violence. Visvāmitra’s hundred sons are represented as having been eaten or burnt up by the breath of Vasiṣṭha. On the other hand, the hundred sons of Vasiṣṭha were, according to he legend, eaten up by king Kalmāspāda, into whom a man-eating rāksasa had entered under the influence of Visvāmitra, or, according to another legend, they were reduced to ashes by Visvāmitra’s curse “and reborn as degraded outcasts for seven hundred births”. The Aitareya Brāhmaṇa states that Visvāmitra had a hundred sons, but that when he adopted his nephew Śunah-
śephas he proposed to make him the eldest of his sons. Fifty of them assented, and then Viśvāmitra blessed that they should “abound in cattle and sons”; the other and elder fifty dissented, and then he cursed “that their progeny should possess the furthest ends (of the country),” and from them have descended many of the border tribes and most of the dasyus. The Mahābhārata has a legend of Viśvāmitra having commanded the river Sarasvati to bring his rival Vasiṣṭha that he might kill him, and of having turned it into blood when it flowed in another direction and carried Vasiṣṭha out of his reach.

Viśvāmitra’s relationship to Jamadagni naturally places him in a prominent position in the Rāmāyana. Here the old animosity between him and Vasiṣṭha again appears. He as a king paid visit to Vasiṣṭha’s hermitage, and was most hospitably entertained, but he wished to obtain Vasiṣṭha’s wondrous cow, the Kāmadhenu, which had furnished all the dainties of the feast. His offers were immense, but were all declined. The cow resisted and broke away when he attempted to take her by force, and when he battled for her, his armies were defeated by the hosts summoned up by the cow, and his “hundred sons were reduced to ashes in a moment by the blast of Vasiṣṭha’s mouth”. A long and fierce combat followed between Vasiṣṭha and Viśvāmitra, in which the latter was defeated; the ksatriya had to submit to the humiliation of acknowledging his inferiority to the brāhmaṇa, and he therefore resolved to work out his own elevation to the Brāhmaṇical order.

While he was engaged in austerities for accomplishing his object of becoming a brāhmaṇa he became connected with King Trisāṅku. This monarch was a descendant of King Ikṣvākū, and desired to perform a sacrifice in virtue of which he might ascend bodily to heaven. His priest, Vasiṣṭha, declared it to be impossible, and that priest’s hundred sons, on being applied to, refused to undertake what their father had declined. When the king told them that he would seek some other means of accomplishing his object, they condemned him to become a cāndāla. In this condition he had resort to Viśvāmitra, and he, taking pity on him, raised him to heaven in his bodily form, notwithstanding the opposition of the sons of Vasiṣṭha. The Harivaṃśa version of this story is different. Trisāṅku, also called Satyavrata, had attempted the
abduction of the young wife of a citizen. For this his father banished him, and condemned him to “the performance of a silent penance for twelve years”. During his exile there was a famine, and Triśanku succoured and supported the wife and family of Viśvāmitra, who were reduced to the direst extremity in that sage’s absence. Vasistha, the family priest, had done nothing to assuage the wrath of the aggrieved father, and this offended Triśanku. At the end of his penance, being in want of meat, he killed Vasistha’s wonder-working cow and partook of her flesh; for this act Vasistha gave him the name of Triśanku, ‘guilty of three sins’. Viśvāmitra was grateful for the assistance rendered by Triśanku and gave him the choice of a boon. He begged that he might ascend bodily to heaven. Viśvāmitra then installed Triśanku in his father’s kingdom, “and in spite of the resistance of the gods and of Vasistha he exalted the king alive to heaven”.

The Mahabharata and the Rāmāyana tell the story of Viśvāmitra’s amour with Menakā. His austerities had so alarmed the gods that Indra sent this apsaras to seduce Viśvāmitra “by the display of her charms and the exercise of all her allurements”. She succeeded, and the result was the birth of Sakuntalā. Viśvāmitra at length became ashamed of his passion, and “dismissing the nymph with gentle accents, he retired to the northern mountains, where he practised severe austerities for a thousand years”. He is said also to have had an amour with the nymph Rambhā.

The result of the struggle between Vasistha and Viśvāmitra is thus told in the Rāmāyana: “Vasistha, being propitiated by the gods, became reconciled to Viśvāmitra, and recognised his claim to all the prerogatives of a brāhmaṇa ṛṣi. . . . Viśvāmitra, too, having attained the Brāhmaṇical rank, paid all honour to Vasistha.”

The Rāmāyana gives many particulars of Viśvāmitra’s connection with Rāma. It was Viśvāmitra who prevailed upon King Daśaratha to send his son Rāma for the protection of the brāhmaṇas against the attacks of Rāvaṇa and his rakṣasas. He acted as his guru, and returned with Rāma to Ayodhyā, where the prince obtained the hand of Sītā.

