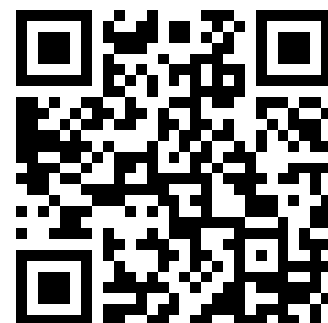

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THE TEN PRINCIPAL
Avatayas of the Hindus,

WITH
A SHORT HISTORY OF EACH INCARNATION AND DIRECTIONS
FOR THE REPRESENTATION

OF
THE MÚRTTIS AS TABLEAUX VIVANTS,

BY
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To

His Excellency the Right Hon'ble

EDWARD ROBERT LYTTON BULWER-LYTTON,
BARON LYTTON OF KNEBWORTH, G. M. S. I.,

&c., &c., &c., &c.,

Viceroy and Governor-General of India.

YOUR EXCELLENCY,

THE Anniversary of our "Year of Jubilee" has again returned. Three years ago the Gracious Message of our **EMPRESS-MOTHER** was received with gratitude and joy by the millions who rejoice under her benignant sway in India, and it was a grateful and pleasant duty for me to offer, year after year, my humble tribute of gratitude, loyalty and devotion to the NOBLE REPRESENTATIVE of my **MOST GRACIOUS SOVEREIGN**. I have accordingly again ventured to approach YOUR EXCELLENCY with this humble offering—another Memorial of the auspicious occasion when **HER MOST GRACIOUS MAJESTY** was pleased to assume the Imperial title, and to draw closer to her Indian children,—and respectfully beg, by kind permission, to dedicate it to YOUR EXCELLENCY.

May the Imperial diadem, which united India has respectfully placed on the sacred brows of her **EMPRESS**, shine there with untarnished lustre for years to come, is the heart-felt prayer that rises from this land, and from

YOUR EXCELLENCY'S

Most devoted and humble servant,

SOURINDRO MOHUN TAGORE.

CALCUTTA,

PATHURIAGHATTA, }

1st January 1880.

P R E F A C E .

IT gave me great gratification when I received the congratulations of friends and others on the success of the *tableaux vivants*, with which, not long ago, I had the honor of entertaining, for several evenings at my house and elsewhere, my friends and the public. These *tableaux* were quite novel to my countrymen, and it is to this, as well as to the selection of the subject, "The Six Principal Rágas," a subject, which at all times, transports the Indian votary of music into cloud-land, that I attribute the success of the undertaking. I am now assured that any effort to popularise such *tableaux*, to make them easy of exhibition on the native stage, would be adding another pleasant and not a little important branch to histrionic performances, now so much liked, and would, therefore, be encouraged. It is with this object that this work has been prepared, and I trust it will prove useful to my countrymen, and will show them that their love for the drama and dramatic performances has been inherited by them, and that our ancestors were past masters, not only as dramatic authors, but also in the management of the stage with its tens-of-thousand puzzling details.

The *tableaux* of the Six Principal Rágas, as I have said, met with decided success. Why should not *tableaux* of the Ten Principal Avatáras prove equally successful? There is no reason why they should not. Such exhibitions, in which everything is national and nothing borrowed,—the subject-matters of which are as familiar as household words to every native,—which every Bengali lady and child may see without disapproval, but which ought to be entirely

free from those objectionable elements which at present destroy the usefulness of the existing theatre companies,—such exhibitions, if properly and skilfully conducted, cannot fail to be popular in Bengal.

The appropriateness of the scenes connected with the Incarnations for *tableaux vivants*, is only a suggestion on my part. There are other subjects as interesting and appropriate, which can be had for the search by the lovers of the dramatic art. To elucidate the illustrations in this work, as also to make it complete, as regards the subject suggested, a short history of each Incarnation has been given. These histories are by no means complete or exhaustive. They cannot be otherwise than meagre, considering the circumscribed limits of this work, but they will be found interesting,—they can never cease to be so, as long as truly Indian hearts beat within us,—and they have been compiled from genuine sources, from the Purānas and the celebrated epics, among which may be mentioned the Rāmāyana, Mabābhārata, Padma Purāna, Bhabishya Purāna, Matsya Purāna, Kalki Purāna, Agni Purāna, Kālikā Purāna, Meru-tantra, S'rimat-bhāgabata, Bhagabat-gītā, Kās'ī-khanda, Tantra Sāra, Adhyātma Rāmāyana, Varāha Purāna, Kurmma Purāna, and other works. For the identification of ancient tribes and countries, as also generally, I am indebted to the works of Sir William Jones, H. H. Wilson, Max Müller, Garrett, Maurice, Goldstücker, Dowson, Griffiths, and others, who have rendered India and the world valuable service by their labors in the field of Indian literature and archæology.

PATHOORIAGHATTA, }
CALCUTTA, }
1st January 1880. }

SOURINDRO MOHUN TAGORE.

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-

विष्णुमूर्त्तिस्तु ।

—••••—
ध्यैः सदा सवितृमण्डलमध्यवत्ती
नारायणः सरसिजासनसन्निविष्टः ।
केयरवान् कनककुण्डलवान् किरीटी
हारो हिरण्यवपुर्धृतशङ्खचक्रः ॥

—••••—

THE TEN PRINCIPAL AVATÁRAS OF THE HINDUS.

THE VISHNU - MÚRTI



Lith. and Print. by Krishahury Das

DESIGNED & LITHOGRAPHED FOR D^r S.M. TAGORE.

The Ten Principal Avatāras of the Hindus.

M Ū R T T I .

ACCORDING to Sanskrit authorities, Drama (*Nāṭya*) is of two kinds—the *Mārga* and the *Deśī*. That form of dramatic entertainment which Brahmá* first learnt of Mahádeva and his consort Párvatí, and which he afterwards performed before them, goes by the name of *Mārga Nāṭya* ; that which is known on earth, and which is generally performed by mortals before kings and others, is designated *Deśī Nāṭya*. *Mūrtti* is one of the sixteen varieties of the latter. As it is intended that the present treatise should deal with this kind exclusively, it is unnecessary to mention the names of the fifteen other varieties, or to enter into a detailed description of them. This has already been done in another work entitled “The Eight Principal Rasas of the Hindus.”

Mūrtti, as has been defined elsewhere, is that species of dramatic performance in which celebrated historical characters are represented, without any expressive pantomimic gestures, and in which a *Sūtra-dhāra* is introduced, who explains the mute figures. This kind of dramatic entertainment somewhat resembles the *Tableaux Vivants*

* Brahmá, the Creator, Vishṇu, the Preserver, and Mahádeva, the Destroyer, compose the Trinity of the Hindus.

which occupy a prominent position among the drawing-room amusements of the people of England and of the Continent of Europe. It is proposed first to furnish the readers with an idea of the construction of the stage, the arrangement of the figures, and other matters connected with the exhibition of the *Tableaux Vivants*, and then to acquaint them with the mode adopted by the Sanskrit authorities for their general arrangement.

THE TABLEAUX VIVANTS.

THE exhibition of the *Tableaux Vivants* or living pictures, which are a combination of beauty, form and color, contributes not merely to the amusement of a social party, but, what is of much higher importance, inspires, in the minds both of the exhibitors and the spectators, feelings of poetry, and imparts a knowledge of composition and grouping. It fosters taste and judgment, and awakens their imitative faculties. The success of these popular entertainments depends chiefly on the correct understanding of the following points :—

1. THE STAGE.—That “distance lends enchantment to the view” is nowhere better shewn than in the exhibition of the *Tableau*. Not less than six feet should intervene between the stage and the spectators. In the absence of a large hall or gallery adapted for such entertainments, the folding-doors between two drawing-rooms should separate the spectators from the performers, the smaller room being

reserved for the latter. The platform should be raised at least three feet above the floor. The stage—when it is erected in a hall or gallery—should be raised nearly six feet from the floor, so that gentlemen sitting in the back seats, may have the same advantages as those in the front ones. When a temporary stage is improvised, there should be either curtains hung at the sides, or a screen with an opening in the centre in proportion to the size of the stage, and painted like a picture frame. A close black gauze or muslin should be put up between the performers and the spectators. When the exhibition takes place in a drawing-room, this piece of cloth should be nailed tightly across the opening of the folding-doors or arch. The color of the cloth hung over the high screen, placed at the back of the stage, must depend on the prevailing color of the objects exhibited, as, for instance, a light back-ground is required when the figures are dressed in black; but for most subjects, and specially where brilliant colors predominate, a black or dark-green cloth should be substituted; where a series of pictures is intended to be shown, sameness of color should be avoided, by changing it into drab or neutral-tinted drapery. The floor of the stage must always be covered with a dark cloth.

2. LIGHTS.—As foot-lights throw disagreeable shadows on the faces of the performers, and are calculated to mar the picturesque effects of the exhibition, they should, as a rule, be avoided. Where a cross light becomes absolutely necessary, it is desirable to place it

on one side of the stage, and the major part of it, high up. Four to six carriage-lamps, with their tin reflectors, will, if judiciously used, be found to throw ample light on the objects. Care should be taken to extinguish all lights in the spectators' room as soon as the drop-scene begins to rise. The lamps on the side of the stage should have shades of red or green, (formed of colored glass or tinted silver paper of the necessary color), placed over the glass of each, when a fire or a moon-light scene is required to be represented. Some place globes of colored liquid before the lamps, with the same view. A fire-scene can also be imitated by burning red-fire at the sides ; a pale moon-light, by green-fire, without the help of much light. A large *Tableau* consisting of several figures should have as much light as possible. In medium representations, the light and shade should be so adjusted as to show the principal and prominent figure in relief and to the best advantage. To produce a weird, ghastly effect, when ghost-scenes are required, a quantity of common salt should be mixed with spirits of wine in a metal pot, and set on a wire-frame over a spirit-lamp, which again should be shaded in some way. The other lamps should be put out altogether. The magic-lantern is also calculated to heighten the effects of a dream-land scenery or a ghostly spectacle. The effect of electric light—though this involves expense and the necessity of more space—is marvellous on human figures upon the stage.

3. CURTAIN.—The curtain should be made of dark calico, sufficiently thick, when down, to render the lights and figures

behind it invisible to the spectators. The persons employed in pulling it up, should be instructed to commence work simultaneously on receiving the signal which is generally given by the ringing of a bell, and they should always be ready at their posts, so that the figures may not have to stand in their proper attitudes, which will be necessarily constrained, for more than two or three minutes, which is considered fair time for the exhibition of one scene. There should be an interval of two or three minutes between the "Acts."

4. GROUPING.—This always includes the arrangement of dress. The success, or, we might say, the difficulty in the getting-up, of a *Tableau*, hinges mainly on the manner in which light and shade are made to fall on the different parts of a scene. To one acquainted with the harmony of colors, no directions are necessary on this point. But to those inexperienced young men of this country, who cannot have any scientific knowledge of the subject, and who cannot secure the services of an adept, a few hints will be useful. A plethora of brilliant colors should be avoided. Gaudy dresses should always be relieved by the intermixture of those having more sombre tints. The lightest and pale-colored costumes should, as a general rule, be in the back-ground. When it is intended to give prominence to one particular figure, it should be dressed in white, in the case of a woman; or in simple dark cloth of one uniform color, in that of a man. The tallest figures should also generally be in the back-ground, when they will show themselves to better advantage, and will, at the same time, make room for those who

are less tall ; but when a perspective is intended to be shown, (and this is possible only where there is large space at command), the process should be reversed. In that case, the color of the dresses should be paler and less vivid by degrees.

There should be three persons to direct, all the other assistants should be subordinate to them.

1st.—*The Stage Manager*, who should have the charge of all the details connected with the stage, the curtain, and the providing of the lights. His duty should be to ring a bell for assembling the *dramatis personæ*, and for the pulling up or letting down of the curtain. He should see that a programme of the exhibitions, in the order of their succession, is posted up in the dressing-rooms. He should give the signal for putting out the lights in the spectators' hall at the proper time, and he should supply each performer with a box to be kept in his own dressing-room, containing all the necessary articles for his use. The music should, to some extent, be under his direction ; but the selection of the tunes to be played during the performance or in the intervals, should be left to a person of experience and taste.

2nd.—*The Artist*, whose duty it should be to look after the arrangement of the groupings and the selection of the characters to be assumed by the players.

3rd.—*The Dresser and wardrobe Assistant*, who should make it a point to see that every one of the characters has been properly dressed according to the instructions of the Artist. He should also be provided with thread, tape, needles and other necessary adjuncts, to guard against accidents.

THE STAGE OF THE ARYANS.

ACCORDING to the authorities, the ceremony of laying the foundation of a stage should be attended with an invocation to the Deity and other rites. An auspicious day should be chosen for erecting the pillars of the stage. These pillars should be made either of gold, or of *Catechu*, jack, or red sandal-wood ; their tops should be hollow, and their bases, comparatively thick and smooth. The character of the play intended to be performed should regulate the dimensions of the stage. According to Dámodara Misra, the stage should be thirty feet wide. The upper portion should be boarded all round, and should have windows placed at intervals. The platform should be white-washed, and care should be taken that it does not retard the movement of "the light fantastic toe" by being made too slippery. The top-front of the stage should be ornamented with wooden figures, flags of different colors, wreaths of flowers, and other decorations. The western portion of it, which should occupy one-third of the whole space, should be set apart for the green-room.

THE DROP-SCENE.—The *Yabaniká*, or the drop, should be painted on a piece of fine thin cloth, and changed, like the scenes that are hung in the back-ground, with each act and its subdivisions. In the olden days, the two wings of every scene used to be removed by two handsome girls, who appeared on each occasion. The color of the drop was regulated by the nature of the sentiment (*rasa*) that prevailed in a play. For the sentiment of love (*Sringára*), the color was white ; for that of heroism (*Vira*), yellow ; for tenderness (*Karuná*), smoke-colored ; for wrath (*Raudra*), red ; for laughter (*Hásya*), parti-colored ; for terror (*Bhayánaka*), blue ; for disgust, (*Bibhatsa*), smoke-colored ; and for that of the wonderful (*Adbhuta*), black. According to certain authorities, the red color may be adopted on all occasions.

THE AUDIENCE.—The eastern portion of the theatre used to be set apart for the king and the paraphernalia attending on royalty. The Brahmins sat in front, the courtiers and little children on the south, the heralds and connoisseurs on the north, while the bodyguards and other retainers remained outside. The admission of heretics, the sick, the immoral, the inappreciating, the untidy, and unknown, armed men, &c., was strictly prohibited.

The Ten Principal Avatāras.

THE subjects of the *Tableaux Vivants* are, in England, chosen from history or popular stories other than Scriptural. But in the Continent, and especially in Germany, the people do not consider it sacrilegious to base their exhibitions on the Bible ; and several instances are known where the Virgin Mary with the Infant Jesus formed one of the principal items of the representations. In India, where the life and habits of the people are inseparably associated with religion and mythology, where the generality of them—men and women—do not like to waste their time in frivolous amusements unless they have something religious about them, and who would not see, hear or talk of, anything with more enthusiasm than the mythological beings that are the objects of their daily worship, who, from their very infancy, are partially, if not entirely, conversant with the accounts of their Deities, nothing would, perhaps, be more acceptable, and would afford them greater pleasure, than the representations of the ten principal *Avatāras*, based on the Purānas. Before proceeding further, the signification of the word *Avatāra* should be first explained. An *Avatāra*, etymologically speaking, signifies “one descended,” or “one who has come down,” and, in the popular acceptance of the term, an Incarnation of the Godhead. The object of the periodical Incarnations is thus explained in the *Bhagavat-gítá* by Vishṇu who visited this earth in the shape of

Krishna :—"Although I am not in my nature subject to birth and decay, and am the lord of all created beings, yet, having command over my nature, I am made evident by my own power ; and as often as there is a decline of virtue and an insurrection of vice and injustice in the world, I make myself evident ; and thus I appear, from age to age, for the preservation of the just, the destruction of the wicked, and the establishment of virtue." The object of the Incarnations can also be gathered from the following passage :—"Desiring the preservation of herds, and of Bráhmans, of genii, and of virtuous men, of the Vedas, of law, and of precious things, the Lord of the Universe assumes many bodily shapes ; but though he pervades, like the air, a variety of beings, yet he is himself unvaried, since he has no quality subject to change." For the accomplishment of the purposes noticed above, Vishnu is credited with the assumption of several shapes, of which the following ten are principally recognized : viz, (1) the *Matsya*, or the Fish *Avatára*, (2) the *Kúrmma*, or the Tortoise *Avatára*, (3) the *Varáha*, or the Boar *Avatára*, (4) the *Nri-sinha*, or the Man-lion *Avatára*, (5) the *Vámana*, or the Dwarf *Avatára*, (6) the *Parásu-ráma Avatára*, (7) the *Ráma Avatára*, (8) the *Balaráma Avatára*, (9) the *Buddha Avatára*, and (10) the *Kalki Avatára*. Of these, the first five Incarnations are purely mythological in their character, and are known to have taken place in the *Satya* Yuga* ;

* In order to know what a *Yuga* is, we must try to comprehend the *Kalpa*, of which it is but an infinitesimal portion. On this point human computation is indeed lost and rational conjecture absolutely overwhelmed. A *Kalpa* is a day of Brahmá, the Creator of the Universe ; and consists of 4,320,000,000 human years, calculated as follows :—

the next two, in the *Tretá Yuga*, and the eighth, in the *Dvápára Yuga*. The last three Incarnations were famed for valor, and performed heroic deeds; the ninth was a religious reformer; and the tenth has yet to come. The last two belong to the *Kali Yuga*, or the present age.

In the hazy mist of mythology, in which the accounts of the ten *Avatáras* are thickly enshrouded, there lie concealed deep and important theological and astronomical truths, which testify in unmistakable terms to the wonderful intellectual ingenuity and the strong imaginative powers of our ancient authors. But the exposition of these would be quite foreign to the purpose of this work.

The period of *Satya Yuga* (or the age of eternal righteousness) is computed at 4,800 divine years, which multiplied by 360, (a year of the gods being equal to 360 years of the mortals), gives us for the product, 1,728,000 human years.

Tretá Yuga (or the age in which righteousness decreased by one-fourth), comprised a period of 3,600 divine years, which multiplied by 360, gives 1,296,000 human years.

Dvápára Yuga (or the age in which righteousness was diminished by half), consisted of 2,400 divine or 864,000 human years.