In the Markandeya and other Purāṇas the story is told of
Viśvāmitra’s implacable prosecution of King Hariścandra (see Hariścandra), one result of which was that Vasistha and Viśvāmitra cursed each other so that they were turned into birds, and fought together most furiously till Brahmā put an end to the conflict, restored them to their natural forms, and compelled them to be reconciled.

**VIŚVA-RŪPA** ‘Wearing all forms, omnipresent, universal’; a title of Viṣṇu.

**VIŚVĀVASU.** A chief of the *gandharvas* in Indra’s heaven.

**VIŚVEŚVARA.** ‘Lord of all.’ A name of Śiva. The celebrated *linga* or emblem of Śiva at Benares. (see Linga)

**VĪTAHAVYA.** A king of the Haihayas. His sons attacked and slew all the family of Divodāsa, king of Kāśi. A son, named Pratardana (q.v.), was subsequently born to Divodāsa, and he attacked the Haihayas and compelled Vītahavya to fly to the sage Bhṛgu for protection. Pratardana pursued him, and demanded that he should be given up. Then “Vītahavya, by the mere word of Bhṛgu, became a brāhmaṇa, rṣi and an utterer of the Veda” (*Mahābhārata*). His son, Gṛtsamada, was a highly honoured rṣi, and author of several hymns in the *Ṛgveda*. He was the founder of the tribe of Haihayas called Vītahavyas.

**VITASTÄ.** The classic Hydaspes, the Behat of later days, and the modern Jhelam.

**VIVĀDA-BHANGĀRNAVA.** A code of Hindu law according to the Bengal school, composed by Jagannātha Tarkālankāra at the end of last century. It has been translated by Colebrooke, and is commonly known as *Colebrooke’s Digest*.

**VIVĀDA-CANDRA.** A law-book of the Benares school by Lakhimā Devī, a learned lady.

**VIVĀDA-CINTĀMANI.** A law-book of the Mithilā school by Vācaspati Miśra. The text has been printed.

**VIVĀDA-RATNĀKARA.** A law-book of the Benares school by Chandeśvara who lived about AD 1314.

**VIVĀDA-TĀNDAVA.** A law-book of the Benares school by Ratnākara.
Vivasvat

VIVASVAT. 'The bright one.' The sun (see Sūrya) used sometimes perhaps for the firmament.

VIVINDHAYA. A dānva killed in battle by Cārudesna, son of Kṛṣṇa (see Mahābhārata)

VOPA-DEVA. A grammarian of great repute, who lived about the thirteenth century AD at Devagiri, and wrote the Mugdhabodha

VRAJA. A pastoral district about Ágrā and Mathura, where Kṛṣṇa passed his boyhood with the cowherds

VRĀTYA. ‘Persons whom the twice-born beget on women of their own classes, but who omit the prescribed rites and have abandoned the Gāyatri, are to be designated as Vrātyas.’ - Manu.

VRDDHA. ‘Old.’ An epithet frequently found prefixed to the books of ancient writers, and evidently implying that there are one or more versions or recensions — as Vṛddha Manu, Vṛddha Harita (see Dharmaśāstra)

VRHAT-KATHĀ. ‘Great story’ A large collection of tales from which the Kathā-sarit-sāgara was drawn. There is a critical examination of this work by Dr. Buhler in the Indian Antiquary, vol. I.

VRHAT-SAMHITĀ. The astronomical work of Varahamihira.

VRHAN NĀRADĪYA PURĀNA. An Upapurana. (see Purana).

VRHASPATI. (See Bṛhaspati)

VRKODARA. ‘Wolf belly.’ An epithet of Bhima.

VRNDĀvana. A wood in the district of Mathura where Kṛṣṇa passed his youth, under the name of Gopāla, among the cowherds.

VṛŚṇI. A descendant of Yadu, and the ancestor from whom Kṛṣṇa got the name Vārṣneya.

VṛŚNIS, VṛŚNAYAS. The descendants of Vṛśṇi, son of Madhu, whose ancestor was the eldest son of Yadu. Kṛṣṇa belonged to this branch of the Lunar race.

VṛTRA. In the Vedas he is the demon of drought and ungenial weather, with whom Indra, the god of the firmament, is constantly at war, and whom he is constantly overpowering and releasing the rain. Sometimes called Vṛtrāsura.
**VṛTRA-HAN.** The slayer of Vṛtra. A title of Indra.

**VYĀDI.** An old grammarian and lexicographer, somewhat latter in time than Pānini. A story in the Vṛhatkathā represents him as contemporary with Vararuci.