Kali Yuga (or the age in which righteousness remained to the extent of one-fourth only), embraces a period of 1,200 divine or 432,000 human years. According to some writers, the present *Kali Yuga* commenced in 3102 B.C. The sum-total of the four *Yugas* is 4,320,000 human years, otherwise called a *Mahá Yuga*. In each *Kalpa* or day of Brahmá, 14 Manus reign, and in each reign of the Manus, seven *rishis*, certain deities, an Indra, and the kings and their sons are created and perish. Seventy-one systems of the four *Yugas* elapse during each *Manvantará*, (the period of a Manu's reign) and consequently nearly a thousand such systems coincide with the period of the 14 *Manvantarás*, or a day of Brahmá. In other words, 4,320,000 years,—the period comprised by each rotation of the four *Yugas*—multiplied by 1,000, gives us 4,320,000,000 years, which, as we have already stated, represent a day. At the close of this day, a night of equal duration follows, in which the whole of the world collapses, is turned into one vast ocean, wrapped up in hopeless chaos, and the Lord of all sleeps on the serpent *Sesha*, till the break of morn, when the Universe is created anew and the next day (*Kalpa*) follows.

I.

THE MATSYA AVATÁRA.

THE object of this Incarnation of Vishṇu was to preserve Satyavrata (afterwards known as Vaivasvata or the seventh Manu), from the universal deluge, and to restore the Vedas to Brahmá. At the close of a *Kalpa*, while Brahmá was asleep, and the whole universe had become one vast expanse of water, a demon was observed by Vishṇu to steal the Vedas which had issued from the lips of Brahmá, and which had never, up to that time, been removed from his side. With a view to punish this thief, who was known by the name of Hayagríva, Vishṇu assumed the shape of a small fish (*Saphari*) and glided into the hands of the pious Satyavrata while he was performing his daily ablutions in the river. When about to be restored to the water, it asked the saint to preserve it from the larger fishes and to keep it in a water-jar in his house. The fish gradually grew bigger and bigger, so that Satyavrata was obliged to put it in a large pond and subsequently to consign it to the ocean. There he recognized the divinity of the fish and fell down to worship it. As a mark of satisfaction for his piety, he was informed of Vishṇu's intention of saving him from the approaching cataclysm. He was asked to embark with the seven *Rishis*, and "the seeds" of all created things, on board a vessel which was to be sent to him before the catastrophe took place. True to this promise, the ship hove in sight at the appointed time, which was

followed by a large golden fish with a horn of stupendous size, to which the vessel was bound fast by means of a cable made of the great serpent. While the deluge lasted, the fish instructed Satya-vrata in all divine and human knowledge, and, after the waters had subsided, assisted him in landing. It is further related that when Brahmá awoke after the completion of the dissolution of the universe, Vishṇu slew the stealer of the Vedas and restored them to him.

The origin in the Purána of the above description might probably be traced to the legend of the deluge as related in the Sata-patha Bráhmaṇa. It bears remarkable affinity to the same circumstance which occurred in Noah's time.

मत्स्यावतारमूर्तिस्तु ।

नाभ्यधोरोहितसम आकण्ठश्च नराद्धतिः ।

घनश्यामश्चतुर्बाहुः शङ्खचक्रगदाधरः ॥

शङ्खीमत्स्यनिभो मूर्द्धा लक्ष्मीवक्षोविराजितः ।

पद्मचिह्नितसर्वाङ्गः सुन्दरश्चारुलोचनः ॥ १ ॥

I.

Matsya Avatāra Mūrtti.

(TRANSLATION.)

Vishnu, the Lord of Lakshmi's heart, assumed the shape of a Rohita fish, from his navel downwards; up to the throat, that of a man, of a dark-blue color, and having four arms holding respectively the conch, discus, club, and lotus. The head was like that of a Sringi (horned) fish. The eyes were charming and the whole body was full of lily-marks and altogether very beautiful.

Meru-tantra.

वाहाररागइतबितालीतालाव्याम् ।

आखायी ।

धं पं मं मं | मं पं मं मं गं मं गं मं मं धं निं |
 ना भ्य धो रो ङि त . स म . . . पा क ष्ट श

निं सां निं निं सां निं धं धं निं सां चं चं सां | चं सां |
 न रा . छ ति: . . घ न ष्या म श त

निं सां सां निं धं निं | पं सां निं निं सां निं धं ||
 र्णा उ: श ष्ट च क्र ग दा . ध र: . .

अन्तरा ।

धं धं धं निं | निं सां निं सां निं सां चं सां |
 शृ ङ्गी मत् स्य नि भो मू ङ्गी ल षी व षो

निं सां निं निं सां निं धं धं धं धं निं | सां मं गं मं |
 वि रा . वि त: . . प ङ्ग चि ङ्गि त ष . .

चं सां निं सां चं सां | निं सां निं निं सां निं धं ::
 र्णा इ: षु ङ्ग र ष्या र लो . घ न: . . ।

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BAHARA.

TÁLA—KÁOYÁLÍ.

First Strain.



Ná bhya dho ro hi ta — sa ma — — — á kañ thas' cha



na rá — kri tih — — gha na s'yá mas' cha tur bbá huh



sañ kha cha kra ga dá — dha rah — —.

Second Strain.



S'riñ gí mat sya in bho múr ddhá lak shmí bak sho



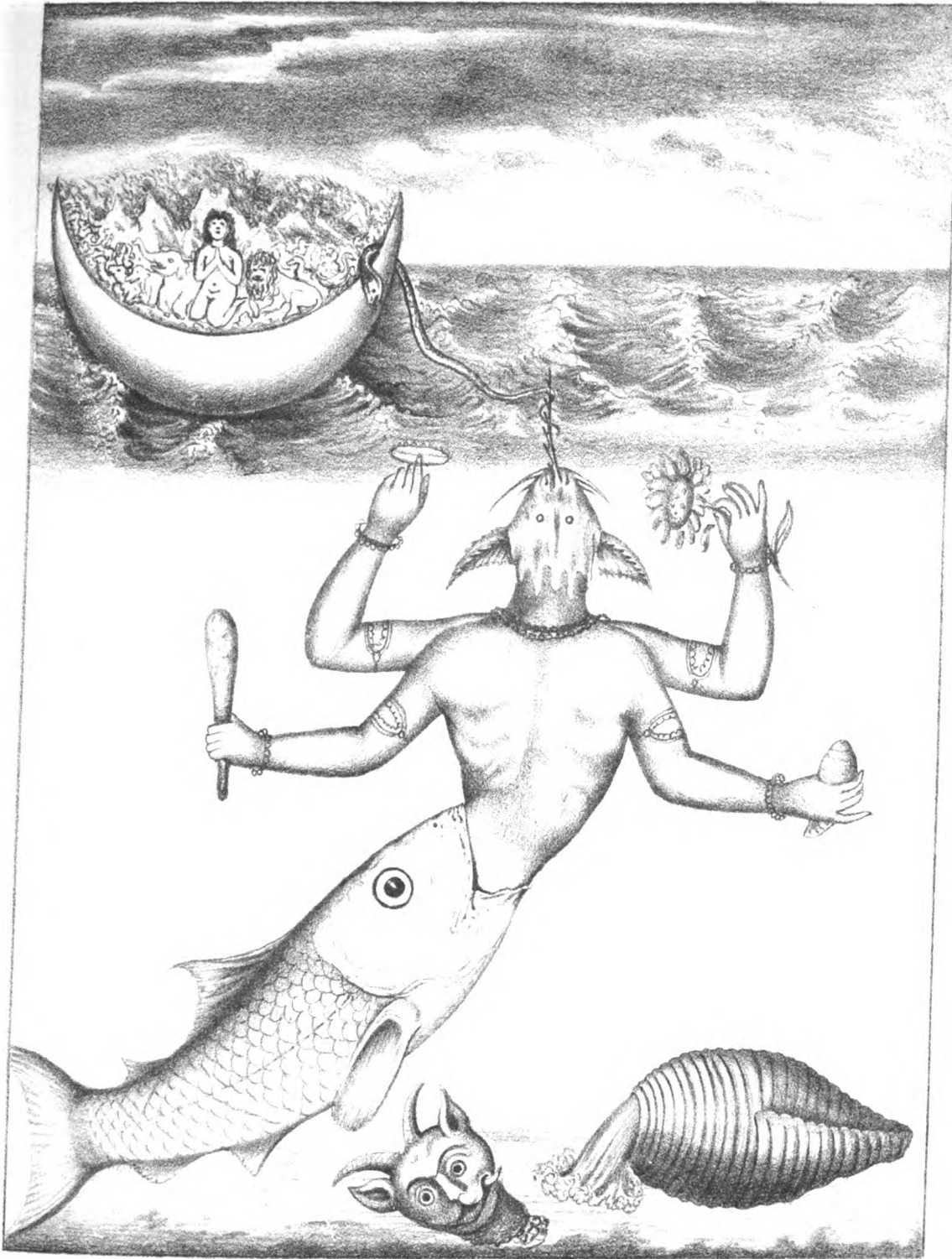
bi rá — ji tah — — pad ma chi hni ta sa — r bbáñ ga



sun da ras' chá ru lo — cha nah — —.

THE TEN PRINCIPAL AVATĀRAS OF THE HINDUS.

I.
THE MATSYA - AVATĀRA.



Lith. and Print: by Kriśṇacharya Das

DESIGNED & LITHOGRAPHED FOR D^r S. M. TAGORE.

II.

THE KÚRMMA AVATÁRA.

THE object of the *Kúrmma Avatára* was to recover many priceless and precious things which had been submerged during the universal deluge and lay at the bottom of the ocean. Amongst these, and most prized and coveted by the gods, was the *Amrita*, or the water of immortality. It was settled that the Skhíroda Samudra, or the ocean of sweet-milk, should be churned. The Mandara Mountain was chosen as the churning staff, and Vásuki, the great serpent, as the cord to be attached to it. Vishnu took the form of a gigantic tortoise (*Kúrmma*), in order that his back may be made the base or pivot of the mountain, which, on account of the unfathomable depth of the ocean, had begun to sink in it. The Devas, or the gods, seized the tail and the Asuras, or the demons, the neck of the serpent, and all joined in a mighty effort to recover their lost treasure. The ocean was stirred to its very depths by the rapid rotation of the staff. From its mysterious bowels a noxious poison was thrown out, the stench of which threatened to destroy the inhabitants of the three regions of the universe, till Mahádeva, whose heart was full of love and generous feelings, came to the rescue, and swallowed the deadly poison, thus saving the world from certain destruction. The process of churning went on, and the sea began to give up its treasures one by one. First, from the vasty deep arose the Moon in all her glory, next, *Śrí*, the goddess of

fortune, then, *Surá-deví*, the goddess of wine, then, the wonderful horse *Uchchaihsrabá*, with seven heads ; these were followed by the celebrated jewel *Kaustubha*, worn by *Náráyana* on his breast, *Párijáta*, the tree of paradise, *Surabhi*, the cow of plenty, *Airábata*, the peerless elephant owned by *Indra*, and various other wonders. And lastly, *Dhanvantari*, the god of the healing art, bearing in his hand, the sacred vase in which was the long-sought-for ambrosia. The demons raised a shout and clamoured for a share of the nectar of life, but they were tricked out of it by a stratagem devised by *Vishnu* at the time of its distribution. This led subsequently to a great war between the *Devas* and the *Asuras*, which resulted in the total discomfiture of the latter.

Reference to the *Kúrmma Avatára* can be found in the “*Satapatha Bráhmaṇa*” chapter of the *Vedas*, where it is stated that “*Prajápati*, having assumed the form of a tortoise (*Kúrmma*) created offspring. That which he created he made (*Akarot*) ; hence the word *Kúrmma*.”

कूर्मावतारमूर्त्तिस्तु ।

विलोक्य विम्लेशविधिं तदश्वरो
दुरन्तवीर्येणोऽवितथोऽभिसन्धिः ।
कृत्वा वपुः काच्छपमद्भुतं महत्
प्रविश्य तोयं गिरिमुज्जहार ॥ २ ॥

[The page contains extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is arranged in several paragraphs and appears to be a formal document or report.]

II.

Kúṛṃma Avatāṇa Mūṇṭti.

(TRANSLATION.)

Then the Lord, mighty in power and unswerving of purpose, seeing obstacles intervene in the work of churning the ocean, assumed the shape of a wonderful, gigantic tortoise, and plunging into the troubled waters supported the mountain on his back.

Bhāgavata.

पराजिकारागसुरफक्तातालाभ्याम् ।

आखायी ।

$\overset{+}{\text{नि}} \overset{3}{\text{नि}} \overset{3}{\text{सां}} \overset{3}{\text{सां}} \mid \overset{+}{\text{सां}} \overset{3}{\text{ऋं}} \overset{3}{\text{नि}} \overset{3}{\text{धं}} \overset{3}{\text{पं}} \overset{3}{\text{मं}} \mid \overset{+}{\text{धं}} \overset{3}{\text{धं}} \overset{3}{\text{मं}} \overset{3}{\text{गं}} \overset{3}{\text{पं}} \mid$
 वि लो क्य वि ङ्गे . . . य . वि धिं . . त

$\overset{+}{\text{गं}} \overset{3}{\text{ऋं}} \overset{3}{\text{सां}} \overset{3}{\text{सां}} \mid \overset{+}{\text{सां}} \overset{3}{\text{सां}} \overset{3}{\text{सां}} \overset{3}{\text{यं}} \mid \overset{+}{\text{मं}} \overset{3}{\text{धं}} \overset{3}{\text{नि}} \overset{3}{\text{सां}} \mid \overset{+}{\text{नि}} \overset{3}{\text{नि}} \overset{3}{\text{सां}} \overset{3}{\text{सां}} \mid$
 हे . श्रु रो ड र न्त वी र्यो . . . वि त थो भि

$\overset{+}{\text{ऋं}} \overset{3}{\text{नि}} \overset{3}{\text{धं}} \overset{3}{\text{पं}} \overset{3}{\text{मं}} \overset{3}{\text{धं}} \parallel$
 स . . त्विः . . ।

चन्तरा ।

$\overset{+}{\text{मं}} \overset{3}{\text{धं}} \overset{3}{\text{नि}} \overset{3}{\text{सां}} \mid \overset{+}{\text{सां}} \overset{3}{\text{ऋं}} \overset{3}{\text{नि}} \overset{3}{\text{सां}} \overset{3}{\text{सां}} \overset{3}{\text{सां}} \mid \overset{+}{\text{सां}} \overset{3}{\text{सां}} \overset{3}{\text{ऋं}} \overset{3}{\text{नि}} \overset{3}{\text{धं}} \overset{3}{\text{नि}} \overset{3}{\text{धं}} \mid$
 क्त्वा व [युः का . . ऋ प म ङ्ग तं . . .

$\overset{+}{\text{धं}} \overset{3}{\text{धं}} \mid \overset{+}{\text{सां}} \overset{3}{\text{सां}} \overset{3}{\text{गं}} \overset{3}{\text{ऋं}} \overset{3}{\text{नि}} \overset{3}{\text{सां}} \mid \overset{+}{\text{नि}} \overset{3}{\text{ऋं}} \overset{3}{\text{नि}} \overset{3}{\text{धं}} \overset{3}{\text{धं}} \overset{3}{\text{मं}} \overset{3}{\text{धं}} \parallel$
 म चत् प्र वि . श्य तो यं गि रि मु ङ्ग हा . र ।

PARAJA.

TÁLA—SUR-PHÁKTÁ.

First Strain.



Bi lo kya bigh ne — — — s'a — bi dhi — ñ ta



de — s'va ro du ran ta bír yyo — — — bi ta tho



bhi sa — n dhih — — .

Second Strain.



Kri tvá ba puh ká — oh chha pa mad bhuta — — — — ñ



ma hat pra bi — s'ya to yañ gi ri muj ja há — ra.

1

2

THE TEN PRINCIPAL AVATÁRAS OF THE HINDUS.

II.
THE KÚRMMA - AVATÁRA.



Lith. and Print. by Kristobury Das

DESIGNED & LITHOGRAPHED FOR D* S. M. TAGORE.

III.

THE VARÁHA AVATÁRA.

VISHNU is said to have assumed the shape of a boar in order to raise the submerged earth above the surface of the unfathomable deep. According to some accounts, when the earth was overwhelmed during the deluge, Brahmá resumed his contemplative attitude to think of the best way of raising it up again, and sent up a fervent prayer to the Almighty Power to furnish him with the means. A short while after, while thus engaged in devotion, there emanated from him a spirit,—an essence, which took the shape of a white boar, but of a very small stature. It presently astonished Brahmá and his sons, by assuming the size of a gigantic elephant, and, uttering a terrible sound like thunder, convinced them beyond the shadow of a doubt, that it could not be anything else but a manifestation of the divine power. It then took a jump into the airy regions and plunged headforemost into the deep, throwing the ocean and its presiding deity into violent convulsions. With the characteristic instinct of the animal, it began to smell out where the earth was submerged, and coming across it at the very bottom of the deep, raised it high up on his tusks and restored it to its original place. According to other legends, (supported by the Agni Purána), the object of the Incarnation was to punish a demon known by the name of Hiranyáksha. Jaya and Bijaya, the

two door-keepers of Vishnu, having offended some Rishis who had desired admission into the divine presence, were turned out of heaven and doomed to take birth on earth. There they were born as the sons of Kaśyapa by his wife, Diti, and named Hiranya-kaśipu, and Hiranyásksha. They grew apace. The former subdued the three regions of the universe, and the latter attempted the subversion of the celestial empire. The gods joined in a body in praying to the Almighty Vishnu to save them, and it was in response to their earnest solicitations that he took the shape of a boar, raised the earth above the surface of the ocean, into which it had been hurled by the mighty demon, and put an end to his restless and troublesome life by trampling him under his feet.

According to the Káliká Purána, the boar continued to haunt the earth and had issues, which became the source of so much annoyance to every one, as to oblige the deities to pray to Vishnu again to suppress the pest by taking back to himself the divine essence and energy which sustained these terrible animals and kept them alive. But Vishnu's reply to their prayer was that he could not call back the "power" which had gone out of him, and that it will require one possessing greater prowess than that with which the boars had been invested to effect their destruction. Mahádeva, the fearless, was chosen for this tremendous task, and was gifted with the energies of all the gods. He assumed the form of a gigantic animal, the Sarabha, having eight legs, and totally

destroyed the boar and its progeny, thus restoring peace and tranquility to the groaning earth.