**VYĀHTIS.** Three mystical words said by Manu to have been milked from the Vedas by Prajāpati — the word bhūr, from the Rgveda; the word bhuvah, from the Yajurveda, and the word svar, from the Sāmaveda (Manu, II.76). The Śatapata Brāhmaṇa defines them as “three luminous essences” which Prajāpati produced from the Vedas by heating them. “He uttered the word bhūr, which became this earth; bhuvah, which became this firmament; and the svar, which became that sky.” A fourth word, mahaṛ, is sometimes added, and is probably intended to represent the Atharvaaveda. (see Loka)

**VYĀKARANA.** 'Grammar.' One of the Vedāṅgas. The science of grammar has been carefully studied among the Hindus from very ancient times, and studied for its own sake as a science rather than as a means of acquiring or regulating language. The grammar of Pānini is the oldest of those known to survive, but Pānini refers to several grammarians preceded himself. One of them was named Śākatāyana, a portion of whose work is said to have been discovered lately.

**VYĀSA.** 'An arranger.' This title is common to many old authors and compilers, but it is especially applied to Veda-vyāsa the arranger of the Vedas, who, from the imperishable nature of his work, is so-called Śaśvatas, 'the immortal'. The name is given also to the compiler of the Mahābhārata, the founder of the Vedānta philosophy, and the arranger of the Purāṇas; all these persons being held to be identical with Veda-vyāsa. But this is impossible, and the attribution of all these works to one person has arisen either from a desire to heighten their antiquity and authority, or from the assumed identity of several different “arrangers”. Veda-vyāsa was the illegitimate son of the rṣi Parāśara and Satyavati, and the child, who was of a dark colour, was brought forth on an island (duipa) in the Yamunā. Being illegitimate he was called Kānīna, the 'bastard'; from his complexion he received the name Kṛṣṇa, and from his birthplace he was called Dvaipāyana. His
mother afterwards married King Śāntanu, by whom she had two sons. The elder was killed in battle, and the younger, named Vicitrāvīrya, died childless. Kṛṣṇa Dvaipāyana preferred a life of religious retirement, but in accordance with law and at his mother’s request, he took the two childless widows of her son, Vicitrāvīrya. By them he had two sons, Dvātarāstra and Pāndu, between whose descendants the great war of the Mahābhārata was fought.

The Purāṇas mention no less than twenty-eight Vyāsas, incarnations of Viṣṇu or Brahmā, who descended to the earth in different ages to arrange and promulgate the Vedas

**VYAVAHĀRA- CINTĀMANI.** A law-book of the Benares school by Vācaspati Miśra.

**VYAVAHĀRA-MAYÜKHA.** A law-book of the Mahratta school by Nilakaṅṭha Bhaṭṭa. Translated by Borrodaile.

**VYAVAHĀRA-TATVA.** A modern work on law according to the Bengal school by Raghunandana, who is also called Śmārtta-Bhaṭṭacārya.

**YĀDAVA.** A descendant of Yadu. The Yādavas were the celebrated race in which Kṛṣṇa was born. At the time of his birth they led a pastoral life, but under him they established a kingdom at Dvārakā in Gujarat. All the Yādavas who were present in that city after the death of Kṛṣṇa perished in it when it was submerged by the ocean. Some few were absent, and perpetuated the race, from which many princes and chiefs still claim their descent. The great Rājās of Vijayanagara asserted themselves as its representatives. The Viṣṇu Purāṇa says of this race, “Who shall enumerate the whole of the mighty men of the Yādava race, who were tens of ten thousands and hundreds of hundred thousands in number?”

**YADU.** Son of King Yayāti of the Lunar race, and founder of the line of the Yādavas in which Kṛṣṇa was born. He refused to bear the curse of decrepitude passed upon his father by the sage Sukra, and in consequence he incurred the paternal curse, “Your posterity shall not possess dominion.” Still he received from his father the southern districts of his kingdom, and his posterity prospered.
YAJNA. 'Sacrifice 'Sacrifice personified in the Purāṇas as son of Ruci and husband of Daksīṇā. He had the head of a deer, and was killed by Virabhadra at Daksā's sacrifice. According to the Harivamśa he was raised to the planetary sphere by Brahmā, and made into the constellation Mṛgaśīras (deer-head).

YAJÑADATTA-BADHA. 'The death of Yajñadatta.' An episode of the Rāmāyana. It has been translated into French by Chézy.

YAJÑA-PARIBHĀṢĀ. A sūtra work by Āpastambha.

YAJÑASENA. A name of Drupada.