The legend of this Incarnation is anticipated in the Taittiríya Sanhitá and Bráhmaṇa portion of the Vedas, and also in the Sata-patha Bráhmaṇa chapter, where it is distinctly stated that *Prajápati*, (afterwards known by the name of Brahmá), “took the form of a boar, for the purpose of raising the earth out of the boundless waters.”

वराहावतारमूर्त्तिस्तु ।

ततः संरक्तनयनो हिरण्याक्षो महासुरः ।
कोऽयन्त्विति वदन् रोषान् नारायणमुदैक्षत ॥
वाराहरूपिणं देवं स्थितं पुरुषविग्रहं ।
शङ्खचक्रोद्यतकरं देवानामार्त्तिनाशनं ॥
रराज शङ्खचक्राभ्यां ताभ्यामसुरसूदनः ।
सूर्याचन्द्रमसोर्मध्ये पौर्णमास्यामिवाम्बुदः ॥ ३ ॥

III.

Varāha Avatāra Mūṅtti.

(TRANSLATION.)

Then the Mighty Demon Hiranyāksha, exclaiming 'who is this?' stared at Vishnu with blood-shot eyes, and quivering with rage,—Vishnu, the destroyer of the demons and the remover of fear from the minds of the gods, Vishnu who stood before him, having assumed the face of a boar and the body of a man, and holding in his hands the conch and the discus, between which he shone even as a blue cloud between the sun and moon on a full-moon evening.

Agni Purāna.

सैन्धवीरागस्यथबितालीतालाध्याम् ।

षाखायी ।

सा सा च्छं च्छं च्छं गं च्छं सा च्छं निं निं ध प म म गं
 त तः सं र क्त न य • नो हि र ण्या चो म षा •

च्छं सां निं सा निं | सां निं सां च्छं सां सां निं ध प म पं
 सु रः • • • को यं त्वि ति व द न् रो षा न् ना

प ध निं ध प म म गं च्छं सां निं सा निं ||
 रा • • य ण मु दै • च त • • • ।

अन्तरा ।

म म प ध निं सां नि सां निं नि सां च्छं च्छं गं
 वा रा ष ह पि षं दे वं खि तं पु ह ष वि

च्छं सां निं ध पं | प सां नि सां सां सां सां निं ध प म
 प्र षं • • • श ष्ठ • ष क्रो द्य त • क रं •

प प ध निं ध प म म गं च्छं सां निं सा निं ||
 दे वा • • ना मा र्त्ति ना • श नं • • • ।

चकारा ।

[†]म म प ध नि सा नि सा सा नि सा चं चं गी चं
 र रा ज श ष च का था था म सु र सु र

[†]सा नि ध प । प सा नि सा चं सा सा नि ध प म
 नं ० ० ० षु थि ० च न्द्र म सो ० र्म धे ०

[†]प ध नि ध प म म म गी चं सा नि सा नि ॥
 यौ ० ० र्म मा खा जि वा ० सु दः ० ० ० ।

SINDHU.

TĀLA—SLĀTHA-TRITĀLĪ.

First Strain.

Ta tah sañ rak ta na ya — no hi ra uyak sho ma há —

su rah — — — ko yañ tvi ti ba da n ro shá n

ná rá — — ya na mu dai k sha ta — — —

Second Strain.

Bá rá ha rú pi nañ de bañ sthi tañ pu ru sha bi

gra ha — — ñ s'añ kha — cha kro dya ta — ka ra ñ

de bá — — ná már tti ná — s'a na — — ñ.

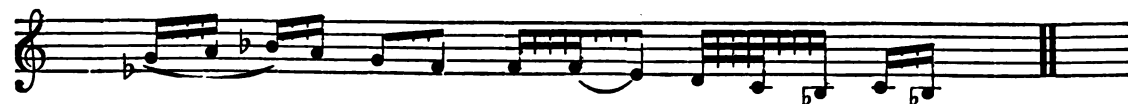
Third Strain.



Ra rá ja s'añ kha cha krá bhyáñ tá bhyá ma su ra sú



da na — — ñ súr yyá |— o'ian dra ma so r ma dhye —



pau — r na má syá mi bá m bu dah — — .

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THE TEN PRINCIPAL AVATÁRAS OF THE HINDUS.

III.
THE VARÁHA AVATÁRA



Lith. and Print. by Kristobury Das.

DESIGNED & LITHOGRAPHED FOR D^r S. M. TAGORE.

IV.

NRI-SIN̄HA AVATÁRA.

THE particulars of the Incarnation, Varáha Avatára, have already been given. It has been stated that the two door-keepers of Paradise, Jaya and Bijaya, took birth on this earth as the demons Hiranyáksha and Hiranya-kaśipu, and that the destruction of the former was effected, but the latter continued to ravage the earth, and it was to relieve the gods and others from his tyranny and depredations, that Vishṇu had to assume the form of the Man-lion. The demon Hiranya-kaśipu had, by a long course of austerities, obtained from Brahmá the boon that neither gods, nor men, nor other created beings then existing shall have power to slay him by day or by night, in heaven or on earth. Proud of this divine favor, which he thought had rendered him completely invulnerable, he began to despise even the gods of heaven, openly defied the divinity of Vishṇu, and became a source of terror and mischief to all the three worlds. He took a thorough dislike to one of his sons Prahláda, who, from his infancy, had become a devout worshipper of Vishṇu. Prahláda was on several occasions taken to task by his demon-father for acting contrary to his wishes, but without effect. He was successively cast into the fire, dashed against the rocks, thrown fettered into the sea, trampled upon by elephants, and subjected to a thousand other tortures, but the

Almighty always stood by his side and saved his life. Being astonished at these miraculous escapes from the jaws of what was considered inevitable death, Hiranya-kasipu one day asked Prahláda in open durbar the mystery of his wonderful escapes. Prahláda replied he owed every thing to Vishnu and then began to decant on His omnipotence, omnipresence, and omniscience. On being questioned if, by way of illustration, he could certify to the presence of Vishnu in one of the crystal columns which supported the magnificent hall, he answered that he assuredly could do so. The unbelieving father thereupon scoffingly struck the pillar with his sceptre, and behold ! as if to bear his devout disciple out in his assertion, the crystal pillar was rent asunder, and Vishnu in the shape of Nri-siñha, or half-man and half-lion, leapt out of it, preceded by a thick cloud of smoke that threatened to stifle every breathing creature, and a loud rumbling noise that threw the three regions into utter confusion and dismay. The demon-king in the midst of his astonishment was seized by the hair, and the man-lion placing him across his knees, ripped open his belly with his sharp talons, and, true to the bloody proclivities of the terrible animal whose form and nature had been assumed, sucked the blood of the disembowelled demon-king, and subsequently placed his favorite, the devout Prahláda, on the vacant throne.

Thus perished one of the most terrible demons who devastated the earth in defiance of gods and men. The boon of invulnerability

which he had received was not disturbed. It was said that no created beings then existing shall have power over his life, either by day or by night, in heaven or on earth. The divine promise was not falsified. The author of the demon's destruction was a new Incarnation, and not a created being existing at the time the promise was given. The time when he was killed was neither day nor night, but twilight, and his body was neither on the earth nor in heaven, but on the knees of his destroyer.

नृसिंहावतारमूर्तिस्तु ।

सिंहस्य कृत्वा वदनं सुरारिः

सदा करालञ्च सुरक्त्तनेत्रं ।

अर्द्धं वपुर्वै मनजस्य कृत्वा

ययौ सभां दैत्यपतेः पुरस्तात् ॥ ४ ॥

IV.

Aṅi-sin^ha Avatāṅa Mūṅtti.

(TRANSLATION.)

Vishnu, the slayer of the demon Mura, having assumed the shape of a man-lion, the body being like that of a man, and the terrible face with blood-red eyes like that of a lion, entered the Court of the demon Hiranya-kasipu and stood before him.

Agni Purāna.

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सारङ्गरागखेमटातालाभ्याम् ।

षाळावी ।

$\overset{+}{\text{चै}} \overset{\circ}{\text{मं}} \overset{\circ}{\text{मं}} \overset{\circ}{\text{पं}} \overset{\circ}{\text{पं}} \mid \overset{+}{\text{मं}} \overset{\circ}{\text{मं}} \overset{\circ}{\text{चै}} \overset{\circ}{\text{मं}} \overset{\circ}{\text{चै}} \overset{\circ}{\text{सां}} \mid \overset{+}{\text{मं}} \overset{\circ}{\text{पं}} \overset{\circ}{\text{निं}} \overset{\circ}{\text{सां}}$
 विं व ख क ता व द नं मु रा रिः स दा क रा

$\overset{\circ}{\text{चै}} \overset{\circ}{\text{सां}} \mid \overset{+}{\text{निं}} \overset{\circ}{\text{पं}} \overset{\circ}{\text{मं}} \overset{\circ}{\text{चै}} \overset{\circ}{\text{सां}} \parallel$
 व ष वृ र क ने षं ।

अन्तरा ।

$\overset{+}{\text{मं}} \overset{\circ}{\text{पं}} \overset{\circ}{\text{निं}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{सां}} \mid \overset{+}{\text{निं}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{चै}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{निं}} \overset{\circ}{\text{पं}} \overset{+}{\text{चै}} \overset{\circ}{\text{मं}} \overset{\circ}{\text{पं}}$
 व षं व यु षं न यु ज ख क ता व यौ स

$\overset{\circ}{\text{निं}} \overset{\circ}{\text{पं}} \overset{\circ}{\text{निं}} \overset{\circ}{\text{सां}} \mid \overset{+}{\text{निं}} \overset{\circ}{\text{पं}} \overset{\circ}{\text{मं}} \overset{\circ}{\text{चै}} \overset{\circ}{\text{सां}} ::$
 मां ° दै त्व प तेः पु र सात् ।

SĀRĀŅCA.

TĀLA—KHEMATĀ.

First Strain.



Siñ ha sya kri tvá ba da nañ mu rá rih sa dá ka rá



lañ oha su rak ta ne trañ.

Second Strain.



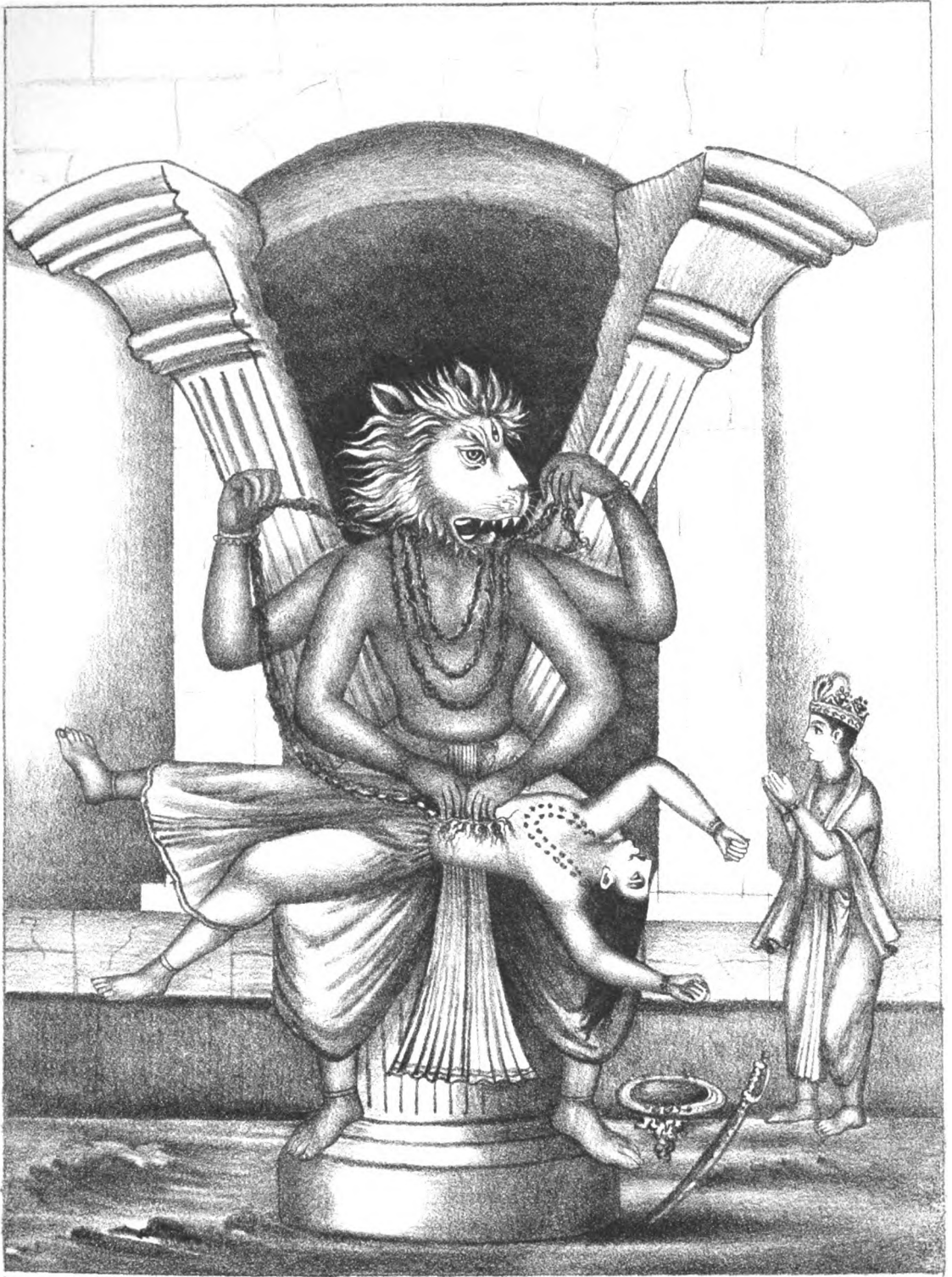
Ar ddhañ ba pur bai ma nu ja sya kri tvá ya yau



sa bhá ñ dai tya pa teh pu ras tát.

THE TEN PRINCIPAL AVATÁRAS OF THE HINDUS.
IV.

THE NRISIŪHA - AVATÁRA.



Lith. and Print. by Kṛishnabury Das.

DESIGNED & LITHOGRAPHED FOR DR. S. M. TAGORE.

V.

THE VÁMANA AVATÁRA.

ANOTHER demon-king, Mahábali, or the Great Bali, had, by dint of penance and devotion, obtained from Brahmá the sovereignty of the universe, that is, of the three regions,—the heavens, the earth, and Pátála (the lower world). He was a model monarch in all respects, but his overweening pride engendered in his mind a supreme contempt of all divine and mortal powers. He was charitable, and kind to his subjects, but, as has been said, his chief guilt lay in denying to the deities and their attendant ministers the homage and oblations that were unquestionably their due. Repeated insults of this nature at last roused the ire of the gods, who applied in a body to Vishnu for redress. With the view of humbling the arrogance of the offending monarch, Vishnu took birth, in the shape of a ricketty little dwarf (*Vámana*), as the son of an old sage, Kasyapa, by his wife Aditi, and appeared before the Great Bali, while he was, on one occasion, displaying his pomp and magnificence at a banquet, and was “in the giving vein.” Taking advantage of this opportunity, the Dwarf-God supplicated the grant of a modest request, *viz.*, of as much land as could be embraced by three strides, wherein, he added, he would accommodate himself, his umbrella, his books, his drinking cup and his staff. Struck

with the singularity and modesty of his prayer, Bali reminded him that all the three regions were his, and that it would not be asking too much even if the prayer was for land sufficient for the erection of a large palace. To this the Dwarf naively replied that the wants of a poor Brahmin were but few, and that if the request he had preferred were complied with, he would consider his ambition amply gratified. While Bali was ratifying his promise, according to the custom of those days, by pouring out water from a vessel upon the hand of the person to whom it was given, his priest, Śukráchárya, warned him of the danger that would follow his rash promise, for, added he, the miserably-clad and disproportioned mendicant was no other than the great Vishnu himself. But the monarch was too high-minded to take back his word that was once given. The water was no sooner poured into the hands of the Vámana, than his size began visibly to increase till it assumed such colossal proportions that without the least effort he made one stride and compassed the vast globe of the earth ; with the second, the whole of the airy expanse ; and, while he was, with the third, going to stride over the infernal regions (*Pátála*.) Bali, convinced of the divinity of the supposed mendicant, prostrated himself and begged of the God to place that step over his head, and to pardon him for his pride and arrogance. Being deprived of the supremacy over the three regions by this piece of ingenuity, Bali had no place where to go. As a reward, however, for his past righteousness, he was assigned a delightful

habitation in Pátála, from whence, after a temporary residence and unceasing devotion, he was translated to heaven.

According to Professor Goldstücker, "the Vedic conception of the three strides of Vishnu, is doubtless the basis of the idea whence this *Avatára* arose." Mention of the three steps is made in portions of the Rigveda and Taittiríya Sanhitá.

वामनावतारमूर्त्तिस्तु ।

श्रीवत्सकौस्तुभोरस्कं पूर्णैन्दुसदृशद्युतिं ।
सुन्दरं पुण्डरीकाक्षं अतिखर्वतरं हरिं ॥
वटुवेशघरं देवं सर्ववेदान्तगोचरं ।
मेखलाजिनदण्डादिचिह्नेनाङ्कितमीश्वरं ॥
तं दृष्ट्वा देवताः सर्वाः शतक्रतुपुरोगमाः ।
स्तुत्वा महर्षिभिः साङ्गं नमश्चक्रुर्महीजसः ॥ ५ ॥

V.

Vāmana Avatāra Mūrtti.

(TRANSLATION.)

To Him—whose breast is adorned with the 'Śrīvatsa' marks and with the precious gem 'Kaustubha,' whose body is beautiful and shining like the resplendent full-moon, whose eyes are like white-lilies, who is of small stature, who wears the sacrificial zone and is girt by an antelope-hide round his waist, who holds a staff in one of his hands, who is arrayed in the dress and with the appointments like those of a Brahmin newly invested with the sacred thread, and who is versed in all the 'Vedas' and 'Vedāngas'—to Him the mighty gods and the holy sages, accompanied by Indra, rendered homage and offered prayers.

Padma-Purāna.

विभासारागमध्यमानतालाभ्याम् ।

आकाशी ।

सा च्छट् ग प | प ध प ध नि ध प ग ग च्छट् सा च्छट् |
 श्री वत् व कौ सु भो र . . र्क . . पू र्णं दु स

च्छट् ग च्छट् सा प ध ध ध | प ध सा सा सा प ध
 ह श बु ति उ न्द रं पु ण्द री . का षं च ति

नि ध | प प ग प ग च्छट् सा ॥
 व षं त रं . . व रिं . ।

अन्तरा ।

ग ग प ध | सा सा सा सा सा च्छट् च्छट् च्छट् |
 व दु वे श ध रं दे वं व षं वे दा

च्छट् सा च्छट् ग च्छट् सा ध प प ध ध ध | प ध सा
 न्त गो . . च रं . . मे ष षा जि न द .

सा सा प ध नि ध | प प ग प ग च्छट् सा ॥
 ष्ठा दि चि ह्ने ना ह्नि त मी . . श्र रं . ।

अन्तरा ।

$\overset{+}{\text{प}} \overset{\circ}{\text{ध}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{सां}} \mid \overset{+}{\text{सां}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{सां}} \mid \overset{\circ}{\text{सां}} \overset{\circ}{\text{चं}} \overset{\circ}{\text{चं}} \overset{\circ}{\text{चं}}$
 तं ह द्या दे व ताः स र्वीः श त क्र तु

$\overset{+}{\text{सां}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{चं}} \overset{\circ}{\text{गं}} \overset{\circ}{\text{चं}} \overset{\circ}{\text{सां}} \overset{\circ}{\text{ध}} \overset{\circ}{\text{प}} \overset{\circ}{\text{प}} \overset{\circ}{\text{ध}} \overset{\circ}{\text{ध}} \overset{\circ}{\text{ध}} \mid \overset{+}{\text{प}} \overset{\circ}{\text{ध}} \overset{\circ}{\text{सां}}$
 पु रो . . ग माः . . सु त्वा न ह वि भिः .

$\overset{\circ}{\text{सां}} \overset{\circ}{\text{सां}} \mid \overset{\circ}{\text{प}} \overset{\circ}{\text{ध}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{ध}} \mid \overset{+}{\text{प}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{प}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{चं}} \overset{\circ}{\text{सां}} \text{:} \text{:}$
 सा इ न म श क्रु म हौ . ज सः . ।

BIBHĀSA.

TĀLA—MADHYAMĀNA.

First Strain.

S'ri bat sa kaus tu bho ra — s ka — ñ pūr nen du sa
dri s'a dyu tiñ sun da rañ puñ da ri — kāk shañ a ti khar bba
ta ra — ñ ha ri ñ.

Second Strain.

Ba tu be s'a dha rañ de bañ sar bba be dán ta go — —
cha ra — ñ me kha lá ji na da ñ dá di chi hne nāñ ki
ta mí — — sva ra ñ.

Third Strain.

Tañ drish tvá de ba táh sar báh s'a ta kra tu pu ro — — ga
máh — — stu tvá ma har shi bhih — sár dhañ na mas' cha krur
ma hau — ja sah — .

THE TEN PRINCIPAL AVATÁRAS OF THE HINDUS.

V.
THE VÁMANA - AVATÁRA .



Lith. and Print. by Kristobury Das.

DESIGNED & LITHOGRAPHED FOR D^rS. M. TAGORE.

VI.

THE PARASÚ-RÁMA AVATÁRA.

PARASÚ-RÁMA, the sixth Incarnation of Vishnu, was the son of a pious Brahmin of the name of Jamadagni, by Renuká, a Khsatriya Princess. It is related that the pious sage had, on one occasion, reason to be dissatisfied with the conduct of his wife, and asked his sons to cut off her head. Each and all of them refused, except Parasú-ráma, who, subordinating feeling to obedience and filial duty, without hesitation beheaded her with the *Parasú*, (axe)—the gift of his patron deity Mahádeva. Highly pleased with his son's sense of duty, Jamadagni wished him to request a boon. He prayed that his mother might be brought back to life, and that himself might enjoy long life and prove invincible in war. The request was granted. In order to atone, however, for the sin of matricide, Ráma went to Mount *Kailása* where he remained absorbed for years in meditation and prayer. In the meantime a Kshatriya king, (*Kárttyavírya*), while out hunting, happened to come to the hermitage of Jamadagni and was there entertained in right royal style in the absence of the venerable sage by his pious spouse. Ascertaining that the source from which all the rich viands and delicacies came was *Káma-dhenu*, the cow of plenty—which the god Indra had left in the hermit's charge, the king expressed a wish to have it. Resenting the refusal,

he attempted to take forcible possession of the animal, but the divine cow, suddenly assuming extraordinary size, showed a bold front to the king and his followers, most of whom she gored to death or put to flight. Paraśu-rāma, on his return to the hermitage, was informed of the treacherous conduct of Kārttyavīrya, and burning to revenge the insult offered to his father, pursued the Kshatriya king in hot haste, slew him, and then went back to resume his meditations and prayer on Mount *Kailāsa*. The sons of Kārttyavīrya, to avenge the death of their father, subsequently slew the pious Brahmin, who, at the last moment, called loudly on Paraśu-rāma for help. But the response came when all was over. Paraśu-rāma who arrived when the funeral pyre of his father was being lighted, swore solemnly that he would extirpate from the face of the earth the whole race of Kshatriyas whose leaders had in so cowardly a manner murdered his inoffensive father. And thrice seven times did he clear the earth of the Kshatriya caste, subsequently restoring the sovereignty to the Brahmins, and establishing order and system amongst them. He was, however, refused possession by the ungrateful Brahmins of a piece of land where to spend the rest of his days in peace and meditation. Paraśu-rāma accordingly journeyed to the Malabar Coast, where he begged of Varuṇa, the god of the ocean, to grant him as much space as an arrow would fly over. Fearing, when apprised of the divine nature of Paraśu-rāma, that the request contained some trick of Vishnu's, (like that practised on Bali on a previous occasion), to deprive him of his possessions, Varuṇa applied to the other

gods for advice. Under their direction it was arranged that, on the night previous, the god of death should in the shape of a white ant almost sever the string of Parásu-ráma's bow, so that the arrow when shot forth would go but a little way. The plan succeeded admirably, and Parásu-ráma was obliged to content himself with a limited plot of land, formed by the receding of the sea on the Malabar Coast, where, according to the legend, he is still living.

परशुरामावतारमूर्तिस्तु ।

कोटिसूर्यप्रतीकार्थं विद्यत्युच्चसमग्रम् ।
तेजोराशिं ददर्शोथ जामदग्न्यं प्रतापवान् ॥
नीलमेघनिभं प्राग्जटामण्डलमण्डितं ।
धनुःपरशुपाणिञ्च साक्षात्कालमिवान्तकं ॥
कार्तवीर्यप्रान्तकं रामं दृप्तक्षत्रियमर्हणं ।
प्राप्तं दशरथस्याग्रे कालमृतप्रमिवापरं ॥ ६

VI.

Parasú-ṛāma Avatāra Mūṛtti.

(TRANSLATION.)

Dazzling like myriads of suns, flashing like lightning, appearing a luminous mass of energy and power, of form majestic and like the cloud of azure hue, with tangled locks, a bow in one hand and an axe in the other, stood Parasú-ṛāma, the slayer of Kārttyavīryya, and the destroyer of the fiery Kshattriya race, even like the king of terrors, before Dāsāratha, and thus was he seen by the valiant Rāma Chandra.

Adhyātma Rāmāyana.

खाम्बावतीरागधामारतालाभ्याम् ।

आस्थायी ।

सां नि सां चं सां सां नि नि ध म म प ध म म ग
को टि सू र्य प्र ती • का शं • वि द्युत् पु • अ स

गं म चं सा सा सा म ग म ध नि सा चं चं गं
म • प्र भं ते जो रा शिं द द शं थ जा म •

चं सां नि सां नि ध ध नि प धं
द मंत्र प्र ता • प वा • • न् ।

अन्तरा ।

म म नि ध नि नि सां नि सां नि सां चं सां नि
नी ल मे • घ नि भं प्रां शुं ज टा म खड ल

सां नि नि ध म म ग ग म प ध नि सां
म • खड तं ध दुः प र शु पा • णि ष्व

चं चं सां सां नि सां नि ध ध नि प धं
सा चात् का ल मि वा • न्त कं • • • ।

सञ्चारो ।

⁺सां निं ^०सां ^३सां निं ^०निं ^३निं ^३धं ^०धं मं | ⁺पं ^०पं ^३धं ^०मं ^३गं
 का र्त्त वी र्येा • न्त कं रा मं • ह त्त च्च • त्ति, य
^३गं ^३मं ^३चट् ^०सां ||
 म • ई नं ।

आभोगः ।

⁺सां सां ^०मं ^३गं ^०मं ^३धं निं ^०सां | ⁺चट् ^३चट् ^०सां ^३सां निं ^०सां निं
 प्रा त्तं द श र थ स्या ग्रे का ल मृ तुय मि वा •
^३धं ^३धं निं ^३पं ^३धं ::
 प रं • • • ।

KHÁMBÁJA.

TÁLA—DHÁMÁRA.

First Strain.



Ko ti súr yya pra tí — ká s'a ñ bi dyut pu ñ ja sa



ma — pra bhañ te jo rá s'ñ da dar s'á tha já ma —



dag nyañ pra tá — pa bá — — n.

Second Strain.



Ní la me — gha ni bhañ prañ s'uñ ja tá mañ da la ma ñ



di tañ dha nuh pa ra s'u pá — ññ cha sa kshát ká la

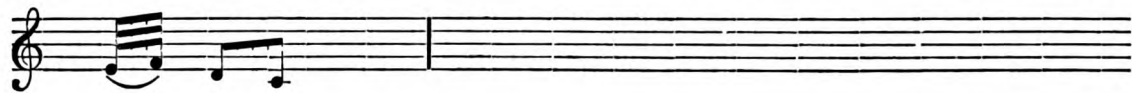


mi bá n ta ka — — ñ.

Third Strain.



Kár tta bÍr yyá n ta kañ rá ma ñ drip ta ksha — ttri ya

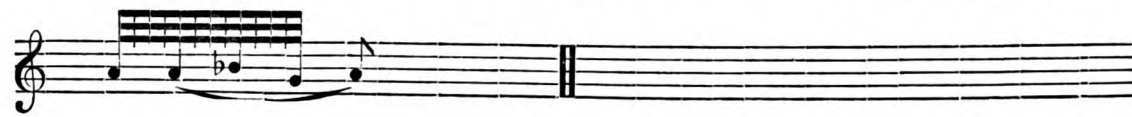


ma r dda nañ.

Fourth Strain.



Práp tañ da s'a ra tha syá gre ká la mri tyu mi bá —



pa ra — — ñ.

THE UNIVERSITY OF CHICAGO
DIVISION OF THE PHYSICAL SCIENCES
DEPARTMENT OF CHEMISTRY

REPORT

ON THE
STRUCTURE OF THE
CRYSTALLINE PHASE OF
POLYETHYLENE
BY
R. W. LAMM AND
R. H. WILSON

Submitted

to the
National Bureau of Standards
on
February 1, 1954
by
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THE TEN PRINCIPAL AVATÁRAS OF THE HINDUS.
VI.
THE PARASÚ - RAMA AVATÁRA.



Lith. and Print. by Kristohury Das.

DESIGNED & LITHOGRAPHED FOR D^r S. M. TAGORE.

VII.

THE RÁMA AVATÁRA.

RÁVANA, the ten-headed and twenty-armed giant-monarch of Lañká, (Ceylon, having received from Brahmá, through single-minded devotion and severe penances, the boon of invincibility as regards gods and demons, began to take so much advantage of it, by tyrannising over the gods, (some of whom he ordered to do even menial works), that they went up to Vishnu with earnest solicitations for speedy redress. In the conclave of gods it was resolved that Vishnu should again incarnate himself and be born as the son of Daśaratha, King of Ayodhyá, (Oudh), while his consort, Lakshmí, should join him in the mundane world in the shape of Sitá, the daughter of king Janaka of Mithilá (Behar). It was also resolved that the gods representing the elements of nature, should come down in the form of monkeys and lend their aid in the punishment and destruction of the demon-king, who did not, at the time of asking the favor of Brahmá, contemplate the possibility of any harm coming to him from such insignificant quarters as man and monkey. Ráma, or as he is popularly called, Ráma Chandra, with his step-brothers, Lakshmana, Bharata and Śatrughna, grew apace and made rapid improvements in the arts and sciences under the tutelage of Vaśistha. At the request of Visvámitra, the pious sage, whose forest retreat as well as those of his neighbouring

peace-loving brother-hermits were molested by a she-demon named Táraká, Ráma Chandra, while yet a boy, killed this pest of the forest, and freed the country from her depredations. While out on this expedition, he was conducted to the court of Janaka, King of Mithilá, who had a lovely daughter named Sitá, said to have been born of the earth, and to have been taken up while the land was being ploughed. It was known that the beautiful Sitá was destined by her royal father for him who would succeed in bending a wonderful bow of enormous toughness and strength (belonging to Síva)—which was in the palace. All the renowned heroes and stalwart warriors of those days came and went away disappointed, ashamed and wondering at their inability even to lift up the mighty bow. It was left to Ráma Chandra to achieve triumphant success. He succeeded not only in bending it, but in breaking it into two fragments. The hand of the lovely Sitá was accordingly awarded to him. She proved herself to be the embodiment of all that was pure, tender and loving. Meanwhile, Daśaratha, getting old and sick with the cares of royalty, was preparing for the installation of his eldest-born, Ráma Chandra, to the throne. At this moment he was reminded by his second wife, Kaikeyí, of his promise, given to her in consideration of his satisfaction with her conduct on two occasions, that he would confer on her any two boons she might ask whenever she should desire to do so; and was utterly astounded to hear from her lips the unreasonable requests she now preferred at the instigation of a spiteful, hump-backed

maid-servant of hers. The first was, that Bharata, her son, should be placed on the throne instead of Ráma Chandra ; and the second, that Ráma Chandra should be exiled to the forests for a period of fourteen years. Ráma Chandra, with rare high-mindedness and sense of duty, accepted his position and betook himself to the wilderness in the garb of a mendicant, accompanied by his faithful consort Sitá, and his brother Lakshmana, both similarly dressed ; and though he earnestly solicited them to leave him alone in his exile, his objections were affectionately but firmly overruled. Here they suffered much privations.

During their sojourn in the forests, Lakshmana incurred the displeasure of Súrpanakhá, a sister of Rávana, by scornfully rejecting the Rákshasi's proffered love, and chastised her impudence by cutting off her ears and nose. But "hell hath no fury like a woman scorned."—The outraged Súrpanakhá went over to Rávana in a paroxysm of rage and induced him to take some steps to avenge her. Márícha, one of the attendants of the mighty monster, was ordered to betake himself to the forest of Dandaka and to assume the form of a golden deer. He did so. Sitá, charmed with the wonderful beauty of the animal, expressed a wish to become its possessor. Ráma promptly went in pursuit of the handsome animal, and Lakshmana, likewise, a short time after, was induced to go in search of him, deceived by a cry for help, which appeared apparently to proceed from Ráma. Taking advantage of the absence of both

the brothers from the hermitage, Rávana approached it, disguised as a religious mendicant, and, pouncing upon the startled Sitá, carried her to his car, and bore her away through space to his sea-girt home, Ceylon. Loud and bitter were the lamentations of the brothers when they missed Sitá on their return to the hut, and hot and eager was the search which they made for her in the vast wilderness. They at last succeeded in finding the track of the ravisher by means of the ornaments which Sitá had intentionally dropped to guide them in their search. Thus they came across Sugriva, king of the monkeys, and having entered into a firm alliance with him, they directed their steps towards the South. The stretch of water which separates India from Ceylon, was crossed by Ráma Chandra's invading army, by means of a bridge of stones, (the position of which is now represented by "Adam's Bridge,") and Lañká was beseiged. It would occupy much more space than the scope of the present work would admit of, were details given of the mighty struggle which ended in the defeat and death of Rávana. For glowing and thrilling descriptions of the terrible battles that took place, of the unparalleled heroism of the leaders of the opposing hosts, of the privations and disappointments to which Ráma Chandra and his party were, from time to time, subjected, of the faithful services rendered by the staunch and stalwart Hanumána, the monkey-god, of the wisdom and stern rectitude of Bibhishana, who, though a brother of Rávana, had the moral courage to secede from his camp and join the cause of virtue and justice,

the reader is referred to that "Iliad of the East," the Rámáyana itself. It would suffice for the purpose of this work to mention, that, performing prodigies of valour, Rávana was routed and slain, and all the members of his valiant family shared his fate. Sitá was recovered. But, before taking her to his heart, Ráma Chandra, to test that she still retained her truth and purity, made her undergo the ordeal of fire. As expected, she came out of it triumphant. The victorious Ráma Chandra now returned in pomp and state to Ayodhyá, and ascended the throne left vacant by the death of his father, who had died of a broken heart immediately after the departure of Ráma Chandra to the forests, Bharata having decidedly declined to be disloyal to his royal brother and to assume the reins of government. It was whispered about, however, and the whispers reached the ears of Ráma Chandra, that Sitá had lost the crown of all female virtues—chastity—by remaining so long in the power of Rávana. A poor washerman one day had a violent quarrel with his wife on account of her misbehaviour, and turned her out of the house, saying that he was not going, like Ráma Chandra, to be duped by an impure wife. This the king happened to hear, and he felt keenly the scorn implied in these words. To prevent such accusation against no less a person than his beloved queen being bruited about, and to stop for ever the breath of scandal, he ordered his ever-faithful brother Lakshmana to take the unfortunate Sitá, who was then going to be a mother, to the forest and leave her there to take care of herself. This painful and cruel sacrifice to the popular

voice,—the object being to identify royalty with the feelings and wishes of the people,—was accomplished. In due time Sitá gave birth to twins, Lava and Kusa, who were taken care of and educated in the *shástras* by the sage Válmíki, with whom the helpless ex-queen had taken refuge. The boys had, on one occasion, retained possession of the sacrificial horse of the Ásva-medha Yajña (a sacrifice contemplated by Ráma Chandra), which was, according to the rules for the Sacrifice, let loose upon the world. This act of theirs brought about a violent collision between them and the brothers of Ráma Chandra, who were one by one defeated by them and put to death. Ráma Chandra who had at last come to the rescue, was doomed to a similar fate. The water of immortality having subsequently been poured upon the dead by the sage Válmíki, they sprang back into life. Mutual recognition followed, and the hitherto miserable queen and the two princes were taken in triumph back to the capital. But the poor lady had no rest. Circumstances occurred, and she was again called upon to prove her virtue. Harassed and weary of life, in the agony of her sufferings, she called on her mother to appear and relieve her of her unfortunate existence. Her supplication was heard. The earth opened wide, and her innocence having been made patent to all, she dropped into her mother's arm and was lost to view. The disconsolate king was determined to quit a life which had become henceforth burthensome to him, but the God of Death interposed, and reminded him that his time had not yet come. When that time arrived, Ráma went in great state to the river

Sarayu, and while walking into it, was hailed by heavenly voices of welcome, and entered "into the glory of Víshnu."