YAJÑAVALKYA. A celebrated sage, to whom is attributed the White Yajurveda, the Śatapatha Brāhmaṇa, the Brhadāraranyaka, and the code of law called Yajñavalkya-smṛti. He lived before the grammarian Kātyāyana, and was probably later than Manu; at any rate, the code bearing his name is posterior to that of Manu. He was a disciple of Bāskali, and more particularly of Vaiśampāyana. The Mahābhārata makes him present at the rājasūya sacrifice performed by Yushiṣṭhira; and according to the Śatapatha Brāhmaṇa he flourished at the court of Janaka, king of Videha and father of Sītā. Janaka had long contentions with the brāhmaṇas, in which he was supported, and probably prompted, by Yajñavalkya. This sage was a dissenter from the religious teaching and practices of his time, and is represented as contending with the silencing brāhmaṇas at the court of his patron. A brāhmaṇa named Vidagdha Śākalya was his especial adversary, but he vanquished him and cursed him, so that “his head dropped off, and his bones were stolen by robbers”. Yajñavalkya also is represented as inculcating the duty and necessity of religious retirement and meditation, so he is considered as having been the originator of the Yoga doctrine, and to have helped in preparing the world for the preaching of Buddha. He had two wives, Maitreyī and Kātyāyanī, and he instructed the former in his philosophical doctrine. Max Müller quotes a dialogue between
them from the *Satapatha Brähmana* (*Ancient Sanskrit Literature*, p. 22), in which the sage sets forth his views.

The White *Yajurveda* originated in a schism, of which Yājñavalkya was a leader, if not the author. He was the originator and compiler of this Veda, and according to some it was called *Vājasaneyi Samhitā*, from his surname Vājasaneyā (*see Veda*).

What share Yājñavalkya had in the production of the *Satapatha Brähmana* and *Brhadāranyaka* is very doubtful. Some part of them may, perhaps, have sprung directly from him, and they were probably compiled under his superintendence; but it may be, as some think, that they are so-called because they treat of him and embody his teaching. One portion of the *Brhadāranyaka*, called the *Yājñavalkiya Kāndu*, cannot have been his composition, for it is devoted to his glorification and honour, and was probably written after his death.

The Smṛti, or code of law which bears the name of Yājñavalkya, is posterior to that of Manu, and is more precise and stringent in its provisions. Its authority is inferior only to that of Manu, and as explained and developed by the celebrated commentary *Mitāksarā*, it is in force all over India except in Bengal proper, but even there the original textbook is received. The second century AD has been named as the earliest date of this work. Like Manu, it has two recensions, the Brhad and Vṛddha, perhaps more. The text has been printed in Calcutta, and has been translated into German by Stenzler and into English by Roer and Montriou.

**YAJUR or YAJUŚ.** The second Veda. (*see Veda*)

**YAKAŚAS.** A class of supernatural beings attendant on Kubera, the god of wealth. Authorities differ as to their origin. They have no very special attributes, but they are generally considered as inoffensive, and so are called Punyajanas, 'good people', but they occasionally appear as imps of evil. It is a yakṣa in whose mouth Kālidāsa placed his poem *Meghadūta* (cloud messenger).

**YAKŠA-LOKA.** (*see Loka*)

**YAKŚI, YAKŚINI.** (1) A female yakṣa. (2) Wife of Kubera. (3) A female demon or imp attendant on Durgā.
YAMA. ‘Restraint’ Pluto, Minos In the Vedas Yama is god of the dead, with whom the spirits of the departed dwell. He was the son of Vivasvat (the Sun), and had a twin-sister named Yami or Yamunā. These are by some looked upon as the first human pair, the originators of the race; and there is a remarkable hymn, in the form of a dialogue, in which the female urges their cohabitation for the purpose of perpetuating the species. Another hymn says that Yama “was the first of men that died, and the first that departed to the (celestial) world.” He it was who found out the way to the home which cannot be taken away: “Those who are now born (follow) by their own path to the place whither our ancient fathers have departed.” “But, says Dr. Muir, “Yama is nowhere represented in the Rgveda as having anything to do with the punishment of the wicked “So far as is yet known, “the hymns of that Veda contain no prominent mention of any such penal retribution Yama is still to some extent an object of terror. He is represented as having two insatiable dogs with four eyes and wide nostrils, which guard the road to his abode, and which the departed are advised to hurry past with all possible speed. These dogs are said to wander about among men as his messengers, no doubt for the purpose of summoning them to their master, who is in another place identified with death, and is described as sending a bird as the herald of doom.”

In the epic poems Yama is the son of the Sun by Samjñā (conscience), and brother of Vaivasvata (Manu). Mythologically he was the father of Yudhishthira. He is the god of departed spirits and judge of the dead. A soul when it quits its mortal form repairs to his abode in the lower regions; there the recorder Citragupta reads out his account from the great register called Agrasandhānī, and a just sentence follows, when the soul either ascends to the abodes of the pitṛs (manes), or is sent to one of the twenty-one hells according to its guilt, or it is born again on earth in another form. Yama is regent of the south quarter, and as such is called Daksināśāpati. He is represented as of a green colour and clothed with red. He rides upon a buffalo, and is armed with a ponderous mace and a noose to secure his victims.