Ráma Avatára has numerous worshippers all over India and particularly in Oudh and Behar. He is held to be the prototype of an undaunted hero and a popular sovereign, tempering mercy with justice, a terror to wrong-doers, but meek as a lamb to the innocent and to those devoted to him,—a model of magnanimity, purity of character, virtue, wisdom, simplicity, and tender-heartedness; in short, of all the attributes of a really good king and a just mortal.

रामावतारमूर्त्तिस्तु ।

कालाम्बोधरकान्तिकान्तमनिशं वीरासनाध्यासिनं

सुद्रां ज्ञानमयीं दधानमपरं हस्ताम्बुजं जानुनि ।

सीतां पार्श्वं गतां सरोरुहकरां विद्युन्निभां राधवं

पश्यन्तं मुकुटाङ्गदादिविधाकल्पोज्ज्वलाङ्गं भजे ॥ ७ ॥

VII.

Rāma Chandra Avatāra Mūrti.

(TRANSLATION.)

The object of my unceasing prayers is Rāma Chandra, the hue of whose body is like that of the dark cloud, who kneels beside his lovely consort Sita, with a crown on his head and adorned with armlets and flashing jewels,—the palm of one hand pressed on his bosom and the other on his left thigh, casting affectionate glances on her, as she sits with a lotus in her hand, radiant with the resplendent beauty of the lightning!

Tantra-Sāra.

देवभक्तिटीरागठुंरीतालाध्याम् ।

आस्थायी ।

$\overset{+}{\text{च}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{ग}} \mid \overset{+}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{म}} \overset{\circ}{\text{प}} \mid \overset{+}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \mid$
 का ला भो ध र का न्ति का न्त म नि शं वी रा

$\overset{+}{\text{प}} \overset{\circ}{\text{प}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \mid \overset{+}{\text{ग}} \overset{\circ}{\text{च}} \overset{\circ}{\text{च}} \mid \overset{+}{\text{सा}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{सा}} \mid \overset{+}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{प}} \mid$
 स नाथ्या सि नं मु द्रां ज्ञा न म र्थी द धा न म प रं

$\overset{+}{\text{म}} \overset{\circ}{\text{ध}} \overset{\circ}{\text{प}} \overset{\circ}{\text{प}} \mid \overset{+}{\text{म}} \overset{\circ}{\text{प}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{च}} \overset{\circ}{\text{सा}} \parallel$
 ह सा सु जं जा • • नु नि • • ।

अन्तरा ।

$\overset{+}{\text{प}} \overset{\circ}{\text{प}} \overset{\circ}{\text{ध}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{नि}} \mid \overset{+}{\text{सा}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{नि}} \mid \overset{+}{\text{नि}} \overset{\circ}{\text{सा}} \mid \overset{+}{\text{सा}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{नि}} \mid$
 वी तां पा र्श्वं ग तां व रो ह ह क रां वि द्यु त्त्रि भां

$\overset{+}{\text{ध}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{ध}} \overset{\circ}{\text{प}} \mid \overset{+}{\text{ध}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{सा}} \mid \overset{+}{\text{सा}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{नि}} \mid$
 रा • • घ वं • • प स्थ न्तं मु कु टा ङ्ग दा दि

$\overset{+}{\text{ध}} \overset{\circ}{\text{ध}} \overset{\circ}{\text{प}} \mid \overset{+}{\text{ध}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{ध}} \overset{\circ}{\text{प}} \mid \overset{+}{\text{म}} \overset{\circ}{\text{प}} \overset{\circ}{\text{म}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{च}} \overset{\circ}{\text{सा}} \parallel$
 वि वि धा क लो ज्ज्व ला ङ्ग • • भ जे • • ।

DEBAJHIJHITĪ.

TĀLA—THUṆRĪ.

First Strain.



Ká lám bho dha ra kán ti kán ta ma ni s'añ bí rá



sa ná dhyá si nañ mud ráñ jūa na ma yñ da dha na ma pa



rañ has tám bu jañ já — — nu ni — —.

Second Strain.



Sí táñ pár s'va ga táñ sa ro ru ha ka ráñ bi dyun ni bháñ



rá — — gha ba — ñ pa s'yan tañ mu ku táñ ga da di

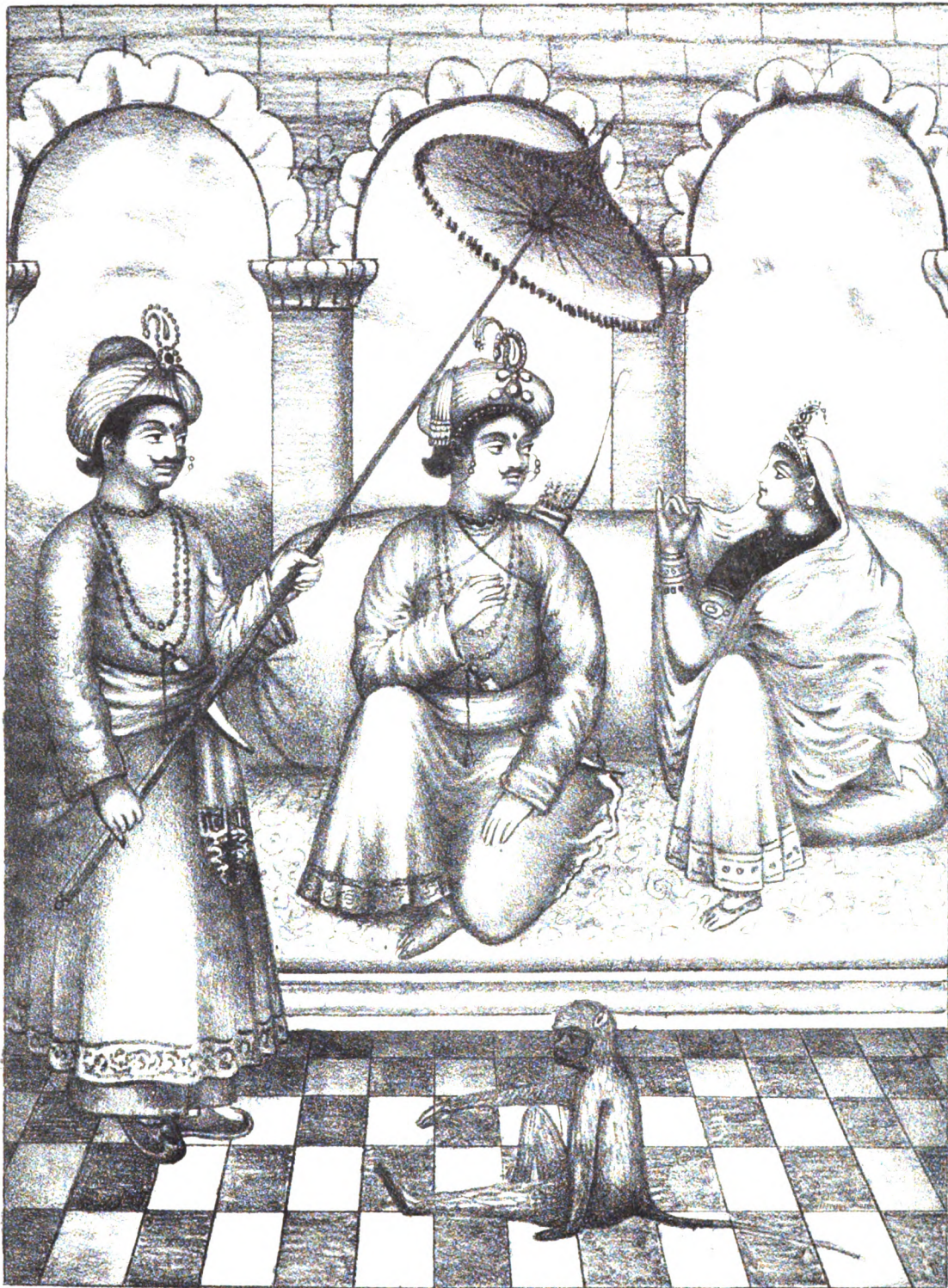


bi bi dhá kal poj jva láñ ga — ñ bha je — —.

THE TEN PRINCIPAL AVATÁRAS OF THE HINDUS.

VII.

THE RÁMA - AVATÁRA .



Lith. and Print. by Kriotohury Das

DESIGNED & LITHOGRAPHED FOR D. S. M. TAGORE.

VIII.

THE BALARÁMA AVATÁRA.

THE life of Balaráma is so closely associated with that of Krishna, the popular Hindu Deity, that it is necessary to narrate the particulars of the birth of both, in order to bring out the history of the eighth Avatára clearly before the reader. Kañsa, a cruel and powerful demon-king of Mathurá, had a cousin named Devakí, who was married to Vasudeva. Kañsa having received a warning from above, that the eighth child born of Devakí would be the cause of his death, ordered her, together with her husband, to be put in irons and kept under strict guard. Six children born of them were one by one put to death by command of the tyrant. The tyranny and oppression of the king having become absolutely intolerable to the gods, they prayed to Vishnu for relief and aid. Whereupon Vishnu took two hairs, one white and the other black, which, at his will, were transformed into Balaráma and Krishna, (one fair and the other black, according to the color of the hair from which each had sprung), and, as such, they were placed one after the other in the womb of Devakí,—Balaráma as her seventh, and Krishna as her eighth conception. Balaráma, however, was by some mysterious and divine agency transferred from the womb of Devakí to that of Rohiní, another wife of Vasudeva, who was then residing at Gokula. This

was done to preserve the life of the child from the persecutions of the cruel king. Krishna was, immediately after his birth, secretly removed by his father and left in charge of Yasodá, the wife of Nanda, a well-to-do cow-herd of Gokula, who had just then given birth to a daughter. While the guards were wrapped in mysterious slumber, the new-born babe of Nanda was carried away and substituted for the infant Krishna. No one but Vasudeva and his wife knew of the substitution. The changeling was regarded as the eighth issue of Devakí, and was, according to the orders of Kañsa, taken to be slain. But the gods protected her, and she slipped out of the hands of the deputed assassin and flew up to the skies, warning the tyrant, before disappearing in the heavens, that his slayer was growing apace and flourishing at Gokula. Kañsa's eyes were now opened, and he was satisfied that he had been over-reached. In his fury he gave orders for the massacre of all the newly-born male children in his kingdom, and demons and monsters were sent out, in the shape of men, women and animals, to bring about their death. Balaráma and Krishna, who had been taken charge of by Nanda, and were nurtured and brought up at Gokula, and subsequently at Brindábana, grew up together and became intimate as brothers. Balaráma was endued with Herculean strength, and took a prominent part in many of the boyish pranks and adventures of his comrade Krishna. One of his earliest exploits was the destruction of the great demon Dhenuka, who had, in the form of an ass, attempted to encompass his death. Another demon, named Pralamba, who

essayed to carry him off on his shoulders, was dashed to pieces by the infant hero. In one of his drunken fits,—for he was known to be inordinately fond of intoxicating liquors,—he commanded the river Yamuná (Jumna) to come to where he was, that he might bathe therein, but, enraged at the order not being promptly heeded, he plunged his plough-share, (which he had always with him), into the river, and dragged the waters after him whithersoever he went, until they had to ask his pardon. Failing to kill the brothers by means of hired assassins, Kañsa invited them to a sacrificial feast at Mathurá, where he thought he could more effectually carry out his plans regarding their destruction. The brothers accepted the invitation, and after successfully passing through several adventures, reached the Palace. Krishna was to a material extent indebted to Balaráma for the fruition of the object of his life, *viz.*, the destruction of the tyrant king. Balaráma was, like his brother, not only a mythological but a historical character. He was interested in the Great Kurukshetra War, though he did not take any active part in it. When Sámba, the son of Krishna, was detained a prisoner at Hastinápur by Duryodhana, Balaráma demanded his release, and incensed at receiving a refusal, thrust his plough-share under the ramparts of the city and drew them towards him, until his enemies were compelled to surrender their prisoner. When Arjuna with the approval and help of Krishna, carried away his sister Subhadrá, Balaráma set out with his followers in hot pursuit, and was at last with difficulty persuaded to desist. One of his last heroic feats recorded was the

destruction of the dreadful demon Dvididha, who had assumed the shape of a monkey and stolen his weapons. He quitted this world before Krishna, while sitting under a banyan tree.

According to some accounts, based on popular belief, Krishna is considered to be the eighth Incarnation. But others hold that he is the *perfect manifestation* of Vishnu, and, as such, cannot be called an Incarnation, having but partially the essence of divinity in him. When he is thus regarded, his elder brother, Balaráma, takes his place as the eighth Avatára. In representing the latter as an Avatára, the authority of Vyása, (the renowned author of the Puránas and the Mahábhárata), who is said to have mentioned the names of the Incarnations in the following sentence, may be cited:—

“मत्स्यः कुर्मो वराहश्च वृषिंश्चो वामनस्तथा ।

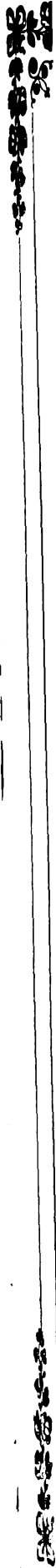
रामो रामश्च रामश्च बुद्धः कल्की च ते द्य ॥”

The following pithy sentence of Anushtubhácháryya may also be quoted:—

“वनजौ वनजौ ऋषिरामौ सप्तपोऽक्षयः ।”

which means, “Two from the waters, two from the forests, next a dwarf, then the three Rámas, then the tender-hearted and the cruel.” The first “two” refer to the Fish and Tortoise Incarnations, the next “two” to the Boar and Man-lion Incarnations, the third to the Vámana or Dwarf Incarnation, “the three Rámas” to Parasú-ráma, Ráma Chandra and Balaráma, then came Buddha the tender-hearted, and last Kalki the implacable. Besides, the description of the

eighth Incarnation, given by Jayadeva in his celebrated "Ode to the Ten Avatáras," points, in clear and unmistakeable language, to Balaráma as the eighth Avatára. It has been stated that, while Lakshmana, the younger brother of the seventh Avatára, was on the point of death, (having received a tremendous shock from the *Śakti-sela* (weapon) hurled at him by the mighty Rávana), Ráma Chandra, whose heart bled for the agonies of his faithful brother, made a mental vow that in his next birth, he would allow Lakshmana to be born before him as his elder brother. Balaráma is, according to this legend, the Lakshmana of the Dvápra Yuga. Others, however, assert that he is the Incarnation of the great Serpent Śesha, and that at the time of his demise, a snake issued from his mouth.



वलरामावतारमूर्त्तिस्तु ।

कोटिचन्द्रप्रतीकाशं हिमाद्रिसदृशप्रभं ।
फणामुकुटविस्तारच्छबीभूतमनोहरं ॥
मणिकुण्डलयुग्माद्यं चारुनीलनिचोलिनं ।
हलमुषलशङ्खासिस्फुरद्वाङ्गचतुष्टयं ॥
हारकेयूरवलयमुद्रिकाभिरलङ्कृतं ।
मेखलाकटिसूत्राद्यं दिव्यरत्नप्रसाधनं ॥
दिव्यहालाचीवमूर्त्तिं चारुहासं सुनेत्रकं ।
हालालोलनोलवस्त्रं हेलावन्तं सरेत् परं ॥ ८ ॥

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In the second section, the author outlines the various methods used to collect and analyze the data. This includes both primary and secondary data collection techniques. The primary data was gathered through direct observation and interviews with key personnel. Secondary data was obtained from existing reports and databases.

The analysis phase involved a thorough review of the collected information. Statistical tools were used to identify trends and patterns in the data. The results of the analysis are presented in the following sections, where the author discusses the implications of the findings for the organization.

Finally, the document concludes with a series of recommendations based on the research findings. These suggestions are aimed at improving the efficiency of the current processes and addressing the identified areas of concern. The author believes that implementing these changes will lead to a more streamlined and effective operation.

VIII.

Balarāma Avatāra Mūṅṅti.

(TRANSLATION.)

On Him,—who is radiant like myriads of suns, whose effulgence is like that of the snow-clad Hīmalayas, whose head is fitly crowned with a crown of serpents—their hoods upraised,—on whose ears flash gem-set rings, who is vested in charming blue, in whose four hands gleam the plough-share, the mace, the conch and the sword, who is adorned with necklace, armlet, bracelet and ring,—girt with the sacrificial zone,—gleaming with celestial jewels,—with pleasant eyes, smiling bewitchingly, as if gladdened by ambrosial wine and amorous dalliance, his blue raiment slipping down from his handsome form,—on Him shouldst thou meditate and centre thy thoughts!

Yatra-Prakarana.

केदारारागैकतालीतालाम् ।

षाखायी ।

सा सा म म मे मे गं प ध प | म म ग प प मे
 को टि च द्र प्र ती . . का शं हि मा . द्रि स ह

मे गं म च्छ सा सा सा सा नि नि धे धे नि धे प |
 य . . प्र भं फ णा सु कु ट वि . सा . र .

म म ग प प मे मे गं च्छ सा सा ||
 षो . भू तं म नो . . ह रं ।

अन्तरा ।

प प सा ध सा सा सा सा सा सा | सा सा मे गं म च्छ
 म णि कु . ख ल यु ग्मा टं चा र नी . . ल

सा सा नि धे नि धे प म म ग प प प प मे ध प |
 नि चो . . लि नं . ह ल . सु ष ल श . द्वा वि

म म ग प प मे मे गं म च्छ सा ||
 रु र ह वा उ च तु . . छ यं ।

KEDÁRÁ.

TÁLA—EKATÁLÁ.

First Strain.



Ko tí chan dra pra tí — — ká s'añ hi má — dri sa



dri s'a — — pra bhāñ pha ṛá mu ku ta bi s tá —



ra — chehha trí — bhú tañ ma no — — ha rañ.

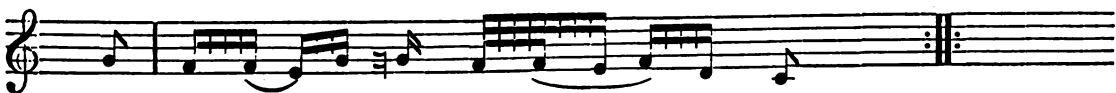
Second Strain.



Ma ṇi ku ṛ da la yug má dhyāñ chā ru ní — — la

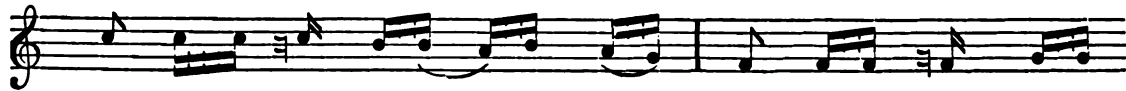


ni cho — — li na ñ ha la — mu sha la s'a ñ khá



si sphu ra d bá hu cha tu — — shta yañ.

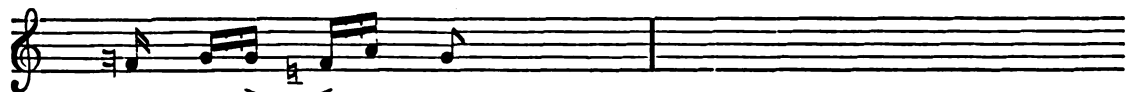
Third Strain.



Há ra ke yú ra ba — la ya — mud ri ká bhi ra lañ



kri tañ me kha lá — ka ti sú — t rá dhyañ di bya rat



na pra sá — dha nañ.

Fourth Strain.



Di bya há — lá kshí ba múr ttiñ chá — — — ru há sañ



su ne t ra ka ñ há lá — lo la ní la bas trañ



he lá — ban tañ sma re — t pa rañ.

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NOTICE

Faint, illegible text, possibly bleed-through from the reverse side of the page.

THE TEN PRINCIPAL AVATÁRAS OF THE HINDUS.

VIII.
THE BALARÁMA - AVATÁRA.



Lith. and Print by Kriśnabary Das

DESIGNED & LITHOGRAPHED FOR D^r S. M. TAGORE.

IX.

THE BUDDHA AVATÁRA.

BUDDHA, the son of Śuddhodana and Mâyádevi, was born at Kapilavastu,* the capital of his father's kingdom, situated somewhere at the foot of the mountains of Nepaul. He was in his early days called Siddhártha, but was subsequently better known as Śákya-Siṅgha, or the Lion of the Śákya family, and also as Goutama, after the clan to which he belonged. It is said that—

“The childhood shows the man,
As morning shows the day.”

The infancy of Buddha furnished a very accurate forecast of the future character and movements of the great religious reformer. He was, unlike the children of his age, always averse to play, but loved, whenever he could find opportunity of being alone, to frequent the forests and lose himself in meditations. His father sought to prevent him becoming a dreamer, by marrying him to the beautiful and accomplished Gopá, the daughter of Dandapáni. But this made no difference in his life. “Nothing is stable on earth,” he used to say, “nothing is real. Life is like the spark produced by the friction of wood. It is lighted and is extinguished—we know not whence it came or whither it goes. It is like the sound of a lyre,

* “According to the Buddhist chronicles of Thibet, Kapilavastu or Kapila-nagara was founded by some descendants of the solar hero Gotama, on the bank of a lake near the river Rohiní in Kos'ala.”

and the wise man asks in vain from whence it came and whither it goes. There must be some supreme intelligence where we could find rest. If I attained it, I could bring light to man ; if I were free myself, I could deliver the world." All sorts of worldly amusements were tried to divert his mind from philosophy and polemics, but in vain. While once out on a drive, he came upon a man sinking under the influence of extreme old age ; on another occasion, he met one groaning with illness ; on a third occasion, he saw a religious devotee going about for alms. Goutama was an acute observer as well as a profound thinker, and the sight of these three individuals brought home to him the foolishness of boasting of the riches of youth, which were destined to become the prey of old age, the absurdity of relying upon abundant health, as it comes and vanishes like the phantoms of a dream, and the necessity of leading the religious and humble life of a recluse, renouncing all the pleasures and desires of the world with its endless troubles and turmoils. Such and like cogitations worked so strongly upon his already over-wrought mind, that one night he stole out of the house on horse-back, and, attended only by a single follower, left his father and wife, eluding the vigilance of the guards who had been keeping watch over him. At dawn of day, he made over his horse and his ornaments to the servant, and bade him return to the capital. According to the author of the *Lalita-Vistára*, (a work on the life and doctrines of Buddha), "a monument is still to be seen on the spot where the coachman turned back." Its situation lies about

50 miles E. S. E. from Goruckpur. Buddha first went to Vaisáli,* where, under the tutelage of a celebrated Brahmin, he learned all that the sage could teach him, but his disappointment was great when he failed to obtain a satisfactory solution of the great problem of salvation. He tried another Pundit at Rájagriha, the capital of Magadha (Behar), but the result was equally fruitless. He next betook himself to a solitary village called Uruvilva, where, in conjunction with five of his fellow-students, he, for a period of six years, practised austerities. At the expiration of this period, his brother-students abandoned him as a heretic, in consequence of his holding that asceticism was a huge stumbling-block in the way of truth. After a long series of meditations, in the course of which he was favored with divers visions, he arrived at "that true knowledge which discloses the causes, and thereby destroys the fear, of all the changes inherent in life." It was, at this moment, that he claimed the title of Buddha, or the Enlightened, and, allowing compassion for suffering humanity to get the better of an intention to keep his knowledge a sealed book to the world, he became the founder of a new sect, which, even to this day, numbers among its adherents about 455,000,000 human beings. He is said to have visited Benares, the stronghold of Brahminism. The first thing he did there, was to seek

* Vaisáli is celebrated as the chief seat of the early labors of Goutama, and is conjectured by some to be Prayága or Allahabad; but according to the Rámáyana, its site is much lower down on the north bank of the Ganges. General Cunningham places it about 27 miles north of Patna, and identifies it with the village of Besárh, including the old ruined fort known as *Rájá Vis'ál-ká-garh*, or the fort of Rájá Vis'ála, the reputed founder of ancient Vaisáli.

out, and, by dint of argument and sound logic, make his former five fellow-students, who abandoned him for his heresy, acknowledge the truth of his doctrine. From what can be collected from stray accounts left of this great man, it appears that he was once invited by king Bimbisára to his capital Rájagriha, and was there presented with the Monastery of Kalantaka. Here he delivered some of his most important discourses. While in this place, he was joined by three of his well-known followers, Sáriputra Kátyáyana, and Maudgalyáyana. He lived in peace and enjoyed for a long time the friendship of the good king, till the prince, his son, assassinated him. The next place Buddha is known to have settled in, was Śrávasti,* (north of the Ganges), the capital of Kosála,† the king of which place, Prasenjit, became a convert to his faith. On the occasion of his visit to his father at Kapilavastu, after a separation of twelve years, he is said to have performed several miracles and converted all the Śákyas to his doctrines. His wife and aunt were the first female converts to Buddhism in India. At the age of 70, Buddha repeated his visit to Rájagriha, the capital of Ajátá-satru, (the parricide, and consequently the enemy of Buddha), and made him his

* Śrávasti, on the Rapti, was the capital of Uttara Kosála or Oudh, to the north of the Ghágra. It is identified by some with Faizabad.

† "On Sarayu's bank of ample size,
The happy realm of Kosála lies."—GRIFFITHS.

"A country on the Sarayu river, having Ayodhyá 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 Dakshina-kosála, the Southern Kosála."

follower, after wringing out of him a public confession of his crimes. He also re-visited Vaisáli. After leaving it, he advanced towards the city of Kusí-nagara,* and there he first felt the gradual decrease of vitality in him. While halting under a Śál tree in the forest, he breathed his last, or, in the language of Buddhism, entered into *Nirvána* (final beatitude).

According to the doctrines of Buddhism, the various transmigrations, through which the soul is destined to pass, are not caused by the Creator or the Ruler of the Universe. The power that controls the world is expressed by the word *Karmma*, literally, action—which may be good or bad, or both. The Buddhistic religion inculcates morality, and benevolence is its chief characteristic.

The birth of Buddha appears to have occurred in the 7th, and his death in the 6th, century before Christ (621—543 B. C.) Several religious reformers, born in after ages, and following the doctrines of Buddha are now known by the name of their great prototype.

According to the Pauránic legends, the apparent object of this Incarnation, (for it must be remembered that this religious reformer is therein regarded as nothing less than an Avatára,) was to abolish the sanguinary sacrifices prescribed in the Vedas. But the real

* Situated exactly 35 miles to the east of Goruckpur. Wilson identifies the place with the ruins of Kasia. According to Buddhistic accounts, the death of Buddha took place here, on the full-moon of Vais'akh, 543 B. C.

object was to make the demons and wicked men court their own destruction, which would be the inevitable result of their contempt of the Vedas, the rejection by them of caste, and the denial of the existence and power of the gods.

It is mentioned in the Puránas that the demons had asked Indra as to the best means by which they might 'have dominion over the world,' and were directed by him, to betake themselves to sacrifices, purification, and piety, in order that their ambition might be crowned with success. While they were preparing for a solemn sacrifice and general purification, Vishnu, at the earnest entreaty of the deities, came to them in the garb of a Sannyási, named Buddha, "with his hair braided in a knot on the crown of his head, wrapt in a squalid mantle, and with a broom in his hand." Being questioned by the demons, as to the uncleanness of his clothing and the singularity of the implement he carried with him, Buddha remarked that "it was cruel, and consequently impious, to deprive any creature of life;" that, in spite of what might have been dictated by the Vedas, every sacrifice of an animal was an abomination, and that purification was wickedness; for were not thousands of small insects and unseen animal life destroyed in the act of bathing or washing clothes? He accounted for the untidiness of his appearance by mentioning his aversion to ablutions, and stated that the object of his carrying a broomstick with him was to sweep the ground before him when walking, so that he might not tread on

some poor harmless reptile. He declaimed against the inhumanity of sacrificing animals for religious purposes with so much reason and heart-stirring eloquence, that the demons burst into tears, and, with one voice, gave up their project of performing the sacrifice and the purification ceremonies, and with those, all hopes of domineering over heaven and earth.

वुद्धावतारमूर्त्तिस्तु ।

शान्तं सदा प्राणिवधातिभोतं

दृहज्जटाजृठधरोत्तमाङ्गं ।

तनूस्त्रसद्गैरिकगौरवस्त्रं

योगीश्वरं बुद्धमहं भजेयं ॥ ६ ॥

IX.

Buddha Avatára Múrtti.

(TRANSLATION.)

To Buddha, whose face beams with tranquil serenity, whose compassionate heart is always averse to the destruction of animal life, from whose head hang down matted locks, who is clad in yellow raiments,—To Buddha, prince among devotees,—
I offer my prayers.

Kási Khanda.

मिश्रपिलुरागपटतालाभ्याम् ।

षाखावी ।

$\overset{+}{\text{नि}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{चट}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{ग}} \mid \overset{+}{\text{चट}} \overset{\circ}{\text{चट}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{सा}} \mid \overset{+}{\text{प}} \overset{\circ}{\text{प}} \overset{\circ}{\text{प}}$
 श न्तं स दा प्रा षि व धा ति भी तं ट ह झ

$\overset{\circ}{\text{प}} \overset{\circ}{\text{प}} \overset{\circ}{\text{प}} \mid \overset{+}{\text{म}} \overset{\times}{\text{ग}} \overset{\times}{\text{ग}} \overset{\Delta}{\text{चट}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{सा}} \parallel$
 टा लू ट ध • रो ज मा • ङं ।

अन्तरा ।

$\overset{+}{\text{चट}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{प}} \overset{\circ}{\text{प}} \overset{\circ}{\text{प}} \mid \overset{+}{\text{म}} \overset{\circ}{\text{प}} \overset{\circ}{\text{प}} \overset{\circ}{\text{म}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{चट}} \mid \overset{+}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{ग}}$
 त नू ह सद् गै रि क गौर व • झं बो गी ष

$\overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \mid \overset{+}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{चट}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{सा}} ::$
 रं वु ह म हं भ जे यं ।

PILU-JAÑGLÁ.

TÁLA—PATATÁLA.

First Strain.



S'án tañ sa dá prá ni ba dhá ti bhí tañ bri haj ja



tá jú ta dha — rot ta má ñ gañ.

Second Strain.



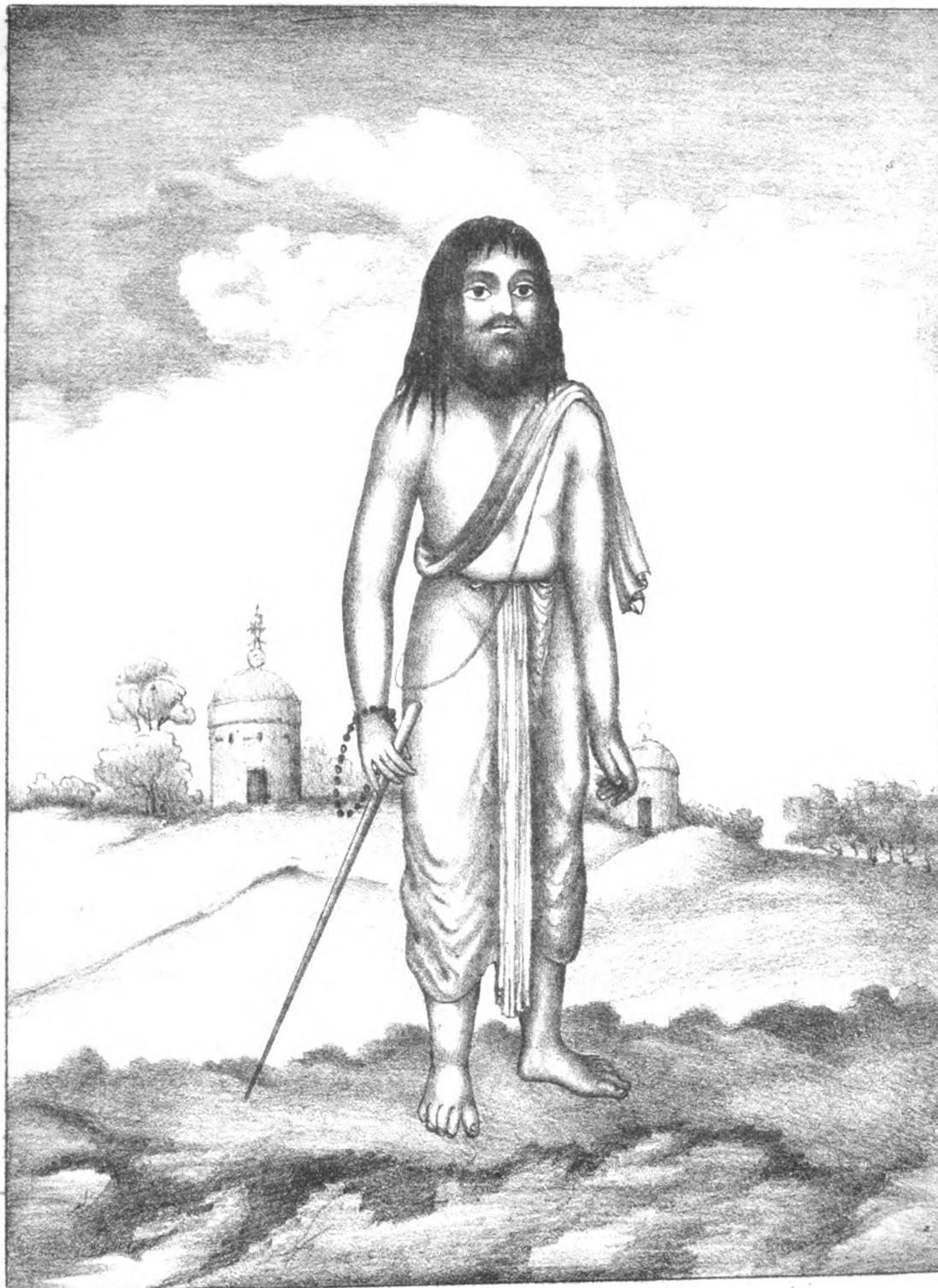
Ta núl la sad gai ri ka gau ra ba s trañ yo gí s'va



rañ bu dha ma hañ bha je yañ.

THE TEN PRINCIPAL AVATĀRAS OF THE HINDUS.

IX.
THE BUDDHA - AVATĀRA



Lith. and Print. by KristohuryDas.

DESIGNED & LITHOGRAPHED FOR D^R. S. M. TAGORE.

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X.

THE KALKI AVATÁRA.

It has been already stated that the duration of the present (*kali*) *yuga* is 432,000 years, of which 4,979 years have been gone through. At the expiration of the remaining period, the Kalki Avatára will appear as a sign of the dissolution of the mundane system. A new world will then spring up, phoenix-like, out of the ashes of the former, and a new *Satya Yuga* will be ushered in.

“On the approach of Kalki,” says M. Sonnerat, in his voyages, “the sun and moon shall be darkened, the earth tremble, and the stars fall from the firmament; that, then the serpent Ananta, (or *infinity*, on which Vishnu reposes,) from his thousand mouths, shall vomit forth flames which shall consume the spheres and all living creatures.”

The *Kali Yuga* commencing from the date of Vishnu's return to heaven, after the eighth Incarnation, is the period, which, according to the Bhabishya Purána, (which treats of future occurrences,) will be characterized by the prevalence of viciousness and immorality, and by the general decline of everything good. The Vedas and the other sacred writings will then be disregarded; Brahmins or the sacred castes will have no respect and precedence in society; the acquisition of wealth will more closely occupy the attention of mankind than that

of virtue ; the desire for the gratification of selfish pleasures will be paramount in the human mind ; the whole world will appear to be hopelessly drifting towards wreck and ruin. The advent of the Kalki Avatára will be at such a time, and he will succeed in rooting out iniquity from the earth and re-establishing the reign of righteousness and peace.

A detailed account of the Kalki Avatára is subjoined, as it might not be known to some of the readers. The history is given as a legend. It should be remembered, however, that the events narrated therein are yet to come.