In the Purāṇas a legend is told of Yama having shifted his foot to kick Chāyā, the handmaid of his father. She cursed him to
have his leg affected with sores and worms, but his father gave him a cock which picked off the worms and cured the discharge. Through this incident he is called Śīnnapāda, ‘shrivelled foot’

Yama had several wives, as Hemamālā, Suśilā, and Vijayā. He dwells in the lower world, in his city Yamapura. There, in his palace called Kālicī, he sits upon his throne of judgement, Vicārabhū. He is assisted by his recorder and councillor, Chitragupta, and waited upon by his two chief attendants and custodians, Chanda or Mahāchanda, and Kālapurusa. His messengers, yamadūtas, bring in the souls of the dead, and the door of his judgement-hall is kept by his porter, Vaidhyata.

Yama has many names descriptive of his office. He is Mṛtyu, Kāla, and Antaka, ‘death’; Kṛtānta, ‘the finisher’; Śamana, the settler; Dandi or Danḍadhara, ‘the rod-bearer’; Bhīmaśāsana, ‘of terrible decrees’; Pāśi, ‘the noose-carrier’; Pitṛpati, ‘lord of the manes’; Pretarāja, ‘king of the ghosts’; Śrāddhadeva, ‘god of the exequial offerings’, and especially Dharmarāja, ‘king of justice’. He is Audumbara, from Udumbara, the fig-tree, and from his parentage he is Vaivasvata. There is a Dharmasastra which bears the name of Yama.

YAMA-VAIVASVATA. Yama as son of Vivasvat.

YAMI. The goddess of the Yamunā river. Sister of Yama (q.v.).

YAMUNĀ. The river Jumnā, which rises in a mountain called Kalinda (Sun). The river Yamunā is personified as the daughter of the Sun by his wife Saṁjñā. So she was sister of Yama. Balarāma, in a state of inebriety, called upon her to come to him that he might bathe, and as she did not heed, he, in a great rage, seized his ploughshare-weapon, dragged her to him and compelled her to follow him whithersoever he wandered through the wood. The river then assumed a human form and besought his forgiveness, but it was some time before she could appease him. Wilson thinks that “the legend probably alludes to the construction of canals from the Jumnā for the purposes of irrigation”. The river is also called Kālindī, from the place of its source, Sūryajā, from her father, and Triyāmā.

YĀSKA. The author of the Nirukta, the oldest known gloss upon the text of the Vedic hymns. Yāska lived before the time of Panini,
who refers to his work, but he was not the first author who wrote a *Nirukta*, as he himself refers to several predecessors (see Nirukta)

**YAŚODĀ.** Wife of the cowherd Nanda, and foster-mother of Kṛṣṇa.

**YĀTÜS, YĀTÜDHĀNAS.** Demons or evil spirits of various forms, as dogs, vultures, hoofed-animals, &c. In ancient times the Yātus or Yātudhānas were distinct from the rāksasas though associated with them, but in the epic poems and Purāṇas they are identified. Twelve Yātudhānas are named in the *Vāyu Purāṇa*, and they are said to have sprung from Kaśyapa and Surasā. They are associated with the dasyus, and are thought to be one of the native races which opposed the progress of the immigrant Āryans.

**YAVAKRĪ, YAVAKRĪTA.** ‘Bought with barley.’ Son of the sage Bharadvāja. He performed great penances in order to obtain a knowledge of the Vedas without study, and having obtained this and other boons from Indra, he became arrogant and treated other sages with disrespect. He made love to the wife of Parāvasu, son of his father’s friend, Raibhya. That sage in his anger performed a sacrifice which brought into being a fearful rāksasa who killed Yavakrīta at his father’s chapel. Bharadvāja, in grief for his son, burnt himself upon the funeral pile. Before his death he cursed Parāvasu to be the death of his father, Raibhya, and the son killed his father in mistake for an antelope. All three were restored to life by the gods in recompense of the great devotions of Arvāvasu, the other son of Raibhya (q.v.).—*Mahābhārata*.

**YAVANAS.** Greeks, ‘Ἰωάννες’, the Yavans of the Hebrew. The term is found in Pāṇini, who speaks of the writing of the Yavanas. The Purāṇas represent them to be descendants of Turvasu, but they are always associated with the tribes of the north-west frontier, and there can be no doubt that the Macedonian or Bactrian Greeks are the people most usually intended by the term. In the Bactrian Pāli inscription of King Priyadārśi the word is contracted to Yona, and the term Yonarāja “is associated with the name of Antiochus, probably Antiochus the Great, the ally of the Indian prince Sophagasenas, about 210 BC.” The Purāṇas characterise them as “wise and eminently brave”. They were among the races
conquered by King Sagara, and "he made them shave their heads entirely". In a later age they were encountered on the Indus by Puspamitra, a Mauryan general, who dethroned his master and took the throne. In modern times the term has been applied to the Muhammadans.

**YAYĀTI.** The fifth king of the Lunar race, and son of Nahusa. He had two wives, Devayānī and Sarmistha, from the former of whom was born Yadu, and from the latter Puru, the respective founders of the two great lines of Yādavas and Pauravas. In all he had five sons, the other three being Druhyu, Turvasu, and Anu.