Being able no longer to bear the burden of iniquity that prevailed amongst the inhabitants of this globe in the *Kali Yuga*, Mother Earth, accompanied by the deities, and headed by Brahmá, went up to the Paradise of Vishnu and made known to the Preserver the sins of *Kali*. The prayerful solicitation of the gods found a favorable hearing, and Vishnu promised them speedy relief. He intimated his intention of taking human birth, in the city of Sambhala, as the son of Vishnuyasá and of Sumati his wife. It was further arranged that Lakshmí, the consort of Vishnu, should be born as Padmá, the daughter of Brihadratha, king of Ceylon, by his wife Kaumudí, and join him on earth as his wife ; and that the gods should likewise take human forms to help Vishnu in the destruction of the wicked and in the regeneration of the world. Kalki was,

accordingly, born in the city of Sambhala(1) on the 12th day before the full-moon in the month of *Baisákh*, corresponding with the latter portion of April and the beginning of May. At the request of Brahmá the infant was obliged to be content with two arms instead of the four which he had at his birth. His parents who saw this change, thought that they must have been deceived by an optical delusion. Paraśu-ráma, Kripácháryya, Vyása, and other immortals came to see the boy-god in the guise of mendicants, and by them the infant was named Kalki, or the destroyer of Kalka (sin). In due time he was invested with the sacred thread and put in charge of Paraśu-ráma, who undertook to train him up in all the arts and sciences. He subsequently learnt the use of arms from Mahádeva, who, in appreciation of his talents, presented him with a sword of terrible power, a horse capable of carrying him anywhere at his will, and a wonderful parrot (Śuka) gifted with every knowledge. After his marriage with Padmá, the daughter of the king of Ceylon, Kalki set out to conquer with a large army. He first attacked Kíkata(2) the land of the Buddhas and slew their mighty king Jina(3), together with all his friends and followers. On the defeat and death of Jina, the Mlech-

(1) A city situated in the Panchála division of ancient India, the country north and west of Delhi, between the foot of the Himálaya and the Chámbál; identified by some with Sumbulpur.

(2) A country inhabited by people who were not Aryans: it is identified with Magadha or South Behar. The Kíkatas are a tribe of aborigines who lived to the east of Svarasvatí. "They drew no milk to mix with the Soma, and by them the sacrificial kettle was never heated."

(3) Probably the founder of the Jain religion, which is an off-shoot or after-growth of Buddhism.

chhas(1) who came to oppose him, met with a similar fate. The women of the Mlechchhas next came out, armed for battle, but considering women to be unworthy of his steel, Kalki paralysed their arms by his *mantras*, and the weapons remained in their hands fixed and immovable. The amazons were convinced of the divine nature of the warrior they were opposed to, and could not refrain from joining with one voice in prayer and praise of the hero. Afterwards, Kalki slew a terrible she-monster named Kuthodarí, and destroyed the barbarian races known as the Śakas(2), Kámbojas(3) and Śabaras.(4) He had then a conflict with Śásidhvaja, the king of Bhalláta, a staunch follower of Vishnu. In spite of the warnings of his pious wife Susántá (who was aware of Kalki's divine nature), Śásidhvaja came forth boldly to battle. A single lucky blow with his heavy war-club rendered the hero-god insensible, and in this state he was brought to his victor's home. When he recovered his senses, his wrath was propitiated by the humble attitude and earnest prayers of Śásidhvaja

(1) According to the Vishnu Purána, various Kshatriya races were degraded by king Sagara, by being deprived of established usages and the study of the Vedas. Thus separated from religious rites, and abandoned by the Brahmins, these different tribes became Mlechchhas. According to the modern signification of the term, they mean foreigners, barbarians,—people not of Aryan race.

(2) According to Wilson, "these people, the Sakai and Sacæ 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 Tartar tribes, and were among those recorded as conquered by Sagara, who compelled them to shave the upper half of their heads. King Vikramáditya was called S'akári,—'the foe of the S'akas'—probably, on account of his having encountered and kept back these people.

(3) A race of men always associated with the tribes living in the North-West, and famous for their horses, of which they were said to possess a fine breed. They were also among the tribes conquered by Sagara.

(4) A hilly tribe formerly seen in the mountainous regions of Western India.

and the bestowal of the hand of his daughter Ramá. The next achievement of Kalki was the restoration to her celestial home of Sulochaná, (the wife of the Gandharva, Chitraratha), who had been residing under a curse, in the city of Kánchaní in the infernal regions, and the installation of Mahámati on the throne of that kingdom. He also placed Súryyaketu on the throne of Ayodhyá (Oudh), and Debápi on that of Báranábata,(1) and then returned to Sambhala, his birth-place. He distributed the kingdoms of Saumbha, Paundra,(2) Pulinda,(3) Suráshttra(4) and Magadha,(5) amongst his brothers, those of Kíkata, Central Carnát,(6) Andhra,(7) Odra,(8) Kalinga,(9) Anga(10) and Banga,(11) among his relatives; ceded Kankaka(12) and Kalápaka(13) to his kinsman Bisákha-yúpa; and

(1) Modern Allahabad. It is said to have been celebrated for gold and jewels.

(2) A fabulous city between the Himavat and Hemaketu mountains. According to some, it is a country corresponding "to Bengal Proper, with part of South Behar and the jungle mehals." According to Cunningham, Paundra Varddhana is represented by Pubna.

(3) Probably the abode of barbarous tribes (Pulindas), who live in woods and mountains, especially in Central India. There were some, who, according to the Vishnu Purána, lived in the deserts along the Indus.

(4) Surat, the people of which were the Surastrene of Ptolemy.

(5) The country of South Behar, where the Pali language was spoken.

(6) The country where the Canarese language is spoken, in the central districts of the Peninsula, including Mysore. The name "Carnatic" is derived from this.

(7) The ancient name of Tellingana—the country of the Telegus.

(8) Orissa.

(9) The country along the Coromandel Coast, north of Madras, the Calingæ proximi mari of Pliny.

(10) The country of Bengal Proper about Bhágulpur.

(11) Bengal, but not as it is known. Formerly it meant the districts north of the Bhá-girathí—Jessore, Krishnagar, &c.

(12) Probably Concan.

(13) Perhaps, Kalápa, the fabulous village where Maru, (a descendant of Kus'a), lived for a long time, in order that he might, by strength of devotion, be able to be the restorer of the Kshattriya race in the solar dynasty.

placed Chola,(1) Barbbara(2) and Karbba, under his sons. Peace and tranquillity was now restored on earth, and vice and impurity having been rooted out, virtue and piety resumed their reign. The *Satya Yuga*, (era of truth) now set in, and the time arrived when there appeared no longer any necessity for the presence of the Avatára upon this earth. At the request of the gods, he went up the Himálayas, where, on the banks of a sacred river, in the presence of holy sages, he gave up his human form, and, resuming his divinity, ascended to his throne in Paradise

The Incarnation is represented by some as bearing in one hand, "a cimeter blazing like a comet," to signify the destruction of the impure, and in the other a ring, emblematical of the revolution of the cycles. He is also described by other authorities as leading a richly caparisoned winged white horse, typical of the rapidity of the flight of time. The horse is portrayed as standing on the ethereal regions with three feet, holding the off fore leg up in the air, ready to stamp upon the earth, when the appointed time should come for the dissolution of nature(3).

The descriptions of the destroying Angel and of the White Horse in the Apocalypse bear some resemblance to those of the Kalki Avatára.

(1) Probably, the lower part of the Coromandel Coast (about Tanjore), formerly called Chola-mandala.

(2) The country of the Barbbaras. "The analogy to 'barbarians,'" says Wilson, "is not in sound only, but, in all the authorities, these are classed with borderers and foreigners and nations not Hindu."

(3) It will be observed that both the representations of Kalki as given above do not agree exactly with the drawing given in this work, which is based on the Kalki Purána.

कल्कावतारमूर्तिस्तु ।

सजलजलददेहो वातवेगैकवाहः
करष्टतकरवालः सर्वलोकैकपालः ।
कलिकुलवलहन्ता सत्यधर्मप्रणेता
कलयतु कुशलं वः कल्किरूपः स भूपः ॥ १० ॥

X.
Kalki Avatāra Mūrtti.

(TRANSLATION.)

May the king Kalki, the hue of whose body is blue like that of the rain-charged cloud, who rides on a horse swift as the wind, who holds a sword in one of his hands, who is the cherisher of the people, the destroyer of the strength of the race of Kati, the source of the true religion,—may he bring down blessings upon you all!

Kalki Purāna.

त्रिभिः टीरागभांपतालतालाध्याम् ।

आस्थायी ।

$\overset{+}{\text{च}} \overset{\circ}{\text{ट}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{म}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{च}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{नि}} \overset{\circ}{\text{ध}} \overset{\circ}{\text{प}} \overset{\circ}{\text{ध}} \mid \overset{+}{\text{सा}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{च}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{च}}$
 स ज ल ल ल द दे । हो । । वा त वे । ।

$\overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{च}} \overset{\circ}{\text{सा}} \mid \overset{+}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{प}} \overset{\circ}{\text{म}}$
 गै क वा हः । । क र छ त क र वा लः । ।

$\overset{+}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{च}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{च}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\times}{\text{ग}} \overset{\times}{\text{च}} \overset{\circ}{\text{सा}} \parallel$
 स मं लो । । कै क पा लः । ।

अन्तरा ।

$\overset{+}{\text{सा}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{च}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{म}} \mid \overset{+}{\text{म}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{म}} \overset{\circ}{\text{प}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{ग}}$
 क लि कु ल व ल ह न्ता स त्य ध र्म प्र षे ता

$\overset{+}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{म}} \overset{\circ}{\text{प}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{म}} \mid \overset{+}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{सा}} \overset{\circ}{\text{च}}$
 क ल य पु कु श लं वः । । । क लि रू पः स

$\overset{\circ}{\text{ग}} \overset{\circ}{\text{ग}} \overset{\circ}{\text{च}} \overset{\circ}{\text{सा}} \text{:}$
 भू पः । ।

JHIJHITÍ.

TÁLA—JHÁNPATÁLA.

First Strain.



Sa ja la ja la da de — ho — — bá ta be — — gai
ka ba hah — — ka ra dhri ta ka ra bá lah — — sar
bba lo — — kai ka pá lah — —

Second Strain.



Ka li ku la ba la han tá sa tya dhar mma pra ge tá kala
ya tu ku sa lañ bah — — — kal ki rú pah sa bhú pah — —

578

THE TEN PRINCIPAL AVATÁRAS OF THE HINDUS.

X.
THE KALKI - AVATÁRA



Litho. and Print. by KristobharyDas

DESIGNED & LITHOGRAPHED FOR DR. S. M. TAGORE.

The Ten Avatāras (Group).

IN the whole range of Hindu mythological lore, there can hardly be found beings who have been known to excel, in prowess, piety, love of virtue and hatred of vice, the Avatāras described in the foregoing pages, whose mission was to rid the earth of monsters, demons and things of iniquity, and to inaugurate a better government and peace upon earth. Their achievements are themes of poems and epics, songs and ballads. Jayadeva,* one of the earliest and sweetest lyric poets of Bengal, whose numbers flow as smoothly and melodiously as the rivulets of his native land, thus sings of the hero-gods in his Ode to the Ten Incarnations :—

* Jayadeva, the son of Bhojadeva and his wife Bāmā Devī, was born of a high Brahmin family, in the village of Kendullī, in the district of Beerbhoom, Bengal. From an early age he became a staunch follower of Vishṇu, and subsequently the leader of a religious sect. He was married to Padmāvati. His Sanskrit work entitled the "Gīta-Govinda," in which he describes the loves of Rādhā and Krishṇa, is a marvel of sweetness and gorgeous imagery. He is known to have been one of the five literary "gems" of the court of Lakshmaṇa Sen, king of Bengal, and from this fact it is ascertained that he flourished in the 12th century A.C. The following pleasant and curious story is connected with his life. Describing the love-quarrels between Rādhā and Krishṇa, he put on one occasion the following words of supplication to the offended Rādhā into the mouth of the guilty Krishṇa :—"As an ornament for my head, and an antidote to the love-god's poisonous darts," and he was going to complete the sentence, by adding, "place your generous feet on my head," when the impropriety of using such an expression with reference to his adored deity occurred to him. He therefore left the latter part of the sentence blank, and went to the river to perform his ablutions. In the meantime, Krishṇa, from whom nothing could be hidden, seeing the fix in which the poet was placed, assumed the shape of Jayadeva and entered his dwelling as having returned from the bath. The virtuous Padmāvati could not, of course, recognize the deity in his disguise, and Krishṇa, after partaking of the meal prepared by her, asked her for the manuscript which had been left unfinished. Padmāvati unsuspectingly brought it to him. He took it and quietly filled up the blank by inserting the words, "place your generous feet on my head." When the poet returned from the river, he was astonished to find his wife finishing her meals before him, contrary to the usual practice of native ladies. On asking for and receiving his wife's explanation, the conviction flashed across his mind that it was Krishṇa himself who had sanctified his residence with his divine presence, and had put in the sentence which he was hesitating to write down. Hence the writings of Jayadeva, which are intrinsically sweet, and his stainless life have been invested with a mystical halo and sanctity which can rarely be found in the life and writings of any of his contemporaries.

जयदेवकृतदशावतारस्तोत्रम् ।

प्रलयपयोधिजले धृतवानसि वेदं
विहितवह्निचरित्रमखेदं ।
केशव धृतमीनशरीर
जय जगदीश हरे ॥ १ ॥

क्षितिर्तिविपुलतरे तव तिष्ठति पृष्ठे
धरणिधरणकिणचक्रगरिष्ठे ।
केशव धृतकच्छपरूप
जय जगदीश हरे ॥ २ ॥

वसति दशनशिखरे धरणी तव लग्ना
शशिनि कलङ्ककलेव निमग्ना ।
केशव धृतशकररूप
जय जगदीश हरे ॥ ३ ॥

तव करकमलवरे नखमङ्गतशङ्कं
दलितहिरण्यकशिपुतनुभृङ्गं ।
केशव धृतनरहरिरूप
जय जगदीश हरे ॥ ४ ॥

छलयसि विक्रमणे वल्लिमङ्गतवामन
पदनखनीरजनितजनपावन ।
केशव धृतवामनरूप
जय जगदीश हरे ॥ ५ ॥

क्षत्रियरुधिरमये जगदपगतपापं
 क्षपयसि पयसि शमितभवतापं ।
 केशव धृतष्टरुपतिरूप
 जय जगदीश हरे ॥ ६ ॥

वितरसि दिक्षु रणे दिक्पतिकमनीयं
 दशसुखमौलिवलिं रमणीयं ।
 केशव धृतरामशरीर
 जय जगदीश हरे ॥ ७ ॥

वहसि वपुषि विशदे वसनं जलदामं
 हलहतिभीतिमिलितयमुनाभं ।
 केशव धृतहलधररूप
 जय जगदीश हरे ॥ ८ ॥

निन्दसि यत्रविधेरहह श्रुतिजातं
 सदयहृदय दर्शितपशुघातं ।
 केशव धृतवुद्धशरीर
 जय जगदीश हरे ॥ ९ ॥

म्लेच्छनिवहनिघने कलयसि करवालं
 धूमकेतुमिव किमपि करालं ।
 केशव धृतकल्किशरीर
 जय जगदीश हरे ॥ १० ॥

सीजयदेवकवेरिदमुदितमुदारं
 शृणु शुभदं सुखदं भवसारं ।
 केशव धृतदशविधरूप
 जय जगदीश हरे ॥

Translation.*

1. Thou recoverest the Veda in the water of the ocean of destruction, placing it joyfully in the bosom of an ark fabricated by thee, O Śeṣava, assuming the body of a fish: Be victorious, O Hari, Lord of the Universe!

2. The earth stands firm on thy immensely broad back, which grows larger from the callus occasioned by bearing that vast burden, O Śeṣava, assuming the body of a Tortoise: Be victorious, O Hari, Lord of the Universe!

3. The earth, placed on the point of thy tusk, remains fixed like the figure of a black antelope on the moon, O Śeṣava, assuming the form of a Boar: Be victorious, O Hari, Lord of the Universe!

4. The claw with a stupendous point on the exquisite lotus of thy lion's paw, is the black bee, that stung the body of the

* By Sir William Jones. (Asiatic Researches.)

embowelled *Hiranya-casipu*, O *Cesava*, assuming the form of a Man-lion: Be victorious, O *Heri*, Lord of the Universe!

5. By thy power thou beguilest *Bali*, O thou miraculous Dwarf, thou purifier of men with the water (of *Ganga*) springing from thy feet, O *Cesava*, assuming the form of a Dwarf: Be victorious, O *Heri*, Lord of the Universe!

6. Thou bathest in pure water, consisting of the blood of *Cshatriyas*, the world, whose offences are removed, and who are relieved from the pain of other births, O *Cesava*, assuming the form of *Parasu-Rāma*: Be victorious, O *Heri*, Lord of the Universe!

7. With ease to thyself, with delight to the *Genii* of the eight regions, thou scatterest on all sides in the plain of combat the demon with ten heads, O *Cesava*, assuming the form of *Rāma-Chandra*: Be victorious, O *Heri*, Lord of the Universe!

8. Thou wearest on thy bright body a mantle shining like a blue cloud, or like the water of *Yamuna* tripping towards thee through fear of thy furrowing ploughshare, O *Cesava*,

assuming the form of Balarama : Be victorious, O Heri, Lord of the Universe !

9. Thou blamest (Oh, wonderful !) the whole Veda, when thou seest, O kind-hearted, the slaughter of cattle prescribed for sacrifice, O Cesava, assuming the body of Buddha : Be victorious, O Heri, Lord of the Universe !

10. For the destruction of all the impure, thou drawest thy cimeter like a blazing comet, (how tremendous !) O Cesava, assuming the body of Kalki : Be victorious, O Heri, Lord of the Universe !

HYMN TO VISHNU.

(TRANSLATION.)*

O THOU that held'st the blessed Veda dry
 When all things else beneath the floods were hurled ;
 Strong Fish-God ! Ark of Men ! *Jai ! Hari, Jai !*
 Hail, Keshav, hail ! Thou Master of the World !

The round world rested on thy spacious nape ;
 Upon thy neck, like a mere mole, it stood ;
 O thou that took'st for us the Tortoise-shape,
 Hail, Keshav, hail ! Ruler of wave and wood !

The world upon thy curving tusk sate sure,
 Like the Moon's dark disc in her crescent pale ;
 O thou who didst for us assume the Boar,
 Immortal Conqueror ! Hail, Keshav, hail !

When thou thy Giant-Foe didst seize and rend,
 Fierce, fearful, long, and sharp were fang and nail ;
 Thou who the Lion and the Man didst blend,
 Lord of the Universe ! Hail, Narsingh, hail !

Wonderful Dwarf !—who with a threefold stride
 Cheated King Bali—where thy footsteps fall
 Men's sins, O Wamuna ! are set aside.
 O Keshav, hail ! Thou Help and Hope of all !