He was a man of amorous disposition, and his infidelity to Devayānī brought upon him the curse of old age and infirmity from her father, Śukra. This curse Śukra consented to transfer to any one of his sons who would consent to bear it. All refused except Puru, who undertook to resign his youth in his father's favour. Yayāti, after a thousand years spent in sensual pleasures, renounced sensuality, restored his vigour to Puru, and made him his successor. This story of Puru's assuming Yayati's decrepitude is first told in the *Mahābhārata*. The above is the version of the *Viṣṇu Purāṇa*. In the *Padma* it is told in a different manner.

Yayāti was invited to heaven by Indra, who sent Mātali, his charioteer, to fetch his guest. On their way they held a philosophical discussion, which made such an impression on Yayāti that, when he returned to earth, he, by his virtuous administration, rendered all his subjects exempt from passion and decay. Yama complained that men no longer died, and so Indra sent Kāmadeva, god of love, and his daughter, Asrūvindumati, to excite a passion in the breast of Yayāti. He became enamoured, and in order to become a fit husband for his youthful charmer he made application to his sons for an exchange of their youth and his decrepitude. All refused but Puru, whose manly vigour his father assumed. After awhile the youthful bride, at the instigation of Indra, persuaded her husband to return to heaven, and he then restored to Puru his youth. The *Bhāgavata Purāṇa* and the *Harivamsa* tell the story, but with variations. According to the latter, Yayāti received from Indra a celestial car, by means of which he in six nights conquered the earth and subdued the gods themselves. This car descended to his successors, but was lost by Janamejaya through
the curse of the sage Gārgya. Yayāti, after restoring his youth to Puru, retired to the forest with his wife and gave himself up to mortification. Abstaining from food, he died and ascended to heaven. He and his five sons are all called rajarsis.

YAYĀTI-CARITRA. A drama in seven acts on the life of Yayāti. It is attributed to Rudradeva. The subject is Yayāti's intrigue with Sarmisthā.

YOGA. A school of philosophy. (see Darśana and Yājñavalkya)

YOGA-NIDRA. 'The sleep of meditation.' Personified delusion. The great illusory energy of Visnu and the illusory power manifested in Devī as Mahāmāyā, the great illusion.

YOGINI. A sorceress. The Yoginis are eight female demons attendant on Durgā. Their names are Mārjani, Karpūratilakā, Malayagandhinhī, Kaumudikā, Bherundā, Mātāli, Nāyaki, and Jayā or Šubhācāra; Sulaksanā, Sunandā.

YONI. The female organ. Alone, or in combination with the linga, it is an object of worship by the followers of the Saktis.

YUDHIŚTHIRA. The eldest of the five Pāṇdu princes, mythologically the son of Dharma, the god of justice. With the Hindus he is the favourite one of the five brothers, and is represented as a man of calm, passionless judgement, strict veracity, unswerving rectitude, and rigid justice. He was renowned as a ruler and director, but not as a warrior. Educated at the court of his uncle, Dhṛtarāstra, he received from the family preceptor, Drona, a military training, and was taught the use of the spear. When the time came for naming the Yuvarāja or heir-apparent to the realm of Hastināpura, the Mahārāja Dhṛtarāstra selected Yudhiśthira in preference to his own eldest son, Duryodhana. A long-standing jealousy between the Pāṇḍavas and Kaurava princes then broke forth openly. Duryodhana expostulated with his father, and the end was that the Pāṇḍavas went in honourable banishment to the city of Vārāṇavata. The jealousy of Duryodhana pursued them, and his emissaries laid a plot for burning the brothers in their dwelling house. Yudhiśthira's sagacity discovered the plot and Bhīma frustrated it. The bodies of a Bhil woman and her five sons were found in the ruins of the burnt house, and it was believed for a time that the Pāṇḍavas and their mother had perished. When
Draupadi had been won at the *svayamvara*, Yudhisthira, the eldest of the five brothers, was requested by his juniors to make her his wife, but he desired that she should become the wife of Arjuna, by whose prowess she had been won. Through the words of their mother, Kunti, and the decision of the sage Vyasa, the princess became the common wife of the five brothers. An arrangement was made that Draupadi should dwell in turn with the five brothers, passing two days in the separate house of each, and that under pain of exile for twelve years no one of the brothers but the master of the house should enter while Draupadi was staying in it. The arms of the family were kept in the house of Yudhisthira, and an alarm of robbery being raised, Arjuna rushed there to procure his weapons while Draupadi was present. He thus incurred the pain of exile, and departed, though Yudhisthira endeavoured to dissuade him by arguing that the elder brother of a fatherless family stood towards his juniors in the position of a father. After the return of the Pandavas from exile and their establishment at Indraprastha, the rule of Yudhisthira is described as having been most excellent and prosperous. The Rājā “ruled his country with great justice, protecting his subjects as his own sons, and subduing all his enemies round about, so that every man was without fear of war or disturbance, and gave his whole mind to the performance of every religious duty. And the Rājā had plenty of rain at the proper season, and all his subjects became rich; and the virtues of the Rājā were to be seen in the great increase of trade and merchandise, in the abundant harvests and the prolific cattle. Every subject of the Rājā was pious; there were no liars, no thieves, and no swindlers; and there were no droughts, no floods, no locusts, no conflagrations, no foreign invasions, and no parrots to eat the grain. The neighbouring Rājās, despairing of conquering Rājā Yudhisthira, were very desirous of securing his friendship. Meanwhile Yudhisthira, though he would never acquire wealth by unfair means, yet prospered so exceedingly that had he lavished his riches for a thousand years no diminution would ever have been perceived.” After the return of his brother Arjuna from exile, Yudhisthira determined to assert his supremacy by performing the *rājasūya* sacrifice, and this led to a war with
Jarāsandha, Rāja of Magadha, who declined to take part in it, and was in consequence defeated and killed. The dignity which Yudhiṣṭhira had gained by the performance of the sacrifice rekindled the jealousy of Duryodhana and the other Kauravas. They resolved to invite their cousins to gambling match, and to cheat Yudhiṣṭhira of his kingdom Yudhiṣṭhira was very unwilling to go, but could not refuse his uncle's invitation. Śakuni, maternal uncle of Duryodhana, was not only a skilful player but also a dexterous cheat. He challenged Yudhiṣṭhira to throw dice with him, and Yudhiṣṭhira, after stipulating for fair-play, began the game. He lost his all, his kingdom, his brothers, himself, and his wife, all of whom became slaves. When Draupadī was sent for as a slave and refused to come, Duḥṣāsana dragged her into the hall by the hair, and both he and Duryodhana grossly insulted her. Bhima was half mad with rage, but Yudhiṣṭhira's sense of right acknowledged that Draupadī was a slave, and he forbade Bhima and his brothers to interfere. When the old Mahārāja Dhrūtarāśtra was informed of what had passed, he came into the assembly, and declaring that his sons had acted wrongfully, he sent Draupadī and her husbands away, imploring them to forget what had passed. Duryodhana was very wroth, and induced the Mahārāja to allow another game to avoid war, the condition being that the losers should go into exile for thirteen years, and should remain concealed and undiscovered during the whole of the thirteenth year. The game was played, and loaded dice gave Śakūṇi the victory, so the Pāṇḍavas went again into exile. During that time they rendered a service to Duryodhana by rescuing him and his companions from a band of marauders who had made them prisoners. When Jayadratha, king of Sindhu, was foiled in his attempt to carry off Draupadī, the clemency of Yudhiṣṭhira led him to implore his brothers to spare their captive's life. As the thirteenth year of exile approached, in order to keep themselves concealed, the five brothers and Draupadī went to the country of Virāṭa and entered into the service of the Rāja. Yudhiṣṭhira's office was that of private companion and teacher of dice-playing to the king. Here Yudhiṣṭhira suffered his wife Draupadī to be insulted, and dissuaded his brothers from interfering, lest by so doing they should discover themselves. When the term of exile
was concluded, Yudhishthira sent an envoy to Hastināpura asking for a peaceful restoration to the Pāndavas of their former position. The negotiations failed, and Yudhishthira invited Kṛṣṇa to go as his representative to Hastināpura. Notwithstanding Yudhishthira’s longing for peace the war began, but even then Yudhishthira desired to withdraw, but was overruled by Kṛṣṇa.

Yudhishthira fought in the great battle, but did not distinguish himself as soldier. The version of the Mahābhārata given in Mr. Wheeler’s work makes him guilty of downright cowardice. At the instigation of Kṛṣṇa he compassed the death of Drona by conveying to that warrior false intelligence of the death of his son Aśvatthāman, and his character for veracity was used to warrant the truth of the representation. His conscience would not allow him to tell a downright lie, but it was reconciled to telling a lying truth in killing an elephant named Aśvatthāman, and informing the fond father that Aśvatthāman was dead. He retreated from a fight with Karna, and afterwards reproached Arjuna for not having supported him and Bhima. This so irritated Arjuna that he would have killed him on the spot had not Kṛṣṇa interposed. After the great battle was over Kṛṣṇa saluted him king, but he showed great disinclination to accept the dignity. His sorrow for those who had fallen was deep, especially for Karna, and he did what he could to console the bereaved Dhṛtarāṣṭra and Gandhari, as well as the many other sufferers. He was made king, and was raised to the throne with great pomp, he acting as ruler under the nominal supremacy of the old King Dhṛtarāṣṭra. There, after an interval, he asserted his universal supremacy by performing the great āśvamedha sacrifice. The death of Kṛṣṇa at Dvārakā and regrets for the past embittered the lives of the Pitādava:-; and they resolved to withdraw from the world. Yudhishthira appointed Parikṣit, grandson of Arjuna, to be his successor, and the five brothers departed with Draupadī to the Himālayas on their way to svarga. The story of this journey is told with great feeling in the closing verses of the Mahābhārata. (see Mahābhārata)

Yudhishthira had a son named Yaudheya by his wife Devikā; but the Viṣṇu Purāṇa makes the son’s name Devaka and the mother’s Yaudheyī.