The sins of this sad earth thou didst assoil,
 The anguish of its creatures thou didst heal ;
 Freed are we from all terrors by thy toil :
 Hail, Purshuram, hail ! Lord of the biting steel !

* By Edwin Arnold, M. A.—(The Indian Song of Songs.)

To thee the fell Ten-Headed yielded life,
 Thou in dread battle laid'st the monster low !
 Ah, Rama ! dear to Gods and men that strife ;
 We praise thee, Master of the matchless bow !

With clouds for garments glorious thou dost fare,
 Veiling thy dazzling majesty and might,
 As when Yamuna saw thee with the share,
 A peasant—yet the King of Day and Night.

Merciful-hearted ! when thou camest as Boodh—
 Albeit 'twas written in the Scriptures so—
 Thou bad'st our altars be no more imbrued
 With blood of victims : Keshav ! bending low.

We praise thee, Wielder of the sweeping sword,
 Brilliant as curving comets in the gloom,
 Whose keen edge smote the fierce barbarian horde ;
 Hail to thee, Keshav ! Hail, and hear, and come,

And fill this song of Jayadev with thee,
 And make it wise to teach, strong to redeem,
 And sweet to living souls. Thou Mystery !
 Thou Light of Life ! Thou Dawn beyond the dream !

Fish ! That didst outswim the flood ;
 Tortoise ! Whereon earth hath stood ;
 Boar ! Who with thy tusk held'st high
 The world, that mortals might not die ;
 Lion ! Who hast giants torn ;
 Dwarf ! Who laugh'dst a king to scorn ;
 Sole Subduer of the Dreaded !
 Slayer of the many-headed !
 Mighty Ploughman ! Teacher tender !
 Of thine own the sure Defender !
 Under all thy ten disguises
 Endless praise to thee arises.

भैरवीरागञ्जयवितालीतालव्याम्* ।

षाखायी ।

$\overline{\text{नि}^\Delta \text{नि}^\Delta} \overline{\text{नि}^\Delta \text{ध}^\Delta} \overline{\text{नि}^\Delta \text{ध}^\Delta} \overline{\text{नि}^\Delta \text{ध}^\Delta} \overline{\text{नि}^\Delta \text{नि}^\Delta} \mid \overset{+}{\text{सा}} \overset{\Delta}{\text{ऋ}} \overset{\Delta}{\text{सा}} \overset{\Delta}{\text{नि}}$
 ज व ज ग दी . . . श च रे . . .

$\overset{\Delta}{\text{ग}} \overset{\Delta}{\text{ग}} \overset{\Delta}{\text{ऋ}} \overset{\Delta}{\text{ऋ}} \overset{\Delta}{\text{सा}} \overset{\Delta}{\text{ग}} \overset{\Delta}{\text{ग}} \overset{\Delta}{\text{सा}} \overset{\Delta}{\text{ऋ}} \overset{\Delta}{\text{सा}} \overline{\text{नि}^\Delta \text{नि}^\Delta} \overline{\text{नि}^\Delta \text{ध}^\Delta}$
 . . . दे ज व ज ग

$\overline{\text{नि}^\Delta \text{ध}^\Delta} \overline{\text{नि}^\Delta \text{ध}^\Delta} \mid \overline{\text{नि}^\Delta \text{नि}^\Delta} \mid \overset{+}{\text{सा}} \overset{\Delta}{\text{ऋ}} \overset{\Delta}{\text{सा}} \overline{\text{नि}^\Delta \text{ग}^\Delta} \overset{\Delta}{\text{ग}} \overset{\Delta}{\text{ऋ}} \overset{\Delta}{\text{ऋ}}$
 दी श च रे ग ग ऋ ऋ

$\overset{\Delta}{\text{सा}} \overset{\Delta}{\text{ग}} \overset{\Delta}{\text{ऋ}} \overset{\Delta}{\text{ग}} \overset{\Delta}{\text{ऋ}} \overset{\Delta}{\text{ग}} \mid \overset{+}{\text{सा}} \overset{\Delta}{\text{ऋ}} \overset{\Delta}{\text{ग}} \overset{\Delta}{\text{ग}} \overset{\Delta}{\text{ग}} \overset{\Delta}{\text{ऋ}}$
 दे के श व धृ त मी . . . न श री .

$\overset{\Delta}{\text{सा}} \overset{\Delta}{\text{ग}} \overset{\Delta}{\text{ग}} \overset{\Delta}{\text{सा}} \overset{\Delta}{\text{ऋ}} \overset{\Delta}{\text{सा}} \overline{\text{नि}^\Delta \text{नि}^\Delta} \overline{\text{नि}^\Delta \text{ध}^\Delta} \overline{\text{नि}^\Delta \text{ध}^\Delta} \overline{\text{नि}^\Delta \text{ध}^\Delta}$
 र ज व ज ग दी . . .

$\overline{\text{नि}^\Delta \text{नि}^\Delta} \mid \overset{+}{\text{सा}} \overset{\Delta}{\text{ऋ}} \overset{\Delta}{\text{सा}} \overset{\Delta}{\text{नि}} \overset{\Delta}{\text{ग}} \overset{\Delta}{\text{ग}} \overset{\Delta}{\text{ऋ}} \overset{\Delta}{\text{सा}} \parallel$
 श च रे

* Music taken from the "Songs of Jayadeva," set to music by Professor Kshetra Mohun Goswami.

अन्तरा ।

$\overline{\text{नि}^{\Delta} \text{नि}^{\Delta}} \overline{\text{नि}^{\Delta} \text{नि}^{\Delta}} \overset{\circ}{\text{सां}} \overset{\cdot}{\text{चं}} \overset{\times}{\text{सां}} \overset{\times}{\text{चं}} \overset{\Delta}{\text{गं}} \overline{\text{चं}^{\Delta} \text{सां}^{\Delta}} \overset{\Delta}{\text{सां}} \overset{\Delta}{\text{नि}^{\Delta}} \overset{\Delta}{\text{ध}^{\Delta}}$
 प्र ल य प यो ० ० ० ० ० धि ज ले ० ०

$\overset{\Delta}{\text{ध}^{\Delta}} \overset{\Delta}{\text{नि}^{\Delta}} \mid \overset{+}{\text{सां}} \overset{\times}{\text{चं}} \overset{\times}{\text{गं}} \overset{\Delta}{\text{चं}} \overset{\Delta}{\text{चं}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{चं}} \overset{\Delta}{\text{सां}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{चं}} \overset{\Delta}{\text{गं}}$
 धृ त वा ० ० ० न सि वे ० दं वि हि त व

$\overset{\Delta}{\text{गं}} \overset{\Delta}{\text{चं}} \overset{\Delta}{\text{गं}} \mid \overset{+}{\text{सां}} \overset{\Delta}{\text{चं}} \overset{\Delta}{\text{चं}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{चं}} \overset{\Delta}{\text{सां}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{चं}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{चं}}$
 चि च च ० रि च म खे ० दं के श व धृ

$\overset{+}{\text{गं}} \overset{\Delta}{\text{सां}} \overset{\Delta}{\text{चं}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{चं}} \overset{\Delta}{\text{सां}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{सां}} \overset{\Delta}{\text{चं}} \overset{\Delta}{\text{सां}} \overset{\Delta}{\text{नि}^{\Delta}} \overset{\Delta}{\text{नि}^{\Delta}}$
 त मी ० ० न श री ० र ० ० ० ० ० ज य

$\overset{\Delta}{\text{नि}^{\Delta}} \overset{\Delta}{\text{ध}^{\Delta}} \overset{\Delta}{\text{नि}^{\Delta}} \overset{\Delta}{\text{ध}^{\Delta}} \overset{\Delta}{\text{नि}^{\Delta}} \overset{\Delta}{\text{ध}^{\Delta}} \mid \overset{\Delta}{\text{नि}^{\Delta}} \overset{\Delta}{\text{नि}^{\Delta}} \mid \overset{+}{\text{सां}} \overset{\Delta}{\text{चं}} \overset{\Delta}{\text{सां}} \overset{\Delta}{\text{नि}^{\Delta}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{चं}} \overset{\Delta}{\text{चं}}$
 ज ग दी ० ० ० श ह रे ० ० ० ० ० ०

$\overset{\Delta}{\text{सां}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{गं}} \overset{\Delta}{\text{सां}} \overset{\Delta}{\text{चं}} \overset{\Delta}{\text{सां}} \text{::} *$
 हे ० ० ० ० ० ०

* अपरचत्वारिंशत्पदानि अथवा रीत्या गेयानि ।

BHAIRAVÍ.*

TÁLA—ŚLATHA-TRITÁLÍ.

First Strain.



Ja ya ja ga dí — — — s'a ha re — — —



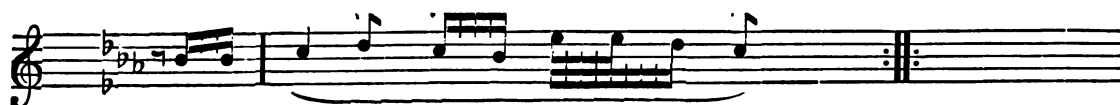
he — — — — — ja ya ja ga dí — — — s'a ha



re — — — — — he ke s'a ba dhri ta mí — —



na s'a rí — ra — — — — — ja ya ja ga dí — — —



s'a ha re — — — — —

* In this Rāgini, the *very flat D* and *very flat A* are used. But there are no signs in the English system of notation to represent them.

Second Strain.



Pra la ya pa yo — — — — dhi ja le — — dhri ta



bá — — — — na si ve — dañ vi hi ta ba hit ra cha —



rit ra ma khe — dañ ke s'a ba dhri ta mí — — na s'a



rí — ra — — — — ja ya ja ga dí — — — — s'a ha



re — — — — — he — — — — —.*

* The remaining stanzas are to be sung as above.



The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In the second section, the author details the various methods used to collect and analyze the data. This includes both manual and automated processes, as well as the use of specialized software tools. The goal is to ensure that the data is both reliable and easy to interpret.

The third part of the document provides a detailed breakdown of the results. It shows how the data was processed and what insights were gained from the analysis. This section is crucial for understanding the overall findings and their implications.

Finally, the document concludes with a summary of the key points and a list of references. This provides a clear overview of the work and allows readers to explore further resources on the topic.

THE TEN PRINCIPAL AVATĀBAS OF THE HINDUS.
THE TEN AVATĀRAS (GROUP)



MATSYA



BUDDEA



KURMA



VISHNO



BALARAMA



PARASHURAMA



RAMA



KALKI



NRISIṆHA



VAMAṆA



PARASU-RAMA

Printed and Published by K. S. Das

Calcutta 1880. January

DESIGNED & LITHOGRAPHED FOR DR. S. M. TAGORE.



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THE TEN PRINCIPAL AVATĀBAS OF THE HINDUS.
THE TEN AVATĀRAS (GROUP).



MATSYA



KURMA



SUDHA



VISHNU



BALARAMA



VARAHA



KALKI



RAMA



NRISINHA



VAMANA



PARASU-RAMA

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हयशीर्षपञ्चरात्रोक्तदशावतारप्रतिमालक्षणम् ।

अतः परं प्रवक्ष्यामि मत्स्वादीनान्तु लक्षणं ।
 षट्त्रिंशद्ब्रह्मलावामं तदर्हं तु विस्तृतं ॥
 दैर्घ्याष्टमांशसंयुक्तं पुञ्जवत्तन्तु कारयेत् ।
 रोहितं विहृतास्यन्तु द्वादशाङ्गुलमानतः ॥
 कलिकंष्ट्ररोमन्तु पुञ्जाङ्गं क्रोद्गं तथा ।
 हतस्यैवविधस्यै ह रोहितस्य सुखोद्गतं ॥
 नारायणन्तु कुर्वीत आगुल्फं तन्मुखोद्गतं ।
 एवं नृमत्स्यं मत्स्यं वा स्थापयेद्यस्य मानवः ।
 सर्वशत्रुत्वं भवेत्तस्य सर्वापमृक्तिरेव च ॥ १ ॥
 दैर्घ्यान्त्रिंशत्संयुक्तं तदर्हं परिमण्डलं ।
 चतुश्चरणसंस्त्रिष्टं चतुरङ्गुलमात्रया ॥
 कपालद्वयमध्ये तु गोविन्दन्तु समुद्गतं ।
 हत्वा वागुल्फपर्यन्तसुप्तच्छन्तं सुरोत्तमं ॥
 नृकूर्मं कारयित्वा नृकूर्मं वा स्थापयेत् यः ।
 स्ववंशोद्धारणं तस्य जायते मुक्तिरेव च ॥ २ ॥
 वक्त्रं कलाष्टकायामं त्र्योचमस्य द्विगोलकं ।
 हनु सप्ताङ्गुले तस्य चक्रणी द्वयङ्गुले मते ॥
 सप्ताङ्गुलं मुखं प्रोक्तं रदौ सार्द्धकलौ विज ।
 नासारन्ध्रं भवेत्त्र्येणं यवहीनेऽस्त्रिणी मते ॥
 किञ्चिद्दक्त्रे स्थिते त्र्योचे द्विगोलकसमायते ।
 चतुष्कलं कर्णमध्यं तदर्हं न तदुच्छ्रितं ॥
 वस्त्रङ्गुला भवेद्ग्रीवा नेत्रकं चोन्नता तु वा ।
 शेषं नृसिंहवत् कार्यं वराहस्य तु विग्रहं ॥
 शेषाहिविधृतं पार्श्वं वाङ्मना धारयन् धरां ।
 शङ्खं वामे तथा पद्मं गदाचक्रे तु दक्षिणे ॥

एवं नरवराहश्च कृत्वा यः स्थापयेन्नरः ।
 भवोदधिसमुत्तारं राज्यञ्च हतकण्ठकं ।
 प्राप्तुं यान्नाच सन्देहो ह्यमुचेहैव वा भुवि ॥ ३ ॥
 तिर्यग्ङ् नृसिंहदेवस्य तथा विपुलमाननं ।
 वर्तुलेऽस्य तथा नेत्रे स्कन्धौ तालमितौ शुभौ ॥
 व्याकुञ्चिते भ्रुवौ वक्त्रं विष्टं चोग्रदंष्ट्रकं ।
 लेलिहाना तथा जिह्वा समुन्नतशटं शिरः ॥
 दंष्ट्रे ह्यङ्गुलनिर्याते वक्त्राग्रे तु सिते तथा ।
 त्रिकलाभ्यधिकं वक्षः पञ्चनेत्राधिका कटिः ॥
 द्विकलाभ्यधिकौ चोरू जानू चापि कलाधिकौ ।
 जङ्घे सार्द्धकले मध्ये विस्तृताग्रं विभागतः ॥
 ऊर्ध्वं किञ्चित् स्मृतौ पादौ बाहुमूले कलाधिकौ ।
 किञ्चित् किञ्चित् तथा हीनौ पर्यन्ते चोपवाङ्गौ ॥
 वपुरित्यं नृसिंहस्य कुर्येप्राहे शिकसत्तमः ।
 जान्वंशे तस्य संस्थाप्य विदारितमहासुरं ॥
 भूषितं वैजयन्त्या तु मालया श्रीसमन्वितं ।
 खड्गचक्रधरं देवं नृसिंहं कारयेद्बुधः ।
 स्थापयेत् पापनाशाय जयाय नरकेशरिं ॥ ४ ॥
 भुजं त्रिगोलकायामं वक्षोविस्तारशोभितं ।
 पाणिपादं तुरीयांशं प्रष्टुश्चिरसं तथा ॥
 उर्ध्वङ्घ्री हितयायामविहीनमुखसुगमकं ।
 कटिस्यूक्स्पर्शनाभीष्टतद्गुणं वामनं बुधः ।
 कृत्वा संस्थापयेद्देवं मोहनाथीय सर्वथा ॥ ५ ॥
 जामदग्नान्तु कुर्वीत जटासुकुटमण्डितं ।
 चतुर्बाहुं महाभागं सर्व्वक्षत्रान्तकं विभुं ॥
 दक्षिणे परशुं हस्ते वामे दद्यात्तथा धनुः ।
 खड्गं दक्षिणहस्ते तु वामहस्ते तु खेटकं ॥
 कुठारहस्तं द्विभुजं कुर्याद्वा रेणुकास्तुतं ।
 कृत्वैवं जामदग्नान्तु स्थापयेद्यस्य मानवः ।
 स वित्तं प्राप्तुं यात् शीघ्रं कामांश्च मनसेषितान् ॥ ६ ॥

कुर्थाद्वाशरथिं रामं सप्ततालं चतुर्भुजं ।
 शरकार्मुकहस्तञ्च शङ्खचक्रधरं शुभं ॥
 दक्षिणोर्द्धं भवेच्चक्रं वामोर्द्धं शङ्खमेव च ।
 दक्षिणाधो भवेद्वाणो वामाधो धनुरेव च ॥
 द्विभुजं शरहस्तं वा रामं कुर्थात् सकार्मुकं ।
 कृत्वैवं राघवं रामं सर्वलक्षणसंयुतं ।
 सर्वशत्रुविनाशाय स्थापयेत् सर्वकामदं ॥ ७ ॥
 वामोर्द्धं लाङ्गलं दद्यादधः शङ्खं सुशोभनं ।
 गदां कृपाणं वा दद्यात् संस्थाने शक्तिचक्रयोः ॥
 कृत्वैवं बलदेवन्तु यो नरः स्थापयेत् प्रभुं ।
 पुत्रं ददाति तस्याथ विपद्वाञ्च जयत्यसौ ॥ ८ ॥
 दशतालं तथा बुद्धं पद्मासनगतं हरिं ।
 प्रलम्बश्रवणं कुर्थाञ्जीवरालङ्कृतं तथा ॥
 मणिनाभं समाधिस्थं पद्मास्थं पद्मलोचनं ।
 समाधिस्थोत्तानपाणिं योगदृष्टिसमन्वितं ।
 स्थापयेद्रूपकामस्तु पितेव जगतः स्थितं ॥ ९ ॥
 कल्किनन्तु चतुर्बाहुं वद्वतूणं धनुर्हरं ।
 शङ्खचक्रधरं कुर्थात्तथा खड्गधरं प्रभुं ॥
 द्विभुजं वा हयारूढं खड्गपाणिं सुरेश्वरं ।
 कल्किनं स्थापयित्वैवं शक्रस्थानं लभेन्नरः ॥ १० ॥

THE END.



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