YUGA. An age of the world. Each of these ages is preceded by a
period called its Sandhyā or twilight, and is followed by another period of equal length called Sandhyāmsa, ‘portion of twilight’, each being equal to one-tenth of the yuga. The yugas are four in number, and their duration is first computed by years of the gods:

1. *Kṛta Yuga*,
   - Sandhyā, 400
   - Sandhyāmsa, 400
   \[ \text{Total} = 4,800 \]

2. *Tretā Yuga*,
   - Sandhyā, 300
   - Sandhyāmsa, 300
   \[ \text{Total} = 3,600 \]

3. *Dvāpara Yuga*,
   - Sandhyā, 200
   - Sandhyāmsa, 200
   \[ \text{Total} = 2,400 \]

4. *Kali Yuga*
   - Sandhyā, 100
   - Sandhyāmsa, 100
   \[ \text{Total} = 1,200 \]

\[ \text{Total, } 12,000 \]

But a year of the gods is equal to 360 years of men, so

\[
\begin{align*}
4800 \times 360 & = 1,728,000 \\
3600 \times 360 & = 1,296,000 \\
2400 \times 360 & = 864,000 \\
1200 \times 360 & = 432,000 \\
\text{Total,} & = 4,320,000
\end{align*}
\]

years, forming the period called a *mahāyuga* or *manvantara*. Two thousand *mahāyugas* or 8,640,000,000 years make a *kalpa* or night and a day of Brahmā.

This elaborate and practically boundless system of chronology
Yuga was invented between the age of the Rgveda and that of the Mahābhārata. No traces of it are to be found in the hymns of the Rg, but it was fully established in the days of the great epic. In this work the four ages are described at length by Hanumāt, the learned monkey chief, and from that description the following account has been abridged:

The kṛta is the age in which righteousness is eternal, when duties did not languish nor people decline. No efforts were made by men, the fruit of the earth was obtained by their mere wish. There was no malice, weeping, pride, or deceit; no contention, no hatred, cruelty, fear, affliction, jealousy, or envy. The castes alike in their functions fulfilled their duties, were unceasingly devoted to one deity, and used one formula, one rule, and one rite. Though they had separate duties, they had but one Veda and practised one duty.

In the tretā yuga sacrifice commenced, righteousness decreased by one-fourth; men adhered to truth, and were devoted to a righteousness dependent on ceremonies. Sacrifices prevailed with holy acts and a variety of rites. Men acted with an object in view, seeking after reward for their rites and their gifts, and were no longer disposed to austerities and to liberality from a simple feeling of duty.

In the dvāpara yuga righteousness was diminished by a half. The Veda became fourfold. Some men studied four Vedas, others three, others two, others one, and some none at all. Ceremonies were celebrated in a great variety of ways. From the decline of goodness only few men adhered to truth. When men had fallen away from goodness, many diseases, desires, and calamities, caused by destiny, assailed them, by which they were severely afflicted and driven to practise austerities. Others desiring heavenly bliss offered sacrifices. Thus men declined through unrighteousness.

In the kaliyuga righteousness remained to the extent of one-fourth only. Practices enjoined by the Vedas, works of righteousness, and rites of sacrifice ceased. Calamities, diseases, fatigue, faults, such as anger, &c., distresses, hunger, and fear prevailed. As the ages revolve righteousness declines, and the
people also decline. When they decay their motives grow weak, and the general decline frustrates their aims. — Muir, I. 144

In the kṛta yuga the duration of life was four thousand years, in the tretā three thousand, in the dvāpara two thousand. In the kali yuga there is no fixed measure. Other passages of the Mahābhārata indicate “that the kṛta yuga was regarded as an age in which brāhmaṇas alone existed, and that ksatriyas only began to be born in the tretā”.

YUGANDHARA. A city in the Panjab. A people dwelling there and in the vicinity.

YUVANĀŚVA. A king of the Solar race, father of Māndhātṛ. A legend represents this son as being conceived by and born of his father

YUVARĀJA. ‘Young king ’ The heir apparent to a throne

YUYUDHĀNA. A name of Sātyaki

YUYUTSU. A son of Dhrūtarāṣṭra by a vaishya handmaid. On the eve of the great battle he left the side of the Kauravas and joined the Pāṇḍavas. When Yudhiṣṭhira retired from the world he established Yuyutsu in the kingdom of Indraprastha.
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